

Liberty University

School of Music

**The Effects of Aligning and Integrating English Language Proficiency and Development
and Music Standards on Interactive Skills Achievement**

A Thesis Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
Doctor of Music Education

by

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Abstract

There is an increasing number of English Language Learners (ELLs) in the United States school system. The Common Core State Standards (CCSS) in English Language Proficiency (ELP), World-Class Instructional Design and Assessment (WIDA) in English Language Development (ELD), and English Language Arts, Mathematics, Science, and Social Studies have been aligned and integrated. However, there has not yet been standards alignment and integration of ELP/D and the National Core Arts Standards (NCAS) in music. Guided by the CCSS ELP, WIDA ELD, and the Responding NCAS music standards, this experimental convergent mixed-methods research study includes qualitative and quantitative research. The qualitative research developed the ELP/D and Responding Music Standards Alignment Matrix, the Student Primary Language Survey in determining the subjects' ELL status as English Language Learners (ELL, Tier 1), Dual-Multilingual Learners (D/MLL, Tier 2), or English Only Learners (EOL, Tier 3), and an aligned and integrated curricular unit. The quantitative research applied a paired-samples *t*-test, independent samples *t*-test, and ANCOVA to determine the significance between pre-alignment and post-alignment achievement employing the Grade Five Respond Model Cornerstone Assessment (MCA) as the data collection instrument. The paired-samples *t*-test indicated significant effects of a curriculum aligning ELP/D and music standards on the acquisition of interactive skills (listening, speaking, reading, and writing) through the responding artistic process as assessed through the MCA. This research provides music educators with tools and strategies to integrate ELP/D standards into music instruction and serves as a model for future ELP/D standards alignment across music and other arts disciplines to support ELLs.

Keywords: ESOL, ELL, ELP, ELD, NCAS, mixed-methods research, curriculum alignment, model cornerstone assessment

Dedication/Acknowledgements

I dedicate this doctoral project to my family, including my husband, Lars, sons, Maxwell and Mason, and my parents, Kenneth and Patty. My parents invested in my music education from early childhood through graduate school. My dad provided and continues to provide spiritual guidance and wisdom through my education and life journey. My mom modeled the value of music education and hard work in her 50 + year career as a music educator. My husband made this project possible as he worked alongside me in parenting our boys and ensuring our home continued running smoothly. My boys have been patient and understanding as they watched their mom burn the midnight oil, completing all the requirements of becoming a doctor of music education!

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Abbreviations

BICS:	Basic Interpersonal Communicative Skills
CALP:	Cognitive Academic Language Proficiency
CCSD:	Clark County School District
CCSSO:	Council of Chief State School Officers
CCSS:	Common Core State Standards
CLD:	Culturally and Linguistically Diverse
CLR:	Culturally and Linguistically Responsive
CLRP:	Culturally and Linguistically Responsive Pedagogy
CLRT:	Culturally and Linguistically Responsive Teaching
CRP:	Culturally Responsive Pedagogy
CRT:	Culturally Responsive Teaching
DEI:	Diversity, Equity, and Inclusion
DLE:	Dual-Language Education
D/MLL:	Dual-Multi Language Learners
EFL:	English as a Foreign Language
EI:	English Immersion
ELD:	English Language Development
ELL:	English Language Learner
ELLD:	English Language Learner Division
ELP:	English Language Proficiency
EOL:	English Only Learners
ESL/ESOL:	English as a Second Language/English for Speakers of Other Languages

HMEAYC:	Holistic Music Educational Approach for Young Children
KWL:	Already Know, Want to Know, Ultimately Learn
MCA:	Model Cornerstone Assessment
NAfME:	National Association for Music Education
NBPTS:	National Board for Professional Teaching Standards
NCLB:	No Child Left Behind Act
NGA:	National Governors Association
NVACS:	Nevada Academic Content Standards
SEADAE:	State Education Agency Directors of Arts Education
SEI:	Structured English Immersion
SIOP:	Sheltered Instruction Observation Protocol
SLA:	Second Language Acquisition
SOLOM:	Student Oral Language Observation Matrix
SRME:	Society for Research in Music Education
TBE:	Transitional Bilingual Education
TESOL:	Teaching English to Speakers of Other Languages
TPR:	Total Physical Response
WIDA:	World-Class Instruction Design and Assessment

Chapter 1: Introduction

Curriculum alignment is a process that evaluates and develops curriculum to ensure no gaps may impede student learning and achievement within a course or educational program.¹ Research in curricular alignment has demonstrated a strong correlation with student achievement.² Over the past several decades, the United States education system has experienced a significant increase in English Language Learners (ELLs). ELLs have unique assets, skills, and needs that the education system must address. To meet the needs of ELLs, educators have developed curriculum standards for English Language Proficiency (ELP) and English Language Development (ELD) to ensure ELLs are accessing content, achieving at high levels, and acquiring the necessary skills for College and Career readiness.

This experimental convergent mixed-methods study aligned the Common Core State Standards (CCSS) in ELP, the World-Class Instructional Design and Assessment (WIDA) Framework in English Language Development (ELD), and the National Core Arts Standards (NCAS) within the responding process of music. It developed an aligned ELP/D and music curricular unit. The study group included two sets of grade five students with a mix of ELLs, Dual or Multi-Language Learners (D/MLLs), and English Only Learners (EOLs). Students were classified and categorized into three tiers. Tier 1 were ELLs, Tier 2 were D/MLLs, and Tier 3 were EOLs. The treatment group was instructed with the aligned curricular unit, while the control group received instruction in a traditional music curricular unit. The primary

¹ All In, "What Is Curriculum Alignment and Why Does It Matter? - All in Brownsville," All in Brownsville, 2012, <https://allinbrownsville.org/educators/curriculum-alignment/what-is-curriculum-alignment-and-why-does-it-matter/>.

² Ibid.

measurement tool was the Responding Music Model Cornerstone Assessment (MCA) administered to the study group before and after the instruction of the respective units.

Background

Historical Context

In 1997, the Teaching English to Speakers of Other Languages (TESOL) International Association published the first ELP/D English as a Second Language (ESL) standards for pre-K-12 students.³ In 1999, the TESOL International Association became a National Council for the Accreditation of Teacher Education (NCATE) member.⁴ In 2001, TESOL began developing national standards for ESL teacher education programs culminating in the National Board for Professional Teaching Standards (NBPTS) establishing NBPTS in ESL. These standards outlined "accountability expectations and assessment requirements for ELLs, emphasis on academic language learning, expansion of ESL teacher roles, developments in technology and its application to education, research-based understandings of the nature of language and language learning, the role of language and culture in learning, and the role of advocacy in the education of ELLs."⁵

In 2001, the No Child Left Behind Act (NCLB) required states to develop ELP/D standards for ELLs. In 2006, the Wisconsin Center for Education Research developed the World-Class Instruction Design and Assessment (WIDA), which applied a framework for implementing the ELP/D standards of 1997 following the NCLB federal legislation. The need to promote a

³ Diane Stachr Fenner and John Segota, "Standards That Impact English Language Learners," Colorín Colorado, March 9, 2012, <https://www.colorincolorado.org/article/standards-impact-english-language-learners#:~:text=English%20language%20proficiency%20standards%20act>.

⁴ Ibid.

⁵ Ibid.

vision for effectively educating the expanding population of ELLs under NCLB mandates prompted the development of these standards.

Two consortium assessments gauge students' interactive ELP/D reading, writing, speaking, and listening skills. Forty-one states and territories apply the WIDA English Language Development (ELD) standards and corresponding consortium assessment. The WIDA is also known as Assessing Comprehension and Communication in English State-to-State (ACCESS), which is a collective name for WIDA's suite of summative ELP assessments.⁶ Ten states administer the English Language Proficiency Assessment for the 21st Century (ELPA21) consortium assessment.⁷ The remaining states administer a state-developed ELP/D assessment.⁸

2010 prompted further response to NCLB legislation by introducing and implementing the CCSS in ELA and Mathematics. The CCSS necessitated the further development of the ELP standards, resulting in the publication of the CCSS ELP standards in April 2014. The CCSS ELP standards expanded on the 2006 WIDA ELD standards. Nevada applies the WIDA ELD standards where this experimental convergent mixed-methods study occurred.

The National Core Arts Standards (NCAS) were developed and implemented in 2014, replacing the National Music Education Standards of 1994. The NCASs encompass a process-based approach to quality arts education. The artistic processes of the NCAS include creating,

⁶ Staehr Fenner and Segota, *Standards That Impact English Language Learners*.

⁷ ELPA21, "ELPA21," ELPA21 - English Language Proficiency Assessment for the 21st Century. (National Center for Research on Evaluation, Standards, and Student Testing (CRESST), 2018), <https://www.elpa21.org/>.

⁸ WestEd, "Examination of Assessment Models Used in Other States" (Carson City, NV: Nevada Department of Education, August 31, 2018), <https://doe.nv.gov/uploadedFiles/ndedoenvgov/content/Legislative/Report1StateAssessmentComparison.pdf>.

performing/presenting/producing, responding, and connecting.⁹ The CCSS ELP, ELA, and Mathematics align with the NCASs.¹⁰ Staehr Fenner and Segota assert:

To participate fully and successfully in school and across content areas, two kinds of language proficiency are necessary for school success: the social and intercultural competence of using English in the classroom and the academic language necessary to access the content areas such as English language arts, mathematics, science, and social studies.¹¹

Social Context

The social context of this research is within a Tier II, Title I pre-kindergarten through grade five elementary school in Las Vegas, Nevada. The school district in Las Vegas, Nevada, is the fifth largest school district in the U.S., Clark County School District (CCSD).¹² The school's enrollment is 738, with 76 percent minority students, 100 percent economically disadvantaged students, and 10.5 percent Title III ELL. CCSD has created and implemented an elementary music curriculum based on the Orff-Schulwerk approach aligned with the Nevada Academic Content Standards (NVACS) and NCASs in music.

Unlike other states with high ELL enrollments, there are no bilingual or dual-language elementary schools within CCSD, making it even more important to align and embed ELP/D within all content areas. The CCSD music curriculum is currently not aligned with the WIDA or CCSS ELP standards despite having 22 percent of students classified as Title III ELL. CCSD has an English Language Learner Division (ELLD), which includes instructional support, long-term

⁹ National Coalition for Core Arts Standards, "National Core Arts Standards," December 1, 2016, <https://www.nationalartsstandards.org/sites/default/files/Music%20at%20a%20Glance%20rev%2012-1-16.pdf>.

¹⁰ The College Board, "The Arts and the Common Core: A Comparison of the National Core Arts Standards and the Common Core State Standards" (New York: The College Board, July 2014), <https://www.nationalartsstandards.org/sites/default/files/The%20Arts%20and%20the%20Common%20Core%20phase%202%20final%20report%207%2025%2014.pdf>.

¹¹ Staehr Fenner and John Segota, *Standards That Impact English Language Learners*.

¹² Clark County School District, "Clark County School District," Clark County School District, 2019, <https://www.ccsd.net/>.

and newcomer support, family resources, Title III support, translation services, WIDA resources, and the Zoom initiative.

This research aligns with the goals of the ELLD of CCSD and Assembly Bill 195 (AB 195), approved by Governor Steve Sisolak on June 2, 2021.¹³ AB 195 encompasses the rights of English learner pupils and their parents and the legal responsibilities and obligations of school districts in Nevada to ELLs. Many school districts across the U.S. have adopted music curriculums aligned with the NCAS and often integrate with the CCSS in ELA, mathematics, science, social studies, and other arts. Unfortunately, the integration and alignment of CCSS ELP standards within the music curriculum are non-existent. Our increasingly linguistically diverse student population requires music education researchers to address this social need.

Theoretical Context

Ten states with higher ELL populations have adopted the ten CCSS ELP standards. In contrast, forty-one states and territories belong to the WIDA Consortia, adopting the five WIDA standards. The CCSS ELP standards correspond to K-12 English Language Arts (ELA), Mathematics, and Science Practices, K-12 ELA, and 6-12 Literacy Standards.¹⁴ The Council of Chief State School Officers (CCSSO) and the National Governors Association (NGA) Center for Best Practices have worked extensively in aligning, integrating, and embedding the core academic subjects with the ELP standards, which act as a framework and foundation for this

¹³ Dennis and Donate, “ASSEMBLY BILL NO. 195–ASSEMBLYMEN TORRES, NGUYEN, FLORES, WATTS; BROWN-MAY, DURAN, GONZÁLEZ, MARTINEZ, C.H. MILLER and PETERS,” Pub. L. No. A.B. 195 (2021), <https://www.leg.state.nv.us/App/NELIS/REL/81st2021/Bill/7586/Text>.

¹⁴ Council of Chief State School Officers, “English Language Proficiency (ELP) Standards with Correspondences to K-12 English Language Arts (ELA), Mathematics, and Science Practices, K-12 ELA Standards, and 6-12 Literacy Standards,” *Council of Chief State School Officers*, 2014, <https://ccsso.org/sites/default/files/2017-11/Final%20430%20ELPA21%20Standards%281%29.pdf>.

research. The WIDA ELD standards align with CCSS in core subjects and the arts, but the alignment needs to be more thorough.

The National Association of Music Educators (NAfME) has posed a music education research agenda that indicates the need for further research in "New, Diverse, and Underserved Populations."¹⁵ NAfME states, "music educators must be prepared to teach diverse and underserved populations through examining the best methodologies, techniques, conditions, and materials for bringing music to the entire student population in the nation's classrooms."¹⁶ Specifically, NAfME calls for the profession's best thinking to explore "techniques and materials to ensure that American and international students whose first language is not English are involved in school music programs."¹⁷

Theoretical Framework

The constructive alignment approach designed by John B. Biggs is the foundation of the curriculum alignment portion developed in this experimental convergent mixed-methods study. Biggs connected the constructivist theory of learning developed by Lev Vygotsky with an aligned design for outcomes-based teaching education.¹⁸ Vygotsky argued that language is the basis of learning, emphasizing three main concepts related to cognitive development: culture is significant in learning, language is the basis of culture, and individuals learn and develop within

¹⁵ National Association for Music Education, "A Research Agenda for Music Education: Thinking Ahead - NAfME," NAfME, 2016, <https://nafme.org/my-classroom/journals-magazines/nafme-online-publications/research-agenda-music-education-thinking-ahead/>.

¹⁶ Ibid.

¹⁷ National Association for Music Education, *A Research Agenda for Music Education*.

¹⁸ Saul Mcleod, "Vygotsky's Sociocultural Theory of Cognitive Development," Simply Psychology, 2020, <https://www.simplypsychology.org/vygotsky.html>.

their role in the community.¹⁹ Biggs explains, "constructive alignment starts with the notion that learners construct their learning through relevant learning activities. [The teacher is responsible for creating a learning environment that supports the learning activities appropriate to achieving the desired learning outcomes.] The key is that all components in the teaching system, the curriculum and its intended outcomes, the teaching methods used, and the assessment tasks are aligned. All are tuned to learning activities addressed in the desired learning outcomes."²⁰ Constructive alignment is a qualitative learning process aligning objectives, educational and teaching activities, and evaluation methods.

Statement of the Problem

There is limited research on applying ESL strategies in the music classroom and utilizing music to support language development in the language classroom. Furthermore, no studies involve integrating and aligning the CCSS ELP or WIDA ELD standards and NCASs in music among ELLs' music skills acquisition. School officials often struggle to allow teachers to combine arts with ELP/D instruction because of the risk of lower standardized testing scores. School officials are often uninformed as to the power of the arts to bridge achievement gaps among marginalized student subgroups. Two ESL researchers, Paquette and Rieg, state, "regardless of the musical form and despite a teacher's level of musical training, the value of fostering creativity and enhancing literacy instruction through music is vital in today's diverse early childhood classrooms. This is particularly true for ELLs as they develop listening, speaking, reading, and writing abilities."²¹

¹⁹ Mcleod, *Vygotsky's Sociocultural Theory of Cognitive Development*.

²⁰ John Biggs, "Aligning Teaching for Constructing Learning," *The Higher Education Academy*, January 2003.

There is limited research on integrating music into language instruction and language instruction in the music classroom. Bernard, Abramo, and Howard describe music teaching strategies compatible with teaching ELLs, such as the "use of non-linguistic communication; dance, movement, conducting, puppets, listening maps, and iconic notation and techniques."²² Research has not fully addressed integrating language instruction into the music curriculum, which is critically important for students acquiring a new language "to have the opportunities to apply the new information because discussing and 'doing' make the abstract concepts more concrete. We must remember that we learn best by involving ourselves in the relevant, meaningful application of what we are learning."²³

A secondary problem lies in the inability of standardized ELP/D assessments such as ELPA21 or WIDA ACCESS to accurately reflect students' ELL status. The students designated Title III ELL by local education agencies do not reflect the ELL status of the students in the study group. The students whose parents check a box on the registration form indicating that they primarily speak another language in their home other than English take the ELP/D assessments. Many families speak a native language besides English, while some do not want their children classified as not knowing English. Other families do not understand the questionnaire, including the home language question within the registration documents. These factors prevent ELLs from

²¹ Kelli R. Paquette and Sue A. Rieg, "Using Music to Support the Literacy Development of Young English Language Learners," *Early Childhood Education Journal* 36, no. 3 (August 15, 2008): 227–32, <https://doi.org/10.1007/s10643-008-0277-9>.

²² Cara Bernard, Joseph Abramo, and Elizabeth Howard, "Reaching English Language Learners in the Music Classroom," *Teaching Music*, August 8, 2021, http://digitaleditions.walworthprintgroup.com/publication/?m=61045&i=717018&view=articleBrowser&article_id=4089568&ver=html5, 20.

²³ Jane Echevarría, Maryellen Vogt, and Deborah Short, *Making Content Comprehensible for English Learners: The SIOP Model*, 5th ed. (Boston: Pearson, 2017), 187.

being identified and assessed with ELP/D assessments to determine ELL status and ELP/D levels.

Due to this problem, a Student Primary Language Survey (SPLS)²⁴ rather than ELP/D assessment data or school Title III ELL designation will identify ELLs in this experimental convergent mixed-methods study. The SPLS will categorize students into one of three tiers to determine ELL status for this study. ELLs are Tier 1 (T1), Dual or Multi-Language Learners (D/MLLs) are Tier 2 (T2), meaning they learned English simultaneously with another or other languages, and English-only learners (EOLs) are Tier 3 (T3). Due to the confounding variables concerning the work of other teachers' interventions on students' ELP/D levels apart from the experimental interventions in music instruction, there are no ELP/D levels collected in this experimental convergent mixed-methods study.

Statement of the Purpose

ELLs comprise much of the increase in student numbers within school populations across the United States. ELLs come with a vast array of ELP/D levels that require educators to be knowledgeable and equipped to deliver ELL instructional strategies so that students achieve their academic and language potential. Music teachers understand ELL strategies when considering instructional practices that support sequential language acquisition for ELL students and all learners.²⁵ Considering instructional practices that support sequential language acquisition for ELLs and all learners is accomplished when teachers experience explicit training in English for Speakers of Other Languages (ESL/ESOL) pedagogy.

²⁴ Appendix A

²⁵ Martina Miranda, "My Name Is Maria: Supporting English Language Learners in the Kindergarten General Music Classroom," *General Music Today* 24, no. 2 (February 10, 2010): 17–22, <https://doi.org/10.1177/1048371309359612>.

There are similar patterns found in the cognitive process of language and music. As such, researchers in the field recommend that pre-service and in-service music teachers receive training in the practical application of language instruction utilizing music and music instruction comprising language scaffolds at all levels of education. This training can be supported by developing and instructing with an aligned and integrated ELP/D and music curriculum.²⁶ This experimental convergent mixed-methods study aimed to create and teach with an aligned ELP/D and music curriculum to improve the interactive skills (listening, reading, speaking, and writing) acquisition of grade five ELL students.

Significance of the Study

As music teachers gain knowledge and skills in language instruction, they can assist ELLs in accessing music content while facilitating the acquisition of ELP/D skills. Staehr Fenner and Snyder describe ways to assist ELLs in accessing content through ELP/D skills acquisition, noting:

ELLs bring many strengths to the classroom. ELLs learn best when taught in a welcoming and supportive school climate. ELLs should be taught language and content simultaneously. ELLs benefit when their teachers collaborate to share expertise. ELLs excel when teachers leverage advocacy and leadership skills.²⁷

Music teachers maintain long-term relationships with students because they teach them for multiple years. Connections in relationship leverage learning over a more extended period than general education classroom teachers. Miranda notes, "Although classroom teachers enjoy an in-depth experience with their students for one grade level, music teachers have a unique

²⁶ Daler Bokiev and Lilliati Ismail, "Malaysian ESL Teachers' Beliefs and Practices Regarding the Use of Music and Songs in Second Language Teaching," *The Qualitative Report* 26, no. 5 (May 4, 2021): 1497–1521, <https://doi.org/10.46743/2160-3715/2021.4350>.

²⁷ Diane Staehr Fenner and Sydney Snyder, *Unlocking English Learners' Potential: Strategies for Making Content Accessible* (Thousand Oaks, Ca: Corwin, a Sage Company, 2017), 24.

opportunity to build long-term relationships, facilitate student development, and celebrate student growth over several grade levels."²⁸

Integration of supportive strategies enhances the language development of ELL students.²⁹ According to Vadivel et al., "using music can be particularly significant in an ESL or [English as a Foreign Language] EFL classroom, and it helps identify/notice language items in context and improves their ability to retain information. Most importantly, the ability of music to bring together cultures and languages, irrespective of the learners' ages and cultural backgrounds, makes it an impeccable teaching tool."³⁰

Webb describes strategies for teaching ELLs in the music room, noting, "musical activities can reinforce many aspects of language development [such as] teaching language, building reading, and oral fluency, building confidence, and increasing participation in class."³¹ Receptive and productive language and verbal reasoning develop through oral language activities.³² Reading aloud with children develops comprehension and appreciation of the text and literacy language.³³ Reading and book exploration develops print concepts and basic reading knowledge.³⁴ Writing activities develop children's ability to communicate in print and improve

²⁸ Miranda, *My Name is Maria*, 21.

²⁹ Ibid.

³⁰ Balachandran Vadivel, et al., "Using Music for Developing Language Skills in the English Language Classroom," *Turkish Journal of Computer and Mathematics Education* 12, no. 12 (2021), 503.

³¹ Deanne Webb, "Strategies for Teaching English Language Learners in the Music Room," *Canadian Music Educator / Musicien Educateur Au Canada* 62, no. 1 (2020), 55.

³² Olivia N Saracho and Bernard Spodek, *Contemporary Perspectives on Early Childhood Curriculum* (Greenwich, Conn.: Information Age Pub, 2002).

³³ Ibid.

³⁴ Saracho and Spodek, *Contemporary Perspectives on Early Childhood Curriculum*.

their printing and spelling abilities.³⁵ Thematic activities such as sociodramatic play allow children to integrate and extend their understanding of stories and new knowledge of spaces.³⁶ Children's ability to recognize and print letters of the alphabet develops through print-directed activities.³⁷ Children's phonological and phonemic awareness grows through phonemic analysis activities.³⁸ Children acquire a basic sight vocabulary and understand and appreciate the alphabetic principle through word-directed activities.³⁹

Research Questions

This study aligned and integrated several CCSS ELP and WIDA ELD standards and responding NCAS in music to answer the following questions:

Research Question One: What are the effects of a curriculum aligning ELP/D and music standards on interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group as opposed to the control group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3)?

Research Question Two: Is there a significant difference in pre-alignment and post-alignment interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3)?

³⁵ Saracho and Spodek, *Contemporary Perspectives on Early Childhood Curriculum*.

³⁶ Victoria State Government. "Sociodramatic Play (Emergent Literacy)." Vic.gov.au. Education and Training, 2019.
<https://www.education.vic.gov.au/childhood/professionals/learning/ecliteracy/emergentliteracy/Pages/sociodramaticplay.aspx>.

³⁷ Texas Education Agency, "The Alphabetic Principle," Reading Rockets, November 14, 2018, <https://www.readingrockets.org/article/alphabetic-principle>.

³⁸ Marilyn Jager Adams, et al., *Phonemic Awareness in Young Children: A Classroom Curriculum*, 13th ed. (Baltimore, Md.: P.H. Brookes, 1998).

³⁹ Texas Education Agency, *The Alphabetic Principle*.

Research Question Three: Is there a significant difference in interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group as opposed to the control group among grade five ELLs (T1), D/MLLs (T2), and EOLs(T3) when controlling for pre-test scores?

Hypotheses

Research Question One may be addressed by the following hypothesis:

Hypothesis One: Effects of a curriculum aligning ELP/D and music standards on interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group, as opposed to the control group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3) include:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. 2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical). 3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent. 4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.⁴⁰

Research Question Two may be addressed by the following hypothesis:

Hypothesis Two: There will be a significant difference between pre-alignment and post-alignment interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3) in terms of:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. 2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical). 3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent. 4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.⁴¹

⁴⁰ National Coalition for Core Arts Standards, *National Core Arts Standards*.

⁴¹ Ibid.

Research Question Three may be addressed by the following hypothesis:

Hypothesis Three: There will be a significant difference in interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group as opposed to the control group among ELLs (T1), D/MLLs (T2), and EOLs (T3) when controlling for pre-test scores in terms of:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. 2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical). 3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent. 4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.⁴²

Identification of Variables

This research applied an experimental convergent mixed-methods design.⁴³ John Creswell defines a mixed-method study as containing at least one qualitative and one quantitative piece.⁴⁴ An experimental convergent mixed-methods design is "where quantitative and qualitative data are collected and analyzed, then compared the analysis of quantitative and qualitative data to see if the data confirm or disconfirm each other."⁴⁵ The qualitative research in this case study comprised of a Student Primary Language Survey (SPLS),⁴⁶ Sheltered Instruction Observation Protocol (SIOL) notes,⁴⁷ and extensive document analysis examining the WIDA ELD Framework, CCSS ELP and NCAS music standards documents, ESL content-area

⁴² National Coalition for Core Arts Standards, *National Core Arts Standards*.

⁴³ John W Creswell and Vicki L Plano Clark, *Designing and Conducting Mixed Methods Research*, 3rd ed. (Los Angeles: Sage, 2011).

⁴⁴ Ibid.

⁴⁵ Creswell and Plano Clark, *Designing and Conducting Mixed Methods Research*, 238.

⁴⁶ Appendix A

⁴⁷ Appendix B

instruction and assessment, ESL methods, materials, and issues, linguistics and language acquisition, and the U.S. Department of Education English Learner Toolkit. The extensive document analysis culminated in developing the ELD/P and Respond Music Standards Matrix.⁴⁸

The Responding Music Model Cornerstone Assessment (MCA),⁴⁹ developed by NAFME and piloted by twenty-eight music teachers, including Emily Hatch, served as the quantitative data collection instrument. The MCA pilot assessment field-tested what students need to know to succeed in the evaluation, how teachers modify the assessment, and how to apply the data to refine their teaching.⁵⁰ This experimental convergent mixed-methods study utilized a constructive alignment framework to align and integrate the ELP/D and music standards into an ELP/D curricular instruction unit, focusing on the responding artistic process and interactive listening, speaking, reading, and writing skills. The control and treatment groups of grade five ELLs (T1), D/MLLs (T2), and EOLs (T3) took the MCA before and after the intervention within a quantitative causal-comparative format and an ANCOVA model.

The control group of grade five students received instruction with a traditional music curricular unit. In contrast, the treatment group of grade five students received instruction applying the aligned curricular unit developed in the research. Data analysis compared the assessment results of the control and treatment groups, noting significant differences.

Core Concepts

The CCSS ELP, WIDA ELD, and NCAS in music were core to this study. There are ten CCSS ELP standards:

1. Construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing.

⁴⁸ Appendix E

⁴⁹ Appendix C

⁵⁰ Hatch, *Assessing the Standards: An Exploration of the Respond Model Cornerstone Assessment*, 42-45.

2. Participate in grade-appropriate oral and written information exchanges, ideas, and analyses, responding to peer, audience, or reader comments and questions.
3. Speak and write about grade-appropriate complex literary and informational texts and topics.
4. Construct grade-appropriate oral and written claims and support them with reasoning and evidence.
5. Conduct research, evaluate, and communicate findings to answer questions or solve problems.
6. Analyze and critique the arguments of others orally and in writing.
7. Adapt language choices to purpose, task, and audience when speaking and writing.
8. Determine the meaning of words and phrases in oral presentations and literary and informational texts.
9. Create clear and coherent grade-appropriate speech and text; and,
10. Use Standard English accurately to communicate in grade-appropriate speech and writing.⁵¹

There are five WIDA ELD standards:

English Language Development Standard 1: English language learners communicate for Social and Instruction purposes within the school setting

English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts

English Language Development Standard 3: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Mathematics

English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Science

English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Social Studies.⁵²

The Sheltered Instruction Observation Protocol (SIOP) Model is a research-based approach to developing ELLs' content and language proficiency achievement. This method comprises eight components encompassing thirty features: *Lesson Preparation* with six features, *Building Background* with three features, *Comprehensive Input* with three features, *Strategies* with three features, *Interaction* with four features, *Practice and Application* with three features, *Lesson Delivery* with four features, and *Review and Assessment* with four features.⁵³ The SIOP model acted as a guiding tool in this study throughout the development of the curricular unit, assessment, alignment, integration, and instruction process. Research utilizing the SIOP model

⁵¹ Council of Chief State School Officers, *English Language Proficiency (ELP) Standards*, 4.

⁵² Wisconsin Center for Education Research, *WIDA English Language Development Standards Framework*.

⁵³ Echevarría, Vogt, and Short, *Making Content Comprehensible for English Learners*.

indicates that the "adoption of the SIOP Model as a teaching approach showed that it is a reliable and adequate teaching method in terms of content and language proficiency."⁵⁴

The NCAS in music features the artistic processes of creating, performing, responding, and connecting.⁵⁵ This experimental convergent mixed-methods study utilized the standards within the responding artistic process. Standard seven: Analyze how the structure and context of varied musical works inform the response, standard eight: interpret intent and meaning in artistic work; and standard nine: analyze how the structure and context of varied musical works inform the response.⁵⁶

The CCSD ELP standards framework encompasses the four modes of communication: listening, speaking, reading, and writing under the broader domains of receptive, productive, and interactive modalities.⁵⁷ The CCSS ELP standards one and eight are receptive modalities of listening and reading. Standards three, four, and seven are productive modalities of speaking and writing. Standards two, five, and six are interactive modalities that collaboratively combine receptive and productive listening, speaking, reading, and writing. The framework of the WIDA ELD standards encompasses standards under which there are key language uses, language expectations, modes of communication, and proficiency level descriptors.⁵⁸ The framework of the music standards encompasses artistic processes with the responding artistic process mirroring

⁵⁴ Mustapha Boughoulid, "The SIOP Model as an Empowering Teaching Method for English Language Learners - a Study Case," *European Journal of English Language Teaching* 6, no. 2 (December 2, 2020), <https://doi.org/10.46827/ejel.v6i2.3451>, 39.

⁵⁵ National Coalition for Core Arts Standards, *National Core Arts Standards*.

⁵⁶ National Coalition for Core Arts Standards, *National Core Arts Standards*.

⁵⁷ Council of Chief State School Officers, *English Language Proficiency (ELP) Standards*, 5.

⁵⁸ Wisconsin Center for Education Research, *WIDA English Language Development Standards Framework*.

the ELP/D domains and modalities. This study connected the interactive music modalities of listening, reading, singing/speaking, composing/improvising, and playing with the corresponding ELP/D modalities.

Definition of Terms

Creating Artistic Process: "Conceiving and developing new artistic ideas and work."⁵⁹

Connecting Artistic Process: "Relating artistic ideas and work with personal meaning and external context."⁶⁰

Constructive Alignment (C.A.): "An outcomes-based approach to teaching in which the learning outcomes that students are intended to achieve are defined before teaching takes place."⁶¹

Council of Chief State School Officers (CCSSO): This is "a nonpartisan, nationwide nonprofit organization of public officials who head departments of elementary and secondary education in the states, the District of Columbia, the Department of Defense Education Activity, and five U.S. extra-state jurisdictions. CCSSO provides leadership, advocacy, and technical assistance on major educational issues. The Council seeks member consensus on major educational issues and expresses their views to civic and professional organizations, federal agencies, Congress, and the public."⁶²

⁵⁹ National Coalition for Core Arts Standards, *National Core Arts Standards*.

⁶⁰ National Coalition for Core Arts Standards, *National Core Arts Standards*.

⁶¹ Biggs, *Aligning Teaching for Constructing Learning*.

⁶² Council of Chief State School Officers, "About Us | CCSSO," Ccsso.org, 2017, <https://ccsso.org/about>.

Dual/Multi Language Learners: Students with two or more primary languages, including English, often come from bilingual or multilingual homes and may require specialized or modified instruction in English and their academic courses.

ELPA21: "The assessment system that best measures English learners' mastery of the communication demands of states' rigorous academic standards."⁶³

English as a Second Language (ESL)/English to Speakers of Other Languages (ESOL)/

English as a Foreign Language (EFL): "A program of techniques, methodology, and special curriculum designed to teach ELL students English language skills, which may include listening, speaking, reading, writing, study skills, content vocabulary, and cultural orientation."⁶⁴

English Language Learners (ELLs): "Students who are unable to communicate fluently or learn effectively in English, who often come from non-English-speaking homes and backgrounds, and who typically require specialized or modified instruction in both the English language and their academic courses."⁶⁵

Interactive Domain: These include reading, listening, speaking, singing, writing, composing, improvising, and playing.⁶⁶

Lev Vygotsky's Theory of Social Constructivism: "A theory of education emphasizing the importance of sociocultural learning; how learners internalize interactions with adults, more

⁶³ ELPA21, *ELPA21- English Language Proficiency Assessment for the 21st Century*.

⁶⁴ U.S. Department of Education, "Developing ELL Programs: Glossary," [www2.ed.gov](https://www2.ed.gov/about/offices/list/ocr/ell/glossary.html#:~:text=English%20as%20a%20Second%20Language%20(ESL)%3A%20A%20program%20of), January 16, 2020, [https://www2.ed.gov/about/offices/list/ocr/ell/glossary.html#:~:text=English%20as%20a%20Second%20Language%20\(ESL\)%3A%20A%20program%20of](https://www2.ed.gov/about/offices/list/ocr/ell/glossary.html#:~:text=English%20as%20a%20Second%20Language%20(ESL)%3A%20A%20program%20of).

⁶⁵ Great Schools Partnership, "English-Language Learner Definition," The Glossary of Education Reform, August 29, 2013, <https://www.edglossary.org/english-language-learner/>.

⁶⁶ Council of Chief State School Officers, *English Language Proficiency (ELP) Standards*, 5.

capable peers, and cognitive tools to form mental constructs through the zone of proximal development."⁶⁷

Music Model Cornerstone Assessment (MCA): "Curriculum-embedded measures designed for music students to apply relevant knowledge and skills while demonstrating learning in the standards that define the artistic processes developed for the National Core Arts Standards in music."⁶⁸

National Association for Music Education (NAfME): "A national arts association in music education that advocates at the local, state, and national levels; provides resources for teachers, parents, and administrators; hosts professional development events; and offers various opportunities for students and teachers. The Association has supported music educators at all teaching levels for over a century."⁶⁹

National Board for Professional Teaching Standards (NBPTS): "A nonpartisan, nonprofit organization in the United States. Founded in 1987, NBPTS develops and maintains advanced standards for educators and offers a national, voluntary assessment, National Board Certification, based on the NBPTS Standards."⁷⁰

National Core Arts Standards: "Designed to guide the delivery of arts education in the classroom with new ways of thinking, learning, and creating. The standards also inform policymakers about the implementation of arts programs for the traditional and emerging models

⁶⁷ Mcleod, *Vygotsky's Sociocultural Theory of Cognitive Development*.

⁶⁸ National Association for Music Education, *APPLYING MODEL CORNERSTONE ASSESSMENTS in K12 MUSIC: A Research-Supported.*, ed. Frederick Burrack and Kelly A. Parkes (Rowman & Littlefield, 2018).

⁶⁹ National Association for Music Education, "NAfME History and Leadership - NAfME," NAfME, 2017, <https://nafme.org/about/>.

⁷⁰ National Board for Professional Teaching Standards, "NBPTS - Elevating Teaching, Empowering Teachers," NBPTS | Shaping the Profession That Shapes America's future., 2017, <https://www.nbpts.org/>.

and structures of education. As with other subject areas, a commitment to quality education, equitable opportunities, and comprehensive expectations embedded within the new arts standards."⁷¹

National Common Core English Language Proficiency Standards (ELP): "English language proficiency standards function as a starting point for identifying the language that ELLs must develop to successfully access and negotiate content in and beyond the classroom. ELP standards do not stand alone but provide the bridge to the content-area standards expected of all students in U.S. classrooms."⁷²

National Council for Accreditation of Teacher Education (NCATE): "A professional accreditor focused on accrediting teacher education programs in U.S. colleges and universities. It was founded in 1954 and recognized as an accreditor by the U.S. Department of Education."⁷³ On July 1, 2013, NCATE merged with the Teacher Education Accreditation Council (TEAC), a recognized accreditor of teacher-preparation programs, to form the Council for the Accreditation of Educator Preparation (CAEP)."⁷⁴

National Governors Association Center for Best Practices (NGA Center): "Teams and divisions that develop innovative solutions to today's most pressing public policy challenges. The center is the only research and development firm directly serving the nation's governors."⁷⁵

⁷¹ National Coalition for Core Arts Standards, *National Core Arts Standards*.

⁷² Council of Chief State School Officers, *English Language Proficiency (ELP) Standards*.

⁷³ National Board for Professional Teaching Standards, *Elevating Teaching, Empowering Teachers*.

⁷⁴ National Council for Accreditation of Teacher Education, "National Council for Accreditation of Teacher Education | Council for Higher Education Accreditation," [www.chea.org](https://www.chea.org/national-council-accreditation-teacher-education), accessed June 14, 2022, <https://www.chea.org/national-council-accreditation-teacher-education>.

⁷⁵ National Governors Association, "Best Practices," National Governors Association, 2022, <https://www.nga.org/bestpractices/#:~:text=The%20NGA%20Center%20for%20Best>.

Performing Artistic Process: "Realizing artistic ideas and work through interpretation and presentation."⁷⁶

Productive/Expressive Domain: Speaking, singing, writing, composing, improvising, and playing.⁷⁷

Receptive/Interpretive Domain: Reading and listening.⁷⁸

Responding Artistic Process: "Understanding and evaluating how the arts convey meaning."⁷⁹

Sheltered Instruction Observation Protocol (SIOP): "A research-based instructional model that effectively addresses the academic needs of English learners. The protocol provides a framework for teachers to design and deliver lessons that make content comprehensible."⁸⁰

Teaching English to Speakers of Other Languages (TESOL): "Teaching English to people whose first language is not English."⁸¹

World-Class Instructional Design and Assessment (WIDA): "A group of states dedicated to designing and implementing high standards and equitable educational opportunities for English learners. Develops and provides proven tools and support to help multilingual learners and their educators succeed."⁸²

⁷⁶ National Coalition for Core Arts Standards, *National Core Arts Standards*.

⁷⁷ Council of Chief State School Officers, *English Language Proficiency (ELP) Standards*.

⁷⁸ Ibid.

⁷⁹ National Coalition for Core Arts Standards, *National Core Arts Standards*.

⁸⁰ Echevarría, Vogt, and Short, *Making Content Comprehensible for English Learners*.

⁸¹ TESOL International Association, "TESOL International Association," Tesol.org, 2015, <https://www.tesol.org/>.

⁸² Wisconsin Center for Education Research, *WIDA English Language Development Standards Framework*.

Summary

There are increasing numbers of ELLs in the United States education system, and these students must meet ELP/D and content standards. This study aligned ELP/D and music standards and developed an aligned curricular instruction unit for grade five ELLs. The theoretical framework for this study was based on the constructivist learning theories of Lev Vygotsky and utilized a constructive alignment design as developed by John B. Biggs. The gap in research this study bridged is the absence of aligned ELP/D and music standards, just as has been done with ELP/D and other disciplines. This experimental convergent mixed-methods study aimed to ensure ELLs gain music and language proficiency through an aligned curriculum, sheltered instruction, differentiation, and appropriate scaffolds. The control and treatment groups of ELLs (T1), D/MLLs (T2), and EOLs (T3) took the Responding Music MCA before and after instruction. The control group was instructed with a traditional music curricular unit, while the treatment group received instruction with an aligned curricular unit developed in this research. The SIOP model and constructive alignment provided the framework for curriculum alignment, curricular unit development, and instruction.

Effects of a curriculum aligning ELP/D and music standards on interactive skills (listening, reading, speaking, and writing) acquisition through the responding artistic process in the treatment group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3) included:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).
3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent.
4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.⁸³

⁸³ National Coalition for Core Arts Standards, *National Core Arts Standards*.

The research indicates a significant difference between pre-alignment and post-alignment interactive skills (listening, reading, speaking, and writing) acquisition in the treatment group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3) in terms of:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. 2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical). 3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent. 4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.⁸⁴

There is a significant improvement between pre-alignment and post-alignment interactive skills (listening, reading, speaking, and writing) among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3) in the treatment group as opposed to the control group when controlling for pre-test scores in terms of:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. 2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical). 3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent. 4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.⁸⁵

This research provides a starting point for further research in curriculum alignment of ELP/D standards with other music artistic processes and arts standards.

⁸⁴ National Coalition for Core Arts Standards, *National Core Arts Standards*.

⁸⁵ Ibid.

Chapter Two: Literature Review

Introduction

The fundamental music education and global concepts related to this research fall into five major categories. The first category is "Diversity, Equity, and Inclusion (DEI) in the Music Classroom." The second category is "Music and ESL Connections and Integration." The third category is "Music and ESL Pedagogy and Interventions." The fourth category is "Music and ESL Curriculum, Standards, Design, and Alignment." The fifth category is "Methods, Materials, Instruction, and Assessment in ESL." These five categories represent the scope of the literature reviewed for this research.

Theories and Concepts of Research

The fundamental concepts of this research have been explored, investigated, identified, defined, and measured by other scholars and researchers. These scholars and researchers generally explained phenomena variations within this research's critical concepts. However, these major themes and key concepts have not been connected comprehensively or within the framework of the research questions explored in this study. This experimental convergent mixed-methods research takes the major themes identified by other researchers and scholars and applies those concepts to the research questions addressed in this research. The three research questions encompass the effects of a curricular unit aligning ELP/D and music standards on interactive skills (listening, reading, speaking, and writing) acquisition among grade five ELLs (T1) and D/MLLs (T2). Data collected noted significant differences between pre-alignment and post-alignment interactive skills (listening, reading, speaking, and writing) acquisition among ELLs (T1) and D/MLLs (T2), along with noting significant differences among EOLs (T3) when controlling for pre-test scores.

Diversity, Equity, and Inclusion in the Music Classroom

Marie Byrd addresses the academic achievement gap among underserved students, including ELLs and recent immigrants. She notes the change in American demographics and examines strategies to bridge the achievement gap using a cultural difference model. Byrd reports ten "keys to unlocking the achievement gap."⁸⁶ These keys include teacher cultural competence, a classroom climate with high social and emotional support, and a balance of positive behavior support and effective classroom management. There should also be differentiation of lessons and instructional strategies, data, assessment-driven instruction, integration of course concepts/skills across subject areas, and use of metacognitive strategies. Finally, she notes there should be collaboration among colleagues, parental involvement, and focus on the whole child.

Renee Crawford describes critical findings from a case study where music education fosters socially inclusive practices.⁸⁷ Crawford notes that engaging students requires practitioners to restructure learning environments considering social, cultural, and economic differences. Crawford's case study took place in Victoria, Australia. It included refugee students from the middle east between the ages of thirteen to seventeen with first-language representations of Dari, Irani, Arabic, Persian, Pashtu, and Shilluk. The approximate time the students had been in Australia was between four to twelve months. Crawford gathered the perspectives of the students and educators involved in the study, which included friendship, a sense of belonging, language

⁸⁶ Marie Byrd, "Capitalizing on Differences: Keys to Unlocking the Academic Achievement Gap," *Multicultural Learning and Teaching* 15, no. 2 (February 11, 2020): 20190003, <https://doi.org/10.1515/mlt-2019-0003>.

⁸⁷ Renée Crawford, "Socially Inclusive Practices in the Music Classroom: The Impact of Music Education Used as a Vehicle to Engage Refugee Background Students," *Research Studies in Music Education* 42, no. 2 (June 28, 2019): 1321103X1984300, <https://doi.org/10.1177/1321103x19843001>.

barriers, engagement and enjoyment in learning, a community of practice, personal well-being, social inclusion, a sense of belonging, and enhanced engagement with learning.

Developing relationships with students creates optimal conditions for literacy development through oral, written, and digital communication. Flint, Dollar, and Steward describe how the tenets of Culturally and Linguistically Responsive (CLR) pedagogy influence forming relationships and facilitating students' oral, written, and digital literacy skills.⁸⁸ They identify three literacy activities that support relationship-building with the students while developing their written, verbal, and digital literacy skills across language.⁸⁹ These activities included "heart maps, 'All About Me' presentations, and graffiti boards."⁹⁰ Applying these ideas in the music room while welcoming ELL students' languages, cultures, and lived experiences is essential in connecting ELP and music outcomes in the music classroom.

Geneva Gay developed the idea of Culturally Responsive Teaching (CRT). CRT develops a foundation in which schools can improve in meeting the needs of diverse student groups. Gay explains that Culturally Responsive Pedagogy (CRP) includes five essential elements.⁹¹ First, educators must develop a cultural knowledge base. From this knowledge base, educators can design culturally relevant curricula. Implementing culturally relevant curricula demonstrates cultural caring and builds a learning community. Finally, cultural congruity in classroom instruction and lesson delivery acts as instructional techniques that match students'

⁸⁸ Patricia Flint, Tamra Dollar, and Mary Amanda Stewart, "Hurdling over Language Barriers: Building Relationships with Adolescent Newcomers through Literacy Advancement," *Journal of Adolescent & Adult Literacy* 62, no. 5 (November 18, 2018): 509–519.

⁸⁹ Ibid.

⁹⁰ Ibid., 512–15.

⁹¹ Geneva Gay, "Preparing for Culturally Responsive Teaching," *Journal of Teacher Education* 53, no. 2 (2002): 106–116.

learning styles. CRT centers on student learning, prioritizing intellectual development and critical thinking skills.

Zaretta Hammond expanded on Gay's ideas of CRT in her book *Culturally Responsive Teaching and the Brain: Promoting Authentic Engagement and Rigor among Culturally and Linguistically Diverse Students*.⁹² Hammond explains that authentic, engaged, and rigorous culturally responsive teaching includes building awareness and knowledge, learning partnerships, and intellectual capacity. She recommends that educators unpack their implicit bias through self-examination, identifying cultural frames of reference, mapping cultural reference points, widening interpretation aperture, identifying triggers, and practicing self-management. Hammond emphasizes the need to create affirming and validating learning partnerships by establishing rapport and alliance, which develops into cognitive insight.

Teresa Huerta conducted an investigational ethnographic study researching the phenomenon of teacher education programs focusing more on teachers' knowledge of subject matter and instructional practices rather than on their attitudes and perspectives, which influence their pedagogical approaches.⁹³ The focus groups of her research were within four urban Latino schools with teachers, parents, and students. Huerta contrasted the teachers' understandings and perceptions of humanizing pedagogy concepts and practices with the teachers' actual practices of those humanizing pedagogical concepts. Huerta found that "to build pedagogical knowledge, teachers need to develop a theoretical knowledge base of cognitive development, second-language acquisition, and the role of culture in these areas."⁹⁴ Further, "teachers aspiring to work

⁹² Zaretta Hammond, *Culturally Responsive Teaching and the Brain: Promoting Authentic Engagement and Rigor among Culturally and Linguistically Diverse Students* (Thousand Oaks, California: Corwin, a Sage Company, 2015).

⁹³ Teresa M. Huerta, "Humanizing Pedagogy: Beliefs and Practices on the Teaching of Latino Children," *Bilingual Research Journal* 34, no. 1 (April 29, 2011): 38-57, <https://doi.org/10.1080/15235882.2011.568826>.

effectively with Latinos should acquire sociocultural knowledge about Latino children and the immigrant experience to better understand their students' background experiences."⁹⁵

NAfME has long been associated with researchers, research advocates, and NAfME members through its Society for Research in Music Education (SRME). SRME has developed research-based systematic inquiry to assess what is known and describe what is needed to be known. NAfME proposed a research agenda in concert with SRME advising what music educators need to know, identifying critical concerns for research in music education, encouraging thought and discussion about conducting and applying research, and inspiring music educators to participate in research. NAfME states:

The research agenda was developed through a content analysis of the research questions submitted by NAfME members and in consultation with research community members. Topics and questions were grouped into categories, and from these categories, three major areas for study emerged: Music Teaching and Learning in a Time of Innovation and Reform: Curriculum, Learning and Development, Assessment, and Teaching and Teacher Education, Music Education for New, Diverse, and Underserved Populations: Diversity and Inclusion, and School and Community, and Supporting and Surrounding Issues: History, Research and Dissemination, and Advocacy.⁹⁶

NAfME's research agenda directly advocates for research in "Music Education for New, Diverse, and Underserved Populations: Diversity and Inclusion," which is pertinent to this thesis project because it specifies the area of research as one needed in music education. The question NAfME's research agenda asks regarding ELLs is, "what techniques and materials are available to ensure that American and international students whose first language is not English participate in school music programs?"⁹⁷ The field of music education values, supports, and promotes research in DEI, specifically with a focus on ELL students.

⁹⁴ Huerta, *Humanizing Pedagogy*, 52.

⁹⁵ Ibid.

⁹⁶ National Association for Music Education, *A Research Agenda for Music Education*.

⁹⁷ National Association for Music Education, *A Research Agenda for Music Education*.

George Theoharis and Joanne O'Toole developed instrumental case studies involving two urban elementary schools that implemented school reform and initiated inclusive ELL services. These researchers aimed to determine how school administrators created "asset-based, collaborative, and inclusive learning opportunities and services for ELLs."⁹⁸ The researchers found that adopting a dual certification approach in which staff had continual professional development in ESL promoted inclusive ELL services.⁹⁹ The schools applied federal, state, and local funds to eliminate pullout programs and reduce class sizes. Additionally, the schools implemented coteaching approaches where general education and ESL teachers planned and cotaught all students as a team. These interventions improved student achievement, specifically of ELL students. The key themes of this study encompassed inclusive reform and issues of social justice as they pertain to ELL students.

Yiyue Zhang discusses developing music teachers' empathy for ELL students.¹⁰⁰ She argues that music teachers must develop empathy to serve ELL students best. Zhang herself is an ELL and has firsthand experience with ELL students' difficulties. She examines how ill-prepared music teachers are in teaching and accommodating ELL students. She further explains how this lack of knowledge can negatively affect ELL students from receiving appropriate music instruction, especially since ELL students already experience difficulties in coming to a new country and culture while not knowing the language. Students exhibit typical behaviors at each

⁹⁸ George Theoharis and Joanne O'Toole, "Leading Inclusive ELL," *Educational Administration Quarterly* 47, no. 4 (March 11, 2011): 646, <https://doi.org/10.1177/0013161x11401616>.

⁹⁹ Ibid.

¹⁰⁰ Yiyue Zhang, "Walking a Mile in Their Shoes: Developing Pre-Service Music Teachers' Empathy for ELL Students," *International Journal of Music Education* 35, no. 3 (May 2, 2016): 425–34, <https://doi.org/10.1177/0255761416647191>.

stage of second language acquisition, and Zhang describes how music is a practical approach to facilitating ELL students' language learning and vocabulary acquisition.

To create an empathy-building experience for pre-service music teachers, Zhang facilitates a classroom cultural immersion experience.¹⁰¹ In this experience, she has the students enter the classroom and run the rehearsal speaking only Mandarin instead of English. She employs various techniques to help the students participate and understand the instruction but does not speak in English. After the lesson, the students debrief, expressing their thoughts, feelings, and experience through the immersion lesson. She further had the students discuss what accommodations were helpful to them in understanding what was occurring in the study. Zhang concludes that it is essential to develop music teachers' empathy for ELL students through experiencing, debriefing, discussing, and sharing. Educators become more culturally and linguistically responsive and deepen empathy when they have cultural immersion experiences.

Jim Cummins articulates, reasons, and supports the argument that children learn best in their first language, basing his arguments of language theory on research, policy, and practice. Cummins presents his arguments as a response to attacks on bilingual education in his book *Language, Power, and Pedagogy: Bilingual Children in the Crossfire*.¹⁰² Cummins draws from educational research, applied linguistics, and cognitive psychology asserting that "bilingualism is associated with enhanced linguistic, cognitive, and academic development when both languages are allowed to develop."¹⁰³ Cummins's ideas are important because he presents and advocates for

¹⁰¹ Yiyue Zhang, *Walking a Mile in Their Shoes*.

¹⁰² Jim Cummins, *Language, Power, and Pedagogy: Bilingual Children in the Crossfire* (Clevedon England; Buffalo N.Y.: Multilingual Matters, 2000).

¹⁰³ Cummins, *Language, Power, and Pedagogy*, 4.

a paradigm shift from viewing language as a problem or a right rather than a resource that benefits ELLs and society.

Cummins develops the idea of transformative pedagogy, which "emphasizes both acquisition of English and promotes critical analysis of power arrangements that standard English symbolizes."¹⁰⁴ Cummins popularized two types of language proficiency constructs: Basic Interpersonal Communicative Skills (BICS), which measures conversational language proficiency, and Cognitive Academic Language Proficiency (CALP), which measures academic language proficiency. Cummins's work is influential in "bilingual and language minority education, language policy and politics, and second language acquisition."¹⁰⁵ Cummins has contributed to critical pedagogy-focused research in linguistic interdependence, the educational development of bilingual children, cognitive and academic language proficiency, linguistic interdependence, and language policy and planning in the United States.

Johanna Tigert of the University of Massachusetts Lowell and Christine Montecillo Leider of Boston University discuss the necessity of *Preparing Art Educators to Meet the Needs of Culturally and Linguistically Diverse (CLD) Students* in their TESOL Quarterly article *Beyond the 'Core'*.¹⁰⁶ Tigert and Leider argue that most efforts to train educators in CLD focus on core content which is too limited. Ignoring CLD students' access to art, music, dance, and theatre negates the depth and value of language and content within the arts.¹⁰⁷ The authors recommend

¹⁰⁴ John E. Petrovic and Susan Olmstead, "Language, Power, and Pedagogy: Bilingual Children in the Crossfire, by J. Cummins," *Bilingual Research Journal* 25, no. 3 (July 2001): 409-10, <https://doi.org/10.1080/15235882.2001.10162800>.

¹⁰⁵ Petrovic and Olmstead, *Language, Power, and Pedagogy*, 410.

¹⁰⁶ Johanna M. Tigert and Christine Montecillo Leider, "Beyond the 'Core': Preparing Art Educators to Meet the Needs of Culturally and Linguistically Diverse Students," *TESOL Quarterly* 56, no. 1 (March 2022): 425–34, <https://doi.org/10.1002/tesq.3040>.

¹⁰⁷ Tigert and Leider, *Beyond the Core*, 425.

access beyond the core subjects and using culturally and linguistically responsive pedagogy (CLRP) in arts teacher education and professional development.

CLRP capitalizes on the culture, language, heritage, and experiences of CLD students while developing asset-based views of CLD students, differentiated learning experiences, and integrating language into arts standards. Arts classrooms represent powerful spaces to promote engagement in oral discourse and integration with monolingual English-speaking peers. The authors recommend auditing arts curricula to ensure the materials represent diversity and multiculturalism. Arts teachers must analyze classroom discourses, registers, and text genres to implement strategies to teach ELLs explicitly. Finally, the authors recommend "calling on school leaders and stakeholders to recognize the values of the arts and advocate for CLD students to have full access to rigorous arts curricula in the same way they have advocated for equitable access to coursework in the core curricular areas."¹⁰⁸

Music and ESL Curricular Connections and Integration

Carlos Abril explains in his article, *No Hablo Inglés: Breaking the Language Barrier in Music Instruction*, the current practices in bilingual programs such as dual-language education, two-way immersion, and English instruction in specialized language classes and discusses the implications of these models in the music program.¹⁰⁹ Elementary students experience more opportunities to participate in the music program because it is not an elementary-level elective. By the end of elementary school, students who are not English proficient must access their elective periods to complete ESOL or remedial classes instead of other electives, including

¹⁰⁸ Tigert and Leider, *Beyond the Core*, 430.

¹⁰⁹ Carlos R. Abril, "No Hablo Inglés: Breaking the Language Barrier in Music Instruction," *Music Educators Journal* 89, no. 5 (May 2003): 38-43, <https://doi.org/10.2307/3399918>.

music. The pedagogy implemented for ELL students is often not adapted in the music classes where teachers lack knowledge and training in adapting curriculum for students with limited English proficiency.

Abril applies the National Association for the Education of Young Children's recommendations for elementary-aged ELL students and adapts those to the music room.¹¹⁰ He suggests Orff techniques provide positive, inclusive, safe, nurturing, and nonverbal participation in music class. Additionally, he recommends maintaining high expectations, keeping ELL students involved, implementing cooperative-learning groups, and studying the respective cultures of ELL students. Abril provides explanations of English comprehension, verbalization, and language stages, along with tips for working with ELL students, resources, and references. This article is a valuable and helpful resource for music teachers aiming to instruct and meet the ELL student population's needs effectively. More specifically, various approaches to teaching music pedagogy, such as the Orff approach, are explained and connected with ELL teaching strategies.

4.6 million public school students identified as ELLs as of 2014, and the number continues to expand. Music teachers have found recruiting and retaining ELL students in music programs challenging. However, including these students leads to more robust and vibrant music programs while empowering a thriving community of musicians. Angela Ammerman field-tested ideas to recruit and retain ELL students in music programs. These ideas include employing the language of students represented in communications, diversifying repertoire, and teaming with the ELL teachers in the school.¹¹¹

¹¹⁰ Abril, *No Hablo Inglés*.

¹¹¹ Angela Ammerman, “¡El Mundo Hace Música! (The World Makes Music!): Recruiting and Retaining English Language Learners,” *Teaching Music* 25, no. 3 (January 2018): 22–25.

In her article, *¡El mundo hace música! (The World Makes Music!): Recruiting and Retaining English Language Learners*, Ammerman offers suggestions for fostering a positive musical identity among ELL students, including respecting each student's expertise, finding roles for each child, creating a social media platform for the music program, and referring to students as musicians.¹¹² Ammerman recommends visual, aural, and written ideas to help ELL students readily engage and succeed in music programs. Ammerman notes personal stories of how making connections with ELL students positively affects the musical identities of students. The scope of this article focuses on secondary orchestral programs; however, many of the suggestions within the article apply to all music programs, from the youngest musicians to high school musicians. Ammerman's recommendations clarify how music programs can better serve ELL students.

Daler Bokiev and Lilliati Ismail investigated how language teachers use music and songs and the beliefs behind their practices in their article, *Malaysian ESL (English as a Second Language) Teachers' Beliefs and Practices Regarding the Use of Music and Songs in Second Language Teaching*.¹¹³ Their qualitative research results demonstrated that music and songs are appropriate and beneficial teaching tools to promote students' language learning. Bokiev and Ismail state, "music and songs were used as a teaching tool for certain components of lessons to motivate the students when the lessons were difficult or when introducing certain vocabulary."¹¹⁴ They discovered that the ESL teachers in this study found that implementing music made

¹¹² Ammerman, "¡El Mundo Hace Música! (The World Makes Music!)", 22-25

¹¹³ Bokiev and Ismail, *Music and Songs in Second Language Teaching*, 1497-1521.

¹¹⁴ Bokiev and Ismail, *Music and Songs in Second Language Teaching*, 1509.

teaching and learning more enjoyable and engaging, prompted a livelier classroom atmosphere, and was less stressful.

Maria Gomez-Dominguez, Carmen Fonseca-Mora, and Francisco Machancoses examined how music perception influences foreign-language early reading skills in their article *First and Foreign Language Early Reading Abilities: The Influence of Musical Perception*.¹¹⁵ Because rhythm, frequency, and intensity are involved in the prosody of speech and reading, the authors suggest that music perception abilities affect English language learners' capacity to perceive and produce sounds in English. The study defined music aptitude as the ability to discriminate tonal and rhythmic patterns and how music aptitude affects auditory perception. The musical dimensions involved in this connection between music and auditory perception include discrimination of pitch, the intensity of loudness, duration with time, rhythm recognition, musical timbre, and musical tempo.

Gomez-Dominguez, Fonseca-Mora, and Machancoses posed questions about music perception influencing early reading in a foreign language, in English, and whether there is a mediating effect between music perception and early reading abilities.¹¹⁶ The data collection instruments included music perception and reading tests of second-grade ELLs whose first language was Spanish. This research helps recognize the connections between music and language learning. The methods discussed in connecting music and language learning are helpful to apply to the Orff approach in the general music classroom, specifically in those classrooms

¹¹⁵ Maria Gomez-Dominguez, M. Carmen Fonseca-Mora, and Francisco H. Machancoses, "First and Foreign Language Early Reading Abilities: The Influence of Musical Perception," *Psychology of Music* 47, no. 2 (January 15, 2018): 213–24, <https://doi.org/10.1177/0305735617746734>.

¹¹⁶ Ibid.

with a high population of ELLs. This research is practical in connecting the psychology of music, music as language therapy, and sheltered instructional practices with music pedagogy.

The connection between literacy and music is a powerful thread of the literacy fabric. Dee Hansen, Elaine Bernstorf, and Gayle Stuber published the book *The Music and Literacy Connection*, explaining several principles between music and literacy: children are interactive learners, music teachers are literacy teachers, literacy teachers are music teachers, multiple processes teach literacy, and musical training provides lifelong benefits. Children learn language through musical play.¹¹⁷ Children learn to read musically in the areas of decoding and comprehension. The building blocks of language and literacy skills include listening, viewing, and speaking, which develop into connecting, creating, critically thinking, communicating, and collaborating.

Engaging ELLs in the writing process in the music classroom develops literacy. Strategies for writing in the music classroom include big books, cooperative learning, debriefing, expert groups jigsaw, KWL charts, and a language-experience approach.¹¹⁸ Music training includes many literacy benefits. Musical experiences and development enhance reading skills, language acquisition, brain and language developing, working memory and transfer, attention, brain functions, memory, and emotion.

Music integration is a valuable way to differentiate instruction for ELLs. Music allows students to express themselves in various ways and appreciate musical works applying language to voice understandings and make music critiques.¹¹⁹ ELLs use listening, reading, speaking, and

¹¹⁷ Dee Hansen, Elaine D Bernstorf, and Gayle M Stuber, *The Music and Literacy Connection* (Lanham, Maryland: Rowman & Littlefield, 2014).

¹¹⁸ Hansen, Bernstorf, and Stuber, *The Music and Literacy Connection*, 190.

¹¹⁹ Felicia Hill, "Connections through Art: The Value of Arts Integration with English Learners," *Literacy Today*, March 2019, 26-27, literacyworldwide.org.

writing skills that connect the curriculum to real life when learning musical content. Students can create, explore, and represent themselves as musicians as they learn to communicate their musical understandings and opinions and discover their musical talents.¹²⁰ Felicia Hill explains the value of music as an instructional scaffolding tool for ELLs in her article, *Connections through Art: The Value of Arts Integration with English Learners*. Hill suggests using soundscapes with instruments or body percussion to accompany a book. This strategy "enhances the story's mood but helps students remember its content."¹²¹

Connecting music education with ELD is integral for ELLs. Curricular connections include integrating the music curriculum with other academic subjects, such as ELD, and developing differentiation strategies for students with language exceptionalities. Implementing a holistic music education approach is one way to improve the abilities of children with exceptionalities.¹²² The Holistic Music Educational Approach for Young Children (HMEAYC) is an approach that integrates local culture and employs computer technology to combine specialists and music therapists, creating an engaging music curriculum model for young children.¹²³ HMEAYC utilizes a curriculum model integrating education, sociology, and philosophy with music education and therapy.¹²⁴ The results of a study by Liza Lee and Ying-Sing Liu indicated that implementing the HMEAYC curriculum model demonstrated

¹²⁰ Hill, *Connections through Art*.

¹²¹ Ibid.

¹²² Liza Lee and Ying-Sing Liu, "Training Effects and Intelligent Evaluated Pattern of the Holistic Music Educational Approach for Children with Developmental Delay," *International Journal of Environmental Research and Public Health* 18, no. 19 (September 25, 2021): 10064.

¹²³ Ibid.

¹²⁴ Ibid.

improvements in the "language expressiveness, language comprehension, physical movement, social skills, interpersonal relationships, self-directedness, and autonomy for children."¹²⁵

Music is a valuable cross-curricular teaching device because it supports neuroprocessing, contributing to strong language skills while appealing to creative and auditory learners.¹²⁶ Music education focuses on pitch awareness which utilizes the phonemic awareness neural pathways in the brain. Music examines literary concepts such as poetry, rhyme, fluency, rhythm, storytelling, and vocabulary. Practicing these academic components through music aid in second-language acquisition. ELLs gain a sense of meaning through musical representation of lyrics while also practicing reading along with songs, thereby executing sounds, syllables, cadence, oracy, and learning vocabulary.

Amanda Niland of Macquarie University offers strategies for integrating literature and music based on research that indicates musical experiences help develop literacy skills. Music supports and creates phonemic awareness, perceiving music as a storytelling process, decoding symbols, developing oral skills, and making semiotic connections.¹²⁷ Connecting music and literacy allows children to interpret and create musical stories to implement different intelligences. Howard Gardner's theory of multiple intelligences provides strong justification for integrating music and literature.¹²⁸ Some strategies to incorporate music and literature include

¹²⁵ Lee and Liu, *Holistic Music Educational Approach*, 10.

¹²⁶ Elisabeth Manouchehri, "Music as a Cross-Curricular Teaching Device in Elementary School," *Canadian Music Educator; Etobicoke, Ontario* 58, no. 2 (January 2017): 25–29.

¹²⁷ Amanda Niland, "Musical Stories," *Australasian Journal of Early Childhood* 32, no. 4 (December 2007): 7–11, <https://doi.org/10.1177/183693910703200403>.

¹²⁸ Howard Gardner, *Multiple Intelligences: The Theory in Practice* (New York, Ny: Basic Books, 1993).

sound and story, singing stories, adding a narrative to a song, adding a song to a story, and using rest times.¹²⁹

The Orff-Schulwerk approach develops children's sensitivity to sound, patterns of accent, degrees of volume, inflection, and intonation in language, which is prosody. Prosody is an integral part of language fluency. "By modeling the variation in dynamics on strong and weak syllables in words or phrases, we help children to become aware of the beat within a song or rhythm, and prosody is enhanced."¹³⁰ Aniruddh Patel and John Iversen researched connections between musical abilities and language, noting that "musical experience influences speech processing at a subcortical level."¹³¹ Their research found cognitive and neural connections between musical, phonetic, and prosodic abilities that suggest musical training sharpens the sensory encoding of pitch patterns.¹³²

A vital connection between language learning and music is developing in the students' cultures through their musical traditions. Finding familiar songs representing various cultures and teaching those songs by applying the native language and English help connect music literacy with language learning. Using bilingual songs allows for focus on using a familiar song in the student's native language and then connecting English vocabulary, idioms, expressions, verb tense, or another aspect of grammar to help facilitate English language development.¹³³

¹²⁹ Niland, *Musical Stories*, 7-11.

¹³⁰ Patricia O'Herron, "The Orff Practitioner as Language Arts Teacher," *The Orff Echo*, January 2006, https://www.researchgate.net/profile/Patricia-Oherron/publication/348788973_The_Orff_practitioner_as_Language_Arts_teacher/links/601095aaa6fdcc071b948fd0/The-Orff-practitioner-as-Language-Arts-teacher.pdf.

¹³¹ Aniruddh D. Patel and John R. Iversen, "The Linguistic Benefits of Musical Abilities," *Trends in Cognitive Sciences* 11, no. 9 (September 2007): 371, <https://doi.org/10.1016/j.tics.2007.08.003>.

¹³² Patel and Iversen, *The Linguistic Benefits of Musical Abilities*, 371.

Music is ideal for each ELL because music provides an inclusive environment. Accessing a world map and keeping it posted in the music room is an excellent way to foster inclusivity while allowing ELLs to locate their native countries on the map.

Participatory culture is a theory introduced by Henry Jenkins in 1992 and updated in 2009 with the inclusion of education. The participatory culture theory opposes consumer culture, where the public does not function as just consumers but also prosumers.¹³⁴ Scholars and researchers from the UK, Canada, and the U.S. applied the participatory culture theory to music learning and teaching. These researchers offered four perspectives on how participatory culture manifests in music learning and teaching. Three of this perspective share relevance to this research.

First, they derived inspiration from participatory culture practices for music teaching and learning through "expanding musical practices addressed in music education, providing entry points for artistic inquiry and engaging with existing music, and enlivening pedagogy and curriculum."¹³⁵ This perspective advocates for broadening and expanding music education. Second, they perceived participating in creative music-making in and out of school through cosmopolitan paths to musicianship in participatory culture, connecting ideals and the reality of classrooms, and bridging the gap through supporting "creative musicianship by enabling access to opportunities, experiences, skills, and knowledge related to creative music-making."¹³⁶ Third,

¹³³ Adam J. Simpson, "How to Use Songs in the English Language Classroom," *Voices Magazine*, March 4, 2015, The United Kingdom's International Organisation for Cultural Relations and Educational Opportunities, <https://www.britishcouncil.org/voices-magazine/how-use-songs-english-language-classroom>.

¹³⁴ Henry Jenkins, *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century* (Cambridge, Mass.: MIT Press, 2009).

¹³⁵ Janice Waldron, et al., "A Brave New World: Theory to Practice in Participatory Culture and Music Learning and Teaching," *Music Education Research* 20, no. 3 (June 29, 2017): 290, <https://doi.org/10.1080/14613808.2017.1339027>.

the researchers connected participatory culture with philosophy. Participatory culture requires a philosophy that values the inclusion of highly qualified music teachers through “fulfilling two of our espoused professional aims and purposes of music education: access and inclusion and lifelong impact.”¹³⁷

Ieva Zeromskaite researched “the effects of musical activities on non-musical domains”¹³⁸ and found that the transfer effects of learning a second language using music interventions were promising. The benefits included enhanced phonological processing and production in the second language, such as tonal variations, processing of utterance duration, pronunciation, and comprehension.¹³⁹ The study showed that musical training and aptitude improved second language proficiency in reading acquisition and phonological awareness of timing and pitch.¹⁴⁰ Zeromskaite suggests that “the interactive effects of musical skills and variations in language and music systems and external variables [be further examined].”¹⁴¹

Music and ESL Pedagogy and Interventions

In their article, *Reaching English Language Learners in the Music Classroom*, Cara Bernard, Joseph Abramo, and Elizabeth Howard explain how the SIOP Model applies to music instruction.¹⁴² The SIOP Model has eight components comprising thirty features. The eight

¹³⁶ Janice Waldron, et al., *A Brave New World*, 296.

¹³⁷ Janice Waldron, et al., *A Brave New World*, 298.

¹³⁸ Ieva Zeromskaite, “The Potential Role of Music in Second Language Learning: A Review Article,” *Journal of European Psychology Students* 5, no. 3 (October 30, 2014): 78, <https://doi.org/10.5334/jeps.ci>.

¹³⁹ Zeromskaite, *The Potential Role of Music in Second Language Learning*, 79-83.

¹⁴⁰ Zeromskaite, *The Potential Role of Music in Second Language Learning*, 83-84.

¹⁴¹ Zeromskaite, *The Potential Role of Music in Second Language Learning*, 86.

¹⁴² Bernard, Abramo, and Howard, *Reaching English Language Learners in the Music Classroom*.

components of the SIOP Model are lesson preparation, building background, comprehensible input, strategies, interaction, practice and application, lesson delivery, review, and assessment. The authors identify sheltered instruction to contextualize content to language and language to content such as “dance, movement, conducting, puppets, listening maps, iconic notation, visual manipulatives, scarves, popsicle sticks, Legos, blocks, and improvisation.”¹⁴³

Furthermore, the authors connect the commonly implemented SIOP strategies across content areas with SIOP strategies widely applied in the music classroom, such as small group work, graphic organizers, writing objectives on the board, gesture and body language, posters, word walls, KWL charts, same/different, exit slips, and written or verbal reflections and summaries.¹⁴⁴ Finally, the authors provide reflective questions for meeting the needs of ELLs. “Were content and language objectives clear to students? Was content and language instruction sufficiently broken down throughout the lesson and scaffolded? Were there opportunities for students to process the information without moving too quickly? Were students engaged and given time to interact with other students and actively use the material?”¹⁴⁵

Arts-based language learning is a practice that prioritizes ethical and relationship-based objectives in favor of fixed ideas of language competence. Katja Frimberger explores a unique arts-based pedagogical paradigm in her article, *Towards a Well-Being-Focused Language Pedagogy: Enabling Arts-Based Multilingual Learning Spaces for Young People with Refugee Background*.¹⁴⁶ The paradigm Frimberger suggests focuses on the well-being of multilingual

¹⁴³ Bernard, Abramo, and Howard, *Reaching English Language Learners in the Music Classroom*.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

¹⁴⁶ Katja Frimberger, “Towards a Well-Being Focussed Language Pedagogy: Enabling Arts-Based, Multilingual Learning Spaces for Young People with Refugee Backgrounds,” *Pedagogy, Culture & Society* 24, no. 2 (March 4, 2016): 285–99, <https://doi.org/10.1080/14681366.2016.1155639>.

young people rather than their language deficits. ELLs are often labeled linguistically, cognitively, or culturally deficient, which Frimberger labels linguicism.

The arts-based language learning Frimberger discusses in her article center around a “Language Fest” organized as part of the “Being Human Festival.”¹⁴⁷ At the Language Fest, there were thirty-six languages represented. The students and facilitators taught each other to speak their favorite words and sing their favorite songs in their chosen languages, where English took a subservient position. At the Language Fest, English speakers immersed in different languages, with dominant language speakers feeling a power shift. This shift led to an arts-based experience in ‘artful’ language use of listening, echo singing, laughing, and improvisation in another language that did not require competence. The language of laughing, recognition, and chatter in conjunction with singing formed common bonds. The participants included forty teenage ESOL learners with refugee backgrounds. Frimberger conducted several interviews with ESOL teachers regarding best practices in honoring the native languages of ELL students. ESOL teachers reported embracing, honoring, and celebrating multilingualism as essential aspects of meeting the needs of ELLs.

In her article, *From Imitation to Invention: Issues and Strategies for the ESL Music Classroom*, Gillian Howell discusses the challenges for ELLs as they adjust to school rules and conventions in Australian schools.¹⁴⁸ Howell’s qualitative case study focused on primary school newcomers’ perception of music learning and music-making. Howell explains how ELLs process as they acclimate to a new culture and language. Howell draws connections between the culture

¹⁴⁷ Frimberger, *Towards a Well-Being Focussed Language Pedagogy*.

¹⁴⁸ Gillian Howell, “From Imitation to Invention: Issues and Strategies for the ESL Music Classroom,” *Journal of the Australian Council of Orff Schulwerk* 14, no. 1 (January 2009): 61–66.

and language acclimation process to the Orff process. The Orff process begins with imitation and moves towards greater creative independence through exploration and experience, much like the newly arrived ELLs transition into their new learning environment. Howell suggests ideas for building a creative music environment by applying social principles to Vygotskian concepts in ESL music classrooms. Strategies that enable ELLs include inventing, improvising, composing, singing books, and name music.

Zoltán Kodály believed it was the birthright of every child to express themselves through singing traditional folk songs and nursery rhymes because popular songs, rhymes, and games represent the musical and cultural heritage of the language representative of that culture.¹⁴⁹ Words in song and rhyme are slower, structured, repetitive, and more accessible for ELLs to grasp than conversational speech. Music breaks through linguistic barriers by providing a sense of pulse, pitch awareness, and understanding of rhythm and carrying a culture's signature melodies or mother tongue inflections. These experiences prepare children's ears, voices, and brains for language. Zoltán Kodály always focused on popular music in every culture as a basis for his approach.

Jessica Lawson-Adams and David Dickinson conducted a study involving the pedagogical technique of sound stories to support English word learning. They examined the results of using sound effects to teach English words to ELLs. There were two groups represented in this study, one group of non-ELLs and one group of ELLs. Both groups were first graders. The non-verbal instrument sounds corresponded with words to see if there was correspondence between using sounds and describing key vocabulary words. The study divided

¹⁴⁹ Zoltán Kodály, Fred Macnicol, and Lili Halápy, *The Selected Writings of Kodály Zoltán* (Budapest: Corvina, 1974).

the groups into a control group, a sound group, and a no-sound group. The lexical representations included verbal information such as “language-based representations, word labels, phonological units, and language-based semantic knowledge, visual language, and print.”¹⁵⁰ Non-verbal communication included “imaginal and mental representations of multisensory experiences, [such as] picture images, sounds, actions, and other modalities.”¹⁵¹ The results indicated that ELLs learned “more information about words when semantically related to sound effects.”¹⁵²

Robert Legg conducted a study involving music to accelerate language learning. Legg hypothesized that learning words in the context of a song rather than using conventional methods would allow students to internalize and understand the words more quickly.¹⁵³ The results of his experiment indicated positive correlations in learning words with musical intervention than without, and the musical interventions group achieved significantly higher scores on their post-test than the non-music groups. The musical interventions were more effective than conventional methods as teaching tools.

The Orff-Schulwerk approach to teaching music benefits students beyond music understanding and supports ELLs. Kristen Lewis examined Orff-Schulwerk's research-based teaching strategies helpful for ELLs' English language acquisition and suggested strategies for using the Orff-Schulwerk approach.¹⁵⁴ Lewis suggests incorporating rhythmic texts, developing

¹⁵⁰ Jessica Lawson-Adams and David K. Dickinson, “Sound Stories: Using Nonverbal Sound Effects to Support English Word Learning in First-Grade Music Classrooms,” *Reading Research Quarterly* 55, no. 3 (October 28, 2019): 420, <https://doi.org/10.1002/rrq.280>.

¹⁵¹ Ibid.

¹⁵² Lawson-Adams and Dickinson, *Sound Stories*, 437.

¹⁵³ Robert Legg, “Using Music to Accelerate Language Learning: An Experimental Study,” *Research in Education* 82, no. 1 (November 2009): 1–12, <https://doi.org/10.7227/rie.82.1>.

¹⁵⁴ Kristen Lewis, “Serving English Language Learners in the Orff Schulwerk Classroom,” *The Orff Echo* 47, no. 2 (January 1, 2015): 14–17.

sound discrimination abilities, scaffolding instruction, implementing sheltered instruction techniques, enabling the recognition and manipulation of patterns, and integrating rhythmic texts. English is a variable stress language with emphasis placed in unpredictable ways, so incorporating rhythmic text helps ELLs use intonation and stress patterns in English. No visual accents are placed in the English language to indicate emphasis, so learning rhythmic English assists ELLs in internalizing stress patterns. Lewis suggests developing sound discrimination through aural skills practice because this aids in language acquisition. Scaffolding and sheltering techniques include engaging students in non-verbal activities, using Total Physical Response (TPR), providing opportunities for informal conversation, using routines, singing songs, playing games, repeating, restating, and paraphrasing. Finally, Lewis describes how enabling pattern recognition and manipulation bridges music and language.

Poor pronunciation in English can affect the intelligibility of communication for ELLs. Brittany McCormack and Christopher Kloppe provide two articles on the potential of music in promoting oracy and articulation in ELLs. The first article is an action research study examining the interconnectedness of music and language in promoting oracy for ELLs.¹⁵⁵ Data collected through observations, interviews, and graphic melodic contouring indicated that using music as a pedagogical tool demonstrated strong potential in promoting oracy for ELLs. All the subjects in the study showed increased oracy during the six-week study period. “Participants progressed from answering simple questions requiring only repetition of song lyrics to responding to questions using longer and more linguistically mature sentences and phrases.”¹⁵⁶ Because songs

¹⁵⁵ Brittany A. McCormack and Christopher Kloppe, “The Potential of Music in Promoting Oracy in Students with English as an Additional Language,” *International Journal of Music Education* 34, no. 4 (June 23, 2016): 416–32, <https://doi.org/10.1177/0255761415619066>.

¹⁵⁶ McCormack and Kloppe, *The Potential of Music in Promoting Oracy*, 429.

are repetitive and rhythmic, they are valuable tools in linguistic learning and promote audiation in the participants of this research.

The second article develops the action research of the first article. It is a case study focusing on how studying music can develop pronunciation skills in English for ELLs.¹⁵⁷ The case study centers around music, song, and pronunciation, drawing on the principles of audiation as used in Gordon's Music Learning Theory. The single-subject experiment implemented interventions three times a week for eight weeks with twenty-four thirty-minute lessons given to six ELLs aged six to eight. The children learned twelve songs focusing on tonality, rhythmic elements, and teaching audiation. Data were collected through interviews and analyzed using the Student Oral Language Observation Matrix (SOLOM). The results indicated improvement in English pronunciation after interventions.

Martina Miranda followed a Hispanic kindergartener, Maria, an ELL who started school without speaking English. Miranda's observations reflect Maria's process in a general music classroom from her entry through the end of the school year, approximately nine months.¹⁵⁸ Miranda explains each stage of language acquisition, how Maria responded in music class, and how the music teacher accommodated Maria's learning needs at each stage. The first stage of language acquisition is the initial application of the home language, followed by the second stage with a period of nonverbal communication, which lasted for Maria from September to December. During the third period after winter break, Maria regresses through January when she does not want to speak or participate in music class. However, starting in February, Maria

¹⁵⁷ Brittany A. McCormack, et al., "The Potential for Music to Develop Pronunciation in Students with English as an Additional Language or Dialect (ELA/D)," *Australian Journal of Music Education* 52, no. 1 (2018): 43–50, <https://doi.org/10.3316/informit.253842672267045>.

¹⁵⁸ Miranda, *My Name is Maria*, 17–22.

participated using short phrases and then a period of productive language use from March through May.

Miranda explains that even though research describes ELLs as going through linear stages, this is not always the case, and often students may regress before they move forward again. Miranda gathers data through the study and suggests strategies that enhance the language development of ELLs. These strategies include authentic songs, chants, and play-based experiences; however, the methods do not stand alone; the classroom environment is critical for all students. “Ultimately, good teaching is powerful, and using focused strategies within an inclusive classroom community will often benefit all students, even if the strategies had one particular group in mind.”¹⁵⁹

Integrating music in early childhood classrooms encourages the literacy development of ELLs. In their article *Using Music to Support the Literacy Development of Young English Language Learners*, Kelli Paquette and Sue Rieg provide practical classroom activities in reading, writing, and singing songs for language skill development, reading fluency, and writing development.¹⁶⁰ Paquette and Rieg describe the benefits of integrating music experiences into classroom instruction for ELLs and present ways music enhances the literacy development of young children through opportunities for children to develop automaticity through song and improving listening and oral language skills.¹⁶¹ Paquette and Rieg provide practical activities for classroom implementation in reading, writing, and singing songs for language skill development, reading fluency, and writing progress. They argue that structured and open-ended musical

¹⁵⁹ Miranda, *My Name is Maria*, 21.

¹⁶⁰ Paquette and Rieg, *Using Music to Support Literacy Development*, 227–32.

¹⁶¹ Paquette and Rieg, *Using Music to Support Literacy Development*, 228.

activities create an atmosphere of mutual trust and respect, and sharing the joy of creativity is the basis for the development of ELLs.¹⁶²

Activities that support music and literacy in the classroom include children's song-based literature that teaches language skills and introduces new songs to develop reading fluency through "paired or partner reading, echo reading, choral reading, and phrasing."¹⁶³ Moreover, instructional strategies such as writing new words to a familiar song, making literature connections using trade books, and responding in personal journals improve writing skills.¹⁶⁴ Creating musical instruments and exposing children to multiple genres encourages students to practice oral communication skills. There are numerous benefits to incorporating musical experiences into the daily instruction of ELLs. "Whether children listen to the 'music' of the rain, popular children's songs, or make their musical compositions, important skills, such as reading, writing, listening, and speaking, are developed. A musically, literacy-rich environment in an early childhood classroom will generate interest, encourage creativity, and set the stage for a positive learning environment."¹⁶⁵

Researchers Vadivel, Khalil, Roy, and Mathuranjali explore practical ideas and approaches to implementing music to teach language. Their article, *Using Music for Developing Language Skills in the English Language Classroom*, argues that musical hearing is essential for acquiring, processing, and producing language, thereby playing a prominent role in language acquisition.¹⁶⁶ The authors parallel language and music as mirrors of culture and society,

¹⁶² Paquette and Rieg, *Using Music to Support Literacy Development*, 228.

¹⁶³ Paquette and Rieg, *Using Music to Support Literacy Development*, 229.

¹⁶⁴ Paquette and Rieg, *Using Music to Support Literacy Development*, 230.

¹⁶⁵ Paquette and Rieg, *Using Music to Support Literacy Development*, 231.

¹⁶⁶ Vadivel, et al., *Using Music for Developing Language Skills*, 501–7.

evolving and capturing diverse aspects of culture and civilization. They explain practical ideas and approaches for using music to develop language skills in instructing grammar, vocabulary, creative writing, songwriting, interviews, translating, and illustration. They argue that “using music can be particularly significant in an ESL or English as a Foreign Language (EFL) classroom. It helps identify/notice language items in context and improves their ability to retain information. Most importantly, the ability of music to bring together cultures and languages, irrespective of the learners’ ages and cultural backgrounds, makes it an impeccable teaching tool.”¹⁶⁷

There is significant interdependence between language and music. “Music is a linchpin pedagogical tool that promotes intergenerational interactions, builds social relationships, and facilitates the daily use of language in and outside the classroom.”¹⁶⁸ Jessie Vallejo conducted an ethnographic case study on how language regenerated through music through culturally grounded pedagogy.¹⁶⁹ Vallejo’s ethnographic case study included two Mohawk language immersion programs that “explore[ed] how cultural components have a symbiotic rather than hierarchal relationship with a focus on the interdependence between language and music.”¹⁷⁰ Vallejo conducted the ethnographic case study with four Indigenous language immersion teachers as subjects and surmised several guidelines for providing culture-based education, including supporting:

Policies and agreements that lead to Indigenous sovereignty, political autonomy, and the protection of human, environmental, and cultural rights, promoting the normalization, modernization, and

¹⁶⁷ Vadivel, et al., *Using Music for Developing Language Skills*, 503.

¹⁶⁸ Jessie M. Vallejo, “Revitalising Language through Music: A Case Study of Music and Culturally Grounded Pedagogy in Two Kanien’ke:ha (Mohawk) Language Immersion Programmes,” *Ethnomusicology Forum* 28, no. 1 (January 2, 2019): 89.

¹⁶⁹ Vallejo, *Revitalising Language through Music*, 89-117.

¹⁷⁰ Vallejo, *Revitalising Language through Music*, 89.

multifunctional application of Indigenous languages in daily life, promoting intercultural, plurinational, and multilingual settings in both within and outside Indigenous communities, and restructuring educational environments through embracing innovative and effective teaching methods that incorporate Indigenous values, norms, principals, beliefs, and worldviews.¹⁷¹

Vallejo concluded that “teaching music in both Indigenous and non-Indigenous school settings should not only be taught for music’s sake, nor should it be taught solely to boost STEM achievement, reinforce literacy skills, fulfill a diversity component, or enhance play, but music should be taught across the curriculum for all of these reasons.”¹⁷²

In the article *Strategies for Teaching English Language Learners in the Music Room*, Deanne Webb explored strategies for music teachers to implement with ELLs.¹⁷³ Webb suggests being welcoming, respectful, patient, and keeping high expectations. Further, she recommends instructional tools for ELLs, including visual cues, cooperative learning, repetition, movement, skill transfer, and culturally responsive teaching in the music classroom. “Musical activities can reinforce many aspects of language development [such as] teaching language, building reading and oral fluency, building confidence, and increasing class participation.”¹⁷⁴ Webb’s suggestions for supporting ELLs in the music classroom provide tools for research in aligning curriculum through integrating music and ELP/D standards and developing instructional scaffolds.

The Orff process teaches suprasegmental pronunciation, which is essential to learning English. Ran Whitley presents ways language and music are similar and how the Orff process can assist ELLs in pronunciation of English in the article, *The Orff Process in the ESL Classroom: Teaching Suprasegmental Pronunciation*.¹⁷⁵ Whitley’s ideas focus on ELLs at the

¹⁷¹ Vallejo, *Revitalising Language through Music*, 92-93.

¹⁷² Vallejo, *Revitalising Language through Music*, 110.

¹⁷³ Webb, *Strategies for Teaching English Language Learners in the Music Room*, 54–59.

¹⁷⁴ Webb, *Strategies for Teaching English Language Learners in the Music Room*, 55.

beginning and intermediate stages of second language learning in general education or music classrooms. Both music and language process in time, employ rhythm, apply meter with characteristics of stressed and unstressed sounds, implement expressive devices like tempo, dynamics, and intonation, and involve a formal structure or syntax.¹⁷⁶ Whitley suggests teachers benefit from studying ESL pedagogy, and ESL teachers benefit from learning the Orff process to teach suprasegmental pronunciation in English.

Suprasegmental pronunciation refers to the pronunciation of groups of words or phrases. It is common for ESL teachers to neglect this tenet of pronunciation, focusing on segmental elements, one syllable at a time. However, the Orff approach allows ELL students to practice the “rhythm” of English with word groups.¹⁷⁷ Whitley provides examples of syllable-time pronunciation versus stress-timed pronunciation and visuals (melodic contour pictures) and Kodály syllables (ta-and ti-ti), emphasizing suprasegmental rhythm and melodic inflection. Whitley discusses applying the Orff process in the ESL classroom and how interest in learning a language increases through music.

MacMillan/McGraw-Hill’s *Spotlight on Music*,¹⁷⁸ Savvas *Interactive Music* by Alfred and Silver Burdett,¹⁷⁹ and *Quaver Music*¹⁸⁰ curriculum publications feature ELL handbooks with multilevel strategies for ELLs. The ELL sections within these music curricula use the ELL

¹⁷⁵ Ran Whitley, “The Orff Process in the ESL Classroom: Teaching Suprasegmental Pronunciation,” *The Orff Echo* 45, no. 3 (2013): 26–28.

¹⁷⁶ Ibid.

¹⁷⁷ Ibid.

¹⁷⁸ Gilberto D. Soto and Marilyn C. Davidson, *Spotlight on Music: Multilevel Strategies for English Language Learners* (Macmillan McGraw-Hill, 2005).

¹⁷⁹ Silver Burdett and Alfred, *Interactive Music* (Savvas, 2016).

¹⁸⁰ QuaverEd, “QuaverMusic,” QuaverEd (QuaverEd, Inc., February 23, 2020), <https://www.quavered.com/music/>.

recommendations of best practices published by NAFME on May 30, 2012.¹⁸¹ NAFME featured recommendations from Shelly Cooper and Samantha Grimm-Anderson in a summary of their co-authored article, *Structured English Immersion (SEI) in the Music Classroom: Music Instruction for Crossing Borders*.¹⁸² The ELL sections within these music curricula provide philosophical foundations for ELL differentiation, ELL strategies for accessing music content, and stages of language acquisition with corresponding student behaviors. Additionally, these resources include teacher behavior and approaches for each stage of language acquisition, general teaching tips, ELL adaptations, ELL interventions, alternative assessments, and explanations of how the ELL information fits into the music curriculum.

Music and ESL Curriculum Design, Standards, and Alignment

The CCSD elementary music curriculum is the foundation of pedagogy and philosophy in this research.¹⁸³ CCSD structures music literacy experiences based on the principles of Zoltán Kodály, creative movement and musical expression based on the ideas of Émile Jaques-Dalcroze, and pedagogical approaches based on Carl Orff's Schulwerk.¹⁸⁴ The philosophy of CCSD's elementary music curriculum is that music learning begins with the ear and continues with motor and eye learning. Music skills are expressed first through the body and voice with

¹⁸¹ Linda C. Brown, "English Language Learners in Music Class - NAFME" (NAFME, May 30, 2012), <https://nafme.org/english-language-learners-in-music-class/>.

¹⁸² Shelly Cooper and Samantha Grimm-Anderson, "Structured English Immersion (SEI) in the Music Classroom: Music Instruction for Crossing Borders," *General Music Today* 20, no. 2 (January 2007): 20–24, <https://doi.org/10.1177/10483713070200020105>.

¹⁸³ Clark County School District, *Elementary Music Orff Curriculum* (1995; repr., Las Vegas, Nevada: Clark County School District, 2019).

¹⁸⁴ Clark County School District, *Elementary Music Orff Curriculum*.

instruments as an extension. Symbols gain meaning through hearing, naming, and producing musical sounds before symbolization.

The CCSD elementary music curriculum includes essential experiences devoted to five conceptual areas based on the musical elements of rhythm, melody, harmony, form, and expressive qualities. The sequence of learning modes includes moving, speaking, singing, listening, playing, reading, notating, creating, and improvising. Each lesson involves multiple essential experiences and learning modes with activities adapted for individual differences that characterize CCSD's music program. Additionally, musical specialists are encouraged to collaborate with classroom teachers to integrate appropriate content and reinforce continuity in learning.

The CCSS ELP Standards were commissioned by the Council of Chief State School Officers (CCSSO) and funded by the U.S. Department of Education. The CCSSO published *English Language Proficiency Standards with Correspondences to K-12 English Language Arts, Mathematics, and Science Practices, K-12 ELA Standards, and 6-12 Literacy Standards*. There are ten ELP standards within the ELP standards, each aligned with the standards and corresponding to ELA, mathematics, science, and literacy. Additionally, feature matrices connect language functions and forms to other subject standards.

The NCAS provides a process to guide educators in offering a unified quality arts education for students in P.K. through high school. The subjects in the arts are dance, media, music, theatre, and visual arts. The standards include creating, performing/presenting/producing, responding, and connecting. The standards document published by State Education Agency Directors of Arts Education (SEADAE) on behalf of NCCAS outlines these processes for music, including the corresponding anchor standards, enduring understandings, essential questions,

model cornerstone assessments, and student examples. The standards relevant to the research of this study are anchor standards seven, eight, and nine within the responding artistic process.

These standards are: “Respond: Understand and evaluate how the arts convey meaning. Anchor Standard #7- Perceive and analyze artistic work. Anchor Standard #8- Interpret intent and meaning in artistic creation. Anchor Standard #9- Apply criteria to evaluate artistic work.”¹⁸⁵

The College Board Office of Academic Initiatives developed and published a comparison of the NCAS and the CCSS in English Language Arts and Mathematics entitled, *The Arts and the Common Core: A Comparison of the National Core Arts Standards and the Common Core State Standards*,¹⁸⁶ in July 2014. The NCASs are not a component of the CCSS; however, the goals and objectives of the NCAS and the CCSS practices connect and relate across content areas. The guiding document, *The Arts and the Common Core: A Review of Connections between the Common Core State Standards and the National Core Arts Standards Conceptual Framework*,¹⁸⁷ featured an alignment study highlighting the overlap of habits and thinking skills between NCAS and CCSS, informing the former research. The alignment compared high-level and secondary-level practices between the ELA reading, writing, speaking, listening, and language standards and the eight CCSS for mathematical practice.

The findings indicate that the creating artistic process strongly aligns with the ELA standards, with nineteen secondary-level alignments identified and seven primary-level alignments identified.¹⁸⁸ The third standard within the creating artistic process, refining and completing artistic ideas and words, is positively aligned with eight anchor reading standards

¹⁸⁵ National Coalition for Core Arts Standards, *National Core Arts Standards*, 7-8.

¹⁸⁶ The College Board, *The Arts and the Common Core*, 1-47.

¹⁸⁷ The College Board, *The Arts and the Common Core*, 4.

¹⁸⁸ The College Board, *The Arts and the Common Core*, 10-13.

relating to analyzing and interpreting texts. The performing artistic process included nine primary-level and seven secondary-level alignments to CCSS anchor stands in writing. The responding artistic process showed a natural fit with reading alignments, with 97 percent of the responding standards aligning with reading. The connecting artistic process positively aligned with the reading and writing anchor standards in the ELA CCSS.

The most significant correlations are within skills of analysis, assessment, evaluation of a text, and relationships with societal, cultural, and historical contexts. Eleven anchor standards in writing resulted in positive alignments to the connecting artistic process. Contextual knowledge aligns with two-thirds of the anchor standards for speaking and listening and just under half of the anchor standards in language. The document discusses positive alignments between NCAS, new media, technology, and mathematical practice.

Amy Willerson examines how the NCAS bridge the gap between the arts and assessment-based learning through her review and thematic analysis of the NCAS. Willerson notes that the policy of using assessment-based learning acts as a foundation for the arts recognized as academically rigorous and able to exist and thrive in assessment-oriented contexts.¹⁸⁹ Her article, *Bridging The Gap: How The National Core Arts Standards Forge the Divide Between the Arts and Assessment-Based Learning*, is divided into several sections with bridge-building analogies. First, she establishes the need for the bridge due to historical achievement gaps. Second, she explains the bridge's construction through the creation of the NCCAS and the NCAS. Third, she describes the blueprints for building a bridge, including the researcher's role, review methods, and analysis. Fourth, she discusses crossing the bridge

¹⁸⁹ Amy Willerson, "Bridging the Gap: How the National Core Arts Standards Forge the Divide between the Arts and Assessment-Based Learning," *Arts Education Policy Review* 120, no. 4 (March 29, 2018): 221–27, <https://doi.org/10.1080/10632913.2018.1443861>.

through reflection, transparency, word choice, and design. Finally, she discusses the view from the bridge with conclusions and implications.

The Wisconsin Center for Education Research developed the WIDA, which includes an ELD standards framework. Currently, forty-one member states, territories, and federal agencies are members of the WIDA Consortium. The WIDA ELD standards “promote equity for multilingual learners [and] teach language and content together.”¹⁹⁰ The WIDA ELD Standards Framework includes four layers: standards statements, key language uses, language expectations, and proficiency level descriptors. The outside layer is the WIDA ELD Standards Statements:

English Language Development Standard 1: English language learners communicate for Social and Instruction purposes within the school setting; English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts; English Language Development Standard 3: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Mathematics; English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Science; English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Social Studies.¹⁹¹

The key language uses within the standards statements include narrate, argue, inform, and explain. The key language uses overlap, inform one another, and are present across all grade levels and disciplines.¹⁹² The next layer within the WIDA framework is language expectations. These expectations include reference codes, communication models, and language functions and features. Modes of communication are either interpretive such as listening, reading, and viewing, or expressive such as writing, speaking, and representing. The innermost layer is proficiency level descriptors defining language use dimensions. The three dimensions of language with a

¹⁹⁰ Wisconsin Center for Education Research, *WIDA English Language Development Standards Framework*.

¹⁹¹ Ibid.

¹⁹² Ibid.

sociocultural context are discourse, sentence, word/phrase featuring everyday language, cross-disciplinary language, and technical language.

The big ideas within the WIDA ELD Standards Framework revolve around equity of access and opportunity, integration of language and content, collaboration among stakeholders, and functional approaches to language development.¹⁹³ In addition to the five WIDA ELD standards statements, the document features key language uses, language expectations, and proficiency level descriptors. The WIDA ELD standards group into grade-level clusters with annotated language samples. The WIDA includes ten guiding principles related to the philosophy and big ideas in the WIDA ELD Standards Framework.

Methods, Materials, Instruction, and Assessment in ESL

An essential practice in teaching ELLs is implementing sheltered instruction of content. Echevarría, Vogt, and Short provide in-depth discussion, teaching scenarios, teaching ideas, and questions featuring the sheltered instruction practice called the SIOP (Sheltered Instruction Observation Protocol) Model. The SIOP Model is a research-based instructional method of targeted academic instruction for ELL students. The SIOP Model includes eight components and thirty features to be used by ELL teachers to ensure that ELL students have met their language and content needs. Their book, *Making Content Comprehensible for English Learners: The SIOP Model*, highlights content and language objectives, lesson preparation, building background, providing comprehensible input, practical strategies, interaction, practice, and application, lesson delivery, review and assessment, issues in reading, RTI (Response to intervention), and special education for ELL students, effective use of the SIOP protocol, lesson plan templates, and frequently asked questions.

¹⁹³ Wisconsin Center for Education Research, *WIDA English Language Development Standards Framework*.

Echevarría, Vogt, and Short's book aims to inform the teaching practices of ESOL pre-service and in-service teachers K-12 in all content areas. Undergraduate and graduate ESOL content instruction and assessment courses commonly use this textbook. The SIOP Model is an invaluable resource for teachers of ELLs regardless of the content area providing specific information and strategies for sheltered instruction with content outside of English language arts in mind. "For students acquiring a new language, it is critically important to have the opportunities to apply the new information because discussing and 'doing' make the abstract concepts more concrete. We must remember that we learn best by involving ourselves in the relevant, meaningful application of what we are learning."¹⁹⁴ This book is written for all pre-service, in-service teachers and teacher leaders to learn how best to serve ELL students in accessing academic content through language scaffolds using the features and components of sheltered instruction.

Mustapha Boughoulid is an ESL teacher and researcher in Morocco's Linguistics and English Language teaching theory. Boughoulid conducted a quasi-experimental case study in which he divided ninth-grade beginning ELLs in a Moroccan urban middle school into a control or mainstream class and a treatment or SIOP Model class.¹⁹⁵ The study measured ELLs' capacity to understand and answer eight "Wh" questions when implementing the SIOP Model in an English class. These questions included who, what, how, where, when, why, whom, and which. The results indicated that implementing the SIOP Model helped "ELLs achieve academically while developing their English proficiency."¹⁹⁶ The control and treatment groups made

¹⁹⁴ Echevarría, Vogt, and Short, *Making Content Comprehensible for English Learners*, 187.

¹⁹⁵ Boughoulid, *The SIOP Model*, 1–15.

¹⁹⁶ Boughoulid, *The SIOP Model*, 7.

significant progress in English proficiency; however, the SIOP treatment group achieved faster rates and the highest scores.

Shannon Daniel of Vanderbilt University, lecturer of language, literacy, and culture, and Luke Conlin of Stanford University, researcher of infusing science curricula for ELLs, expand on the use of the SIOP Model with emphasis on shifting attention back to students introducing additional features, supplementary reflective prompts, and principles from successful professional development programs.¹⁹⁷ They argue that twenty-five of the thirty SIOP Model focuses on teacher actions, with only three on student actions. Teachers implementing the SIOP Model “may unwittingly enact teacher-centered practices in their instruction when they engage in SIOP-driven professional development.”¹⁹⁸ The authors provide examples of how preservice teachers used SIOP and their suggestions for improving the process. Specifically, the preservice teachers noted that shifting emphasis from the teachers and toward the students’ dispositions while affirming and leveraging their backgrounds would enhance the SIOP Model.

Daniel and Conlin offer additions and shifts that address students’ ideas. They suggest anticipating students’ contributions and soliciting students’ input, feedback, and questions with appropriate response time. Additionally, they offer observing students’ reactions to comprehensible input and interactions with one another to promote engagement. A significant SIOP model component is teacher reflection, and the authors suggest shifting the reflection toward the students rather than the teacher. For example, reflecting on how the students showed that the teacher used the various SIOP Model features, citing evidence of student thinking and

¹⁹⁷ Shannon M. Daniel and Luke Conlin, “Shifting Attention back to Students within the Sheltered Instruction Observation Protocol,” *TESOL Quarterly* 49, no. 1 (February 17, 2015): 169–87, <https://doi.org/10.1002/tesq.213>.

¹⁹⁸ Daniel and Conlin, *Shifting Attention back to Students*, 173.

actions as reflective focus. Making this shift requires professional development that “[engages] teachers in reasoning over complex problems in their disciplines, [implements] collaborative video analysis to support teachers in focus on students’ ideas, and [helps] teachers to reframe their epistemological views of the curriculum.”¹⁹⁹ Finally, Daniel and Conlin propose that when implementing the SIOP Model, the support “should come from the model itself [with] items that emphasize [how] teachers can attend and respond to students and reflect on multiple perspectives in future editions.”²⁰⁰ The authors conclude by commending the authors of the SIOP Model and encouraging teachers and administrators to use SIOP to draw attention back toward the students.

The TESOL guidelines for developing professional teaching standards, preparing teachers for linguistically diverse classrooms, and supporting ELL identity, diversity, and language focus on moving from principle to practice. The NBPTS requires teachers to be “committed to students and their learning, [knowledgeable of] the subjects they teach, and how to teach those subjects to students, and responsible for managing and monitoring student learning.”²⁰¹ As content experts, teachers must be equal to the task of language knowledge in linguistics, phonetics, grammar, and language acquisition, teaching knowledge of methodology, pedagogy, and assessment, and other knowledge, including literature, psychology, and culture.²⁰² Language teachers must have knowledge and training in understanding how language works, metalanguage, explaining how language works, identifying the language within a lesson, topic, or unit, and successfully scaffolding learning and assessment based on the language level.²⁰³

¹⁹⁹ Daniel and Conlin, *Shifting Attention back to Students*, 183.

²⁰⁰ Daniel and Conlin, *Shifting Attention back to Students*, 184.

²⁰¹ National Board for Professional Teaching Standards, “Five Core Propositions,” NBPTS, 2016, <https://www.nbpts.org/certification/five-core-propositions/>.

²⁰² Eowyn Crisfield, “Every Teacher Is (Not) a Language Teacher,” *International School Magazine*, 2017.

Marilyn Jager Adams is a cognitive and developmental psychologist who co-authored a phonemic awareness curriculum for ELLs and other differently abled young learners. She wrote the curriculum based on her cognition and education research and the contributions of developmental psychology, reading, linguistics, and education, and learning disability experts Barbara Foorman, Ingvar Lundberg, and Terri Beeler. These authors provide a wealth of phonemic activities that have proven effective for ELLs. Though these activities are geared more toward primary learners in pre-kindergarten through grade two, teachers can adapt the ideas and activities to older students.

Some of their suggestions include listening games that develop memory and attentional abilities for thinking about sequences of sounds, the language for discussing those sounds, and the children's ability to address differences between what they expect and hear. For awareness of syllables, the authors suggest clapping names to introduce the nature of syllables by leading students to clap and count them in their names. For initial and final sounds, students can find the initial and final phonemes by answering questions comparing, contrasting, and identifying the initial and final sounds. Pairing words and taking a sound away, then analyzing or adding a sound and synthesizing also help in practicing initial and final sounds. Introducing the challenges of studying words into phonemes and synthesizing words from phonemes is accomplished through two-sound and troll talk games.

Linguistic integration to bridge students' academic peer networks is essential to developing English language and academic skills across disciplines. In her article, *Building Linguistically Integrated Classroom Communities: The Role of Teacher Practices*, Amanda Kibler analyzes the literature to determine the complex relationship between classroom

²⁰³ Crisfield, *Every Teacher Is (Not) a Language Teacher*.

characteristics, linguistic integration, and teacher practices.²⁰⁴ The results of the study indicate that classrooms are ecological spaces in which teachers “relate to both students’ sense of individual belonging and the community students develop among peers in the classroom [and] has potential to create supportive rather than discriminatory developmental contexts for minoritized youth as well as to provide settings in which teachers and peers”²⁰⁵ foster language development.

Newcomer, et al. conducted a qualitative case study of ELL teachers and explained their findings in the article, *‘Whoa... Welcome to America!’: Supporting Refugee Background Students’ Socio-Emotional Well-Being, English Language Development, and Content Area Learning*.²⁰⁶ The study comprised interviews, observations, and artifacts as data. The researchers discovered themes through the data analysis revealing similarities and differences in how ELL teachers supported their students. “Our findings confirm known dimensions of culturally responsive, humanizing pedagogy and extend our understandings by applying these ideas to the less-studied area of how teachers enact these pedagogies with refugee background students and their families. Our study also provides important insights about the professional supports that teachers may need to do so.”²⁰⁷ Teachers of ELLs provide space for students to share personal experiences, partner with families, and scaffold instruction through modeling, schema building,

²⁰⁴ Amanda K. Kibler, et al., “Building Linguistically Integrated Classroom Communities: The Role of Teacher Practices,” *American Educational Research Journal* 56, no. 3 (October 13, 2018): 676–715.

²⁰⁵ Kibler, et al, *Building Linguistically Integrated Classroom Communities*, 707-8.

²⁰⁶ Sarah N. Newcomer, et al., “‘Whoa... Welcome to America!’: Supporting Refugee Background Students’ Socio-Emotional Well-Being, English Language Development, and Content Area Learning,” *Journal of Research in Childhood Education* 35, no. 3 (March 31, 2020): 417–37, <https://doi.org/10.1080/02568543.2020.1734697>.

²⁰⁷ Newcomer, et al., *Supporting Refugee Background Students’ English Language Development*, 434.

contextualizing, building background knowledge, and differentiating based on levels of English language proficiency.

Suzanne Peregoy and Owen Boyle deliver a resource book for teaching ELLs in their book, *Reading, Writing, and Learning in ESL: A Resource Book for Teaching K-12 English Learners*.²⁰⁸ This research-based book includes numerous ideas for teaching oral language, reading, and writing within other content areas in English to ELLs. The structure of this book mirrors *Making Content Comprehensible for English Learners: The SIOP Model*²⁰⁹ and acts as an accompanying resource. The authors are reading, language arts, bilingual, ESL, literacy, literature, and linguistics Professors of Emeritus of Education at San Francisco State University and San Jose State University, respectively.

The text begins with introductions to ELLs in 21st-century classrooms, language and language acquisition, classroom practices for effective ELL instruction, and the new literacies of ELLs in technology. The text further disaggregates English oral development in acquiring a second language, the first steps to literacy in teaching beginning ELLs to write and read, developing ELLs' vocabulary through words and meanings, the process of teaching writing to ELLs, reading and literacy instruction for ELLs, and content reading and writing throughout. Peregoy and Boyle provide graphic overviews, learning outcomes, classroom examples and vignettes, videos, summaries of teaching strategies, multiple-choice quizzes and feedback, handy references and resources, and an extensive subject index and glossary.

Leveraging ELLs' language repertoire by accessing a dual-language model helps inform teachers' pedagogical practices in the classroom. Pablo Ramirez and Lydia Ross, in their article,

²⁰⁸ Suzanne F Peregoy and Owen Boyle, *Reading, Writing, and Learning in ESL: A Resource Book for Teaching K-12 English Learners*, 7th ed. (Boston: Pearson, 2017).

²⁰⁹ Echevarría, Vogt, and Short, *Making Content Comprehensible for English Learners*.

Secondary Dual-Language Learners and Emerging Pedagogies: The Intersectionality of Language, Culture, and Community, utilize “ethnographic research to examine the benefits and pitfalls of dual-language classrooms.”²¹⁰ Music teachers are rarely bilingual or multilingual; however, they can apply the ideas from the dual-language model in their music programs. Literacy practices are essential in validating students’ culture in the classroom environment. Providing “linguistic spaces for students to share ideas, questions, and understanding about a topic or subject matter taught in the classroom”²¹¹ is imperative for ELLs in accessing content. Three significant characteristics of dual-language classrooms that “inform teachers’ pedagogical practices in the classroom [include] bilingual development via sustained writing and oral-language practices, biculturalism and sustainability, and community engagement.”²¹² Music teachers can implement these practices, especially bicultural sustainability and community engagement, to promote a culturally inclusive classroom.

The textbook *Music in Childhood: From Preschool through the Elementary Grades* by Patricia Shehan Campbell and Carol Scott-Kassner includes methods of teaching music and cultural diversity, instructing exceptional children, and teaching ELLs in the music classroom.²¹³ Shehan Campbell and Scott-Kassner explain the various models of teaching children to speak English in the school system. These models include English Immersion (EI), ESL, Transitional Bilingual Education (TBE), and Dual-Language Education (DLE). EI immerses ELLs in English without support. ESL immerses ELLs in English with language supports, interventions, and

²¹⁰ Pablo Ramirez and Lydia Ross, “Secondary Dual-Language Learners and Emerging Pedagogies: The Intersectionality of Language, Culture, and Community,” *Theory into Practice* 58, no. 2 (April 3, 2019): 176.

²¹¹ Ramirez and Ross, *Dual-Language Learners and Emerging Pedagogies*, 178.

²¹² Ramirez and Ross, *Dual-Language Learners and Emerging Pedagogies*, 179.

²¹³ Patricia Shehan Campbell and Carol Scott-Kassner, *Music in Childhood: From Preschool through the Elementary Grades* (Boston, Ma: Cengage, 2019).

scaffolds. TBE instructs ELLs in their native language, with English gradually introduced. DLE is a program for all students, with English taught for half of the day and another language taught for the other half. Irrespective of the school's program for ELLs, ELLs are usually mainstreamed and taught in English during music classes. The sections about ELLs in this textbook mirror the suggestions of other experts and researchers in teaching ELLs.

Diane Staehr Fenner authored several textbooks and articles on advocating for ELLs,²¹⁴ deconstructing and explaining ELP standards,²¹⁵ strategies for making content accessible, and unlocking ELLs' potential.²¹⁶ Staehr Fenner's ideas build on a culturally responsive framework focused on the assets ELLs bring to the classroom. Major themes in her writings include ELP/D standards and their evolution, policy questions and needed areas of research, scaffolding instruction, fostering oral language development, teaching academic language, facilitating vocabulary instruction, teaching background knowledge, and developing formative assessments for ELLs. Additionally, Staehr Fenner writes for Colorín Colorado,²¹⁷ a bilingual site for educators and families of ELLs.

The TESOL International Association published a handbook by Guadalupe Valdés, Amanda Kibler, and Aída Walqui entitled *Changes in the Expertise of ESL Professionals: Knowledge and Action in an Era of New Standards*.²¹⁸ This handbook provides a synopsis of the

²¹⁴ Staehr Fenner and Segota, *Advocating for English Learners*.

²¹⁵ Diane Staehr Fenner and John Segota, "Standards That Impact English Language Learners," Colorín Colorado, March 9, 2012, <https://www.colorincolorado.org/article/standards-impact-english-language-learners#:~:text=English%20language%20proficiency%20standards%20act.>

²¹⁶ Staehr Fenner and Snyder, *Unlocking English Learners' Potential*.

²¹⁷ Colorín Colorado, "Colorín Colorado," Colorín Colorado (Colorín Colorado, 2019), <https://www.colorincolorado.org/>.

²¹⁸ Guadalupe Valdés, Amanda Kibler, and Aída Walqui, "Changes in the Expertise of ESL Professionals: Knowledge and Action in an Era of New Standards," 2014, <https://www.tesol.org/docs/default-source/papers-and-briefs/professional-paper-26-march-2014.>

current shifting landscape of content and language standards and the impact this shift is having on ESL professionals. The authors provide an overview of the CCSS, Next Generation Science Standards, and ELP Standards and address two key challenges ESL professionals face. The challenges addressed include language practices required by the new standards and the inclusion of ELLs in new standards-aligned instruction. This restructuring requires redefining, reconceptualizing, and creative support within the daily practices of ESL teachers to include “coteaching, closer collaboration between content teachers and ESL teachers, expecting content teachers to be both content and language teachers, designing push-in models in which ESL teachers are in the classrooms with content teachers, and providing professional development for content teachers in ESOL.”²¹⁹

The authors discuss the importance of ESL teachers being well-versed in Second Language Acquisition (SLA) theories and the associated approaches, methods, and key characteristics of those theories. The handbook provides an extensive appendix section with in-depth discussions of historical and current conceptualizations of language and SLA in language teaching, theories of language influencing ESL teaching, cognitive theories of language in ESL teaching, functional theories of language influencing ESL teaching, sociocultural theories of language influencing ESL teaching, and alternative theories like bilingualism and SLA in ESL teaching.

The U.S. Department of Education Office of English Language Acquisition published an ELL Tool Kit for State and Local Education agencies intended for school administrators, teachers, and stakeholders working with ELLs. “The Office of English Language Acquisition provides national leadership to help ensure that ELLs and immigrant students attain English

²¹⁹ Valdés, Kibler, and Walqui, *Changes in the Expertise of ESL Professionals*, 18.

language proficiency and achieve rigorous academic standards, identify key issues affecting the education of ELLs, and support state and local systemic reform efforts to improve ELL achievement.”²²⁰ This tool kit includes legal obligations, self-monitoring checklists, compliance sample tools, and other helpful resources to support ELLs in the school system. “The ELP Standards, developed for K, 1, 2-3, 4-5, 6-8, and 9-12 grades, highlight and amplify the critical language, knowledge about language, and skills using language that are in college-and-career-ready standards and that are necessary for ELLs to be successful in schools.”²²¹ The tools and resources in this book assist educational entities in identifying, staffing, supporting, serving, monitoring, and evaluating ELL programs.

Summary

The literature review sources and scope support the importance of the five major categories representative of this research, which is fundamental to the music education of ELLs. The prominent themes within the literature include “Diversity, Equity, and Inclusion (DEI) in the Music Classroom,” “Music and ESL Connections and Integration,” “Music and ESL Pedagogy and Interventions,” “Music and ESL Curriculum, Standards, Design, and Alignment,” and “Methods, Materials, Instruction, and Assessment in ESL.”

²²⁰ U.S. Department of Education: Office of English Language Acquisition, “English Learner Tool Kit for State and Local Education Agencies,” *U.S. Department of Education* (Washington, DC: Office of English Language Acquisition, October 2017), <https://www2.ed.gov/about/offices/list/oela/english-learner-toolkit/index.html>.

²²¹ U.S. Department of Education: Office of English Language Acquisition, *English Learner Tool Kit*, 1.

Chapter Three: Methodology

Introduction

ELLs comprise much of the increase within school populations across the United States and come with a vast array of ELP levels requiring educators to be knowledgeable and equipped to deliver ESL instructional strategies so that students achieve their academic and language potential. Music teachers understand ESL strategies when considering instructional practices that support sequential language acquisition for ELLs and all learners.²²² Considering instructional practices that support sequential language acquisition for ELLs and all learners is accomplished when teachers experience explicit training in the practical application of language instruction. Furthermore, facilitating music instruction with language scaffolds at all education levels is advantageous because of similar cognitive patterns in language and music. This process is supported by developing and instructing with an aligned and integrated ELP/D and music curriculum.²²³

Research Design

This experimental convergent mixed-methods study aimed to create and teach with an aligned ELP/D and music curriculum to improve the interactive skills (listening, reading, speaking, and writing) acquisition through the responding artistic process of grade five ELLs. The design of this study is experimental convergent mixed methods because it comprises two distinct parts, including qualitative and quantitative research. John Creswell defines a mixed-method study as containing at least one qualitative and one quantitative piece.²²⁴ An

²²² Miranda, *My Name Is Maria*, 17–22.

²²³ Bokiev and Ismail, *Malaysian ESL Teachers' Beliefs and Practices*, 1497–1521.

²²⁴ John W Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Thousand Oaks, California: SAGE Publications, 2018), 213-246.

experimental convergent mixed-methods design is “where quantitative and qualitative data are collected and analyzed, then compared the analysis of quantitative and qualitative data to see if the data confirm or disconfirm each other.”²²⁵ This experimental convergent mixed-methods study features qualitative data collection methods involving developing and delivering an aligned ELP/D and music Respond Standards matrix and corresponding curricular unit to improve the interactive (listening, reading, speaking, and writing) acquisition skills within the responding artistic process of grade five ELLs. The study included a constructive alignment framework to align and integrate the ELP/D and music standards into an ELP/D curricular instructional unit, focusing on the responding artistic process and listening skills.

The qualitative research comprised curriculum alignment for developing the aligned curricular unit via a constructive alignment approach designed by John B. Biggs. The qualitative research included extensive document analysis examining the WIDA ELD Standards Framework, CCSS ELP standards document, the NCAS music standards documents, ESL content-area instruction and assessment, ESL methods, materials, issues, linguistics and language acquisition, and the U.S. Department of Education English Learner Toolkit. Biggs connected the constructivist theory of learning developed by Lev Vygotsky with an aligned design for outcomes-based teaching education.²²⁶ Additionally, the qualitative research in this case study included a student primary language survey (SPLS)²²⁷ in determining ELL status and research observations and reflections.²²⁸ One of three tiers identified the ELL status of students. Tier 1

²²⁵ Creswell and Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 238.

²²⁶ Saul Mcleod, “Vygotsky’s Sociocultural Theory of Cognitive Development,” Simply Psychology, 2020, <https://www.simplypsychology.org/vygotsky.html>.

²²⁷ Appendix A

²²⁸ Appendix B

students were ELLs, Tier 2 students were Dual or Multi-Language Learners (D/MLL), meaning they learned English simultaneously with another or other languages, and Tier 3 students were English-only learners (EOL).

The quantitative research involved a causal-comparative format. The data collection instrument was the Responding Model Cornerstone Assessment (MCA),²²⁹ initially developed by NAFME and piloted by twenty-eight grade five music educators nationwide.²³⁰ The control and treatment groups of grade five students, ELLs (T1), D/MLLs (T2), and EOLs (T3), took the Responding MCA before and after the intervention. Instruction of the control group of grade five students included a traditional music curricular unit.²³¹ In contrast, instruction of the treatment group of grade five students applied the aligned curricular unit²³² with interventions developed in the qualitative portion of the research.²³³ Data analysis compared the assessment results of the control and treatment groups, noting significant differences.

Research Questions

This study aligned and integrated several CCSS ELP and WIDA ELD standards and responding NCAS in music to answer the following questions:

Research Question One: What are the effects of a curriculum aligning ELP/D and music standards on interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group as opposed to the control group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3)?

²²⁹ Appendix C

²³⁰ National Association for Music Education, *Applying Model Cornerstone Assessments*, 45.

²³¹ Appendix D

²³² Appendix E

²³³ Appendix F

Research Question Two: Is there a significant difference in pre-alignment and post-alignment interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3)?

Research Question Three: Is there a significant difference in interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group as opposed to the control group among grade five ELLs (T1), D/MLLs (T2), and EOLs(T3) when controlling for pre-test scores?

Hypotheses

Research Question One may be addressed by the following hypothesis:

Hypothesis One: Effects of a curriculum aligning ELP/D and music standards on interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group, as opposed to the control group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3) include:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. 2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical). 3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent. 4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.²³⁴

Research Question Two may be addressed by the following hypothesis:

Hypothesis Two: There will be a significant difference between pre-alignment and post-alignment interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3) in terms of:

²³⁴ National Coalition for Core Arts Standards, *National Core Arts Standards*.

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. 2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical). 3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent. 4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.²³⁵

Research Question Three may be addressed by the following hypothesis:

Hypothesis Three: There will be a significant difference in interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group as opposed to the control group among ELLs (T1), D/MLLs (T2), and EOLs (T3) when controlling for pre-test scores in terms of:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. 2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical). 3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent. 4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.²³⁶

Participants and Setting

Fifty-eight fifth-grade students were involved in this study from four separate fifth-grade classrooms at Abston Elementary School in Las Vegas, Nevada. The study group included four fifth-grade classrooms divided into control and treatment groups, with thirty-eight students in the control group and twenty in the treatment group. There were three tiers or categories of students in the study group. Tier 1 included English Language Learners (ELLs), Tier 2 included Dual/Multi Language Learners (D/MLLs), and Tier 3 included English Only Learners (EOLs). The setting of this experimental convergent mixed-methods study was in the music classes conducted at Abston Elementary School within the Clark County School District (CCSD) in Las

²³⁵ National Coalition for Core Arts Standards, *National Core Arts Standards*.

²³⁶ Ibid.

Vegas, Nevada. Music classes meet every seventh school day for fifty minutes. The study occurred over three months at Abston Elementary School, a PK-5 school in Region 2 of CCSD. Region 2 is in the southwest of Las Vegas, Nevada, a large metropolitan city; CCSD is the fifth largest district in the United States.

Abston Elementary School is a Tier II Title I school with 738 students, 76 percent minority enrollment, and 100 percent free/discounted lunch recipients. The students represent thirty languages spoken at Abston Elementary School; however, based on parent home language surveys, only 10 percent of students are federally classified as Title III ELLs. Seventy-five percent of the control group are minority students. In contrast, 70 percent of the treatment group are minority students compared to the school population. This study's classification of ELL status did not include Title III ELL status. The researcher determined ELL status through a student primary language survey (SPLS).²³⁷ In the control group, 15.8 percent (six students) identified as ELLs (T1), 36.8 percent (fourteen students) identified as D/MLLs (T2), and 47.3 percent (eighteen students) identified as EOLs (T3). In the experimental group, 10 percent (two students) identified as ELLs (T1), 55 percent (eleven students) identified as D/MLLs (T2), and 35 percent (seven students) identified as EOLs (T3).

The sampling procedure included fifty-eight fifth-grade students at Abston Elementary School, representing 50.4 percent of grade five students and 8 percent of the total school population. Abston Elementary School was selected as the sample school because the researcher is the music teacher at Abston Elementary School. Just over half of the fifth-grade students opted to participate, creating a substantial sampling population for data collection, comparison, and analysis. Additionally, the fifth-grade students are the oldest in the school, can provide informed

²³⁷ Appendix A

consent, and have a basic understanding of the research process. Any school could recreate the procedures and a similar setting to recreate this study.

The participants examined in the literature were comparable to the population in this experimental convergent mixed-methods study. The populations in the literature reviewed included ELLs at various levels of ELP/D, grade levels from pre-kindergarten to college-aged, and population sizes as small as one student up to sixty-plus students. In Miranda's case study from *My Name Is Maria: Supporting English Language Learners in the Kindergarten General Music Classroom*,²³⁸ she studied one student in-depth over an entire school year. In Boughoulid's case study implementing the SIOP Model, using "a mixed quantitative and qualitative methodology composed of twenty ninth-grade students in an urban school,"²³⁹ he divided his ELL students into two groups of ten, where ten students received mainstream instruction, and ten received treatment instruction for six weeks, as in this study.

In the Gomez-Dominguez, Fonseca-Mora, and Machancoses case study, *First and Foreign Language Early Reading Abilities: The Influence of Musical Perception*,²⁴⁰ the researchers applied an almost exact population size as this study, sixty-three second-grade students. The population size of this study is equal to or larger than the case studies in the literature reviewed, which makes this study's sampling comparable and equally reliable.

Researcher Positionality

The motivation for conducting this study includes personal experiences in the positive effect of employing ESL strategies in the music room on students' access to music content and

²³⁸ Miranda, *My Name is Maria*.

²³⁹ Boughoulid, *The SIOP Model*, 7.

²⁴⁰ Gomez-Dominguez, Fonseca-Mora, and Machancoses, *First and Foreign Language Early Reading Abilities*, 217.

achievement of music skills. Furthermore, there is a lack of curricular integration and alignment between ELP/D standards and NCAS in music and the other arts. Consequently, developing curricular alignments between the arts and ELP/D for ELLs is a significant motivation for this research. As content area specialists in music, music teachers often lack training and tools in ESL strategies and scaffolds. This research is motivated by the need for pre-service and in-service music educators to have access to aligned curricula and ESL training. Finally, motivation for this research originates from passion, commitment, and dedication to all students, particularly underserved students whose first language is not English, receiving equal access to the arts.

The interpretive framework related to this research topic and methodology is pragmatism. This study employs an experimental convergent mixed-methods design because the researcher made assumptions while collecting and analyzing quantitative and qualitative data through a pragmatic lens. Furthermore, the interpretive framework of this research is pragmatic because the researcher employed freedom of choice regarding methods, techniques, and procedures while implementing a mixed approach for collecting and analyzing data.²⁴¹ The interpretive framework of this research is pragmatic because it occurred in a social context with a theoretical lens reflective of social justice aims.²⁴² The study incorporated deductive and inductive evidence rendering it a pragmatic framework.²⁴³ Pragmatism allows for multiple methods of inquiry, varying worldviews, eclectic assumptions, and diverse data collection and analysis forms while focusing on practicality and usefulness.

²⁴¹ John W Creswell and Cheryl N Poth, *Qualitative Inquiry & Research Design: Choosing among Five Approaches*, 4th ed. (Los Angeles: SAGE Publications, 2018), 26-27.

²⁴² John W Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 4th ed. (Los Angeles, California: SAGE, 2014), 10-11.

²⁴³ Creswell and Poth, *Qualitative Inquiry & Research Design*, 35.

Researchers maintain philosophical assumptions that have practical implications within their research. The philosophical assumptions are ontological, epistemological, axiological, and methodological. Ontological issues relate to the nature of reality.²⁴⁴ The mixed-methods nature of this research places the researcher's ontological perspective in an intermediate position because the researcher acknowledges objective and subjective views of reality as applicable within the social science nature of the research.²⁴⁵ Epistemological matters relate to what defines knowledge and how knowledge claims are justified.²⁴⁶ The epistemological assumptions of the researcher are phenomenological or interpretive because the research includes a case study, understood subjectively, and based on social actions within a social setting.²⁴⁷

Axiological topics relate to the role of values within the study's context.²⁴⁸ The researcher's values, personal experiences, political and professional beliefs, and social position all influence the axiological assumptions toward the research. The researcher values music education and the positive effect music education has on ELLs' language development. The researcher has personal experiences as a music educator in Title I schools with high populations of ELLs and other underserved populations. The researcher maintains political and professional beliefs favoring funding public education and that the public school system must address educational issues, primarily issues of student success through access to the arts.

²⁴⁴ Creswell and Poth, *Qualitative Inquiry & Research Design*, 20-21.

²⁴⁵ Sanaullah Ansari, Abdul Hameed Panhwar, and Ghulam Akbar Mahesar, "Mixed Methods Research: Ontological, Epistemological and Methodological Underpinnings," *ARIEL an International Research Journal of Language and Literature* 27 (2016): 134-136, <https://sujo.usindh.edu.pk/index.php/ARIEL/article/view/1134>.

²⁴⁶ Creswell and Poth, *Qualitative Inquiry & Research Design*, 20-21

²⁴⁷ Ansari, Panhwar, and Mahesar, *Mixed Methods Research*, 134-136.

²⁴⁸ Creswell and Poth, *Qualitative Inquiry & Research Design*, 20-21

Student success issues in the public school system include academic achievement, addressing the achievement gap for underserved populations, supporting access and equity to high-quality, standards-based, differentiated curriculum and instruction, safety and engagement, and parent and community involvement. Furthermore, the researcher is the subjects' music teacher and deliverer of the traditional and treatment instruction. The researcher is integrally involved with the standards alignment, curriculum creation, lesson planning, instruction, data collection, and analysis processes within this study. The researcher has in-depth knowledge of the subjects' educational records, including standardized testing data, demographic information, IEP, 504 information, Title III status, GATE/TAG status, attendance, and report cards. The researcher maintains a history with the subjects as their music teacher and enjoys relationships and personal connections with the subjects.

Procedures

The following paragraphs provide explanations of required permissions from the study site and research study permissions and procedures, including recruitment, developing the unit of instruction, and data collection and analysis. This study included five procedural steps which could be replicated at any level among any population of students, integrating any music or other NCASs with ELP/D standards. Furthermore, this study could be implemented through any arts-based unit of study, employing any Model Cornerstone Assessment (MCA) as the evaluation tool and analyzing the data utilizing a quantitative causal-comparative format and an ANCOVA model. The first step was establishing the study group, recruiting, and obtaining permission. The second step included developing a unit of study within defined parameters and criteria. The third step involved applying the evaluation tools of the study group before and after instruction. The

fourth step required instruction delivery to the study group. The fifth step incorporated analyzing assessment results from evaluation tools.

Permissions

The Clark County School District (CCSD) Assessment, Accountability, Research, and School Improvement (AARSI) Division requires a research review process for research conducted with CCSD students, staff, or employees or at a CCSD site. The AARSI research application process requires a letter of intent addressing whether the study explicitly addresses one or more goals of CCSD’s Focus: 2024 strategic plan, the connection between the indicators and the study supported by peer-review research literature, the intrusiveness of the study outweighed by the potential benefits to CCSD, and the compatibility of the research activities within the public-school setting. The required documents for this study included a permission request letter,²⁴⁹ completed CITI training,²⁵⁰ parental consent,²⁵¹ child assent,²⁵² and instruments.²⁵³ ²⁵⁴ The CCSD AARSI application was approved.²⁵⁵ Additionally, Liberty University IRB granted permission.²⁵⁶ For more information, contact Liberty University’s IRB Department.

²⁴⁹ Appendix H

²⁵⁰ Appendix I

²⁵¹ Appendix J

²⁵² Appendix K

²⁵³ Appendix A

²⁵⁴ Appendix C

²⁵⁵ Appendix L

²⁵⁶ Appendix G

Recruitment

First, the study group was established and involved a mix of four classrooms of grade five ELLs, D/MLLs, and EOLs divided into control and experimental groups. The criteria for participation in this study group was being a grade five student in the elementary school where the researcher teaches music. The music teacher and researcher instructed all grade five students at Abston Elementary School instructional unit developed in this study; however, the research study required student assent and parent consent. The music teacher and researcher explained the process to the students, and they could participate or opt-out. All students received instruction; however, the researcher collected no data on those who opted out.

Data Collection Plan

The first qualitative data collection employed the student primary language survey (SPLS).²⁵⁷ Data from the SPLS categorized the subjects as ELL (T1), D/MLL (T2), or EOL (T3). The control or experimental groups were classified based on which instruction they received. The SPLS identified the student's ELL (T1), D/MLL (T2), or EOL (T3) status as opposed to district Student Information System (SIS) data. The subjects' educational records, including standardized testing data, demographic information, IEP, 504 information, Title III status, GATE/TAG status, attendance, and report cards, were obtained through the CCSD SIS for informational purposes. However, these data did not apply as components of the research study. The second qualitative data collection included researcher observation notes by lesson and classroom.²⁵⁸ The quantitative data collection instrument pre-test and qualitative instructional unit developed in this research occurred after the administration of the SPLS.

²⁵⁷ Appendix A

²⁵⁸ Appendix B

The next step in the qualitative data collection process involved creating and developing the unit of instruction.²⁵⁹ This study's instruction unit featured the musical works *Simple Gifts* by Joseph Brackett and *Appalachian Spring* by Aaron Copland, piloted by twenty-eight music educators across the United States; however, any instruction unit from any curriculum could apply as the unit of instruction for this research study. The experimental group applied the CCSS ELP, WIDA ELD, and NCAS standards matrix,²⁶⁰ employed an ELP/D lesson planning format,²⁶¹ and applied ESL interventions to this music-specific curricular unit.²⁶² Concurrently, the control group applied the NCAS in music and employed a traditional lesson planning format²⁶³ without ESL interventions to an identical music-specific curricular unit.

The next step in the data collection included quantitative data collection by administering the grade five NCAS four-part Responding Model Cornerstone Assessment (MCA) before instruction.²⁶⁴ Upon completing the instruction of the instructional unit, as outlined in the qualitative data collection section above, the study group accessed the identical grade five NCAS four-part Responding MCA again. The final step involved analyzing the data employing a quantitative causal-comparative data analysis technique applying t-tests and an ANCOVA model.

This study applied three types of triangulation, comprising data triangulation, theory triangulation, and methodological triangulation. The triangulation of data included comparing

²⁵⁹ Appendix D

²⁶⁰ Appendix E

²⁶¹ Appendix M

²⁶² Appendix F

²⁶³ Appendix N

²⁶⁴ Appendix C

data from periods (before and after instruction), types of instruction (ESL and non-ESL interventions), and the human subjects (ELLs-T1, D/MLLs-T2, EOLs-T3). The theory triangulation included multiple theoretical schemes which enabled various interpretations of phenomena. The methodological triangulation applied several data collection methods, including the SPLS, MCA, and SIOP-focused researcher observations.²⁶⁵

The second data collection applied the four-part MCA to the subjects before instruction applying the Responding MCA rubric²⁶⁶ to determine scores. The third data collection included researcher reflection notes after each instruction lesson, noting significant observations. The fourth data collection applied the four-part MCA to the subjects upon completing instructions applying the Responding MCA rubric to determine scores. The SPLS, MCA pre-instruction, and MCA post-instruction employed a data analysis applying a quantitative causal-comparative technique. The SPLS modeled after the Home Language Surveys²⁶⁷ within the EL Toolkit²⁶⁸ containing resources created by the U.S. Department of Education for state and local education agencies' language assistance program resources.

The first data collection occurred the week of January 2-6, 2023, including the SPLS and the Responding MCA before instruction. The first round of data collection occurred at Abston Elementary School in the music classroom during grade five music class time with paper and pencil. The first data collection took approximately one 50-minute class period. The observation data collection occurred each day of instruction upon the conclusion of each class period for nine weeks from January 2023 to March 2023. Qualitative observation data were collected

²⁶⁵ Appendix B

²⁶⁶ Appendix C

²⁶⁷ Appendix O

²⁶⁸ U.S. Department of Education: Office of English Language Acquisition, *English Learner Tool Kit*, 5-8.

electronically utilizing an observation template.²⁶⁹ The third data collection occurred March 6-10, 2023, to include the Responding MCA upon the conclusion of instruction. The final round of data collection occurred at Abston Elementary School in the music classroom during grade five music class time with paper and pencil. The final data collection took approximately two 50-minute class periods. The Statistical Software Suite (SPSS) served as the automated data synthesis tool.

Instrumentation

The name of the quantitative data collection tool is the *Model Cornerstone Assessment, General Music, Grade Five, Responding* (MCA).²⁷⁰ The purpose and intent of the Model Cornerstone Assessments are “to be used by music teachers within their school’s curriculum to measure student attainment of process components defined by performance standards in the National Core Music Standards.”²⁷¹ A team of music education researchers led by Frederick Burrack and Kelly A. Parkes designed the Model Cornerstone Assessments as commissioned by the NafME Society for Research in Music Education (SRME) Assessment Special Research Interest Group (SRIG). The project team convened in response to the NCCAS implementation of the revised arts standards focusing on Creating, Performing, Responding, and Connecting artistic practices.²⁷²

The research team collaborated with K-12 music teachers to develop, test, and revise the MCAs. “The Model Cornerstone Assessments are curriculum-embedded measures designed for

²⁶⁹ Appendix B

²⁷⁰ National Association for Music Education, “Artistic Process: Responding 5th Grade General Music,” 2017, https://nafme.org/wp-content/uploads/2014/11/Grade_5_GenMus_Responding_MCA.pdf.

²⁷¹ Ibid.

²⁷² National Association for Music Education, *Applying Model Cornerstone Assessments*, 1.

music students to apply relevant knowledge and skills while demonstrating learning in the standards that define the artistic process. They engage students in tasks authentic to a school's curriculum and honor the intent of the Music Performance Standards."²⁷³ Twenty-eight grade five music educators from the United States piloted the Grade Five Responding MCA. Of the twenty-eight piloting schools, twenty-seven completed the MCA pilot across five semesters from the fall of 2014 through the Fall of 2016.²⁷⁴ The regions the schools represented included one western school, four southwestern schools, five northwestern schools, six north-central schools, seven eastern schools, and one other school. The types of school districts represented by the twenty-eight schools included two urban inner-city schools, ten metropolitan-suburban schools, five mid-size city schools, seven small-town schools, and four rural schools.

One music educator, Emily Hatch, one of the twenty-eight teachers who piloted the Grade Five Responding MCA, published an article, *Assessing the Standards: An Exploration of the Respond Model Cornerstone Assessment*,²⁷⁵ in which she explores the Respond MCA process, discusses knowledge students need to be successful on the MCA, examines ways to modify the MCA, and explains how to use data to refine instruction. The researcher utilized Hatch's modifications and suggestions to scaffold instruction for the experimental group in this study.

There are four parts to the Grade Five Responding Model Cornerstone Assessment.²⁷⁶ Each assessment addresses the common Respond Anchor Standards seven, eight, and nine and

²⁷³ National Association for Music Education, *Applying Model Cornerstone Assessments*, 1.

²⁷⁴ Ibid.

²⁷⁵ Hatch, *Assessing the Standards: An Exploration of the Respond Model Cornerstone Assessment*, 42-45.

²⁷⁶ National Association for Music Education, *Artistic Process: Responding 5th Grade General Music*, 4.

the corresponding enduring understandings and essential questions.²⁷⁷ Assessment One focused on standard MU:Re8.1.5a “Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers’ and personal interpretations to reflect expressive intent.”²⁷⁸ Students interpreted intent and meaning in the artistic work, *Simple Gifts*. The enduring understandings included how the elements and structures of music, creators, and performers provided clues to their expressive intent. The essential question was how the audience discerned the musical creators’ and performers’ expressive intent. The teacher presented the lyrics of *Simple Gifts* for students to interpret how the song's message connects to the learned historical, cultural, and ethical constructs of the *Shakers* people and religion.

The Assessment One scoring device divided the achievement categories as Level 1 Emerging: limited description of how the lyrics reflect the expressive intent of the music, which is to communicate about the shaker lifestyle; Level 2 Approaches Criterion: describes with some inaccuracies how the lyrics reflect the expressive intent of the music, which is to communicate about the shaker lifestyle; Level 3 Meeting Criterion: accurately describes how the lyrics reflect the expressive intent of the music, which is to communicate about the shaker lifestyle; and Level 4 Exceeds Criterion: accurately describes with expanded detail or insight how the lyrics reflect the expressive intent of the music, which is to communicate about the shaker lifestyle.²⁷⁹

Assessment One comprised one long answer question, “What do the lyrics communicate about the Shaker lifestyle?” An explanation of the words ‘til, ‘tis, ‘twill,’ and shan’t, along with the lyrics to The Shaker Hymn, were displayed. Students had space to provide two to three

²⁷⁷ Appendix C

²⁷⁸ National Association for Music Education, *Artistic Process: Responding 5th Grade General Music*, 3.

²⁷⁹ National Association for Music Education, *Artistic Process: Responding 5th Grade General Music*, 4.

paragraphs of handwritten answers. Assessment One was scored on a 1-4 scale, as described in the previous paragraphs.

Assessment Two focused on standard MU:Re7.2.5a “Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical)” and MU:Re9.1.5a “Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.”²⁸⁰ Students analyzed the use of elements of music, including structure and context, that informed their response in the three presented performances of *Simple Gifts*. The enduring understandings were that individuals’ interests, experiences, and understandings influence the selection of musical works and how the analysis of context (social, cultural, and historical) informed responses. The essential questions were how individuals choose music to experience, how creators and performers manipulate music elements, and how understanding the structure and context of music informs a response.

The Assessment Two scoring device divided the analysis achievement categories as Level 1 Emerging: identified elements of music and structural components without connection to informed response; Level 2 Approaches Criterion: suggested general ideas as to how the elements of music and structural components inform a response; Level 3 Meets Criterion: cited evidence to how the elements of music and structural components inform a response; Level 4 Exceeds Criterion: demonstrated enhanced insight into how the elements of music and structural components inform a response.²⁸¹ The Assessment Two scoring device divided the evaluation achievement categories as Level 1: Emerging: cited inappropriate criteria used to evaluate the

²⁸⁰ National Association for Music Education, *Artistic Process: Responding 5th Grade General Music*, 3.

²⁸¹ National Association for Music Education, *Artistic Process: Responding 5th Grade General Music*, 4.

appropriate representation of expressive intent citing evidence from the elements of music; Level 2 Approaches Criterion: cited limited criteria used to evaluate the appropriate representation of expressive intent citing evidence from the elements of music; Level 3 Meets Criterion: cited reasonable criteria used to evaluate the appropriate representation of expressive intent citing evidence from the elements of music; or Level 4 Exceeds Criterion: cited insightful criteria used to evaluate the appropriate representation of expressive intent citing evidence from the elements of music.²⁸²

Assessment Two comprised a checklist for selecting the qualities of the elements of music heard in each recording. Students listened to three versions of *Simple Gifts* and checked off all elements of music that applied to each recording. The elements of music included beat, meter, dynamics, harmony, tempo, timbre, and texture. Additionally, Assessment Two included reflection questions for each performance, “How do the elements of music and structural components identified for each performance affect a listener’s response?” Finally, the assessment provided a summarizing opinion question, “Which version do you feel best represents the expressive intent, and what criteria did you use to make that choice?” Assessment Two was scored on a 1-4 scale, as described in the previous paragraphs.

Assessment Three focused on standard MU:Re8.1.5a “Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers’ and personal interpretations to reflect expressive intent.”²⁸³ The students evaluated the appropriateness of recorded performances to the context and supported their evaluation with expressive qualities relevant to the musical works that reflected expressive intent. Students

²⁸² National Association for Music Education, *Artistic Process: Responding 5th Grade General Music*, 4.

²⁸³ National Association for Music Education, *Artistic Process: Responding 5th Grade General Music*, 3.

interpreted intent and meaning in the artistic work, *Simple Gifts*. The enduring understandings included how the elements and structures of music, creators, and performers provided clues to their expressive intent. The essential question was how the audience discerned the musical creators' and performers' expressive intent.²⁸⁴

The Assessment Three scoring device divided the interpreting achievement categories as Level 1 Emerging: provided limited rationale of which version best reflected the purpose and context of the Shaker Life, citing lyrics and music elements that reflect the music's expressive intent; Level 2 Approaches Criterion: described with some inaccuracies of which version best reflected the purpose and context of the Shaker Life, citing lyrics and elements of music reflect the expressive intent of the music; Level 3 Meets Criterion: provided reasonable rationale of which version best reflected the purpose and context of the Shaker Life, citing lyrics and elements of music reflect the expressive intent of the music; or Level 4 Exceeds Criterion: provided insightful rationale of which version best reflected the purpose and context of the Shaker Life, citing lyrics and elements of music reflect the expressive intent of the music.²⁸⁵

Assessment Three stated, "Based on what you learned about the historical/cultural/ethnic topic, select the work that best reflects the purpose and context. Use the lyrics and the chart from Assessments One and Two to help you explain your selection using music vocabulary citing evidence of expressive qualities (such as elements of music) and your own personal interpretation." Students labeled their recording choice as #1, #2, or #3 and then provided three to four paragraphs to explain. Assessment Three was scored on a 1-4 scale, as described in the previous paragraphs.

²⁸⁴ National Association for Music Education, *Artistic Process: Responding 5th Grade General Music*, 3.

²⁸⁵ National Association for Music Education, *Artistic Process: Responding 5th Grade General Music*, 4.

Assessment Four focused on standard MU:Re7.1.5a “Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.”²⁸⁶ The Assessment Four scoring device divided the connecting achievement categories as Level 1 Emerging: selected but provided limited descriptions of interests, experiences, purposes, or contexts supporting their preferred performance. Level 2 Approaches Criterion: selected and briefly described interests, experiences, purposes, or contexts supporting their preferred performance; Level 3 Meets Criterion: selected and described interests, experiences, purposes, or contexts supporting their preferred performance; Level 4 Exceeds Criterion: selected and described with expanded detail and insight interests, experiences, purposes, or contexts supporting their preferred performance.²⁸⁷

Assessment Four stated, “Based on your preference, explain which performance you liked best. Explain, citing evidence, how your preferred performance relates to your personal interests and experiences.” Students provided three to four paragraphs detailing their explanations, evidence, preferences, interests, and experiences. Assessment Four was scored on a 1-4 scale, as described in the previous paragraphs. Each assessment took approximately twenty minutes to administer for eighty minutes for the entire assessment worksheet instrument, which lasted from one to four class periods. The teachers read questions allowed, displayed questions overhead, and allowed students to ask clarifying questions. The instrument creator, NafME, provided written consent to implement the instrument in this research.²⁸⁸

²⁸⁶ National Association for Music Education, *Artistic Process: Responding 5th Grade General Music*, 3.

²⁸⁷ National Association for Music Education, *Artistic Process: Responding 5th Grade General Music*, 4.

²⁸⁸ Appendix S

The results summary of the twenty-seven schools administering the Grade Five Respond MCA calibrated student work, scorers, scoring type, and criteria. Further, rating-scale-level diagnostics were employed utilizing three steps to evaluate the level structure and inter-adjacent-level discrimination indices and Rasch-Andrich thresholds. The findings “demonstrated overall strong construct validity as demonstrated by the reasonable parameter separation for each considered parameter.”²⁸⁹

Data Analysis

The quantitative data analysis of research questions two and three applied a causal-comparative format applying an independent *t*-test and analysis of variance or ANCOVA model. The second research question applied a *t*-test applying a Box and Whisker plot for each group and variable to identify outliers. The Kolmogorov-Smirnov test was applied, indicating the assumption of normality. Levene’s Test of Equality of Error Variance was applied to indicate the assumption of equal variance. The third research question applied the analysis of variance utilizing an ANCOVA model. The ANCOVA is a blend of ANOVA and regression where an independent variable is isolated to obtain additional information.²⁹⁰ A box and whisker plot for each group and variable was applied to determine outliers. The Kolmogorov-Smirnov test was applied, indicating the assumption of normality. A series of scatter plots between each group's pre-test and post-test variables were applied, indicating the assumption of linearity. A series of scatter plots between each group's pre-test and post-test variables indicated the assumption of bivariate normal distribution, noting if there was a classic cigar shape. The assumption of

²⁸⁹ National Association for Music Education, *Applying Model Cornerstone Assessments*, 162-63.

²⁹⁰ Teresa R. Johnson, “Violation of the Homogeneity of Regression Slopes Assumption in ANCOVA for Two-Group Pre-Post Designs: Tutorial on a Modified Johnson-Neyman Procedure,” *The Quantitative Methods for Psychology* 12, no. 3 (October 1, 2016): 253–63, <https://doi.org/10.20982/tqmp.12.3.p253>.

homogeneity of slopes was applied, noting interactions. Levene's Test of Equality of Error Variance was applied to indicate the assumption of equal variance.

Research questions one and two applied an independent samples *t*-test and a paired-samples *t*-test because they determine if there is a significant difference between the means of two groups and how they are related. A *t*-test requires one independent variable with two groups and a continuous dependent variable. The independent variable is the subjects' language classification as T1, T2, or T3. The dependent variable is the NCAS Respond interactive skills (listening, speaking, reading, and writing) acquisition achievement scores.

Research question three applied an ANCOVA model, which explains the dependent variable by combining the categorical qualitative independent variables with continuous quantitative variables.²⁹¹ In this research, the pre-test score was the control covariant, and the post-test was the dependent variable. The subjects' group assignments were Experimental (1) or Control (2), and the subjects' language classification were T1, T2, or T3, which were the categorical independent variables or fixed factors. The continuous scale covariant included the NCAS Respond achievement pre-test scores, and the continuous scale dependent variable was the NCAS Respond achievement post-test scores.

Borbála Lukács and Ferenc Honbolygó applied three independent *t*-tests in their research on *Task-Dependent Mechanisms in the Perception of Music and Speech: Domain Specific Transfer Effects of Elementary School Music Education*.²⁹² Their study is similar to this research, dealing with music, language, and elementary school-aged children as subjects. They studied the

²⁹¹ Alireza KHAMMAR, Mohammad YARAHMADI, and Farzan MADADIZADEH, "What Is Analysis of Covariance (ANCOVA) and How to Correctly Report Its Results in Medical Research?," *Iranian Journal of Public Health* 49, no. 5 (June 16, 2020), <https://doi.org/10.18502/ijph.v49i5.3227>.

²⁹² Borbála Lukács and Ferenc Honbolygó, "Task-Dependent Mechanisms in the Perception of Music and Speech: Domain-Specific Transfer Effects of Elementary School Music Education," *Journal of Research in Music Education* 67, no. 2 (March 13, 2019): 153–70, <https://doi.org/10.1177/0022429419836422>.

relationship between musical auditory skills, phonological awareness, and reading among children who attended a class with an intensive or regular music curriculum.

Joyce Eastlund Gromko and Christine Russell applied an ANCOVA in their research on *Relationships among Young Children's Aural Perception, Listening Condition, and Accurate Reading of Graphic Listening Maps*.²⁹³ The elementary-aged subjects received one of three listening conditions: “passive, unstructured active, or structured active. After listening to European art music according to their assigned condition, every child traced a graphic listening map while listening to the music a second time.”²⁹⁴ The results indicated that the subjects’ aural perception with an active listening condition notably related to the accuracy of map reading when applying one-way ANCOVA on map reading scores.²⁹⁵

The sample size of this research included twenty subjects in the treatment or experimental group and thirty-eight subjects in the control group, for a total of fifty-eight subjects in the study group. Younis Skaik states, “A *t*-test requires a sample size of at least forty subjects to guarantee that the sample mean approximately normally distributed” in the article, *The bread and butter of statistical analysis “t-test”: Uses and misuses*.²⁹⁶ The data analysis technique applied through the *t*-test and ANCOVA addresses the outliers, the measures of central tendencies, including mean, medium, and standard deviation, the assumption of normality, the

²⁹³ Joyce Eastlund Gromko and Christine Russell, “Relationships among Young Children’s Aural Perception, Listening Condition, and Accurate Reading of Graphic Listening Maps,” *Journal of Research in Music Education* 50, no. 4 (December 2002): 333–42, <https://doi.org/10.2307/3345359>.

²⁹⁴ Eastlund Gromko and Russell, *Relationships among Young Children’s Aural Perception*, 333.

²⁹⁵ Eastlund Gromko and Russell, *Relationships among Young Children’s Aural Perception*, 339.

²⁹⁶ Younis Abdelwahab Skaik, “The Bread and Butter of Statistical Analysis ‘T-Test’: Uses and Misuses.,” *Pakistan Journal of Medical Sciences* 31, no. 6 (December 31, 2015), <https://doi.org/10.12669/pjms.316.8984>.

assumption of equal variance, the assumption of linearity, the assumption of bivariate normal distribution, and the assumption of homogeneity of slopes.

The data were run through the SPSS software to analyze data. Music education researchers regularly apply the SPSS data analysis tool to synthesize and analyze data from their research. Winfried Sakai published a study entitled, *Music Preferences and Family Language Background: A Computer-Supported Study of Children's Listening Behavior in the Context of Migration*,²⁹⁷ focusing on music preferences and family language background applying the SPSS data analysis tool to the results. Sakai's study analyzed Turkish-German schoolchildren with Turkish language backgrounds noting their preferences in occidental or oriental musical systems. Sakai developed interactive music software electronically linked to an SPSS file, gathering, analyzing, and synthesizing data directly from the primary study instrument.

ESL education researchers regularly apply the SPSS data analysis tool to synthesize and analyze data from their research. Villafuerte, Rojas, Hormaza, and Soledispa studied *Learning Styles and Motivations for Practicing English as a Foreign Language*,²⁹⁸ a case study of employing role-play in two Ecuadorian Universities. In their study, they applied the SPSS as one of their data analysis instruments, where they noted differences between ELL groups exposed to role-play to motivate English practice as opposed to non-role-play in motivating English practice.

The effect size explains how meaningful the relationship between variables and group differences is within the study. The Symmetric Measures table in the SPSS software will report

²⁹⁷ Winfried Sakai, "Music Preferences and Family Language Background," *Journal of Research in Music Education* 59, no. 2 (June 9, 2011): 174–95, <https://doi.org/10.1177/0022429411406172>.

²⁹⁸ Jhonny S. Villafuerte et al., "Learning Styles and Motivations for Practicing English as a Foreign Language: A Case Study of Role-Play in Two Ecuadorian Universities," *Theory and Practice in Language Studies* 8, no. 6 (June 1, 2018): 555, <https://doi.org/10.17507/tpls.0806.01>.

this research's effect size or substantive and statistical significance. A single sample *t*-test in SPSS will establish whether the null hypothesis rejects or fails to reject. The *p*-value significance level is 0.05; therefore, if the *p*-value is less than 0.05, the null hypothesis is rejected, and if the *p*-value is not less than 0.05, the null hypothesis fails rejection.

Trustworthiness

Credibility

The findings accurately describe reality because the techniques employed demonstrate credibility. Credibility is evident in the instruments employed, including the SPLS, the ELP/D-Re:MU SAM, the Unit of Study, the ESL interventions, and the Responding MCA. The SPLS modeled upon the U.S. Department of Education's examples of home language surveys published in the ELL Toolkit. The ELP/D and NCAS Responding Matrix mirrors the CCSS ELP, ELA, Mathematics, and Science Matrix published by the Council of Chief State School Officers (CCSSO). The unit of instruction applied adopted curricula from several states and districts. The extensive academic peer-reviewed literature served as the model for ESL interventions.

The Responding MCA instrument applied to measure subjects' achievement aligned and corresponded to the NCAS responding artistic process. Furthermore, the Responding MCA instrument was previously piloted and published by NAFME. The achievement categories within the responding rubric scoring device of the Responding MCA instrument measured the subjects' ability to interpret qualities, analyze music elements through reflection, evaluate through selecting the best representation of expressive intent, and select through explaining, citing evidence, and making personal connections. The instrument assessed the subjects' achievement within the performance standards as emerging, approaching, meeting, and exceeding.

Transferability

This experimental convergent mixed-methods study is transferable considering the research design, questions, hypotheses, participants, setting, procedures, and data collection. The research design is experimental convergent mixed-methods with qualitative and quantitative components. The qualitative components include the student primary language survey (SPLS), the ELP/D-Re:MU SAM, the unit of study, and the ESL instructional interventions. The Student Primary Language Survey (SPLS) from the qualitative portion may be duplicated identically or altered to meet the needs of the research questions. Researchers may apply and expand the standards alignment matrix to include other artistic processes and arts disciplines beyond the responding process in music represented in this study. The unit of study may consist of identical content or apply any standards, content, and skills the researcher requires to employ. The ESL instructional interventions may be duplicated, shifted, or expanded.

The research questions and hypotheses may be duplicated or aimed toward other artistic processes within the NCAS arts disciplines, student levels, or student populations. The quantitative portion of the research included the grade five Responding Model Cornerstone Assessment (MCA) in music given before and after instruction in the unit of study with and without interventions. The MCA is available for grades two, five, and eight representing all four artistic processes: creating, performing, responding, and connecting the NCAS in music. Furthermore, the MCA is adaptable to the artistic processes of other arts disciplines. The participants and setting can be replicated or shifted to other K-12 student populations. The casual-comparative format and ANCOVA model applied to the data collected in this study could be applied to another study with an experimental convergent mixed-methods study for analysis purposes.

Dependability

The data are consistent and repeatable with any control and experimental group of students representing a variety of populations.

Confirmability

This study achieved high neutrality because most components explored and applied neutral data collection. Highly unbiased data included the Responding MCA scores, representing the quantitative data's most significant component. Moderately neutral data comprised the standards matrix, the unit of study, and the ESL interventions because the researcher's perspectives, background, and position influenced their development and motivation. The less neutral data were from the researcher's observations, reflection notes, and the student primary language survey (SPLS). The observation and reflection notes were subjective to the researcher's opinions, while the SPLS described the students' perception of their language application between zero to five. The SPLS data were subjective to their understanding of their language application during a time in their lives they might not be fully aware. Bias, motivation, and interest were controlled by applying multiple sources of data collection.

Ethical Considerations

The Clark County School District (CCSD) Assessment, Accountability, Research, and School Improvement (AARSI) Division requires a research review process for research conducted with CCSD students, staff, or employees or at a CCSD site. The AARSI research application process required a letter of intent addressing whether the study explicitly addresses one or more goals of CCSD's Focus: 2024 strategic plan, the connection between the indicators and the study supported by peer-review research literature, the intrusiveness of the study outweighed by the potential benefits to CCSD, and the compatibility of the research activities

within the public-school setting. The researcher created and submitted to AARSI a permission request letter²⁹⁹ and completed CITI training,³⁰⁰ and obtained parental consent³⁰¹ and child assent.³⁰² The CCSD AARSI application was approved.³⁰³

The criteria for participation in this study group was enrollment as a grade five student in the elementary school where the researcher teaches music. The music teacher and researcher instructed all grade five students at Abston Elementary School on the unit of instruction developed in this study; however, the research study required student assent and parent consent. The music teacher and researcher explained the process to the students, and they could participate or opt-out. All students received instruction; however, the researcher collected no data on those who opted out. Data collection maintained confidentiality through coding subjects, electronic passcodes to the cloud, and a locked filing cabinet.

Summary

This study, aligning and integrating ELP/D and music standards, employed an experimental convergent mixed-methods design that included qualitative and quantitative components. Data collection applied student primary language surveys (SPLS), observation and reflection notes, and the Responding Music Model Cornerstone Assessment (MCA) before and after interventions. Data analysis comprises a causal-comparative format *t*-test and ANCOVA model.

²⁹⁹ Appendix H

³⁰⁰ Appendix I

³⁰¹ Appendix J

³⁰² Appendix K

³⁰³ Appendix L

Chapter Four: Research Findings

Introduction

The research findings indicate mixed results in terms of the effects of a curriculum aligning ELP/D and music standards, differences between pre-alignment and post-alignment scores, and differences between the control and experimental groups when controlling for pre-test scores on interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3) in terms of:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. 2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical). 3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent. 4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.³⁰⁴

The Exploring the Qualitative Research section examines and reflects the qualitative results, including the Student Primary Language Survey (SPLS), the ELD/P and Responding Music Standards Matrix (ELD/P-Re:MU SAM), and the respective curricular units applied to the experimental and control groups. The Exploring the Quantitative Research section examines the quantitative results, including data from the *t*-Tests, ANCOVA, and corresponding assumptions testing.

³⁰⁴ National Coalition for Core Arts Standards, *National Core Arts Standards*.

Results

Exploring the Qualitative Research

Student Primary Language Survey

The Student Primary Language Survey (SPLS) indicated how each participant identified as ELL (T1), D/MLL (T2), or EOL (T3). In the control group, 15.8 percent (six students) identified as ELLs (T1), 36.8 percent (fourteen students) identified as D/MLLs (T2), and 47.3 percent (eighteen students) identified as EOLs (T3). In the experimental group, 10 percent (two students) identified as ELLs (T1), 55 percent (eleven students) identified as D/MLLs (T2), and 35 percent (seven students) identified as EOLs (T3). These results indicated a violation of the assumption of normality of the tier the participants identified. The sampling procedure included fifty-eight fifth-grade students at Abston Elementary School, representing 50.4 percent of grade five students and 8 percent of the total school population.

Furthermore, the results indicated that some participants identified themselves as D/MLL (T2) when some may no longer speak the additional language they learned between ages 0 to 5 years before beginning their schooling. The other language loss phenomena occurred amongst half of the participants. Additionally, several participants needed help identifying the other language they learned, particularly those who learned Tagalog. The inability to identify the other language they learned may mean that participants who identified as D/MLL (T2) could classify as EOL (T3).

The model for creating the SPLS included the home language survey exemplars³⁰⁵ provided by the US Department of Education, ELL Toolkit.³⁰⁶ The rationale for having students

³⁰⁵ Appendix O

³⁰⁶ U.S. Department of Education: Office of English Language Acquisition, *English Learner Tool Kit*, 5-7.

complete a language survey rather than the family indicated that the SPLS would identify the students' identification of their language experiences or classification as ELL (T1), D/MLL (T2), or EOL (T3). The ability of grade five students to accurately assess their language learning experiences indicated that the SPLS may have been developmentally inappropriate or provided inaccurate information regarding their language classification.

ELD/P and Responding Music Standards Alignment Matrix (ELD/P-Re:Mu SAM)

The creation of the ELD/P-Re:Mu SAM developed by the researcher mirrored the procedure applied within CCSSO ELP, ELA, Mathematics, and Science Practices Matrix.³⁰⁷ The ELD/P-Re:Mu SAM results provided the framework for developing the curricular unit and individual lesson planning. Furthermore, the ELD/P-Re:Mu SAM established a model for future alignment of the other artistic processes, including Creating, Performing, and Connecting. The Responding artistic process within the NCAS is closely related to the ELD/P standards. The Connecting artistic process is also a closely related artistic process. Creating and Performing artistic processes show more challenges with alignment and would require more time and creativity.

Curricular Units

The *Simple Gifts* folk song study curricular unit required two sets of scope and sequence, one for the experimental group and one for the control group. The control group curricular unit featured lessons focused on traditional essential musical experiences and skills such as moving, singing, listening, playing, reading, and creating. The experimental group curricular unit featured lessons focused on interactive language learning skills such as listening, reading, speaking, and writing.

³⁰⁷ Council of Chief State School Officers, *English Language Proficiency (ELP) Standards*, 34-5.

In the control group, the students participated in traditional music-making activities.³⁰⁸ These activities included singing, organized folk dance and creative movement, reading and notating the musical notation, and playing instruments with the *Simple Gifts*. This group did not engage in conversations or interactive writing activities about the content. The emphasis on music-making abbreviated the historical and cultural instructional explanations. Additionally, the students played Orff instruments and recorders through the curricular unit.

The skills needed to perform on the instruments abbreviated the conversations about the composer's intent in conveying messages within the lyrics and musical elements. The control group instruction focused on note reading, where students identified the treble staff note names, recorder fingerings, and rhythms. The control group played two-part melodic ostinati and four-part unpitched percussion ostinati on the classroom Orff instruments to accompany *Simple Gifts*. These ostinati included creative movement and part reading. The control group sang the lyrics and played the melody on recorders. Students were engaged in formative assessments evaluating their ability to accurately perform steady beat, rhythms, melodies, and form.

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Figure 1. Orff Arrangement

Source: Beth Pisanchyn, *Simple Gifts Shaker Hymn with Orff Arrangement*, PowerPoint, 2017.

Removed to comply with copyright

Figure 2. Orff Arrangement

Source: Beth Pisanchyn, *Simple Gifts Shaker Hymn with Orff Arrangement*, PowerPoint, 2017.

Removed to comply with copyright

Figure 3. Simple Gifts Lyrics and Melody

Source: Beth Pisanchyn, *Simple Gifts Shaker Hymn with Orff Arrangement*, PowerPoint, 2017.

In the experimental group, the intensive nature of applying language learning skills within the context of a music classroom brought challenges. The music classroom environment does not traditionally have desks, writing tools, or a setup conducive to having meaningful conversations, completing graphic organizers, and writing, making accommodations necessary.

Additionally, these language learning skills are more time intensive procedurally. The students experienced difficulty adjusting to the non-traditional tasks required as they were outside the routine procedures and activities they were familiar with in the music classroom.

The experimental group engaged in Collaborative Discourse Structures³⁰⁹ by applying anticipatory guides, clarifying bookmarks, collaborative writing, listening with a focus, reading with a focus, round robin, semantic mapping, sorting and labeling, think-pair-shares, viewing with a focus, vocabulary review jigsaws, listening maps (see Figure 4), and graphic organizers (see Figure 5). To extend their understanding, students interacted with the text, lyrics, and text excerpts about various musical elements. Each curricular unit lesson included content and language objectives, higher-order questions, background knowledge building, and comprehensible input through modeling, visuals, and hands-on activities. These components focused on language learning and the written word rather than music reading and writing.

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Figure 4. Listening Map

Source: Erin Tabler, *Variations on Simple Gifts Listening Map & Activities* (Sunshine & Music, 2021).

Removed to comply with copyright

Figure 5. Compare and Contrast

Source: Erica Crosswhite, "Aaron Copland & Simple Gifts," n.d.

³⁰⁹ Appendix T

The experimental group curricular unit lessons included verbal, procedural, and instructional scaffolding and integrated all language domains of reading, writing, listening, and speaking. Cooperative learning structures and varied groupings applied whole group, small group, and partner work. Through the curricular unit, instruction and activities reinforced key vocabulary of musical elements such as beat, harmony, timbre, texture, dynamics, and tempo. The experimental group engaged in minimal note reading and singing; they did not perform rhythms or melodies on classroom instruments, though they did engage in some movement applying Total Physical Response (TPR) in which the movements correspond with the meaning of the words in the lyrics (see Figure 6).

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Figure 6. Total Physical Response

Source: Sacred Dance Guild, *Traditional Shaker Dance*, 2021, Touchstone Sacred Dance Library.

The differences in the experimental group pre-alignment and post-alignment MCA scores demonstrated that the aligned curricular unit assisted students in interactive skills (listening, reading, speaking, and writing) acquisition achievement. The focus on language learning standards and interventions within the context of music provided means for students to linguistically express their understanding and expression of the meaning of the lyrics, musical elements, composer's intent, cultural and historical explanations, and connections, and provide their opinions with evidence. Additionally, the qualitative research supports that the further alignment of ELP/D standards and music standards can be integrated into diverse music curricula and help promote interactive skills (listening, reading, speaking, and writing) acquisition achievement.

Conversely, the control group MCA scores demonstrated that not having aligned and integrated instruction did not improve their interactive skills (listening, reading, speaking, and

writing) acquisition achievement. Despite the lower interactive skills (listening, reading, speaking, and writing) acquisition achievement, they performed music-making skills in creating and performing, in which the experimental group did not engage.

Exploring the Quantitative Research

Descriptive Statistics

The quantitative research included two *t*-tests and an analysis of covariance or ANCOVA. Research questions one and two required two *t*-tests, and research question three required the analysis of covariance or ANCOVA. The descriptive statistics, including the mean, standard deviation, and the number of students measured for each variable. The independent samples *t*-test group one pre-test mean was 1.3363 with a standard deviation of .46364 among twenty students. The independent samples *t*-test group two pre-test mean was 1.2329 with a standard deviation of .39759 among thirty-eight students (See Table 1). Cohen's $d = .245$ because the mean of group one minus the mean of group two divided by the pooled standard deviation was $d = \frac{1.3363 - 1.2329}{.42116} = .245$.

Table 1. Independent Samples *t*-Test Group Statistics

	Group	N	Mean	Std. Deviation
Pre	1	20	1.3363	.46364
	2	38	1.2329	.39759
Post	1	20	3.1275	.69187
	2	38	1.8086	.59036

The paired-samples *t*-test pre-test mean was 1.2685 with a standard deviation of .42038 among fifty-eight students. The paired-samples *t*-test post-test mean was 2.2634 with a standard deviation of .88640 among fifty-eight students (see Table 2). Cohen's $d = -1.197$ because the mean of the pre-test minus the post-test mean divided by the pooled standard deviation was $d = \frac{1.2685 - 2.2634}{.83084} = -1.197$.

Table 2. Paired-Samples *t*-Test Statistics

		Mean	N	Std. Deviation
Pair 1	Pre	1.2685	58	.42038
	Post	2.2634	58	.88640

The ANCOVA post-test mean for tier one group one was 3.5750 with a standard deviation of .53033 among two students. The post-test mean for tier one group two was 1.6042 with a standard deviation of .47419 among six students. The total post-test mean for both groups in tier one was 2.0969, with a standard deviation of 1.01642 among eight students. The post-test mean for tier two group one was 3.1045 with a standard deviation of .69235 among eleven students. The post-test mean for tier two group two was 1.7393 with a standard deviation of .47845 among fourteen students. The total post-test mean for both groups in tier two was 2.3400 with a standard deviation of .89562 among twenty-five students. The post-test mean for tier three group one was 3.0357 with a standard deviation of .76972 among seven students. The post-test

mean for tier three group two was 1.9306 with a standard deviation of .69492 among eighteen students.

The total post-test mean for both groups in tier three was 2.2400 with a standard deviation of .86410 among twenty-five students. The total mean of all tiers in group one was 3.1275, with a standard deviation of .69187 among twenty students. The total mean of all tiers in group two was 1.8086 with a standard deviation of .59036 among thirty-eight students. The total mean of all tiers in both groups was 2.2634 with a standard deviation of .88640 among fifty-eight students (see Table 3).

Table 3. ANCOVA Descriptive Statistics

Dependent Variable: Post				
Tier	Group	Mean	Std. Deviation	N
1	1	3.5750	.53033	2
	2	1.6042	.47419	6
	Total	2.0969	1.01642	8
2	1	3.1045	.69235	11
	2	1.7393	.47845	14
	Total	2.3400	.89562	25
3	1	3.0357	.76972	7
	2	1.9306	.69492	18
	Total	2.2400	.86410	25
Total	1	3.1275	.69187	20
	2	1.8086	.59036	38
	Total	2.2634	.88640	58

Assumptions

The *t*-test assumptions include the presence of extreme outliers, the assumption of normality assessed by the Kolmogorov-Smirnov test (see Table 4), and the assumption of equal variance demonstrated with Levene's test of equality of error variances. The box and whisker plot indicated the presence of two outliers, cases 4 and 41 (Figure 7); thus, the assumption was

violated. The outliers were left in the analysis because the t -test was sufficiently robust to handle violations of outlier assumptions. The data are continuous, the sample data were randomly sampled from a population, there is homogeneity of variance in that the variability of the data in each group is similar, and the distribution is approximately normal.³¹⁰

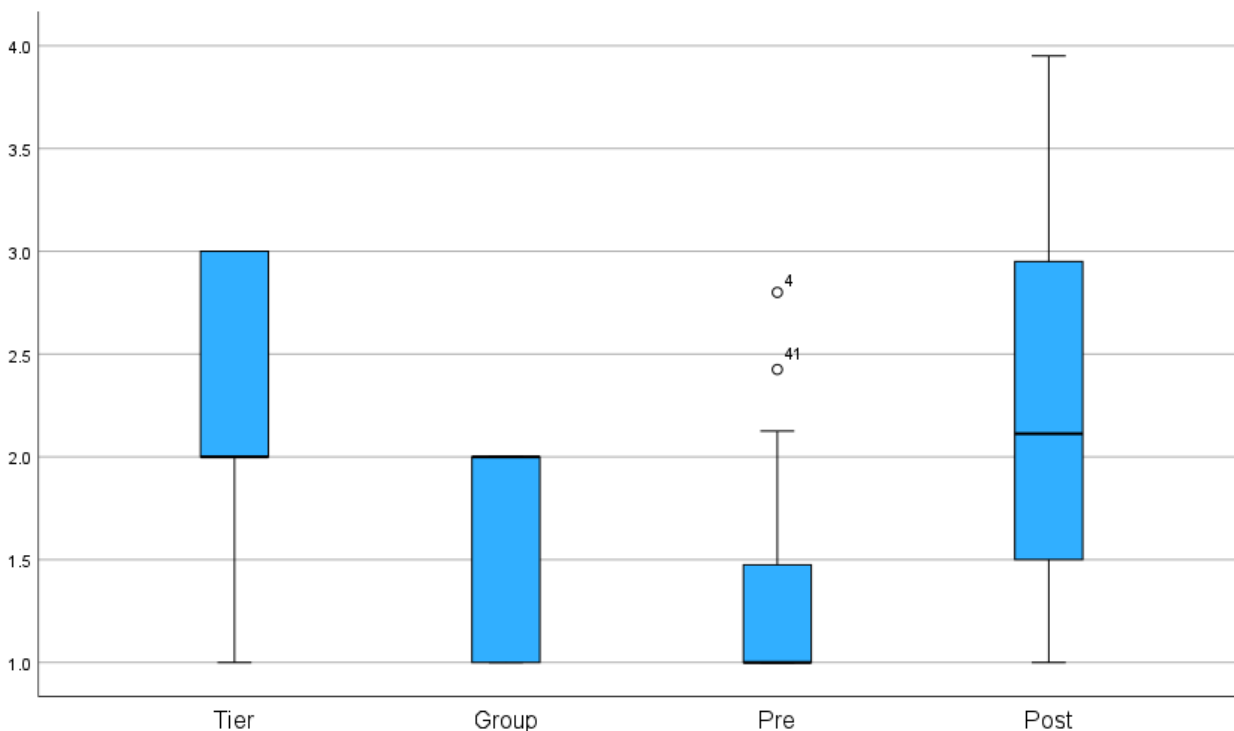


Figure 7. Box and Whisker Plot of Tier, Group, Pre-Test, Post-Test, and Outliers

The Kolmogorov-Smirnov test indicated that the tier, group, and pre-test variables violated the assumption of normality (see Table 4). At the same time, the post-test variable was tenable. Figures 8 through 11 depict the distributions of the variables for the t -tests and ANCOVA.

³¹⁰ Jonathan J. Shuster, "Student T-Tests for Potentially Abnormal Data," *Statistics in Medicine* 28, no. 16 (July 20, 2009): 2170–84, <https://doi.org/10.1002/sim.3581>.

Table 4. Kolmogorov-Smirnov Test: Assumption of Normality

	Tier	Group	Pre-Test	Post-Test
Sig.	<.001	<.001	<.001	.059

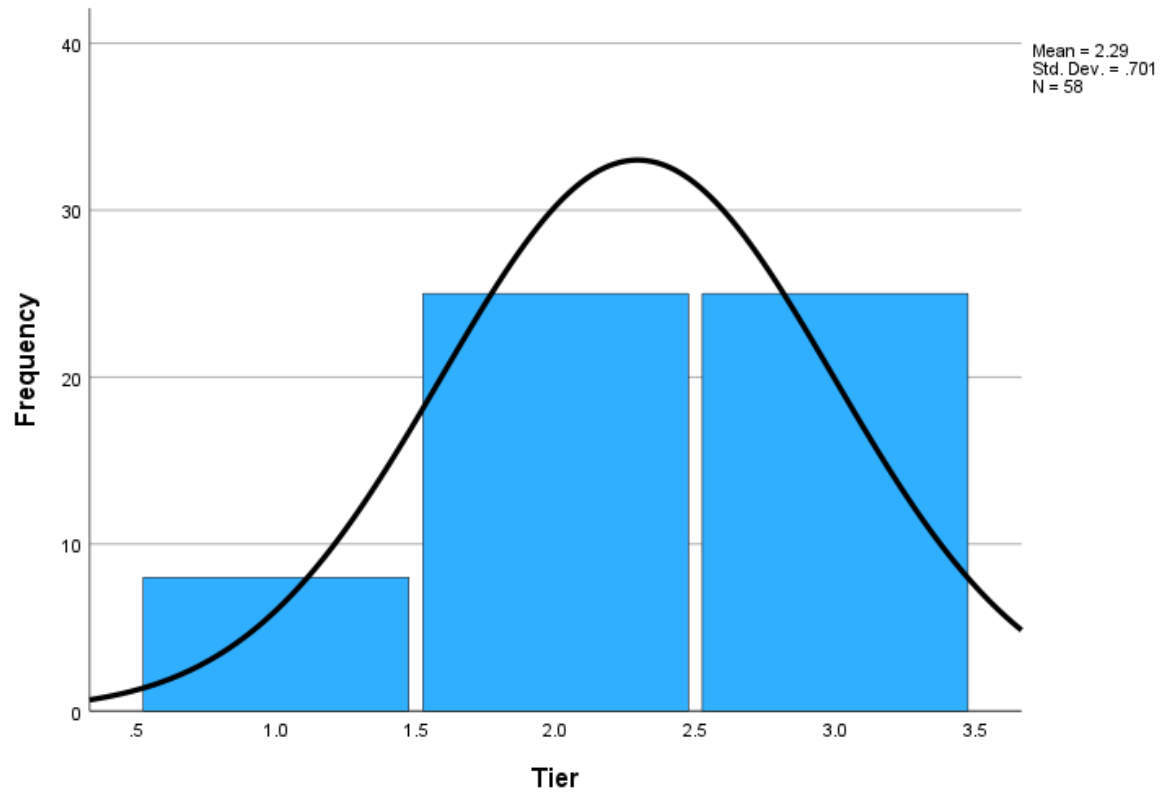


Figure 8. Histogram of Tier

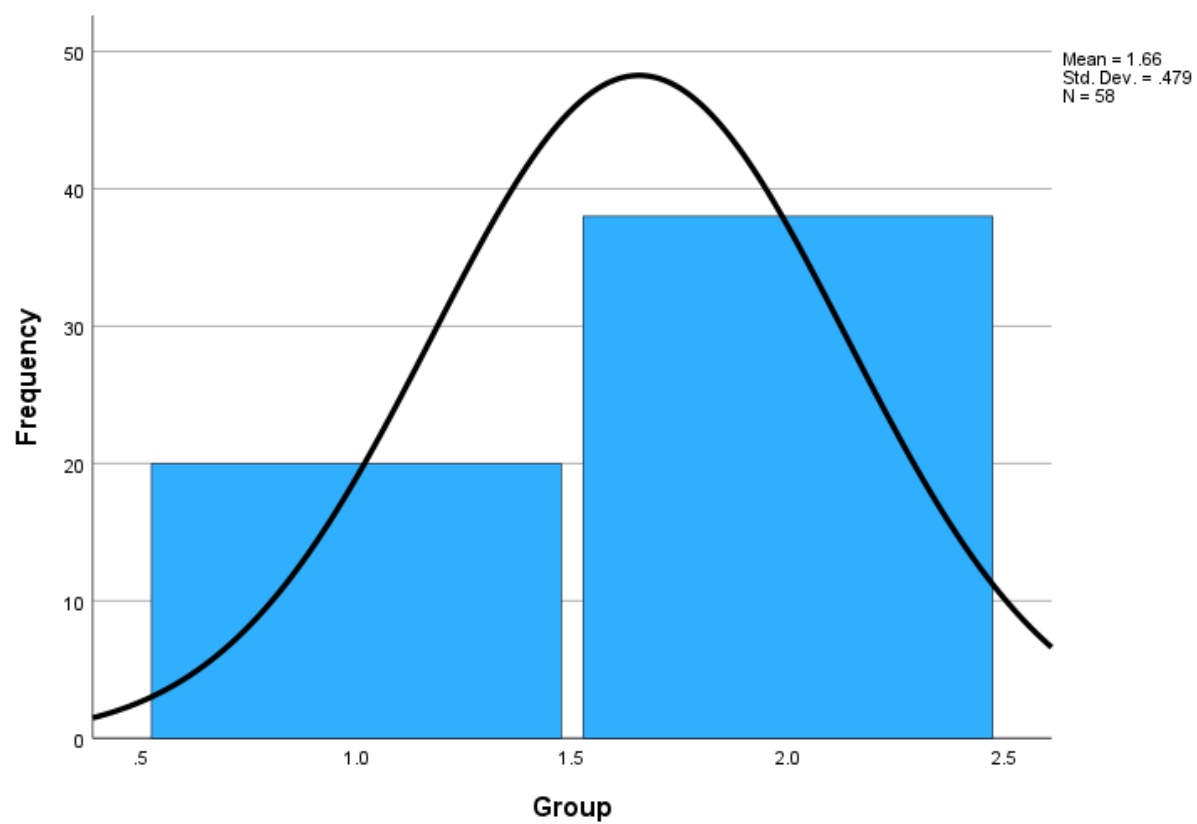


Figure 9. Histogram of Group

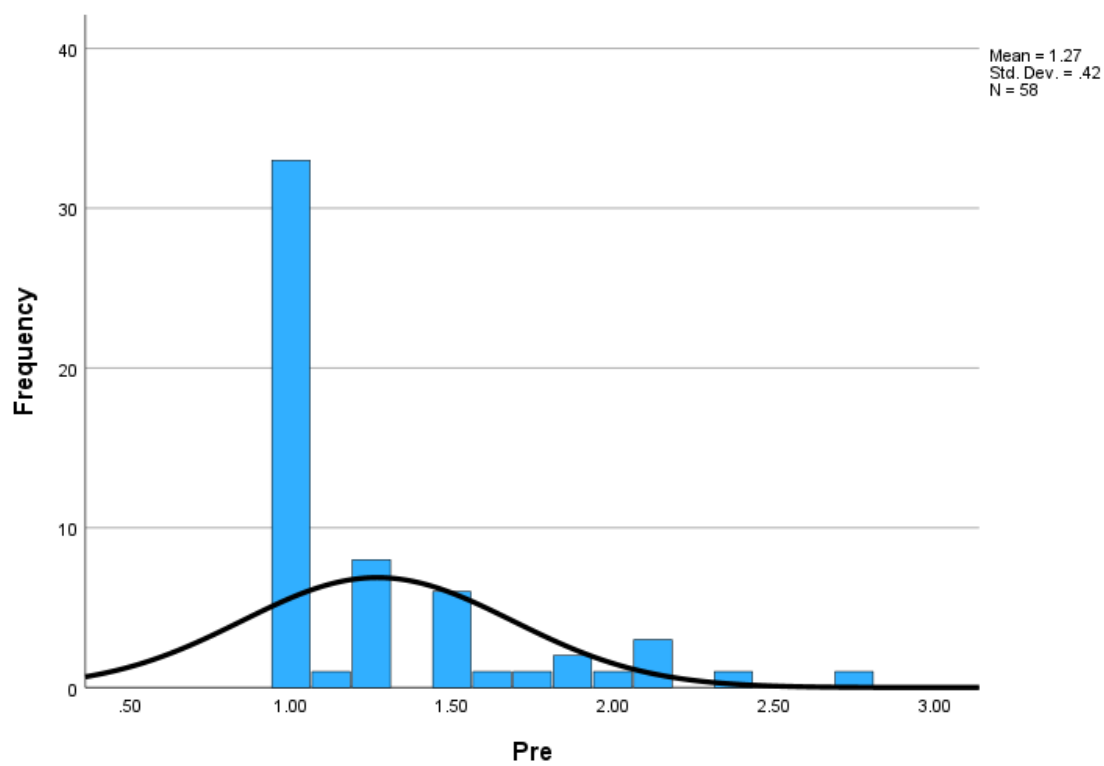


Figure 10. Histogram of Pre-Test

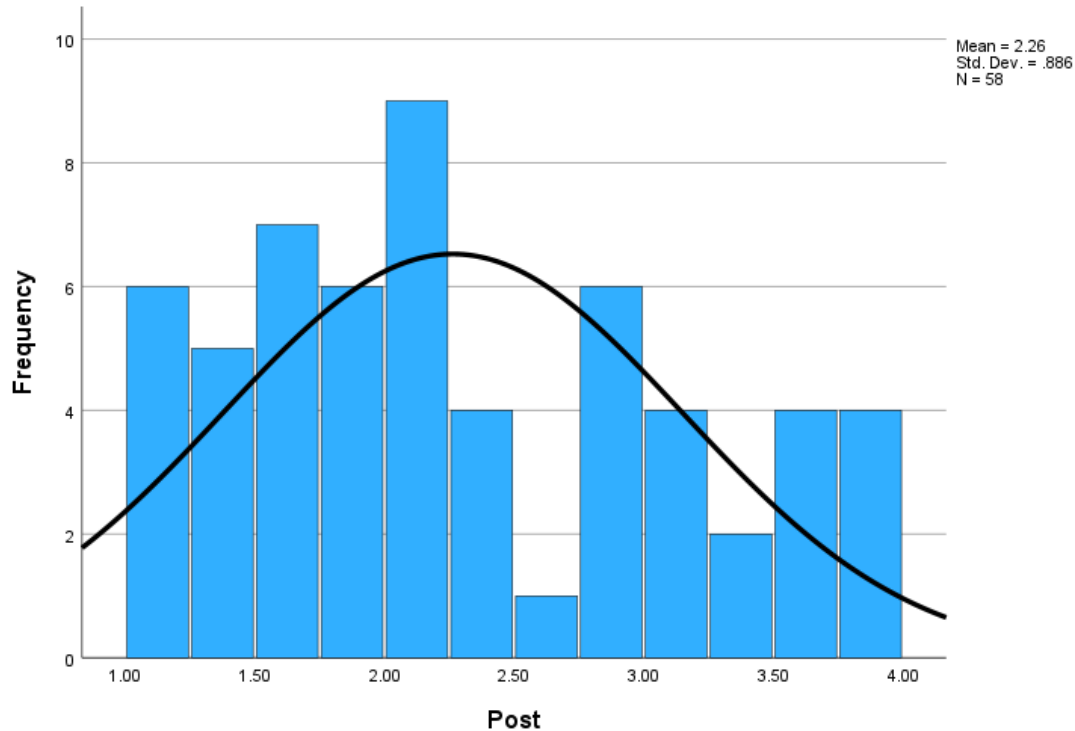


Figure 11. Histogram of Post-Test

The ANCOVA assumptions include the presence of extreme outliers, the assumption of normality assessed via the Kolmogorov-Smirnov test, the assumption of equal variance assessed by Levene's test of equality of error variances, the assumption of linearity assessed by a series of scatter plots, the assumption of bivariate normal distribution assessed by a series of scatter plots, and the assumption of homogeneity of slopes assessed by the relevant homogeneity tests inherent to ANCOVA. ANCOVA outliers and distributions mirrored the *t*-test. Two outliers, cases 4 and 41, were identified via the box and whisker plot in Figure 8. The Kolmogorov-Smirnov test indicated that the tier, group, and pre-test violated the assumption of normality; however, the post-test did not violate the assumption of normality and is tenable (Table 4; Figures 8-11). Scatter plots revealed the assumption of linearity, and the assumption of bivariate normal distribution indicated that both the group and tier variables violated the assumption of linearity and bivariate normal distribution. In contrast, the post-test variable was tenable (Figures 12-14).

The ANCOVA is sensitive to outliers and violations of normality; however, the post-test variable was tenable, which was the central focus of much of the research; therefore, the research continued. Assumption violations within the ANCOVA do not necessarily demonstrate that the research is not valid, but rather the analysis of covariance was not the most informative test application, which may have resulted in failing to find a significant difference between the tiers' and groups' means. Furthermore, the comparison between the tiers is less relevant to the research purpose than were the post-test results among the subjects in the experimental group, which demonstrated significance.³¹¹ Additionally, the assumption of homogeneity of slopes tests of between-subjects effects was tenable, $p = .495$. Finally, Levene's test for equality of variance indicated that the pre-test and post-test assumptions were tenable [pre: $p = .725$; post: $p = .637$].

³¹¹ Gene V Glass, Percy D. Peckham, and James R. Sanders, "Consequences of Failure to Meet Assumptions Underlying the Fixed Effects Analyses of Variance and Covariance," *Review of Educational Research* 42, no. 3 (September 1972): 237–88, <https://doi.org/10.3102/00346543042003237>.

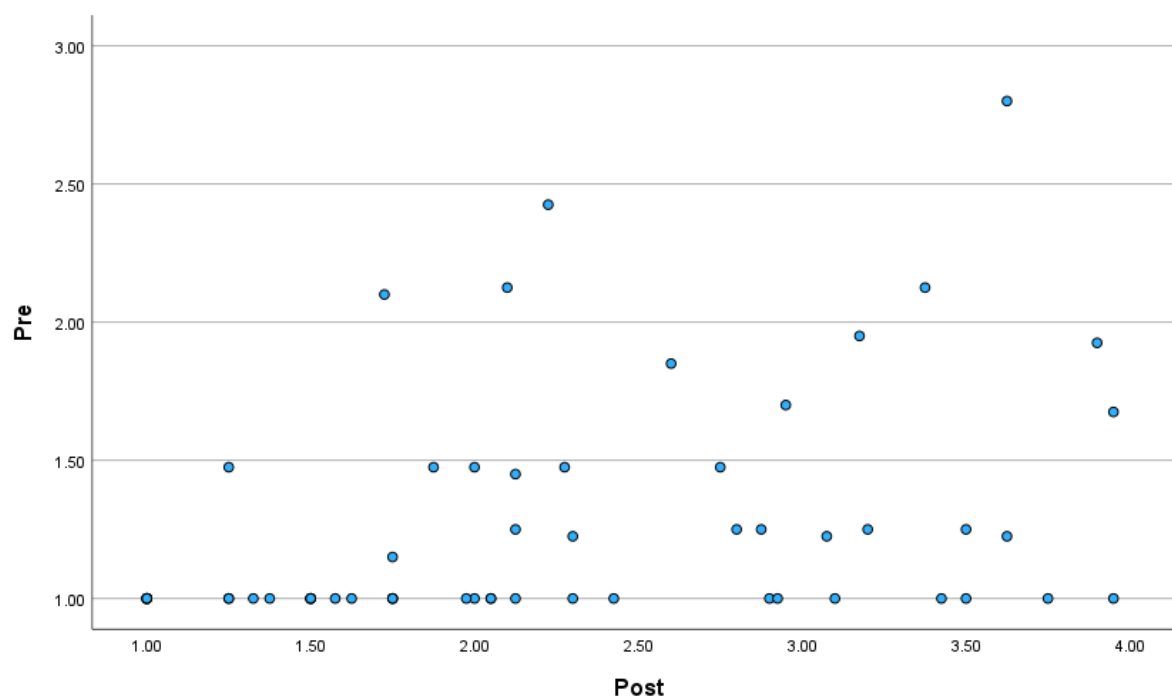


Figure 12. Pre-Test and Post-Test

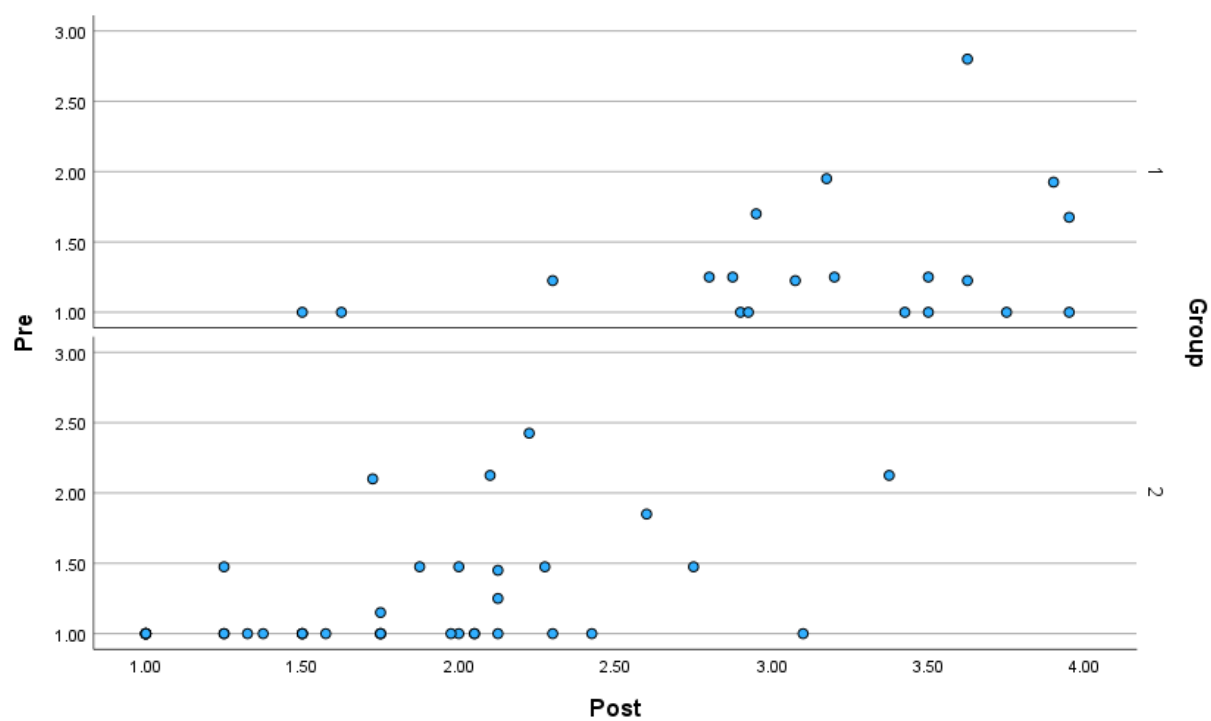


Figure 13. Pre-Test Post-Test Variable By Group

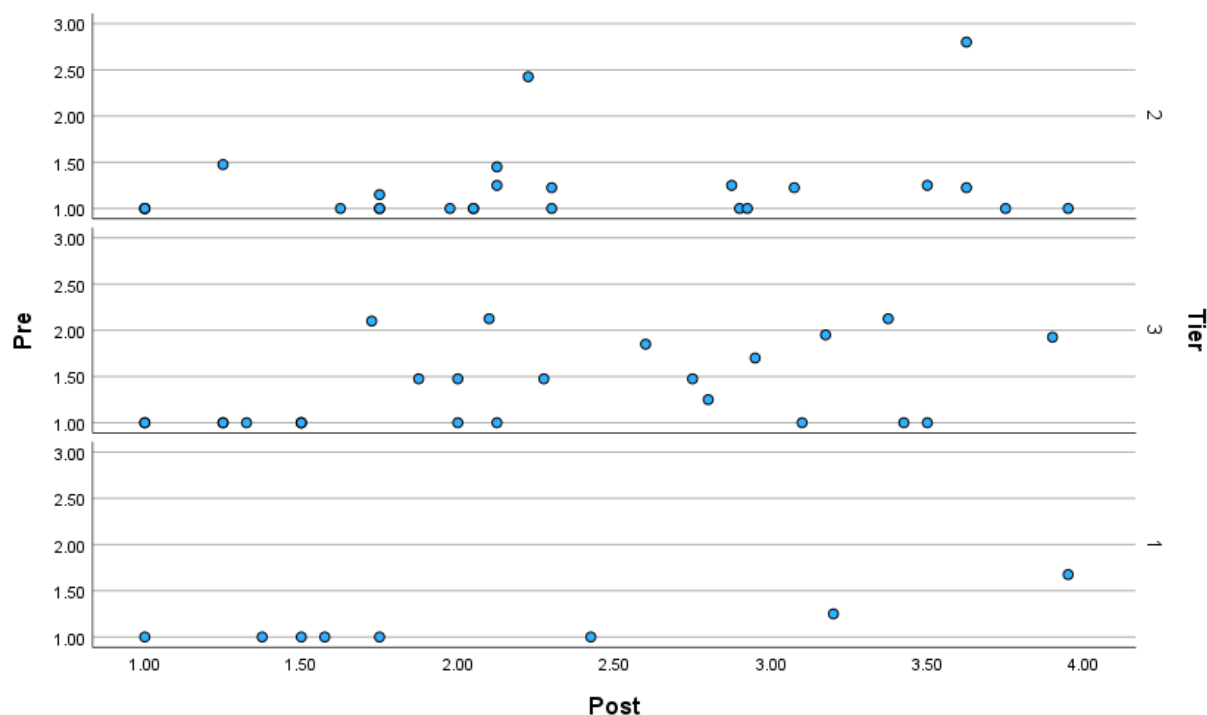


Figure 14. Pre-Test Variable and Post-Test By Tier

Hypothesis One Results

There were significant effects of a curriculum aligning ELP/D and music standards on interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group, as opposed to the control group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3) include:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).
3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent.
4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.³¹²

³¹² National Coalition for Core Arts Standards, *National Core Arts Standards*.

The results of the paired samples t -test were [$t(57) = -9.119, p < .001$]; therefore, the null hypothesis was rejected.

Hypothesis Two Results

There was not a significant difference between pre-alignment and post-alignment interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3) in terms of:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).
3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent.
4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.³¹³

The results of the independent samples t -test were [pre-test: $t(56) = .888, p = .189$; post-test: $t(56) = 7.619, p < .001$] indicated that the null hypothesis failed to be rejected, $p > 0.05$ for the pre-test; however, the post-test was significantly different between both groups.

Hypothesis Three Results

There was not a significant difference in interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group as opposed to the control group among ELLs (T1), D/MLLs (T2), and EOLs (T3) when controlling for pre-test scores in terms of:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).
3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent.
4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.³¹⁴

³¹³ Ibid.

³¹⁴ National Coalition for Core Arts Standards, *National Core Arts Standards*.

The results of the ANCOVA test applied to research question three did not indicate significance; therefore, the null hypothesis failed to be rejected, $p = .495$, $p > 0.05$ (see Table 5).

Table 5. ANCOVA Tests of Between-Subjects Effects

Dependent Variable: Post								
Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared	Noncent. Parameter	Observed Power ^b
Corrected Model	26.908 ^a	6	4.485	12.794	<.001	.601	76.762	1.000
Intercept	15.187	1	15.187	43.324	<.001	.459	43.324	1.000
Pre	3.062	1	3.062	8.735	.005	.146	8.735	.826
Tier	.169	2	.084	.240	.787	.009	.481	.086
Group	15.732	1	15.732	44.879	<.001	.468	44.879	1.000
Tier * Group	.499	2	.250	.712	.495	.027	1.424	.164
Error	17.877	51	.351					
Total	341.908	58						
Corrected Total	44.785	57						

a. R Squared = .601 (Adjusted R Squared = .554)

b. Computed using alpha = .05

Summary

The qualitative results indicate positive effects when applying the ELP/D-Re:MU SAM and aligning the curricular unit with the study group. The SPLS results indicated challenges in accurately reporting the subjects' language classification based on the developmental appropriateness of the survey for grade five students. The quantitative results indicate that the paired-samples *t*-test demonstrated significance, with the null hypothesis being rejected. The independent samples *t*-test and the ANCOVA failed to reject the null hypothesis. Hypothesis one demonstrated significance; however, hypotheses two and three failed to demonstrate significance.

Chapter Five: Conclusions

Summary of Study

This study was motivated by the need for aligned standards and strategically scaffolded instruction between NCAS music standards, English Language Proficiency and Development (ELP/D) standards, and the corresponding curriculum for English Language Learners. The United States ELL population continues to grow, and the educational system must meet the needs of the students whose first language is not English. ELLs come with various skills and language proficiencies, which educators and, more specifically, as demonstrated in this research, art educators must address.

This study aimed to align the NCAS Respond Music Standards with the CCSS and WIDA ELD/P Standards and develop a corresponding curricular unit to integrate the standards into instruction. Furthermore, this study aimed to apply both qualitative and quantitative research methods to provide a complete and comprehensive view of how to align, integrate, and instruct ELLs and how alignment, integration, and instruction effects interactive (listening, speaking, reading, and writing) skills acquisition for ELLs and all students. This study is significant because it provides a framework for aligning and integrating the National Core Arts Standards Artistic Processes with the English Language Proficiency and Development Standards addressing the needs of English Language Learners.

This study aligned and integrated several CCSS ELP and WIDA ELD standards and responding NCAS in music to answer the following questions:

Research Question One: What are the effects of a curriculum aligning ELP/D and music standards on interactive skills (listening, speaking, reading, and writing) acquisition through the

responding artistic process in the treatment group as opposed to the control group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3)?

Research Question Two: Is there a significant difference in pre-alignment and post-alignment interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3)?

Research Question Three: Is there a significant difference in interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group as opposed to the control group among grade five ELLs (T1), D/MLLs (T2), and EOLs(T3) when controlling for pre-test scores?

An experimental convergent mixed methods study was applied to answer the research questions. The experimental convergent mixed methods study included qualitative and quantitative research. The qualitative research included the creation of the ELD/P and Respond Music Standards Matrix (ELP/D-Re:MU SAM), the Student Primary Language Survey (SPLS), an aligned curricular unit employing ESL lesson plan components, and ESL-focused observation and field notes. The quantitative research included the administration of the Grade Five Respond Model Cornerstone Assessment (MCA) to the study group of control and treatment subjects before and after aligned instruction. There were thirty-eight control and twenty treatment subjects. The control subjects accessed a traditional curricular unit featuring a folk song study of *Simple Gifts*. The experimental group accessed an aligned and integrated curricular unit featuring a folk song study of *Simple Gifts*.

Summary of Findings and Prior Research

The qualitative research produced the ELD/P-Re:MU SAM modeled after the CCSO ELP, ELA, Mathematics, and Science Practices Matrix.³¹⁵ The ELD/P-Re:MU SAM is the central piece of this research which served to create the aligned and integrated curricular unit and will serve as a model for aligning future standards within the artistic process and arts disciplines to apply to the diverse and varied arts curricula across schools, districts, states, and countries.

The qualitative research produced the Student Primary Language Survey (SPLS). This survey was a tool to collect information about the subjects' language backgrounds and classify the subjects into tiers for this research. This survey could apply in many contexts to learn more about students' backgrounds to assist teachers in being more informed about the students and provide differentiated and strategic instruction.

The qualitative research produced an aligned curricular unit between ELP/D and NCAS Respond Music Standards. This curricular unit serves as a model for long-range lesson planning and short-range lesson planning through applying content and language objectives, higher-order questioning strategies, building background knowledge, applying comprehensible input strategies, strategic grouping, integrating all language domains (listening, speaking, reading, and writing), and scaffolding and differentiating music instruction for ELLs. The curricular unit developed in this research demonstrates to music educators how to apply music essential academic vocabulary, key concepts, assessments, lesson delivery, practice, and application that is hands-on, meaningful, linked to objectives, and promotes engagement.

The quantitative results indicated that the paired samples *t*-test demonstrated significance, with the null hypothesis being rejected. The independent samples *t*-test and the ANCOVA failed

³¹⁵ Council of Chief State School Officers, *English Language Proficiency (ELP) Standards*, 34-5.

to reject the null hypothesis revealing that one of the three tests and the corresponding hypothesis demonstrated significance. The quantitative research demonstrated there were significant effects of a curriculum aligning ELP/D and music standards on interactive skills (listening, speaking, reading, and writing) acquisition through the responding artistic process in the treatment group, as opposed to the control group among grade five ELLs (T1), D/MLLs (T2), and EOLs (T3) include:

1. Demonstrating and explaining, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
2. Demonstrating and explaining, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).
3. Demonstrating and explaining how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers and personal interpretations to reflect expressive intent.
4. Evaluating musical works and performances, applying established criteria, and explaining appropriateness to the context, citing evidence from the elements of music.³¹⁶

The fundamental concepts in this research have been explored, investigated, identified, defined, and measured by other scholars and researchers in prior research. These include the five major themes of Diversity, Equity, and Inclusion (DEI) in the Music Classroom, Music and ESL Connections and Integration, Music and ESL Pedagogy and Interventions, Music and ESL Curriculum, Standards, Design, and Alignment, and Methods, Materials Instruction, and Assessment in ESL. The scholars and researchers explained phenomena variations within this research's major themes and key concepts; however, this research connected the themes comprehensively and within the framework of the research questions explored.

Limitations

There were limitations within the qualitative and quantitative portions of this research. The qualitative limitations involved the ELP/D-Re:MU SAM, the SPLS, the lesson delivery and instruction time constraints, and the learning environment constraints. The limitations within the

³¹⁶ National Coalition for Core Arts Standards, *National Core Arts Standards*.

quantitative portions of this research included assumption violations and failure to reject the null hypothesis within the independent samples *t*-test and ANCOVA.

The ELP/D-Re:MU SAM is limited to only three music standards within the Respond artistic process. The matrix does not include Create, Perform, or Connect artistic processes within the music standards and does not include any other National Core Arts Standards in other art disciplines.

The SPLS did not consistently and accurately reflect the subjects' language classification. The developmental ability of grade five students to accurately assess their language usage before schooling from zero to five proved difficult for many students. Some did not understand the survey and needed guidance in answering the questions. Some of them could not identify the language their parents spoke in the home other than English or that they spoke in their younger years. This limitation demonstrates that most subjects in this study primarily speak English despite exposure to other languages.

Additionally, many students identified themselves as English-speaking even when they and their parents speak another language in the home. The researcher was limited to the population at this school to apply the research study. Applying the research within a school with a higher percentage of federally identified Title III ELLs would have yielded more accurate results in classifying ELL status than having the students access the SPLS.

There were limitations in instruction time. The researcher could only instruct the subjects once every seventh school day for fifty minutes, less than once per week. The curricular unit and interventions took place over nine weeks; however, the students only received instruction for six fifty-minute sessions totaling 300 minutes. Furthermore, the experience for the experimental group needed more meaningful music-making opportunities because of the limited instructional

minutes. They had limited opportunities to read notes, notate melodies and rhythms, create ostinati, improvise, play instruments, or participate in organized dance and creative movement. Conversely, the control group instruction lacked aligned, integrated, and scaffolded language learning experiences to allow them to interact with and deeply understand the historical and cultural context of the music studied.

There were limitations within the learning environment. The music room setup includes instruments around the perimeter and floor seating with no chairs, tables, or desks for writing. Whiteboards, pencils, markers, and activity worksheets were available; however, it was difficult for fifth graders to comfortably sit on the floor using whiteboards as desks to complete writing activities, graphic organizers, listening maps, and engage in meaningful conversations. It would have been better to teach this instructional unit in a traditional classroom to facilitate the interventions more effectively. This limitation demonstrates that the interventions applied may not be ideal for the music classroom.

Within the quantitative research, there were limitations regarding the independent samples *t*-test null hypothesis failing to be rejected and assumption violations. The independent samples *t*-test demonstrated no one-sided or two-sided significance between the pre-test and post-test because the *p*-value was less than .05. Additionally, the assumption of normality on three of the four categories, including the tier, group, and pre-test, was violated. The assumption of bivariate normal distribution between the pre-test and post-test variables for each group and tier was also violated.

Violations of the assumption of normality and assumption of bivariate normal distribution between the pre-test and post-test variables within the tier and group occurred because of the population of students in the research and how the students classified themselves

on the SPLS. There were far fewer ELLs and D/MLLs than initially anticipated, and the documentation of language classification on the SLPS needed to be developmentally appropriate for the subjects to determine. Furthermore, fewer students were in the experimental group than in the control group because many students and parents opted not to participate in the research study. The researcher initially expected nearly 100 percent participation but only included 50 percent. The violation of the assumption of normality regarding the pre-test scores occurred because many students left answers blank in the pre-test. Leaving answers blank without even one sentence significantly skewed the results to the lower end, thereby violating the assumption of normality within the pre-test scores.

Recommendations for Future Study

This research identifies three recommendations for future study. First, the time constraints within this research study made it difficult to demonstrate significance across all three hypotheses; however, despite the time constraints, limited significance still needed to be demonstrated. Therefore, applying this study longitudinally over an entire school year or several years among the same study group would benefit ELLs and demonstrate more significant effects of applying aligned music and ELP/D curriculum.

Second, this research lays the foundation and groundwork for the future development of ELP/D and arts standards alignment. The remaining music standards and other arts disciplines may apply ELD/P-Re:MU SAM. However, further research is needed to align and integrate the ELD/P and remaining music standards and the standards' artistic processes for other arts disciplines. These include Creating, Performing, and Connecting within the discipline of music and Creating, Performing/Presenting/Producing, Responding, and Connecting in the arts disciplines of Dance, Media Arts, Theatre, and Visual Arts.

Finally, research in professional development strategies for arts educators to implement ESL instructional strategies and scaffolds in music and other arts contexts would be beneficial. Much attention is provided to training general education teachers to meet the needs of ELLs; however, arts educators' professional development often omits ESL training and conversations regarding ESL instruction and the unique needs of ELLs. The lack of ESL training for arts educators is problematic at both the pre-service and in-service levels and across the K-12 spectrum.

Implications for Practice

The implications for practice include continued alignment of the remaining music standards and applying the ELP/D-Re:MU SAM to the other arts disciplines to support ELL students participating in the arts. Furthermore, applying and integrating the alignment matrices into various music curricula across schools, districts, and music curriculum publications will positively influence ELL students participating in music programs.

Integrating the alignment matrix into music curricula makes music educators aware of ELLs' needs. All in-service and pre-service music educators would benefit from English Language Acquisition and Development (ELAD) or English to Speakers of Other Languages (ESOL) training. ESOL endorsements and professional development vary from state to state but are often transferable from state to state teaching licenses. Engaging in ESOL training allows music educators to be aware of and able to meet the needs of the ELLs within their context and apply the strategies to music-specific content.

Once music educators are trained and endorsed in ELAD/ESOL, they can provide ESL-specific professional development for other music educators applying ESL methods, materials, instruction, and assessment in the music classroom. Many school districts have English

Language Learner Divisions able to provide and direct educators in learning about ESL. It is vital to continuously learn about and advocate for ELLs' access to ESL differentiated music instruction at the school, district, state, and national levels.

Music educators must be aware that often students who come into middle school without being proficient in the English Language Proficiency and Development Standards are not able to participate in music ensembles as they are placed in remedial ELD classes to work on their English. ESL interventions across disciplines, via sheltered instruction, must be consistent in elementary schools, particularly those with high ELL populations, to ensure these students have ample music opportunities in their secondary education. Elementary music educators are at the center of this work. These educators assist in ensuring ELLs are accessing music content and receiving ESL scaffolds to prepare them for future music ensemble participation and support them in becoming proficient in English during their music instruction.

Summary

The research in this thesis project was motivated by a desire to address the needs of English Language Learners in the music classroom. The research identified the need to integrate and align music and ELP/D standards and corresponding national, state, district, or school curricula. ELP/D and other Common Core State Standards are aligned and integrated with disciplines outside the arts, such as ELA, Mathematics, Social Studies, and Science. Still, this work has not applied to music standards or other standards.

This research aimed to align and integrate the Responding National Core Arts Standards in music with the ELP/D, design an aligned curricular unit, and apply the unit's instruction to a study group testing for significance on interactive skills (listening, reading, speaking, and writing) achievement. This research is significant because NafME and other researchers and

scholars in the field have determined Diversity, Equity, and Inclusion, ESL and arts integration, ELP/D and arts curricular alignment, and ESL methods, materials, instruction, and assessment are needed in music and other arts classrooms providing access to all learners, specifically English Language Learners.

This research applied an experimental convergent mixed-methods study to a study group including a combination of English Language Learners, Dual or Multilanguage Learners, and English Only Learners. The qualitative research applied ESL techniques to develop an ELP/D and Responding Music Standards Alignment Matrix, a Student Primary Language Survey, two curricular units applying traditional and integrated instruction interventions to the respective groups within the study, and document observation field notes.

The qualitative results demonstrated the alignment model, methods for collecting language learning information, short and long-range lesson planning strategies, and functional differentiation and scaffolding techniques catered to English Language Learners. Due to time constraints, the quantitative results demonstrated limited significance in applying an integrated curricular unit; however, the significance of the independent samples *t*-test established the benefits of providing an integrated and aligned curriculum in music instruction. Applying the research study over a more extended period would benefit future studies.

There is still much research needed in aligning and integrating ELP/D and both music and other arts standards. Longitudinal studies are necessary to apply ESL techniques and scaffolds in the music classroom setting, along with continued alignment and integration of arts and ELP/D standards. Further research is needed to develop ESL training for arts educators to receive meaningful ESL professional development. The ability of English Language Learners to access music education is imperative. The future of music programs includes English Language

Learners, as they represent a growing population of students in the educational system. Music educators must be familiar with the unique needs of ELLs and equipped to provide differentiated instruction with language needs in mind.

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Appendix A

STUDENT PRIMARY LANGUAGE SURVEY (SPLS)

First and Last Name: _____

Circle your music day and homeroom teacher's name:

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1. Is a language other than English spoken in your home? (circle your answer)

YES NO If yes, what language/s? _____

2. Do you communicate in a language other than English? (circle your answer)

YES NO If yes, what language/s? _____

3. What language/s did you learn from when you were born until you started school?

_____ ONLY another language, and I first learned English at age: _____

_____ English and another language at the same time

_____ ONLY English

4. What language do your parents/guardians/caretakers most frequently speak to you at home now that you are in school? _____

5. What language/s do you prefer to speak?

_____ Another language

_____ English and another language equally

_____ ONLY English

6. What language/s do you understand best? (check one answer)

_____ Another language

_____ English and another language equally

_____ ONLY English

Appendix B

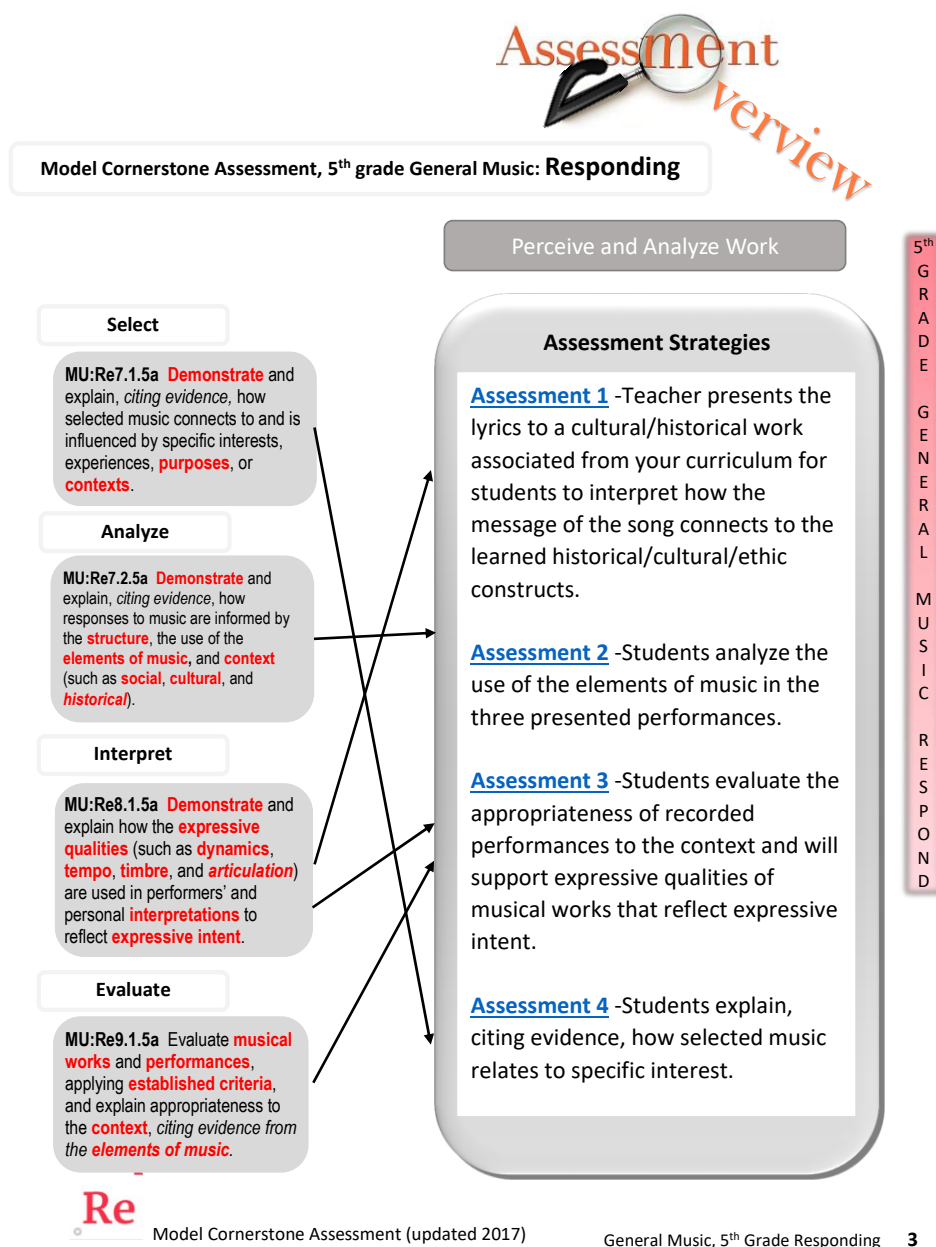
OBSERVATION NOTES TEMPLATE³¹⁷

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³¹⁷ Echevarría, Vogt, and Short, *Making Content Comprehensible for English Learners*, 302-8.

Appendix C

RESPONDING GRADE FIVE MODEL CORNERSTONE ASSESSMENT³¹⁸



³¹⁸ National Association for Music Education, *Responding Music Model Cornerstone Assessment*, 3-12.

Responding Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
Interpret - Support expressive qualities of musical works that reflect expressive intent.					
Interpreting Qualities (Assessment 1)	Provided limited description of how the lyrics reflect the expressive intent of the music, which is to communicate about the shaker lifestyle.	Describes with some inaccuracies how the lyrics reflect the expressive intent of the music, which is to communicate about the shaker lifestyle.	Accurately described how the lyrics reflect the expressive intent of the music, which is to communicate about the shaker lifestyle.	Accurately described with expanded detail or insight how the lyrics reflect the expressive intent of the music, which is to communicate about the shaker lifestyle.	MU-Re8.1.5a <i>Demonstrate</i> and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent .
Interpreting Qualities (Assessment 3)	Provided limited rationale of which version best reflected the purpose and context of the Shaker Life, citing lyrics and/or elements of music reflect the expressive intent of the music.	Described with some inaccuracies of which version best reflected the purpose and context of the Shaker Life, citing lyrics and/or elements of music reflect the expressive intent of the music.	Provided reasonable rationale of which version best reflected the purpose and context of the Shaker Life, citing lyrics and/or elements of music reflect the expressive intent of the music.	Provided insightful rationale of which version best reflected the purpose and context of the Shaker Life, citing lyrics and/or elements of music reflect the expressive intent of the music.	
Analyze - Analyze the use of the elements of music in the performance.					
Reflection (Assessment 2)	Identified elements of music and structural components without connection to informed response.	Suggested general ideas as to how response is informed by elements of music and structural components.	Cited evidence how response is informed by elements of music and structural components.	Demonstrated enhanced insight into how response is informed by elements of music and structural components.*	MU-Re7.2.5a <i>Demonstrate</i> and explain, <i>citing evidence</i> , how responses to music are informed by the structure , the use of the elements of music , and context (such as social, cultural, and historical).
Evaluate - Evaluate the appropriateness of the performance to the context.					
Selecting Best Representation of Expressive Intent (Assessment 2)	Cited inappropriate criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music.	Cited limited criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music.	Cited reasonable criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music.	Cited insightful criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music.	MU-Re9.1.5a <i>Evaluate musical works and performances</i> , applying established criteria , and explain appropriateness to the context , <i>citing evidence from the elements of music</i> .
Select - Explain, citing evidence, how selected music relates to specific interest (personal).					
Connections (Assessment 4)	Selected, but provided limited description as to interests, experiences, purposes, or contexts supporting their preferred performance.	Selected and briefly described interests, experiences, purposes, or contexts supporting their preferred performance.	Selected and described interests, experiences, purposes, or contexts supporting their preferred performance.	Selected and described with expanded detail and insight interests, experiences, purposes, or contexts supporting their preferred performance.	MU-Re7.1.5a <i>Demonstrate</i> and explain, <i>citing evidence</i> , how selected music connects to and is influenced by specific interests, experiences, purposes , or contexts .

(Note from the pilot: the level marked with * was seldom used)

Re

Assessment Strategy (Interpret, Analyze, Evaluate, and Select)

MU:Re7.1.5a, MU:Re7.2.5a, MU:Re8.1.5a, MU:Re9.1.5a

Prerequisite Skills and Knowledge

- Understanding how music is influenced by interests, experiences, understandings, and purposes through learning information about the music, culture, historical era, lyrics, etc.
- Explain why music may interest them (students).
- Because of their experiences, what they understand about music, and the purposes for which music is created.
- The definitions of elements of music (articulation, dynamics, harmony, style, tempo, timbre, and texture).
- Know what an arrangement of a work of music is.
- Label elements of music while listening to music.
- Understands how music elements such as articulation, dynamics, tempo, and timbre help the performer interpret and reflect the expressive intent of music.
- Understands how lyrics reflect expressive intent.
- Knowledge of criteria for judging the quality of musical work(s) and performance(s).
- Ability to evaluate musical work(s) and performance(s) using specific criteria based on the elements of music.
- Understand the criteria used for judging the quality of musical work(s) and performance(s).
- Evaluate musical work(s) and performance(s) using specific criteria based on the elements of music.

Teacher Preparation

- Select a musical work with lyrics that is appropriate your school's curriculum that addresses an historical/cultural/ethnicity construct. Create a document of text and images and finds a short video to describe the historical/cultural/ethnicity construct appropriate for the level of your students. Find three varied performances (audio and/or video) of a composition that reflects the curricular construct.
- Confirm access to the performance examples (YouTube, CD, NPR, etc.), able to project audio and video for the class, and has prepared the video so that ads don't appear during class.
- Printed sufficient copies of [Worksheet](#). ([.docx version](#))
- Make copies of the document that provides context of the historical/cultural/ethnicity construct.
 - (for an example, you might consider looking at or using the materials used during the pilot: [Shaker History](#)).
- Become familiar with the criteria on the [scoring device](#). ([.docx version](#)) Review with the students the elements of music found in the [Worksheet](#).
- Confirm student understanding for the definition of "arrangement"—adapting a work of music to be performed in a way different than originally intended.



Assessment Environment Setup	<ul style="list-style-type: none"> Assure that all students are seated comfortably and can easily view the video and hear the music. Each student must have a writing utensil and packet of material (Worksheet, History/Cultural/Ethnicity Document, and scoring rubric). Ask students to listen intently and participate as requested. Teacher plays the prepared video to familiarize the students with the historical/cultural/ethnicity construct. <ul style="list-style-type: none"> (the video used for the pilot was Hancock Shaker Village in Pittsfield, MA describing the Shaker lifestyle and culture). Students read as a group the History/Cultural/Ethnicity Document and discuss the text and images. <ul style="list-style-type: none"> (for the pilot, students discussed the products made by the Shaker culture shown at the bottom of the page Shaker History. The teacher and students discussed what makes the Shaker lifestyle simple). Students listen to three recordings (audio only if they are YouTube) of the work selected for this assessment that reflects the Historical/Cultural/ Ethnicity construct. <ul style="list-style-type: none"> For the pilot, Simple Gifts was the focus. The recorders used were: <ul style="list-style-type: none"> Simple Gifts (Shaker Hymn) by Joseph Brackett (1797–1882) sung Acapella. Simple Gifts with Yo-Yo Ma and Alison Krauss. Simple Gifts from Appalachian Spring by Aaron Copland. Additional viewing of Simple Gifts included: <ul style="list-style-type: none"> President Barack Obama's Inauguration – Yo-Yo Ma, cellist, Itzak Perlman, violin, and Anthony McGill, Clarinet Watch Martha Graham's Appalachian Spring by Aaron Copland Watch Blast's version of Simple Gifts
Assessment	<p>The teacher will :</p> <p>Assessment 1</p> <ul style="list-style-type: none"> have student read the lyrics of the work and complete question 1 of the worksheet. <ul style="list-style-type: none"> (the lyrics used for the pilot can be found on this worksheet: Simple Gifts lyrics).

Assessment 2

- Performance 1 - Play the first recording again, then the students check the boxes in the elements of music found in this arrangement by checking the correct box in the column below the performance number.
- Performance 2 - Play the second recording again, then the students check the boxes in the elements of music found in this arrangement by checking the correct box in the column below the performance number.
- Performance 3 – Play the third recording again, then the students check the boxes in the elements of music found in this arrangement by checking the correct box in the column below the performance number.

Assessment 3

Student selects the work that they feel best reflects the purpose and context.

- Student checks performance preferred.
- Students use the lyrics and the chart from to explain evidence using music vocabulary.

Assessment 4

Students select which performance they liked best.

- Student checks performance preferred.
- Students explain, citing evidence, how their preferred performance relates to their personal interests.

Teacher scores student work using the [Scoring Device](#).

Responding Worksheet from Pilot

Shaker Hymn Lyrics

'Tis the gift to be simple. 'Tis the gift to be free.
'Tis the gift to come down where we ought to be.
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.

When true simplicity is gained,
To bow and to bend we shan't be ashamed.
To turn, turn will be our delight
'Til by turning, turning we come down right.

Explanation of words

'til=until

'tis=it is

'twill=it will

Shan't=should not

Assessment 1. What do the lyrics communicate about the Shaker lifestyle? [Expressive Intent]

[illegible]

Responding Worksheet p.2

Assessment 2. Select the qualities of the elements of music that you hear in each recording. Check all that apply.

Elements of Music	Performance 1	Performance 2	Performance 3
Beat/Meter	<input type="checkbox"/> Duple <input type="checkbox"/> Triple	<input type="checkbox"/> Duple <input type="checkbox"/> Triple	<input type="checkbox"/> Duple <input type="checkbox"/> Triple
Dynamics	<input type="checkbox"/> Forte <input type="checkbox"/> Piano <input type="checkbox"/> Dynamic Changes	<input type="checkbox"/> Forte <input type="checkbox"/> Piano <input type="checkbox"/> Dynamic Changes	<input type="checkbox"/> Forte <input type="checkbox"/> Piano <input type="checkbox"/> Dynamic Changes
Harmony	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No
Tempo	<input type="checkbox"/> Largo <input type="checkbox"/> Andante <input type="checkbox"/> Allegro <input type="checkbox"/> Tempo Changes	<input type="checkbox"/> Largo <input type="checkbox"/> Andante <input type="checkbox"/> Allegro <input type="checkbox"/> Tempo Changes	<input type="checkbox"/> Largo <input type="checkbox"/> Andante <input type="checkbox"/> Allegro <input type="checkbox"/> Tempo Changes
Timbre	Voice <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instrumentation <input type="checkbox"/> Woodwinds <input type="checkbox"/> Brass <input type="checkbox"/> Percussion <input type="checkbox"/> Strings	Voice <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instrumentation <input type="checkbox"/> Woodwinds <input type="checkbox"/> Brass <input type="checkbox"/> Percussion <input type="checkbox"/> Strings	Voice <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instrumentation <input type="checkbox"/> Woodwinds <input type="checkbox"/> Brass <input type="checkbox"/> Percussion <input type="checkbox"/> Strings
Texture	<input type="checkbox"/> 1 Part <input type="checkbox"/> 2 Parts <input type="checkbox"/> 3 or More Parts	<input type="checkbox"/> 1 Part <input type="checkbox"/> 2 Parts <input type="checkbox"/> 3 or More Parts	<input type="checkbox"/> 1 Part <input type="checkbox"/> 2 Parts <input type="checkbox"/> 3 or More Parts
Reflection	Performance 1	Performance 2	Performance 3
How do the elements of music and structural components identified for each performance affect a listener's response?			
Which version do you feel best represents the expressive intent and what criteria did you use to make that choice?			

Responding Worksheet p.3

Assessment 3. Based on what you learned about the historical/cultural/ethnic topic, select the work that best reflects the purpose and context. Use the lyrics and the chart from the last two pages to help you explain your selection using music vocabulary citing evidence of expressive qualities (such as elements of music) and your own personal interpretation.

- ☐ Recording #1 _____
- ☐ Recording #2 _____
- ☐ Recording #3 _____

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Responding Worksheet p.4

Assessment 4. Based on your preference, explain which performance you liked best.

- ☐ Recording #1 _____
- ☐ Recording #2 _____
- ☐ Recording #3 _____

Explain, citing evidence, how your preferred performance relates to your personal interests and experiences.

[illegible]

Appendix D

UNIT OF INSTRUCTION CONTROL GROUP SIMPLE GIFTS GRADE: 5

Key Vocabulary

<ul style="list-style-type: none"> • The Shakers • Ballet • Choreography • Lyrics • Mood • Texture • Harmony 	<ul style="list-style-type: none"> • Eighth and sixteenth note and dotted eighth and sixteenth rhythm patterns • Duple Meter • Augmentation • Tempo 	<ul style="list-style-type: none"> • Tonality • Timbre • Marcato • Accented • Articulation • Dynamics 	<ul style="list-style-type: none"> • Theme & Variations • AB Form • Aaron Copland • Martha Graham • Energy • Gesture
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Lesson #	Content	Skills	Activities & Materials	Procedures
1	Timbre History & Culture of “The Shakers”	Listening Writing Reading	<i>Removed to comply with copyright</i>	<i>Removed to comply with copyright</i>

2	Rhythm Patterns Tonality Meter: Duple	Reading Singing Analyzing Performing Moving	<i>Removed to comply with copyright</i>	<i>Removed to comply with copyright</i>
3	Rhythm Patterns Ostinati AB Form Major Tonality	Improvising Notating Composing Writing Playing	<i>Removed to comply with copyright</i>	<i>Removed to comply with copyright</i>

4	Ballet Theme & Variations Aaron Copland Martha Graham Marcato Accented Articulation Augmentation Tempo Tonality Lyrics Mood Energy Gesture	Listening Connecting	<i>Removed to comply with copyright</i>	<i>Removed to comply with copyright</i>
5		Listening Viewing Connecting	<i>Removed to comply with copyright</i>	<i>Removed to comply with copyright</i>
6				Post-Test

Assessments:

<i>Informal</i> 1. Students perform “Simple Gifts” in one of three groups: singing, dancing, or performing their created four-beat percussion ostinato. Rotate groups. (Note whether the group met the rhythm criteria; the ostinato is four beats long and contains eighth and sixteenth notes; performed in B section only.)	<i>Formal</i> 1. Teacher presents the lyrics to a cultural/historical work associated with your curriculum for students to interpret how the song’s message connects to the learned historical/cultural/ethnic constructs.
---	---

<p>2. Students improvise one at a time for members of their group. As students play for each other, they go from one group to the next, observing whether the melodies use the pitches of the song and have a logical flow. Each group should summarize whether all members could do the improvisation.</p> <p>3. Ask students to improvise movement based on steps from the “Simple Gifts” dance and the variations they hear as they listen to Variations on “Simple Gifts.” Assign space as needed. Look for elements of the original dance and different movements for each variation.</p>	<p>2. Students analyze the use of the elements of music in the three presented performances.</p> <p>3. Students evaluate the appropriateness of recorded performances to the context and will support expressive qualities of musical works that reflect expressive intent.</p> <p>4. Students explain how selected music relates to specific interests, citing evidence.</p>
--	---

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q
1	Standard												10 L-SI	2-LA	3-MA	4-SC	5-SS
	Modalities * Modes of Communication *		Receptive- Listening and Reading	Interactive- Reading, Writing, and Speaking	Productive- Writing and Speaking	Productive- Writing and Speaking	Interactive- Listening, Reading, Writing, and Speaking		Productive- Writing and Speaking	Receptive- Listening and Reading				Interpretive- Listening, Reading, and Viewing & Expressive- Writing, Speaking and Representing			
2	Standard Description	Construct meaning from oral presentations and literary information all text through grade-appropriate listening, reading, and viewing.	Participate in grade-appropriate written exchanges of information, ideas, and analysis; responding to peer-, audience or reader comments and questions.	Speak and write about grade-appropriate complex literary and informational texts and topics.	Construct grade-appropriate oral and written claims and support them with reasoning and evidence.	Conduct research and evaluate and communicate findings to answer questions or solve problems.	Analyze and critique the arguments orally and in writing.	Adapt language choices to purpose, task, and audience when speaking and writing.	Determine the meaning of words and phrases in oral presentations and literary informational text.	Create clear and coherent grade-appropriate speech and text.	Make accurate use of standard English to communicate in grade appropriate speech and writing.		English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts	English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Mathematics	English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Science	English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Social Studies	
3	Re7.1 Responding Select	Demonstrate and explain, citing evidence, how selected music contexts to and is influenced by specific interests, experiences, purposes, or contexts.	Re7.1	Re7.1	Re7.1	Re7.1	Re7.1	Re7.1	Re7.1	Re7.1	Re7.1		Re7.1				
4	Re7.2 Responding Analyze	Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).	Re7.2	Re7.2	Re7.2	Re7.2		Re7.2	Re7.1	Re7.2	Re7.2		Re7.2				Re7.2
5	Re8.1 Responding Interpret	Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.	Re8.1	Re8.1	Re8.1	Re8.1				Re8.1	Re8.1		Re8.1				
6	Re9.1 Responding Evaluate	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the documents, e.g. music:	Re9.1	Re9.1	Re9.1	Re9.1	Re9.1	Re9.1	Re9.1	Re9.1	Re9.1		Re9.1				

Appendix F

ESL/SIOP INTERVENTIONS APPLIED TO THE TREATMENT GROUP

Treatment Group Intervention, Differentiation, and Scaffolding³¹⁹

1. Language Objectives are clearly defined, displayed, and reviewed with students.
2. Content explicitly linked to students' background experiences and past learning.
3. Key vocabulary emphasized (introduced, written, repeated, and displayed for students)
4. Intentionally slowed the rate of speech.
5. Clear explanation of academic tasks
6. Modeling
7. Use of visuals
8. Hands-on activities
9. Demonstrations
10. Gestures and body language
11. Total Physical Response (TPR)
12. Ample Opportunities to use learning strategies (moving, singing, reading, playing, improvising, critical listening, and writing)
13. Scaffolding techniques used to assist and support student understanding (think-aloud, pair-share, and graphic organizers)
14. Employ various questions or tasks that promote higher-order thinking skills (literal, analytical, and interpretive questions).
15. Frequent opportunities for interaction and discussion between teacher/student and among students encourage elaborate responses about lesson concepts with less direct instruction.
16. Group configurations support the language and content objectives of the lesson.
17. Sufficient wait time for student responses
18. Many opportunities for students to clarify key concepts in their first language
19. Hands-on materials and manipulatives were provided to practice using new content knowledge.
20. Activities provided for students to apply content and language knowledge.
21. Activities integrate all language skills (reading, writing, listening, and speaking/singing)
22. Accountable Talk: Student Discourse Moves with Sentence Frames.³²⁰
23. Five Hand Signals: Support an Idea, Question or Challenge an Idea, Restate or Summarize an Idea, Build on an Idea, and Clarify

³¹⁹ Staehr Fenner and Snyder, *Unlocking English Learners' Potential*, 59-83.

³²⁰ Cynthia Pancirov, "Accountable Talk: Discourse Moves," 2022.

Someone's Idea³²¹

24. Six Teacher Discourse Moves: Clarify student's thinking, make ideas public, emphasize a particular idea (rebroadcast), help students listen carefully and think about one another's ideas, help students deepen their reasoning, and help students apply thinking to other's ideas³²²
25. Collaborative Discourse Structures: Anticipatory Guide, Clarifying Bookmark, Collaborative Writing, Double-Entry Journal, Listening with a Focus, Novel Ideas Only, Reading with a Focus, Round Robin, Semantic Map, Sort and Label, Think-Pair-Share, Three Step Interviews, Viewing with a Focus, Vocabulary Review Jigsaw³²³
26. Collaborative Discourse Tasks: Preparing the Learner, Interacting with Texts, and Extending Understanding³²⁴
27. Supported and linked to content and language objectives.
28. Appropriate pacing with high student engagement
29. A comprehensive review of essential vocabulary, key content concepts, and key language concepts
30. Regular feedback is provided to students on their output.
31. Assessment of student comprehension and learning of all lesson objectives throughout lessons

³²¹ Edutopia and Gracia Lam, "Five Hand Signals for Managing Discussions," Edutopia (George Lucas Educational Foundation, 2020), <https://www.edutopia.org/sites/default/files/2020-07/Edutopia-Hand-Signals.pdf>.

³²² Clark County School District: English Language Learner Division, "Teacher Discourse Moves" (Las Vegas, NV, 2021).

³²³ Clark County School District; Curriculum, Instruction, and Assessment Unit; English Language Learner Division, "Collaborative Discourse Structures" (Las Vegas, NV, July 2020).

³²⁴ Clark County School District; Academic Unit; English Language Learner Division, "Collaborative Discourse Tasks Using Digital Tools" (Las Vegas, NV, November 2020).

Appendix G

LIBERTY UNIVERSITY IRB APPROVAL

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

January 11, 2023

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Re: IRB Exemption - IRB-FY22-23-630 Integrating and Aligning English Language Proficiency/Development and Music Standards

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The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:104(d):

Category 1. Research, conducted in established or commonly accepted educational settings, that specifically involves normal educational practices that are not likely to adversely impact students' opportunity to learn required educational content or the assessment of educators who provide instruction. This includes most research on regular and special education instructional strategies, and research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.

Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at irb@liberty.edu.

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Appendix H

SITE PERMISSION REQUEST LETTER

November 23, 2022

AARSI Division: Research
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Dear CCSD AARSI Division,

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education (DME) degree. The title of my research project is Integrating and Aligning ELP/D and Music Standards. My research aims to develop and instruct with an aligned and integrated ELP/D and music curriculum, applying instructional practices that support sequential language acquisition for ELL students and all learners.

I request your permission to conduct my research at Abston Elementary School within Clark County School District. Participants will be asked to complete the attached survey and model cornerstone assessments. Participants will be presented with informed consent information before participating. Participation in this study is voluntary, and participants are welcome to discontinue participation at any time.

Thank you for considering my request. If you choose to grant permission, respond by email to *Removed to protect privacy*

Sincerely,

Karly Schindler
Liberty University School of Music Graduate Student
Music Teacher at Abston Elementary School

Appendix I**CITI TRAINING CERTIFICATES**

Completion Date 05-Sep-2022
Expiration Date 04-Sep-2025
Record ID 51213159

This is to certify that:

Karly Schindler

Has completed the following CITI Program course:

Not valid for renewal of
certification through CME.

Social & Behavioral Research - Basic/Refresher
(Curriculum Group)
Social & Behavioral Researchers
(Course Learner Group)
1 - Basic Course
(Stage)

Under requirements set by:

Liberty University

CITI
Collaborative Institutional Training Initiative

Verify at www.citiprogram.org/verify/?wd6acd523-bc89-4c50-aefc-606a3f3ef6ce-51213159

Appendix J

PARENT CONSENT

Parental Consent

Title of the Project: Integrating and Aligning English Language Proficiency/Development and Music Standards

Principal Investigator: Karly Schindler, Doctoral Candidate, School of Music, Liberty University

Invitation to be part of a Research Study

Your child is invited to participate in a research study. To participate, they must be a 5th-grade student at Abston Elementary School. Taking part in this research project is voluntary. Please read this entire form and ask questions before deciding whether to allow your child to participate in this research project.

What is the study about, and why are we doing it?

The study aims to develop and teach a music instructional unit that aligns and integrates the National Core Arts Standards (NCAS) in Music and the English Language Proficiency/Development (ELP/D) standards. The teaching will utilize English as a Second Language (ESL) instructional strategies to help English Language Learners (ELLs) understand music content quickly and improve their language skills.

What will participants be asked to do in this study?

If you agree to allow your child to be in this study, I will ask them to complete a primary language student survey during one music class which will take about 5 minutes.

How could participants or others benefit from this study?

Participants should not expect a direct benefit from participating in this study. Benefits to society include assisting ELLs in understanding music content through the alignment and integration of NCAS in music and ELP/D standards, aiding and training music educators to instruct ELLs more effectively in music content through ELP/D scaffolds and supports, and assisting ESL and music education researchers in designing, aligning, and integrating curriculum across disciplines to support ELLs and ELP/D.

What risks might participants experience from being in this study?

The expected risks from participating in this study are minimal, which means they are equal to the risks your child would encounter in everyday life. I am a mandatory reporter. During this study, if I receive information about child abuse, child neglect, elder abuse, or intent to harm myself or others, I will be required to report it to the appropriate authorities.

How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher can access the documents.

- Participant responses will be kept confidential by replacing names with pseudonyms.
- Data collected from your child may be used in future research studies and shared with other researchers. If data collected from your child is reused or transmitted, any information that could identify your child, if applicable, will be removed beforehand.
- Data will be stored on a password-locked computer and locked filing cabinet. After three years, all electronic records will be deleted, and all hardcopy records will be shredded.

Is the researcher in a position of authority over participants, or does the researcher have a financial conflict of interest?

The researcher serves as the music teacher at Abston Elementary School. This disclosure lets you decide if this relationship will affect your willingness to allow your child to participate in this study. No action will be taken against an individual based on their decision to allow their child to participate in this study.

Is study participation voluntary?

Participation in this study is voluntary. Your decision to allow your child to participate will not affect your/her current or future relations with Clark County School District or Liberty University. If you decide to allow your child to participate, she or he is free not to answer any question or withdraw at any time without affecting those relationships.

What should be done if a participant wishes to withdraw from the study?

If you choose to withdraw your child from the study or your child decides to withdraw, please contact the researcher at the email address/phone number in the next paragraph. If you remove/her or your child decides to withdraw, data collected from your child will be destroyed immediately and not included in this study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Karly Schindler. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at

██████████ You may also contact the researcher's faculty sponsor, ██████████

Whom do you contact if you have questions about rights as a research participant?

If you have any questions or concerns regarding this study and want to talk to someone other than the researcher, **you are encouraged** to contact the IRB. Our physical address is Institutional Review Board, ██████████

Disclaimer: The Institutional Review Board (IRB) ensures that human subjects research will be conducted ethically as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

By signing this document, you agree to allow your child to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The researcher will keep a copy of the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to allow my child to participate in the study.

Printed Student's First and Last Name	Date
---------------------------------------	------

Printed Parent/Guardian's Name	Date
--------------------------------	------

Parent/Guardian's Signature	Date
-----------------------------	------

Appendix K

CHILD ASSENT

Child Assent to Participate in a Research Study

What is the name of the study, and who is doing the study?

The name of the study is “Connecting Music and English Language Learning,” and the person doing the study is Karly Schindler, your music teacher.

Why is Karly Schindler doing this study?

Mrs. Schindler wants to know how connecting music and English helps students learn.

Why am I being asked to be in this study?

You are a 5th grader at Abston Elementary School and are being asked to be in this study.

What will happen if I decide to be in the study, and how long will it take?

Suppose you decide to be in this study. In that case, you will fill out a survey which will take about 5 minutes.

Do I have to be in this study?

No, you do not have to be in this study. If you want to be in this study, then tell the researcher. If you do not want to, it is OK to say no. The researcher will not be angry. You can say yes now and change your mind later. It is up to you.

What if I have a question?

You can ask questions at any time. You can ask now. You can ask later. You can talk to the researcher. If you need help understanding something, please ask the researcher to explain it again.

Signing your name below means, you want to be in the study.

Signature of Child/Witness

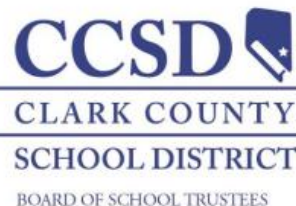
Date

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Appendix L

SITE-BASED IRB APPROVAL

Removed to protect privacy



January 4, 2023

Removed to protect privacy

*Removed to
protect privacy*

Karly:

The Research Review Committee of the Clark County School District has reviewed your request titled: *Integrating and Aligning ELP/D and Music Standards #695*. The committee is pleased to inform you that your proposal has been approved with the following provisos:

1. Participation is strictly and solely on a voluntary basis.
2. Research is approved for Abston ES. The researcher will provide letters of acceptance for any additional principals who agree to be involved with the study.

The expiration of this protocol is 6/30/2023. If the use of human subjects described in the referenced protocol will continue beyond the expiration date, you must provide a letter requesting an extension. The letter must indicate whether there will be any modifications to the original protocol. If there is any change to the protocol, it will be necessary to request additional approval for such change(s) in writing to the Research Review Committee.

If there is any chance the researcher will be alone with students, a volunteer application must be completed with the CCSD Human Resources Division. Please refer to the website <https://www.ccsd.net/community/protect-our-kids/> or call Human Resources at [REDACTED] with any questions.

Please provide a copy of your research findings to this office upon completion. We look forward to the results. If you have any questions or require assistance, please do not hesitate to contact this office at [REDACTED]

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Sincerely,

*Removed to protect
privacy*

Coordinator III, Research Department

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Appendix M

ELP/D ESL/SIOP LESSON PLAN TEMPLATE³²⁵

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³²⁵ Echevarría, Vogt, and Short, *Making Content Comprehensible for English Learners*, 312-16.

Appendix N

TRADITIONAL LESSON PLAN FORMAT

<p>CCSD Objectives</p> <p>Rhythm</p> <ul style="list-style-type: none"> • R.1 pulse • R.2 meter • R.3 rhythm patterns • R.4 UPP tech. • R.5 folk/soc dance <p>Melody</p> <ul style="list-style-type: none"> • M.1 voice • M.2 solfege • M.3 repertoire • M.4 size/sound • M.5 contour • M.6 intervals • M.7 scale • M.8 note names • M.9 recorder <p>Harmony</p> <ul style="list-style-type: none"> • H.1 tonality • H.2 ostinato • H.3 round • H.4 score • H.5 mallet tech. • H.6, H.7 accomp. • H.8 chords • H.9.s partner songs • H.9.p descants <p>Form</p> <ul style="list-style-type: none"> • F.1 phrase • F.2 AB, ABA, AABA • F.3 intro/inter/coda • F.4 rondo • F.5 theme & var. 	<p>Expressive Qualities</p> <ul style="list-style-type: none"> • EQ.1 creative mvt. • EQ.2 styles • EQ.3 conduct • EQ.4 tempo • EQ.5 dynamics • EQ.6 timbre • EQ.7 families • EQ.8 symbols • EQ.9 role of music • EQ.10 connect <p>NCAS ANCHORS</p> <p>Create</p> <ul style="list-style-type: none"> • Cr1 generate & conceptualize • Cr2 organize & develop • Cr3 refine & complete <p>Perform</p> <ul style="list-style-type: none"> • Pr4 select, analyze, & interpret for presentation • Pr5 develop & refine for presentation • Pr6 conveys meaning through the presentation <p>Respond</p> <ul style="list-style-type: none"> • Re7 perceive & analyze • Re8 interpret intent & meaning • Re9 applies criteria to evaluate <p>Connect</p> <ul style="list-style-type: none"> • Cn10 apply & relate knowledge & experiences • Cn11 relates ideas & works with societal, cultural, and historical context to deepen understanding 	<p>>>> 5th Grade: Lesson # ____</p> <p>KEY CONTENT</p> <p>OBJECTIVE:</p> <ul style="list-style-type: none"> • I can: <p>Procedure: ASSESSMENT</p> <p>Standard(s):</p> <p>Type:</p> <ol style="list-style-type: none"> 1. 2. 3. 4. 5. 6. <ul style="list-style-type: none"> • No grade • Formative • Summative • Pair/Trio <p>Method:</p> <ul style="list-style-type: none"> • Teacher obs. • Rubric/ Checklist • Written • Other <p>Materials:</p> <ul style="list-style-type: none"> • Audio • Visuals • Book • Film • Wri. Mat. • Manip • Other <p>Grouping:</p> <ul style="list-style-type: none"> • WG • SG • Ind
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Appendix O

HOME LANGUAGE SURVEY EXEMPLARS³²⁶

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³²⁶ U.S. Department of Education: Office of English Language Acquisition, *English Learner Tool Kit*, 5-7.

Appendix P
RECRUITMENT SCRIPT

Greetings Astros!

January 2023

This is Mrs. Schindler, the Abston Elementary School music teacher! I am conducting research as part of the requirements for a Doctor of Music Education degree through Liberty University. My study aims to teach a music unit that connects English language proficiency and development standards with music standards to determine the effects of instruction on the students' listening, speaking, reading, writing, and musical responding skills. The fifth graders at Abston Elementary School will participate in this research study during music classes throughout January, February, and March 2023. All students will take a primary language survey (5 minutes) and then take two assessments (45-50 minutes) at the music curriculum's start and end. Students in the control group will be instructed with a traditional music curricular unit.

In contrast, the students in the treatment group will be instructed with an aligned curricular unit developed in this research. All names and other identifying information will remain confidential throughout the process. Students in the experimental group may benefit from increased music skills and comprehension.

To allow your child to participate in the primary language survey, please sign the attached parental consent document and have your child return it to their teacher or email me by January 19, 2023. The consent document contains additional information about my research. If you have any questions or concerns about your student's involvement in my research study, please email me at

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Sincerely,

Mrs. Schindler

Appendix Q

FACILITY PERMISSION LETTER



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Subject: Letter of Acknowledgement of a Research Project at a CCSD Facility

Dear Kate:

This letter will acknowledge that I have reviewed a request by Karly Schindler to conduct a research project entitled, Integrating and Aligning ELP/D and Music Standards at Abston Elementary School for the 2022-2023 school year.

When the research project has received approval from the Liberty University Institutional Review Board and the Department of Research of the Clark County School District, and upon presentation of the approval letter to me by the approved researcher, as site administrator for Abston Elementary School, I agree to allow access for the approved research project.

If we have any concerns or need additional information, the project researcher will be contacted or we will contact the Department of Research at

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Sincerely,

Removed to protect privacy

Appendix R

SITE CONDITIONS OF APPROVAL

Application Number 695

Applicant Karly Schindler

CCSD RESEARCH REVIEW CONDITIONS OF APPROVAL

Congratulations! Your application to conduct research in the Clark County School District has been reviewed and approved. The final step in this process requires you to read and agree to the conditions set forth below. Please initial on each line and sign the final page to indicate your agreement to meet the conditions as indicated. Once this form is received in the Research Department (the Department), we will proceed in finalizing your approval.

KMS

1.0 AGREEMENT TO FOLLOW APPROVED PLAN FOR RESEARCH

The researcher agrees to conduct all research in accord with the plan set as detailed in the application.

KMS

2.0 AGREEMENT TO REQUEST MODIFICATIONS TO RESEARCH PLAN

The researcher agrees to request approval for any deviations from the plan through the Research Department. The Coordinator will provide guidance regarding the specific steps to be taken to receive approval for a modification. Depending upon the nature and scope of the requested modification, the administrator of the Department may require updated documentation, modification of the original application, or potentially a new application.

KMS

3.0 AGREEMENT TO REQUEST DATA NOT IDENTIFIED IN RESEARCH PLAN

The researcher understands and agrees that access to any additional data sets not approved in the original application must first be requested through, and approved by, the Research Department. The administrator of the Department will determine whether the request has merit in light of the nature of the data being requested and the original research design.

KMS

4.0 AGREEMENT TO SECURE NECESSARY PERMISSIONS FROM SUPERVISORS

The researcher agrees to make all necessary arrangements for access to subjects through the administrators of the offices/schools within which subjects are located.

KMS

5.0 AGREEMENT TO MAINTAIN CONFIDENTIALITY AS REQUIRED BY THE

DISTRICT

The researcher agrees to maintain all data strictly confidential. S/he agrees to ensure that at no time and under no circumstances shall the identities of any subjects or the names of subject school sites or departments be made known to any person/entity outside of the Research Department and the research team. Further, s/he will take all steps required to secure consent and assent of subjects for their participation and to institute procedures to protect their identities from disclosure. This shall also apply to all reports made by the researcher. Any deviations from this agreement must be requested in writing through the Department.

Application Number 695Applicant Karly SchindlerCCSD RESEARCH REVIEW
CONDITIONS OF APPROVALKms**6.0 AGREEMENT TO USE DATA FOR AUTHORIZED PURPOSES ONLY**

The researcher agrees that data collected for his/her research shall be used only for the purpose(s) set forth in the application. Any request for additional uses must be submitted to the Department in writing. Such requests will state the purpose, identify the audience(s), and describe in detail how the rights of subjects will be protected if the request is approved.

Kms**7.0 AGREEMENT TO COMPLY WITH CCSD DATA SECURITY REQUIREMENTS**

The researcher agrees to maintain data in a location that is secure for a period of three years after the completion of the research. The researcher agrees to notify the Research Department in the event of a data breach.

Kms**8.0 AGREEMENT TO MAINTAIN THE ACTIVE STATUS OF THE APPLICATION**

The researcher understands that all research and/or data requests require an active research protocol. Pursuant to your approval letter, your research protocol will have a set expiration date. Researchers will need to determine how they proceed:

- Researchers may renew their research protocol for one (1) more calendar year. Researchers need to submit a project check-in and provide any updated documentation necessary for renewal. This includes, but is not limited to: updated signatures and approvals from principals or other district representatives, renewed human subjects certifications (if expired), and renewed IRB approval.
- Researchers may experience unforeseen circumstances or other barriers preventing completion of the project as detailed in the application. In these instances, researchers may choose to either modify their application, or notify the Research Department via email of their intention not to continue the project. These projects will be marked as "Withdrawn".
- Researchers may mark their project as "Complete" by submitting the completion form. This signals that all research and data collection for a project is complete. Failure to complete comply will result in an "Expired" research protocol.

Kms**9.0 AGREEMENT TO CEASE RESEARCH WITHOUT AN ACTIVE PROTOCOL**

The researcher understands that all research marked as "Expired", "Withdrawn", or "Complete" are considered resolved. Researchers may not continue the project, or submit any more data requests pertaining to the project. Should the researcher wish to continue with research or submit a data request, they will need to submit a new research application and receive approval. Any action taken by researchers to continue reaching out to students, parents, or CCSD staff for the purposes of continuing research or data collection without a current approved project will be met with a cease and desist notification.

Application Number 695Applicant Karly SchindlerCCSD RESEARCH REVIEW
CONDITIONS OF APPROVAL*KMS***10.0 AGREEMENT TO REPORT PROGRESS AND FINDINGS TO CCSD**

The Researcher agrees to provide the Department with the following reports as appropriate:

- A copy of any dissertation, thesis, journal article, book, book chapter, evaluation report, or other document in which the findings and conclusions of the research are made public (either digital or hard copy).

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Appendix S

PERMISSION TO USE MODEL CORNERSTONE ASSESSMENT

Schindler, Karly Marie

Removed to protect privacy

Wonderful news, Fred—thanks so much!

Karly—The MCAs are designated for public use, so you can use what you need without permission. It would, however, be good if you cited your source.

Removed to protect privacy

Thank you for asking but she does not need permission. They are public use.
If she has any difficulty accessing them, please let us know.

Removed to protect privacy

This email originated from outside of K-State.

Hi, Fred and Kelly—I have a doctoral student who wants to use the MCAs in her dissertation. Would she need permission from you? Or can NAFME grant her permission to use them?

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How about:

This publication for school music teachers, university music education programs, and graduate research courses provides a thorough description of the Model Cornerstone Assessments, their development and supportive scholarship, and research findings from the national pilot supporting application in school music programs.

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Fred/Kelly—I'm making up a flyer for the March 2018 Music Research and Teacher Education National Conference and want to describe your book in one short sentence and confirm ant you are the editors. By no later than Monday, could you give me a one-sentence description of the MCA book? See below to see what I'm up to:

Coming Soon!

***Assessing Student Learning for the 2014 National Standards for Music in the K–12 Context:
A Research-Supported Approach to Applying Model Cornerstone Assessments in School Music Programs***

Edited by Fredrick Burrack and Kelly A. Parkes

<<ONE-SENTENCE DESCRIPTION HERE:>>

Thanks much, and it was a joy to work with both of you!

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Appendix T

Meaningful Conversations Text Excerpts

Reading with a Focus, Round Robin, and Building Background Knowledge

Read about Dynamics

- Dynamics are the volume of a piece of music that adds emotion and emphasis to a piece of music, creating a sense of tension or release.
- Some typical dynamics include Pianissimo (pp): Very soft, almost inaudible. Piano (p): Soft, Mezzo-piano (mp): Moderately soft, Mezzo-forte (mf): Moderately loud, Forte (f): Loud, Fortissimo (ff): Very loud, nearly screaming.
- More specific dynamic markings, such as crescendo (cresc.) and decrescendo (decresc.), indicate a gradual increase or decrease in volume. Moreover, diminuendo (dim.) means a gradual decrease in volume.

Read about Tempo:

- Tempo is the speed of music that adds a sense of urgency or relaxation to a piece of music. It can change within a piece to reflect changes in emotion or narrative.
- Accelerando (accel.) means to increase the tempo gradually.
- Ritardando (rit.) means to decrease the tempo gradually.
- Grave: Very slow and solemn, often less than 40 BPM;
- Largo: Slow and broad, often between 40-60 BPM;
- Adagio: Slow and stately, often between 66-76 BPM;
- Andante: Walking pace, often between 76-108 BPM;
- Moderato: Moderate tempo, often between 108-120 BPM;
- Allegro: Fast and lively, often between 120-168 BPM;
- Vivace: Very fast and energetic, usually over 168 BPM;
- Presto: Extremely fast, generally over 200 BPM

Read about Timbre:

- Timbre is the unique quality of a sound that distinguishes it from other sounds and creates a sense of atmosphere or characterizes different instruments or voices.
- Timbre, also known as tone color or sound quality, is a musical sound's unique quality that helps us distinguish it from other sounds.
- Combining different frequencies, overtones, and harmonics gives a sound its unique character and identity.
- For example, a piano and a guitar may play the same note at the same pitch and volume but have distinct timbres.
- The piano produces a bright and percussive sound. In contrast, the guitar has a warmer and more complex sound due to the addition of overtones.

- Similarly, singers' voices can have a unique timbre because they shape the sound with their vocal cords, throat, and mouth.
- Timbre is an essential aspect of music because it can significantly affect the emotional impact of a piece of music.
- Different timbres can evoke different feelings and create different atmospheres. A bright, sharp timbre can generate a sense of tension. In contrast, a warm, smooth timbre can develop an understanding of relaxation.
- Music production can use different instruments, sound effects, and audio processing techniques to shape and manipulate a sound's timbre, give it a desired character, and enhance the emotional impact of a piece of music.

Read about Articulation:

- Articulation is how a musician performs a note or phrase. It can include different techniques such as staccato, legato, or accentuation and adds expression and character to a piece of music.
- Staccato is a term used to describe a short, detached sound. Staccato notes are often notated with a dot above or below the notehead, indicating that the note should be played briefly and separated from the following note. The staccato creates a sharp, crisp sound to emphasize or contrast a piece of music.
- Legato is the opposite of staccato, describing a smooth and connected sound. Legato notes are often notated with a slur, indicating that the notes should be played smoothly and connected. Legato notes to create a fluid, smooth sound used for phrasing or expression in a piece of music.
- Accentuation is the term used to describe the emphasis placed on a particular note or beat. Accentuation is often indicated by an accent mark (>) above or below a note, indicating that the note should be played louder or emphasized more than the surrounding notes. Accentuation creates a sense of emphasis or contrast in a piece of music and is used to create a sense of rhythm and structure.

Read about Texture:

- Texture describes the overall character of a piece of music, which can be smooth or rough, dense or thin, depending on the combination of instruments and techniques used.
- In music, texture refers to how the various musical parts or lines are combined to create a musical soundscape. It describes the musical material's overall density, thickness, and complexity. A piece of music might include several different types of musical textures.
- The monophonic texture is one in which only one main melody line is called a melody line texture. A monophonic texture can create a sense of simplicity and focus.
- A homophonic texture is one in which multiple parts move together, also called a homophonic chordal texture.
- A polyphonic texture is one in which multiple independent melody lines happen simultaneously, called a polyphonic counterpoint texture. A polyphonic texture can make sense of complexity and richness

- A heterophonic texture is one in which multiple parts play the same melody but with slight variations in rhythm, pitch, or timbre.
- The texture is thin, thick, rich, sparse, dense, complex, or simple.
- The choice of texture can significantly affect the emotional impact of a piece of music. A thin texture can create a sense of space, while a dense texture can create a sense of intensity.

Read about **Theme and Variations** Form:

- Form in music refers to the structure and organization of a piece of music. It is how the various sections of a piece are arranged and how they relate to one another.
- Simple Gifts uses the **Theme and Variations** form, a type of musical form in which a single melody, called the theme, is repeated and followed by a series of variations.
- These variations include melody, harmony, rhythm, or timbre changes. The theme is at the beginning of the piece. Then each variation builds on the theme differently. The variations can be simple or complex and explore different styles, moods, and emotions.
- **Theme and Variations** form can be an excellent way for composers to showcase their musical skills and creativity. The variations can explore harmonic, melodic, and rhythmic possibilities while maintaining the piece's overall structure and coherence.
- **Theme and Variations** form can create a sense of development and progression and add emotional depth to a piece of music. The listener can hear how the theme is transformed and developed throughout the piece and appreciate the different variations and how they relate to the theme.

Read about Harmony:

- Harmony combines different pitches played or sung to create a sense of tension or resolution in a piece of music.
- "Simple Gifts" is a song that Aaron Copland arranged. He made the music to go with the words of the song. The harmony of the music is like a puzzle that is easy to solve.
- The song is in a major key, which sounds happy and bright. Copland uses two chords in this song, called the tonic and dominant chords. They make the song sound stable and easy to follow.
- Sometimes, Copland uses a sub-dominant chord which makes the song sound tense but feels good when it returns to the tonic chord. Copland makes the chords change slowly, mainly on the first beat of each measure, which makes the song sound smooth and steady.
- Copland uses a unique way of writing the music that makes all the different parts. For example, the singing and the piano move together, making the song sound like one piece instead of many other parts. He also keeps the rhythm simple, making the song lively and upbeat.
- Overall, Copland's "Simple Gifts" arrangement has harmonically straightforward accompaniment. The simple and harmonically straightforward accompaniment fits the

song's simple, folk-like melody and creates a sense of simplicity and purity, characterizing the Shaker lifestyle.

Name: _____

What are the FOUR types of TEXTURES commonly used in music?

- 1.
- 2.
- 3.
- 4.

Which two textures are used in the three recordings of Simple Gifts?

- 1.
- 2.

Explain what FORM is in music:

Describe the FORM used in Simple Gifts.

Appendix U

Collaborative Discourse Structures³²⁷

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³²⁷ Clark County School District; Curriculum, Instruction, and Assessment Unit; English Language Learner Division and English Language Learner Division, “Collaborative Discourse Structures,” July 2020.

Appendix U

DESCRIPTIVE WRITING ACTIVITY WITH EXPERIMENTAL GROUP³²⁸

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³²⁸ Erica Crosswhite, “Aaron Copland & Simple Gifts,” n.d.

³²⁹ Erin Tabler, *Variations on Simple Gifts Listening Map & Activities* (Sunshine & Music, 2021).

Appendix V

EXPLORING THEME AND VARIATIONS FORM WITH EXPERIMENTAL GROUP³³⁰

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³³⁰ St. Louis Symphony Orchestra and Stephane Deneve, “Variations on a Shaker Melody for Music Educators Grades 4-8,” 2018.

Appendix W**SIMPLE GIFTS LISTENING MAP³³¹**

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³³¹ Erin Tabler, *Variations on Simple Gifts Listening Map & Activities* (Sunshine & Music, 2021).