Engaging Students and Improving Behavior Through a Multidisciplinary Approach to Literacy Instruction

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Abstract

This research explores the interdisciplinary collaboration between music therapy and language arts through the implementation of a psycho-educational unit of study. The effect on student motivation, engagement and academic motivation as reflected in approach, persistence, and level of interest were compared to baseline data collection. This study emphasizes the importance of developing units of study build on student interests and safe media, such as music and other pathways that foster motivation and engagement.

Introduction

Residential and day treatment facilities across the country provide therapeutic and educational services to vulnerable student populations: students who have experienced the effects of poverty, neglect, physical abuse, sexual abuse, and exposure to violence, and who are receiving services and treatment for chronic mental health issues and the educational and learning disabilities associated with those problems. Treatment facilities service a wide range of needs and provide extensive therapeutic and educational interventions for students of all ages. Every child who has experienced the effects of trauma presents unique and individual challenges for the professionals who treat and provide educational services for them. The severity of each student's behaviors determines the treatment model, and some receive developmentally appropriate treatment in a school-only format, day treatment, or are provided residency and more intensive therapeutic and educational treatment in a residential format. Adolescents who receive treatment in residential and day treatment facilities experience mental illness and are often diagnosed with Emotional Behavioral Disorder (EBD), also referred to as Significant Emotional Disturbance (SED). These illnesses and the behaviors that manifest themselves, thus, prevent these students from receiving educational instruction in a public setting, and, therefore, it has been determined that the least restrictive environment (LRE) for their education is in a residential or day treatment facility.

Adolescents with EBD demonstrate a wide range of challenges for educators and therapists in residential and day treatment facilities. Students who experience EBD display a variety of challenging behaviors and diverse diagnoses (Gold, Voracek, & Wigram, 2004; Kauffman, J., M., & Pullen, P., C., 2009). Most adolescents with EBD display one or more of the following behaviors: short attention spans, anxiety, low self-esteem, emotional dysregulation,

deficits in verbal memory, aggression, self-injurious behaviors, conduct disorder, obsession, and compulsion. Diagnoses for these individuals include, but are not limited to, depression, anxiety disorders, attention deficit hyperactivity, autism, eating disorders, schizophrenia, post-traumatic stress disorder, and bi-polar mood disorder (Foran, 2009; Hallahan, D., P., Kauffman, J., M., & Pullen, P., C., 2009; Sausser & Raymond, 2006; Schoenfeld & Mathur, 2009).

Children and adolescents diagnosed with EBD are required to receive services, accommodations, and modifications inan Individualized Education Plan (IEP) as mandated by the Individuals with Disabilities Education Improvement Act (IDEIA) (Kauffman, et al., 2009). IDEIA identifies the characteristics of EBD as the presence or exhibition of one or more of the following characteristics over a long period of time, and to a marked degree, that adversely affect a child's academic performance: (a) an inability to learn that cannot be explained by intellectual, sensory, or health factors; (b) an inability to build or maintain satisfactory interpersonal relationships with peers and teachers; (c) inappropriate types of behavior or feelings under normal circumstances; (d) a general pervasive mood of unhappiness or depression; (e) a tendency to develop physical symptoms or fears associated with personal or school problems (IDEA, 2004). Students who experience EBD and who display one or more of these characteristics must also be failing academically to receive educational services, accommodations, or modifications under IDEIA (IDEIA, 2004; Hallahan, et al., 2009; Sausser & Raymond, 2006).

These characteristics manifest themselves and are grouped as externalizing or internalizing behaviors (Chong & Kim, 2010; Gold, et al., 2004). These behaviors are a form of emotional or behavioral dysregulation. Externalized behaviors are considered verbal outbursts, tantrums, impulsion, coercion, manipulation, aggression, and noncompliance (Chong & Kim,

2010; Gold, et al., 2004). Internalized behaviors are subtle and manifest themselves in withdrawal, depression, anxiety, and lack of focus (Chong & Kim, 2010; Gold, et al., 2004; Gresham, Kern & Vanderwood, 2007; Hallahan, et al., 2009). It has been estimated that as many as 2% of children who are of school age suffer from EBD and that as many as 8% of all students with disabilities qualify under IDEIA, 2004. EBD is more prevalent in males than females, identified more in adolescent students than in younger students, and poverty doubles the risk of EBD classification (United States Department of Education, 2009).

Adolescents diagnosed with EBD and who suffer mentally and academically due to their disability receive services in an array of treatment options. In a residential and day treatment facility students, may receive individualized therapy, group therapy, and experiential therapies such as equine therapy, canine therapy, and geriatric assistance therapy. These experiential therapies have shown significant results in decreasing problematic behaviors, emotional dysregulation, and facilitating a transition for students with EBD into foster care, public school, or back into the home. One particularly effective experiential therapy utilized for the treatment of EBD in residential and day treatment settings is music therapy (Gold, et al., 2004; Rickson & McFerran, 2007).

Music has been used as a therapeutic medium in cultures for millennia, but it was established as a psycho-therapeutic treatment in the 1950's (Foran, 2009; McFerran & Hunt, 2008; Rickson & McFerran, 2007). Music itself is diverse and contains numerous aspects such as tone, tempo, mood, lyrics, and emotion. Music therapy draws on that diversity in a behavioral, holistic, humanistic, and psycho-dynamic approach in treating neurological, developmental, emotional, and behavioral disorders (Rickson & McFerran, 2007). The American Music Therapy Association (AMTA) identifies music therapy as, *"the prescribed use of music by a qualified*

person to effect positive changes in the psychological, physical, cognitive, or social functioning of individuals with health or educational problems" (AMTA, 2003). Per the World Federation of Music Therapy, this use of music in therapeutic and educational settings can promote and facilitate communication, expression, organization, and learning (Rickson & McFerran, 2007). Music therapy has been proven to be an effective therapeutic treatment and has shown significant success in reducing anxiety, facilitating emotional regulation, increasing motivation, improving self-esteem, decreasing hyperactivity, fostering positive social relationships, and providing appropriate coping skills (Chong & Kim, 2010; Elliott, Polman & McGregor, 2011; Foran, 2009; McFerran, 2009; Rickson & Watkins, 2003; Schoenfeld & Mathur, 2009).

Music therapy provides emotional support, cognitive remediation, and affective functioning support, encouragement, and treatment in various forms drawing on theoretical foundations. Music therapy draws on psycho-dynamic, behavioral, and humanistic models for therapeutic treatment. Music therapy is typically categorized as either active or passive and formatted or improvisational. Active music therapy promotes positive behavior and emotional or physical rehabilitation through physical participation in the creation of music. Passive music therapy uses music for emotional coping, the expression of feelings, and the communication for individuals with limited verbal capacity due to physical, developmental, and traumatic origins. Formatted music therapies often incorporate some aspect of technical musical instruction and guided passive music therapy to achieve treatment goals. Improvisational therapies are abstract and are often used as an outlet for frustration, anger, sadness, and other internalized behaviors to decrease inappropriate externalized behaviors. There are numerous classifications and forms of music therapy, but most of them follow and incorporate aspects of psycho-dynamic, behavioral, and humanistic approaches. They incorporate listening, discussing, and creating music to achieve

affective, therapeutic, social, academic, and physical goals for individuals affected by developmental, physical, emotional, or behavioral disabilities (Gold, et al., 2004).

Each individual case of EBD presents unique academic and treatment challenges for administrators, educators, therapists, and professionals who provide services in treatment facilities for these students. Adolescents who have experienced one or more diagnoses, and whose externalizing and internalizing behaviors prevent education in a public setting, demand individualized as well as behavioral group supports to facilitate academic instruction and therapeutic treatment. Academic instruction becomes a challenge for educators due to students' general depressive state, inability to learn, participate, form healthy relationships, and regulate behaviors in the classroom (Sausser & Waller, 2005, Hallahan, et al., 2009). Due to the complexities of EBD and the multifarious nature and adaptability of music therapy, increasing attention has been given to the interdisciplinary application of music therapy in educational domains for adolescents with EBD (Rickson & McFerran, 2007) Because IDEIA and IEP goals mandate interdisciplinary cooperation between professionals, treatment in residential and day treatment facilities as well as special education classrooms is beginning to incorporate aspects of music therapy into general and special education settings, after school programs, and in treatment facilities to meet EBD clinical and educational goals and objectives (Kim & Chong, 2010; McFerran, 2009; Rickson & McFerran, 2007; Sausser & Waller, 2006).

In addition to therapeutic treatment and behavioral supports, students in residential and day treatment facilities are also required to receive educational accommodations, modifications, and behavioral goals and objectives as mandated by IDEIA and as determined by the IEP team managing the individual's case (IDEIA, 2004). The educational adjustments to providing instruction often take the form of Positive Behavioral Supports (PBS). To meet eligibility

guidelines for EBD, students must be failing academically, and PBS aims to foster a learning environment that promotes, facilitates and provides emotionally stable learning environments (Hallahan, et al., 2009). PBS models used in treatment facilities structure the learning environment in a predictable and safe manner and create clearly defined behavioral expectations using common language across settings. PBS aims to foster communication between students, staff, parents, caseworkers, and administrators as well as promoting the use of appropriate behaviors, increasing instructional time, and providing extra support for individuals at-risk (Hallahan, et al., 2009).

Even with the wide range of therapeutic treatment services and the positive behavioral supports provided for adolescents in treatment facilities, academic instruction, curriculum development, classroom management, and educational goals and objectives continue to present demands and challenges for educators, administrators, and treatment professionals. Due to inappropriate feelings during typical classroom settings and events, depression, anxiety, emotional dysregulation, behavioral outbursts, tantrums, disruptive behavior, low motivation, low self-esteem, lack of engagement, and the inability to focus, all students with EBD experience academic difficulties because of their disability (Foran, 2009; Gold, et al., 2004; Hallahan, et al., 2009; McFerran, 2009; Rickson & McFerran, 2007; Sausser & Raymond, 2006; Schoenfeld & Mathur, 2009). Low academic performance coupled with EBD presents several short-term and long-term outcomes including, but not limited to, substance abuse, school dropout, referral to mental health agencies, homelessness, juvenile justice system referrals, suspension, expulsion, and other negative life outcomes (Gresham, Kern & Vanderwood, 2007; Hallahan, et al., 2009). These negative outcomes affect self-image, self-esteem, motivation, engagement, behavior, and

academic performance in all academic domains and contribute to low graduation rates for students with EBD (Gresham et al., 2007; Hallahan, et al., 2009).

Promoting academic success in all domains is a critical goal for educators who provide instruction for students with EBD in treatment facilities. Remediation in mathematics, science, and social studies is critical to closing the achievement gap for students who receive services in facilities. In no academic domain is remediation more important for low-achieving adolescents than language arts and literacy instruction. Struggling readers are infrequently provided appropriate reading instruction, and this increases the ever-widening gap between their present grade level and their level of achievement (Chall, 2000; Edmonds, et al., 2009; Hallahan, et al., 2009; Torgenson, Houston, Rissman & Decker, 2007). As students move into their adolescence, the focus of instruction moves from learning to read to reading to learn, and when literacy and language arts remediation is not addressed, the achievement gap widens at a frightening rate (Spafford & Grosser, 2005). Key aspects of literacy instruction include fluency, decoding, and comprehension, and an ideal system of literacy instruction should include direct and explicit instruction in all three domains (Spafford & Grosser, 2005; Torgenson, et al., 2007). However, providing differentiated and scaffolded reading remediation for adolescents in treatment facilities presents a unique set of challenges for educators. In addition to the challenges that the mental health issues and the externalizing and internalizing behaviors that students with EBD present for educators, low achievement in reading reduces self-esteem, lowers motivation, and when combined with EBD, can increase disruptive behaviors (Edmonds, et al., 2009; McTigue & Liew, 2011; Spafford & Grosser, 2005; Torgenson, et al., 2007).

In the fast-paced tempo and the high-speed demands of our evolving technological society, adolescents face higher standards, larger quantities of content, and larger academic

demands driven by curriculum (Edmonds, et al., 2009). Adolescents, especially adolescents diagnosed with EBD, lack academic motivation, engagement, and academic self-esteem (McTigue & Liew, 2011). Motivation, engagement, and appropriate classroom behaviors are crucial for large group literacy, reading instruction, self-directed learning necessary for comprehension, and the importance of motivation and engagement for struggling readers cannot be overstated. Low motivation and engagement prevent students with EBD from getting to the starting line academically and prevent positive academic growth in individual and group directed activities in a language arts classroom (Spafford & Grosser, 2005). Struggling readers who are not affected by EBD suffer from negative self-image and are marginalized in Language Arts settings, and the risk for students with EBD, who struggle with reading increases the possibility for negative life outcomes (Gresham, et al., 2007; Hallahan, et al., 2009; Spafford & Grosser, 2005). Struggling adolescent readers with EBD in treatment facilities are at a high risk of slipping through the cracks and honestly believe that they have no power over their academic futures and, therefore, will not attempt to improve their situation (McTigue & Liew, 2011). It is critical that educators, administrators, and treatment professionals foster a language arts environment and provide literacy instruction that motivates and engages struggling adolescent readers diagnosed with EBD. Language arts teachers play a crucial role in promoting a safe environment in which adolescents with EBD can develop their decoding, fluency, and comprehension skills while fostering motivation, engagement, and self-esteem (Edmonds, et al., 2009; McTigue & Liew, 2011).

Language arts is a diverse academic domain that provides teachers who serve adolescent EBD populations in residential and day treatment facilities with a vast pool of opportunities to engage in thoughtful instruction about emotions, practical life skills, interpersonal relationships,

causality, conflict, tension, and character growth (McTigue & Liew, 2011). When students are engaged and motivated, even when decoding and fluency are delayed, comprehension and understanding of themes, concepts, and reading can be increased though auditory or visual presentations of text while fluency and decoding are remediated in other settings. Comprehension increases engagement, and engagement increases motivation, and motivation and engagement decrease problematic behaviors (Edmonds, et al., 2009; Gresham et al., 2007; Hallahan, et al., 2009; McTigue & Liew, 2011; Spafford & Grosser, 2005). Because of its diversity, language arts provide a fertile environment for social and emotional skill development, social and emotional learning, and traditional academic learning, and, when integrated, foster the affective, emotional, and academic goals of struggling adolescent readers with EBD (McTigue & Liew, 2011). In addition, literature's ability to facilitate academic, affective, social, emotional, and adaptive instruction makes it a unique venue for interdisciplinary collaboration with therapeutic disciplines.

Music and music therapy also provide a richly diverse set of components that make them ideal partners for interdisciplinary collaboration and academic instruction. Music has been used for self-expression, healing, relaxation, celebration, mourning, and self-expression since the dawn of time, and it is a powerful medium due to its pliability, diversity, viability, and familiarity (Chong & Kim, 2010). Teenagers utilize music to express themselves and their dreams, fears, joys, hopes, and anxieties (McFerran, et al., 2010). Identity is a crucial aspect of psychological development for adolescents, and one of the most crucial ways that teenagers express themselves and relate to others is through music (McFerran & Hunt, 2008). Students who suffer from trauma and who have been identified as EBD listen to 30% more music than typically functioning peers (McFerran, et al., 2010). Treatment facilities often provide music programs in which students

with EBD may use personal music in class to regulate emotions, and music provides these students with an appropriate coping tool for stressful situations that might lead to problematic behaviors. Studies have found that music therapy can enhance self-esteem, facilitate emotional regulation, decrease off-task behaviors, promote healthy social relationships, reduce stress, decrease anxiety, alleviate depression, increase confidence, decrease aggressive behaviors, increase engagement, induce intrinsic motivation, and decrease problematic or disruptive behaviors (Chong & Kim, 2010; Froan, 2009; Gold, et al., 2004; McFerran & Hunt, 2008; Rickson & McFerran, 2007; McFerran, et al., 2010; Sausser & Waller, 2006; Schoenfeld & Mathur, 2009).

Problematic and disruptive behaviors are often a result of boredom stemming from traditional forms of language arts instruction and can lead to low levels of motivation and engagement. Increased motivation and engagement in the language arts classroom have been shown to improve comprehension, decoding, and fluency as well as increase academic achievement, decrease problematic behaviors, and improve self-esteem (Chong & Kim, 2010; Froan, 2009; Gold, et al., 2004; Hallahan, et al., 2009; McFerran & Hunt, 2008; Rickson & McFerran, 2007; McFerran, et al., 2010; Sausser & Waller, 2006; Schoenfeld & Mathur, 2009; Spafford & Grosser, 2005). Adolescent students with EBD in a treatment setting demonstrate low levels of motivation and engagement and regularly demonstrate disruptive or problematic behaviors. Music and aspects of music therapy have consistently shown the ability to facilitate treatment goals that improve motivation, engagement, and decrease problematic behaviors in treatment and academic settings (Chong & Kim, 2010; Froan, 2009; Gold, et al., 2004; McFerran & Hunt, 2008; Rickson & McFerran, 2007; McFerran, et al., 2010; Sausser & Waller, 2006; Schoenfeld & Mathur, 2009).

Building on the needs of struggling adolescent readers diagnosed with EBD in residential and day treatment facilities, the current study sought to examine the efficacy of incorporating components of active and passive psycho-dynamic music therapy into the language arts curriculum for adolescent students between 14-18 years of age with a primary diagnosis of EBD to assess the effects on motivation, engagement, and behavior. The study hypothesized that student engagement and motivation would increase while problematic behavior would decrease by developing and implementing a thematic curricular design and implementation project that joins the language arts curriculum to the experiential music therapy program (psycho-educational). This study was designed to provide qualitative as well as quantitative data regarding motivation, engagement, and behavior to provide a holistic analysis of interdisciplinary collaboration between music therapy and language arts instruction.

Literature Review

Music Therapy & EBD

There is limited amount of literature available that has analyzed the effects of interdisciplinary collaboration between instruction in the language arts classroom and music therapy. In addition, much of the research completed on music therapy focuses on students who are non-verbal, have developmental delays, physical disabilities, communication, non-verbal, and Autism Spectrum Disorder. Research on motivation, engagement, and reading remediation almost exclusively assesses the validity of one intervention in a predictable general education setting with typically functioning adolescents. Despite the limited pool of research on the purpose, setting, subject, and intervention strategies utilized in the current study, there has been significant research completed analyzing the effects of music therapy on bereavement, loss, and many of the internalized emotions that those affected by EBD suffer from, such as depression,

sadness, despair, acting out, and anti-social behaviors (Chong & Kim, 2010; Froan, 2009; Gold, et al., 2004; McFerran & Hunt, 2008; Rickson & McFerran, 2007; McFerran, et al., 2010; Sausser & Waller, 2006; Schoenfeld & Mathur, 2009). ADHD, EBD, anxiety, and depression have also been the extensive focus of studies in music therapy settings. These sources of information provide educational contexts and valuable insight from the current study and point to the necessity for interdisciplinary collaboration among music therapists and language arts teachers in treatment facilities to promote motivation, engagement, and appropriate classroom behavior for adolescents with EBD.

Bereavement, Grief, and Loss

Katrina McFerran, et al., (2010) carried out extensive research studies analyzing the effects of music therapy in helping adolescents cope with grief and loss. McFerran (2008, 2010) routinely identifies the importance of music in the lives of adolescents and attributes it to their identity formation at this developmentally challenging stage. Studies note that there is a naturally occurring relationship between adolescents and music and that music provides a non-threatening medium to help with depression, anxiety, withdrawal, and anti-social behaviors associated with grief and loss. These internalized emotions are present in students with EBD in treatment facilities and often bear their origins in bereavement, grief, loss, or the trauma associated with them. Therefore, she asserts that music plays a reflective role for teenagers and especially teenagers who are emotionally vulnerable, citing that students with EBD might listen to up to as much as 30% more music than a similar peer without EBD. Her studies cited an increase in motivation, engagement, and assumption of personal responsibility while increasing productive coping skills. These studies suggest that music therapy promotes an engaging, safe, and familiar format for students who demonstrate similarities in externalizing and internalizing behaviors as

those diagnosed with EBD in a treatment facility. Finally, McFerran, et al., (2008, 2010) found that music therapy can be an effective, short-term application as well as an on-going treatment format for adolescents who suffer from grief and loss (McFerran & Hunt, 2008; McFerran, et al., 2010; Roberts & O'Grady, 2010).

Attention Deficit Hyperactive Disorder

Adolescents with EBD often experience other learning disabilities and, regardless of diagnoses, many share similarities with students with Attention Deficit Hyperactive Disorder (ADHD). ADHD and music therapy have been studied extensively, and music therapy has shown positive results in decreasing problematic behaviors, increasing attention, task completion, and appropriate classroom behavior. McFerran, et al., (2008, 2010) noted that 41% of this research was conducted in group and individual formats, 20% was completed in individualized settings and 29% in group-only settings. These studies noted that significant improvements were made in on-task behavior, appropriate classroom behavior, attention, and motivation for adolescents diagnosed with ADHD when eclectic, humanistic, holistic, psycho-dynamic, and active models of music therapy were employed. McFerran, et al., (2008, 2010) also found that when PBS is present and, adolescents are receiving clinical treatment as well as music therapy; self-esteem was increased due to an increase in successful learning experiences. Student-centered approaches that focus on the strengths, abilities, and interests of adolescents with ADHD increase motivation, engagement, and improve behavior because they empower the students and give them a sense of control. Many adolescents who are treated for EBD feel a disconnection from their lives as well as an inability to effectively make positive changes to improve future outcomes. Music therapy has been shown to increase a feeling of empowerment in adolescents with ADHD and has been shown to decrease impulsive behaviors that commonly manifest in

educational settings for students with EBD (McFerran, 2008). Rickson & Watkins (2003) also found that music therapy increased self-control in adolescents with ADHD. In addition, this study found that combinations of active and passive psycho-dynamic music therapy decreased aggression, improved mood, increased motivation, and facilitated and fostered the development of positive relationships. Finally, this study suggested that these results might be attainable in less predictable and structured settings such as the language arts classroom (Rickson & Watkins, 2003).

Anxiety

In almost all instances, individuals with EBD experience some degree of anxiety and internalizing behaviors associated with it such as fear, withdrawal, depression, low self-esteem, low motivation, and inappropriate behaviors. Elliot, Polman & McGregor (2011) refer to anxiety as an inappropriate or negative emotional response to routine situations, thoughts, or interactions that are perceived to be threatening. Up to 14% of the EBD population meets the full diagnostic criteria for Anxiety Disorder, and adolescents in educational settings have been found to under-perform and consistently reach lower levels of academic achievement as unaffected peers. Schoenfeld & Mathur (2009) cite that the causes of this may stem from low levels of motivation and academic engagement, as well as a higher incidence of disruptive or inappropriate classroom behaviors. Music, music therapy, and their effects on anxiety have been researched rigorously and consistently have proven to lower levels of anxiety in active, passive, and psycho-dynamic applications. Elliot (2011) and his colleagues noted that music has been noted physiologically to reduce the signs of anxiety and stress such as heart rate and blood pressure in passive interactions. These studies found that music and music therapy reduce anxiety levels in adolescents with EBD and that they lower levels of internalizing and externalizing behaviors in

clinical settings. Finally, these studies suggest that music would have a similar effect on adolescents in the language arts classroom and would help to promote positive social interactions, increase motivation, and decrease disruptive externalizing behaviors (Elliot et al., 2011; Schoenfeld & Mathur, 2009).

Psycho-Educational Music Therapy

Several studies addressed effective models for the application of music therapy in a psycho-educational setting and application. Sausser & Waller (2006) present a model to address externalizing and internalizing behaviors for adolescents diagnosed with EBD in a group format. They found that creating a safe and structured environment that utilizes PBS and provides musical experiences that reinforce cognitive and academic learning work to decrease problematic behaviors, increase motivation, improve academic engagement, encourage self-expression, foster communication skills, and improve positive social and academic outcomes (Sausser & Waller, 2006). In addition, they found that active, structured music activities encourage positive responses and allow adolescents with EBD to channel negative emotions into a positive academic activity. Finally, Sausser & Waller (2006) suggest that language arts educators may easily implement and access the therapeutic components of music therapy and integrate them into academic venues (Sausser & Waller, 2006).

In their 2010 analysis, Chong & Kim assessed the efficacy of incorporating music therapy into an after-school program for students with EBD and found that students from low socioeconomic backgrounds with EBD displayed positive behavioral changes because of the use of music therapy. Music therapy was used as an educational tool and facilitated improvements in assertiveness, self-control, and cooperation. There were significant differences in baseline behavioral data collection and post-intervention assessment for social skills as well as

problematic behavior. This study, like Sausser's (2006), implies that the use of music in a psycho-educational setting positively impacts students' achievement levels and improves behavioral outcomes for adolescents with EBD (Chong & Kim, 2010). Gold, et al., (2004) found that eclectic approaches to music therapy that incorporate interdisciplinary collaboration had significant outcomes for students diagnosed with EBD. They also found that literature supports the use of passive, active, and psycho-dynamic music therapies in individual as well as group settings and that these interventions provided positive outcomes for externalizing and internalizing behaviors (Gold, et al., 2004). Finally, Froan (2009) suggests that the neurological networks that experience traumatic events often believed to be the root cause of EBD could be positively affected by music. In addition, music therapy has physiological validity as well as behavioral, cognitive, and academic benefits. Froan's (2009) study suggests a positive benefit for interdisciplinary collaboration between music therapy and language arts because the cerebellum, motor cortex, and the frontal lobes responsible for language development also play a large role in passive interpretation of music as well as active engagement with music. In this study, neurological imaging revealed that engagement with music exercises more parts of the brain than almost any other cognitive activity and that passive and active interactions with music facilitate cerebral functioning that has delays, or that does not function at all for students with EBD (Froan, 2009).

Finally, in addition to the benefits cited from existing studies that examined music therapy's effects on anxiety, ADHD, adolescents with EBD, bereavement, grief, loss, and externalizing and internalizing behaviors, Rickson & McFerran (2007) found that music was especially beneficial in diverse settings that relied heavily on interdisciplinary collaboration such as treatment facilities and special education classrooms that service a diverse population of

students. This study notes that IEP mandates and structures facilitate collaboration between music therapists, teachers, occupational therapists, and counselors to develop individual academic and clinical goals and objectives through referral, assessment, documentation, education, and treatment for students with EBD. The authors cited the necessity for interdisciplinary collaboration between teams to assess, determine, and help children meet goals set by all the professionals providing services in a treatment facility or special education classroom. Their study indicates the importance of data collection in a residential and day treatment facility because it is difficult to find a population of students, with similar needs working on similar goals, which are available to participate in interventions that align with psycho-educational paradigms (Rickson & McFerran, 2007).

Rationale

The benefits of music therapy are vast, and the application of its various theoretical underpinnings has produced results for diverse populations of individuals with an array of disabilities. Music therapy has shown statistically significant validity in treating physical, developmental, neurological, emotional, and behavioral disabilities. Froan (2009) identified the neurological regions affected by trauma in the brains of individuals with emotional behavioral disorders and suggested that music has demonstrated the ability to repair unresponsive and damaged regions of the brain associated with the externalizing and internalizing behaviors demonstrated by individuals with EBD. In addition to the physiological benefits of music as a therapeutic medium, extensive research has consistently demonstrated that music therapy helps decrease anxiety, depression, aggression, inappropriate classroom behavior, off-task behavior, emotional dysregulation, socially inappropriate behavior, and stress while improving attention, positive social interactions, classroom behavior, self-esteem, self-expression, academic

engagement, motivation, and appropriate behaviors for adolescents who have been diagnosed with EBD behaviors (Chong & Kim, 2010; Froan, 2009; Gold, et al., 2004; McFerran & Hunt, 2008; Rickson & McFerran, 2007; McFerran et al., 2010; Sausser & Waller, 2006; Schoenfeld & Mathur, 2009).

Music therapy has been utilized in therapeutic settings for over 50 years and has yielded significant results and positive outcomes for individuals with unique needs. The diversity of music as a medium and the diversity of music therapy make it a fertile ground for sowing seeds of interdisciplinary collaboration. Environments such as general education classroom settings and special education classroom settings offer the potential for collaborative interventions that facilitate the appropriate development of physical, behavioral, emotional, cognitive, and academic skills for adolescents with EBD. Music therapy and language arts instruction offer the ideal setting for collaboration when Positive Behavioral Supports (PBS) are present because both can promote communication, expression, self-esteem, and creativity in safe and appropriate outlets for emotions common to individuals with EBD such as anger, frustration, depression, loneliness, helplessness, and anxiety. Music has consistently demonstrated the ability to decrease inappropriate and disruptive behaviors in educational settings and facilitated a safe, predictable, and consistent learning environment for those who need it the most. Treatment facilities with clinical and educational resources provide the perfect setting for psycho-educational instruction because the students served in these settings have similar needs, behaviors, goals, objectives, and resources. These settings are ripe with opportunities to create programs that build self-esteem through music and language arts instruction, thus increasing motivation and engagement, and ultimately improving reading comprehension. They provide an outlet that increases attention on task, and, thus, increases task completion and academic performance and engagement. Also,

these settings can promote academic achievement in correlation to therapeutic and clinical goals in a safe and predictable environment that promote the development of appropriate social skills. Finally, psycho-educational instruction in residential and day treatment facilities provides adolescents with EBD an additional support for appropriate self-expression and creative, educational, and appropriate coping with the externalizing and internalizing behaviors that have prevented them from receiving instruction in a typical educational setting (Chong & Kim, 2010; Froan, 2009; Gold, et al., 2004; McFerran & Hunt, 2008: Rickson & McFerran, 2007; McFerran, et al., 2010; Sausser & Waller, 2006; Schoenfeld & Mathur, 2009).

Struggling adolescent readers are at a high risk for poor academic performance in multiple domains because the curricular expectations of science, math, social studies, and language arts require and demand the ability to read fluently, and the ability to learn and comprehend new concepts, themes, and ideas. The gap between grade level and achievement widens for struggling readers the more their needs go unaddressed and the more they approach adulthood. Adolescents with EBD, who are also struggling readers are at twice the risk as appropriately functioning peers for negative life outcomes such as dropout, unemployment, homelessness, and incarceration. Students with EBD consistently display low academic motivation, engagement, and problematic behaviors that prevent them from participating and learning valuable concepts, ideas, and themes presented in high school language arts classes. Studies have consistently demonstrated that improving motivation and engagement for struggling adolescent readers increases comprehension, enjoyment, and participation, which then may facilitate individual engagement and participation in reading remediation that addresses decoding and fluency (Chall, 2000; Edmonds, et al., 2009; Hallahan, et al., 2009; Spafford & Grosser, 2005; Torgenson, Houston, Rissman & Decker, 2007). Music provides the perfect avenue to

foster positive rapport with adolescents who are affected by EBD because adolescents use music to define themselves, cope with identity formation, and as an outlet for difficult emotions (McFerran, et al., 2010). McFerran, et al., (2010) cited that teenagers with EBD listen to 30% more music than typical peers. Many residential and day treatment facilities currently have music programs for adolescents who need assistance coping in the classroom.

Sausser & Waller (2006) noted that very little literature exists that defines or guides the work of music therapists working with adolescents diagnosed with EBD in residential or day treatment settings. They also note that there is data lacking on school-based models and interdisciplinary collaboration for therapeutic and educational goals and objectives for behavior, affective, and academic needs. Other studies also note that federal legislation such as IDEA mandate and promote an environment of interdisciplinary collaboration between therapists and educators, but that there is currently very little literature that addresses the potential benefits of psycho-therapeutic collaboration. Finally, there is little to no research that exists assessing the possible benefits or possible effects on motivation, engagement, and behavior for adolescents diagnosed with EBD when interdisciplinary collaboration occurs between academic and therapeutic disciplines in the classroom at residential and day treatment facilities. Treatment facilities offer the perfect sample population for such a study because PBS, therapeutic, and educational supports are preexisting for a population with similar behavioral and educational goals and objectives (Chong & Kim, 2010; Froan, 2009; Gold, et al., 2004; McFerran & Hunt, 2008; Rickson & McFerran, 2007; McFerran, et al., 2010; Sausser & Waller, 2006; Schoenfeld & Mathur, 2009).

The current study attempted to add to the existing body of literature on the use of music therapy for adolescents diagnosed with EBD and the current literature that addresses motivation

and engagement for struggling adolescent readers by creating an interdisciplinary thematic unit of academic instruction whose aim was to increase academic motivation and engagement while decreasing problematic behaviors. The author of this study hypothesized that academic motivation and engagement will increase during the implementation of a language arts curriculum that incorporates aspects of passive, active, and psycho-therapeutic music therapy. Also, the author hypothesized that problematic behaviors such as interruptions, verbal outbursts, disrespectful behavior, in-school suspension referrals, and inappropriate classroom behaviors would decrease during the treatment phase of the study.

Methodology

Participants

The participants of this research study are adolescent students who are receiving clinical and educational treatment in a residential and day treatment facility. There were 23 students between 14-19-years of age—14 boys and nine girls. The participants were grouped in educational pods; group one had six students—five boys and one girl. The second educational group had eight students—three girls and five boys. The third educational group had 11 students—six boys and five girls. Twelve of the students received residential services, and 11 were day treatment clients. Only five of the participants are were achieving at grade level in reading and writing, and all of them require PBS, clinical and, behavioral interventions, and IEP goals and objectives as mandated by IDEA for individuals diagnosed with EBD, who are failing academically in the general education environment. The primary diagnosis for all participants is Significant Identifiable Emotional Disorder (SIED) as defined by the State of Colorado and all are receiving federally and regionally appropriate educational services required by Colorado state standards, IDEA and No Child Left Behind (NCLB).

All the participants experience various manifestations of EBD as determined by the eligibility guidelines. The students assessed for this research study suffer from mental illnesses ranging from any singular or combination of severe to moderate depression, anxiety, and attention deficit hyperactive disorder, conduct disorder, bipolar disorder, post-traumatic stress disorder, traumatic brain injury, and schizophrenic thought patterns. These mental health problems and the learning disabilities and problems associated with them are managed with PBS and a variety of medications including but not limited to:

● Risperdal – schizophrenia

● Trazadone - depression

● Ritalin – attention deficit hyperactive disorder

● Tenex – attention deficit hyperactive disorder

● Seroquel - schizophrenia

● Abilify – schizophrenia

● Lorazepan – anxiety

● Welbutrin XL - depression

● Concerta – attention deficit hyperactive disorder

● Depakote ER – bipolar mood disorder

● Lithium Carbonate – bipolar mood disorder

● Vyvanse – attention deficit hyperactive disorder

● Zoloft – depression and anxiety

● Prozac –depression and anxiety

Setting

The current study took place in a residential and day treatment facility that services the clinical and academic needs of adolescents between the ages of 12-19-years-old. Class sizes are typically between five and 15 pupils, and state licensed educators provide core content academic instruction. Each class has one instructor and a Youth Therapy Counselor (YTC) who provides behavioral support as needed. Academic instruction and classroom management follow PBS protocols for clearly defined expectations, limits, and consequences for behavior. Classes are 60-minutes in length. Clients receive individualized, group, family, and experiential therapies with emotional and behavioral goals determined by therapeutic staff and caseworkers during and after school hours. The clients treated at the facility are unable to receive an education in a public setting due to safety, behavioral, emotional, and judicial issues.

Design

The study took place over the course of nine weeks. During the first two weeks, preliminary and background data about the participants were collected from educational records. Participants with a primary diagnosis of EBD and who were not discharged from treatment during the study were chosen for this study. During weeks three and four, baseline data collection took place using a rater scale designed by the researcher. Baseline data was collected by the author of the study assessing motivation, engagement, and behavior during language arts instruction by the participating teacher. The unit of study used was Zora Neale Huston's *Their Eyes Were Watching God.* Instruction during this period followed the explicit and direct instruction teaching cycle, and the 60-minute class was organized as follows:

- 15 minute anticipatory set with a pre-writing exercise

- 30 minutes of group reading

- 15 minutes of direct vocabulary instruction

At the beginning of the fifth week, the researcher was the primary instructor in the classroom and introduced themes and concepts from the novel that was to be taught during the modified portion of the unit. During week six, the students were not in their typical classroom and no instruction occurred due to state standardized testing. Additionally, no instruction occurred during week seven due to spring break.

Psycho-educational Unit: Music and Language Arts

The psycho-educational unit was created by the researcher by incorporating state standards for reading, writing, and communicating with the theoretical underpinnings of psycho-dynamic, active, and passive music therapy to create a curriculum that enhances content to improve motivation, engagement, and decrease problematic behavior for EBD adolescents (appendix 1). The researcher and developer of the unit based the design on Content Enhance Routines (CERs) whose principles are to (a) instruct academically diverse groups in ways that meet individual as well as group needs, goals, and objectives; (b) provide instruction in an active format engaging the students through rapport, technology, and popular mediums; (c) utilize teacher expertise to mediate learning through carefully designed content, thematic, and comprehension enhancement that transforms and promotes learning; (d) adhere to standards, curriculum, and content to maintain and ensure the integrity of the unit (Burlgren, Deshler, & Lenz, 2007).

Data Collection

The behavioral rating system utilized for data collection in the current study was developed by the researcher to provide quantifiable and graphic representations of subjective and qualitative data gathering. The data collection system created aimed to measure motivation, engagement, and problematic behavior for adolescents with emotional and behavioral disorders in the language arts classroom at a residential and day treatment facility. Each of these measurement areas was defined by commonly accepted definitions existing in previous literature review and research studies. The researcher developed Likert scales for each of the behavioral subsets.

Motivation

For this research study, motivation was defined as academic motivation or an intrinsic desire to be successful. The researcher collected data using a Likert scale designed specifically for this study. This method of scoring qualitatively measured the subjects' perceived level of interest, approach, and persistence in the language arts classroom (Skinner, E. A., 1993). Following each period of instruction, the researcher compiled data and completed the following question for each student, assigning the following point value to each student's motivation for the class period.

1. Did the student display academic motivation as reflected in approach, persistence, and level of interest?

1) Never Motivated (displayed no persistence and appeared never interested)

2) Rarely Motivated (displayed low persistence and appeared rarely interested)

3) Occasionally Motivated (displayed average persistence and appeared somewhat interested)

4) Fairly Motivated (displayed strong persistence and appeared fairly interested)

5) Very Motivated (displayed extreme persistence and appeared very interested)

Engagement

For this research study, engagement was defined as academic engagement or self-directed participation in the activities of the language arts class. The researcher collected data using a Likert scale designed specifically for this study. This method of scoring qualitatively measured the subjects perceived academic engagement by assigning a numeric value to the amount of time a subject participated in class and displayed a sustained behavioral involvement with enthusiasm, curiosity, and interest (Skinner, E. A., 1993). Following each period of instruction, the researcher compiled data and completed the following question for each student, assigning the following point value to each student's engagement for the class period.

1. Did the student display academic engagement as reflected in participation and interest?

1) Never Engaged (appeared never interested and never participated in class)

2) Rarely Engaged (appeared rarely interested and rarely participated in class)

3) Occasionally Engaged (appeared occasionally interested and participated somewhat in class)

4) Fairly Engaged (appeared fairly interested and often participated in class)

5). Very Engaged (appeared very interested and very often participated in class)

Behavior

For this study, behavior was measured by the severity of inappropriate or disruptive behavior displayed by a subject in a typical language arts classroom. Inappropriate or disruptive behavior followed the expectations of the language arts classroom. Inappropriate or disruptive behaviors include verbal outburst, gossip, disrespectful behaviors, provoking, aggression,

swearing, not following limits, staff splitting, and opposing and defiant behaviors. The classroom rules for behaviors follow a redirect and three strike policy before in-school suspension (ISS), and reflective journaling is earned. Subjects receive up to three redirects for inappropriate or disruptive behaviors before they earn strikes, and upon receiving their third strike they earn up to two hours of ISS and reflective journaling. The researcher designed the Likert scale to measure behavior based on this school-wide protocol, behavior tracking, and PBS. Following each period of instruction, the researcher compiled data and completed the following question for each student, assigning the following point value to each student's behavior for the class period.

1. Did the student display appropriate behavior in the classroom?

1) Excellent Behavior (no redirects or behavioral prompting)

2) Very Good (few redirects and behavioral prompting)

3) Fair (several redirects and one strike)

4) Poor (several redirects and two strikes)

5) Inappropriate (several redirects, three strikes, ISSIS)

Results of the Study

This study aimed to improve motivation and engagement in the language arts classroom for EBD adolescents in a residential and day treatment facility. It was hypothesized that by incorporating aspects of active and passive psycho-dynamic music therapy into the language arts curriculum, disruptive and problematic classroom behaviors would decrease as motivation and engagement increased. The author of this study developed a three-week unit of study based on the theoretical framework of active and passive psycho-dynamic music therapy in collaboration with content enhancement routine lesson plans for Zora Neale Hurston's *Their Eyes Were Watching God*. The effects of this interdisciplinary psycho-educational unit on student

motivation, engagement, and behavior were gathered and analyzed by class groups, males, females, and residential and day treatment clients.

Table 1. Engagement, Motivation and Problematic Behavior Group 1

Group 1	Pre/Post Treatment Averages	Results
Motivation	Pre: 1.83 Post: 3.05	24% Increase
Engagement	Pre: 1.9 Post: 3.0	23% Increase
Problematic Behavior	Pre: 2.0 Post: 1.75	5% Decrease

Table 1: The first group demonstrated significant increases in motivation and engagement and a slight decrease in problematic behavior during the study.

Table 2. Engagement, Motivation and \Problematic Behavior Group 2

Group 2	Pre/Post Treatment Averages	Results
Motivation	Pre: 1.69 Post: 2.79	19% Increase
Engagement	Pre: 1.65 Post: 2.8	23% Increase
Problematic Behavior	Pre: 1.64 Post: 1.98	6% Increase

Table 2: Group two significantly increased motivation and engagement but problematic behavior increased moderately during the study.

Table 3. Engaghement, Motivation and Problematic Behavior Group 3

Group 3	Pre/Post Treatment Avg.	Results
Motivation	Pre: 1.71 Post: 2.03	6% Increase
Engagement	Pre: 1.86 Post: 2.52	13% Increase
Problematic Behavior	Pre: 1.16 Post: 1.06	2% Decrease

Table 3: The first group demonstrated significant increases in motivation and engagement and a slight decrease in problematic behavior during the study.

Table 4. Engagement, Motivation and Problematic Behaior All Students

All Students	Pre/Post Treatment Averages	Results
Motivation	Pre: 1.74 Post: 2.62	16% Increase
Engagement	Pre: 1.80 Post: 2.79	18% Increase
Problematic Behavior	Pre: 1.6 Post: 1.6	No Change

Table 4: When the data were combined the results were an improvement in motivation and engagement while there was no change in behavior.

Student Motivation Before and During Study

Tables 1-4: All groups demonstrated an improvement in motivation

Student Engagement Before and During Study

Tables 1-4: All groups demonstrated an increase in engagement.

Incidents of Negative Student Behavior Before and During Study

Tables 1-4: Negative behavior decreased overall in group 1 and 3, and increased in group 2. Overall there was no change in incidents of negative behavior.

Study Results for Males

Table 5. Engagement, Motivation and Problematic Behavior for Males

Males	Pre/Post Treatment Averages	Results
Motivation	Pre: 1.67 Post: 2.81	23% Increase
Engagement	Pre: 1.63 Post: 3.0	27% Increase
Problematic Behavior	Pre: 1.65 Post: 1.64	No Change

Males demonstrated a significant increase in motivation and engagement during the implementation of the interdisciplinary curriculum while behavioral incidents remained the same.

Study Results for Females

Table 6. Engagement, Motivation and Problematic Behavior Females

Females	Pre/Post Treatment Averages	Results
Motivation	Pre: 1.97 Post: 2.27	6% Increase
Engagement	Pre: 2.17 Post: 2.41	5% Increase
Problematic Behavior	Pre: 1.67 Post: 1.54	2% Decrease

During the study females demonstrated a moderate increase in motivation and engagement while their incidents of negative behavior slightly decreased during the implementation of the interdisciplinary curriculum.

Table7. Study Results for Day Treatment

Day Treatment	Pre/Post Treatment Averages	Results
Motivation	Pre: 1.59 Post: 2.07	9% Increase
Engagement	Pre: 1.64 Post: 2.32	13% Increase
Problematic Behavior	Pre: 1.69 Post: 1.57	2% Decrease

During the study students in the day treatment program demonstrated a 9% increase in motivation, a 13% increase in engagement and a 2% decrease in problematic behaviors.

Table 8. Study Results for Residential

Residential	Pre/Post Treatment Averages	Results
Motivation	Pre: 1.87 Post: 3.17	25% Increase
Engagement	Pre: 1.90 Post: 3.3	28% Increase

Problematic Behavior	Pre: 1.44 Post: 1.57	2% Increase

During the study students in the residential program demonstrated a 25% increase in motivation, a 28% increase in engagement and a 2% decrease in problematic behavior.

Analysis

The results of this study reported above depict the group averages of the scoring on the five-point Likert scale developed by the researcher. Overall, the students showed a 16% increase in motivation and an 18% increase in engagement. Problematic behavior remained unchanged. The youngest groups showed the largest changes in motivation and engagement. Motivation for group 1 increased by 24% while motivation for group 2 increased by 19%. Similarly, engagement for group 1 increased by 23% while engagement for group 2 increased by 23% during the implementation of the psycho-educational unit. Finally, Group 3 showed moderate improvements in motivation and engagement with a 6% increase and a 13% increase for the older subjects.

Results for behavior did not match the researcher's hypothesis, and potential causality will be discussed in the discussion and limitations sections of this research study. Problematic behavior, overall, did not change between pre- and post- treatment data collection. Group 1 displayed a 5% decrease and group 3 demonstrated a 2% decrease in problematic behaviors while problematic behavior for group 2 increased by 6%. Results for females, males, day treatment, and residential subjects did not vary from the previously mentioned behavioral results.

Males demonstrated the largest improvements in motivation and engagement during the implementation of the psycho-educational unit. Male motivation improved by 23% and engagement improved by 27% with no changes to behavioral results. Females, however,

demonstrated more modest improvements with a 6% increase in motivation and a 5% increase in engagement with negligible changes in behavior.

Mirroring the varying success of the unit on different populations are the results for the residential and day treatment subjects. Residential subjects, male and female, demonstrated a 25% increase in motivation, a 28% increase in engagement, and a small increase in problematic behavior. In contrast, day treatment subjects demonstrated a 9% improvement in motivation and a 13% improvement in engagement with a negligible decrease in problematic behaviors.

Discussion

The results of this study suggest that interdisciplinary collaboration between music therapy and language arts through the implementation of a psycho-educational unit of study increased student motivation and engagement for adolescents in a residential and day treatment facility. During the research study, students displayed an increase in academic motivation as reflected in approach, persistence, and level of interest when compared to baseline data collection. Also, throughout the treatment phase of this study, students displayed increased academic engagement as reflected in participation and interest. This study did not yield the hypothesized results that predicted a decrease in problematic behavior, and, in fact, behavior remained largely unchanged during the study.

The results of the present study for the effects of active and passive music therapy on motivation and engagement are consistent with Sausser and Waller (2006) and McFerran (2009) who found that music therapy can motivate and engage students with EBD and other learning disabilities. In addition, the present study suggests that interdisciplinary collaboration between language arts and music therapy can increase motivation and engagement for struggling adolescent readers affected by EBD, which could potentially facilitate other more focused

reading remediation. The findings of this study are consistent with the findings of Bulgren, Deshler, and Lenz (2010), Edmonds, et al., (2009), Hallahan, et al., (2009), and McTigue and Liew (2011) that suggest student motivation and engagement will increase by developing units that build on student interests and safe mediums such as music and other pathways that foster motivation and engagement.

The results of this study do not reflect the behavioral results that were reported by Chong and Kim (2010) that suggested that psycho-educational instruction in an after-school program would decrease problematic externalizing behaviors. During the current study, behavior remained unchanged, and these results do not match Rickson and McFerran (2007) who stated that interdisciplinary collaboration between music therapy and special education would decrease problematic externalized behaviors. There are several possibilities for these findings that will be discussed in more detail in the limitations section of the current report.

Even though the current study did not support the findings that reported that music therapy decreases problematic behaviors, the study succeeded in demonstrating that interdisciplinary collaboration between active and passive psycho-dynamic music therapy and language arts curricular instruction resulted in increasing student motivation and engagement in a psycho-educational unit of study for struggling adolescent readers in a residential and day treatment facility. Engagement and motivation are cited as critical components of reading remediation by Bulgren, Deshler, and Lenz (2010), Edmonds et al., (2009), Hallahan, et al., (2009), and McTigue and Liew (2011) who added that both are integral in facilitating the acquisition of literacy skills for adolescents at risk of widening achievement gaps and academic failure.

The most promising results of this study showed that male, residential, and the younger subjects in groups 1 and 2 showed the largest gains in motivation and engagement. This is important because males typically outnumber females in diagnosis of EBD. Also, the results for residential treatment subjects is promising because clients treated in a residential setting usually display more severe internalizing and externalizing behaviors. The severity of those behaviors is reflected in the intensive treatment models provided for residential clients in treatment facilities. Finally, increased motivation and engagement for younger subjects is promising because literacy interventions and reading remediation yield more positive academic outcomes the earlier they are employed (Torgenson, et al., 2007).

Finally, the psycho-educational unit developed by the researcher provided a non-threatening medium for struggling adolescent readers to access the language arts curriculum and express themselves through the incorporation of active and passive psycho-dynamic music therapy techniques. The researcher observed students who had never participated become engaged and enthusiastic about the project and sharing feelings, emotions, and thoughts about their lives, the novel, and music. Also, the researcher believes that comprehension increased due to the benefits of music because of the complex thematic aspects of the novel, the subject's lives, and the music used created avenues for rapport, motivation, and engagement not typically present in language arts curricula. During the unit, numerous students chose difficult thematic concepts from the novel and tied them to their lives such as abandonment, persecution, gossip, abuse, domestic violence, and self-esteem. It is the opinion of this researcher that music facilitated the contextualization of these conceptual aspects of the novel and provided a safe place for students to relate the emotions experienced by the characters in the novel to their lives and, thus, increased comprehension of the novel. The psycho-educational unit was a success in

this researcher's opinion, not only in a quantitative analysis of increased motivation and engagement, but also in a qualitative analysis of comprehension, self-esteem, and the possible incorporation of therapeutic correlation between the novel, characters, and themes and subjects' emotional, behavioral, and treatment goals.

Limitations

The current study had several limitations that could have affected the fidelity, validity, and reliability of the result. First, the current study was developed with limited assistance from a trained music therapist. During the planning stages of the study, a certified music therapist was consulted briefly, but during collection of baseline data the music therapist resigned from his position at the treatment facility, and no replacement was found during the study. Second, the current study and curriculum were developed and implemented by a graduate student with limited teaching and research experience. In addition to this, there was no inter-rater agreement for baseline and treatment data collection.

Another limitation of the current study is that there were two different teachers and teaching styles being used during baseline data collection and treatment data collection. Different teachers and different teaching styles could account for changes in motivation, engagement, and behavior that were not a result of the psycho-educational unit analyzed here. Also, the scheduling at the treatment facility created gaps in instruction that could have compromised the results of this study. There was a break between baseline data collection for statewide standardized testing, spring break, and smaller interruptions for field trips. These gaps in instruction may have compromised the validity of this study.   Finally, during the study, student groups were restructured due to academic progress, behavior, and client discharge from services. These regroupings could have compromised the behavioral goals of the study. In addition, during

treatment data collection all the students were more engaged and present in class creating the opportunity for more behavioral disruptions.

Implications

The current study highlighted the need for more extensive research and analysis of the positive effects of music therapy on motivation, engagement, and behavior when applied in an interdisciplinary psycho-educational unit with language arts. Because motivation and engagement are intrinsic traits, it is difficult to gauge from an external perspective. Future studies should utilize interviews and subject self-assessment for pre- and post-treatment effects on motivation and engagement. Future studies should be more structured and obtain inter-rater agreement and more consistent baseline and treatment data collection instruction. Future studies should also analyze other variables such as on-task behavior, mood, self-perception, positive relationships, anxiety, and academic progress. The current study points to the efficacy of music and the success of interdisciplinary collaboration between music therapy and language arts when attempting to increase motivation and engagement for struggling adolescent readers, and any future studies should attempt to achieve higher levels of fidelity, reliability, and validity to highlight the benefits of music as a therapeutic and academic medium in a psycho-educational unit of study.

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Appendix 1.

Content Enhancement Routines Lesson Plan 1:

Historical Perspective: Internalized Racism in the Context of
Zora Neale Hurston's, *Their Eyes Were Watching God*

State: Colorado
Content Area: Reading, Writing, and Communicating
Grade Level Expectations: 9th, 10th, 11th, & 12th
Standard: 1. Oral Expression and Listening
Concept: Content that is gathered carefully and organized well successfully influences an audience
Standard: 2. Reading for All Purposes
Concept: Literary and historical influences determine the meaning of traditional and contemporary literary texts
Standard: 3. Writing and Composition
Concept: Style, detail, expressive language, and genre create a well-crafted statement directed at an intended audience and purpose

Advance Organizer: The instructor will play videos on the topic of internalized racism; http://www.youtube.com/watch?v=ybDa0gSuAcg and http://www.youtube.com/watch?v=JcAuO0PNnrs&feature=related

Once the videos have been played, the teacher will prompt discussion by asking:

1. What is racism?
2. What is internalized racism?

Objectives:

Students will be able to complete a short writing about racism and internalized racism. Students will be able to discuss internalized racism in the context of the novel and in their personal lives.

1. Students will be able to individually journal about internalized racism or racism and how they have been affected by prejudice, racism, or internalized racism.
2. In a large group the students will be able to discuss prejudice, internalized racism, and racism.
3. Students will be able to discuss internalized racism in the context of the novel and in relation to the characters Janie Starks, Mrs. Turner, and Tea Cake.

Introduction:

The use of setting, historical influences, social, and racial themes determine the meaning of traditional and contemporary literary texts. Racism in America exists in a continuum and within the context of *Their Eyes Were Watching God,* as well as the social experiments carried out by Kenneth and Mamie Clark in 1939, repeated by Kiri Davis in 2005, and again in 2009 on "Good Morning America." The character, Mrs. Turner, personifies the sentiments, characteristics, and attitudes of internalized racism in the novel *Their Eyes Were Watching God* and during the historical context in which the novel is placed.

Outline of Materials:

1) Oral Questioning: Engage the students and increase interest by asking the following questions and having them justify their oral responses.

Have any of you been affected by racism or prejudice?

After watching the video, how do you feel about racism in America over the last 100 years? Has it gotten better or worse?

What is internalized Racism?

Does racism, prejudice, or internalized racism exist in the novel?

What does racism look like in 1920, 1950, 2000, and 2012? Are there any differences? Is there more or less racism in America now? What does racism look like now?

2)   Play   clips   from   the   videos   http://www.youtube.com/watch?v=ybDa0gSuAcg   and http://www.youtube.com/watch?v=JcAuO0PNnrs&feature=related

3) In a large group read chapters 16 & 17. Highlight the passage:

"Mrs. Turner, like all other believers had built an altar to the unattainable – Caucasian characteristics for all. Her god would smite her, would hurl her from pinnacles and lose her in deserts, but she would not forsake his altars. Behind her crude words was a belief that somehow, she and others through worship could attain her paradise – a heaven of straight haired, thin-lipped, high-nose boned white seraphs." p. 145

4) Building on the discussion from the videos, guide a discussion to address internalized racism in the novel in the context and relating to the characters Mrs. Turner, Janie, and Tea Cake.

Content Enhancement Routines Lesson Plan 2:

Setting, Geography, and Historical Relevance:
The 1928 Hurricane and *Their Eyes Were Watching God*

State: Colorado
Content Area: Reading, Writing, and Communicating
Grade Level Expectations: 9th, 10th, 11th, & 12th
Standard: 1. Oral Expression and Listening
Concept: Content that is gathered carefully and organized well successfully influences an audience
Standard: 2. Reading for All Purposes
Concept: Literary and historical influences determine the meaning of traditional and contemporary literary texts
Standard: 3. Writing and Composition
Concept: Style, detail, expressive language, and genre create a well-crafted statement directed at an intended audience and purpose

Advance Organizer:

The instructor will play videos from Hurricane Katrina and ask the students what they remember about the storm. Play a video for the song, *Tie My Hands*, by Lil Wayne and play a video from "Good Morning America" with storm footage.

http://www.youtube.com/watch?v=OXYQzej7aUw

http://www.youtube.com/watch?v=s76Qn7bpCsQ

Once the videos have been played, the teacher will prompt discussion by asking:

1. What do you remember about Hurricane Katrina?
2. Do you know what dikes or levees are?

   Draw a picture of a dike or a levy and demonstrate what happens to people who live below levees when they break, like the people of New Orleans and the characters in the novel who live below the dikes of Lake Okeechobee. Show pictures from:

   http://www.srh.noaa.gov/mfl/?n=okeechobee

   http://www.orlandohurricane.net/History/1928.html

Objectives:

The use of setting, historical influences, and historical events determine and add to the meaning of traditional and contemporary literary texts. Students will be presented with the concept that written narratives of real or imagined events utilize details, dramatic events, and well-structured sequences to further character development and plot. Students will be presented with the story arc, rise of conflict, climax, and will be able to predict resolution.

1. Students will be able to discuss Hurricane Katrina and utilize technology to view video clips about the destructive power of large hurricanes.
2. Students will be able to complete a creative writing exercise stating why they decided to wait out a hurricane like Janie and Tea Cake.
3. After they have read the chapter, students will be able to discuss their predictions about why Janie must kill Tea Cake.

Introduction:

Students will be presented with the concept that written narratives of real or imagined events utilize details, dramatic events, and well-structured sequences to further character development and plot. Students will be presented with the story arc, rise of conflict, climax, and will be able to predict resolution.

Outline of Materials:

1) In a large group read chapter 18.

Following the reading guide, students will be asked the following:

"Why did you think Janie was going to kill Tea Cake before we read chapter 18?"

"Why do you think Janie will kill Tea Cake after reading chapter 18?"

2) Oral Questioning: Engage the students and increase interest by asking the following questions and have them justify their oral responses. Make a list of answers on the board.

Why might people stay behind in the face of a brutal storm like Hurricane Katrina?

2) Show pictures of what Palm Beach, Lake Okeechobee, and other scenes from the novel looked like after the 1928 Hurricane destroyed parts of Florida, and emphasize the magnitude of that Hurricane vs. Katrina.

http://www.orlandohurricane.net/History/1928.html

http://www.srh.noaa.gov/mfl/?n=okeechobee

4) Building on the discussion from the pictures and videos, guide a discussion to address setting, story arc, rise of action, climax, and resolution.

5) Prompt the writing exercise by asking the students to write a letter to a loved one that communicates and defends the decision to stay behind in the face of a dangerous hurricane. The instructions are as follows:

Write a letter of 5–7 sentences in length telling a loved one why you decided to stay and not abandon your home as a dangerous storm approached. Give your reasons for staying behind.

Following the reading, guide a discussion that asks:

"Why do you think Janie was going to kill Tea Cake before we read chapter 18?"

"Why do you think Janie will kill Tea Cake after reading chapter 18?"

Content Enhancement Routines Lesson Plan 3:

Fate vs. Free Will: The Author and the Characters, Zora & Janie

State: Colorado
Content Area: Reading, Writing, and Communicating
Grade Level Expectations: 9th, 10th, 11th, & 12th
Standard: 1. Oral Expression and Listening
Concept: Content that is gathered carefully and organized well successfully influences an audience
Standard: 2. Reading for All Purposes
Concept: Literary and historical influences determine the meaning of traditional and contemporary literary texts
Standard: 3. Writing and Composition
Concept: Style, detail, expressive language, and genre create a well-crafted statement directed at an intended audience and purpose

Advance Organizer:

Play the song, *Freewill,* by Rush to prompt a discussion about free will and determinism. Lead a guided discussion on the concepts of free will and fate/determinism in relation to the students' lives. Provide examples of each for the students.

http://www.youtube.com/watch?v=OnxkfLe4G74

Once the video has been played, the teacher will prompt discussion by asking:

1. What is free will?
2. What is fate/determinism?

Objectives:

Students will be presented with the philosophical concepts of free will and fate/determinism in the context of the novel, *Their Eyes Were Watching God.*

1. Students will be able to discuss the theme of self-discovery

2. Students will be able to discuss determinism vs. free will in the context of the novel.

3. Students will be able to complete a free write defending their personal feelings regarding fate and free will.

Introduction:

The use of setting, historical influences, and philosophical perspectives determine the meaning of traditional and contemporary literary texts. An author's cultural, philosophical, and social views and influences contribute to the historical legacy of the work that students read. Through an analysis of free will, fate/determinism, the students'

personal experiences as adolescents, and the character Janie Crawford, students will be able to generalize and develop a personal perspective about the theme of self-discovery, fate/determinism, and free will. This analysis will transcend the text and provide the students with a philosophical and historical perspective about an author's cultural, philosophical, and personal beliefs and the influence on the fiction that he or she creates.

Outline of Materials:

1. Oral Questioning: Following the anticipatory set, create another comparison chart and have the students list aspects of the novel that were fate and aspects of the novel that were free will. Engage the students and increase interest by asking the following questions and having them justify their oral responses. Compare this list to the initial list the class created.

>   Show videos about fate and free will:

http://www.youtube.com/watch?v=hxCusNtD0PI

http://www.youtube.com/watch?v=V8EI4obG5zM&feature=related

Following the videos, pass out the books and have the students read chapter 20. Highlight the following passage:

> "Two things everybody's got tuh do fuh theyselves. They got tuh go tuh God, and they got tuh find out about livin' for theyselves." p. 192

Summarize by saying that there is no clear answer to this debate and that Janie finds herself somewhere in the middle, but that she has made the decision to pursue love and self-discovery which was her free will.

Next, put all the Skittles in a cup and have the students pick a Skittle. Make a chart with fate on one side and free will on the other on the white board. After the students, have picked their Skittle, tell them not to eat it and to say if they picked it randomly or by choice and to write their name in the appropriate column on the board, i.e. Random = Fate/Choice = Free Will.

Have the students complete an independent writing that justifies and defends whether they believe that fate is in control or that they exercise free will. Ask them to provide examples and defend their beliefs.

Content Enhancement Routines Lesson Plan 4:

Gender and Rebels: Zora Neale Hurston, the Flappers, and Women in the 1920**'s**

State: Colorado
Content Area: Reading, Writing, and Communicating
Grade Level Expectations: 9th, 10th, 11th, & 12th
Standard: 1. Oral Expression and Listening
Concept: Content that is gathered carefully and organized well successfully influences an audience
Standard: 2. Reading for All Purposes
Concept: Literary and historical influences determine the meaning of traditional and contemporary literary texts
Standard: 3. Writing and Composition
Concept: Style, detail, expressive language, and genre create a well-crafted statement directed at an intended audience and purpose

Advance Organizer:

 Play the song, *Hip Hop*, by Dead Prez and prompt a discussion about rebels. Lead a guided discussion on the

concept of what it means to be a rebel and to rebel compared to defiance and opposition in relation to the students' lives. Provide examples of each for the students.

http://www.youtube.com/watch?v=1U3q9zgYaUA

Once the video has been played, the teacher will prompt discussion by asking:

What does it mean to be a rebel?
Was Martin Luther King a rebel?
Was Janie a rebel?

The instructor should make a list of what it means to be a rebel, find a suitable definition, and make sure to delineate between rebels and people who are unjustifiably defiant or oppositional.

Objectives:

Students will be presented with the concept of rebels in the context of sexism in America, their personal lives, Zora Neale Hurston, and the novel, *Their Eyes Were Watching God.*

Students will be able to discuss rebellion and the concept of being a rebel in a positive way.
Students will be able to complete a short writing defending a position on Zora Neale Hurston and Janie Crawford as rebels.

Introduction:

The use of setting, historical influences, and philosophical perspectives determine the meaning of traditional and contemporary literary texts. An author's cultural, philosophical, and social views and influences contribute to the historical legacy or the work students read. Through an analysis of rebellion, the students' personal experiences as adolescents, the author, and the character Janie Crawford, students will be able to generalize and develop a personal perspective about the theme of rebellion and what it means to be a rebel. This analysis will transcend the text and provide the students with a philosophical and historical perspective about an author's cultural, philosophical, and personal beliefs and the influence on the fiction that he or she creates.

Outline of Materials:

Students will watch a video about Flappers

http://www.youtube.com/watch?v=VPCh1x9mLd4&feature=fvwrel

Students will discuss the theme of sexism and gender inequality in the novel and watch the following video.

http://www.youtube.com/watch?v=1lHd49EbLN8&feature=related

Students will view a video about the author, Zora Neale Hurston.

http://www.youtube.com/watch?v=PANwrq_OuPM

Students will complete a free write and defend a position about whether Zora Neale Hurston and Janie Crawford were "rebels"

Content Enhancement Routines Lesson Plan: 5

Homage: Style, Themes, Genre, & Expressive Language in
Poetry, Music, Song, & Ballad

State: Colorado
Content Area: Reading, Writing, and Communicating
Grade Level Expectations: 9th, 10th, 11th, & 12th

Standard: 1. Oral Expression and Listening
Concept: Content that is gathered carefully and organized well successfully influences an audience
Standard: 2. Reading for All Purposes
Concept: Literary and historical influences determine the meaning of traditional and contemporary literary texts
Standard: 3. Writing and Composition
Concept: Style, detail, expressive language, and genre create a well-crafted statement directed at an intended audience and purpose

Advance Organizer:

The teacher will play *Homecoming* by Kayne West http://www.youtube.com/watch?v=LQ488QrqGE4 and *My Proud Mountains* by Townes Van Zandt http://www.youtube.com/watch?v=C3C8Nm9aYq4 to begin a discussion on style, detail, expressive language, genre, and a statement in poetry, song, and music.

Once the songs have been played, the teacher will prompt discussion by asking:

What are some examples of expressive language that each artist used in the lyrics to his song?
What were some details that added to the sentiment of each song?
What were the genres and how did they add to or take away from the sentiments in the song?
Who were the intended audiences, and did the songs address their audience?

Objectives:

Students will study regional homage in music and poetry by analyzing the use of style, detail, expressive language, and intended audiences in Kayne West's *Homecoming,* Townes Van Zandt's *My Proud Mountains,* Zora Neale Hurston's, *Their Eyes Were Watching God.*
http://www.youtube.com/watch?v=C3C8Nm9aYq4
In small groups, students will create a graphic organizer comparing one of the songs with one of the poems and will be able to analyze themes, style, detail, expressive language, genre and audience.
Individually, students pick a city or place and they will be able to create a graphic organizer or an outline organizing themes, style, detail, expressive language, and the genre they will use to create a personal homage to a region or place.
Students will be able to compose a poem, song, narrative, or short essay about a region or area that is important to them in an homage demonstrating theme, style, detail, and expressive language in a genre of their choosing.

Introduction:

The use of style, detail, expressive language, genre, and a statement by authors in song lyrics, rap lyrics and poetry will be examined to encourage the students to look at the various aspects of homage and the stylistic components that comprise artistic tributes to places or regions. The lesson will begin with an advance organizer that engages and encourages students to think about literary homage, writing style, and intended audience in a fun and exciting way.

Outline of Materials:

1) Oral Questioning: Engage the students and increase interest by asking the following questions and having them justify their oral responses:

Do you feel a sense of connection to a city or place? Why or why not?

What makes someone feel as though he or she is a part of a community?

Do you think the fact that Zora Neale Hurston is from Eatonville, Florida contributed to the novel's setting?

Is it important to you to feel a connection to where you are from or some place you have visited? Why or why not?

What aspects of writing or literature reach you as an audience, i. e. style, attention to detail, tone, expressive language, or theme?

Why do artists, writers, and musicians seem to have such an intense sense of regionalism or why do artists, writers, and musicians pay tribute to cities through their art?

2) Listen to the following songs: http://www.youtube.com/watch?v=LQ488QrqGE4 http://www.youtube.com/watch?v=C3C8Nm9aYq4 and read a description of Eatonville from the novel.

3) In small groups, complete graphic organizers that compare one song with Zora Neale Huston's description of Eatonville.

4) Building on the discussion from small group work, outline and prepare a personal piece of writing that pays tribute to a place or region that has a personal connection with the author. Use theme, style, tone, genre, expressive language, and detail to create an homage that expresses a sentiment about a place or region.

5) Write a homage to a place or region conveying a sentiment to the audience using theme, tone, style, detail, and expressive language in a specific genre such as a poem, short essay, narrative, or song.

Content Enhancement Routines Lesson Plan 6:

Music Project Introduction

State: Colorado
Content Area: Reading, Writing, and Communicating
Grade Level Expectations: 9th, 10th, 11th, & 12th
Standard: 1. Oral Expression and Listening
Concept: Content that is gathered carefully and organized well successfully influences an audience
Standard: 2. Reading for All Purposes
Concept: Literary and historical influences determine the meaning of traditional and contemporary literary texts
Standard: 3. Writing and Composition
Concept: Style, detail, expressive language, and genre create a well-crafted statement directed at an intended audience and purpose
Standard: 4. Research and Reasoning
Concept: Collect, analyze, and evaluate information obtained from multiple sources to answer a question, propose solutions, or share findings and conclusions.

Advance Organizer:

The instructor will play some instrumental music samples for the class. The instructor will play http://www.dailymotion.com/video/x5xvz8_outkast-idlewild-blue-don-t-chu-wor_music by Outkast to begin a discussion and explanation about the final project.

Once the video has been played, the teacher will prompt discussion by asking:

What do music and literature have in common?
How did that song relate to the novel?

Objectives:

Students will be able to identify a song topic and an instrumental for their final project. Students will submit partner proposals for instructor review.

Individually, students will be able to create a graphic organizer that demonstrates an understanding of plot, character, and themes from the novel.

Students will be able to complete a free write brainstorming aspects of the novel that they identified with or found important.

Introduction:

The use of setting, historical influences, social, and racial themes determine the meaning of traditional and contemporary literary texts. Additionally, the use of literary devices such as genre, character, plot, climax, setting, tone, figurative language, intended audience, dialogue, and themes determine the meaning of traditional and contemporary texts. Music and literature have many things in common and utilize similar techniques to influence meaning such as tone, style, genre, plot, climax, setting, and themes. This is the introduction to the final music project for the unit on *Their Eyes Were Watching God.*

Outline of Materials:

1) Oral Questioning: Engage the students and increase interest by asking the following questions and having them justify their oral responses. Create a comparison chart on the white board providing a list of the aspects and components of music and literature.

In what ways are music and literature similar? When you get to the concept of characters, replay the video and talk about how the video and the character, Tea Cake, are similar.

2) Play the video; http://www.dailymotion.com/video/x5xvz8_outkast-idlewild-blue-don-t-chu-wor_music

3) Engage the students and increase interest by asking the following question and have them justify their oral response.

What were the similarities between the song and the novel?

4) Building on the discussion from the videos, guide a discussion to introduce the final project. Present the final project.

5) Have the students work individually or in groups to complete a graphic organizer and brainstorm for their final project.

Content Enhancement Routines Lesson Plan 7:

Figurative Language and Tone

State: Colorado
Content Area: Reading, Writing, and Communicating
Grade Level Expectations: 9th, 10th, 11th, & 12th
Standard: 1. Oral Expression and Listening
Concept: Content that is gathered carefully and organized well successfully influences an audience
Standard: 2. Reading for All Purposes
Concept: Literary and historical influences determine the meaning of traditional and contemporary literary texts
Standard: 3. Writing and Composition
Concept: Style, detail, expressive language, and genre create a well-crafted statement directed at an intended audience and purpose
Standard: 4. Research and Reasoning
Concept: Collect, analyze, and evaluate information obtained from multiple sources to answer a question, propose solutions, or share findings and conclusions

Advance Organizer: The instructor will play

http://www.educationalrap.com/song/figurative-language.html

and prompt a discussion about figurative language.

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Once the song has been played, the teacher will prompt discussion by asking:

What are some of the examples of figurative language?
Why do authors and musicians use figurative language in music and fiction?

Objectives:

Students will be able to provide examples of figurative language for the categories of simile, analogy, metaphor, hyperbole, alliteration, assonance, and idiom from music videos and the novel.

Individually, students will be able provide examples of each category of figurative language.
Individually, students will provide examples of figurative language from the song played
In small groups, students will be able to identify figurative language from the novel.

Introduction:
The use of poetic techniques such as alliteration, onomatopoeia, figurative language, simile, metaphor, personification, and hyperbole add to the author's meaning and affect the audience's interpretation of literature and music.

Outline of Materials:

1) Oral Questioning: Engage the students and increase interest by asking the following questions and having them justify their oral responses.

What is figurative language?
Why do authors and music artists use figurative language?

2) Play clips from the songs and videos:

http://www.youtube.com/watch?v=U3sMjm9Eloo

http://www.metacafe.com/watch/sy-18086078/outkast_atliens_official_music_video/

3) Engage the students and increase interest by asking the following question and having them justify their oral response.

What were examples of figurative language in the novel?

4) Building on the discussion from the videos, guide a discussion to introduce the graphic organizer activity.

5) Have the students work both in groups and independently to create the graphic organizers and identify figurative language from the song and the novel.

Content Enhancement Routines Lesson Plan 8:
Relating Music to Language Arts

State: Colorado
Content Area: Reading, Writing, and Communicating
Grade Level Expectations: 9th, 10th, 11th, & 12th
Standard: 1. Oral Expression and Listening
Concept: Content that is gathered carefully and organized well successfully influences an audience
Standard: 2. Reading for All Purposes
Concept: Literary and historical influences determine the meaning of traditional and contemporary literary texts
Standard: 3. Writing and Composition

Concept: Style, detail, expressive language, and genre create a well-crafted statement directed at an intended audience and purpose
Standard: 4. Research and Reasoning
Concept: Collect, analyze, and evaluate information obtained from multiple sources to answer a question, propose solutions, or share findings and conclusions

Advance Organizer:

The instructor will highlight one scene and one passage from the novel and play the song that relates to the passage. Read chapter 18 and then play the video:

http://www.youtube.com/watch?v=IuAFZ_8lY-w&feature=related

Once the video has been played, the teacher will prompt discussion by asking:

What did the passage make you think?
What did the song make you think?

Objectives:

Students will be able to list and identify emotions that are the result of interacting with literature and music.

Individually, students will identify the emotions that are a result of interacting with a passage from the novel.
Individually, students will be able to identify the emotions that are a result of interacting with music.
Students will be able to complete a short writing assessing why music and literature can convey powerful emotions and what causes them to relate to a song or a book.

Introduction:

The use of setting, historical influences, social and racial themes determine the meaning of traditional and contemporary literary texts. Additionally, the use of literary devices such as genre, character, plot, climax, setting, tone, figurative language, intended audience, dialogue, and themes determine the meaning of traditional and contemporary texts. Music and literature have many things in common and utilize similar techniques to influence meaning such as tone, style, genre, plot, climax, setting, and themes.

Outline of Materials:

1) Oral Questioning: Engage the students and increase interest by asking the following questions and having them justify their oral responses. Also, have them write down their responses prior to engaging in the discussion.

What emotions did the passage make you feel?

What emotions did the song make you feel?

2) Play clips from the video from:

http://www.youtube.com/watch?v=IuAFZ_8lY-w&feature=related

3) Engage the students and increase interest by asking the following question and having them justify their oral responses:

What causes you to relate to a work of fiction and a piece of music?

What is more powerful, literature or music? Why?

4) Building on the discussion from the passages and the videos, guide a discussion to introduce the writing activity.

5) Have the students work independently to complete the writing exercise.

6) Following the writing exercise, tell the students that their homework is to pick a song and a scene, character, passage, or theme from the novel to share with the class the following day.

Content Enhancement Routines Lesson Plan 9:

Passive Music and Literature

State: Colorado
Content Area: Reading, Writing, and Communicating
Grade Level Expectations: 9th, 10th, 11th, & 12th
Standard: 1. Oral Expression and Listening
Concept: Content that is gathered carefully and organized well successfully influences an audience
Standard: 2. Reading for All Purposes
Concept: Literary and historical influences determine the meaning of traditional and contemporary literary texts
Standard: 3. Writing and Composition
Concept: Style, detail, expressive language, and genre create a well-crafted statement directed at an intended audience and purpose
Standard: 4. Research and Reasoning
Concept: Collect, analyze, and evaluate information obtained from multiple sources to answer a question, propose solutions, or share findings and conclusions

Advance Organizer:

The instructor will guide a passive music therapy session using the songs that the students choose.

Prior to the session, the instructor will provide the rules for the session:

Appropriate songs only.
Be respectful.
Quiet while songs are being played.
Take notes of how the song might relate to the novel.
Students who choose their song will present their justification for the song and the aspect of the novel they choose.

Objectives:

Students will be able to verbally justify the relationship between a song and an aspect of the novel.

Individually, students will be able to present a rationale for choosing a song that relates to the novel and identify tone, intended audience, genre, and figurative language.
In a large group, students will be able to discuss aspects of music that relate to the novel and identify tone, intended audience, genre, and figurative language.

Introduction:

Students can engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on high school level topics, texts, and issues, building on others' ideas and expressing their own clearly. Also, students come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. (CCSS: SL.8.1) (CCSS: SL.8.1a)

Outline of Materials:

1) Oral Questioning: Engage the students and increase interest by asking the following questions and have them justify their oral responses. WHAT QUESTIONS? Have the presenter identify tone, intended audience, figurative

language, and themes from the song and passage they selected. Following their justification, engage the group in a discussion and have them identify emotions and literary devices they noticed in the songs and passages. Also, ask:

What emotions did the song make you feel?

2) Continue in this format until everyone has had a chance to present their song and the component of the novel they relate to the music.

Content Enhancement Routines Lesson Plan 10-15:

Active Music and Literature

State: Colorado
Content Area: Reading, Writing, and Communicating
Grade Level Expectations: 9th, 10th, 11th, & 12th
Standard: 1. Oral Expression and Listening
Concept: Content that is gathered carefully and organized well successfully influences an audience
Standard: 2. Reading for All Purposes
Concept: Literary and historical influences determine the meaning of traditional and contemporary literary texts
Standard: 3. Writing and Composition
Concept: Style, detail, expressive language, and genre create a well-crafted statement directed at an intended audience and purpose
Standard: 4. Research and Reasoning
Concept: Collect, analyze, and evaluate information obtained from multiple sources to answer a question, propose solutions, or share findings and conclusions

Advance Organizer:

The instructor will guide an active music therapy session and aid, feedback, and support for students as they begin to write their songs for the final project.

Play the videos;

http://www.youtube.com/watch?v=Dczr8vmAHBs

http://www.youtube.com/watch?v=GYSNW2r_s9E&feature=related

Objectives:

Students will be able to create a song that summarizes and addresses major concepts and themes for a final project.

Individually, students can will pick music and a topic for their music project and justify it orally.
Individually, or in pairs, students will be able to compose and perform a song that summarizes the novel or that relates a major theme to their personal life and experiences.

Introduction:

The use of setting, historical influences, and social and racial themes determine the meaning of traditional and contemporary literary texts. Additionally, the use of literary devices such as genre, character, plot, climax, setting, tone, figurative language, intended audience, dialogue, and themes determine the meaning of traditional and contemporary texts. Music and literature have many things in common and utilize similar techniques such as tone, style, genre, plot, climax, setting, and themes to influence meaning. Students can effectively use literary techniques to compose and create an original piece of writing that summarizes or addresses major themes from the novel.

Outline of Materials:

1) Begin by playing the videos and ask:

What emotions did the song make you feel?

How did the students in the video do summarizing the novel?

2) Walk the students through the process the instructor used to write a song and perform the song that the instructor has written for the students.

3) Have the students work individually or in pairs with teacher support as well as music therapist support to compose and develop lyrics for a song that will accompany the instrumental the students choose. Spend three days in class assisting the students with their projects and the final two days performing them.