Aesthetic Responses to Literature and Their Effects on Student Engagement

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May we all remember that our task is to irrigate deserts, not cut down jungles (C.S. Lewis).

Dedication

For my Dad
Who Taught Me How to Learn

For My Mom
Who Taught Me How to Love

For My Savior
Who Taught Me How to Live

Abstract

The purpose of this mixed methods study is two-fold. First, I investigated the effects of poetic or music texts on student responses. I focused on the different types of responses the students had, how their responses changed, and the teacher's role. Second, I investigated how aesthetic responses influenced student motivation; I examined the impact this type of read aloud has on student motivation, particularly relating to engagement. My study draws from the frameworks of reading response theory, aesthetics, and reading motivation. Data sources included surveys, observation checklists, video and audio recordings, photographs, student artifacts, student and teacher interviews, and field notes. Data were collected in a multi-age first, second, and third grade elementary school classroom. Findings indicate that the use of musical texts in read alouds support students as they responded aesthetically to texts. Findings also indicate that incorporating music and video that relates to the musical texts being read aloud enhances the aesthetic responses of students. Teacher questions, reactions, modeling, and scaffolding provide students with different ways in which to engage with the text.

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Chapter 1: Blurring the Lines

"The task is to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience."

~John Dewey

This quote represents the continued need to blur the lines that exist between the arts and other areas of education by bringing aesthetic thinking and ways of knowing into the elementary education classroom. Often the arts are put in distinct boxes and seen as something that only the art or music teacher are responsible for teaching. Other subject areas are to be taught by the students' classroom teacher and unless students are completing a project, there is no inclusion of the arts in these classrooms. In my teaching experiences and also training, I found that there was little time given to aesthetic thinking in elementary education classrooms. I learned how to incorporate the arts into my classroom to support different ways for students to engage with learning. I did not learn how to address the type of thinking and conversations that encourage students to speak about their aesthetic experiences in the classroom and incorporate the type of thinking they do in music and art classrooms into reading time. This disconnect is distinctly different from the rest of the way humans experience the world. The aesthetic is not typically separated from the experience. For example, when a person walks outside he or she does not only think in scientific terms. Instead, people incorporate their knowledge of the outdoors while also appreciating aesthetic inputs. Dewey called for the distinction between the arts and more academic subjects such as reading, math, and science to no

longer be made in education classrooms, but for the lines to be blurred so that experiences in the classroom mirror experiences in the world. My research seeks to provide one source of research to bridge this gap by documenting young children's aesthetic responses to literature in order to support their engagement in reading.

Reading and Music: Bridging the Gap

This dissertation is grounded within several different areas of my professional career. While the story of this dissertation officially starts with a course and a book, its roots come from a deeper place. My study originates in my interests in education and music that both started at a young age. These interests grew throughout my education and came to a place of harmony in my undergraduate experience when I was able to immerse myself in both music performance and elementary education throughout four intense years of study. After graduation, the harmony seemed to disappear; the two fields were no longer playing the same song in the same key. They became two separate pieces in two separate areas of my life. Teaching and engaging my students in curriculum, and supporting them in ways that best support their unique interests and individual educational needs took precedence over music. Without actually bringing my music into the classroom, I found joy in the music that my students created as they learned. My personal music endeavors were something on the side, something that added to the balance of my life as I played in small orchestras and bands one or two times a month just for enjoyment.

There were times when my bassoon became a wonderful piece of music in my classroom—especially during the sound and light unit taught in my fifth grade classes—

or when musicians visited my kindergarten classrooms—or when we acted out Peter and the Wolf and I was able to introduce stories as told by music. I went to graduate school studying reading and I didn't think I would bring music into my interests in reading, however, I was wrong. I discovered that music and reading do relate (beyond my knowledge of rhythm influencing language learning)—that story and music can be researched together. My investigations brought back memories of teaching and moments of aesthetic responses my own students had demonstrated while listening to books.

Bringing Music and Literacy Into Harmony

The first thought of my study came while discussing Rosenblatt's transactional theory in a class, and I began connecting the aesthetic experiences I have when I read to the responses and feelings I have with music. My attention was drawn to the idea that when I read, "A great work of art may provide us the opportunity to feel more profoundly and more generously, to perceive more fully the implications of experience, than the constricted and fragmentary conditions of life permit" (Rosenblatt, 2005, p. 37). This quote caused me to reflect on the experiences I have had with music and how, to me, these experiences seemed very similar to what Rosenblatt describes when she discusses transactional theory. The active role of the reader as well as the lived through experiences that people have when they evoke a poem, reminded me of the roles I felt when engaging with music. I also felt a familiarity to the aesthetic responses people can have as readers and the responses I have had to music. The more I read and understood about Rosenblatt's transactional theory, the more I began to understand how reading, and in

some ways music, have had this profound impact on my life, and how they often seem connected.

After reading Sipe (2008), my interests in the connection between music and reading were further sparked. I am especially interested in the performative responses he discussed. "Performative responses were characterized by creativity, playfulness, wry humor, sly puns, or flights of fancy that seemed…to have only a tangential relationship to what most adults might consider the proper and sensible story line" (Sipe, 2008, p. 174). They are intended for an audience and "constituted a performance, meant to be heard, seen, and appreciated by other children" (Sipe, 2008, p. 174).

Kindergarten Be Bop Band: Aesthetic Responses to Literature in My Teaching

Exploring the research on the aesthetic response in music as well as the performative response and transactional theory in literacy, reminded me of something that occurred in my kindergarten classroom. My students really enjoyed Chris Raschka's book, *Yo! Yes?* (2007). They fell in love with that book because of the pictures and the fact that they could easily read the book. My students often read *Yo! Yes?* (Raschka, 2007) to each other and act it out as a part of their drama literacy center. One day when looking through the library that I had inherited, I discovered another book written by Chris Raschka (1997), *Charlie Parker Played Be Bop*. Because my students liked Chris Raschka as an author and enjoyed his pictures, I decided to read this book to them. While reading the text, the students started repeating back what I was saying (which was not unusual in a rhythmic text like this). So when I said, "Charlie Parker played be bop," the children would repeat, "Charlie Parker played be bop." But what they said back to me

was different than what I had said to them. They were actually singing the text back to me. The rhythmic lines as well as the musical instrument sounds of the text provided them with musical inspiration and they, in turn, responded with their singing.

Because of my students' interest in *Charlie Parker Played Be Bop* (Raschka, 1997) as well as their fascination with Raschka's use of words that sounded like musical instruments playing, such as zzznnn, boppity, and repeating the word overshoes, I decided to bring the music of Charlie Parker into my classroom. The children enjoyed listening to his music and at times connected the sounds from the book to the sounds they were hearing in the music. One day, shortly after introducing the students to Charlie Parker's music, a group of students got together during free choice centers and formed a jazz band. They arranged the chairs and began playing "be bop music like Charlie Parker." They sang their jazz music out loud and used our classroom instruments, chairs, blocks, and their hands to make their jazz band (Figure 1.1).

Figure 1.1 Kindergarten Be Bop Band

As a teacher, I thought this was a special moment, but I did not have a name for what was happening. In retrospect, I see that while I was reading the text, the students had a performative response to the book and the text became a "pretext" for their own creativity (Sipe, 2008, p. 172). I supported their understanding of the text by playing be bop music for them and they in turn had another performative response to what we were experiencing as a class. The playing of the music added to their ability to understand the text aesthetically, and with each additional reading of *Charlie Parker Played Be Bop* (Raschka, 1997), the students were able to add to their responses through a deeper understanding of the culture and music surrounding Charlie Parker.

Building on these experiences, my interest in pursuing how these ideas could work together was extended through further research and discussion. I began to think of how I could extend the ideas of tapping into performative responses through the use of children's literature that has a direct connection to music. I also became interested in how read alouds that are set up to support students' unique and individual responses to texts might influence their motivation in reading. In my conversations with educators and others, we often hypothesized that incorporating choice and what they might call "highly engaging or high interest" texts would influence students' motivation. For example, I have often heard teachers say that when they read books that have rhythm, their students appear more engaged; however, other than anecdotal observations, more research needs to be done to determine whether or not these types of hypotheses are true.

This study draws on all of these wonderings and is a step in my journey to further explore what happened with the kindergarteners in my classroom as they responded to

Charlie Parker Played Be Bop (Raschka, 1997) in a way that brought music and literacy together and created an experience around literacy that I saw as highly motivating for my students. My study aims to explore these connections.

In the next chapter, I discuss in detail the theories and research that guided my study. After presenting the research, I outline my study purpose, guiding questions, and methodology in chapter three. In chapter four, I present the results of my research. Finally, in chapter five, I discuss the findings and future directions of this research.

Chapter 2: Using Response Theory, Aesthetics, and Motivation to Understand Student Responses to Literature

My interest in using musical books to tap into students' aesthetic responses to literature led me to several different theoretical underpinnings for my study. In this chapter, I discuss the foundational understandings and the research that inform this study including aesthetics, reader response theory, and motivation. These three theories provide unique insights into what happens when musical texts are used in classroom read-aloud activities in terms of how students are supported as they respond to the text and the potential for the text to support student motivation when it comes to reading and discussing books. First, I describe reader response theories, their connection to aesthetic research, and how different response theories specifically inform this study. Next, I define and describe aesthetic research. After describing how both reading response and aesthetic theories support this study, I connect the two research bases. Specifically, I address the connection between reading and music and how aesthetic research informs reader response theory. Finally, I make a connection to motivation theories in order to address how providing students with a choice in their responses to literature increases their engagement in reading through the inclusion of their voices and ideas. I explore the connections between these three fields in relation to supporting aesthetic responses to literature and student engagement.

Reading Response Theory: Understanding Children's Responses to Texts

My study emphasizes the types of responses children display when certain genres of texts are being read to them. Understanding response theory and the role it plays in

children's responses to varying pieces of literature informed my understanding of the types of reactions children demonstrate when books are read to them. In this section I explore several unique response theories that most closely relate to aesthetic thinking and ways of knowing in order to better understand the observed responses of children when books with a musical aspect are read. I first describe Rosenblatt's transactional theory (Rosenblatt, 1978 & 1995). Then, I describe the research Sipe (2008) did to better understand the different types of responses children have to literature and how to support teachers as they create experiences where students are encouraged and supported as they choose to respond in many different ways. Finally, I build on the foundational ideas of student response theory by exploring the cognitive aspect of student responses and how students' development and background knowledge affect their ability to respond to a text or to discuss their responses to a text.

Responses to texts (books, poems, songs, etc.) occur in several different ways. Response scholars understand "we are not passive 'consumers' of story…but *create* our own experience of stories (and other literary works) in an active way" (Crago, 2014, p. 5). There are several theories about responses that readers exhibit. While they all agree that individuals respond to text in different ways based upon their personal experiences, where they differ is in the relative importance they placed upon either the text or the reader in this response.

Transactional Theory: The Interaction Between Text and Reader

A transactional experience is defined as the back and forth "reciprocal influence of reader and text in the making of meaning" (Rosenblatt, 1995, p. xvi). Responses that

students have to literature directly relate to what Rosenblatt referred to as a transactional experience. For my study, it is necessary to understand the different roles the text and the reader play in a transaction as well as the role an aesthetic experience has in the transactions readers have with the text. When people have a transaction with the text, they are having an aesthetic response. An aesthetic response occurs when the readers broaden their attention "to include the personal, affective aura and associations surrounding the words evoked and must focus on—experience, live through—the moods, scenes, situations being created during the transaction" (Rosenblatt, 1995, p. xvii). In transaction, both the reader and the text have active roles and neither is more important than the other.

Rosenblatt places importance not only on the texts being read, but also on the reader:

> "He will be conscious always that the words of the author are guiding him; he will have a sense of achieved communication, sometimes, indeed of communion with the author. But it will be by virtue of the reader's own unique form of literary creativity" (Rosenblatt, 1978, p. 50).

In Rosenblatt's theory, the reader and the poem (text) are not necessarily separate entities, but instead interact with each other. They are the participating elements in the aesthetic process, not separate, independent factors. The opposite of an aesthetic response is an efferent response. An efferent response occurs when a person reads a text to gain information or particular knowledge about a subject.

Rosenblatt's transactional theory goes beyond having "knowledge about" literature. For Rosenblatt, literature gives a "living through" (p. 38, 1995) meaning the reader enters into the text combining his or her experiences as he or she responds. This aesthetic experience is not solely based upon the text. In order to have an aesthetic experience, a person needs to bring his or her knowledge and previous experiences in order to evoke the poem (Rosenblatt, 1995). There needs to be a balance presented between the two types of responses.

In transactional theory, the responses students have should neither be too dominated by the text nor based solely on their experiences (Rosenblatt, 1995). A transaction occurs when people use the text and their prior knowledge and connections to the text together to have an experience with the text. The transaction a reader has with the poem is described as an aesthetic experience (Rosenblatt, 2005). Rosenblatt placed a reader's responses to text on a continuum; on one end of the continuum is aesthetic reading, on the opposite end is efferent reading, or reading for facts, and a reader's response to or interaction with a text will fall somewhere on this continuum.

In the next section I describe Lawrence Sipe's research on children's responses to literature and how his research builds on aesthetic experiences with a text. I also describe how he encouraged teachers to support students as they respond to texts.

Storytime and Student Responses to Literature

With the goal of constructing a grounded theory of students' response to literature, Sipe (2008) observed students while they responded to texts being read aloud by their teachers. These different responses are described in Sipe's book, *Storytime*

(2008). In his research, Sipe observed children naturally respond to literature or picture books and found five different types of responses: analytical, intertextual, personal, transparent, and performative. These responses, particularly transparent and performative responses, provide the foundation for my study in terms of the selection of texts used and the types of responses I hoped the texts evoke. Next, I define these terms, describe their characteristics, and discuss how the responses relate to each other and other response theories.

Analytical Responses. The first category of responses, analytical, includes responses that construct narrative meaning from the text through summarizing, predicting, and describing different plot elements in the book (Sipe, 2008, p. 85). Analytical responses encompass the most literal types of responses from students. They most closely relate to the traditional classroom read-aloud scenario where the teacher asks students to describe the plot, summarize what was read before, make predictions, or discuss characters from the text. Analytical responses to texts was the largest category of responses observed by Sipe and includes students using the meaning of the verbal text, illustration sequence, making connections between the text and illustrations, and analyzing traditional elements of the narrative such as plot and characterizations as they respond to the text (2008).

Intertextual Responses. The next category observed by Sipe (2008) is intertextual responses in which children relate the book being read to other cultural texts and products (p. 85). Children view the book in relation to other texts they experience in their lives. The texts students draw upon in their responses are not limited to other books

they have read, but are often multimodal and include children's experiences with television, oral stories, and other cultural artifacts from their own lives.

Connecting Responses. Connecting the text to their personal lives comprises the third type of response. In this response students make connections to the text in one of two ways. Students either apply aspects of their own lives to the text being read or they take pieces from the text being read and compare them or bring them into their own lives (Sipe, 2008, p. 86).

Transparent Responses. The fourth response is the transparent response. Although not often observed, this response consists of children demonstrating what Rosenblatt (2005) referred to as a "lived through experience" with the text. Here students are entering the story and its narrative world and becoming one with it. In that moment, the world of the text seems to be "identical with and transparent to the children's world" (Sipe, 2008, p. 86).

Performative Responses. In the final response, the performative response, children enter into the text's world and then use the text and manipulate it for their own purposes. The text functions as a platform for the children's own creativity or imagination. During a performative response, students often verbally respond to the text and even act it out as it is being read. In Sipe's research it represents the smallest category of students' responses (2008). Performative responses are characterized by "creativity, playfulness, wry humor, sly puns, or flights of fancy" (Sipe, 2008, p. 174) and can be musical in nature. During a performative response, children take control of the conversation away from the teacher (Sipe, 2008).

Categorizing children's responses to text. Taken together, these five categories of responses represent and describe children's literary understanding. As children analyze text, they link it to other texts and cultural products, form relationships with the text, apply it to their own lives, enter into the world of the text, allow it to become their world, and use the text as a platform for their own creativity (Sipe, 2008, p. 87). The categories Sipe observed are at times blurred because response is a dynamic and fluid process and children often demonstrate multiple categories as they respond to the text. The responses may be viewed in several different ways that are interrelated. Figure 2.1 shows how the responses interconnect. The light gray boxes represent whether or not the responses are literal or aesthetic. Within the literal and aesthetic responses exist impulses. The dark gray boxes represent these impulses. Each impulse relates to a particular kind of response a student has to the text. Specific examples of responses exist within the impulse and are represented with white boxes.

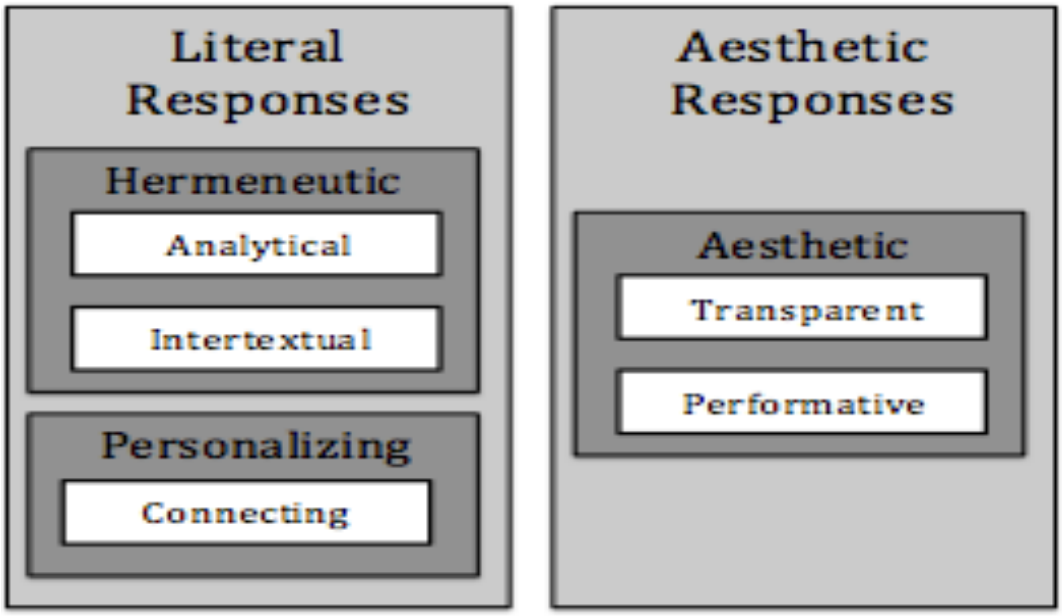


Figure 2.1 Literal and aesthetic response categories and impulses

Stance, action, and function. Sipe (2008) described three different ways in which to view the five different responses: stance, action, and function. These ways identify how children situate themselves with the text, what children do with the text, and how children use the text. The first way the five responses can be seen is in stance. Stance refers to how children situate themselves in relation to the text. This means that children see the text either as an entity that stands alone, something they can connect to other texts, something that they can connect to their own lives, something in which they can enter and become a part of the story, or something they can enter in and manipulate (Sipe, 2000). The next way a response is observed is through action or what children do with texts. Action is seen when children analyze a text, link or relate the text to another book, personalize the text to their own lives, merge with the texts, or when children perform or

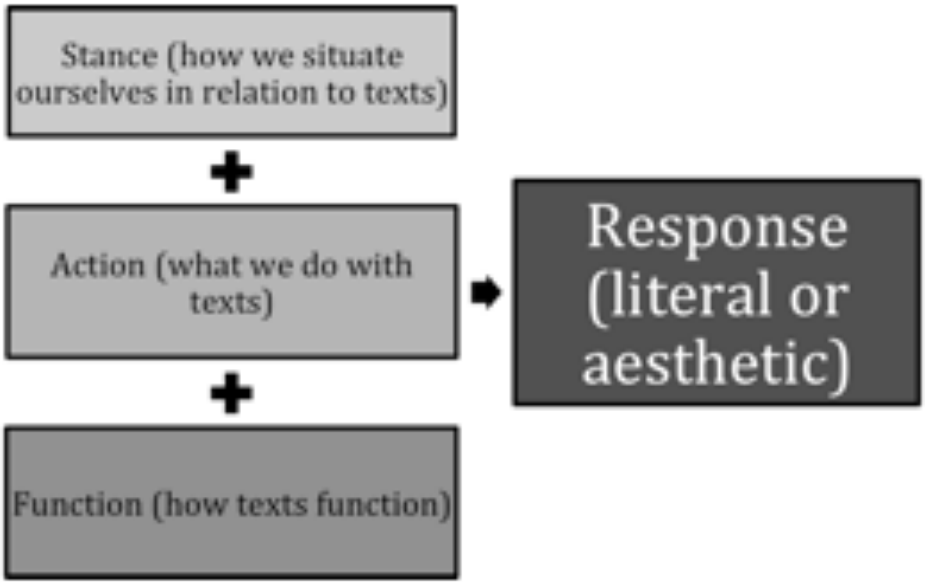


Figure 2.2 Relationship between stance, action and function

signify the text (Sipe, 2000). The final way a response is demonstrated is through function, which refers to how the children use the texts. Through this lens the observer asks if children use the text as objects, elements in the larger context, stimuli for personal self-knowledge, growth, or empathy, merging with the text, or do children use the text as a platform for expressive play (Sipe, 2008)? A visual representation of how stance, action and function relate to each response can be seen in Figure 2.2, which shows how stance, action, and function come together to inform an individual's response to a book.

Literary impulses. The five observed responses (analytical, intertextual, connecting, transparent, and performative) are categorized into three literary impulses: hermeneutic, personalizing, and aesthetic (Sipe, 2008). The dark gray boxes in Figure 2.1 represent these literary impulses. Analytical and intertextual responses are hermeneutic in that children have the impulse to interpret the literal meaning of the texts (Sipe, 2000). Connections are personalizing because students take the texts and relate them to their own experiences (Sipe, 2000). Transparent and performative are aesthetic impulses because students "surrender to the power of the text" (p. 270) either through entering into the text and becoming a part of the text or through performing the text and manipulating the text to serve their own purposes (Sipe, 2000). Sipe (2008) called for further exploration of these aesthetic responses in order to determine how to tap into them when children respond to texts. He also wanted to see how this type of read aloud encourages students to respond to texts in aesthetic, open-ended ways (as opposed to the more structured response) to determine how these responses tap into and relate to student engagement with reading (Sipe, 2008).

Efferent and aesthetic responses. Building on Rosenblatt's transactional theory, the responses observed by Sipe are considered to be either literal (efferent) or aesthetic. They can be seen in Figure 2.1 in light gray and as the figure displays, the impulses and responses Sipe observed are classified as literal or aesthetic. Analytical, intertextual, and connecting responses are categorized as being either efferent or literal. With analytical responses, children are analyzing the literary aspects of text. Sipe classified the final two responses, transparent, and performative as aesthetic responses. In both transparent and performative responses, the children are seen entering and bringing their experiences into the text (Sipe, 2008).

Two different aesthetic definitions are used in Sipe's research: the aesthetic characteristics of the artwork and the aesthetic experience. The first definition of aesthetics is used to describe what can be considered aesthetically pleasing to children in picture books. This refers to the technical, sensory, and expressive characteristics in the artwork of the picture books and how these characteristics appeal to children and their desire to engage with the text. Children are more likely to engage and respond to texts they find visually appealing.

The second definition of aesthetics that Sipe's research builds on is an experiential one. This is the definition of aesthetics I use in my study and refers to the experience and response with the ultimate goal being, "improved experience through truth and knowledge" (Lankford, 1992, p. 24). An aesthetic experience is often difficult to describe and can vary by degree, type, and context. "Intellect, emotion, behavior,

sensation, enculturation and environment all seem to come into play in one vivid, complex, holistic experience" (Lankford, 1992, p. 24).

The research Sipe conducted is not exhaustive of all potential responses students may have to texts and is in no way representative of all reactions students have to literature. It is important not to generalize his research to all students, but instead see it as a starting off place for students' responses (Nodelman, 2010).

Cognition and Responses to Literature

A child's development can determine his or her ability to respond to text. In this section I describe what researchers reveal about the role development and cognition play in responses to text. In reader response, cognition refers to an individual's ability to think about, reason, and understand a text. Where people find themselves developmentally can determine their ability to understand a text and whether or not they can discuss their thinking about a text.

Reader's stance and interaction with text. A key part of cognition is a reader's ability to connect experiences when interacting with texts (Langer, 2011). Langer sees this occurring through the stance a reader takes. Langer's understanding of stance extends beyond the definition of stance used by Sipe (2008). For Langer, "stance refers to the particular set of assumptions and expectations a particular reader has of a particular text at a particular time" (Sipe, 2008, p. 71). According to Langer, readers develop through a series of five stances (2011). These stances are: 1) being outside and stepping into an envisionment, 2) being inside and moving through an envisionment, 3) stepping out and rethinking what you know, 4) stepping out and objectifying the experience, and 5)

leaving an envisionment and going beyond. In these stances, one gains ideas through envisionment. Envisionment is defined as making sense of changing and shifting meanings as we create an understanding of a work of literature. While both the reader and text are important, more emphasis is placed on the reader's envisionment and what the reader thinks or senses than the text (Langer, 2011).

Children's ability to take on a particular stance as well as their ability to understand and accept another person's stance towards a particular text can be influenced by their development as represented in Piaget's stages of formal operations. This might mean that emergent readers would not have the cognitive capabilities to take on particular stances in literature because they are generally classified as being in the concrete operational stage and their thinking can be limited to what they personally see, hear, touch, and experience. If readers were still in the concrete operational stage, it would be difficult for them to take on another perspective. Progressing developmentally, the ability to think logically about things they have not experienced and to understand others' perspectives and ideas is generally observed in the formal operational stage (Berger, 2008). This has been demonstrated in research conducted by Galda where younger children's responses to texts were more literal and based upon their own experiences and older children's responses were more analytical and included other viewpoints outside of their own (1990). Nonetheless, other research provides examples of young children being able to understand a perspective even though they have not had the same life experiences (Sipe, 2008), and Galda cautions against only using age-dependent explanations and

expectations for student responses because these explanations do not take into account the reader, the text, and the context (1990, p. 272).

How cognition and development influence reader responses. People's ability to respond to and engage with literature is connected to their cognition and development as readers. These responses change in form as one moves from birth to adulthood. Crago (2014) outlines responses to story in terms of being "caught up in a story, *lifted out* of ourselves, *merging* with its characters" (Crago, 2014, p. 3). This definition closely relates to the transparent responses Sipe (2008) observed in his research. People's emotions and experiences are key to how they take up a text and their responses to story (Crago, 2014, p. 12).

Young children tend to respond to stories by acting them out in their play and are affected by story in ways that are similar to what they might experience in real life. Crago (2014) theorizes that as people develop, their brains are able to take up responses to texts in different ways. For example, young children (preschool-early elementary school) might react to a character in a book getting a cut by crying or saying, "ouch," almost as if they experienced the pain of getting cut themselves. Young children also respond to texts that have a rhythm or singsong-like quality. Crago refers to children being performers or interrogators when they respond to text. "Performers do exactly what the word implies—they 'enact' stories as their way of deepening their pleasurable involvement and as a means to understanding them" (Crago, 2014, p. 52). "Interrogators seem to stand 'outside' the story experience, entering into dialogue with it, asking questions, and consciously weighing up possibilities" (Crago, 2014, p. 54). These categories closely

align to the ways in which Sipe categorized into impulses the five types of student responses he observed (see Figure 2.1).

As children enter into middle childhood, their responses become more internalized. In middle childhood (mid-late elementary school), children tend to have difficulty articulating their internalized responses because they are still developing the part of the brain that is able to express and describe their responses with language. This can make it difficult to understand the type of responses children have to story (Crago, 2014).

The social construction of learning is key when students respond to the texts they are reading (Sipe, 2008) This is done through the social construction of learning where students learn from each other as they share and discuss their unique ideas and experiences and bring their ideas together to create a better understanding or meaning of the concept being discussed. It is this social construction of learning that comes in to play in the aesthetic response where individuals learn more in a social group when different ideas are presented than when they are in isolation (Sipe, 2008). Response theory builds on this social construction of knowledge and Vygotsky's (1978) Zone of Proximal Development (ZPD) which "is the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers" (p. 86).

Students' responses to literature need to be scaffolded with the support of their teachers (Sipe, 2008). It is important for teachers to arrange discussions that support

students in their ZPDs and encourage students to be able to do for themselves today what they could do yesterday with assistance. This primarily happens with the use of modeling the different responses people can have to books. It is important for teachers to arrange discussions that support students in their ZPDs and encourage students to successfully and independently complete tasks. This primarily happens with the teacher and classmates modeling and sharing their responses to books being read.

Understanding Aesthetic Ways of Knowing

In order to pursue my questions about how to best support students' aesthetic responses, I needed to build upon an understanding of aesthetic theory, education, and ways of knowing. Aesthetic research comprises a variety of different fields, and it is important to understand aesthetic research, its definitions, and the role of aesthetics in music, the arts, and teaching. After providing an overview of the various definitions of the term aesthetics, I explore how aesthetic thinking and modes are used in the arts and education in order to better understand how using musical texts can support children to engage aesthetically with a text.

Definition of Aesthetics

There is no single definition of aesthetics. Because there are so many definitions, aesthetics "is a term that should be used with caution" (Lankford, 1992, p. 18). Since the mid 20th century, research in aesthetics has expanded across several fields. Among these fields, "aesthetic" is defined in different ways, and each field has its own aesthetic theorists. The definitions originated in the field of the arts and can refer to art philosophy, one's taste and sensibilities, the qualification of experience, and the value or judging

criteria of a work of art through the use of a particular paradigm such as formalism or feminism. Overall, these definitions generally relate to a person's experience or response to art. Figure 2.3 displays five key definitions of aesthetics as summarized by Tavin (2007).

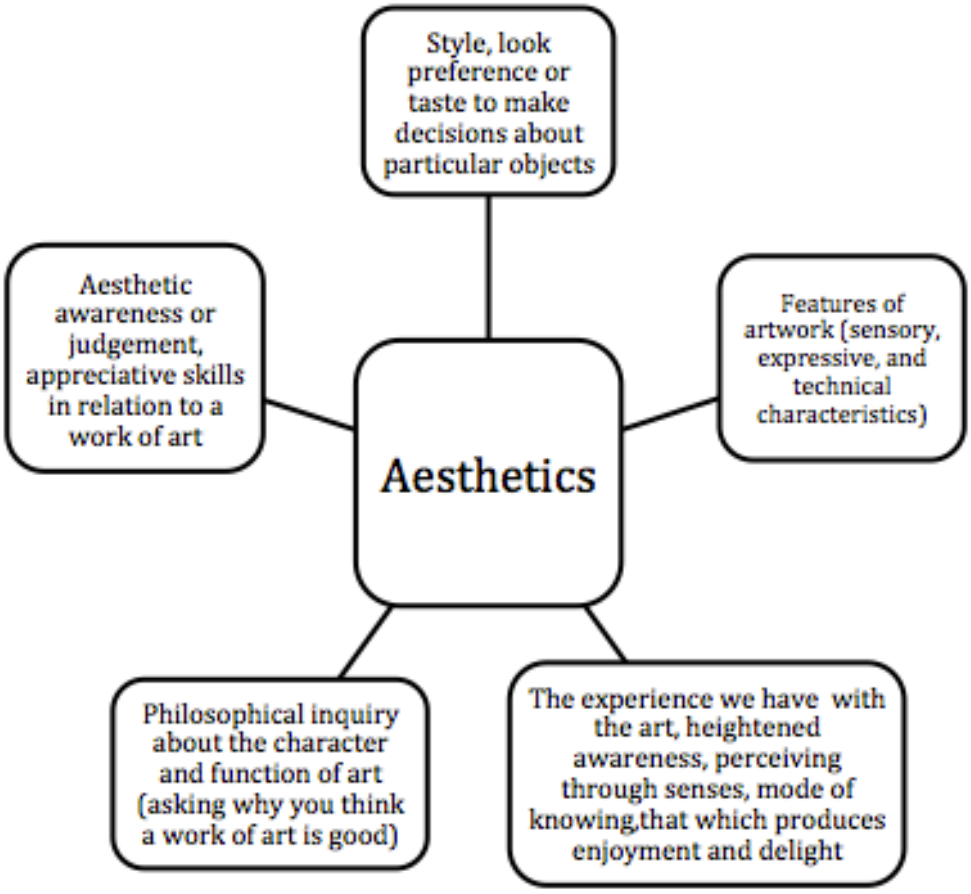


Figure 2.3 Definitions of Aesthetics

Aesthetics in Music and the Arts

Aesthetic response is a theory in the field of music that began to be researched and put into practice in the mid twentieth century. While aesthetic response theory encompasses the arts as a whole, in this review I focus primarily on the aesthetic response to the performance of and listening to music because it most closely relates to the

transparent and performative responses Sipe observed in his research. Bennett Reimer (1972) provides a basic definition of aesthetic response in music as the "development of sensitivity to the aesthetic qualities of things" (p. 29). Because "art exists to explore and share human feeling" (Reimer, 1972, p.32), Reimer aims to increase the abilities people have to listen to, look at, and engage aesthetically with works of art, by moving inside them through acts of imagination, and seeing these engagements as meaningful.

Several components must exist for a person to have an aesthetic response to a work of art. The first element is the art object. This art object must be seen as the product of an activity, and could be a piece of music written by a composer or a sculpture created by an artist. Another key element is an appreciative observer. The observer takes on an active role, rather than a passive one. The active role of the observer involves re-imagining a creative process with a person's abilities and experiences. The final element is the performer. The performer is the one who activates the art object and brings it into perpetual play. These are not separate, independent factors that come together, rather they are identifiable facets connected to an aesthetic reality that lies in the present moment (Berleant, 1971).

The above definition of aesthetic response in music or the arts is extended by Briemer (1970) to include "the systematic attempt to help people explore and understand human feeling by becoming more sensitive to conditions which present forms of feeling" (p. 143). The aesthetic response in music can be defined as how a person reacts to the feeling or aesthetic quality of a piece. The aesthetic response that a person has to music is deeply personal and evokes a response in which they are able to describe what it is about

the music that made them respond and react in particular ways. This does not mean people need to know the technical terms to use when they are describing their aesthetic responses with music. This means that when they listen to a piece of music, they are able to pull out what it is that makes music aesthetically pleasing to us them. It could be the use of the rhythm, the sounds of the chords, or even the melody. An example of a person's aesthetic reaction is when she says, "I enjoy listening to Prokofiev's *Peter and the Wolf* because Prokofiev is able to take the timber of each instrument to create melodies that allow me to hear each character's voice throughout the performance."

Engaging in an aesthetic response increases a person's likelihood of actively engaging with works of art by having them move inside these works of art through acts of imagination in a meaningful way (Greene, 1986). Ultimately, the aesthetic response is, as Pike (2004) states, the difference between drawing a diagram and painting a picture, or in terms of music, the difference between analyzing the notes on a page for its structure and composition and listening to a musical piece.

Aesthetics in Education

The aesthetic experience is not only restricted to the arts. In fact, Eisner (1985) describes the potential of aesthetic experiences for scientists and mathematicians. Eisner draws upon Sir Herbert Read's understanding that "the aim of education is the creation of artists—of people efficient in the various modes of expression" (as quoted in Eisner, 1985, p. 27). It is also based in art and music education where researchers have drawn applications from aesthetic teaching practices in the arts and applied them to other subject areas.

Aesthetic theory has been applied to the education of young children and can trace its roots back to ideas expressed by Dewey in the 1930s. “Dewey’s work is one of the keys to finding the intersection of aesthetic, contemporary visual culture, and education” (Freedman, 2003, p. 41). Aesthetic education centers on teachers developing the sensitivities of people to the aesthetic qualities of things (Pike, 2004). It provides children with rich opportunities to perceive and respond to a wide variety of “compelling aesthetic objects and events” (Reimer, 1972).

The aesthetic experience starts with bringing materials used in the arts in the raw form and thinking about “the events and scenes that hold the attentive eye and ear of man, arousing his interest and affording him enjoyment as he looks and listens; the sights that hold the crowd” (Dewey, 1934, p. 3). Coleridge (as cited in Dewey, 1934) says, “The reader should be carried forward, not merely or chiefly by the mechanical impulse of curiosity, not by a restless desire to arrive at the final solution, but by the pleasurable activity of the journey itself” (p. 3-4). Dewey viewed the arts as something that connected and integrated many aspects of life and felt that the separation that existed (and still exists) between the arts and other academic subjects such as math and reading should be eliminated. The aesthetic experience is a normal and continuous process of living that people do not separate from their everyday experiences. In his work, Dewey proposed that people move away from the compartmentalization of subjects and interests in their lives and instead blur the lines between subjects and bring what individuals know into what they experience. According to Dewey (1934) it is the living in the experience that separates what is aesthetic and what is not (p. 27).

A person needs to be neither too close nor too far away from knowledge of the arts' subject matter (Dewey, 1934). This is an interesting paradigm related to having an aesthetic experience, because on the one hand people can have an aesthetic experience with a piece of work with which they are not familiar, yet some background knowledge or basic understanding of the technical aspects of the subject can enhance their experience as well. On the other hand, if people have too much knowledge on a topic it can cause them to experience a work of art differently because they are more focused on technical aspects rather than the aesthetic experience. In focusing on the technical aspects of the piece a person can ignore the emotion that goes into the aesthetic experience. Dewey's understanding of an aesthetic experience is one that is not void of emotion. In fact, emotion is what rounds out an aesthetic experience, and often the emotions experienced are felt so deeply it is hard to put a name to them (Dewey, 1934).

Aesthetic education is a "distinctive cognitive domain requiring to be understood and valued on its own terms, and taught in ways relevant to those terms" (Reimer and Smith, 1992, p.25). When teaching music aesthetically, educators are working on developing the awareness children have to the aesthetic qualities of a piece of music. Aesthetic curriculum is based on the dimensions of cognition: knowing of or knowing within, knowing how, knowing about, and knowing why. Knowing of and knowing how are the ultimate goals of aesthetic education (Reimer and Smith, 1992). Knowing of involves aesthetic cognition, that is, understanding what it is about a piece of music that adds to your aesthetic experience. Knowing how consists of artistic cognition and the interactions that you might have with the art while it is being created (Reimer and Smith,

1992). Knowing about a piece of music and its composer and knowing why a piece is significant in its cultural or historical contexts are the more technical dimensions and can add to the aesthetic response; however, they are not necessary to know in order to engage with a piece of music aesthetically.

Educators should develop knowledge and understanding of aesthetics, learn how to think philosophically, adopt open-minded attitudes, and observe students as they engage in aesthetic dialogue (Lankford, 1997). Educators need to set up classrooms to be safe environments where children can feel encouraged to express their aesthetic experiences without judgment (Lankford, 1997; Pike, 2004; Greene, 1986). Teaching aesthetically is not easy and a teacher must be careful to encourage students to share their responses without placing their own thoughts or opinions on the children (Pike, 2004). Teaching the aesthetic deals with personal responses. Because these responses are personal and dependent upon people's unique backgrounds and knowledge, an aesthetic experience cannot be imposed on another person (Greene, 1986, p. 60). Pike (2004) provides the most succinct definition of the benefits and dangers of using the aesthetic stance when teaching by saying, "I think aesthetic teaching is the highest of all teaching because it deals with life in its highest complexity but if it ceases to be purely aesthetic—if it lapses anywhere from the picture to the diagram—it becomes the most offensive of all teaching" (p. 20). When teachers impose their own responses onto their students and expect or require their students to have the same response, they cross into the offensive area described by Pike (2004). The purpose is no longer aesthetic when teachers try to place their own aesthetic experiences onto their students. Instead, teachers should share

their aesthetic experiences as they engage with the arts and create an environment where students are encouraged to actively engage in and share their aesthetic experiences (Pike, 2004; Lankford, 1997). The educator needs to remember that everyone involved should be "alive in the pursuit of living thoughts" (Berleant, 1971, p. 139) as they are engaging in an aesthetic experience.

This freedom of aesthetic expression is reinforced in aesthetic research. When people look at and think about events and objects in an aesthetic way, they must understand that there are "seldom absolute answers" (Lankford, 1992, p. 4). The use of aesthetics and the acts of supporting students' aesthetic responses build upon an understanding that the gray areas that exist when a critical eye is used to view the world need to be accepted. This is done when people question their own understanding of aesthetic experiences and tolerate the multiple perspectives and opinions people bring and share when they have an aesthetic experience (Lankford, 1992). These types of experiences occur in an atmosphere that supports freedom and responsibility (Lankford, 1992).

Research into aesthetic education has found that children who receive an aesthetic education program show significant differences in their judgments of music and their ability to describe those judgments from those who do not (Acer & Omeroolu, 2008). Responses of students across different developmental groups (normal development, gifted, and special needs) and those who come from varying socioeconomic environments show little contrast in their ability to engage aesthetically with a piece of

music (Paul, P., 2008). Diverse ranges of students are able to communicate their feelings when responding to music with some degree of emotional response.

The Arts, Reading, and Aesthetics

A strong connection exists between the performative response observed in Sipe and aesthetic response in the arts, specifically in the field of music. In this section I build on the research surrounding literacy and music, and describe how educators seek to bring together the aesthetic ways of knowing in both music and literacy. The connection between reading and literacy has a long research history. Studies that look at the connection between the two disciplines point to the fact that when music and literacy are connected, the result enhances and promotes basic learning in both subjects as early as preschool (Bolduc, 2008).

The Connection Between Music, Language, and Literacy

The simultaneous learning of music and literacy go hand in hand. Lamb and Gregory (1993) found that young children who have increased melodic perception also have increased scores on phonological awareness tests. Musical activities are known to promote the development of audiological processes, phonological memories, and metacognitive knowledge which are all required in the act of reading and comprehending a text (Bolduc, 2008). In a review of the research of using music to teach reading, Butzlaff (2000) discovered that while researchers acknowledge the fact that music does enhance the teaching of literacy, it can be difficult to separate the various theories about why this correlation exists. One key line of thought in which there is agreement is that this correlation exists because reading and music tend to engage the same areas of the

brain. Furthermore, while correlational studies suggest that music can be used to enhance the teaching of reading, experimental studies tend to show no reliable or significant effect (Butzlaff, 2000). Many researchers agree that music can and should be used to support reading instruction, especially in younger children (Bolduc, 2008, Lamb & Gregory, 1993 & Butzlaff, 2000).

Music has been found to have a positive effect on children's language and reading skills (Overy, 2003; Standley, 2008). The use of rhythm, sounds, and melodies in music helps children value language (Kolb, 1996). Music is also used to support literacy when it is incorporated into content area literacy lessons (Standley, 2008; Pearman & Friedman 2009).

> "Music and reading go together because singing is a celebration of language. Children's language naturally has rhythm and melody. Children bring this natural "music" language with them to the task of learning to read, and so using singing to teach reading draws on this natural understanding." (Harp, quoted in Kolb, 1996, p. 76).

Over the past few decades, researchers have explored the connection between music and literacy. This research generally originates in the field of music and is used to support students' reading abilities from phonics through content area literacy. In the next section I describe the connections between music and literacy and describe the aesthetic education that occurs in music and art education classrooms. I also explore the blurring of lines between the arts and literacy as aesthetic ways of knowing are brought into general education classrooms.

A meta-analysis of the effects of using music to support student literacy was conducted by Standley (2008). She found that the benefits are most pronounced when the music activities incorporated specific reading skills that matched the identified needs of the children (Standley, 2008). Younger children benefited the most from music interventions. Standley (2008) also found that embedding reading tasks in musical content positively affects young students' reading abilities and therefore, recommends that music activities be designed with embedded reading skills in a manner that adds to ongoing musical training and does not replace the music training.

Music has a positive effect on children's language and reading skills (Overy, 2003). The use of rhythm, sounds, and melodies in music helps children value language (McIntire, 2007). "Music is a language with powerful appeal, children have disposition that makes rhythm and melody used in music an ideal tool for assisting them with the interwoven facets of language: listening, speaking, reading, and writing" (Kolb, 1996, p. 76). This can happen through providing children with a variety of experiences that "fine-tune their ability to hear rhythm, sounds, and melodies" (Kolb, 1996, p. 77). These experiences can include: shared reading with song lyrics on chart paper, choral and echo reading picture books based upon songs, having students categorize song lyrics, and students writing down their thoughts and feelings about songs in a music response journal (Kolb, 1996).

Music supports literacy when reading and writing are incorporated into music using content area texts (Pearman & Friedman, 2009). Pearman & Friedman (2009) used an academic notebook in music classrooms. In their study, children in music classes were

given academic notebooks to keep track of their learning, thinking, and feelings while they were listening to and discussing music. They found that the notebooks fostered discussion as well as encouraged children to read about, write about, and apply what they were learning about music concepts. The notebooks became a tool that enhanced the connection between music and literacy (Pearman & Friedman, 2009).

Aesthetics, Music, and Literacy

Many researchers in aesthetic education agree that aesthetic research needs to be brought out of the music and art classrooms and into everyday, general education classrooms (Sotiropoulou-Zormpala, 2012, Klempay-DiBlasio, 1996, Reimer & Smith, 1972, & Berleant, 1971). They believe that aesthetic education should be moving away from disciplinary studies within the arts classrooms and become integrated into the regular classroom. Eisner calls for a freeing of the aesthetics from "the arts alone" and for educators to recognize its presence in all subjects (1985, p. 26).

Aesthetic ways of knowing. Researchers in the field of music are beginning to take up the call to blur the lines between the arts and regular classrooms and are looking at how to incorporate aesthetic understanding into literacy (Reimer, 1978; Short, Kaufman & Kahn, 2000). Bennett Reimer's Cleveland Project embraces the idea of bringing aesthetic teaching out of the arts classrooms and into an entire school. The Cleveland Project changed how music education worked within schools in Cleveland, Ohio by having arts specialists and classroom teachers work in cooperation to provide an integrated arts curriculum into the regular classroom. As a part of Reimer's project, both classroom teachers and arts specialists were trained in aesthetic education. The goal was

to increase children's aesthetic sensitivity through active engagement in the arts throughout their day (Reimer, 1978). Ultimately, the Cleveland Project seeks to move away from the compartmentalization of subjects and support the blurring of lines between content areas as Dewey once proposed.

Supporting aesthetic modes of knowing is also accomplished through incorporating multiple sign systems into classrooms. Teachers are encouraged to move away from using one sign system in their classrooms and to support students as they transition between multiple sign systems (Short, Kaufman, & Kahn, 2000). Short et al. (2000) define sign systems as the elements of language and other communication. Student responses to texts can include multiple sign systems. Short et al. (2000) call for teachers to support the sign systems students use whether or not they are supported by the one sign system used in schools on a regular basis. Educators are encouraged to not ignore the fact that "in their lives outside of school, children naturally move between art, music, movement, mathematics, drama, and language as ways to think about the world...it is only in schools that students are restricted to using one sign system at a time" (Short et al., 2000, p. 160).

Another way researchers have found that teachers support students' aesthetic ways of knowing is through encouraging children to see and understand multiple ways to connect to literacy (Kendrick & McKay, 2004). This can happen when teachers embrace children's multifaceted ways of knowing. Kendrick and McKay (2004) draw on the fact that teachers can find it difficult to help children transform what they know into modes of representation that allow for a full range of human experience. In their 2004 study, the

authors used young children's drawings about reading and writing as an innovative way for investigating their perceptions and understandings of literacy across the broad contexts of their lives (Kendrick & McKay, 2004). While the study primarily focused on the use of children's drawing in their response to literature, the researchers drew upon Short et al.'s (2000) discussion of how educators can encourage children to use more than one sign system; their recommendations moved beyond focusing on only drawing and provided a brief discussion of including other arts, such as music, when students respond to literature.

Connecting aesthetics to transactional theory. Researchers and theorists are exploring ways in which aesthetic education can be expanded beyond music classrooms and into general education classrooms by connecting the aesthetic response in music to Rosenblatt's transactional theory (Cuero, et al., 2008; Mages, 2008; Villegas & Lucas, 2007; Elster & Hanuer, 2002; Smith & Herring, 1996; Paul, 2004). These researchers discuss Rosenblatt's transactional theory, but are really addressing the performative response that children can have when they are listening to or reading a story (Cuero, et al., 2008; Mages, 2008; Elster & Hanauer, 2002). They extend the concept of aesthetic response to include performance or people taking the text and making it their own. Others (Smith & Herring, 1996; Paul, 2004) provide theoretical connections on the potential to connect aesthetic and transactional theory; however, there is a need to research these theories in order to determine if these connections stand up to scrutiny.

Using the arts to respond to text. One way in which the arts have been used to support aesthetic responses in literature is to encourage students to respond to books

through drawing. Seeking to better understand how students' responses enhance their understanding of a text, Cuero et al. (2008) provide an in-depth look at the different types of responses people have when reading children's literature. The group studied undergraduate student responses to a children's literature text they had read. The students were encouraged to respond to and explore their connections with the text through a variety of media, including music. The authors investigated how the students' responses, some of which were performative, enhanced their understanding of the text. The authors referred to all of the students' responses as "aesthetic responses." They found that allowing students to respond to texts aesthetically permitted students more freedom to discuss the text in ways that moved their responses beyond the literal to analytical by expressing personal reactions to the texts. While this study looked at undergraduates, many implications for young children may be drawn, such as the importance of encouraging students to respond to texts in a variety of ways, including through the use of music.

Connecting drama and poetry to aesthetics. Another way in which aesthetic thinking is brought into classrooms is by building on the connections between drama, hip-hop, and poetry. Studies comparing the performative nature of drama and poetry to that of music recommend that educators look into how poetry can be used to enhance this performative response. In 2008, Mages conducted a review of the literature related to creative drama and literacy learning. Through the examination of 34 studies, Mages (2008) concluded that the use of creative drama does support children's oral language development and ability to recall and retell stories. Mages (2008) also found that in

classrooms, young children are encouraged to act out the books that they read, but are less likely to be supported when it comes to acting out their own stories or responses to text.

Elster and Hanauer (2002) looked at how teachers perform poetry texts and how the teachers' performance inspired children to react in a more performative way than the reading of other texts. At times, the children's performances could be considered more musical than dramatic such as when the voices reading the poems became more melodic (Elster and Hanauer, 2002). Elster and Hanauer (2002) also observed that at times the discussions that followed the performance of poetic texts were aesthetic in nature and the open-ended discussions focused on the aesthetically pleasing aspects of the texts.

Villegas and Lucas (2007) observed a teacher use popular hip-hop songs to introduce the concept of rhythm in poetry. The teacher then had the students apply this knowledge to analyze poems. Villegas and Lucas built on this integration of hip-hop into the classroom as a way for teachers to "build bridges" (p. 6) between students' life experiences and classroom learning.

Theories on using the arts to enhance aesthetic responses. In this section, I outline ideas theorists in the field of aesthetic research believe can be used to integrate music and reading in order to support students' aesthetic experiences and responses. There is a need to research these theories and potentially promising practices to determine whether or not they support aesthetic responses in literature.

Integrating music into read alouds is one way in which researchers hypothesize that teachers' can enhance students' aesthetic experiences. Smith and Herring (1996)

address this connection by encouraging teachers to look for ways to incorporate the arts into their responses to literacy. One example they present is having the students listen to different types of sounds in order to evoke certain emotions after reading *The Miracle Worker* by Gibson (1956). The sounds that the students listen to include music, different man-made sounds, and those that occur in nature. While playing these songs, the children would be blindfolded or close their eyes and then would record their response to the sounds. Smith and Herring suggest that the students reflect on what it is like to experience the sounds while having one of their senses taken away. They theorize that incorporating this music and these sounds into the read aloud will help students connect to the text better and therefore enhance their aesthetic experiences with a text.

Music can be introduced to students during read alouds in order to enhance their aesthetic experiences with a text (Paul, 2004). Paul suggests that when reading a book aloud to the class, or when students are reading books to themselves, the teacher should provide the children with music to listen to that relates to the cultures, time periods, and other aspects of the texts. The children might then be able to draw on the context of the music to better connect with the text and this could enhance their aesthetic experience with the text. Paul (2004) hypothesizes that this would provide the children with more cultural references to what is happening in the story and enhance their connections to the text and therefore add to their ability to engage with the text aesthetically. Paul's goal is to focus on the use of music in order to enhance the aesthetic responses. She draws on the relationship between Rosenblatt's transactional theory and Reimer's understandings of

aesthetics to relate aesthetic reading and the aesthetic response to music to deeply emotional human experiences (Paul, 2004, p. 6).

Connecting Aesthetic Responses to Literature

The use of aesthetics to support students' natural responses to literature is closely aligned with an acceptance of the gray areas that exist when books are viewed through a critical eye in terms of questioning and understanding of the texts. Aesthetics allows for people to have multiple perspectives and opinions when they have a transactional experience with a text (Lankford, 1992). Lankford posits these aesthetic or transactional experiences with texts need to occur in an atmosphere that supports freedom and responsibility (1992). The reader's stance to literature informs his or her aesthetic or efferent reading of a text (Iser as referenced in Sipe, 2008). Iser refers to reading as an "interaction" between text and reader. Meaning is created by an active reader who fills in the gaps that are missing in the meaning of the text. In Iser's theory, the text holds slightly more importance than the reader because the text directs the reader to the meaning that will be made (Sipe, 2008).

Similarities between responses to literature and aesthetic ways of knowing. The aesthetic response in the arts (Price, 1986) is very similar to Rosenblatt's definition of the aesthetic stance in literacy. Price (1986) and Rosenblatt (1978) place importance on both the music being performed and the text that is being read, and on the listener or the reader. In the aesthetic response to music or other arts, these elements are defined as the "participating elements of the aesthetic process" (Berleant, 1971). Included in these elements are: the art object, how the art object came to be, the appreciative observer, and

the performer who activates the arts (Berleant, 1971). Just as in Rosenblatt's transactional theory where the reader and the poem are not separate entities but instead interact with each other, the participating elements in the aesthetic process are not separate or independent players. They interact with each other. Appreciative observers, like readers in transactional theory, do not have a passive role. They are recreating their own capacities and experiences while engaging in the interpretive process.

Transactional theory and the aesthetic response place emphasis on people's cultural beliefs and settings and how these can influence their responses to the arts and books. "Here again, there will be profit in seeing that the reader's own reactions, like the work of art, are the organic expression not only of a particular individual but also of a particular cultural setting" (Rosenblatt, 2005, p. 112). The reader and listener benefit from applying their own cultural understandings and beliefs to the text with which they are experiencing but also from having knowledge of the cultural aspects that surround the work of art with which they are engaging (Berleant, 1971). This knowledge adds to the initial response to the work of art and allows the students to reflect on the work of art or text in a way that might allow them to understand the characters or characteristics of that work of art or text more completely (Berleant, 1971; Rosenblatt, 2005, p. 113). Culture and personal beliefs also impact the aesthetic responses that a person has when experiencing art, and he or she interprets a work of art using her past experiences and knowledge of the subject matter that the artwork references.

The efferent response in literacy and its counterpart in the arts. While there are similarities that exist between transactional theory and aesthetic research in music, it

is important to note that there is little research done on what happens when a person does not have an aesthetic response to music. The closest discussion relating to the efferent response in reading that exists in aesthetic response in the arts is what Reimer and Smith define as "Knowing about and knowing why" (1970, p. 25). Knowing about refers to knowing about the art, materials, processes, and historical concepts surrounding a specific work of art. Knowing why is the conceptual understanding around the work of art, especially in regards to its cultural and historical context. While knowledge in these areas can enhance the aesthetic response, simply knowing them does not constitute an aesthetic response. For example, when listening to a piece of music, if a person were to only focus on the form that the composer uses for the melody and to analyze that, that person is not having an aesthetic response according to Reimer and Smith's (1970) definition. However, if the person were to say that the composer's use of the minor key contributed to a fearful response and the sense of eeriness while listening to the music, the individual would be applying knowledge of the modality of the music to enhance an aesthetic response.

Motivation and Engagement

Encouraging students to respond to texts in multiple ways builds on their interest and choice and could possibly influence their willingness to engage with reading tasks. I will now discuss the motivation theories of self-efficacy, interest, and autonomy and how they are used in my study as I look at how musical texts can support students aesthetic responses and what that means for student engagement. After defining self-efficacy, interest, and autonomy, I focus on engagement emphasizing how self-efficacy, interest,

and autonomy support students as they engage in learning tasks and how these facets of engagement are seen in reading.

For the purposes of my study, I am using the definition of motivation as it is understood within the social-cognitive perspective. "Social-cognitive theory assumes there is an interrelation between an individual's cognitive processes and social environment" (Alderman, 2008, p. 6). When motivation is viewed from the social-cognitive perspective it sees reciprocity between people's beliefs about their intelligence or cognition, the environment in which they exist, and their behaviors or engagement within their environments (Alderman, 2008, p. 7). Motivation is defined in several different ways including: the energy brought to tasks, persistence in achieving tasks, how a person's beliefs and values determine which tasks they will pursue, and standards that help determine when they have accomplished these tasks (Wentzel & Wigfield, 2009). Motivation is frequently described in three psychological functions (Ford, 1992): energizing or activating behavior, directing behavior, and regulating persistence of behavior. Energizing behavior is what draws people to start particular tasks. Directing behavior helps people carry out tasks in order to complete them. Regulating persistence of behavior helps people continue to complete tasks in order to accomplish set goals (Ford, 1992).

Definitions of Engagement

Engagement. Engagement is more than motivation itself and is a key part of motivation theories. Engagement means to psychologically invest in and direct effort to "learning, understanding, or mastering the knowledge, skills, or crafts that academic

work is intended to promote" (Newmann, Wehlage, & Lanborn, 1992, p. 12). Engagement consists of action outcomes of motivation processes, is a critical construct organizing the development of the entire motivation system, and all major models of motivation have a set of target actions in common to indicate whether or not an individual is engaged with a task (Skinner, et al., 2009, p. 236). Engagement may be conceptualized in terms of behavior, attention, and emotions. It includes effort, intensity, persistence, determination, and perseverance in the face of obstacles and difficulties. Engagement may be defined emotionally. Emotional or affective engagement includes enthusiasm, enjoyment, fun, and satisfaction. Engagement is also defined cognitively. Cognitive engagement involves attention, focus, hands-on participation, and the willingness to go beyond the minimum that is required in a task (Skinner, et al., 2009).

Disaffection. Each theory of motivation includes the constructs of engagement and disaffection (Skinner, et al., 2009). Disaffection is the opposite of engagement. Disaffection implies the absence of effort or persistence and can be defined in terms such as alienation, helplessness, and passivity. At times, disaffection can be seen as passive and lacks initiation and giving. It is sometimes accompanied by the emotions of dejection, discouragement or apathy. Disaffection often occurs when students feel excluded, helpless, bored, or forced into an activity (Skinner, et al., 2009).

Skinner and colleagues (2009) challenge researchers to realize the full richness promised from the constructs of engagement and disaffection (p. 238) through highlighting the existing constructs of engagement and disaffection within theories of motivation and the dynamic, iterative, and changing notion of engagement. An

engagement focus calls upon researchers and practitioners to analyze relationships and social interactions between the students and teachers (as well as others). "Engagement amplifies initial individual differences in such a way that the motivationally rich get richer and poor get poorer as students progress through their academic careers" (Skinner, et al., 2009, p. 241). When students demonstrate engagement in a task or subject, teachers notice, tend to respond with warmth and involvement, and provide increased attention, autonomy support, and high quality instruction to their students (Skinner, et al., 2009). These same practices need to be shown to students who appear to be disaffected (Skinner, et al., 2009). In order for teachers and researchers to support poorly engaged, or disaffected students, they need to tap into engagement throughout students' educational careers and provide them with activities that promote their engagement through choice and interest.

Self-efficacy. Situated within Bandura's social cognitive theory, self-efficacy "refers to perceived capabilities for learning or performing actions at designated levels" (Bandura, 1980). It looks at the interplay among personal, behavioral, and environmental influences and describes how the way people engage in their development or learning largely determines the outcomes of their actions (Bandura, 1980). People gain self-efficacy through actual performances, vicarious experiences, verbal persuasion, and their physiological state. Self-efficacy in turn affects people's motivation, learning, self-regulation, and achievement.

Self-efficacy can be viewed in two ways: self-efficacy for performance and self-efficacy expectancy. With performance self-efficacy a person considers, "Do I have what

it takes to perform this task successfully? Will I fail?" With expectancy self-efficacy a person wonders. "How effective will I be? Do I have what it takes to complete this task?" People's answers to these questions can determine their success on a given task. Self-efficacy is developed as children age with the support of their family, society, cultural norms, and education, and can be a predictor of performance (Alderman, 2004).

Interest. Interest is a well-established motivational construct in education. It has been considered as a possible antecedent of motivation. Interest may be viewed in two different ways: situational and individual (Shiefele, 2009). Situational interest is generally a temporary state that is activated by specific features of a task or object. It is either activated through particular conditions in the environment that focus attention or through an enduring individual interest (Schiefele, 2009, p 198). According to Schiefele (2009), situational interest depends upon a task being neither too easy nor too difficult. Triggering situational interest includes the induction of attention for a short term in order to maintain interest. To maintain interest, it is necessary to emphasize the meaningfulness of subject content and facilitate students' involvement (Shiefele, 2009, p. 200). Usually this interest is sparked through an interesting task, book or experience; however, this situational interest may not be maintained over time or after the experience is over.

According to Schiefele (2009), if situational interest is sustained, it can lead to individual interest. Individual interest is a stable orientation toward specific subject areas or objects. A high level of interest in a particular area creates close associations between the subject area and a positive feeling. Individual interest combines the knowledge and value of a task and generally includes feelings of competence that derive from

engagement with particular subject content. When a student is interested in a task, he or she feels as though he or she can successfully complete this task, and is more likely to engage in the task. Individual interest for a task or subject is developed in a number of phases (Schiefele, 2009) In phase one, situational interest is triggered in an emotional state. In phase two, the interest develops and the situational interest begins to be maintained. This phase involves the repeated and increasingly persistent experience of situational interest. In phase three, individual interest begins to emerge. Finally, phase four emerges with a well-developed individual interest. This includes stronger beliefs about a person's ability to accomplish this task and more stored knowledge of the task as compared to the emerging individual interest experienced in phase three (Schiefele, 2009).

Autonomy and choice. Self-determination theory (SDT) highlights a strong need for student autonomy and competence (Alderman, 2004). As choice increases, intrinsic motivation satisfies a learner's needs for autonomy (Ryan & Deci, 2009, p. 173). SDT places the primary emphasis on the type of motivation students display rather than the amount, and notes the differences between intrinsic and extrinsic motivation. SDT shines a light on the importance of teachers providing students with more autonomous support; students in classrooms that support students' autonomy and competence tend to be more intrinsically motived, see themselves as more competent, and feel better about themselves (Ryan & Deci, 2009, p. 175). A more controlling/less autonomous environment results in others trying to control students' motivation. Less controlled, autonomous environments help students to become more intrinsically motivated (Ryan & Deci, 2009).

Research on SDT notes the importance of schools being places of learning where instruction provides the support that leads to more autonomy for students so they may internalize the importance of learning. Because teachers play a critical role in creating a classroom environment, they need to be aware of how the classroom environment they are creating supports students' basic needs for autonomy, competence, and relatedness (Ryan & Deci, 2009). An example of this can be seen when a teacher creates a reading environment where students can independently choose texts and successfully read them based upon the level of the text, the strategies the students know they can use to comprehend and decode the text, and the connections the students will be able to make among the book, their lives, and the world around them. These students will feel more autonomous in comparison to students whose teacher selected books for them to read without consultation.

Autonomy is supported when teachers take into account students' Zone of Proximal Development (ZPD)—the space in between what students can do on their own and what they can do with assistance from peers and adults who are more capable in a particular area, such as reading (Alderman, 2004; Vygotsky, 1978). The teacher needs to recognize where the students can self-direct, then assist and teach them strategies for self-direction in that area, and finally provide a gradual release of responsibility as the students gain the ability to complete the task independently (Vygotsky, 1978; Alderman, 2004, p. 218).

Autonomy is essential for enhancing motivation (Ryan & Deci, 2009; Alderman, 2004). "A sense of autonomy is expressed by the perceived control or the beliefs students

have about how effective they can be over the outcomes of their performances (Alderman, 2004, 217). De Charms (1976) describes a continuum of autonomy that extends from people being origins or pawns when it comes to their behavior. An origin has the freedom and ability to make a choice and a pawn lacks the freedom to choose and is instead controlled by external forces. Autonomy goes beyond open-ended choices or letting students do whatever they want. Instead, it speaks to students' abilities to take control of their learning.

In order to increase autonomy and interest, students should have some control over their learning activities in terms of determining their goals and topics of what is taught, having more flexibility in when and how they complete assignments, and being taught self-assessment techniques to help keep track of their progress (Schiefele, 2009, p. 215). Schiefele (2009) found that the meaningfulness and value of a subject content can be facilitated for the learner when a) the teacher expresses his or her own interest in what is being taught, b) the practical implications of the subject content are highlighted and related to students' everyday lives, c) new content is associated with students pre-existing individual interests, and d) students are allowed to self-regulate their learning. Teachers need to communicate that students have choice, can take initiative, and demonstrate how what they are learning connects to students' values and goals (Schiefele, 2009).

Self-Efficacy, Interest, and Autonomy and Choice in Reading

"Reading engagement is defined as linkages between motivations, interactions with text, social interactions, conceptual knowledge growth, and use of strategies" (Baker, Dreher, & Guthrie, 2000, as cited in Guthrie, Wigfield, & Perencevich, 2004, p.

58). Children who are more intrinsically motivated to read are more likely to become engaged readers. Reading engagement links motivation, text interactions, social interactions, conceptual knowledge growth, and use of strategies (Guthrie, et al., 2004). These processes are strongly influenced by children's individual experiences with reading. The classroom environments children encounter as they learn to read influence them. When teachers create supportive classroom environments, children's motivation and engagement to read are enhanced (Guthrie, et al., 2004). Because of this it is important to understand how autonomy, interest, and choice influence students' engagement in a task. Children's perceptions of their ability to read a book or complete a reading task greatly influence their reading habits. "Efficacious readers believe they are capable of performing reading activities and are wiling to attempt more challenging texts" (Guthrie & Coddington, 2009, p. 505). Students who perceive they are more competent at reading are willing to attempt more challenging texts, persevere when they face difficulties in reading, and often achieve at higher levels (Guthrie & Coddington, 2009). "Self efficacy is integral to the self-regulation of reading strategies necessary for reading comprehension" (Guthrie & Coddington, 2009, p. 509) and "low self-efficacy makes it unlikely that a student will frequently choose to read or pursue curiosities through texts" (Guthrie, 2004, p. 57).

Self-efficacy in reading. Self-efficacy in reading can be increased with support from the teacher. The first way is by supporting and highlighting student successes (Guthrie, Wigfield, & Perencevich, 2004). "As students achieve success in school, their self-efficacy grows" (Guthrie, Wigfield, & Perencevich, 2004, p. 81). Another way

classroom teachers can support self-efficacy is by having students first observe and attempt to copy an expert who models different reading tasks successfully (Guthrie & Coddington, 2009; Guthrie, Wigfield, & Perencevich, 2004). Guthrie and Coddington (2009) also found an increase in self-efficacy when students set goals related to the areas in reading they want to improve and receive feedback about their success in accomplishing the task. Then, students use this feedback to continue to observe and set new goals. The repetition of this cycle helps students generate self-regulation for their ability to perform the task (Guthrie & Coddington, 2009). Finally, teachers providing encouragement and support for children as they engage in reading tasks can have a particularly strong influence on student self-efficacy (Guthrie, et al., 2004).

Interest in reading. Individual or subject interest and school achievement are positively correlated. Perception of successful performance leads to positive affect and enhanced interest, and this interest may contribute to high levels of achievement because it facilitates effort, elaborative process, and strategy use (Schiefele, 2009, p. 213). Within texts, the interestingness of the materials and attention mediate the effect of situational interest (Schiefele, 2009, p. 210).

Children understand and remember information better when they read from topics of high interest. Garner and colleagues (1991) found that it is important to provide students with texts and literature that they find interesting. That being said, Garner and colleagues (1991) also make a distinction between something that is made interesting and something that is found interesting. Something that is made interesting uses highly interesting, but unimportant details. When it is made interesting, students recall the

interesting detail but not the overall importance or purpose. When something is found interesting, the texts and materials relate to topics of interest for the students and the students remember the overall text in more detail. For this reason, it is important to select texts that engage students in terms of finding an interest in the topic.

Autonomy and reading. Children's motivation in reading can be scaffolded to encourage autonomy and increase engagement in reading tasks when teachers and students jointly engage in an activity (Guthrie, 2004). At the outset teacher contributions tend to prevail. During the course of instruction students assume increasing responsibility for the task. This scaffolding enables students to acquire motivation and engagement in the classroom through a conceptual knowledge base, real-world interactions, use of strategies, provision of text and technology, choice and reflection, social interactions, expressions of text understanding, and environmental features (Guthrie, 2004, p. 59).

Next Steps in Aesthetics, Response Theory, and Engagement

Studies on student motivation call for choice, autonomy, and interest to be taken into account when seeking to increase or influence student engagement. Response theory is well developed but there are several aspects of it that are yet to be explored. There is also a need to explore the cognitive processes related to response theory in more depth, particularly the cognitive processes of motivation and engagement. Research needs to be done to fill this gap in order to determine how structuring a read aloud in this way will increase student motivation.

Next Steps in Aesthetic Responses to Texts

In Sipe's final research study (2008) he made a call to continue to study children's responses to picture books, in particular the five responses he observed in his research. Teachers should continue to examine their teaching practices, how these practices support student responses, and to come to a better understanding of how creating an environment that supports students' multi-faceted responses to books can relate to students' comprehension of texts, writing practices, and incorporating their voices into their analysis of text. Sipe argued for digging deeper in order to better understand children's transparent and performative responses so that children's literacy understanding can be developed in a more comprehensive way (Sipe, 2000 & 2008). He also called for researchers to investigate whether or not the use of other literary genres (outside of the narrative texts he used in his study) affect children's responses and understanding of texts (Sipe, 20008).

In the research literature in the field of aesthetics, there is a call for aesthetic experiences to be expanded beyond the arts classrooms (Sotiropoulou-Zormpala, 2012; Klempay-DiBlasio, 1996; Reimer & Smith, 1972, & Berleant, 1971; Reimer, 1978; Short, Kaufman & Kahn, 2000). Dewey exhorted for the elimination of the division between aesthetic experiences and academic domains; nonetheless, educators are still unaware or unsure of how to bring aesthetic thinking into their classrooms and why it is important. The topic of aesthetic responses in literacy is understudied and further data may help break down the barriers to include aesthetic modes of knowing in all education environments, not just music and art classrooms.

Researchers have started to make connections between aesthetic responses to literature and aesthetic modes of knowing in the arts; however, these theories need to be further explored and researched to determine whether or not aesthetic modes of knowing can be used to support students as they have a "transaction" (Rosenblatt, 1978) with the text and engage with the text in aesthetic ways.

Next Steps in Engagement and Response Theory

There are several key findings that inform scholars' understanding of how the motivation theories of self-efficacy, interest, and choice support students as they read. For example, students who have a strong sense of self-efficacy about their reading abilities often achieve higher levels as they try more difficult texts and persevere through more difficult reading tasks because they believe they are capable of doing these things (Guthrie & Coddington, 2009). Research also shows a positive correlation between the interestingness of material and student motivation (Scheifele, 2009). When children are interested in what they are reading, they remember and understand the information better (Garner et al, 1990). SDT tells us that students have a strong need for autonomy and competence (Alderman, 2004). When students are provided with more choices, their intrinsic motivation increases, and their need for autonomy is satisfied (Ryan & Deci, 2009).

Integrating autonomy, choice, and interest into read alouds in the classroom has the potential to increase student motivation and self-efficacy. In his research, Sipe (2000) states that there needs to be research conducted "that makes clear the connections between literary understanding and the broader cognitive processes involved in learning

to read and write and that places the literary understanding of young children in the wider context of literacy learning" (p. 272). Motivation and engagement are cognitive processes and more research is necessary to determine how children's responses and understandings of texts connect to their motivation.

Bringing Together Response Theory, Aesthetics, and Motivation

It is in the similarities between response theory, aesthetics, and engagement that my questions live:

- What impact does reading music/poetic texts have on students' responses to literature? What types of responses are observed? Do musical texts encourage students to engage more aesthetically with the text? How does the teacher respond to student responses?
- How does allowing for aesthetic responses increase student motivation? What are the different types of observed engagement?

With these questions in mind, the goal of my study is to address gaps in the research by providing and documenting the responses of students when they are provided with more autonomy and choice as they respond to the musical texts being read in ways that seem natural to them. This is done by allowing students to draw on their own experiences in life and with other texts, and to by having students share their experiences with friends in a safe environment with guidance and support from the teacher.

The theories described in this chapter led me to design a study that would dig deeper into students' aesthetic responses to literature. My goal was to address gaps in the research in several ways: First, by using musical texts to tap into children's transparent

and performative responses and find out how and if the types of responses students have to become more aesthetic in nature. A second goal was to bring and document aesthetic modes of knowing into the general education classroom through the use of these types of texts and literature discussions. I hoped that my study would shed light on the connection between supporting students' aesthetic responses to texts and their engagement. In the next chapter I outline the methodology I used in to my study to investigate these questions.

Chapter 3: Methodology

The goal of my study is to examine and understand the aesthetic responses students have to books being read aloud, particularly the performative response Sipe identified, and discover what happens when books that integrate music into the text are used for read alouds. I aim to better understand how read-aloud events influence student engagement, particularly in the areas of self-efficacy, autonomy, and choice. My study is designed to answer questions related to whether or not the use of musical texts bring out different responses in students, in particular, their aesthetic responses. I also seek to better understand the influence that setting up read alouds in various ways has on students' has on student engagement.

Purpose and Research questions

The purpose of my mixed-methods study is two-fold. First, I investigate the effects of musical texts on student responses. I focus on the different types of responses the students have, how their responses change, and the teacher's role. Second, I investigate how aesthetic responses influence student motivation; I examine the impact this type of read aloud has on student motivation, particularly relating to engagement.

The following questions guide my investigation throughout this study:

- How does adding musical texts to classroom read alouds affect students' responses to literature and influence teacher actions?
    - What types of responses are observed?
    - How are these responses the same or different from non-musical texts?

    - What actions does the teacher take in response to students during the interaction?
- How does allowing for aesthetic responses affect student engagement around texts?
    - Does student interaction with musical texts enhance their engagement during read-aloud sessions quantitatively or qualitatively?
    - How do students describe their engagement in relation to the musical texts being read aloud?
    - What do a subset of students who appear highly or not at all engaged have to say about interaction with musical texts?

The first question, what impact does reading musical texts have on students' responses to literature, is designed to better understand if using a text that is more poetic or musical in nature impacts the types of responses students have to texts. The goal of this question is to see whether or not the use of these types of texts leads to more aesthetic responses, as I hypothesized. Because this type of read-aloud structure is different than "business as usual" instruction in most classrooms, the question is designed to determine how students respond to the change in texts and structure of read-aloud sessions as well as how the teacher changes his instruction and how he responds to what the students are doing during the read aloud. My study looks at how the teacher invites students to respond, investigates their responses, and probes the students to further understand their thinking and responses to the books being read. Finally, through this question I investigate how the teacher's instruction during the read aloud might change to

support student responses. With this question I hope to better understand the impact that musical texts have on student responses.

The second question, how does allowing for aesthetic responses increase student motivation, is designed to determine what areas of motivation (particularly engagement) are most impacted by using musical and poetic texts and supporting student aesthetic responses to these texts as they are being read. Through this question I observed the actions demonstrated by the students throughout the read-aloud events using an engagement observation checklist. Finally, I ask whether or not there are any unique student cases that surface during my observations. There are two ways in which students are selected as a unique case. Unique student cases are defined as students who either demonstrate a higher number of aesthetic responses to the texts being read compared to the other students in the class or students who do not have visible aesthetic responses to the books being read and rarely participated during the class discussions. With this question I attempt to understand the role that engagement plays in allowing for various responses and how it impacts student engagement during the read aloud.

I now describe how I designed the study in order to best answer these questions. First, I provide an in-depth look at the research design and describe the participants in the study. Next, I describe the data sources and how they are analyzed.

Research Design

My study is situated within the pragmatic paradigm of research. Pragmatism is generally used in qualitative research methodology and is seen as a way that "simply involves asking open-ended questions of people and observing matters of interest in real-

world settings in order to solve problems, improve programs, or develop policies" (Patton, 2002, p. 136). Pragmatists emphasize seeing methodologies as things that can "stand on their own as reasonable ways to find out what is happening in programs" (Patton, 2002, p. 137). Cresswell & Plano-Clark (2011), see pragmatism as a paradigm that can "encompass all of quantitative and qualitative research (p. 13). Pragmatists place the research questions in the place of primary importance and collect different types of data in order to best address each question (Cresswell & Plano-Clark, 2011). Pragmatism also "...provides strengths that offset the weaknesses of both quantitative and qualitative research…provides more evidence for studying a research problem than either quantitative or qualitative research alone…[and] helps answer questions that cannot be answered by quantitative or qualitative approaches alone" (Cresswell & Plano-Clark, 2011).

Mixed Methods

Using a mixed methods design allowed me to look at motivation in more than one way. It has freed me to use all methods possible in order to best address my research questions. Motivation is typically measured and studied using quantitative data; however, because reading motivation is not straightforward to measure and can be influenced by many things, I believe it is important to extend the way in which motivation is typically researched (quantitatively) to include qualitative methods. The use of both qualitative and quantitative data collection brought together multiple worldviews including reading response theory, aesthetic theory, and the motivation theories of self-efficacy, autonomy and choice, and interest. The mixed design of this study permitted me to observe the

effects that the use of musical texts had on student responses and whether or not students responded in expanded aesthetic ways. The features of my design can be seen in Table 3.1. This table identifies the topic and purpose of my study as well as the different data strands. It highlights the reasons for collecting both types of data.

Table 3.1 Features of This Mixed Methods Study

Content Topic	Performative response and how it affects students' motivation and engagement in reading
Content Purpose	Determining how implementing a read aloud set up that supports students' response to reading, especially the performative response effects or influences their motivation and engagement in reading
Quantitative Strand	Motivation survey
Qualitative Strand	Observations, artifact collection, teacher interview, photographs, videos, student interviews
Reason for Collecting Both	Motivation survey is needed because it will tap into things that might not be observational during the read -loud process, qualitative collection is needed because it provides evidence for what is discussed in the survey. It might also demonstrate additional things in terms of the students
Priority	Equal (potentially qualitative is more important than quantitative, especially in terms of the reliability of assessing motivation and the other influencing factors that exist) and the fact that I want to look at qualitative as another way to tap into motivation
Timing	Concurrent
Point of Interface for 2 Strands	Mixed during data analysis
Type of Design	Convergent

I designed this mixed methods study as a convergent design. The convergence of the data for analysis is the point of interface between qualitative and quantitative data. According to Cresswell and Plano-Clark (2011), this:

> "occurs when the qualitative and quantitative strands are mixed during the stage of the research process when the researcher is analyzing the two sets of data. First, the researcher quantitatively analyzes the data from the quantitative strand and qualitatively analyzes the data from the qualitative strand. Then, using an

> interactive strategy of merging, the researcher explicitly brings the two sets of results together through a combined analysis" (p. 67).

The merged results are shared in the interpretation stage, which explains how the converging of the two types of data produced a more complete understanding of the results. A visual representation of this design can be seen in Figure 3.1. In this figure, quantitative data is represented on the left side with white fill. Qualitative data is on the right side of the page with dark fill. As demonstrated by the design, after both the qualitative and quantitative data are collected and analyzed, their results will be merged (or mixed) to create light gray. It is in the merging of these results that the conclusions of this study are drawn.

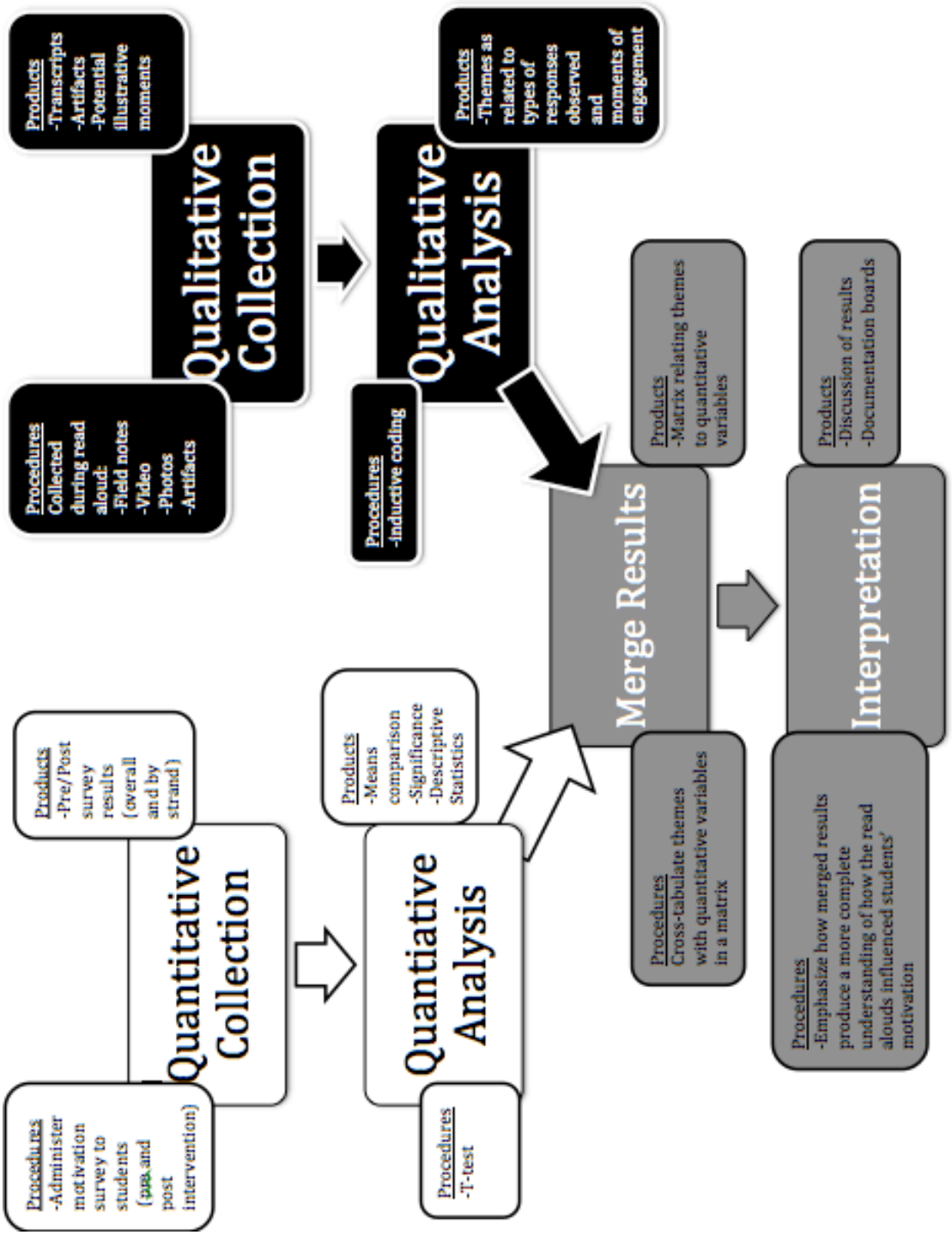


Figure 3.1 Convergent Design

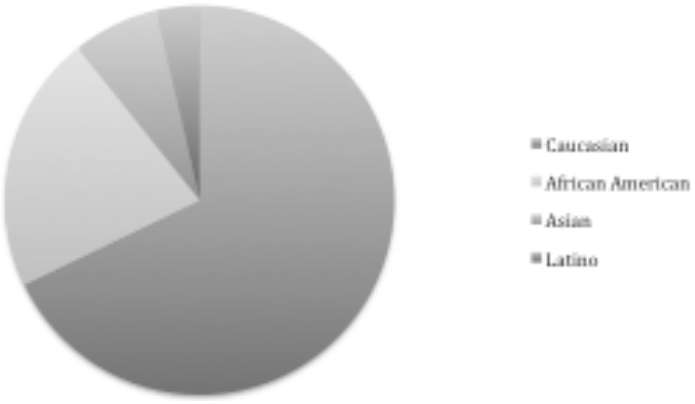
Study Methods

In this section I describe the read-aloud protocol implemented in the study. After describing the protocol, I describe the data collection processes for both the qualitative and quantitative sources. I then explain how I analyzed quantitative and qualitative data and how I merged the results from the analyses together. I start by describing the participants in the study and where the research took place.

Participants and Site

This research took place at a K-5 elementary school in a suburban Midwestern school district. The participants were 28 students in a multi-age first, second, and third grade classroom and their classroom teacher. The student make up of the classroom can be seen in Figure 3.2. Students in this classroom were in first, second, and third grade and were enrolled in a continuous progress classroom, which means they remain with their teacher from 1-3 grades. Instruction is differentiated to meet students' academic needs in math and reading. Instruction is also often delivered in small groups. The teacher, Clement Michaels (pseudonym), is a veteran teacher who has more than 20 years of

Figure 3. 2 Student Demographics



teaching experience. The classroom also has a student teacher. Mr. Michaels co-teaches with the continuous progress teacher (Mrs. Harper, pseudonym) in the room next door. Mrs. Harper teaches a multi-age classroom of third, fourth, and fifth graders. They work with students in both classroom from the time the students enter the continuous progress classroom in first grade until the students graduate from fifth grade and move on to middle school. At the end of the day, students in both classrooms come together for "family" time. This is a time where students work together on projects that connect various instructional and social skills. These social skills are also included as a focus throughout the day in each classroom. The teachers move between the classrooms to instruct various portions of the day (i.e. switch rooms for science/Social Studies instruction). The classroom teacher of record primarily instructs the students for literacy so he led the read aloud times in this study.

The Intervention: Reading Musical Texts to Support Aesthetic Responses

As a part of the study, the students were read poetic texts as the teacher followed a specific protocol to allow the students to respond in the ways they wanted. The teacher served as a guide and asked questions that fall under invitations, encouragements, and probes to get into the constructs that the students produced in response to the poetic texts (Sipe, 2008). Students were read six different texts and the study took place for six weeks. Each text was read twice once in the morning and once the following afternoon for a total of 12 read-aloud sessions.

Read-aloud protocol. I developed a read-aloud protocol based upon Sipe's (2000 & 2008) recommendations. Sipe's recommendations can be seen in Figure 3.3. It

provided guidance for how to preview the text, how to model a response during reading, and how to support children as they shared their responses. Students were also encouraged to write or draw their responses, if they did not want to share their response during the class discussion. The classroom teacher was given the protocol and trained in how to read the books in order to best follow Sipe's recommendations. The classroom teacher adapted the protocol to meet his teaching style as well as to meet the needs of the students. For example, he added the playing of the music that related to each book after the students requested to hear the music. He also incorporated a few videos he found in order to provide students with more context to connect with and better understand the books in the study. A detailed description of each read-aloud session can be found in Chapter 4 (Table 4.7).

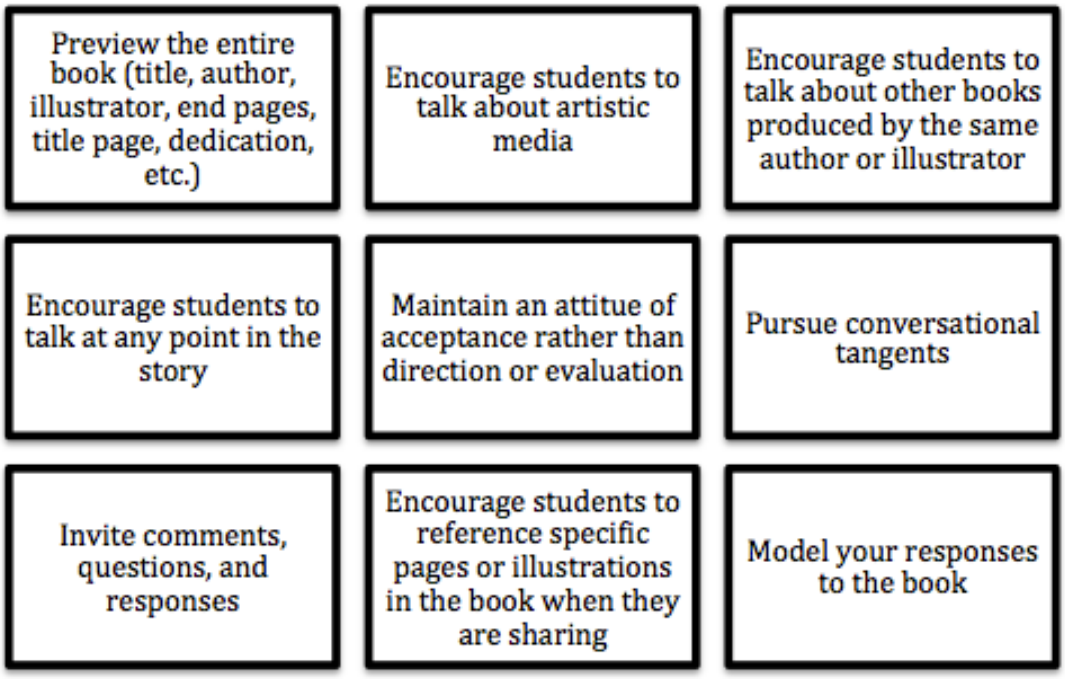


Figure 3.3 Sipe's Recommendations

Books included in the study. Six books were used in this study. Several criteria guided the selection of each text. The first criterion was that the text had a strong rhythm, or stressed and unstressed syllables generally discussed in poetry that created a singsong or musical feature in the text. The second was that the text related in some way to music. This could mean that the text was about a musician, a specific piece of music, or in some way incorporated a song or singsong-like quality. All books selected incorporated a visual aspect and qualify as picture books. I selected 9 texts that met these criteria. Then, I presented the texts to the classroom teacher and he selected six books to read aloud to his class. The classroom teacher chose the texts based upon the connections he thought his students could make to the books, the songs that connected to the books, and whether or not he thought students across all three grades could comprehend the texts. Table 3.2 lists the texts, their plots, and why they were selected for use in the study.

Table 3.2 Children's Literature Used in the Study

Text	Summary	Reason
Zin! Zin! Zin! A Violin! (Moss, 2000)	The author and illustrator of this book use rhyming verse to introduce readers to ensemble terminology and the instruments used in orchestras.	Clear connection to music through the description of instruments used in an orchestra. The classroom teacher selected this text because he felt it provided the students with a good introduction to music.
Mysterious Thelonious (Raschka, 1997)	The author/illustrator of this book use pictures and text together to provide the reader with an understanding of the chromatic scale that Thelonious used in his jazz music.	Clear connection to music through the use of pictures and the coordination of the colors and blocks on the page to a note on the chromatic scale. The teacher selected this book because of the author's use of illustration to convey song.
Simple Gifts (Raschka, 2013)	An illustrated version of the Shaker song "Simple Gifts." The text on each page is a lyric to the song. Music to the song and a history of the song are provided at the end of the	Chris Raschka provides illustrations to the Shaker song, "Simple Gifts." This book also contains information about the origin of the song.

	story.	
Carnival of the Animals (Prelutsky, 2010)	This book is based on Saint Saens's musical piece, "The Carnival of the Animals." It contains new poems written by Jack Prelutsky and illustrations that go along with each part (animal) of the musical piece.	Clear connection to the musical piece "Carnival of the Animals." This book was selected by the classroom teacher because of the new poems written by Jack Prelutsky (an author the class has read throughout the year) and a connection to the school carnival.
When Stravinsky Met Nijinsky (Stringer, 2013)	Tells the infamous story of the premiere of Stravinsky's ballet, *Firebird.*	Clear connection to a unique time in music when a groundbreaking piece was introduced. Rhyme is used throughout. The teacher selected this book to read because of the pictures, rhythm, and content.
Can You Hear It? (Lach, 2006)	Published by the Metropolitan Museum of Art, this book includes famous paintings with a short poem written to describe the art. Each painting is paired with a famous piece of music that is meant to be played with the text.	The book provides clear connection to music. The classroom teacher selected this book because of the combination of the paintings and music provided with the book, and the fact that he thought the students would engage with the text because of them.

Current Read-Aloud Instruction

Prior to the implementation of the read-aloud protocol, I observed 2 "business as usual" read-aloud events. The purpose of these observations was to determine the general procedure used for read aloud in Mr. Michael's classroom. I collected audio recordings, field notes, and the reading engagement checklist data during the observations. I used the information collected during this preobservation to determine current read-aloud procedures and to demonstrate how the use of musical and poetic texts encouraged students to engage aesthetically with the books being read. I also used the information to document how the teacher adjusted his reading instruction in order to support students as

they responded to the texts being read aloud without the typical "leading" questions being asked.

Data Collection

This study consisted of three different phases of data collection. In the first phase, I collected preliminary data. I observed the classroom during two read-aloud times. The purpose of these observations was to ascertain what occurs during a "typical" classroom read-aloud time. I gave the students the motivation survey. I trained the classroom teacher on how to structure his read alouds using the read-aloud protocol. Finally, I completed the engagement observation checklist during one of the observed read alouds.

In Phase 2 of the study the teacher implemented the intervention. This phase lasted three weeks. During this phase, the teacher implemented the read-aloud protocol during read-aloud time. The classroom teacher selected six books with a clear connection to music. I collected field notes, video and audio recordings, photographs, and artifacts during Phase 2. I collected engagement checklist three additional times during this phase.

Phase 3 occurred after the completion of the intervention. During this phase, the students took the motivation survey a final time. I interviewed the classroom teacher to discuss the changes observed during read aloud, his feelings on structuring a read aloud in a way that encourages students' aesthetic responses, and any perceptions he had concerning his students' engagement during the read-aloud time. Finally, I interviewed four students who appeared to be unique cases. An overview of the phases can be seen in

Figure 3.4.

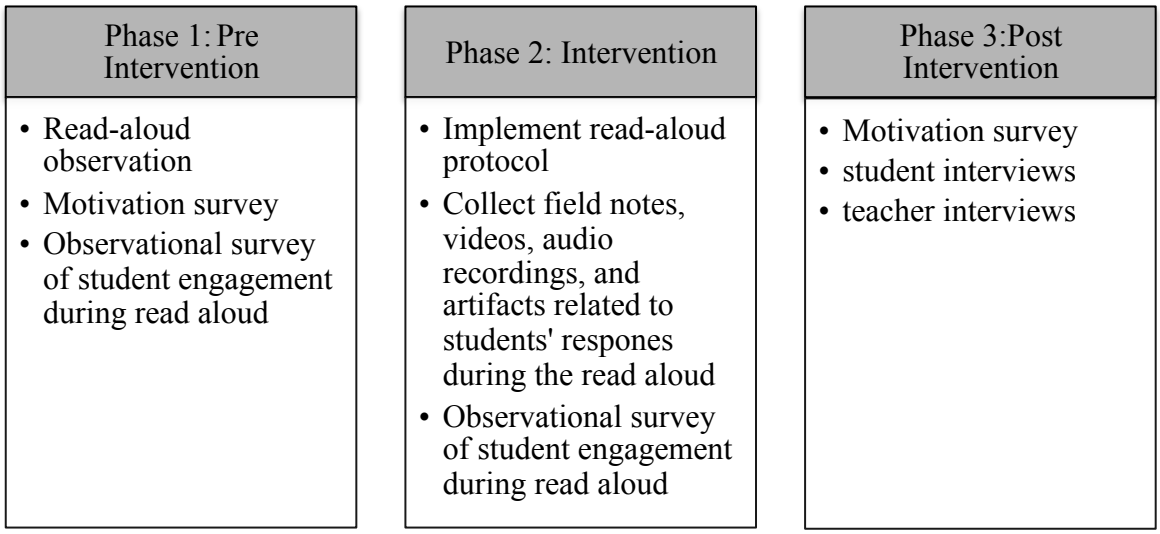


Figure 3.4 Study Phases

Qualitative data sources. I collected field notes in order to describe what occurred in the classroom during each read aloud. Like all field notes, these notes were descriptive in nature and detailed enough to permit me, as the researcher, "to return to an observation during analysis and, eventually, permit the reader of the study's findings to experience the activity observed" (Patton, 2002, p. 303). The purpose of collecting the field notes was to describe the types of responses children enacted during the read aloud and also how the teacher promoted student engagement through interest, choice, and autonomy.

I collected video and audio recordings of the classroom interactions during the read alouds. The video recordings added an important dimension to the fieldwork and notes that I collected by capturing different ways in which children responded to the books including verbal responses and any responses that included movement. I used two different devices placed in opposite areas of the room to record videos. In addition to the

video recording devices, I placed an audio recording device in the classroom. I collected audio recordings as backups in case the video recordings did not clearly pick up all of the audio during the discussions. Five minutes prior the start of each read-aloud session, I turned on the recording devices. I turned them off after the students transitioned to the next subject on their daily schedule. This allowed for me to capture additional comments about the read alouds after the time had been completed.

I used photographs to capture moments of student responses during the read aloud. I took the photographs throughout the read-aloud time. Other still images used in the study were captured from the video recordings. I placed all photography and video equipment in spots where the students in the class could be captured on video or in photographs; however, the students could not see the devices so that their responses would not be disrupted. I stood in the back of the room and used zoom to photograph student responses without drawing attention to myself.

I collected artifacts the students created when they decided to write or draw as a part of their response to the book that was being read. The classroom teacher provided paper, colored pencils, markers, and pencils at the students' seats during 8 of the 12 read-aloud times. Each book had at least one session where students were seated at their desks and had access to the paper and writing utensils. The classroom teacher encouraged but did not require students to write or draw a response.

Quantitative data sources. I used the *Motivation for Reading Questionnaire* (Wigfield & Guthrie, 1997) and the *Motivation to Read Profile-Revised* (Malloy,

Marinak, Gambrell & Mazzoni, 2013) to create a motivation of reading survey for the study. I now describe both surveys and how they were adapted for use in my study.

Motivation for Reading Questionnaire (MRQ) is a survey developed by Wigfield and Guthrie in 1997 and revised in 2010 (Wigfield & Guthrie, 1997; 2010). The MRQ explores the multi-dimensionality and extent to which a student is motivated to read in upper elementary school students. The MRQ has also been used with 3rd grade students as well as middle school students. The MRQ involves a set of 53 items that students complete independently in a group of about 10-15. The students are provided with two practice questions and then move on to complete the remainder of the questionnaire themselves. If necessary, the survey administrators can answer student questions as well as read the items aloud to the students. It typically takes students 15 to 20 minutes to complete. The MRQ reflects various constructs of reading motivation including efficacy, challenge, curiosity, involvement, importance, avoidance, competition, recognition, grades, social reasons, and compliance (Wigfield & Guthrie, 1997).

The *Motivation to Read Profile-Revised* (MRP-R; Malloy, Marinak, Gambrell & Mazzoni, 2013) "was designed to guide the teacher in determining students' perceived value of reading and self-concept as readers such that appropriate instructional decisions could be made" (p. 273). Originally developed in 1996, it was revised in 2013 to reflect a more diverse cultural and linguistic perspective. The MRP-R is designed for children in grades 2 through 6. It can be administered as a whole group or in small groups. In the current study it was administered in groups of 5-7 students. MRP-R includes 20 questions designed to measure students' self-concept as readers and the value they place on

reading. It also includes a short interview that is "designed to guide the teacher in conducting informal conversations with students about their perceptions of reading" (Malloy, Marinak, Gambrell & Mazzoni, 2013, p. 276).

Based on these foundational motivation assessments, I constructed a motivation reading survey for this study that would be suitable for first, second, and third grade students. I included questions from the MRQ and MRP-R that related to student self-efficacy toward reading as well as autonomy and choice. Questions 12-23 were adapted from the MRQ. These questions were pulled from the constructs of efficacy, involvement, and curiosity. Questions 1-9 were adapted from the MRP-R and are from the self-concept strand. In addition to the questions used from the MRQ and MRP-R, I added questions 10 and 11 ("I enjoy reading poetry" and "I enjoy books that are musical") because the wording specifically relates to the study. The wording of the questions was similar to the questions from the MRQ and MRP-R. I added these questions in order to better assess students' motivation to read the particular type of texts being used in the study. I simplified the language to be appropriate for the age of the children participating in the study. Each question included four responses. Most question responses were: not at all; not usually; sometimes; and a lot. The other responses in the survey followed a similar rating from positive to negative for each response and can be viewed as Appendix A. Space was also provided under each question for students to write an explanation for why they selected a particular answer. I analyzed these comments qualitatively. A description of the qualitative analysis I used is provided in the

"Qualitative Data Analysis" section located on page 75. The survey can be seen in its entirety as Appendix A.

Read-Aloud Engagement Observation Checklist. I created a checklist to monitor the types of actions exhibited by the students during read-aloud events. The checklist specifically looked at on-task and off-task actions that might influence students' engagement with the text. I adapted the checklist from the "Reading Behaviors Observation Checklist" developed by Kelley and Clausen-Grace (2009). The adaptations I made to the checklist related to items specific to read alouds. The purpose of this checklist was to determine the number of off-task moments observed and whether or not they diminished when the read-aloud protocol was implemented and students were encouraged to respond aesthetically to the texts being read aloud. The checklist is provided as Appendix B. I completed the checklist four times throughout the study. The first time was during one of the observations to document the existing class read-aloud procedures and actions prior to the implementation of the intervention (Phase 1). I then completed the checklist once a week during intervention implementation (Phase 2). An overview of how each data source supports the questions in my study can be seen in Table 3.3.

Question	**Data Source**
What types of responses are observed?	**-Field Notes** **-Photographs** **-Student Artifacts** **-Videos/Recorded Conversations**

How are these responses the same or different from non-musical texts	**-Field Notes** **-Photographs** **-Student Artifacts** **-Videos/Recorded Conversations**
What actions does the teacher take in response to students during the interaction?	**-Interview** **-Field notes** **-Videos/Recorded Conversations**
Does student interaction with musical texts enhance their engagement during read-aloud sessions quantitatively or qualitatively?	**-Quantitative: Pre/post Student Engagement Survey** **-Qualitative: Classroom observation protocol, field notes**
How do the students describe their engagement in relation to the musical texts being read aloud?	**-Written descriptions from pre/post Engagement Surveys**
What do a subset of students who appear highly or not at all engaged have to say about interaction with musical texts?	**-Student Interviews** **-Pre/post engagement survey (used to select which students appear highly or not at all engaged** **-Field Notes**

Data Analysis

In this section, I describe how data were analyzed for my study, first the qualitative data and then the quantitative data. Next, I describe the process I used to converge the qualitative and quantitative data using a matrix to determine the findings of the study.

Table 3.3 Questions and Data Sources

Qualitative Analysis. I now describe the initial qualitative data analysis and the revision process that followed. Data analysis started with transcribing the videos recorded during each read-aloud session. A sample transcription can be viewed as Appendix C. A

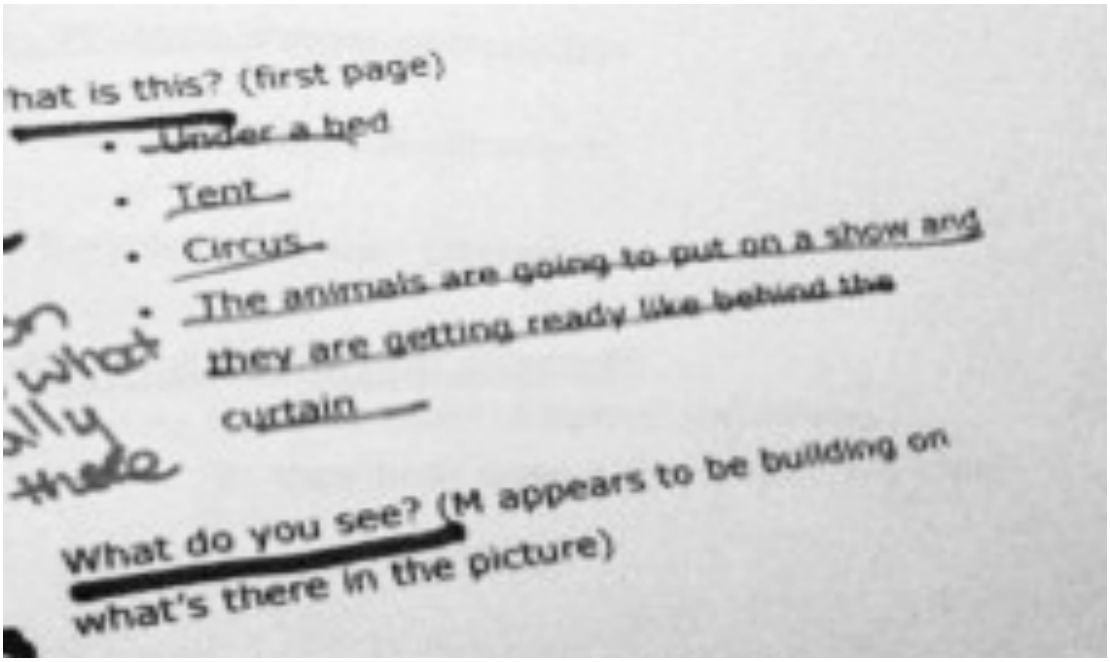


Figure 3.5 Color-coded Field Notes

few times, a comment a student made was not audible in the video recordings. In these instances, I reviewed the audio recordings and inserted the student comments from the audio recording using the video transcript. I marked these with italicized font. After transcribing the videos, I printed out the transcriptions and started my initial analysis on the video transcripts, field notes, student artifacts, interview transcripts, and written survey responses.

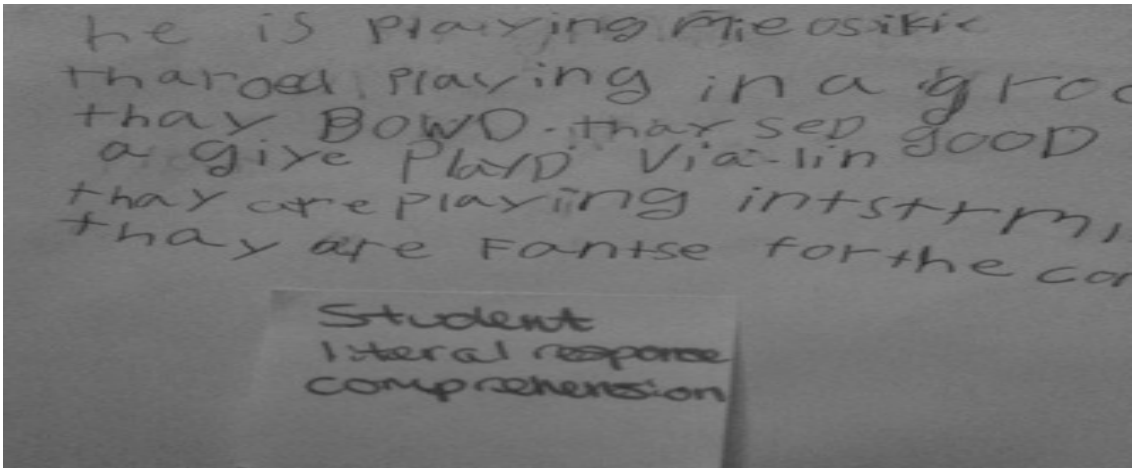


Figure 3.6 Coded Student Artifact

First I sorted data by actions or statements made by the teacher and actions or statements made by the students. Then, I looked at each category and identified specific themes within each category. For teacher actions I identified teacher comments and teacher questions. For the student actions I identified questions, literal responses, and aesthetic responses. I marked these themes on the data sources with different colored markers (Figure 3.5). I marked student artifacts with different colored Post It notes (each color corresponded with the color used in highlighting; Figure 3.6).

After I sorted the data by these initial themes, I looked through them for common terms of interest to me such as words relating to reading comprehension strategies (prediction, character, connection), talk related to procedure (such as where the students were to sit during the read aloud), and students use of words such as “I think” or “I feel”. At this point I had twelve themes related to the teacher and fifteen themes related to the student.

Next, I went back to my questions and said which of the themes related to my specific questions. I took it one question at a time and looked to see which pieces of data

and the correlating themes related to each question. At this point, I added an additional category of engagement and highlighted specific pieces of data that related to my questions on engagement. For example, I highlighted all of the times the teacher provided a verbal redirection to students who appeared to be off-task during the read aloud.

Figure 3.7 Screen Shot of Video Analysis

In addition to analyzing the video transcripts, I analyzed the videos and photographs looking for specific moments of different types of student responses. First I watched each video and identified clips that specifically related to the teacher actions and talk. I identified these clips and sorted them by teacher questions and teacher comments. I did the same thing for the clips relating to the students but sorted their responses into three categories: literal responses, aesthetic responses, and questions. A screen shot of the first step in my video analysis can be seen in Figure 3.7. This shows the identifier of ”teacher questions” with the video clips of Mr. Michaels asking questions on the left. I further analyzed the video clips and sorted them according to the terms I pulled from my questions. For example, I further separated the teacher question category into literal and open-ended categories. I followed the same procedure for the photographs taken in the

study. A sample of a video clip of a student aesthetic response to music with the note indicating what kind of response was observed can be seen in Figure 3.8.

Figure 3.8 Coded Video Screen Shot (student on far right)

After sorting my data by question it became apparent I needed to revise the themes I had identified. My revision process followed the suggestions of Lincoln and Guba (1985) where a researcher looks at data and finds places where codes need to be filled in, extended, bridged, or surfaced. I started by breaking identified themes apart into subcategories and identifying new terms that specifically referred to what was happening. For example, teacher comments needed to be broken apart into: teacher connections, teacher adding background knowledge, and teacher reacting to student responses. I then reviewed the terms to determine if they need to be combined. For example, I combined the "teacher reactions to student responses" theme with the "student reactions to responses" theme because they were closely related and often when the teacher reacted to a response, students also reacted. An example of this coding process can be seen in Table

3.4, which lists the steps I took and provides an example of one idea, and how it evolved with each step of the data analysis.

Table 3.4 Example of Coding Process with Student Aesthetic Responses

Data Analysis Stage	Sample Code
1. Initial Sorting	Student Response to text
2. Identifying and sorting by terms of interest	Aesthetic response
3. Sorting by question	What types of responses are observed? -Aesthetic response
4. Revisions—breaking apart terms	Aesthetic Response broken apart to: -With music (dance, singing, laughter) -Without music (dance, singing, laughter, extending the story)

Quantitative. Students took the motivation survey before and after the read-aloud protocol was implemented. Quantitative data were analyzed using Statistical Package for the Social Sciences (SPSS) software. I calculated the mean scores for both the pre- and post-results of the motivation surveys and then compared them using a paired t-test. I used a paired t-test to analyze the survey data because the measurements were taken from the same subjects before and after the intervention. Each student in the class provided a pair of data points from before and after the implementation of the read-aloud protocol. The independent variable is the group of students and the dependent variable is the student responses to the survey. The independent variable was not manipulated. The null hypothesis for this study is:

H_o: The mean difference between the paired observations is zero.

I collected descriptive statistics during the analysis of the surveys by calculating the mean, median, mode, high and low extremes, and quartiles. I analyzed the motivation

survey data collected both pre- and post-implementation of the read-aloud protocol for these descriptive statistics in order to show and organize data in such a way that meaningful patterns might be identified (Utts & Heckard, 2006).

I collected data using the read-aloud observation checklist four times during the study. I completed the first checklist during the observation of the "business as usual" read aloud prior to the implementation of the intervention. I collected the subsequent observations three additional times throughout the intervention when the read-aloud protocol was implemented. There was one week between each observation using the checklist. I compared the number of observed off-task moments on the checklist to determine whether or not fewer "off-task" incidents were observed when the read-aloud protocol was implemented and musical texts were used.

Merging the Qualitative and Quantitative Data

After I analyzed the initial qualitative and quantitative data as noted above, I merged the themes and variables using what Miles and Huberman (1994) refer to as a checklist matrix. A checklist matrix provides "a format for analyzing field data on a major variable or general domain of interest (Miles & Huberman, 1994, p. 105). The checklist matrix allowed me to converge the data for interpretation as seen in Figure 4.1. For the purposes of this study, the major variable or domain of interest is motivation. The variables of motivation were divided, or unbundled (Miles & Huberman, 1994, p. 105) into the distinctive indicators as determined from the coding of the qualitative data. This type of matrix is recommended for use when a researcher wants to "relate field data to survey measures of the same variable" (Miles & Huberman, 1994, p. 105). I took the

qualitative data that fell under the code “engagement” and put it into the matrix. I then added student responses from the survey to the matrix. After that, I input the results from the quantitative analysis of the survey and the engagement checklist. An example of the checklist matrix can be seen in Table 3.5.

Table 3.5 Sample Checklist Matrix Used to Converge Qualitative and Quantitative Data

Question	**Does student interaction with musical texts enhance their engagement during read-aloud sessions quantitatively or qualitatively?**	**How do students describe their engagement in relation to the musical texts being read aloud?**	**What do a subset of students who appear highly or not at all engaged have to say about interaction with musical texts?**
Data			

In this chapter I have described my research questions, study design, data sources, and data analysis procedures. In Chapter 4 I share results of the data collection by describing the quantitative and qualitative data separately. Then, I describe how I converged the results to identify my findings.

Chapter 4: Results

In this chapter, I present my findings from both the quantitative and qualitative data collection I conducted. I start by describing the "business as usual" read-aloud activities in Mr. Michaels' classroom prior to the start of the study, and share the results of the Motivation Observation Checklist—a tool used to track off-task actions during read-aloud sessions. Next, I share the findings from the motivation survey students took prior to the start of the study and again after the study was completed. After sharing the survey data, I describe a) the procedures for the read-aloud events, b) the actions of the teacher during the read-aloud activities, and c) a descriptive account of how the students responded to the books. I conclude by sharing the data I collected from student and teacher interviews. All quotations are from transcriptions I made directly from the audio and video-recordings during the study. I maintain the wording, including instances of misspeaking and grammatical errors used by the participants. Pseudonyms are used for all names.

Business As Usual Observation Before the Intervention

I collected data on the read-aloud instruction at the initiation of the study and prior to the introduction of musical books and procedures to the read-aloud time. In this section I describe the "business as usual" read-aloud sessions in Mr. Michaels' classroom, including the types of questions he asked and how his students responded.

Daily Read Alouds

Clement Michaels' classroom schedule included daily time for sharing read alouds. This time usually lasted for about 15-20 minutes just before lunch. During this

time, students came to the floor and sat as he read a text aloud, usually a chapter book. I conducted two observations during read-aloud time two weeks prior to the implementation of Phase 2 of my study. In the next section I describe what I found.

Both read alouds lasted approximately fifteen minutes and took place before lunchtime. Mr. Michaels told the students to come and sit in the front of the room for the read-aloud time. Mr. Michaels sat in the director's chair, a chair that sits in the front of the room. Students sat on the floor in front of him. Students brought nothing with them to the carpet and were encouraged to respond to the text by answering Mr. Michaels' questions. After the students moved to the front of the room, Mr. Michaels asked the students what they had read the previous day, "Who can tell me what happened when we read yesterday?" After the students answered, Mr. Michaels read the title of the chapter and asked the students what they thought that day's reading would be. He often asked, "What prediction can you make about what will happen today?" After students shared their predictions, Mr. Michaels read the chapter. He stopped a few times to ask comprehension questions. For example, at one point he stopped and asked, "What did we just learn from this page? Who can summarize?" He called on a wide range of students to answer the questions and tried to call on different students each time.

Students varied in their engagement throughout these read-aloud times. Several children focused on the text but also engaged in actions that can be interpreted as not paying attention, such as playing with each other's hair. Mr. Michaels stopped a few times throughout the read aloud and redirected students. He usually stated the redirections in the form of gentle reminders saying, "All eyes on me" or "Please sit up."

During the second observed "business as usual" read-aloud session I observed, I collected data for the Motivation Engagement Checklist. Students listened to Mr. Michaels read a chapter book while sitting on the floor. This read-aloud event lasted 15 minutes. I observed very few "off-task" moments (Figure 4.1). Mr. Michaels stopped the read aloud three times to redirect students. At one point, a student pulled a book off the shelf next to her and started reading it. Then, a second student joined in and picked another book that she started reading. A student got up and went to the back of the room. When a neighboring class walked by, two students watched them as they walked by the door (the door is in the back of the room in the opposite direction from where the teacher sits when reading aloud). Three students provided off-topic comments throughout the read aloud. A more complete description of the Motivation Checklist and data collected from the checklist (Figure 4.1) is provided in the "Quantitative Data Collection" section below.

Quantitative Data Collection

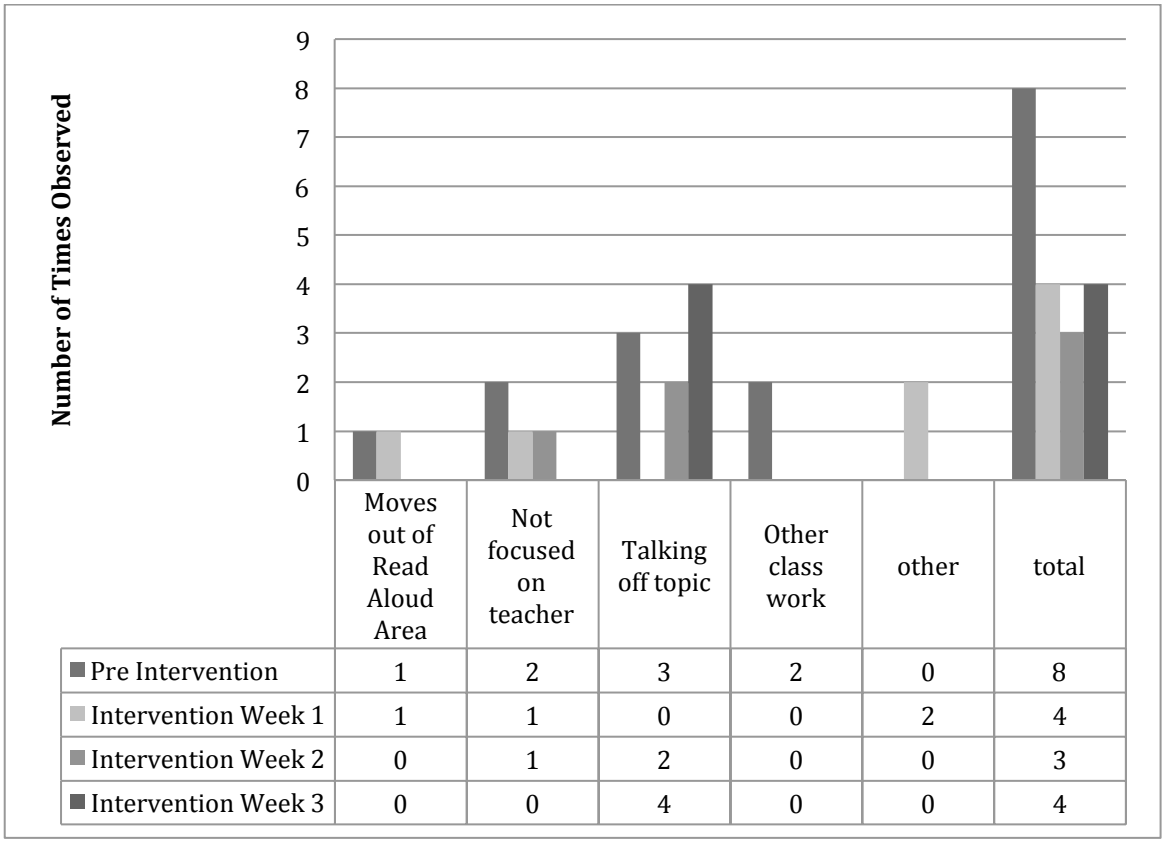
In this section I describe the results of the quantitative data collection. First, I share the results of the Motivation Checklist, a measure I used to keep track of the number of observed off-task moments during the read alouds. Then, I share the results of the pre- and post-survey data using descriptive statistics and means comparisons across first, second, and third grade student responses. I conclude the quantitative data section with the results of a paired t-test I used to compare pre- and post-survey data.

Motivation Checklist

Throughout the study I observed the class to determine the number of off-task actions students displayed during the read-aloud time using the Motivation Checklist (Appendix B). I used this checklist to determine if the number of off-task incidents changed over the course of the study and if the types of off-task incidents diminished based upon the books read during the study. I completed the first motivation checklist during a "business as usual" read-aloud session two weeks prior to Phase 2 (the implementation of the musical texts for the read aloud) of my study. I conducted three additional observations using the Motivation Checklist throughout the study. Table 4.7 shows which books and read-aloud sessions during which the Motivation Checklist was completed. During each read-aloud session, I stopped every three minutes and marked any off-task actions I observed at that time.

Figure 4.1 shows the results of each week. The first off-task category, "Moving out of the read-aloud area," referred to times the students left the area of the room where the read aloud took place. "Not focused on the teacher" referred to the students who actively looked away from the book and focused on other activities either in the room or outside of the room such as watching students playing outside the window in the field. "Talking off topic" occurred when students did not discuss the book. "Other class work" referred to students who either read another book during this time or decided to complete a math assignment. Finally, the "other" category encompassed a variety of actions in which students did not focus on the read-aloud time but their actions did not fit in the

previous categories. An example of an action observed in the other category is a student cleaning up a spill from fruit snack.



	Moves out of Read Aloud Area	Not focused on teacher	Talking off topic	Other class work	other	total
Pre Intervention	1	2	3	2	0	8
Intervention Week 1	1	1	0	0	2	4
Intervention Week 2	0	1	2	0	0	3
Intervention Week 3	0	0	4	0	0	4

Figure 4.1 Engagement Observational Checklist

Figure 4.1 shows the results of the Engagement Observation Checklist. It displays the number of each type of off-task actions during each observation. I completed the checklist four times. During the musical read-aloud intervention, the number of off-task actions decreased by half in comparison to the pre-intervention observation data. The nature of the off-task moments also changed. For example, during the intervention, students did not complete other class work. Also, the number of times students moved out of the read-aloud area or did not focus on the teacher also decreased from three observed occasions during the pre-intervention observation to zero during the last read-aloud

session in the intervention. One category, "talking off topic" showed an increase from the beginning of the intervention to the end. During the last intervention the four off-task actions I observed fell under the "talking off topic" category. During this read aloud, students listened to music while listening to the text and demonstrated high interest in the text and music being played. At one point, a table group of four students had a brief conversation about hockey. This did not relate to the poem or music they listened to at the time; however, it is possible that this conversation stemmed from a poem read from the same book, *Can You Hear It?* (Lach, 2006) because in the previous read-aloud session they read a poem about ice-skating and hockey. The group of students might have been discussing this poem briefly and relating it to their responses. The conversation lasted less than a minute and the students returned to the written responses and rejoined the class discussion. Overall, students remained on task and focused during the read-aloud times throughout the study with a few, brief off-task moments; however, it is possible that there were times when students appeared to be off-task but where actually engaged in the read-aloud time. For example, there could be moments when students' conversations appeared to me to be off topic; however, these conversations could have related to the text or connections students made to the text.

Motivation Survey

In this section I describe results from the motivation survey the students took prior to the use of musical text in the read-aloud events and again after the class completed the read-aloud sessions. I assigned a numerical value to each survey responses: ranging from one to four (lowest to highest). For example, on questions with

a potential response of "not at all," "not usually," "sometimes," and "a lot," "not at all" received a value of 1, "not usually" received a value of 2, "sometimes" received a value of 3, and "a lot" received a value of 4. I scored each response in this manner. For the means comparison and paired t-test analyses, I summed student responses to the survey questions for a total score. The highest score possible on the survey was 92. I calculated Cronbach's Alpha to be .89 (Table 4.1). This means that there is a relatively high internal consistency with the questions and that the motivation survey elicits consistent and reliable response even if questions were replaced with other similar questions.

Cronbach's Alpha	N of Items
.892	23

Table 4.1 Reliability Statistics

Pre-Survey. Students completed this survey one week prior to using musical texts during read-aloud sessions. Students completed the survey in small groups of three to five students. If students requested a question read to them, it was read to them. In completing the pre-survey students responded with their own thoughts and did not collaborate on their answers. A few students wrote explanations for their responses. 25 students took the survey: ten first graders, thirteen second graders, and three third graders. Three students were absent during the times the survey was given and prior to the start of Phase 2. One student was out of school during the entire study and not included in the survey data. The other two students' data were not included in the final survey analysis.

Post-Survey. Students took the motivation survey a second time the week after the final intervention book was read using the same procedures as noted for the pre-

survey. Twenty-seven students took the final survey; however, I removed two students' data from the data analysis because they did not take the pre-survey.

Descriptive and Summary Graphs and Tables. Using SPSS I conducted data analyses that provided me with separate graphs and tables of the descriptive statistics for the surveys students took at the beginning and the end of the study. For the purposes of discussion, the survey taken prior to the implementation of the musical texts are referred to as "pretest data" and the survey data collected after the read-aloud intervention are referred to as "posttest data." Displayed below are histogram and summary statistics for both the pre- and post-test results. Each graph reports the separate analyses for each test. Pre-test results can be viewed in Table 4.2 and Figure 4.2. Post-test results can be viewed in Table 4.4 and Figure 4.3. I will discuss the information concerning the pre-test survey data first, followed by the information from the post-test survey data, and conclude with a comparison between the two groups.

Pre-Test Descriptive Statistics. I analyzed the total scores of the students' pre-test answers to the Motivation Survey to determine the descriptive statistics of the data to characterize the pretest data set using numerical and graphical summaries.

N	Valid	25
	Missing	0
Mean		67.7600
Median		70.0000
Mode		65.00
Std. Deviation		11.99055
Skewness		-1.315
Std. Error of Skewness		.464
Range		51.00
Minimum		33.00
Maximum		84.00
Percentiles	25	64.5000
	50	70.0000
	75	75.0000

a. Multiple modes exist. The smallest value is shown

Table 4.2 Pre-test Descriptive Statistics

The histogram from the pre-test data, when graphed, does not follow a normal distribution (Figure 4.2). Instead, the shape of the graph for the sample is skewed to the left, or negatively skewed. The center/location is 67.76. I considered the standard deviation because it includes every data point. The standard deviation for pre-test scores is 11.99. The mean for the scores from the pre-test scores is 67.76 and falls below the median score of 70.00. Scores range from 33 to 84. The lowest score comes from a first grade student and the highest score is from a third grade student. There are three outliers from data points eight, nine, and twenty-one. Because I have no reason to believe that these data points are false I do not exclude it from my data analyses.

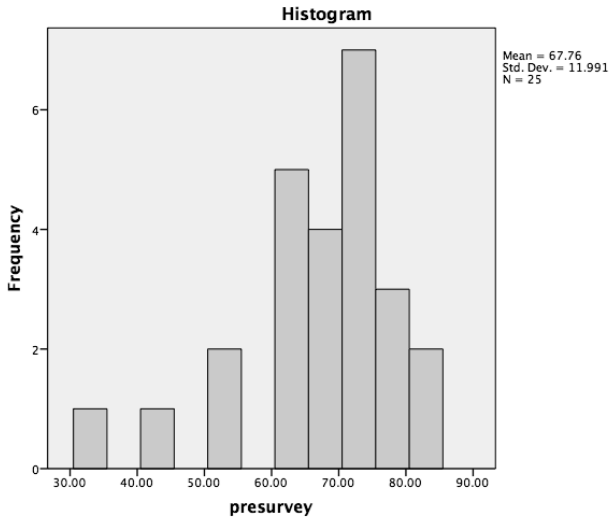


Figure 4.2 Pre-test Histogram

I conducted a means comparison (Table 4.3) of the first, second, and third grade scores to determine if a difference existed for the mean scores across the grades. The third grade students had the highest mean (71.33) while the first grade students had the lowest (63.00). Second grade means (70.83) fell in the middle and were within 0.50 points from the mean of the third grade scores.

Pretest

Grade	Mean	N	Std. Deviation
1.00	63.0000	10	15.85350
2.00	70.8333	12	8.25539
3.00	71.3333	3	5.50757
Total	67.7600	25	11.99055

Table 4.3 Pre-test Means Comparison by Grade

Post-Test Descriptive Statistics. I also analyzed the total scores of the students' post-test answers to the Motivation Survey to determine the descriptive statistics of the data to characterize the post-test data set using numerical and graphical summaries.

N	Valid	25
	Missing	0
Mean		71.6800
Median		75.0000
Mode		76.00
Std. Deviation		11.27579
Skewness		-1.265
Std. Error of Skewness		.464
Range		55.00
Minimum		37.00
Maximum		92.00
Percentiles	25	65.5000
	50	75.0000
	75	77.0000

Table 4.4 Posttest Descriptive Statistics

The students' post-test total scores when graphed on a histrogam do not follow a normal distribution when looking at the shape of the histogram (Figure 4.2). The shape of the graph for the sample is skewed to the left or negatively skewed. The center/location is 71.68. The standard deviation for post-test scores is 11.28. The mean for the scores from the post-test is 71.68 and falls below the median of 75.00 There are two outliers, from data point eight and nine.

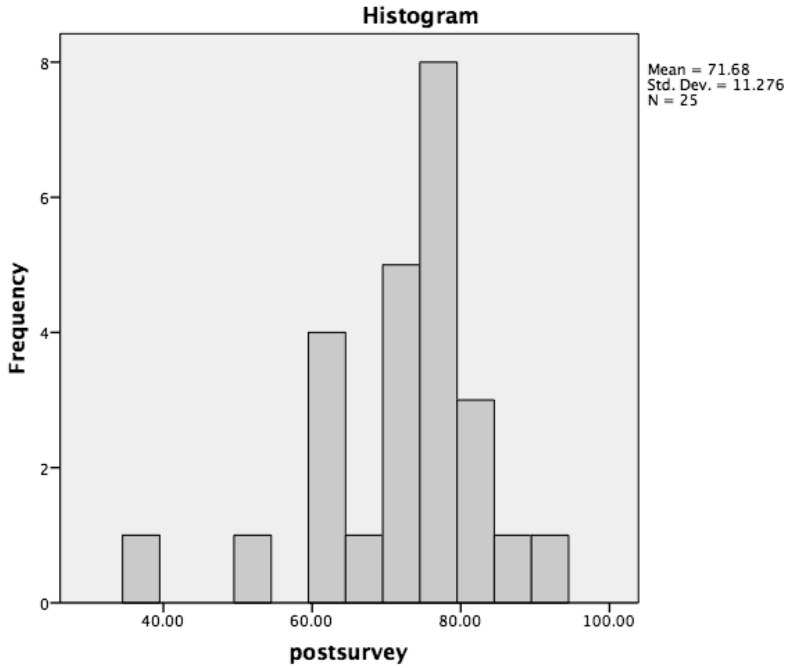


Figure 4.3 Post-test Histogram

I conducted a means comparison (Table 4.5) of the first, second, and third grade scores to determine if a difference existed between the mean scores across the grades. This time, the second graders had the highest mean of 73.42. The third grade mean fell to the middle at 70.33, and the first grade mean was 70.00.

Grade	Mean	N	Std. Deviation
1.00	70.0000	10	16.11762
2.00	73.4167	12	6.62582
3.00	70.3333	3	8.96289
Total	71.6800	25	11.27579

Table 4.5 Post-Survey Means Comparison by Grade

Paired T-Test Results. I completed the initial analysis by comparing the means of the grade levels in order to determine if there is a statistical difference across means by

grade level. The t-test included 25 students' pre- and post-survey data: ten first graders, thirteen second graders, and three third graders. Results are shown in Table 4.6. When looking at the results, the p-value is P < .005. I reject the null hypothesis using the standard significance level of 0.05. Even with the small sample, I can say that using musical texts in this study increased students' motivation.

				Paired Differences					t	df	Sig. (2-tailed)
				Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
							Lower	Upper			
Pair 1	presurvey - postsurvey	-3.92000	3.91493	.78299	-5.53600	-2.30400	-5.006	24	.0000409		

Table 4.6 Paired Samples T-Test

Narrative comments on survey responses. In the survey students had an option to include comments about why they selected a particular response. Those who chose to comment communicated a variety of responses. For example, Question 3 queried, "I read_____ (not as well as my friends; about the same as my friends; a little better than my friends; a lot better than my friends)." Students' comments regarding this item ranged from, "My friends are good" and "Some of my friends read super good," to " I like being the same as my friends," and "We read the same level books," to "Because I heve dun it longer" [because I have done it longer]. Students' explanations for Question 11 (I like reading books that are musical) fell on one of two extremes. Students either said, "I like (or love) music," or responded with "I hate music." Ross, a student I interviewed at the

end of the study, provided an explanation about reading that could be considered aesthetic in nature when he said, " be cus it takes me to another place" when he explained why he likes to read. At the end of the study, students' comments related to the books read in the study. For example, for Question 11 one student responded that he "sometimes" likes books about music; however, his comment stated, "I liked the books we just read." Four other students made similar comments.

Results from Read-Aloud Sessions

Each book was included in two class read-aloud sessions. The first reading of each book took place at the beginning of the school day. The second reading of each book took place the following afternoon, towards the end of the school day. Generally speaking, the first time the teacher read each book, the students would listen to the text being read and then respond. The second reading of the book consisted of the introduction of the music or dance that directly related to the book. Two exceptions to this were *Carnival of the Animals* (Prelutsky, 2010) and *Can You Hear It?* (Lach, 2006). With these books, Mr. Michaels incorporated music into both read-aloud sessions. Mr. Michaels displayed all of the books on the projection screen in the front of the room using the document camera so the students could see the pictures more easily. In the next section I relate the order in which Mr. Michaels read the books, the procedures followed for each reading of the book, data from the audio and video recordings, student created artifacts, and field notes.

Table 4.7 presents a timeline of the books read in the study and the procedures Mr. Michaels followed for each read-aloud session. Table 4.7 also includes information

about the materials provided to the students for their responses during the read-aloud times, whether or not Mr. Michaels incorporated music into the read-aloud time, and when the observational checklists were completed throughout the study. Columns one and two state the name of the book and the time of day during which the read aloud took place. Column three, "General Information," includes the number of students present for each read-aloud session, where the students sat during each session, and the materials made available to the students during the read-aloud sessions. For poetry books, it lists the title of the poems read during each session. The "Procedure" column lists steps for each read-aloud time, share what happened during each read-aloud session, and describe how Mr. Michaels incorporated music into each. The last column indicates the session during which I completed the Motivation Checklist. I begin by describing the book that was read aloud without any music being played. After that, I describe the three books Mr. Michaels read during the first session and then played the music connected to the books in the second read-aloud session. I conclude by describing the two books that had music integrated throughout both read-aloud sessions. With each book I describe the questions, comments, and responses Mr. Michaels shared as well as the student responses. I include photos, video shots, and student written or drawn responses.

Table 4.7 Order of Books Read and Procedures Followed

Book	Length of Session	General Information (# of students, seating, materials, etc.)	Procedure	Moti-vation Check -list
Zin! Zin! Zin! A Violin (Moss, 2003) Reading #1	Morning	-27 students students seated at tables -provided with blank paper, pencils, and colored pencils	1. Preview the text (cover, end pages, etc.) 2. Read the text and students respond 3. Class discussion on what they noticed in the book.	
Zin! Zin! Zin! A Violin (Moss, 2003) Reading #2	Afternoon	-27 students students seated in front of the room sitting on the carpet	1. Reads book 2. Stops throughout book to discuss what students noticed 3. Discuss what the other books they will read might be like.	
Carnival of the Animals (Prelutsky, 2010) Reading #1	Morning	-26 students -students seated at tables -provided with blank paper, pencils, and colored pencils -3 poems read from the book ("Introduction", "Elephant", and "Lion")	1. Preview text 2. Look at illustration 3. Read poem 4. Listen to music and record response	
Carnival of the Animals (Prelutsky, 2010) Reading #2	Afternoon	-27 students -students seated at tables -provided with blank paper, pencils, and colored pencils -4 poems read from the book ("Swan", "Donkey", "Tortoise", and "Finale"	1. Listen to music 2. Draw or write prediction of what the animal will be. 3. Look at illustration and confirm prediction (discuss why they chose a particular animal) 4. Read the poem 5. Discussion about the books read so far.	X

Book	Length of Session	General Information	Procedure	Moti-vation Check list
When Stravinsky Met Nijinsky (Stringer, 2013) Reading #1	Morning	-24 students -students seated in front of the room sitting on the carpet	1. Preview the text (cover and share author's note about why the book was written). 2. Read the text. 3. Discussion on what the teacher and students noticed or thought about the book.	
When Stravinsky Met Nijinsky (Stringer, 2013) Reading #2	Afternoon	-27 students -students seated at their tables -paper, pencils, and colored pencils are passed out after they watch the ballet	1. Watch clip of the Rite of Spring ballet premiere with audience reactions (from the movie *The Riot at the Rite,* Snodin, 2005*).* 2. Discussion on what they noticed about the ballet in the book and the video clip. 3. Read book 4. Students respond while teacher reads book	
Simple Gifts Raschka, 013) Reading #1	Morning	-25 students -students seated on carpet	1. Preview the text 2. Read the book 3. Discussion on their responses to the book.	x
Simple Gifts (Raschka,2 013) Reading #2	Afternoon	-26 students -students start by sitting on the carpet and the move to their seats -paper, pencils, and markers are provided for written responses	1. Reread the text 2. Mr. Michaels teaches students the song and students sing the song as Mr. Michaels turns the pages 3. Video of children singing the song and dressed in Shaker costumes played while students write/draw responses	
Mysterious Thelonious (Raschka, 1997) Reading #1	Morning	-26 students -students seated on carpet	1. Preview text and picture walk 2. Discuss responses to picture walk 3. Explain the text features 4. Read the text 5. Discussion on responses	
Mysterious Thelonious (Raschka, 1997) Reading #2	Afternoon	-27 students -students seated at tables -paper, pencils, and markers are provided for written response	1. Song of the words in the book is played and students look at pictures for each page. 2. Discussion on origin of the song on which the lyrics are based. 3. Plays song as students draw/write their responses to the text.	

Book	Length of Session	General Information (# of students, seating, materials, etc.)	Procedure	Moti-vation Check list
Can You Hear It? (Lach, 2006) Reading #1	Morning	-25 students -students seated at tables -paper (large sheet of drawing paper folded into thirds), pencils, and colored pencils are provided for written response -3 poems read ("The Bee", "Ice Skating", and "Traffic")	1. Preview text. 2. Students look at picture and listen to the poem. 3. Discussion on what they see in the artwork and what they think music piece paired with the piece of artwork will sound like. 4. Listen to music and draw their responses. 5. Discussion on student responses.	
Can You Hear It? (Lach, 2006) Reading #2	Afternoon	-25 students -students seated at tables -paper (large sheet of drawing paper folded into thirds), pencils, and colored pencils are provided for written response -3 poems read ("The Elephant", "The Cats", "Finale"	1. Preview text. 2. Students look at picture and listen to the poem. 3. Discussion on what they see in the artwork and what they think music piece paired with poem will sound like. 4. Listen to music and draw their responses. 5. Discussion on student responses.	x

Books Read Aloud With No Music

Zin! Zin! Zin! A Violin! (Moss, 2000). As the first book read in the study, *Zin! Zin! Zin! A Violin!* (Moss, 2000) was the only book that Mr. Michaels did not incorporate music into. During both read-aloud sessions for *Zin! Zin! Zin! A Violin!* (Moss, 2000), Mr. Michaels closely followed the reading protocol (Appendix D). He asked questions that closely related to comprehension of the book such as:

- What do you see is repeating in all of the pictures?
- What does *duo* mean?
- What were we going to discuss this time?

- How many of you have seen an orchestra?

In addition to asking these comprehension questions, Mr. Michaels spent over half of the read-aloud time leading the class through a discussion on vocabulary words used to describe ensembles in the book (solo, duo, trio, quartet, etc.). During the second reading of the book, he stopped on each page and said "That makes a (solo, duo, trio, etc.). Show me on your fingers how many are in a (solo, duo, trio)." Students put the respective number of fingers in the air (one finger for solo, two fingers for duo, three fingers for trio, etc.).

Mr. Michaels pulled in what the students noticed in the first read-aloud session to guide the discussion during the second session. For example, in the first read-aloud session students pointed out that they noticed that the number of music stands on each page matched the number of musicians on each page. So, during the second reading session for this book, Mr. Michaels stopped on several pages and had the students count the number of stands. He also led a discussion around the rhyming words in the texts when a first grader pointed out that the text had rhymes.

Students responded by answering Mr. Michaels's questions. Most students described what they saw on the pages such as: the number of music stands on each page; the fact that a mouse, cat, and dog appeared on every page; and that the words in the story rhymed. Students also shared what they knew about the orchestra and some instruments. Their questions related to the instruments on the page. For example, while Louis wrote a response to the book, he raised his hand and asked, " What was the one that was all

twisty?" Mr. Michaels told him, "French horn," and Louis proceeded to write French horn on his paper.

Ross quietly sang, "Zin zin zin a vio-lin-lin-lin." He repeated this line several times in varying rhythms and at different speeds. Ross also sang this line several times prior to reading the book during the second session of the book. Eliza took the words of the book and turned them into a song. She sang the final word of each line while Mr. Michaels read the book:

Mr. Michaels: [continues reading] "Notes galore"

Eliza: "galore" (singing)

Mr. Michaels: [reading book] "adore"

Eliza: "adore" (singing)

Mr. Michaels: [reading book] "what we go to concerts for"

Eliza: "for" (singing)

Mr. Michaels: [continues reading. Turns to last page in book] "…encore"

Eliza: "encore" (kind of singing)

Mr. Michaels: "more"

Eliza: "more" (singing)

Mr. Michaels: [continues reading] "…delight"

Eliza "delight" (singing)

Mr. Michaels: [reading book] "…goodnight"

Eliza: "night" (singing)

The first read-aloud session for *Zin! Zin! Zin! A Violin!* (Moss, 2000) concluded with Mr. Michaels having a brief discussion about what the students thought the rest of the books in the study would be like. This is the only time a discussion of this nature happened in the study. The students responded that they thought the books would be about music and have instruments or orchestras in them.

Book First, Music Second Read Alouds

In this section I describe the three books that Mr. Michaels read during the first session and then played music that related to the book in the second session. Here I describe the responses students had in the first reading of the book and how the inclusion of music influenced or changed students' responses in the second session.

Mysterious Thelonious (Raschka, 1997). Mr. Michaels introduced this book with a picture walk saying, "I'm just going to show you the pictures and I want you to think about what you see." He then showed students each page of the book without reading the words or making comments. As he slowly turned the page, a student laughed. Then, another student joined in. For the rest of the book, when he turned a page, the students started laughing as a group. One student said, "It's not funny."

After he completed the picture walk, Mr. Michaels turned to the end papers of the book and explained how the author set up the book, "On each page of the book, the word is in a box with color and each color is a note. Do you see the *do*, *re*, *mi*, *fa*, *sol*, *la*, *ti*, *do* here? Those are different notes. So, the words create, um, they create a note in like a song. So, when I first read the book to myself I tried to think of what the song would be and created a tune in my head."

He then read the book through. While he read, a few students laughed at the pictures again. Mr. Michaels stopped reading once and said, “Don’t just laugh to laugh. If something strikes you as funny I want to hear.” After he said this, some students continued laughing throughout the book; however, three students questioned the students who laughed by asking, “What’s so funny?” or “Why are you laughing?”

After reading the book, Mr. Michaels asked the students why they thought the book was so funny. The students mostly described what they saw in the pictures. Here is a sample of their replies:

Swift: I don’t know.

Eliza: The poses were funny.

Ross: The pictures. They were doing all things to make me laugh.

Aiden: Sleeping on the piano

Tim: Flying in the air

Mia: Squares are bigger and smaller

Eliza: Looks like famous girls

Ross: Funny for me (and then he jumps up in the air)

Mr. Michaels then turned to the front cover and asked, “Why is this book called mysterious?” Students replied:

Eliza: Because Mysterious and Thelonious rhyme

James: Sound of the music

Louis: He never missed a note

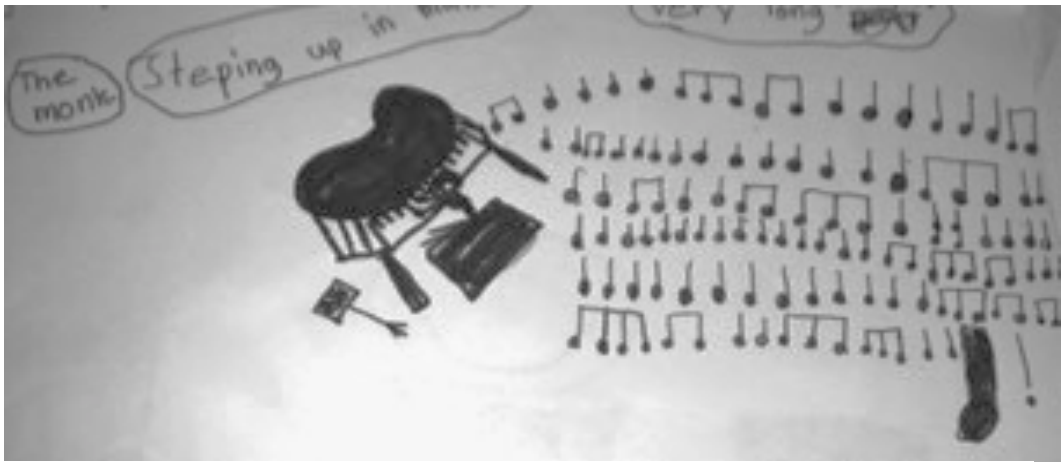
Zeke: It's probably mysterious because of the color and then it said the do, re, mi

Casey: It's confusing the words are just all over the place.

Ross: Because this is a weird book

Brad: It's mysterious

During the second read-aloud session, Mr. Michaels played the Thelonious song on which the book is based. He shared the name of the piece and then he said, "Reading is like a song." When the music played, he walked around the room and moved his arms in time with the music.



Figures 4.4 Drawn Responses to Mysterious. Thelonious

Students' comments centered on what they noticed in the book such as how the illustrator drew Thelonious and the different poses he made, how the boxes in the illustrations got smaller, and the colors that were used. They also made connections between the back cover and the words in the book saying, "Oh so each color on the page is a different note!"

Figures 4.5 Drawn Response to Mysterious. Thelonious

Students' responses changed during the second reading when the music played. One student, Eliza, moved her arms in time with the music. Ross, who was the first student to laugh at the pictures in the book, sang the words "cheeseburger and bacon" in time with the music playing. Casey joined him in singing. Other students responded by writing. Several students drew pictures that mimicked the illustrations in the text and contained colored boxes with words in them or drew pictures of Thelonious in different

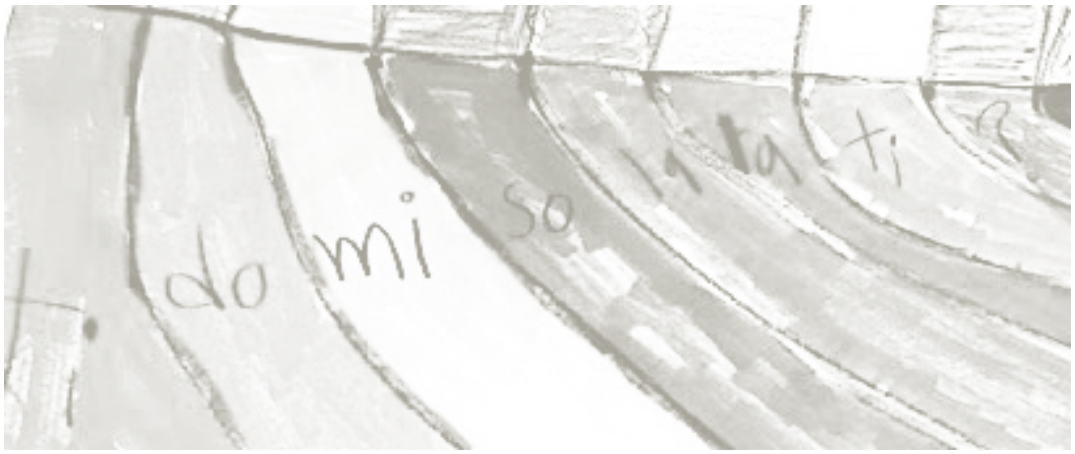


Figure 4.6 Drawn Response to Mysterious Thelonious

poses. Other students drew strings of music notes. One student talked to her friends about what she was thinking about including the fact that the song reminded her of a "horseshoe." She then drew a horseshoe on her written response. Two students, Louis and Bill, collaborated as they responded. They talked about what they wrote and added to their writing based on suggestions from the each other. For example, Bill said, "You should put the words in boxes." Louis then drew boxes around his words. One student, Abby went to the classroom library and grabbed, *Zin! Zin! Zin! A Violin!* (Moss, 2000). She then opened the book and looked at it as she drew her response.

While the music played, the students focused on their own work and remained quiet. Mr. Michaels said to me, "Music soothes the soul." This was the only read-aloud session where students did not notice when the music playing stopped. The music stopped and the students continued writing or drawing their responses for three more minutes. They only stopped their responses when Mr. Michaels told them they had to go to their Specials class.

When Stravinsky Met Nijinsky (Stringer, 2013). This is the second book in the study that incorporated music in the second session. This book is based on how Stravinsky and Nijinsky worked together to create a ballet. The ballet, *The Rite of Spring,* (Stravinsky, 1913) contained music and dancing very different from the expectations of its time and when it premiered, a riot broke out between members of the audience. Some people loved the ballet while others hated it. The music Mr. Michaels played was a movie about the premiere of the ballet *The Rite of Spring* (Stravinsky, 1913).

Mr. Michaels started by sharing why he wanted to read this book to the class. First he read the author's note and explained how he was intrigued by the fact that the author is from the area. He then turned to the front cover and read the title and subtitle, "When Stravinsky Met Nijinsky (Stringer, 2013): Two Artists, a Ballet, and One Extraordinary Riot," and asked, "What's a riot?" The conversation continued as Mr. Michaels helped the students understand the definition of the word riot:

Eliza: Is it like two people together …ummm

Mr. Michaels: What do you think? A riot? People were rioting in the streets. A sit up please. A sit up please. Rioting in the streets. What do you think? Max?

Max: [inaudible]

Mr. Michaels: What's that?

Zeke: They stand in the streets.

Mr. Michaels: No rioting in the streets. What do you think? Eliza?

Eliza: They're going to have a parade

Mr. Michaels: o a riot is a fight

Ross: Oh hahaha

Mr. Michaels: It's when they're fighting. People are so angry. The fighting might be screaming at each other and it can get even worse than that.

A lot of the discussion Mr. Michaels led about this book continued to center on the riot. Students expressed confusion about what exactly the word riot meant in the text. After the first reading, Mr. Michaels led the class in the following discussion where he was responding to Ross saying, "Where was the fight?"

Mr. Michaels: So some people didn't like the music at all on this page. Some people loved it. So now you have two different ideas. Have you ever had a disagreement with somebody where you liked something and they didn't like it?

Students: Yeah.

Mr. Michaels: Okay. If you have a disagreement, sometimes if you're logical you can say, you know what? I just disagree with you, and you can go on and do your own thing. But they were so upset because the music and the dance was so so different. One of the things that I really like…yes

Ross: Um, I think they should have just left instead of throwing stuff and they could have just left.

Mr. Michaels: Yup. And in this page what happened is as they were coming out of the theatre some people were saying how wonderful it was and other people were saying, "Oh you're crazy that wasn't wonderful at all." That was really bad. And that's what happened here, okay. It wasn't a riot…we have to do more research but it was a riot of intellect more than anything. It was a riot of ideas. One person thinking one thing; another person thinking something completely different. Okay. So when you think about a riot like this. You have a…it's the idea of extreme ideas. Okay? Extreme ideas.

This discussion in the first session led Mr. Michaels to search for a way to better describe exactly what happened when the ballet premiered. He found a movie called *The Riot at the Rite* (Snodin, 2005), which is about the premiere of *The Rite of Spring* (Stravinsky, 1913). He decided to show a clip from the movie to better explain to the

students what the riot really was. The clip he showed was about the premiere of the ballet. Mr. Michaels told me he showed this clip because he wanted the students to see both the ballet and the audience's reactions as well as to hear the music.

Students' responses to this text mostly centered on the riot that happened and they asked questions about what that exactly meant. As they watched the video and asked several questions that related to what they saw in the book. Students started a discussion about whether or not the book depicted a real event by asking, "Is this a true story?" Mr. Michaels then explained how it is based on a real experience but "we don't know all of the true details because we weren't there."

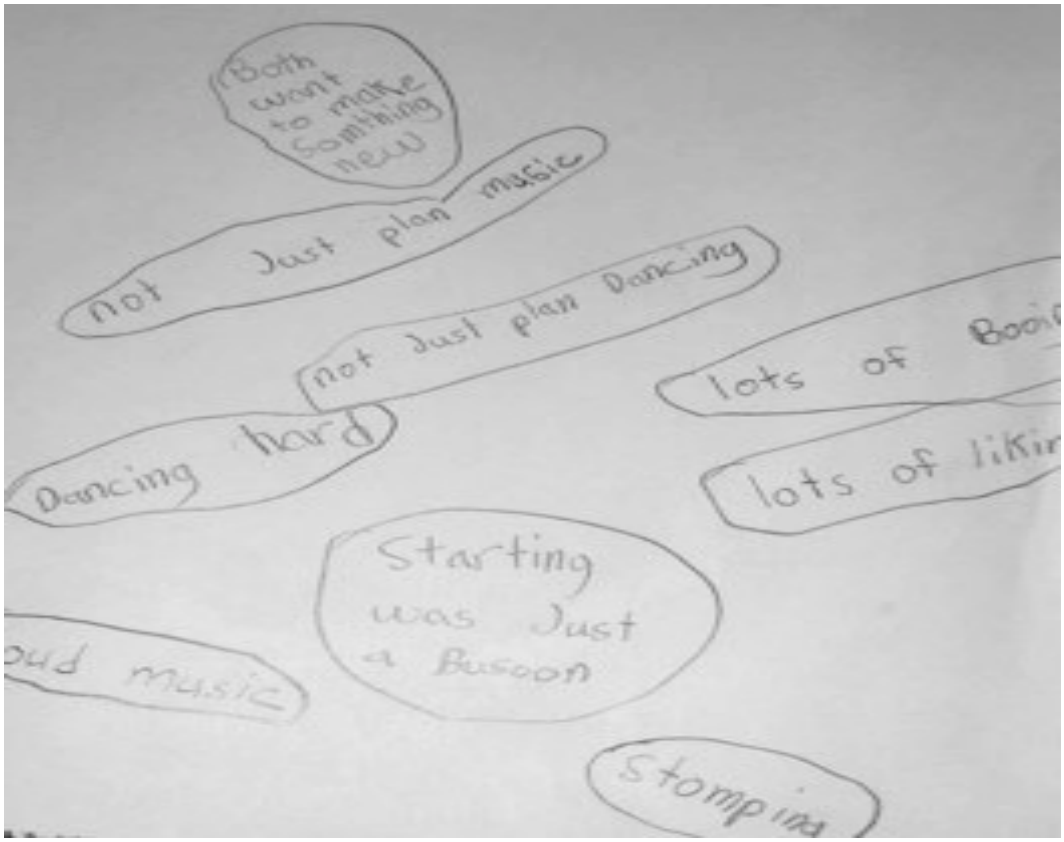


Figure 4.7 Written Response to Stravinsky

One student shared a connection he had to the book and said, “I just want to say Swan when he played football he um he um did some dance when he like took class when he played. You know what? Anytime we can make connections with anything. Anytime.“ Another student said, “That was a weird connection.”

At this point the conversation turned to a discussion about the books they had read so far. Mr. Michaels started the conversation by asking students to discuss similarities among the books. Students responded that they all had music, they all had instruments, and that they all had dancing. Mr. Michaels then asked how *When Stravinsky Met Nijinsky* (Stringer, 2013) differed from the other books they had read. Students said the book “put stuff together to make a performance” and that this book was “based on a true story.”

Following the final read-aloud session of *When Stravinsky Met Nijinsky* (Stringer, 2013), students transitioned to their Specials time. Students went to their lockers and continued discussing the book and the ballet. Some asked each other questions such as “Did you like the book?” or “Did you like the ballet?” I overheard these conversations as I was leaving the school.

Simple Gifts (Raschka, 2013). The third book that started with a read aloud in the first session and then incorporated music in the second reading was *Simple Gifts* (Raschka, 2013). Mr. Michaels began the read aloud with a question that a student asked as she walked up to the carpet to start the read aloud, “What does this book have to do with music?” Students responded, “The cat will become a musician” and “The cat will learn to sit.” Mr. Michaels then asked the students to read the title of the book and said,

"Think of the title and think of the picture." Two students replied: "The cat will get the simple gift of music" and "The cat will get an instrument." The other questions Mr. Michaels asked during the readings of this book focused on what the students thought about the book. After reading the book the first time, Mr. Michaels went through the book and stopped on each page. He asked the students to respond by sharing what they thought about each page.

Mr. Michaels shared why he selected the book to read and stated why it was special to him, "When I was in school I sang in a choir and this was one of the songs we sang. So as soon as I saw this book, I remembered singing in the choir and the song." Students then asked Mr. Michaels to sing the song, and he did. All students applauded when he finished. Next, he taught the students how to sing the song. He sang a line of the song and the students sang it back to him. As they sang, he turned the pages in the book to show the words and pictures of each lyric. Students did not have to sing if they did not want to; however, all students joined in the singing. They spent three minutes singing the song. He shared that he liked the bright colors used in the artwork of this book.

In the second session of the read aloud, Mr. Michaels played a recording of the song that included a video. Mr. Michaels explained that he selected this video of the song to play because it showed children dressed in Shaker costumes. He asked one vocabulary question during the second reading, "What does shan't mean?"

When asked to share what they thought about particular pages in the book, students often stated exactly what was on the page such as, "The cat is coming down from the tree." Students expressed interest in the song and wanted to sing the song. At the

end of the song, Eliza responded and added her own music part, singing "da da da." One student commented on the way the text was presented and asked, "Why did they have them in cursive instead of writing letters?"

Mr. Michaels provided the students with paper and markers and invited them to draw or write their thoughts if they wanted to. All students chose to create a written response and all written responses incorporated some kind of drawing. As they drew, they spoke to each other. A few sang along. Swift said, "What do we do?" Mr. Michaels responded, "There's no right answer. Whatever you're feeling and thinking." Swift responded, "happiness" and wrote the word on her paper. Several students added what the song made them feel to their written responses. As they cleaned up, a student asked, "What the heck is a Shaker anyway?"

Music Integrated Throughout the Read Aloud

In the next section I describe the four read-aloud sessions in which Mr. Michaels integrated music into the times he read the books. Both books, *Carnival of the Animals* (Prelutsky, 2010) and *Can You Hear It?* (Lach, 2006), are collections of poems and Mr. Michaels read three different poems from the books during the individual read-aloud sessions. Between the readings of each poem, Mr. Michaels played music that corresponded to the poem.

Carnival of the Animals (Prelutsky, 2010). During the read-aloud sessions where Mr. Michaels read aloud *Carnival of the Animals* (Prelutsky, 2010), he integrated music throughout the read aloud. He also shared several different responses while reading this book. First, he connected the book to different events going on in the school at the time

by asking, “Why do you think I chose this book?” A student responded, “Because it’s carnival week.” Mr. Michaels also connected the text to other poems the class had read by Jack Prelutsky. “ He provided background knowledge for the poems by explaining that the poems were based upon a piece of music written by Saint Saens and “that the music was generally used to teach kids about the orchestra.”

Throughout the read-aloud sessions when the music played, Mr. Michaels shared what he noticed about the music and how it related to the animal in the poem saying, “Okay, If I look at the poem here, it talks a lot about ponderous feet and it talks about the ground starting to tremble. Does that music make you think about the ground trembling?...Yeah!” and “Hear the difference in the music? As if you picture something different in your brain?”

Mr. Michaels invited the students to share their thoughts in two ways during this book. First, he asked the students to make predictions. This happened when, prior to reading the poems, he had students share what they thought the carnival would be about and what they thought was happening in each picture. Mr. Michaels further invited students to make predictions during the second read-aloud session when he had the students draw what they thought each animal would be while listening to the music prior to reading the poem. Finally, Mr. Michaels invited students to make comparisons between the poems and the music he played.

The other way in which he invited students to respond was through drawing, writing, and verbally sharing the pictures created in their brains as they listened to each poem and the music. Mr. Michaels emphasized that they should show their thinking as

they write and draw and asked, “Is there a right or wrong answer?” Mr. Michaels replied, “No. There’s not, because it’s that image that’s inside your brain.” He continuously reminded the students while they responded that, “There is no wrong answer.”

Most students used the illustrations in the book to support their responses to the poem during the first read-aloud session. When describing what they thought the words of the poem would be, they mentioned the items in the picture. When invited to draw or write their responses, they would look up at the illustration projected on the screen. During the first reading, students laughed in response to the first poem read that introduced the animals in the carnival.

When the song “The Elephant” played, Eliza moved her arms back and forth at her seat with big motions that almost mimicked an elephant walking. When “The Elephant” song played again, Eliza again responded by moving her arms by her ears for a few minutes. Then, Ross turned around in his seat and looked at Eliza. He copied her response. When “The Donkey” played, Ross started singing, “Donkey, donkey, donkey.”

The final poem Mr. Michaels read from *Carnival of the Animals (*Prelutsky, 2010) was “The Finale.” As the music played, Abdi began to dance. He stood up in his chair and put his arms out to his sides. Eliza and Ross joined him in dancing. When the music stopped, Abdi fell to the floor with the final note. However, Ross and Eliza continued to dance after the music had stopped.

After the second session of reading *Carnival of the Animals* (Prelutsky, 2010*),* Mr. Michaels brought the students back to the carpet. He asked students to discuss what they thought about *Zin! Zin! Zin! A Violin!* (Moss, 2000) and *Carnival of the Animals*

(Prelutsky, 2010). Students described the *Carnival of the Animals (*Prelutsky, 2010*)* as "calm," "surprising what the animal was," and "awesome!" Mr. Michaels finished up by asking students to show him a "fist to five" relating to what they thought of the book. This is a tool that Mr. Michaels used to survey his class by having students display on one hand zero, one, two, three, four, or five fingers in response to a question asked. A fist means zero, or they did not like the books. A five means that they really liked the books. Most students put up a four or a five. Three students put up a fist. Five students put up a one or a two. The class then discussed what they thought about these books compared to their normal read alouds. Students said:

Rajib: I like these a little more

Riley: The first one that we read aloud, the first one, I didn't really like but this one compared to the other one I liked.

Abdi: Compared to read aloud and um this other one I like them the same.

Samantha: I like this one.

Rick: Um, I like the this more than read aloud.

Mr. Michaels then asked, "How many people like drawing and writing and doing something during read aloud?" Twenty out of twenty-seven students raised their hands. Mr. Michaels' last question was, "How many people think it [drawing and writing during read aloud] makes you a better listener?" Twenty-one students raised their hands and several students said, "Yeah." Mr. Michaels responded, "I might learn something doing this."

Can You Hear It? (Lach, 2006). The final book used in the study was *Can You Hear It?* (Lach, 2006) This text was designed to have music played alongside a famous painting that created the illustration for each poem. Mr. Michaels integrated each piece of music paired with each poem and illustration throughout read-aloud times. Mr. Michaels started this book by explaining how it was created and also shared that he saved this book for last because he "... loved the artwork and the music that the author included to be played with each piece." Throughout the read-aloud session, he provided students with background knowledge on the paintings used as the illustrations in the book and the music that accompanied each painting.

Mr. Michaels shared personal connections he had to some of the pieces of artwork including the fact that the painting on the cover of the book was painted by his favorite artist, George Seurat. During the reading of the poems, he invited students to make connections to the artwork. Mr. Michaels used the second piece, "Ice Skating," as a springboard to connect students to a writing activity a few of the students completed the previous year when they wrote about different characters in the painting. Finally, he included two poems that the author of the book paired with music that students had previously listened to while reading and listening to the music from the *Carnival of the Animals* (Prelutsky, 2010). Two of the songs paired with the poems in *Can You Hear It* (Lach, 2006) came from *Carnival of the Animals* (Saint-Saens, 1886). He asked students, "Have you heard this music before?" The students excitedly responded, "Yes." Eliza said, "This is the music we heard before." Mr. Michaels asked, "What music?" Max responded, "From the poems *The Carnival of the Animals* (Prelutsky, 2010)."

For each of the six poems read, Mr. Michaels asked students to share what they thought the poem or music would sound like or feel like prior to reading the poem and listening to the music. He then asked the students to share what instruments they thought would be included in the music. After they discussed this, Mr. Michaels read the poem and then played the music paired with each poem and invited the students to write or draw any responses while listening to the music. As the music played, Mr. Michaels walked around the rom and asked questions about the music. For example, he asked, "Do you hear the bee hovering over the flower?" As he walked around the room Mr. Michaels moved his arms in time with the music like he was conducting. He also pointed out when the tempo of the music changed and said, "Which skater are we looking at now?" or "The music got faster, it's another person with a different purpose to their skating." Mr. Michaels also commented, "Music takes ideas from people like reading. We create a

Figure 4.8 Students Dancing

picture in our mind while we listen to music and that's just like what we do when we read."

While reading *Can You Hear It?* (Lach, 2006), Mr. Michaels introduced a new idea to the read-aloud time. He told the students he was going to play each piece of music one more time and invited them to dance to the music. He told them to do their own movements and not just copy their friends' movements. He started the music and said, "Remember, it's all [of] you." The music started and the students began dancing around the room. Abdi had the same motions for all three songs; however, they sped up or slowed down with the tempo of the piece. Most students walked around the room. James, who has a background in gymnastics, twirled and spun. Six girls moved around the room together and mimicked each other's moves.

Students responded to the poems in *Can You Hear It?* (Lach, 2006) in several ways. First of all, when asked to describe what they thought the poem would say or the music would sound like the students pulled out literal ideas presented in the paintings by stating what they saw. For example, in the first poem, which included a painting and a bee with some flowers, the students said the poem would be about "a bee on a flower" or a "bee flying around." A few students extended these ideas to what they thought the music would sound like (especially after being invited by Mr. Michaels), or the instruments they would hear and used words like: "Soft," "Like a waltz", "Like soft but with zzzzz sounds," "We hill hear a piano," and "It will be a guitar."

Types of Interactions and Responses

Table 4.8 provides the total number of the different types of interactions and responses Mr. Michaels and the students had during each read-aloud session. Table 4.8 shows how Mr. Michaels' questioning changed throughout the study. He started with more literal questions, but by the end of the study he did not ask any literal questions and only asked open-ended questions. It also showed that throughout the study Mr. Michaels shared connections and provided comments that scaffolded student learning. During the final book, *Can You Hear It?* (Lach, 2006), Mr. Michaels provided the most scaffolding, open ended questions, and reactions to student responses. For student responses, Table 4.8 shows how student responses differed depending on the book that Mr. Michaels read and how music was incorporated into the read aloud. For example, students demonstrated an increased number of aesthetic responses when music is incorporated. Also, as the study progressed, students reacted more to the responses of their peers. *Can You Hear It?* (Lach, 2006) elicited more discussion of responses, aesthetic responses, and student responses that included their emotive responses than the other read alouds.

		Zin Zin #1	Zin Zin #2	Carnival #1	Carnival #2	Stravinsky #1	Stravinsky #2	Simple Gifts (Raschka, 2013) #1	Simple Gifts (Raschka, 2013) #2	Mysterious #1	Mysterious #2	Can You Hear it #1	Can You Hear it #2
Teacher	Closed Question	5	6	2	4	6	3	5	3	1	1	0	0
	Open ended	2	3	3	11	0	5	11	5	8	2	16	8
	Comprehension/ Scaffolding	1	2	0	3	6	8	8	1	7	4	16	5
	Procedure	1	0	4	3	0	2	1	2	1	2	3	2
	Engagement	0	1	0	0	0	2	1	4	4	2	3	4
	Personal Responses	1	0	1	1	5	3	12	1	7	3	20	3
	Reaction	0	1	3	0	0	1	0	0	5	1	6	10
Students	Question	1	2	0	5	1	6	3	2	0	1	7	4
	Literal	11	13	14	5	5	5	29	3	22	0	4	5
	Connection	0	4	4	0	0	6	6	0	7	0	12	9
	Emotive	0	0	0	9	1	1	0	2	1	0	30	29
	Aesthetic	1	4	0	0	0	2	4	0	2	0	6	0
	Aesthetic with Music	0	0	2	2	0	0	0	3	0	1	13	15
	Laughter	0	0	1	1	1	0	1	0	17	0	2	8
	Reaction	0	0	0	0	0	2	0	3	4	1	4	4
	Joining in	0	0	1	2	0	0	0	0	5	0	0	3
	Discussing Written Responses	1	0	0	9	0	2	0	4	0	3	4	14

Table 4.8 Teacher and Student Interactions and Responses

Table 4.9 provides information on the number of literal or aesthetic responses, whether written or drawn, that students created while listening to each book. Literal written or drawn responses encompass responses where students summarized or provided written details of the text. They also include drawn responses where students copied the illustrations from the books. Aesthetic written or drawn responses involve students describing how the book made them feel or include information that extend the story beyond the information provided in the text. Table 4.9 shows that most students chose to

write or draw in response to texts when given the option. Students wrote more literal responses than they did aesthetic responses. Students did not write in response to the last book read, *Can You Hear It?* (Lach, 2006). Also, playing music did not determine whether or not their written or drawn responses would be more aesthetic or literal. In fact, in *Carnival of the Animals* (Prelutsky, 2010) and *When Stravinsky Met Nijinsky* (Stringer, 2013), students had more literal responses than aesthetic, though music was incorporated with both books.

	Zin Zin Zin a Violin	Mysterious Thelonious (Raschka, 1997)	When Stravinsky Met Nijinsky (Stringer, 2013)	Simple Gifts (Raschka, 2013)	Carnival of the Animals (Prelutsky, 2010)	Can You Hear It? (Lach, 2006)
Written Literal Response	10	1	6	4	3	0
Drawn Literal Response	10	10	13	5	15	13
Written Aesthetic Response	3	3	1	5	1	0
Drawn Aesthetic Response	1	13	0	12	4	12

Table 4.9 Student Written and Drawn Responses

Student Interviews

I interviewed four students after the read-aloud sessions. I selected students based upon the types of aesthetic responses they demonstrated or did not demonstrate. I decided to interview Ross and Abdi because these two students showed more aesthetic responses to the texts than the other students in the classroom. Ross was the first student to respond aesthetically to a text, and Abdi demonstrated the most aesthetic responses when music was played during the read-aloud sessions. I selected two other students, Abby and Swift, because throughout the sessions they often did not share or verbally respond during the

class discussions of the books. They usually wrote or drew in response to the text. I wanted to find out what each of these students was experiencing during the read alouds, why they responded to books in different ways, and their perceptions of the books read. The interview protocol can be found in Appendix E. It contains items that ask students what they liked about reading in general, their favorite genre, what they thought about the books they just read, what their favorite book was, and how and why they responded to the different books.

Ross and Abdi demonstrated aesthetic responses during the read-aloud sessions. Ross is in third grade; he had aesthetic responses both to the text being read in books as well as to the music being played. He was the first student to demonstrate an aesthetic response to a text and started the laughter response the class had to *Mysterious Thelonious* (Raschka, 1997). He often joined in with other students' aesthetic responses. He described himself as someone who loves to read "a lot." He loves reading because he likes that he can "choose a book that I can read" and when he is reading he says he likes that he feels like he is "in another world." He enjoyed reading all of the books because they "do not normally get to read those kinds of books and it was a good change." He also liked that they all included music. His favorite book was *When Stravinsky Met Nijinsky* (Stringer, 2013) because of how "they changed their music and the riot." When asked how he responded to the books, he talked about drawing. He said, "I like to draw my thinking." He did not mention his singing, laughing, or dancing.

Abdi is in first grade, and also demonstrated aesthetic responses to the readings. His aesthetic responses often related to the music. He presented an interesting case

because when Mr. Michaels read the books without playing any music, Abdi would often disrupt the reading time with distracting actions such as talking off-task or clapping his hands; however, when the music played or Mr. Michaels introduced different modalities into the read-aloud events, Abdi's disrupting actions stopped and he demonstrated complete engagement. He also responded to most songs by dancing. When he talked about the books, he mentioned their aesthetic features, such as color. He spent a lot of time talking in the interview about how he really likes books that have a lot of color and how he wished chapter books had more color. When asked about the books that he liked in the study he described the ones that he liked as being "awesome." The "most awesome books were *Can You Hear It? (*Lach, 2006) and *Carnival of the Animals* (Prelutsky, 2010) . *When Stravinsky Met Nijinsky* (Stringer, 2013) was kind of awesome." He explained that these books were awesome because of the music and that he liked the music. He responded to these books with dance when the music played. When asked about his responses, Abdi described his drawings and said he liked to draw in response to the books and "make different pictures." He did not mention dancing when describing how he responded in the study.

Abby is a first grade student I decided to interview because she rarely shared her thoughts or answered questions during the read-aloud sessions. She would also get up and move out of the read-aloud area at times or look out the window. In her interview she revealed that math is her favorite subject. Nonetheless, she enjoys when Mr. Michaels reads aloud and she likes hearing about what he's going to read. She described the books read in the study as "curious." When asked what that meant, she said, "I loved them

because they're fun to me." She did not have a favorite book, but she talked about the picture and music from "Kittens and Spilled Milk" (*Can You Hear It?* Lach, 2006). She also said that when she responded to books it was "in her mind."

Swift is a second grader I interviewed because she only responded by sharing one or two thoughts about one or two books. I also selected Swift because during the written responses, she often shared her drawings with a peer; however, she did not share these ideas with the whole class. She said that she likes reading because she "can do it well and no one bothers her" when she reads. She likes reading chapter books. Swift did not have a favorite book in the study and explained that she enjoyed all of the books in the study because of "how musical they were and how they connected to music." She thought the read-aloud sessions were "more fun because music was with them." When asked how she liked to respond to the books she said, "dancing." This was interesting because she did not have any aesthetic responses to the music and only danced when Mr. Michaels invited the whole class to dance. I asked her about this and she responded, "I didn't do it because I didn't want to get in trouble."

These students all described themselves as readers. All four also stated that overall they enjoyed the books read in the study. Though they demonstrated different types of responses during the read alouds, three of the four mentioned drawing or dancing as a way in which they liked to respond to texts. All four students mentioned the music that played during the books in some way and often mentioned books that included music as their favorite texts.

Teacher Interview

I interviewed Mr. Michaels two weeks after the last read-aloud session. This interview focused on his perceptions of student engagement during the read aloud, what he noticed about how the students responded, his instructional practices, and what, if any, practices from the study he planned on incorporating into his future instruction. The teacher interview questions can be viewed in Appendix F.

Mr. Michaels believes that all reading experiences should be meaningful for his students. He spent a lot of time describing how he did this in his classroom and said that, "using real, quality books in his reading instruction like quality children's books, literature, and chapter books help make the time meaningful." He also works to differentiate his instruction to meet each students' individual needs and emphasized the fact that reading instruction, "needs to be at the students' level." He said, "The teachers job is to provide a reading environment that includes all of these things."

When asked to describe his understanding of the connection between music and literacy, if he saw one at all, Mr. Michaels started by saying he sees a big connection between music and literacy. He continued, "Music is literature, poetry, and prose. It allows students to see text in a different way and to approach reading in a different way. It gives you a voice." He extended this conversation to include plays and explained that he struggled as a reader when he was a kid and it was through "reading with scripts and connecting with different characters and voices" that he learned to read and saw reading as meaningful.

Mr. Michaels spent a lot of time reflecting on the responses he saw in his students. He started by saying, "You don't realize how much kids take in. But with *Carnival* when the students heard the music twice they immediately made the connections between the two books even though I did not tell them where it was from. It amazed me." He also commented on the natural movement that he saw in his students both when he just read the books, but especially when he incorporated the music. He said, "Abdi really benefitted from this. He moves a lot and being able to be free and move really helped him." He did say, "he felt bad when it got super silly" and that other students started joining in just because they could even though that might not be how "they wanted to respond." Mr. Michaels also said it was hard for him to know "when to let it go or when to redirect because it was getting really silly." He also discussed student written responses and thought it was interesting to see the different ways the students took the writing. Mr. Michaels noticed most students copied the pictures, but was particularly interested with the students "going out on a tangent and reading deep inside." Here he is referring to the students who took their drawings beyond what they saw in the pictures and transformed them into something different. Mr. Michaels said he felt that most students were comfortable responding in these ways but it was still a stretch for some, especially for those students who joined other students' responses and "were doing something unnatural for them."

Mr. Michaels mentioned how the engagement of the students changed when they read different texts, especially during the afternoon. He commented on how they calmed down during the read-aloud times in the afternoon. Mr. Michaels also said that the

students “were excited about reading the books and would ask him about when they were going to read the next story.” He said that, “doing the same story twice helped with engagement” and that “the writing and listening to the music gave students more purpose so they were more into the read-aloud times.”

Finally, Mr. Michaels talked about how he is rethinking his read-aloud times. He wants to incorporate some of what they did in the study to help make the read alouds “more purposeful.” He said he was going to start reading picture books more than one time. He said he also wants to model and share his responses with the students saying, “I want to do more modeling and show them how I naturally respond to texts because that might help them feel more comfortable responding in different ways.”

Converging Quantitative and Qualitative Data: Findings

I share the findings across three areas: student responses, teacher growth, and engagement. Findings for students include students’ literal and aesthetic responses and the impact of different instructional practices. Findings for teacher growth include changes in the kinds of questions Mr. Michaels asked, the impact of scaffolding and modeling, and the reactions Mr. Michaels had to different student responses and how these reactions influenced students. Findings in the area of engagement include how the use of the arts and different modalities impacted student engagement, and student and teacher perception of motivation. First I describe how I converged the data using checklist matrices and documentation boards; next, I share my findings.

Converging Data: Checklist Matrices

I created two checklist matrices: one for organizing the qualitative data (and quantitative where applicable) into the findings, Table, and the other to converge the quantitative and qualitative data as outlined in the methodology chapter, Table 4.11. In the first matrix, Table 4.10, I organized the data across four common areas I identified from the analysis of the videos, field notes, audio recordings, and student artifacts. These were questions asked, literal responses, aesthetic responses, and reactions to responses. I then sorted the data on the checklist as it related to either the teacher or the students. I list examples from the data in both the teacher and student rows.

	Questions Asked	Literal Response	Aesthetic Response	Reactions to Responses
Teacher	Literal 1. comprehension 2. Vocab—what does _____ mean? 3. Predictions (what is this book about, what will it sound like?) 4. Connections to texts Open Ended 1. What do you think? 2. What does it make you feel? 3. How do you want to respond?	-background knowledge of book, author, composer, or music -connecting to other books -connects to past experiences 1. in his life 2. in their classroom or school	-blurring the lines between reading and the arts 1. multi-modalities 2. discussing similarities between the thought processes used in reading and in music -no wrong answer or response	-affirmations -asking why (why is it funny?) -any connection we can make -don't laugh just to laugh don't just copy others' responses
Student	-Clarify confusion in books (when did this happen? Is this the same as the other one? Where is the fight?) -What do I do/write/draw/say? -Can we hear/sing/listen to_____?	-defining or answering vocab questions -predictions -describing or pointing out what they see on the page (words and pictures) -written response -connections to: 1. other books 2. Own experiences 3. other knowledge	-singing in response to book -dancing in response to book -laughter -drawing (extending what is happening in the books) -dancing to music -singing along with music -verbal responses (whoa, wow, etc.)	-check in or look at others' responses -collaboration (showing or talking about what they're writing/drawing/thinking) -questioning a response (why is it funny?) -Telling someone their response doesn't make sense -Joining in

Table 4.10 Checklist Matrix: Qualitative Data

I organized data in the second matrix (Table 4.11) by three of the guiding questions for my study relating to motivation. I included information from both the quantitative and qualitative data analyses.

Question	Does student interaction with musical texts enhance their engagement during read -loud sessions quantitatively or qualitatively?	How do students describe their engagement in relation to the musical texts being read aloud?	What do a subset of students who appear highly or not at all engaged have to say about interaction with musical texts?
Data	- Motivation survey—student motivation scores increased on survey (statistically significant difference on paired t-test) -Motivation checklist—fewer off-task actions observed when musical text is read -Field notes—class discussions extending beyond read-aloud times -Video—total time all students on task	- Motivation survey—student comments: "I liked the books we just read that have music" -Video data—class discussions about thoughts on books (fist to five), "I like these books more"; "I like writing my responses" -Artifacts—student written response, "I like this book because…"	-Survey—all 4 students showed increased motivation scores; 3 students indicated they liked reading musical books 1 did not (but commented he like the books they just read in class) -Student interviews—"I like to draw when I respond" (2 students); "I like to dance but I don't want to get in trouble "(1 student): "the books were curious" (1 student)

Table 4.11 Checklist Matrix: Converged Qualitative and Quantitative Data by Question

Converging Data: Using Documentation Boards

In this section I use documentation boards to share and display my findings using the artifactual data available from the study (photos, writing, etc.). "Pedagogical documentation is a process for making pedagogical (or other) work visible and subject to dialogue, interpretation, contestation, and transformation" (Dahlberg, 2011, p. 225). Documentation starts with active listening and includes recording what the students say, do, and make. The boards are put together in a way that makes the students' thinking processes visible. They tend to include pictures, discourse, and artifacts (called traces). These traces are woven together into observations, documentations, and interpretations

that express experiences and learning in the classroom (Rinaldi, 2011). Documentation creates what is called "negotiated learning." Forman and Fyfe (2011) describe negotiated learning as the integration of design (making a record or plan of an intended solution or event), discourse (the desire to understand each other's words), and documentation (the record of an experience that contains enough information to help us understand what is recorded).

The Reggio Emilio approach sees teachers as researchers and it is through the use of documentation boards that teachers interpret the learning (or design and discourse) in their classrooms to come to a better understanding of what is going on. The use of documentation boards supports student engagement as it transfers the control of what is going on in the classroom away from the teacher and into the hands of the students. Documentation boards provide students with the opportunity to see that their learning is not dictated by the teacher, but instead is controlled by them through their autonomy, choice in their response to a text, and interest in the texts being shared.

In my study, I use documentation boards to display my results and as a springboard for the discussion section. I represent each finding first with a documentation board that includes photographs, quotes from participants, artifacts, and quantitative data to demonstrate how different pieces of the data support each finding. I then describe the documentation board and what the findings mean. In addition to being a vehicle for the display and combination of different pieces of data to support each finding, the use of documentation boards permitted me as a researcher to see the experiences through the eyes of the students and the teachers. The creation of the documentation boards allowed

me to take into consideration what the teacher and students saw and did throughout the study. Documentation boards allowed me as the researcher to highlight and preserve the negotiated learning that happened between the teacher and the students as they responded to the read-aloud texts.

I created the documentation boards by first reviewing the checklist matrices I created. I used these matrices to identify themes that answered my questions. After listing the themes, I wrote the headings across chart paper (one heading per sheet of chart paper). Each heading related to my research questions and focused on student responses, teacher actions, and observed engagement. I then printed out different data sources. I

Figure 4.9 Draft of Documentation Board

placed each piece of data on the piece of chart paper that listed the theme that the data point supported. For example, for the topic of "students demonstrated literal responses" when responding to the read alouds, I taped thumbnails of pictures and video screen shots, artifacts, transcript quotations, and response tables I calculated that represented the different literal responses students demonstrated. I highlighted specific language that students used in their discussions on the transcripts. I also wrote key quotations on Post-It notes. I then reviewed the data on the chart paper and highlighted the pieces of data that best supported the responses or provided the best representations of specific responses. An example of the larger documentation posters I created with the supporting data can be seen in Figure 4.9. I then took the highlighted pieces and put them into a file where I created the documentation boards electronically. Mr. Michaels reviewed the documentation boards to ensure that the findings represented the experiences his students had throughout the study as well as his teaching and learning. I also shared the documentation boards with the students so they could see what was learned from the study and how all of the pieces fit together.

Documentation Boards of Converged Findings

I share the converged results of the qualitative and quantitative data as presented in the documentation boards I created. I then provide a description of the answers to my questions represented in the documentation boards. The heading for each section states the questions the documentation boards answer. I start with student responses, then share teacher growth, and conclude with engagement. Documentation boards include both teacher and student quotes. Teacher quotations are represented in italicized font and

student quotations are presented in bold font. A music note next to a quotation means the student or teacher sang it.

What Types of Responses Are Observed?

Students responded to the texts in both literal and aesthetic ways. Several factors influenced the types of responses students had to texts. I now describe the types of responses students demonstrated throughout the study and then discuss what influenced or changed their responses as they listened to musical texts.

Figure 4.10 Documentation Board of Student Literal Responses

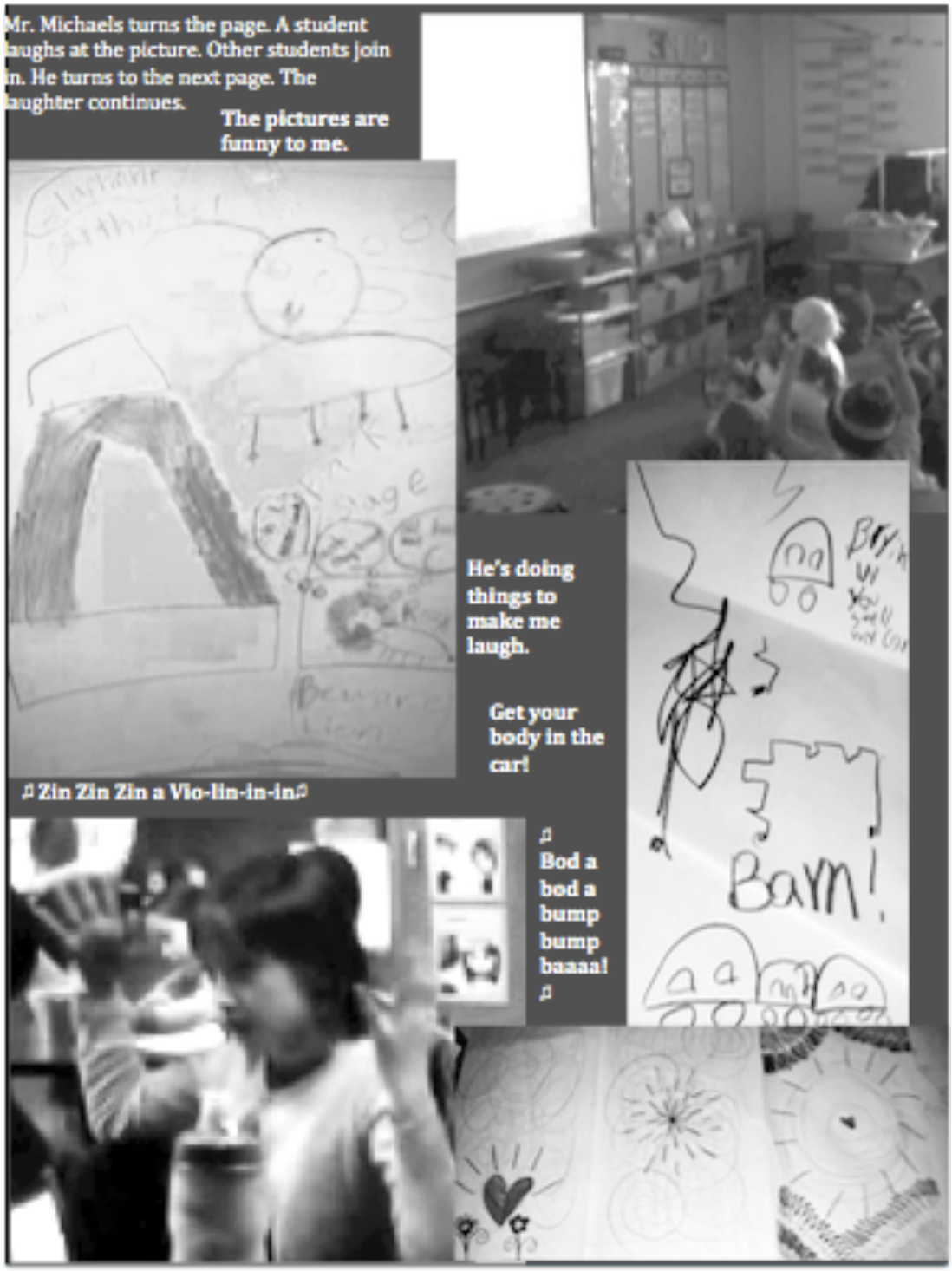


Figure 4.11 Documentation Board of Student Aesthetic Responses

Figure 4.12 Documentation Board of Student Emotive Responses

Literal responses. Figure 4.10 overviews the students' literal responses. Students responded to the texts by describing what the main characters were doing, defining vocabulary (a riot is a parade), and through defining words such as using the word tri-annosaurus rex to define that a trio means three because a tyrannosaurus rex has three fingers or inventing a word to describe a group of ten musicians (a "ten-et"). Students also describe the literary features of the books (it rhymes or it's a tongue twister) as well as what they see in the pictures (each color represents a note). The pictures that students created for their literal written responses copied what they saw in the illustrations of the books or discussed what happened in the books they read for the day. For example, in the written response in the upper left hand corner of Figure 4.10 a student is writing about what happened in the *Carnival of the Animals* (Prelutsky, 2010) poems she writes, "The cranvol is strting. The cranvol is dune. The end" [The carnival is starting. The carnival is done. The end].

Aesthetic responses. Students exhibited aesthetic responses throughout each read-aloud time. Different books drew out different responses. Students' aesthetic responses to the books (Figure 4.11) took place throughout the study. In the documentation board illustrated in Figure 4.11, I show representative examples of students' aesthetic responses to the books read (without the inclusion of music). Students demonstrated aesthetic responses throughout the study. These aesthetic responses can be categorized in four ways: singing, entering into the story and expanding it for their own purposes, laughter, and movement.

Students responding with song. The words in Figure 4.11 with music notes

represent lyrics or singing responses that students had to the texts read. The final performative response I observed was students singing in response to books that Mr. Michaels read. Students' singing usually occurred during the first reading of the book and involved the children adding to the text or creating their own lyrics.

Students responding by taking the text and making it their own. The written responses in Figure 4.11 show students taking the texts and making them their own. The picture on the left hand side shows a student taking the elephant and lion poems from *Carnival of the Animals* (Prelutsky, 2010) and expanding the story. She wrote "backstage" and uses words to tell the lion to "beware of elephant earthquake!" The lion is looking up at the elephant and is thinking, "Aah elephant…oh, I mean lunch." She added to the story and took characters from two separate poems, and combined them into one story that plays with the idea that both the elephant and the lion need to watch out for each other. The other written response in this figure (on the right hand side) shows the student expanding a poem and illustration from *Can You Hear It?* (Lach, 2006). He adds to the text and asks, "Bryin wy you stell my car" [Brian why you steal my car?]. He also includes the word "Bam!" indicating that the illustration and poem about people and cars could lead to an accident, although the poem does not mention any accidents. He is one of five students who took the car scene and wrote about it by extending it into a potential accident. This was also evident with the students who verbally responded to the picture by telling people to "get out of the way" or to "get your body in the car."

Students responding with laughter. Laughter represents another common aesthetic response throughout the study. Students responded to many moments across different

texts with laughter. These moments, including the use of language in the text or the illustrations, struck individual students or the entire class as funny. This might have been in response to the words read or the picture. An example of a laughter response to pictures occurred when the entire class laughed when Mr. Michaels led the class through a preview of *Mysterious Thelonious* (Raschka, 1997). In the documentation board illustrated in Figure 4.11the students are laughing and describing why they thought the illustrations were funny.

Students responding to texts with movement. Responding to the text with movement or dance represents the final observed aesthetic response. In the picture on the bottom left of Figure 4.11, you can see Eliza with her hands by her ears as she was listening to the poem about the elephant. She moved her arms out by her ears to the words almost mimicking elephant ears. This was one of the few movement responses that occurred in the book-only read-aloud context. I observed this response most often when music accompanied the books and I describe them in that section.

Emotive Responses. Figure 4.12 shows the different emotions or feelings students described in their written responses to four of the texts. An emotive response represents an additional category of responses I observed. In these responses, students discussed how the text or music they listened to made them feel or what emotions they experienced using words like, “It feels calm,” “It makes me feel happy,” and “I think it will feel angry.” Students also wrote these responses down while listening to Mr. Michaels reading the book aloud or when listening to the music paired with the texts. Emotive responses surfaced the most in discussions during the final book, *Can You Hear It?*

(Lach, 2006*)*. In this book students responded to Mr. Michaels asking them how the book or music made them feel. His asking them to think about their feelings probably influenced the number of emotive responses the students had while reading *Can You Hear It?* (Lach, 2006). The number of emotive responses for each book can be seen in Table 4.8, which is also included in Figure 4.12.

What Changed the Nature of Student Responses? How Are These Responses the Same or Different from Non-musical Texts?

Student responses changed throughout the study. The structure of the read-aloud time, along with the incorporation of music and the kinds of questions asked by Mr. Michaels, went hand-in-hand with how students responded to each text during the different read-aloud sessions. I now investigate the data to outline how changes in student responses related to a) the questions Mr. Michaels asked, b) his incorporation of music into the read alouds, and c) the students' desire to respond with the right answer.

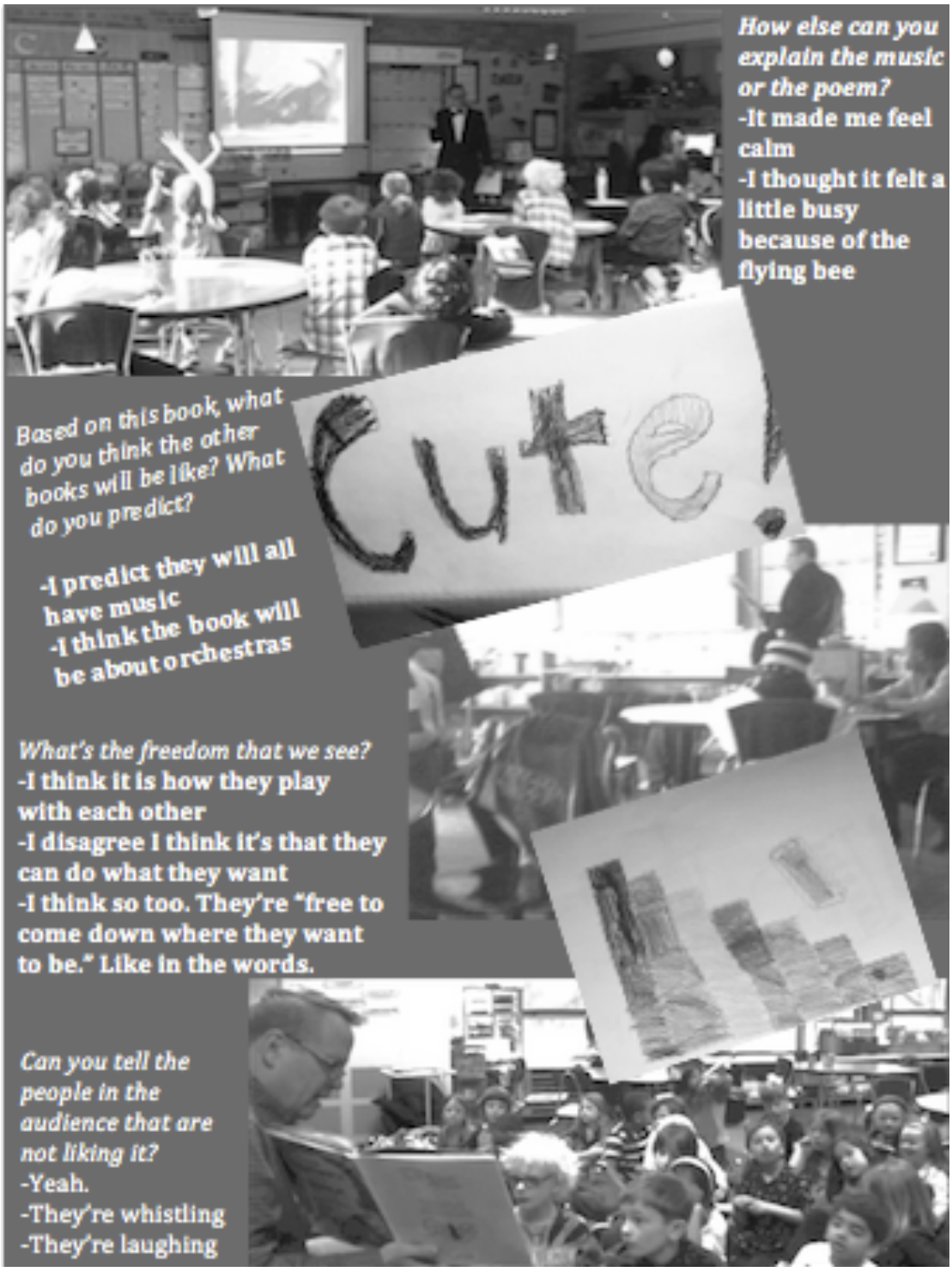


Figure 4.13 Documentation Board of Students Responding to Teacher Questions

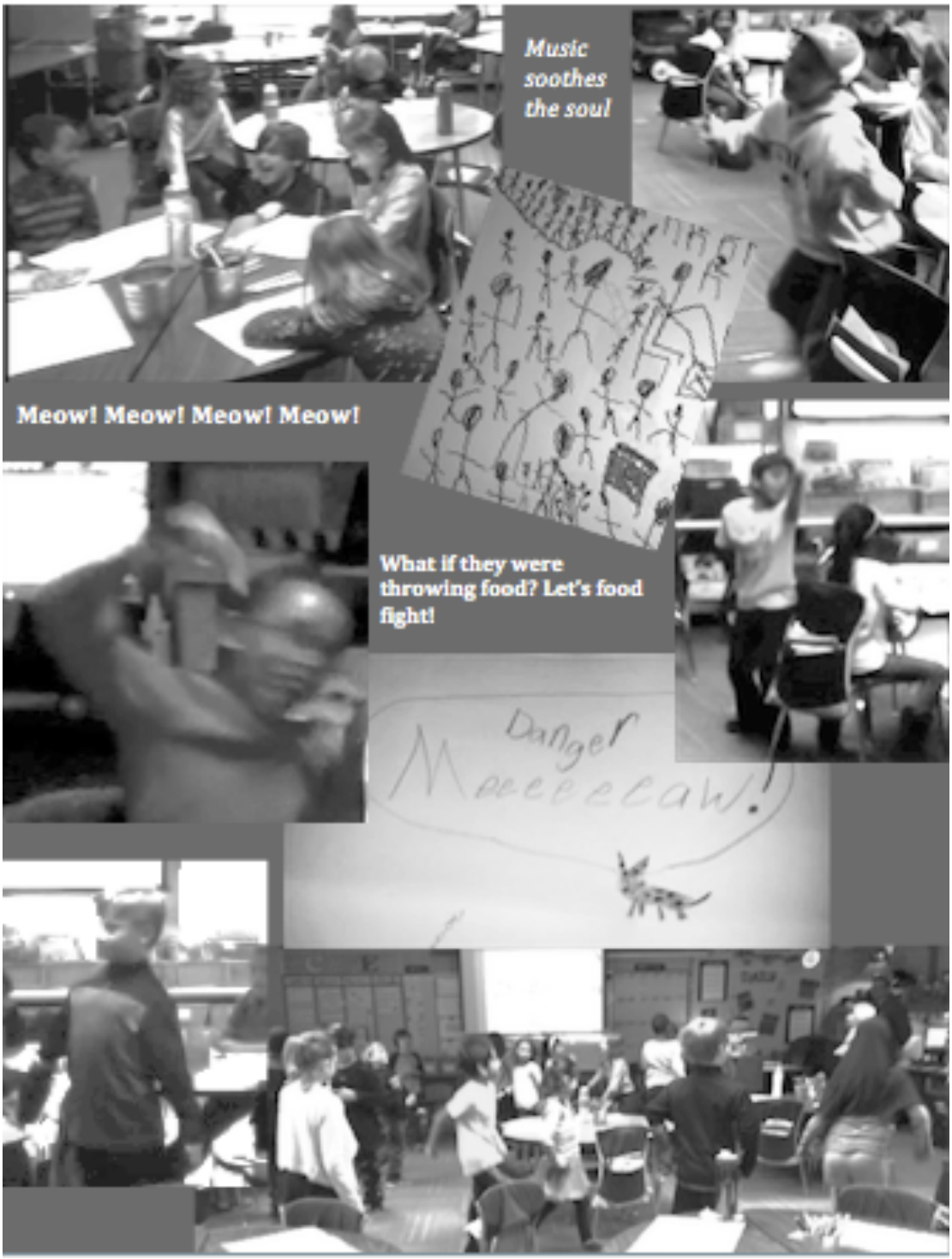


Figure 4.14 Documentation Board of Student Aesthetic Responses when Music Played

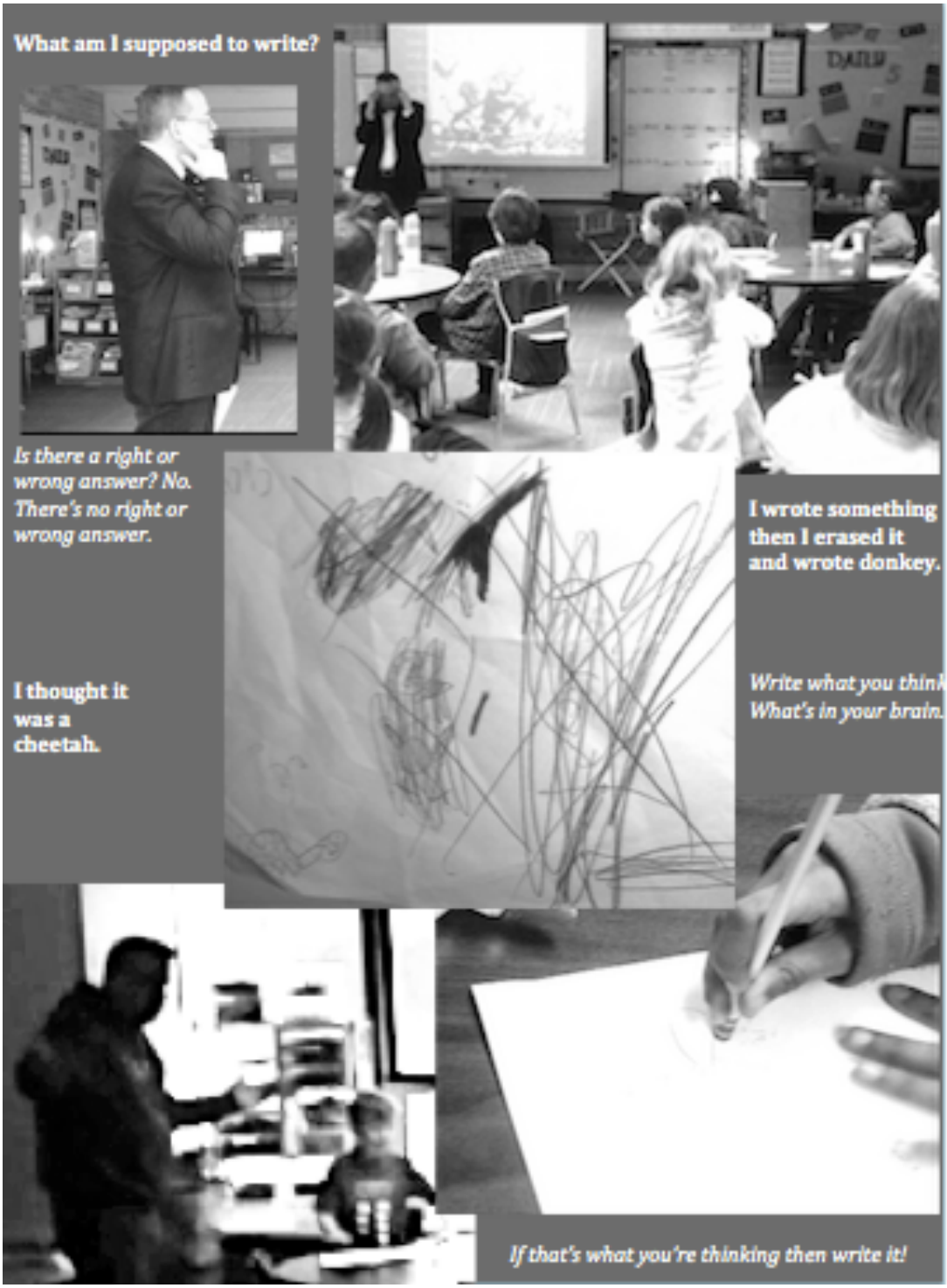


Figure 4.15 Documentation Board of Students Wanting to Know the "Correct" Response

Teacher questions. Figure 4.13 outlines the types of questions Mr. Michaels asked throughout the study as well as the responses the students had. Generally, when Mr. Michaels asked a literal question, students responded with a literal response. When Mr. Michaels asked open-ended questions, students tended to respond with their opinions, share their unique connections with the book, discuss their feelings, or ask questions. When Mr. Michaels asked students what they thought or what was in their brain they added aesthetic responses to what they had already done.

Including music. Figure 4.14 shows the different kinds of responses students had when Mr. Michaels introduced music into the read-aloud sessions. Students' aesthetic responses increased with music played. The introduction of music through listening or viewing videos that incorporated music enhanced students' aesthetic responses. The pictures in Figure 4.14 show the students when they danced in response to the music playing. Students also took the actions or movements observed in the videos and applied them to their drawings or other responses while listening to the book when it was read again. For example, several students in their written responses to *Simple Gifts* (Raschka, 2013) included the dancing they saw in the video. Several times throughout the study Eliza would mimic the actions viewed in the video while listening to the story. For example, in *When Stravinsky Met Nijinsky* (Stringer, 2013), Eliza listened to Mr. Michaels reread the text after the class had watched the video of the ballet. While listening, Eliza moved her arms up and down and mimicked the actions of the dancing she saw when Mr. Michaels read about the movements of the dancers in the book.

The Right Answer. Figure 4.15 illustrates that students wanted to know what the

right answer was or to know that they were doing the right thing with what they said or wrote. This became apparent during the *Carnival of the Animals* (Prelutsky, 2010) when Mr. Michaels asked the students to draw or write their prediction of what they thought the animal was. When students found out the correct animal, they crossed out what they had originally drawn, even though Mr. Michaels asked them not to change their answers. They also became excited when they found out their answer was correct or when the animal was accidentally revealed prior to the students finishing making predictions. Throughout the read alouds, students constantly sought affirmations from Mr. Michaels about what their responses should or should not be. They also sought affirmation from each other by showing each other their responses and talking about them. For example, when responding to *Mysterious Thelonious* (Raschka, 1997), Riley asked her table if they thought his music was contagious. Aaron responded, "Maybe." Riley then showed Aaron what she was drawing, and he said, "But it's not like his germs." After he said this, Riley turned her paper over and started drawing a different response.

What Actions Does the Teacher Take in Response to Students?

I now describe the ways in which Mr. Michaels's teaching practices changed throughout the study. I discuss how his questions transformed from literal to open-ended and how he incorporated modeling and scaffolding into the read-aloud times to support student understanding and different ways to respond to the books read. I conclude with how his reactions to student responses seemed to influence students.

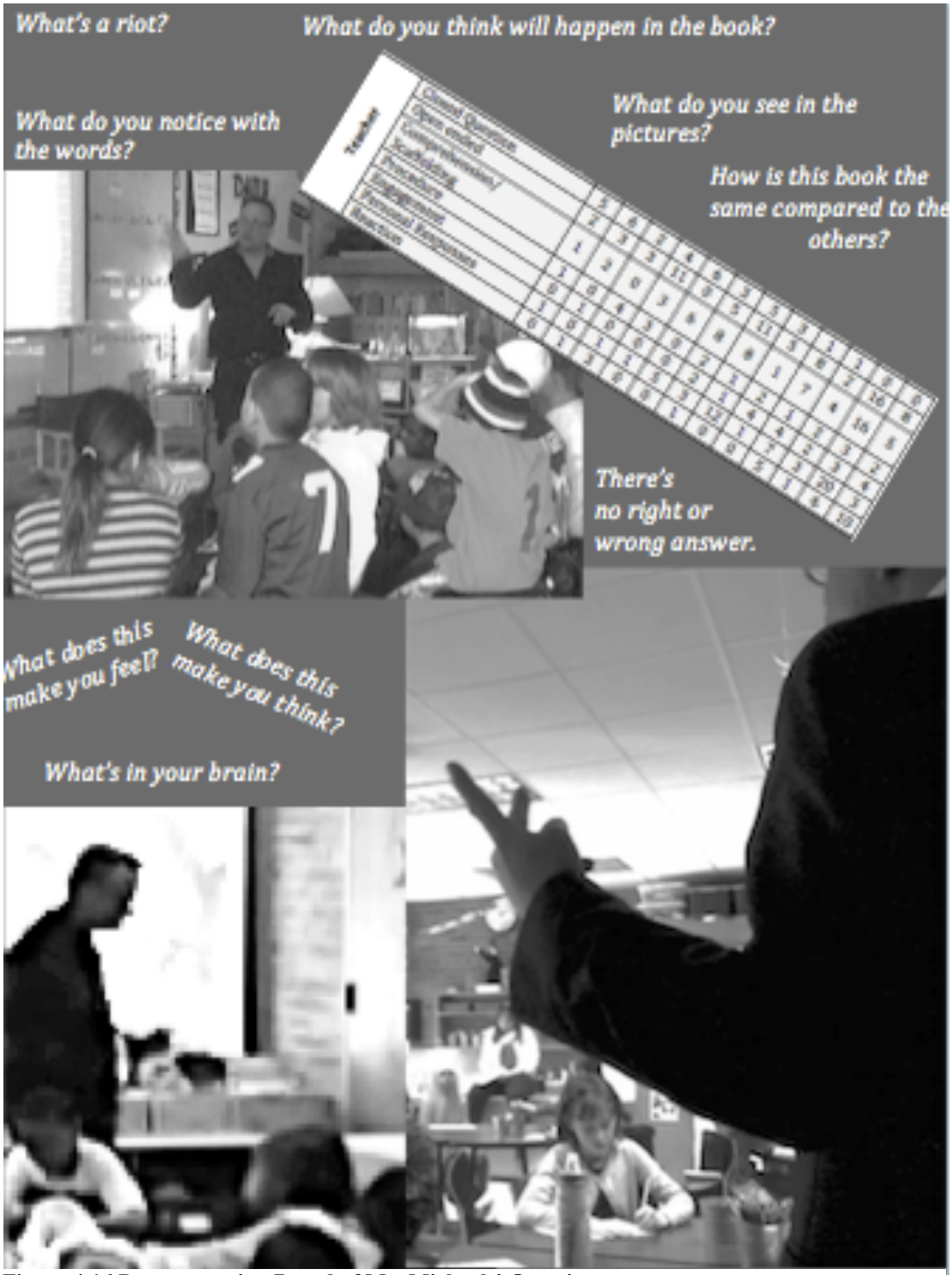


Figure 4.16 Documentation Board of Mr. Michaels' Questions

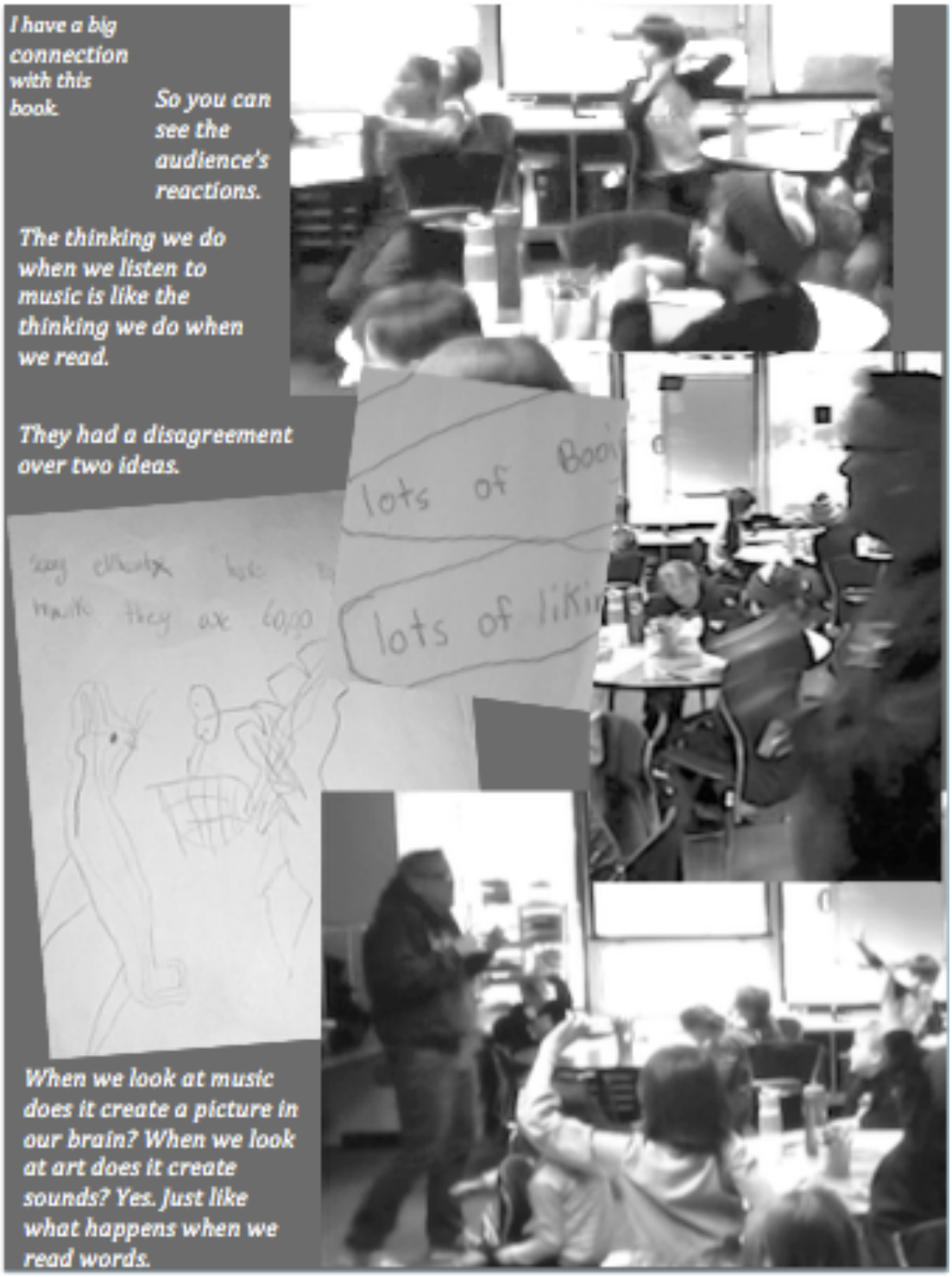


Figure 4.17 Documentation Board of Mr. Michaels Modeling and Scaffolding

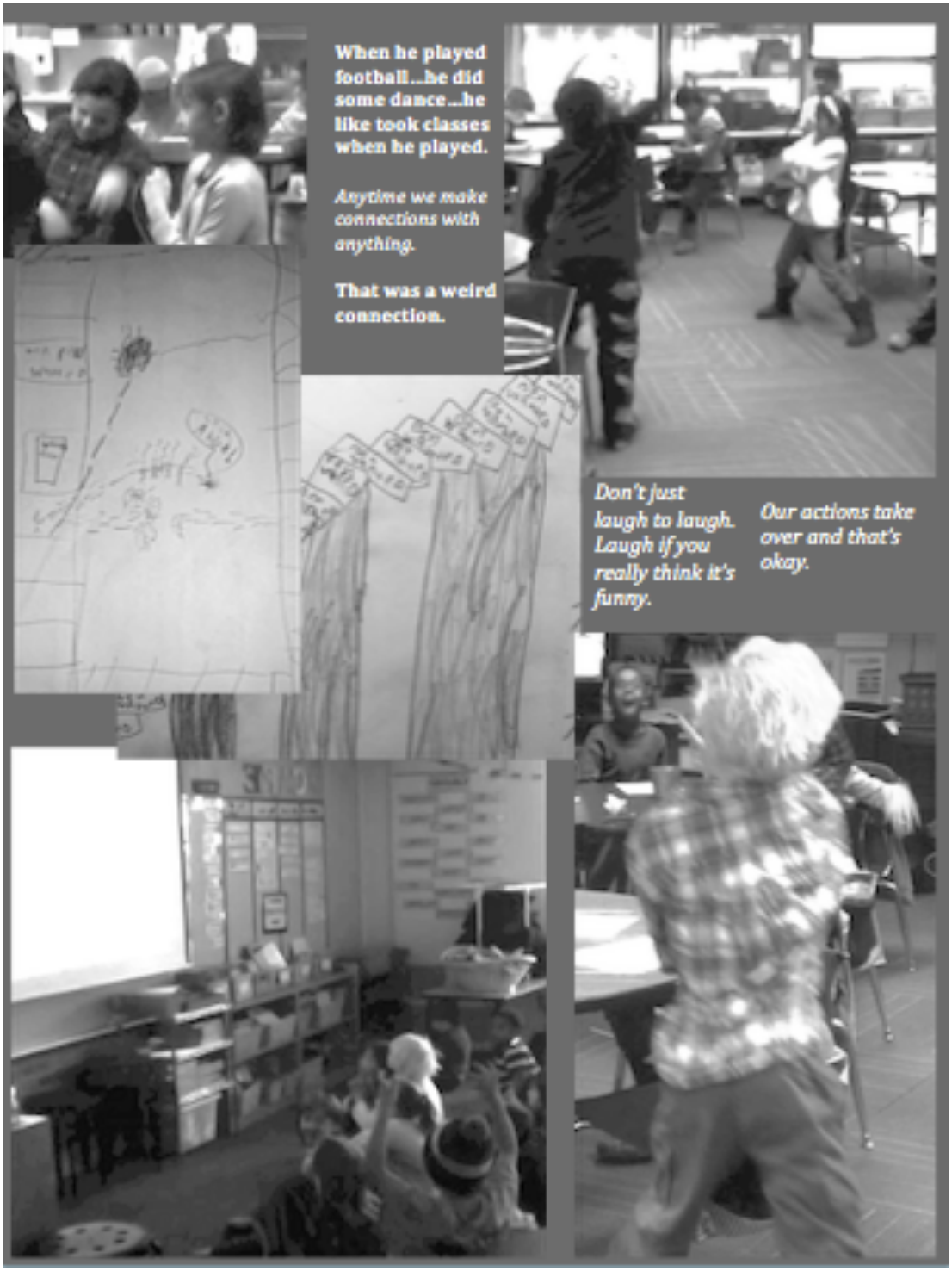


Figure 4.18 Documentation Board of Student and Teacher Reactions to Responses

The changing nature of Mr. Michaels' questions. Figure 4.16 shows the different kinds of questions Mr. Michaels asked throughout the study. At the top of the documentation board, examples of the literal questions Mr. Michaels asked are listed. These questions transformed to open-ended questions as the study progressed and the most common open-ended questions Mr. Michaels asked are presented in the middle of the board. At the beginning of the study, Mr. Michaels asked questions that checked on students' understanding of typical comprehension strategies such as making predictions, defining unknown vocabulary, and having students make text-to-self, text-to-text, and text-to-world connections. For example, when reading *Zin! Zin! Zin! A Violin!* (Moss, 2000) he spent over half of a read-aloud session asking students about vocabulary or ideas presented in the books' words and pictures. He asked students to make predictions about what they thought the books would be about or what would happen next in the story. He also used the academic language associated with comprehension strategies, such as asking the students to list the main characters or to summarize what happened in the book they just read. However, as the study continued and Mr. Michaels introduced different modalities into the read-aloud time, his questions changed. In Figure 4.16 the teacher question chart (which can also be viewed in Table 4.9), shows that Mr. Michaels asked no literal questions during the final two read-aloud sessions.

Modeling and scaffolding to support students' responses to text. Figure 4.17 shows different ways in which Mr. Michaels modeled his responses. The pictures demonstrate him moving his arms while listening to the songs. The image on the top right shows students putting up the connection sign (linking fingers) in response to Mr.

Michaels saying, “I have a connection” and making the same motion. It also lists phrases he used as he scaffolded students’ understanding of the texts. The student written response in the middle shows that the scaffolding Mr. Michaels provided by explaining the nature of the riot in *When Stravinsky Met* Nijinsky (Stringer, 2013) supported her literal understanding of the text. Mr. Michaels incorporated a lot of modeling and scaffolding into the read-aloud times. These acts helped students engage with the texts in different ways. For example, when he modeled an aesthetic response (such as walking around the room and moving his arms in time with the music), students became more likely to respond with an aesthetic response. When he shared his connections, students shared their connections. He spent time clarifying and scaffolding different ideas for the students that supported them as they encountered the text. Without this scaffolding the students might not have been able to engage with the texts in the ways in which they did. He also provided explanations about how the thinking in music and the thinking in reading are similar.

Student and Teacher Reactions to Responses. Figure 4.18 shows different ways in which Mr. Michaels and students reacted to the responses. A key teaching action of Mr. Michaels is how he responded to students’ varying responses to texts. Mr. Michaels’ reactions often influenced how students continued with responses or responded to others. When he supported their responses or did not comment or tell them the responses were wrong, students joined in or continued their responses. For example, when Abdi responded to the *Carnival of the Animals* with dance and Mr. Michaels did not tell him to stop moving, Ross and Casey joined in the response. This was also seen when Eliza

responded to *When Stravinsky Met Nijinsky* (Stringer, 2013) and Ross joined her response. As well as when Riley responded to *Can You Hear It?* by dancing and Rajib joined her response. When he questioned student responses, other students would question the responses. For example, Swift stated in her interview that she wanted to respond to the books by dancing but she did not because she was "afraid she would get in trouble" even though there are no instances during the read-aloud sessions when Mr. Michaels told students they could not respond by dancing to a text. He redirected Jack and Casey when they pretended the music from *the Carnival of the Animals* (Saint-Saens, 1886) represented a food fight and their responses continued after the music had stopped. However, this redirection happened at the end of the read-aloud time when the students were transitioning to another subject and Mr. Michaels appeared to be asking them to stop because they needed to start the next part of their day.

Does Student Interaction with Musical Texts Enhance their Engagement? How do Students Describe their Engagement?

Engagement and student motivation changed during the study. The use of multiple modalities such as incorporating music and video into the read alouds and allowing for students to respond with discussion, movement, writing, or drawing heralded new ways for students to engage. In this section I describe student motivation during the study as it relates to the topics of incorporating different modalities by blurring the lines and Mr. Michaels' and the students' perception of motivation.

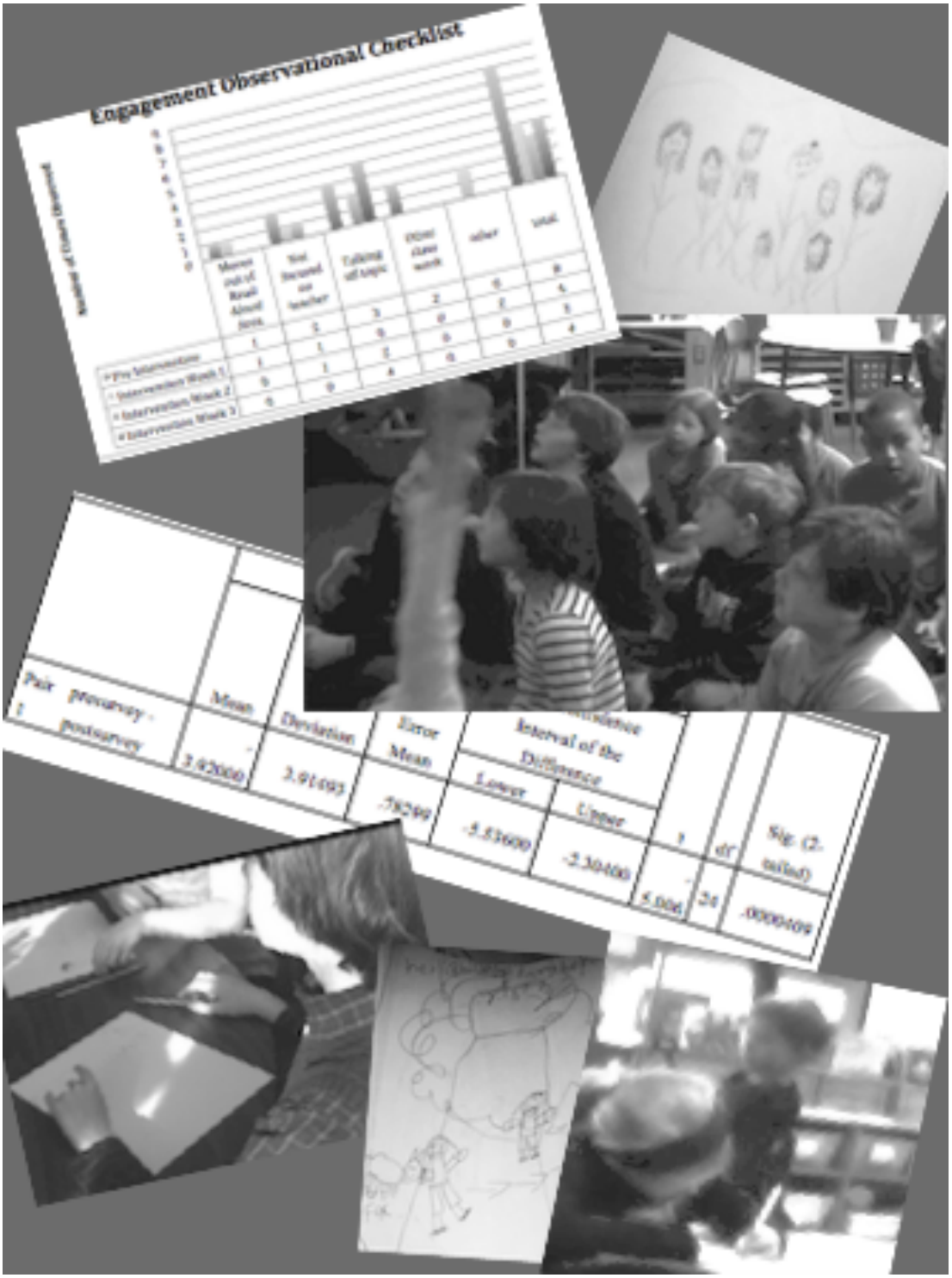


Figure 4.19 Documentation Board of Student Engagement Across Modalities

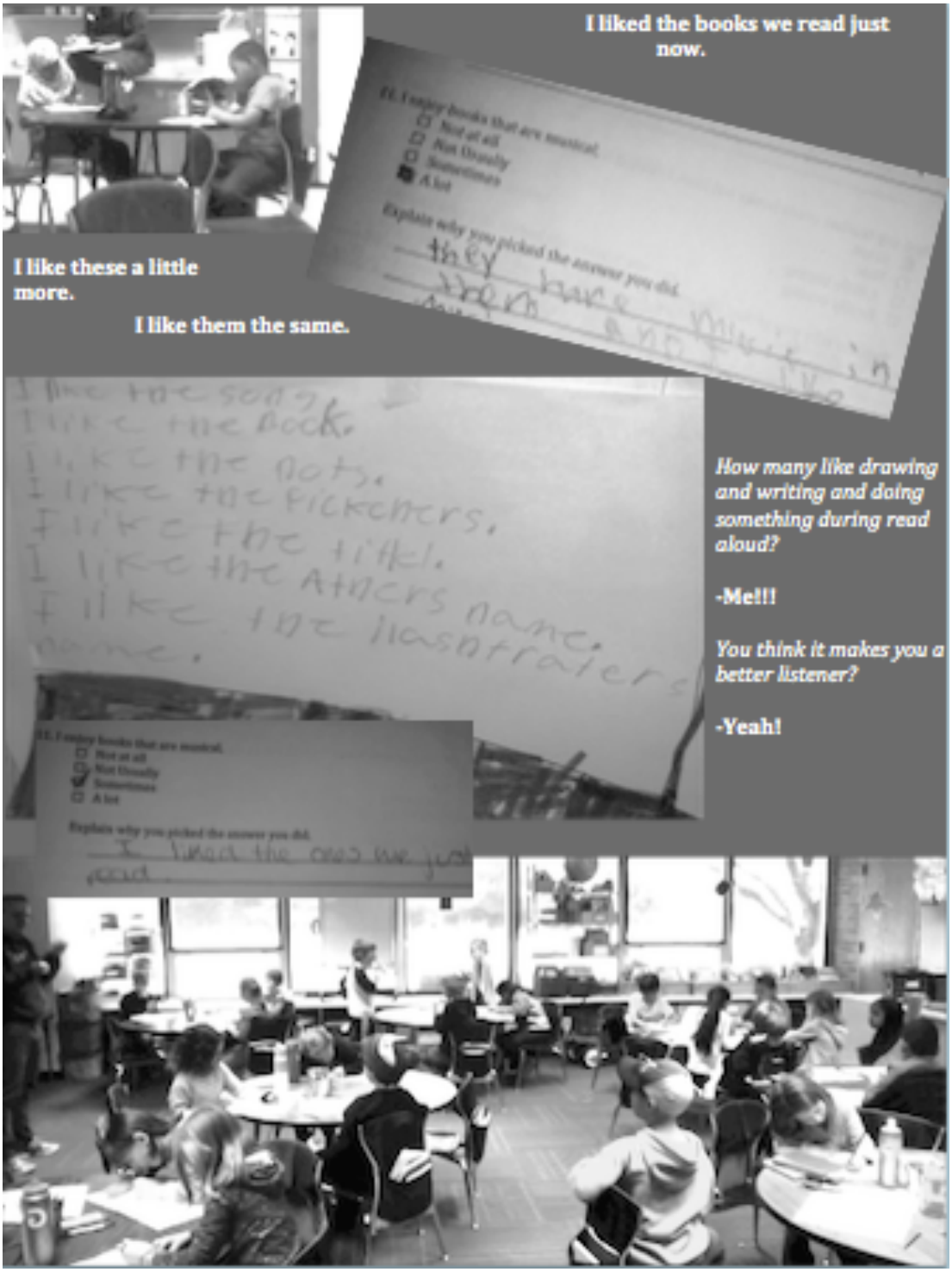


Figure 4.20 Documentation Board of Perceptions of Engagement

Blurring the lines. Figure 4.19 shows the different kinds of observed engagement when Mr. Michaels blurred the lines between literacy practices and incorporated music and video into the read-aloud times. Incorporating different modalities appeared to help students feel more engaged. There was a difference in the number of off-task and on-task moments. I observed in the different types of read alouds. For example, the total number of observed off-task actions (eight) from the "business as usual" read-aloud observation conducted prior to the intervention was cut in half by the last read-aloud session with only four off-task actions observed during the last session. Also, the nature of the off-task actions changed from including moments where students did not focus on the teacher or the book being read, moved outside of the read-aloud area, and completed other class work, to only including students talking off topic. Off-task actions almost disappeared entirely when Mr. Michaels incorporated a different modality into the read-aloud session.

Perception of engagement. Figure 4.20 shows the different ways in which students and Mr. Michaels saw student engagement throughout the study. Students in the classroom discussed their engagement in terms of how they felt about themselves as readers, their interest in the texts being read, and by describing the choice the read-aloud sessions provided them with in terms of the different ways they could respond.

Throughout the study students demonstrated varying degrees of interest in the books and their incorporation of music. Other pieces incorporated into the read-aloud time such as time to write or draw their responses and Mr. Michaels playing the music in connection with the read-aloud texts captured students' interest. For students who were not particularly interested in books that incorporated music, they did respond on their

surveys that they were interested in the books read in class during the study. Figure 4.20 incorporates two images of these written responses to the survey.

In his interview, Mr. Michaels also mentioned that he purposefully selected specific musical texts because they related to the students' interests or experiences and he thought they would support student engagement because the students would be interested in the topic or would be able to relate to the book. An example of this is his decision to read, *Carnival of the Animals.* In his interview, Mr. Michaels discussed the change of student engagement during the study. He commented on the fact that the students "were able to focus more during the read-aloud times, especially in the afternoon." He also said, "When I played the music, I was surprised at how all the students umm focused on their response. They stayed on track." Finally, he stated that he is, "…thinking about how to bring in purposeful writing, drawing, or maybe other things like, um, movement" into his daily read alouds.

Over the course of the study, students' responses to texts changed with the introduction of musical texts, the kinds of questions asked by the teachers, and with the incorporation of music. Student engagement also changed as indicated in their motivation surveys and through classroom observations. Mr. Michaels adapted his instruction to fit with the uniqueness of each book he read as well as to support student understanding of the books read. In the next chapter I discuss the implications of these findings.

Chapter 5: Discussion

Through this study I sought to answer these guiding questions:

- How does adding musical texts to classroom read alouds affect students' responses to literature and influence teacher actions?
  - What types of responses are observed?
  - How are these responses the same or different from non-musical texts?
  - What actions does the teacher take in response to students during the interaction?
- How does allowing for aesthetic responses affect student engagement around texts?
  - Does student interaction with musical texts enhance their engagement during read-aloud sessions quantitatively or qualitatively?
  - How do students describe their engagement in relation to the musical texts being read aloud?
  - What do a subset of students who appear highly or not at all engaged have to say about interaction with musical texts?

After collecting quantitative and qualitative data I found that students demonstrated several different responses, including literal and aesthetic, to the read alouds. Several things influenced the types of responses demonstrated such as the teacher questions, the

incorporation of multiple-modalities, and students wanting to have the right answer when they responded to the different texts.

Throughout the study, Mr. Michaels's instruction changed to support students' responses. His questions moved from literal to more open-ended. He also scaffolded students' responses through incorporating different modalities to enhance student understanding of the different texts as well as by modeling his own responses to the texts the class read. The ways in which Mr. Michaels reacted to students' responses influenced how they continued with their responses and how they reacted to their peers' responses.

Student engagement changed throughout the study and the use of musical texts had a positive effect on student engagement as measured in the survey. His incorporation of different modalities also supported student engagement. Students described their engagement in terms of liking the books they read in the study and liking that they could respond in different ways. They also expressed interest in the different modalities (music and video) that Mr. Michaels incorporated into the read-aloud sessions.

Building off of these findings, I can extract several applications for read-aloud and reading instruction in elementary education classrooms. I discuss these applications and expand on the theme of how the blurring of the lines between the arts and reading has the potential to positively impact student responses and motivation in reading. I begin with my interpretations of the findings and what they suggest for student learning and instructional practices in the areas of reading and engagement. I then discuss the limitations of the study, and conclude with recommendations for future directions for research in this area.

Study Findings and Their Applications

Findings and applications are shared across each sub-question. First I connect the question to theory; then, I share how this was observed in my data, and provide suggestions for student learning.

Musical Texts During Read Alouds, Student Responses, and Teacher Actions

Sipe observed five types of student responses: analytical, intertextual, connecting, transparent, and performative (2008), and categorized the responses as either literal (analytical, intertextual, and connecting) or aesthetic responses (transparent and performative). Literal responses to texts happen when students focus on getting information from the text, making predictions, discussing text features, or connecting texts to previous learning, experiences, or other books (Sipe, 2008). Aesthetic responses happen when children enter into the text and make it their own in some way (Sipe, 2008). Sipe's definition of aesthetic responses builds on Rosenblatt's theory of individuals that have a transaction with the text by entering into the text through combining his or her experiences as he or she responds to the text (Rosenblatt, 1995).

Responding aesthetically to a text builds on students' previous experiences and knowledge and includes multiple forms of responses (Sipe, 2008). Children bring their own understandings to the text instead of needing to filter them through another individual's way of making sense with the world (Short et al., 2000; Kendrick & McKay, 2004).

People's ability to respond to and engage with literature is connected to their cognition and development as readers. These responses change in form as one moves

from birth to adulthood (Crago, 2014). Sipe's observations suggest that as students get older they are less likely to show aesthetic responses to literature for two reasons. First, older students have been in school longer and have been exposed to very specific read-aloud structures where literal responses are privileged over aesthetic responses (Sipe, 2008). The aesthetic responses are seen as disruptive and students are told to stop and after several years in school, students learn to respond in the way in which teachers seek (Sipe, 2008) The second reason is that developmentally, children move from processing their ideas in a more verbal way to processing their thoughts internally and often not having the exact words to describe the experiences they have in response to literature (Crago, 2014).

For these reasons, students' responses to literature need to be scaffolded with the support of their teachers (Sipe, 2008). The scaffolding the teachers bring into the read-aloud times should provide background knowledge on the text. This scaffolding enables students to have a more complete understanding of the concepts presented in the texts and can support them as they enter into a transaction with the text (Berleant, 1971; Rosenblatt, 2005). Teachers need to share and model their aesthetic responses to texts as they create an environment where students are encouraged to actively engage in and share their aesthetic experiences (Pike, 2004; Lankford, 1997). Classroom environments should be those where students are encouraged and supported as they respond to texts in multiple ways. The classroom teacher plays a strong role in creating an environment where all kinds of responses to texts are supported and students feel safe in sharing their responses (Sipe, 2008; Lankford, 1997).

What types of responses are observed? Students' literal responses to books in the read-aloud sessions fell into several categories and happened across every read aloud in the study. As in Sipe's research, literal responses represented the largest number of responses (2008). They mirrored the analytical, intertextual, and connecting responses Sipe (2008) observed and described in his research. For example, when responding to *Zin! Zin! Zin! A Violin! (Moss, 2000)*, students pointed out the features of the text stating that the words rhymed or calling it a "tongue twister." Students demonstrated intertextual responses when they compared *When Stravinsky Met Nijinsky* (String, 2013) to *Zin! Zin! Zin! A Violin!* (Moss, 2013) and *Carnival of the Animals* (2010) by saying that *When Stravinsky Met Nijinsky* (2013) differed from the other two books because it was based on a true story. The class showed multiple connecting responses. An example of a connecting response is when the students connected the finale in *The Carnival of the Animals* (Prelutsky, 2010) to the finale of their class play.

Throughout my study, students demonstrated several aesthetic responses to texts when they took the words of the text and subverted them for their own purposes through transparent and performative responses (Sipe, 2008). Casey's written response to *Can You Hear It?* (Lach, 2006) was transparent in nature because he changed the text to fit his own purposes when he entered into the story and accused someone of hitting his car (an event which was not depicted in the poem or illustration; Figure 4.11). Eliza displayed a performative response when she moved like an elephant while listening to a reading of a poem from *The Carnival of the Animals* (Prelutsky, 2010; Figure 3.8).

One response I observed with students in my study did not fit neatly into Sipe's observed categories (2008). This had to do with students discussing what the book made them feel. Throughout each session in the study, students responded by sharing how the book made them feel in both discussions as well as their drawings. Mr. Michaels asking about their thoughts or feelings when responding to texts facilitated this. One example is when Swift wrote, "I feel happy" in response to *Simple Gifts* (Raschka, 2007). A response where students describe or discuss what they feel or the emotions they experienced while reading books could be viewed in Sipe's (2008) terminology as either an intertextual (connection to other cultural products) or a transparent response (entering into the text). Still, the responses the students had where they discussed their feelings in my study did not fall into either category. Students did not explicitly state or connect the feeling they had to another moment in their lives. They also did not always enter into the text when they shared these responses. For example, when Swift wrote, "I feel happy" in response to *Simple Gifts* (Raschka, 1997) she did not depict herself as a part of the text, instead she referred to the general emotion she experienced. This was also seen when students responded to *Can You Hear It?* (Lach, 2006). Mr. Michaels invited them to describe how the poem or music made them feel and students responded with words like, "Calm," "Happy," and "It make me feel lovely." However, the students did not act out these responses or take these responses and use them to enter into the text to make it their own.

For this reason, I propose an additional response category that falls on a continuum between aesthetic and literal responses that might be called "emotive

responses." I believe emotive responses relate closest to Rosenblatt's definition of an aesthetic experience or having a transaction with the text (1978) and draw upon Dewey's belief that aesthetic experiences include emotions (1934) to name this response.

Throughout the study, students had aesthetic responses to the texts read that were "lived through experiences" (Rosenblatt, 1995). Here, students entered into the text and combined their personal experiences as they responded to the text. They used both personal knowledge and the text to enter into an experience (Rosenblatt, 2005). This embodiment of the literature was observed when Jenny described her response to *Simple Gifts (*Raschka, 1997). During a class discussion, Jenny explained that the bird in the text was on the page with the word "free because birds fly around wherever they want." She moved her arms mimicking a bird flying as she shared this response. She brought her life experiences of seeing birds fly outside into the text and used both these experiences and the texts to demonstrate an aesthetic response.

The age or grade level of students in my study did not influence whether or not students responded to the text aesthetically or literally. First, second, and third grade students demonstrated aesthetic responses, with second grade students showing the most aesthetic responses throughout the study. Ross, a third grader, was the first student who had an aesthetic response to any book read in the study when he sang "Zin, zin, zin a vio-lin-lin-lin" in response to Mr. Michaels reading *Zin! Zin! Zin! A Violin!* (Moss, 2000). Even though the read-aloud procedure followed when Mr. Michaels read musical texts, differed from the traditional read-aloud times that Ross experienced in Mr. Michaels' class the past three years, he did not confine his first response to the text to fit the

traditional response format used. This differs from Sipe's (2008) opinion that older students might not respond aesthetically in the same ways in which the young children he studied did. Nonetheless, it does fit with Galda's (1990) cautions against only using age-dependent explanations and expectations for student responses because these explanations do not take into account the reader, the text, and the context (p. 272).

In summary, students' responses throughout the study fell into the multiple categories of responses Sipe observed. Students responded in both literal and aesthetic ways. I also propose an additional category of response, emotive, be added to describe the moments when students respond to texts by describing their emotions or how the text made them feel. The age of the student did not seem to influence whether or not a student responded literally or aesthetically to the texts being read. I will now explain how the student responses changed during the study and what potentially impacted their responses.

How are these responses the same or different from non-musical texts? In my study, the introduction of music changed the kinds of responses students had to the texts read. I observed that music and other modalities such as video, dancing, and drawing provided students with a different way to enter into the text (Sipe, 2008) and have what Rosenblatt (1978) defined as a "lived through experience" with the text. This was demonstrated through Abdi's response to *The Carnival of the Animals* (Prelutsky, 2010) when Mr. Michaels played the music after reading the final poem. While the music played, Abdi entered into the text (Sipe, 2008) when he started dancing in response. He danced at his seat until the music stopped and when it did, he fell to the floor. He used his

imagination to move inside this piece in a meaningful way (Greene, 1986). Incorporating these different modalities mediated the types of responses students had, and students are more likely to have aesthetic responses when music is played during the read alouds.

In addition to influencing the kinds of responses students had to texts, the use of music and the arts in conjunction with the read-aloud time also provided students with scaffolded understanding of texts they might not be able to initially come to an understanding of. For example, watching the movie, *Riot at the Rite* (Snodin, 2005) helped students understand the audience's reactions to the ballet. Students were then able to see that a riot is not just a fight but could be viewed as a clashing of ideas. Mr. Michaels built on the definition and understanding of multimodal literacies and offered an experience that connected literature with people, social practices, and different technologies (Selfe & Hawisher, 2004). Scaffolding student learning through the integration of different modalities helped students come to a more complete understanding of the events around the texts and was most beneficial when students did not have the background knowledge to support them as they responded to texts. For example, listening to Thelonious Monk's music after reading *Mysterious Thelonious* (Raschka, 1997) told the students why the title had the word mysterious in it and also helped them see that just like illustrations in the book became more complicated, Thelonious's music gets more complicated as the piece continues. This was seen when Eliza responded to the text by drawing a string of music notes. She showed Mr. Michaels her picture and said, "It's getting longer like the piece. And it's hard to keep up because the music is getting weird."

Students' responses to the musical texts differed from the responses observed during the "business as usual" read aloud I observed. The nature of the books in combination with the playing of music influenced how students responded. When music played, more students displayed aesthetic responses. Scaffolding and providing students with background knowledge of the different books by sharing the historical context, playing a video, or listening to the music also helped students enter into the text. I now describe how Mr. Michaels supported and reacted to the students as they responded to the different texts.

What actions does the teacher take in response to students during the interaction? My data showed that when Mr. Michaels asked questions about the text and shared his thinking as well as his understanding, students felt supported as they engaged with each book. For example, when Louis shared what seemed to be a random connection to the ballet, Mr. Michaels supported this connection when he responded, "Any time we can make a connection." Although another student told Louis it was "a weird connection," Louis continued to respond and to make different connections throughout the read aloud. After this support, Louis also began to share a few of his written responses with others at his table. Mr. Michaels also asked questions about the responses students had, which gave permission for students to question and wonder as well. For example, in one read-aloud session Mr. Michaels asked why the students were laughing. Several students had reasons for laughing and a few continued to laugh after they talked about it; however, not all of them did. A few students felt safe enough to question each other about laughing after that and ask, "Why are you laughing?" or "What do you think

is funny?" Students were never told to stop laughing, and those who genuinely thought the book was funny continued laughing. When teachers fail to ask students about responses that do not seem connected to the text, they potentially shut down conversations or students' thinking processes (Kendrick & McKay, 2004), this combined with the data show that when teachers support student responses through affirmations or asking them to explain their connections, the students are likely to continue with their responses and carry them forward instead of shutting down.

Scaffolding and incorporating different modalities such as video and music and allowing students to respond with writing, drawing, or movement also helped students enact their own responses. In my study when students did not have a complete understanding of the riot described in *When Stravinsky Met Nijinsky* (Stringer, 2013), the video helped students build their knowledge to increase their understanding of the text. Thus, based on my data and the literature cited, teachers should include different modalities with the texts they read to increase students' technical knowledge to add to their funds of knowledge (Gonzalez, Moll, & Amanti, 2013) so they are able to more fully enter into the text (Berleant, 1971; Rosenblatt, 2005).

In my data I observed that modeling encouraged students to move away from expected responses to respond in the ways they chose. For example, when Mr. Michaels shared his feelings about the poems in *Can You Hear It?* (Lach, 2006), students began to share their own feelings. When Mr. Michaels moved around the room and waved his arms in response to the poems in *Carnival of the Animals* (Prelutsky, 2010), students saw this as an invitation and one or two started to dance. After Mr. Michaels modeled these

different responses, more students joined in the responses than had previously. Based on this observation, teachers might be encouraged to include modeling of their own responses to literature (Sipe, 2004; Pike, 2004; Lankford, 1997).

One thread that came up in my data was that teachers need skills for conducting classroom discussions in different ways. The way Mr. Michaels worded his questions at the beginning of the study could be seen as leading students to having a particular responses, specifically a literal, "correct" response (Sipe, 2008; Pike, 2004) and followed a typical initiate, response, evaluate (I.R.E.) read-aloud procedure (Mehan, 1979). For example, he would ask the students to make a prediction about what they would read, the student would respond, and Mr. Michaels would then evaluate the response by saying yes or asking a follow-up question of why. As the study continued, Mr. Michaels changed his questions so that there were no absolute answers to (Lankford, 1992). He stopped imposing his own responses to the texts onto students (Pike, 2004). Instead, he encouraged students to respond with their unique thoughts. As he did this, students continued to answer in both literal and aesthetic ways. However, I found that students were also concerned about responding with the "right answer." For example, after Mr. Michaels told them they could talk about, write, or draw their thoughts in response to the texts read, at least one student would ask, "What am I supposed to write?" This is a holdover from traditional interaction relationships in classrooms. In an I.R.E. structured classroom (Mehan, 1979), students are rewarded for stating the answer the teacher is looking for. It may be hard for students to move away from this engrained interaction style. However, the more Mr. Michaels affirmed their responses and said to them, "Write

what you think or what's in your brain," the less students asked this question. Also, after he said this, students started their responses and did not ask if their responses were correct. The data show that while it is hard for students to move away from the traditional structure of read alouds, when the classroom teacher provides affirmations and encourages them to respond with their own thoughts, students do. Mr. Michaels affirmed the students' freedom and responsibility to respond however they wanted without imposing the idea that an "absolute right" answer existed (Lankford, 1992).

In summary, teacher reactions to student responses during read alouds impacts students. The teacher holds the ability to support students as they respond to texts or to potentially shut the responses down. Supporting these responses through modeling, questioning, and affirmations helps students continue to engage in the responses. Teacher questions also have the ability to lead students to a particular kind of response and teachers need to be aware of how their language is potentially impacting student responses.

Aesthetic Responses and Student Engagement Around Texts

Students engage with texts in different ways when they are interesting and purposeful to them (Shiefele, 2009). Children's perceptions on their ability to read a book or complete a reading task greatly influence their reading habits. "Efficacious readers believe they are capable of performing reading activities and are wiling to attempt more challenging texts" (Guthrie & Coddington, 2009, p. 505). Children's motivation in reading can be scaffolded to encourage autonomy and increase engagement in reading tasks when teachers and students jointly engage in an activity (Guthrie, 2004).

Does student interaction with musical texts enhance their engagement during read-aloud sessions quantitatively or qualitatively? How do students describe their engagement in relation to the musical texts being read aloud? Students perceived themselves as capable and able to successfully complete most reading tasks. This is indicated in the reading surveys when 20 of the 25 students indicated they saw themselves as "Very Good" or "Good" readers. During the study, students questioned how they should respond to texts, but never stated they could not or would not respond to the texts. Mr. Michaels worked hard to value students' unique perspectives and capitalized on students' knowledge based upon life experiences both in and outside of school, and students saw their ideas as important. Students felt that they contributed to the learning of the class. For example, when Mr. Michaels asked students to point out what they noticed in *Simple Gifts* (Raschka, 2007), Nellie pointed out that the cat and the squirrel were located in different places on the previous pages, but on the page that said, "'Tis a gift to come down" the cat and the squirrel came were "coming down from their hiding places to be together." Mr. Michaels responded, "I never noticed that before. That's a new idea to me." Students became confident in sharing their ideas or responding in new ways as evidenced in Rajib who started out the study only answering comprehension questions and never demonstrating an aesthetic response, but who during the last two read-aloud sessions responded to the music by dancing and got another student to join in and mimic his dancing. A few continued to ask for affirmation about what to say or write in response to the texts, and Mr. Michaels supported them by encouraging to write down their thoughts and then providing positive comments about

what they wrote down such as indicating when they saw something he hadn't noticed or when their response reminded him of a connection he had.

Students in the class did not all have positive feelings about their reading abilities; however, this did not influence the types of responses they demonstrated during the read-aloud session. For example, a first grader said she was "not a great reader" on her survey; still, she was able to respond in multiple ways to the text and bring different ideas into her learning. For example, she was the student who pointed out that the words in *Zin! Zin! Zin! A Violin!* (Moss, 2000) rhymed.

The high interest of the texts supported student engagement. The teacher's use of multiple modalities such as videos, music, drawing, and movement also supported this. I observed that when students were interested in the text, they want to continue listening and discussing the text. It was when the arts were included and supported that students demonstrated the most visible engagement process. When showing the movie, *Riot at the Rite* (2005), Mr. Michaels brought other ways of knowing into the forefront of his curriculum and opened up a space for students who might not typically engage in discussions to enter in. Maintaining this situational interest could lead to individual and more sustained interest in musical texts (Shiefele, 2009). For example, three of the students who indicated "not usually" or "not at all" in response to liking to read musical texts continue to discuss *When Stravinsky Met Nijinsky* (Stringer, 2013) while in the hallway and transitioning to their Specials class immediately following the read-aloud time. They asked each other, "Did you like that dancing?" Another responded, "Yeah, it was cool." The third student said, "That book was good." Their conversation continued as

I walked down the hall to leave the school. So while they stated that they did not necessarily like to read musical books, their conversation indicated that the use of musical texts during the read aloud supported their engagement. As Short et al. (2000) and Kendrick & McKay (2004) discuss, students in my study used multiple sign systems and this supported them as they engaged in multiple ways of knowing and engaging with the world around them.

In summary, students' interaction with these texts changed their engagement. The results of the t-test indicate that there is a statistical difference between the class mean on the motivation survey taken before and after the study. Also, the number of off-task actions observed with the Motivation Checklist decreased. Incorporating musical texts and different modalities encouraged students to engage positively during read-aloud times.

What do a subset of students who appear highly or not at all engaged have to say about interaction with musical texts? While talking to four students in interviews about their interactions with texts, it was difficult for individual students to discuss their unique responses to the texts and their interest in the text. They often cited one form of response though I observed other types of responses. For example, Abdi and Ross both used movement in their responses to different texts, but these were not the responses they discussed. Instead, they both talked about responding by drawing. This is supported by Crago's (2014) discussion on children and their ability to talk about their responses. It could be that they did not have the words to accurately describe their experiences or that their experiences are internalized and hard for them to describe.

Just because a student does not appear to be engaging in the read aloud does not mean that they are not. For example, Swift did not have a lot of interactive responses during the read-aloud time; however, she really enjoyed the texts used in the study and rated her motivation and engagement in reading quite highly. Abbey was another student who often looked out the window or otherwise seemed to be distracted. Still, she was the only student to bring out other books when responding to texts and make connections between the books in her writing using the tools provided in the room. The data I collected points out that it is important to "not judge a book by its cover" and recognize there is more going on in students' heads even though they might not respond verbally.

In summary, the four students I interviewed expressed high interest in the texts read during the study. They also mentioned the fact that the different modalities such as drawing and listening to the music helped them engage better with the texts. Also, students demonstrated engagement in different ways and it is important to recognize that just because they appear to be not as engaged in the moment as their peers, it does not mean that they are not.

Implications for Practice

In this section I discuss the implications for practice in the areas of: building on students funds of knowledge, utilizing open-ended questions to support students as they evaluate texts in connection with the Common Core State Standards (CCSS, 2010), incorporating multiple modalities into literacy, and the importance of modeling different responses. I share how I came to see these needs and how they would improve student engagement during read-aloud interactions.

Building on Students' Funds of Knowledge

Read-aloud sessions should move away from the traditional format to incorporate open-ended questions that allow students to build on their funds of knowledge. In my study, students built on their individual experiences and brought their own funds of knowledge to the learning process. The concept of funds of knowledge identifies individuals as competent, having knowledge, and acknowledging that their life experiences give them this knowledge (Gonzalez, Moll, & Amanti, 2013). Learners are not seen as blank slates, but instead as people who come into situations possessing a unique set of knowledge based upon their life experiences (Gonzalez, et al., 2013). The students in my study felt free to capitalize on their funds of knowledge when responding to and discussing books. Thus it is recommended that teachers ask open-ended questions during read-aloud times, encourage students to bring their own knowledge as they respond to texts, and support students as they respond to texts in multiple ways.

Supporting the Goals of CCSS

Respecting and considering multiple viewpoints is a key component of the Common Core State Standards (CCSS, 2010). The read-aloud sessions I observed in this study helped students to analyze texts in multiple ways. Students came to understand the ideas presented by the author of the text and also critiqued and analyzed them. For example, they asked questions like, "Why didn't she [the author] draw the riot better or like um tell more about it?" Mr. Michaels continuously encouraged the students to cite or refer to evidence in the text that made them think different thoughts. He would follow up with student ideas by asking, "Why did you say that?" or "What in the book made you

think that?" Because students' unique perspectives were acknowledged as they responded, students began to see and understand different perspectives that were embedded in the texts. Students often asked each other questions, seeking as the CCSS (2010) recommends to "understand other perspectives and cultures through reading and listening" (p. 9). Throughout the study students showed they met the CCSS (2010) by undertaking:

> "the close, attentive reading that is at the heart of understanding and enjoying complex works of literature. They habitually perform the critical reading necessary to pick carefully through the staggering amount of information available today in print and digitally. They actively seek the wide, deep, and thoughtful engagement with high-quality literary and informational texts that builds knowledge, enlarges experience, and broadens worldviews" (p. 3).

Students were encouraged to make connections outside of books and to the real world, which brought them to a point of analyzing the text in different and deeper ways than they had previously. Students naturally bring up comprehension and analysis of text from other reading experiences and instruction. Changing the read-aloud practices of teacher to follow Sipe's advice and to bring students into a place of using aesthetic modes of knowing and thinking does not take away from their understanding of the text. Instead, it enhances students' understanding of texts and brings children as young as six or seven to a point where they can discuss complex literacy features in their own language based upon their own experiences.

Incorporating Multiple Modalities into Literacy Instruction

Instructionally, teachers should bring different modalities into their literacy time to support student learning and engagement. I saw this to be true in my study when Mr. Michaels incorporated the music and videos into the read-aloud sessions. When this happened, students had a deeper understanding of the texts they read as a class and started to evaluate the text at a different level. Instead of seeking to understand the ideas presented in the texts, they started to question and analyze the author's purpose or to make bigger connections to their lives or previous experiences. I also saw that when students were permitted to respond using different modalities outside of discussion, students presented different ideas. For example, Riley never mentioned expanding the story of the lion and the elephant from *The Carnival of the Animals* (Prelutsky, 2010) in the class discussions; however, her written response showed this and demonstrated that she was analyzing the text in a different way. The incorporation of different modalities into instruction allows students multiple ways to enter into the text or discussions. It also supports student engagement as they are provided with choice.

Modeling Responses

As with any changes to instruction, teachers need to model their different responses to the text. In my study, when Mr. Michaels modeled the different ways in which to respond to text, more students demonstrated those kinds of responses. For example, when he moved his arm in time to the music, students mimicked his response. This shows that students need the support and scaffolding that modeling provides them. This idea is also supported with Vygotsky's ZPD. The modeling of responses shows

students that they can respond in multiple ways and scaffolds their self-efficacy as they try out different responses.

Limitations

My study has several limitations. First of all, I collected data from only one classroom with a unique context and instructor. The unique nature of the multi-age classroom could change how students respond. For example, first grade students could demonstrate responses based upon what they observed their second or third grade peers doing. This would not be able to happen in a classroom with only first grade students.

This study is limited in its scope. The sample size of 27 students and one teacher is small. An increase in the number of students in the study could have positively influenced the statistical significance of the results as well as the power of the quantitative results.

As with any reading study, there could be several things that influenced student motivation outside of the study. For example, the third grade students were in the process of taking state reading tests when they completed the final survey, if a student had a negative experience with the standardized test process, it could have influenced his or her thoughts about reading as he or she filled out the final motivation survey. Alternatively, if a student had previously not been interested in reading, but during the course of the study found a series of chapter books that sparked their interest in reading, this could positively influence their responses on the survey.

My study was done with young students and it is sometimes hard for youngsters to accurately measure their own motivation. This was evident with a third grade student

who responded with fours to the final survey he took. While Mr. Michaels agreed that the student is fairly motivated to read, it is not necessarily realistic to expect that he was a four across the board. Mr. Michaels also said that in his experience this student tended to over-estimate his abilities with different learning tasks. The student is very confident and he does like reading a lot. Still, it is hard to know how honest students were in their responses or if they simply responded with what the answer they thought the teacher wanted them to say.

In addition, there may have been other factors influencing student responses to the read alouds that I was not taking into account. These could be unknown events happening at home, like a family member getting sick.

Future Direction

There are several directions for this research including expanding the scope of the study, looking at different student populations, conducting quasi-experimental research, utilizing culturally relevant texts to build on students' funds of knowledge, the use of verbal protocols in this research, further research on the motivation survey.

Expand Scope of the Study

The amount of time spent in a future study could be increased so that more books are read. Student responses might change significantly if they were to receive aesthetically supportive instruction from the beginning of the year or for a longer period of time. This type of instruction might change the type of questions teachers asked from the beginning of the year. Discussion would happen more naturally and students' cultures

and funds of knowledge could be acknowledged and supported. Students would feel free to express a variety of responses.

Different Student Populations

As with Sipe's research (2008), my study looked at younger children's responses. More research needs to be done on older students' responses to texts. Future direction for research in the area of response theory should look at older students' responses to read-aloud time and compare this to younger students' responses to determine the similarities and how responding to texts changes with age, experience, and literacy knowledge.

The background of the students in my study was very similar to those of the students in Sipe's original study (Sipe, 2008). The student population of the school has low free and reduced lunch enrollment, and lacks cultural diversity. This homogeneity of participants is likely to limit the range of responses I observed. Students with varying socio-economic backgrounds and cultural experiences could change and add richness to the data on students' aesthetic responses. Expanding this type of research to bring in multiple perspectives across all socio-economic and cultural backgrounds would show whether or not the responses to texts change or if there are different categories of responses.

Comparing Traditional, Musical Texts, and Added Music

Another future step for research in the area of aesthetic responses to literature is to incorporate music with all of the texts in a more systematic way. Doing this would help substantiate and provide evidence for the hypotheses presented by several

researchers (Smith & Herring, 1996; Paul, 2004) to determine how their ideas and hypotheses stand up when put into practice in real classrooms.

This study might be designed as a quasi-experimental study that compares differences across groups of students. Groups could experience the same texts, but there would be a difference in how the texts are presented to each group. The first group would read the musical texts, but their read-aloud time would follow a traditional set-up with the classroom teacher asking traditional comprehension questions throughout. The second group could read the musical texts and the classroom teacher would follow Sipe's read-aloud recommendations with an emphasis placed on students responding to texts in various ways including being supported with open-ended questions that elicited diverse thinking. The third group would follow the same read-aloud protocol used in this study, but all read-aloud sessions could incorporate music related to each text read into the read-aloud sessions. Comparing these groups would likely provide a deeper understanding in how music supports or does not support the types of responses have to read alouds.

Culturally Relevant Texts that Incorporate Different Modalities

Another future direction for research in this area is to study what happens when texts that incorporate students' unique cultural backgrounds are read. In addition to reading the texts and determining how students respond and whether or not they display an increase of aesthetic responses, different cultural elements such as art and music could be incorporated into the read-aloud time to scaffold all students in the class to enter into the text with a deeper understanding of the cultural foundation it represents and help

students relate these cultural foundations to their own lives. This research would build on students' cultural funds of knowledge that they bring into their classrooms.

Verbal Protocols

My interviews revealed that students were not always able to discuss exactly how they engaged with the texts or what it was they specifically liked about each book or how they responded. Many of the young students had a hard time talking about their thought processes and what they found engaging in the texts. Walking students through a verbal protocol and asking them specifically about their responses might help students better process their responses and describe what they were doing and why. Verbal protocols can:

> "enlighten our understanding of such factors as reader characteristics—processes and strategies used by readers, readers' motivation and affect, the interaction of readers' motivation and affect with their cognitive responses—and the examination of contextual variables: text task, setting, and readability" (Hilden & Pressley, 2011, p. 431).

Taking participants in the study through a verbal protocol while they view their responses to the book might also provide greater insight into the participants' thinking processes.

Continued Development of Motivation Survey for Younger Children

There is a need in education to further develop motivation tools that survey and provide educators with a more complete understanding of young children's feelings about their motivation and engagement in literacy tasks. The survey I created for this study needs to be further tested and validated with a larger number of participants.

Conclusion

In my study, I sought to better understand how to tap into the aesthetic responses students have with texts through the use of musical texts. I found that the use of the texts in combination with incorporating different modalities supported students as they engaged with texts aesthetically. It also supported students' motivation.

The promise of mixed methods research in elementary literacy studies is confirmed with this study. This study provided multiple viewpoints on student motivation and by expanding the quantitative tradition of examining student motivation through surveys to incorporate observational data as well as student written responses. It also brought depth to the understanding of student responses to read-aloud texts. The "blurring of the lines" between aesthetic thinking and academic subjects such as literacy brings in students' unique points of view and experiences.

My study also supported Dewey's (1934) exhortation for the elimination of the division between aesthetic experiences and academic domains. In my study, these lines were blurred through the use of different modalities, and students experienced texts in the classroom without the boundaries that typically exist between aesthetic modes of knowing and other learning. This blurring of the lines needs to continue so students can bring their unique experiences into the learning that happens in their classrooms. It is when we do this that teachers and students learn from each other and bring their understanding of texts to a different level.

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Appendix A: Reading Engagement Survey* **

Grade Level _____

1. My friends think I am _____
   - ☐ A very good reader
   - ☐ A good reader
   - ☐ An OK reader
   - ☐ A not very good reader

   Explain why you picked the answer you did.

   _____

   _____

2. I like to read books.
   - ☐ Not at all
   - ☐ Not Usually
   - ☐ Sometimes
   - ☐ A lot

   Explain why you picked the answer you did.

   _____

   _____

3. I read_____.
   - ☐ Not as well as my friends
   - ☐ About the same as my friends
   - ☐ A little better than my friends
   - ☐ A lot better than my friends

   Explain why you picked the answer you did.

   _____

   _____

4. When I am reading by myself, I understand_____
   - ☐ Everything I read
   - ☐ Almost everything I read
   - ☐ Not very much of what I read
   - ☐ None of what I read

   Explain why you picked the answer you did.

   _____

   _____

5. I am_____
   - ☐ Not a very good reader
   - ☐ An OK reader
   - ☐ A good reader
   - ☐ A very good reader

   Explain why you picked the answer you did.

   _____

   _____

6. I think spending time reading is _____.
   - ☐ Really boring
   - ☐ A little boring
   - ☐ Nice
   - ☐ Great

   Explain why you picked the answer you did.

   _____

   _____

7. Reading is _____.
    - ☐ Very easy for me
    - ☐ Kind of easy for me
    - ☐ Kind of hard for me
    - ☐ Very hard for me

    Explain why you picked the answer you did.

    _____

    _____

8. When my teacher reads books out loud, I think it is _____.
    - ☐ Great
    - ☐ Nice
    - ☐ A little boring
    - ☐ Really boring

    Explain why you picked the answer you did.

    _____

    _____

9. When I am in a group talking about books I have read, _____
    - ☐ I hate to talk about my ideas
    - ☐ I don't like to talk about my ideas
    - ☐ I sort of like to talk about my ideas
    - ☐ I love to talk about my ideas

    Explain why you picked the answer you did.

    _____

    _____

10. I enjoy reading poetry
    - ☐ Not at all
    - ☐ Not Usually
    - ☐ Sometimes
    - ☐ A lot

    Explain why you picked the answer you did.

    _____

    _____

11. I enjoy books that are musical.
    - ☐ Not at all
    - ☐ Not Usually
    - ☐ Sometimes
    - ☐ A lot

    Explain why you picked the answer you did.

    _____

    _____

12. I like it when books make me think
    - ☐ Not at all
    - ☐ Not Usually
    - ☐ Sometimes
    - ☐ A lot

    Explain why you picked the answer you did.

    _____

    _____

13. If my teacher talks about something interesting I might read more about it.
    - ☐ Not at all
    - ☐ One or two times
    - ☐ Sometimes
    - ☐ All the time

    Explain why you picked the answer you did.

    _____

    _____

14. I like hard, challenging books.
    - ☐ Not at all
    - ☐ Not Usually
    - ☐ Sometimes
    - ☐ A lot

    Explain why you picked the answer you did.

    _____

    _____

15. I enjoy a long, complicated story or fiction book.
    - ☐ Not at all
    - ☐ Not Usually
    - ☐ Sometimes
    - ☐ A lot

    Explain why you picked the answer you did.

    _____

    _____

16. If a book is interesting I don't care if it is hard to read.
    - ☐ I don't care at all if it is hard
    - ☐ I don't usually care if it is hard
    - ☐ I care a little if it is hard
    - ☐ I care a lot if it is hard

    Explain why you picked the answer you did.

    _____

    _____

    _

17. I have favorite subjects that I like to read about.
    - ☐ Not at all
    - ☐ Not Usually
    - ☐ Sometimes
    - ☐ A lot

    Explain why you picked the answer you did.

    _____

    _____

18. I like stories about fantasy and make believe.
    - ☐ Not at all
    - ☐ Not Usually
    - ☐ Sometimes
    - ☐ A lot

    Explain why you picked the answer you did.

    _____

    _____

19. I like to read about new things.
- ☐ Not at all
- ☐ Not Usually
- ☐ Sometimes
- ☐ A lot

Explain why you picked the answer you did.

_____

_____

20. I like mysteries.
- ☐ Not at all
- ☐ Not Usually
- ☐ Sometimes
- ☐ A lot

Explain why you picked the answer you did.

_____

_____

21. I like adventure stories.
- ☐ Not at all
- ☐ Not Usually
- ☐ Sometimes
- ☐ A lot

Explain why you picked the answer you did.

_____

_____

22. I talk to my friends about what I am reading.
    - ☐ Not at all
    - ☐ Not Usually
    - ☐ Sometimes
    - ☐ A lot

    Explain why you picked the answer you did.

    _____

    _____

23. I like to tell my family about what I am reading.
    - ☐ Not at all
    - ☐ Not Usually
    - ☐ Sometimes
    - ☐ A lot

    Explain why you picked the answer you did.

    _____

    _____

Students who need assistance with reading the survey will have the survey read to them. If they are confused about any of the terms, the words will be defined in grade-level appropriate language. Students may dictate their explanations.

Questions 1-9from MRP
Questions 10, 12, 15-23 from MRQ

Appendix B: Motivation Observation Checklist

Student	Moves out of Read-Aloud Area	Not focused on teacher (looking in back of room/ outside)	Talking off Topic	Reading/ Completing Other Class Work	Other	Total # of off-task actions observed	Notes

Appendix C: Sample Video Transcription

Zin ZIn ZIn A Violin #1 [15 minutes a.m.]
M: …does that mean it won the medal?
Students: No
M: No but it was one of the one of the runners up. One of the choice books. One of the things we're going to look at is I'm going to take the shiny cover off for a second and let's open it up. Anything interesting about the end papers?
Students: no
M: No just plain paper. So what I'll do is I'll project it up here so you guys can see and then I will read it. So this is Zin Zin Zin A Violin [reads book students are at tables and have paper to respond on it]
[a few students whisper to each other as M reads. Talking about their responses]
M: Ok. Everybody stop for a second. Stop put down your pencils and I want you to look up here. I want you to look. I'm going to flip through the pages one more time. We should have done a picture walk first but let's go through and see what we see. Now that we've heard the story once, pay attention to the picture. What do you see is repeating in all of the pictures?
J: (oooh!) [other students raise hands]
M: Not yet. Hands down. Just using your brains and eyes and thinking we're going to flip through all of the pages looking at each page. What are things that continue on all of the pages [slowly turns pages from beginning to end] and then what's added as we look through.
[continues to turn pages. A few students raise hands. Quietly look at book]
M: I just noticed something for the first time. [continues to flip pages]
M: What did you notice all the way through the story? Louis?
L: Dogs, cats and mice were chasing each other.
M: Ok. What else did you notice? Yes.
S: An animal on each page.
M: There's an animal on each page. Yep
S: Um it kind of is like if you look at color inside of the book it kind of it's like brass like shiny and copper and it goes to the instruments that are like wood and then the instruments that are like black
M: Ok so thinking about instruments kind of in different categories or colors. What else? Nelly
N: Um like there's this instrument there's all this instruments that are in the middle and then the instrument's that on the right
M: Ok what else
K: Um all the people so like um the violin person is in the background and then the next person is in the background
M: Oh so the main character is where?
S: In the background
M: Kind of close up the main character is close up and then the other character goes back right? Yeah. What else do you notice? Yes

S: There's music on every page.
M: There's sheets of music on every page. What else?
S: Um every page like if there's 2 people there's 2 minarets with music on them. If there's three people there's three.
M: So what did you notice in the words of the story? What words did I use that meant the number of people? Can you remember any of them? Abdi?
A: Um one
M: One? What meant one? What word meant one? Reid
R: Um like one player.
M: One player what's that called?
R: Musician
M: ok. Casey do you know?
C: Solo
M: Solo does anybody know what 2 is called? Yes.
S: quartet
M: that's four like quarter. Four quarters in a dollar. So next time we read it we're going to look for those words.
Student: duo
Student: duo
M: we're going to look for those words next time we read we're going to look for those words and see if we think of any thing ok? So put your final thoughts down what ever you want to draw or your final thoughts so we're going to collect these.
S: M I have a question
M: Like I said if you want to put your name on them you can but you don't have to
S: I have a question. What was the thing that was like all twisted?
M: the French horn
[students finish responses]
M: Zin Zin ZIn A Violin
S: Ok
J: (singing) Zin Zin Zin a violin. Zin zin zin a violin-in-in. Zin zin zin a vio-lin-lin-lin. (slows song down) zin—zin—zin—a vio—lin—lin—lin (speeds it up) zin zin zin a vio lin lin lin
M: head back to our seats and put pencils away stack papers in the middle of the table.
S: I'm really bad at drawing violins.

Appendix D: Read-Aloud Guidelines and Suggestions

1. Preview book
    a. Front cover, jacket, title page, dedication, end pages, etc.
    b. *Encourage comments about artistic media used in production of the book (can model your own comments)*
    c. Allow time for students to share their thoughts (wait time of at least 30 seconds)
2. Read text all the way through
    a. During read aloud students can have paper, etc. to write, draw their responses (teacher can model this during first book)
    b. Encourage children to talk at any point during the story (maintain an attitude of acceptance vs. evaluation or direction)
    c. Pursue conversational tangents
    d. If needed, use an invitation to bring the conversation back to the story (i.e. "Let's get back to the story?"
3. End of reading
    a. Share your response (*optional—model several different types of responses during the first week including personalizing, performative, transparent, written, verbal, drawing, etc.)*
    b. Allow students to share their responses. Follow-up using:
        i. Invitations
        ii. Encouragements
        iii. Probes
    c. Provide time for students to formulate their responses
    d. Encourage children to reference specific pages (illustrations, words, etc.)

Appendix E: Student Interview Questions

1. What do you like about school?

2. What do you like to do outside of school?

3. What's your favorite thing to learn about?

4. Do you like reading? What do you like about reading? What do you like instead of reading?

5. What kinds of books to you like to read? Why?

6. When your teacher reads aloud books to the class, what do you like about it?

7. What did you think about the books he has been reading for the last few weeks? Did you enjoy them? Why or why not?

8. Which book was your favorite (*Mysterious Thelonious Zin! Zin! Zin! A Violin!, Carnival of the Animals, Simple Gifts, Can You Hear It? When Stravinsky Met Nijinsky)*? Why?

9. How did you respond to the book?

10. What made this book interesting to you? Would you like to read more books like this? Why or why not?

11. Did you feel like you were a better listener during the books? Why? Did you feel like you focused more on the stories?

Appendix F: Teacher Interview Questions

1. What do you like about teaching at your school?

2. Describe your reading instruction.

3. Describe the typical way in which you do read alouds in your classroom.

4. Tell me about your students as readers.

5. Describe your understanding of music and literacy.

6. What do you see happening with your students when musical texts are being read?

7. Describe the changes in their responses.

8. Describe allowing students to respond to the text in their own way. What excites you about this? What is difficult about it?

9. Do you feel as if your students engaged differently during the read-aloud times? What did you notice about their engagement? Why do you think it might have changed?

10. How has your literacy instruction changed throughout this study?

11. What do you plan to keep from this type of read-aloud instruction as you continue the school year?