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Developing Reading Skills Through the Use of Music

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DEVELOPING READING SKILLS
THROUGH THE USE OF MUSIC

A Project Report
Presented to
the Graduate Faculty
Central Washington University

Partial Fulfillment
of the Requirements for the Degree
Reading Specialist
Education

by
Toni Baffaro Hobbs

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ABSTRACT
DEVELOPING READING SKILLS
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Music is a powerful language that can enhance a classroom. This project was designed to support early literacy by using music. Songs were chosen and activities designed to supplement a beginning reading program. A compact disc of the songs was created to use in conjunction with the activities. It is hoped that the utilization of singing and reading together will not only help children learn to read but also foster a love for reading.

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Chapter One

Introduction

Music is everywhere. It is heard in movies, TV programs, commercials, shopping malls, on radios, and elevators. Music accompanies holidays, birthdays, weddings and other special occasions. It permeates the lives of children. In describing human beings inherited disposition to music, Blacking (1973) says, "Music is not an optional relish for life but a phenomenon that lies at the foundation of society" (p. 7).

Children are natural musicians. Beginning with the infant responding to his mother's lullaby to a youngster's recitation of handclaps and jump rope songs, young children enjoy and engage in musical behavior. The human brain is specially designed to process fundamental musical elements (Weinberger, 1998), so children come to the classroom equipped to understand music.

Singing is one of the most basic elements in music and a natural act for children. They are born singers. Children's spontaneous singing has been observed and identified as having a developmental sequence, clear organizational patterns and social functions. With little conscious effort and much whole-heartedness children engage in this complex activity involving language, thinking, expression and social interaction (Ostwald, 1973; Veldhuis, 1984; Reis, 1987; Bennet & Batholomew, 1997).

When children sing, they are experiencing language in a meaningful way.

Songs have structure similar to a story. They have a beginning, middle and end. They have interesting and varied vocabulary, sequence, and often predictable and repetitive texts. These features can be used to assist children in making the bridge from oral language to printed material. Harp (1988) expresses the singing-reading relationship like this, "Music and reading go together because singing is a celebration of language"(p. 454). Therefore, the nature of songs and natural propensity children have toward singing make it an ideal context for learning.

The Problem

A method of teaching that gives children success and confidence during those first years of reading is crucial. Teachers are always on the lookout for reading strategies that engage as many children as possible, are multi-sensory, bring variety and pleasure to reading, integrate skills, and are authentic and transferable to real reading situations. "The trick is to find something involving reading and writing that interests the learner and to engage the learner authentically in that area of interest, making the reading and writing incidental," states Smith (1988, p.125). Music has many of these overlapping aspects making it a powerful tool in the classroom. Using the singing-reading strategy not only helps children learn to read but also fosters a love for reading (Handy, 1989).

Purpose

The integration of singing and reading can result in gains in reading achievement and confidence for children lacking in basic readiness skills (Hirst & O'Such, 1978). Songs offer children a way to actively participate in literature. Active participation has benefits for all children but especially for beginning readers. The lyrics of songs are varied in style and theme to support reading and other curricular concepts. Lyrics provide a variety of exciting reading and satisfy evaluative criteria for quality reading material (Klink, 1976).

This project was designed to reinforce and complement reading skills that support early literacy. It is meant to reinforce and complement concepts taught in other curricular areas, and enhance creativity and motivation. The project is a supplement to the reading program. The songs and activities are designed to draw on children's background knowledge and natural understanding of language and to provide successful and positive learning experiences.

The use of a compact disc player in the classroom aids the teacher who wants to use music to facilitate literacy yet lacks confidence in his or her own abilities. Teachers do not need great expertise in music to teach with it effectively (Weinberger, 1998). There are many compilations of widely known old and new children's songs and folksongs that can be used in the method put forth in this project. The benefits of music are far too great to be left just to musicians (Small, 1977).

It is hoped that the integration of music in the reading program would provide a context for thinking, exploring language, fostering positive attitudes and building confidence in children.

Limitations

The project is limited by the following:

1. The activities are designed specifically for second grade skill level and development.
2. Some of the songs and activities were chosen and designed to reinforce concepts taught in the reading, writing, communication, social studies, and health curriculums in the Ellensburg School District.
3. A compact disc player in the classroom to use when playing songs.

Definition of Terms

For the purpose of this project, terms are defined as follows:

1. Authentic text – text that has not been altered in form or context, as original publications of children’s literature (Harns & Hodges, 1995)
2. Basal – a comprehensive, integrated set of books, workbooks, teacher’s manuals, and other materials for developmental reading instruction, chiefly in the elementary and middle school grades (Harris & Hodges, 1981)
3. Cloze – a procedure consisting of deleting every nth word and replacing it with a blank (Ekwall & Shanker, 1988)

4. Constructivism – the process of change or knowledge construction that occurs in one's thinking as learning occurs (Waite & Stupiansky, 1997)
5. Engagement – the emotional involvement of the reader in the process of responding to the content of reading, as occurs in a total absorption in a story or play (Harns & Hodges, 1995)
6. Incidental learning – change in behavior that is not directly taught or sought (Harns & Hodges, 1995)
7. Integrated method – a tool in furthering the interests and activities of the children. Both reading and other subjects are drawn upon as they are needed and as they enter naturally into the children's in-school and out-of-school enterprises (Harns & Hodges, 1995)
8. Motivation – the psychological power behind a goal-oriented action. It is the inner drive, impulse, or intention that gives a person strength and direction (Robeck & Wallace, 1990)
9. Onset – an opening unit which consists of 2 or more phonemes, but smaller than a syllable (Goswami & Bryant, 1990)
10. Phoneme – the smallest speech sound unit (Tonjes & Zintz, 1981)
11. Rime – an ending unit which consists of 2 or more phonemes, but smaller than a syllable (Goswami & Bryant, 1990)
12. Skill – parts of acts that are primarily intellectual, as those involved in comprehension or thinking (Harns & Hodges, 1995)

13. Stanza – in songs with a poetic text, another word for verse. Also in popular songs or ballads, an introductory section, which is followed by the chorus (Ammer, 1995)
14. Strategy – in education, a systematic plan, consciously adapted and monitored, to improve one's performance in learning (Harns & Hodges, 1995)
15. Whole Language – the instructional philosophy that reflects the view that meaning and natural language are the basis of literacy learning (Smith, 1994)

Chapter Two

Review of Literature

Introduction

Most people, in the author's experience, learned their ABC's to the tune of *Twinkle Twinkle Little Star* long before they could associate the letters to individual sounds. A typical young child has a repertoire of memorized song lyrics before entering school. Songs and rhymes that are heard over and over again at home become ingrained in children and can serve as a form of language. When this language is supported by written text and musical enjoyment, it can become a valuable resource for reading instruction.

A basic tenet of this project is that music can be used in the classroom to motivate children to read and to stimulate and support beginning reading. This review of literature will demonstrate that there are many valid reasons why music should be a daily occurrence in the classroom. Music has a powerful appeal to children and is frequently used to motivate children and help develop essential reading and language skills (Taylor, 1981). Fisher (1995) finds that the use of music in her class engages everyone, even the most reluctant learners. "I like to capitalize on the power of music to help primary students become successful readers and writers," states Langfit (1994, p.430). Smith (2000) observed a class of emerging readers enthusiastically singing Tom Paxton's song *Going to the Zoo* and noted, "They don't realize they are reinforcing important reading skills as they

follow along with a classmate who points to the lyrics printed on chart paper” (p. 646).

The review of literature has been arranged into four sections that will address the areas of: (a) how children learn, (b) music as language and literature, (c) music and academic achievement, (d) music and emotion.

How Children Learn

Singing is one of the most natural acts practiced by people. It cuts across barriers of age and culture. Musical behavior has been observed in the first year of life. At two years of age, children’s singing consists mostly of short, repetitive melodies that are used in play and communication. Pitch and phrasing develop and increase with age. At four years of age, children’s spontaneous singing has clear, organizational patterns and social function (Weinberger, 1996). Children’s natural musical behavior gives teachers a point at which to start.

Years of research have brought about a change in how we think about children’s development in learning and specifically reading. We now understand that new knowledge is built on prior knowledge, or schema (Robeck & Wallace, 1990). This idea of construction of knowledge is based on Vygotsky’s theory of learning and has been adopted as an essential principle in constructivist-based, whole-language instruction. Constructivism emphasizes active learning, involvement through environmental and social interaction, and ownership in knowledge (Ellis & Fouts, 1993). In other words, a child needs to be able to internalize, interpret and transfer what is learned.

In one study concerning the instructional model, the core of two phonemic awareness programs was identical but they varied in application. One group of first graders was taught phonemic awareness in a decontextualized manner. That is, only segmentation and blending were addressed with no reference to direct use or application. The other group was taught phonemic awareness in a contextualized manner. That is, emphasis was placed on meta-cognitive thinking and skills were linked explicitly to the activity of reading. Results showed that the group receiving explicit, contextual phonemic awareness instruction performed significantly better on reading achievement tests than did the skill and drill group (Cunningham, 1990).

In another study children from a whole-language classroom were found to have alphabetic knowledge very similar to children from a skills-based classroom. However, the children from the whole-language classroom made use of their knowledge to a greater extent (Freppon & MacIntyre, 1999). In a study by the same authors that focused on interviews and observations, comparisons were made on first grade students' reading strategies and stance (motivation-related response) toward reading. In every case, the students from the constructivist-based classroom read far longer, applied more strategies and demonstrated a more positive stance toward reading. These findings led the authors to conclude that instructional environments do influence literacy learning.

From these studies it is suggested that children are more successful in learning to read if their prior knowledge is activated and they can take what they have learned and apply it in a meaningful way.

Music as Language and Literature

Songs are a form of language experience. "Part of the value of a song lies in its intimate relationship with language," observes Bennett (1997, p. 7). When children sing they experience the fullness of language.

According to Reutzel and Cooter (1996) using children's songs as a language experience to teach reading helps students in the following ways:

1. enables children to conceptualize reading as talk (singing) written down
2. ensures activation of prior knowledge to bring to reading (singing) material
3. enables children to see language patterns
4. provides a motivating effect
5. stresses the interrelationships among the four language arts of listening, speaking, reading, and writing
6. stresses comprehension
7. enhances creativity
8. creates an interest in and love of reading

Children's songs form a natural bridge to the printed word. Song lyrics allow Children to make the link from oral to printed language more easily (Lynch, 1986).

Bennett (1997) recalls one child expressing the relationship in this manner,

“Singing is like cursive, talking is like printing” (p. 3).

The use of children’s own language in the form of songs can improve the reading abilities of slow learners. Children who are underdeveloped in language can often easily sing a song. This approach of teaching children to read that which they already could sing was used by Hirst & O’Such (1978) with disadvantaged eight to ten year olds. The teachers noticed that the children had committed to memory many television commercial jingles. A program was then developed around these TV songs using a combination of auditory and visual modalities of learning. Test results showed appreciable gains in achievement. Teachers noticed the children had more confidence in themselves and read with more ease and fluency.

Analysis of the components of this program helps identify the critical aspects that contributed to its success. Allowing children to choose the jingles they wanted to learn gave them ownership. Singing along with the taped songs while following the text on a chart combined auditory and visual learning. Activities and games using the lyric phrases and words reinforced and aided in the transfer of learning. This also kept motivation high. Lastly, singing the song with the chart and no tape solidified word recognition. The teachers were skillfully using a language the students already knew and teaching them to read that which they already sang.

“Music, like literature, gives shape and form to ideas and feelings within us” (Merrion, 1981, p.3). The marriage of children’s literature and music has created a new genre of picture books. A song picture book is a children’s picture book with a musical theme (Lamme, 1990). This would include songs like *The Foolish Frog* to

books with sing-song text as in Brown Bear, Brown Bear (Martin, 1983). These popular books have great value in early reading. Jalonga & Ribblett (1997) mention that when children participate in read/sing aloud sessions with song picture books, they are involved in an authentic, holistic literary experience. It is authentic in that the song lyrics have not been altered and the rich vocabulary lost. It is considered holistic when a song or book is experienced in its fullness and not broken up for use in teaching isolated skills.

The similarities in these two literacies of music and print complement each other by:

1. building on familiarity and enjoyment
2. providing repetition and predictability
3. expanding vocabulary and knowledge of story structure
4. promoting critical thinking and problem solving
5. fostering creative expression and language play

(Jalonga & Ribblett, 1997, p.17)

Little research has been done to verify the value of songs specifically in teaching reading, although there is ample research to support authentic literature as a base for reading instruction. As defined by Reutzal and Cooter (1996) authentic children's literature is defined as text that is written in natural, uncontrolled language. It is the author's opinion that songs and song picture books fall into this category.

In one study concerning authentic literature, five different reading programs were compared. Each classroom received 90 minutes of daily reading and language arts, although the base of reading material differed. In cross comparisons of all the alternatives, the children in the literature-based instruction with a ten minute decoding program showed the most significant gains in tests of reading vocabulary, comprehension, phonics, self-image, and reading attitudes. The researchers concluded that using authentic literature resulted in high achievement gains and improved attitudes toward reading as compared to other alternatives (Eldredge & Butterfield, 1986).

A study about authentic literature came from a school in Utah. With a classroom of 2,000 trade books, first graders were taught the elements and skills of reading within the meaningful context of storybooks. The Utah State program of worksheets and drill activities was dropped and no basal text was used. By January of the school year, the children in this authentic literature-based program surpassed the end-of-year state prescribed goal of 80% on the Utah Benchmark Skills Test. At the end of the year, the group had reached the 99th percentile in total reading skills (Tunnell, 1989).

Using authentic literature in the classroom is one way to put whole-language theory into practice. The essential elements of reading to, with, and by children as described by Mooney (1990) can be more easily accomplished through authentic literature, such as songs and song picture books, rather than other alternatives.

Another way to use music as literature is in a variation of the shared book experience (Reutzel & Cooter, 1996). In this variation the same criteria of engaging content, repetition, cumulative sequence, rhythm, and rhyme need to be met. Song lyrics are enlarged on a chart or overhead so the class can follow along with the lyrics while singing.

In songs, as in literature, the teaching of vocabulary occurs. A further expansion of vocabulary happens when children select different words to be used in songs. After becoming familiar with the song *There's a Hole in the Bucket*, second graders invented their own version, titled *There's a Spider in My Backpack* (Jalonga & Ribblett, 1997). When children select different words to be used in a song they become aware of word meanings, phrase structure, and syntax. Their comprehension of the text is enhanced as they search for word choices available to convey similar meaning (McDonald, 1975). New vocabulary can be introduced as in *Baby Beluga* where words like whale, dolphin, yonder, beluga, sea, splash, water and waves are in meaningful context.

By their very nature songs and song picture books fit the criteria for authentic literature. They do much to restore the arts to the language arts (Jalonga & Ribblett, 1997).

Music and Academic Achievement

Just because we can sing with little conscious effort, doesn't mean that it is a mindless activity (Bennett, 1997). Singing is a complex activity involving auditory perception, discrimination and association; visual sequence memory; eye-motor

coordination; language reception and expression; and emotional factors (Lloyd, 1978). These same skills are paramount in the development of reading. These parallel skills in singing and reading are another reason music is an ideal medium for developing and reinforcing abilities in beginning readers.

Some research suggests that the effects of music can transfer to reading skills. McGuire (1984) reported significantly higher reading growth rate scores in third graders who had daily instruction in music. Children who received a sequential music curriculum turned out to be better readers in so far as conventional achievement test scores were higher for children receiving this special training. The results appeared even more striking because children involved in the music training received less reading instruction since class time was specified as the time for the daily 40-minute music curriculum (Hurwitz, Wolff, Bortnick, & Kokas, 1975).

Music could have a positive effect on the development of spatial intelligence. Research involving singing, song bells, movement, drawing, and a tactile touch chart was conducted on preschool children. A significantly higher mean gain on performance IQ tests was found in the music treatment group (Gromko & Poorman, 1998). It appears that when children process music, they remember information concerning sequence of events and relationship of pitches, which could increase their capacity for memory.

When comparing the structural components of reading and music, certain audio-visual tasks are essential. In the act of reading, these tasks are performed

simultaneously. In one study (Berman, 1976) good and poor second grade readers were compared in these audio-visual areas using a non-verbal prototype. Each music task was designed to test a specific audio-visual task required in the reading decoding process. The researcher hoped that by isolating these processing skills some might be found to be more critically related to reading acquisition and competence. This study was successful in identifying one area of consistent difficulty for poor readers – that of sequential auditory processing. The music task designed to test that skill involved listening and reproducing single sounds alone and in sequences of two and three without visual clues. Interestingly, the poor readers did not experience significant difficulty in any other area. This research offers support to the importance of sequential and memory tasks in effective reading programs. The author suggests the use of music as one of the ways to achieve this goal.

In an older study by Movesian (1969), 135 first, second and third graders embarked on a yearlong sequential music program using resonator bells, charts, singing, flannel boards, and seatwork. Final results showed more gains in reading achievement and oral-reading tests by students in the experimental groups when compared with the control groups. These gains were especially significant for first graders in reading comprehension and second graders in vocabulary and reading comprehension. In addition, enhanced listening skills were observed in children that participated in the music program. It was concluded from these findings that, “in learning to read music there is something vital that transfers audio and visual

perceptual skills to learning to read words” (p.43). An added benefit of the program was the consistent enthusiasm in the students as they enjoyed, created and performed music.

Although these studies are encouraging, caution is warranted in interpreting results. Some research has demonstrated the positive effects of music on learning, but the exact nature of this relationship has yet to be established. Studies utilizing special music curriculums and supplies have reported conflicting results in academic achievement (Hurwitz, Wolff, Bortnick & Kokas, 1975; Bond, Ross, Smith & Nunnery, 1996; Gardiner, 1996; Gomko & Poorman, 1998). For example, one comparison showed achievement gains only in math (Gardiner, 1996) and another comparison showed fairly small reading improvements (Douglas & Willatts, 1990).

In one study of a sing, spell, read and write program, reading achievement test findings were inconsistent. The program of sequential, skills-based phonics with an added musical component was taught to kindergarten, first and second grade students. Students were compared by grade level, reading subskill, and stratum (low, middle and high readers). For example, low stratum kindergartners showed gains in work attack, first graders in every stratum showed gains in letter-word identification and word attack, and middle stratum second graders showed gains in oral reading comprehension (Bond, Ross, Smith & Nunnery, 1996). The program did not appear to be consistently more effective than the conventional program. Overall, the low stratum groups in each grade level made the most gains, although attributing this to the music component is a leap. One of the variables

that could have caused these scores is the amount of phonics instruction included in the program. Another lies in the affective domain as students who enjoyed the songs and games developed a more positive attitude toward reading. Active involvement alone could have been the catalyst for some low students.

With precautions in mind, one last study will be reviewed in this section that deals not with achievement per se, but with accuracy of memory. The investigation involved the effect song texts and extended exposure to songs has on the development of young children's aural comprehension. Children were found to be more accurate in recognizing songs previously introduced when they were performed with a text. This study also provided evidence to suggest that listening to songs repeatedly over an extended period contribute to an integration in long-term memory of words and music (Feierabend, Saunders, Holahan & Getnick, 1998).

Songs are easy to learn and remember. When songs are combined with text and other literacy developing activities, the process of beginning reading becomes natural and joyful and the lyrics remain in the memory forever (Smith, 2000).

Music and Emotion

The last area of literature reviewed has to do with the affective side of music. Music has a way of engaging a child by arousing their interest and sustaining their attention. It encourages involvement and draws a class together as a community of learners (Fisher, 1995). Music acts on parts of the psyche that cannot be addressed in any other way. People that have sung with children testify that music provides

emotional security and encourages active participation (Smith, 2000). Group singing can create a sense of community by symbolizing individuals working cooperatively within a group. Singing can set the tone of a classroom and foster positive interaction (Bennett, 1997).

Engagement is a key factor for motivating children to read and one that leads to lifelong reading (Towell, 2000). When music triggers an emotional response in students, they become engaged with the text. Robeck and Wallace (1990) describe motivation as the drive of a person toward purposeful behavior. Attitude is a critical factor in motivation. "A positive attitude toward reading does not mean that reading will take place, rather it means that actions such as reading are more likely to occur" (p. 280). As with any skill, the more it is practiced, the better a person becomes. So it is with reading. If children enjoy reading, they will read more, and if they read more, they become competent readers (Lamme, 1990).

There is research to suggest that high interest material and students' attitudes towards reading are central factors affecting reading (Marchionda, 1996). O'Bruba (1987) contends that the affective domain serves as a bridge into the cognitive domain. Secondary students became highly responsive and successful when using popular music and lyrics in reading (Wulffson, 1970). Much of the research reviewed in this chapter reported either gains in attitude ratings or documented evidence of motivation in students (Movsesian, 1969; Hurwitz, Wolff, Bortnick & Kokas, 1975; Hirst & O'Such, 1979; Bond, Ross, Smith & Nunnery, 1996; Gardiner, 1998).

Summary

Information was presented on the natural abilities children have in music. Research demonstrating how children learn in relation to instructional setting and the constructivist theory was discussed. The use of songs as a form of language was shown to be an ideal introduction to reading. Songs possess the same characteristics as many books and qualify as authentic literature. The benefits of using authentic literature was supported through research and testimony.

Music was reviewed as a means to promote achievement. Research in this area showed some positive relationships between various music programs and achievement. The most significant gains were noted in classrooms where songs were directly used to help develop and reinforce abilities in beginning readers.

Finally, the effect of music on the emotions was presented. Music in the teaching of reading was shown to enhance engagement, interest and motivation in students. The use of music broadens reading into a multi-sensory experience that heightens interest and involvement, bringing variety and pleasure to reading.

Chapter Three

Procedures

Introduction

The primary goal of this project is to develop a supplemental reading program to build motivation and reinforce reading skills in the second grade. The literacy activities focus on language development, listening skills, auditory discrimination skills, development of certain reading and writing skills, and reading comprehension.

The first step in achieving this goal was choosing songs according to a set of criteria. The considerations in choosing the songs were:

- Common themes and units in second grade
- Ellensburg School District curriculum guidelines
- Musical style and melody
- Repetitive and predictable lyrics

Many songs, ranging from contemporary children's to traditional folk, parallel common themes taught in the primary grades. The lyrics offer content rich words and concepts in an effective alternative method. They can be used as a springboard for discussions and extended activities in the content areas. These themes coupled with the Ellensburg School District curriculum guidelines provided a basis from which to choose songs. This integration can be seen in the song *Don't Put a Face on My Pumpkin*. The

students learn to identify and draw different emotions in one of the literacy activities. This characteristic of recognizing a variety of emotions is a component of the Health EALRS and a district violence prevention program.

Another consideration when choosing a song was musical style and melody. An infectious melody that is within an average range of pitches is easier for children to sing and memorize. Varying the styles of music, such as country, folk, spiritual and patriotic to name a few, aid in keeping children's attention along with exposing them to a variety of musical styles.

The last criterion was lyrics that were predictable and/or repetitive. Predictable lyrics give beginning readers a chance to practice context strategies and repetition provides the needed practice without boredom.

Compact Disc

Once the songs were chosen, they were arranged and transposed into an appropriate key for children. Most children have a comfortable vocal range of a little over an octave, starting at B flat below middle C and going up to the 2nd E flat above middle C. If the melody stayed within these boundaries, the key was satisfactory. If not, the song was transposed to a key that corresponded with the criteria.

Four children ranging in age from seven to eleven years old sang on the CD. A practice tape with accompanying lyrics was made for each child. The tape had one vocal melody with piano accompaniment for each of the songs. The children sang along with the tape at home to learn the music.

The CD was made with recording equipment at a local church. The songs were recorded live with a band consisting of piano, drums, bass and guitar.

Literacy Activities

The next job was creating literacy activities to accompany each song. These activities were divided into five steps designed to provide successful reading experiences for students. They were modeled after Sheila Fitzgerald's method (as cited in Harp, 1988) of using music to teach reading. The steps are:

1. Learning the song
2. Meeting the lyrics
3. Reading the lyrics
4. Comprehension extension
5. Writing activities

Learning the Song

The first step consists of creating motivation and interest by listening to the song before the lyrics are presented. The children are then invited to sing along to enable them to become more comfortable with the tune and lyrics. Discussion focuses on the meaning of the song and any vocabulary that may be unfamiliar. If there are motions to the song, they can be introduced at this time. It's important to limit the number of motions to four

or five for each song. Too many motions can be overwhelming and distract students from the oral and written language of the song.

Meeting the Lyrics

After students are familiar with a song, they are ready to meet the lyrics. This can be done using a published song-picture book, a teacher created book, chart, overhead, or sentence strips. For this project, sentence strips in a pocket chart or chart papers attached to a chart stand are used. The goal is to link the oral language to the printed word as a whole group. Children are invited to sing along as the teacher points to the words. Students eventually take turns pointing to the lyrics while the class sings and visually follows the words on the chart. The teacher continues to comment on letters and words, print conventions, basic spelling patterns, and punctuation. The following list of activities promotes this first encounter with the lyrics.

- Match pictures with words
- Match words with words
- Highlight target words
- Create motions
- Point to the words as you sing them
- Choral and/or echo read the lyrics
- Locate words that appear in more than one place

- Locate function words (in, and, the) and content words (ballgame, peanuts, crowd)
- Discuss the rhymes, language patterns, illustrations (if using a son-picture book), favorite parts, characters and events.

Reading the Lyrics

At this point, children interact with the lyrics once more, but on a more personal level. They have their own copy of the lyrics and continue to develop word recognition as they point to the words and phrases while singing. One of the important outcomes in this step is a clear understanding of the vocabulary and meaning of the song. The second is a successful experience in reading the familiar lyrics. Success breeds confidence, which is an essential element in a beginning reading experience.

Students keep their song sheets in a notebook to be revisited many times throughout the school year. The following are activities that provide opportunities for children to read and interact with the lyrics.

- Read/sing the song with a classmate
- Read/sing the song to your family
- Follow the lyrics while listening to a recording of the song
- Illustrate the lyrics
- Highlight target words
- Add interesting vocabulary to a student dictionary or word bank
- Sort, categorize and title words from the song

- Find and list words with common spelling patterns and/or word parts
- Find and list rhyming words
- Build word families using rimes and onsets.

Comprehension Extension

In the previous step, children interacted with the words. This step allows the reader to interact with the ideas represented by the words. The primary outcome is making meaning by engaging in critical thinking, problem solving, creative expression, vocabulary development, and language play. Comprehension is reinforced and extended through the following list of activities.

- Make masks, puppets, or flannel figures to retell the story
- Create a class big book based on the lyrics
- Create a compact disc cover for the song
- Make a mural that illustrates the song
- Create a book that illustrates the song.
- Create a picture graph depicting the events in the song
- Use a graphic organizer to illustrate the problem and solution, sequence of events or major characters
- Use clay to model a character or scene from the song

Writing Activities

This last step helps children make the connection between reading and writing. The children are asked to reflect, respond and interpret the song. They are encouraged to express their ideas with language and share them in print. The following is a list of activities to use in this process.

- Cloze procedure – the teacher deletes from the song text a part of speech, a phrase or an idea (rhyming word, action verb, category, etc.) and students supply alternatives.
- Write, justify and illustrate a new title for the song
- Retell the song in your own words
- Write your thoughts and feelings about the song in a journal
- Make a story map identifying and organizing the elements of the song
- Write a new verse for the song using a repetitious phrase or a favorite line

Summary

It is hoped that these songs and activities will be a springboard for teachers that want to use other songs in their reading curriculum. Many more activities can be integrated into this format using the song lyrics as texts. The activities are designed to be flexible and fit into an existing reading program.

The songs should be used not only during the steps outlined above, but also throughout the day. The foremost benefit of using songs is that they are highly enjoyable and easy to memorize with repetition. This repetition aids children in becoming familiar with the tune and lyrics. The purpose of the songs in compact disc form is to allow ease of use for teachers. There is no wasted time searching for the right song unlike the days of long play recordings and cassettes.

Chapter Four

The Project

Introduction

Children's natural affinity for music makes it a motivational tool for promoting literacy. The lyrics of songs provide familiar text aiding in the transfer of spoken to written language. The predictability of lyrics gives children the necessary security to take the risk to read.

Experiencing written language that corresponds structurally to their spoken language patterns offers young readers a supportive framework in which to learn. The elements of rhythm, rhyme, melody and repetition make lyrics easy to remember and read. The added element of meaningful context provides an early decoding strategy. The repetition of basic sight words, which make up 80% of all printed language, provide the practice needed for word recognition. Not only are children exposed to these high frequency words, but to varied and colorful content words as well.

Producing a compact disc offers many advantages. Songs with specific themes can be chosen to complement any area of the curriculum. The element of personal choice is also important. A teacher may select favorite songs and thus be able to honestly convey enthusiasm while singing.

The efficiency of a compact disc player allows for immediate

location of any song without long and awkward transitions. With a compact disc of songs, a teacher can easily repeat any song at any time during the school day. Those extra class minutes can be turned into joyful teaching moments as children build up their song memory bank.

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State of Washington Essential Academic Learning Requirements

Reading

1. The student understands and uses different skills and strategies to read
2. The student understands the meaning of what is read
3. The student reads different materials for a variety of purposes
4. The student sets goals and evaluates progress to improve reading

Writing

1. The student writes clearly and effectively
2. The student writes in a variety of forms for different audiences and purposes
3. The student understands and uses the steps of writing
4. The student analyzes and evaluates the effectiveness of written work

Communication

1. The student uses listening and observation skills to gain
2. understanding
3. The student communicates ideas clearly and effectively
4. The student uses communication strategies and skills to work effectively with others

5. The student analyzes and evaluates the effectiveness of formal and informal communication

Ellensburg School District Curriculum Guidelines for Second Grade

Reading

- Uses increasing knowledge of letter clusters, syllabification, affixes, roots, and compound words for identifying and/or confirming words
- Copes with specialized vocabulary and figurative language
- Makes an inference from textual details
- Understands the importance of the sequence of events or information
- Recalls specific events, ideas, or information to explain meaning or reaction to text
- Shows awareness of characterization and in oral reading and responses
- Copes with a number of characters, incidents , and scene changes within a text
- Considers text more critically
- Responds to text in more varied ways
- Summarizes text or content of illustrative material for a specific purpose

- Locates information in a range of texts and illustrations to answer problems or pursue a topic
- Uses dictionaries and glossaries to check meaning and spelling
- Compares forms and writing and illustrative styles
- Makes time to read for pleasure
- Initiates own reading for information as well as pleasure and often returns to continue reading or to locate specific section
- Reads orally with expression, reflecting personal interpretation of text
- Describes reactions to books and considers ideas of others

Writing

- Uses clear story structure for narratives
- Considers audience when given direction
- Uses commas correctly (month, year; city, state; greeting and closing of a letter; and words in a series)
- Extends writing through the use of detail
- Writes following a given pattern for larger text such as beginning, middle, end or idea and details
- Uses prewriting strategies such as graphic organizers and discussions
- Edits for simple conventions, spelling, periods, and capitals
- Keeps a log or journal, personal or academic, with assistance
- Provides alternative word choice to improve clarity or effect

- Writes short information summaries based on group generated notes or classroom activities
- Shares writing with peers and/or family
- Notes patterns and styles in trade books and textbooks

Communication

- Retells main events and some details when listening to stories
- Follows simple oral directions
- Shares ideas and responds to others in a group discussion
- Listens to what others present and responds with positive comments and questions
- Participates in choral reading, rhymes, poems
- Dramatizes events from stories
- Contributes to group work such as summaries, recounts, stories, charts, and presentations
- Uses relevant vocabulary in content discussions
- Contributes to group problem solving

Social Studies

- Introduce holidays/ specials days
- Introduce significant people
- Awareness of other cultures
- Rights, rules, responsibilities at home, school and community

- Identify American flag and other symbols
- Tolerance/accepting others' opinions-home, school, community
- Identify likes, dislikes, interests and abilities in school and community
- Works in groups in school
- Responsibilities of people for their environment

Health

- Express emotions constructively and form safe and respectful relationships
- Recognize a variety of emotions and how they affect self and others; plan how to act in emotional situations.

Literacy Activities for: The Flag Goes By

Related Themes: Veterans Day, Memorial Day, Flag, Heroes, Respect

EALR Components: Reading 1.1,1.2,1.3,1.4,2.1,2.2,2.3,3.1 Civics 1.1,1.4

Writing 1.1,1.2,1.3,2.2,2.3 Communication 1.1,1.2,1.3,2.5

A. Learn the Song

1. **Listen** – Play the song.
2. **Sing** – Play the song again and sing along.
3. **Vocabulary** – blare, bugle, ruffle, loyal
4. **Motions** – “blare of bugles” hands up like playing a trumpet.
“ruffle of drums” hands like drumming with sticks.
“hats off” flat hand with palm down on top of head, then lift off.

B. Meet the Lyrics in Print

1. **Print** – Copy the lyrics onto sentence strips and put in a pocket chart
2. **Sing** – Point to the lyrics as you sing.
3. **Matching** – Cut out rebus pictures that match nouns in the song.
– Students take turns putting the pictures over the words that match in the pocket chart.

C. Reading Lyrics

1. **Sing** – Students receive a copy of the lyrics to put in their songbook. They follow the lyrics on their own song sheet while singing.
2. **Dictionary** – Students choose words (4 or 5) from the song to add to their student dictionary.
3. **Color** – Students color a true representation of the flag in their songbook.

D. Comprehension Extension

1. **Discussion** – Lead a discussion on respect. Brainstorm a list of actions that show respect in our culture. (i.e. taking your hat off when the flag goes by, covering your heart during the pledge, raising your hand to talk in class...)
2. **Make a Book** – Students complete the sentence, respect is _____. Students draw a picture to accompany their sentences. The pages are bound into a class book.

E. Writing Activities

1. **Write** – Think of a new title for the song. Illustrate the title. Explain why you think it would be a good title.

Teacher Notes

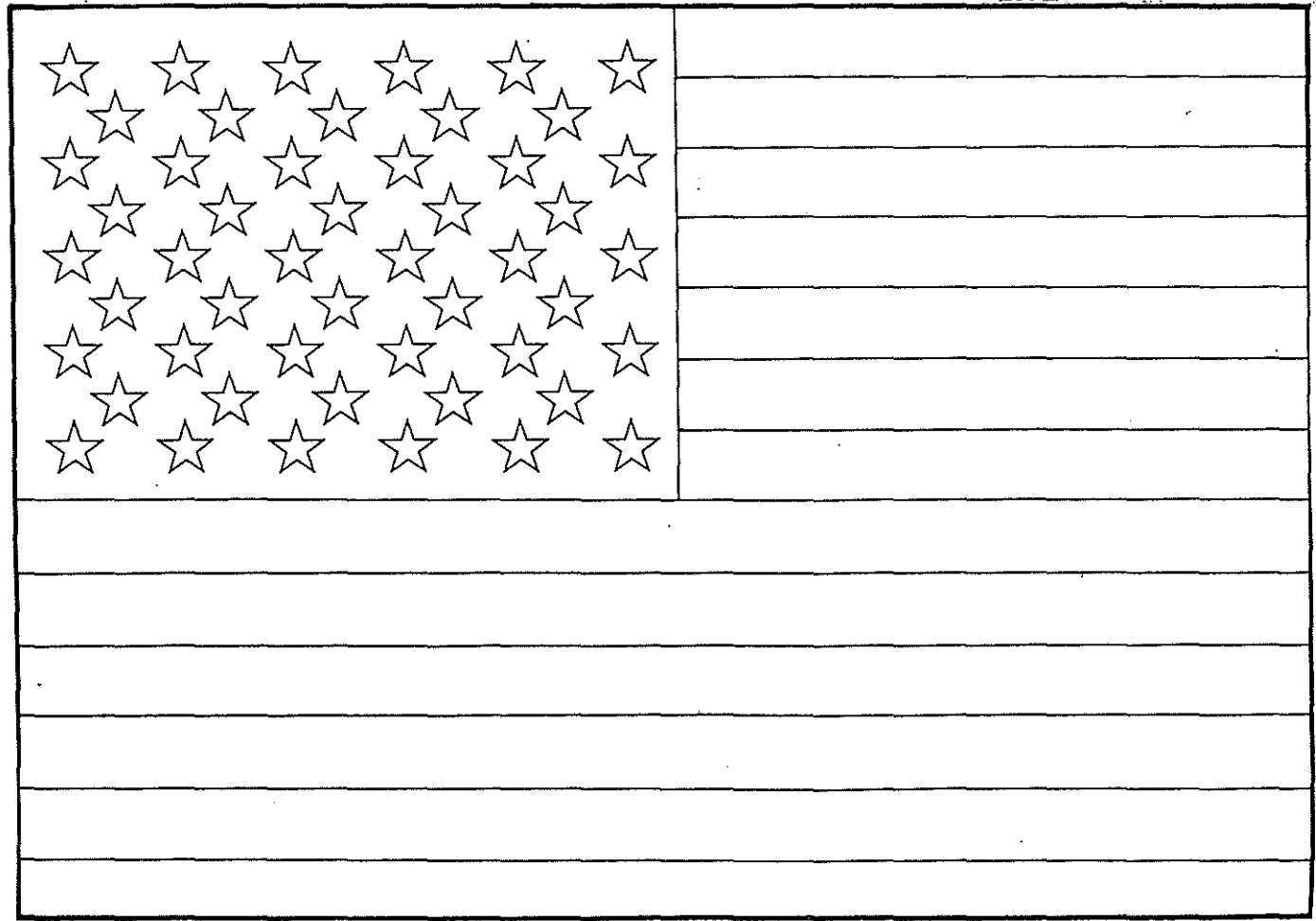
1. The definition of *ruffle* is a low vibrating drumbeat less loud than a roll.
2. The stars are symbols of the heavens and the stripes symbolic of the sun's rays. Although popular tradition has invested the colors of the flag with symbolism – red for valor, white for liberty or purity, and blue for justice, loyalty, and perseverance – there is no document that historians can point to that gives this symbolism official standing.
3. If not in uniform, a man should remove his hat with his right hand and hold it at his left shoulder, with the hand over his heart. Persons in uniform should remain silent, face the flag, and render the military salute.

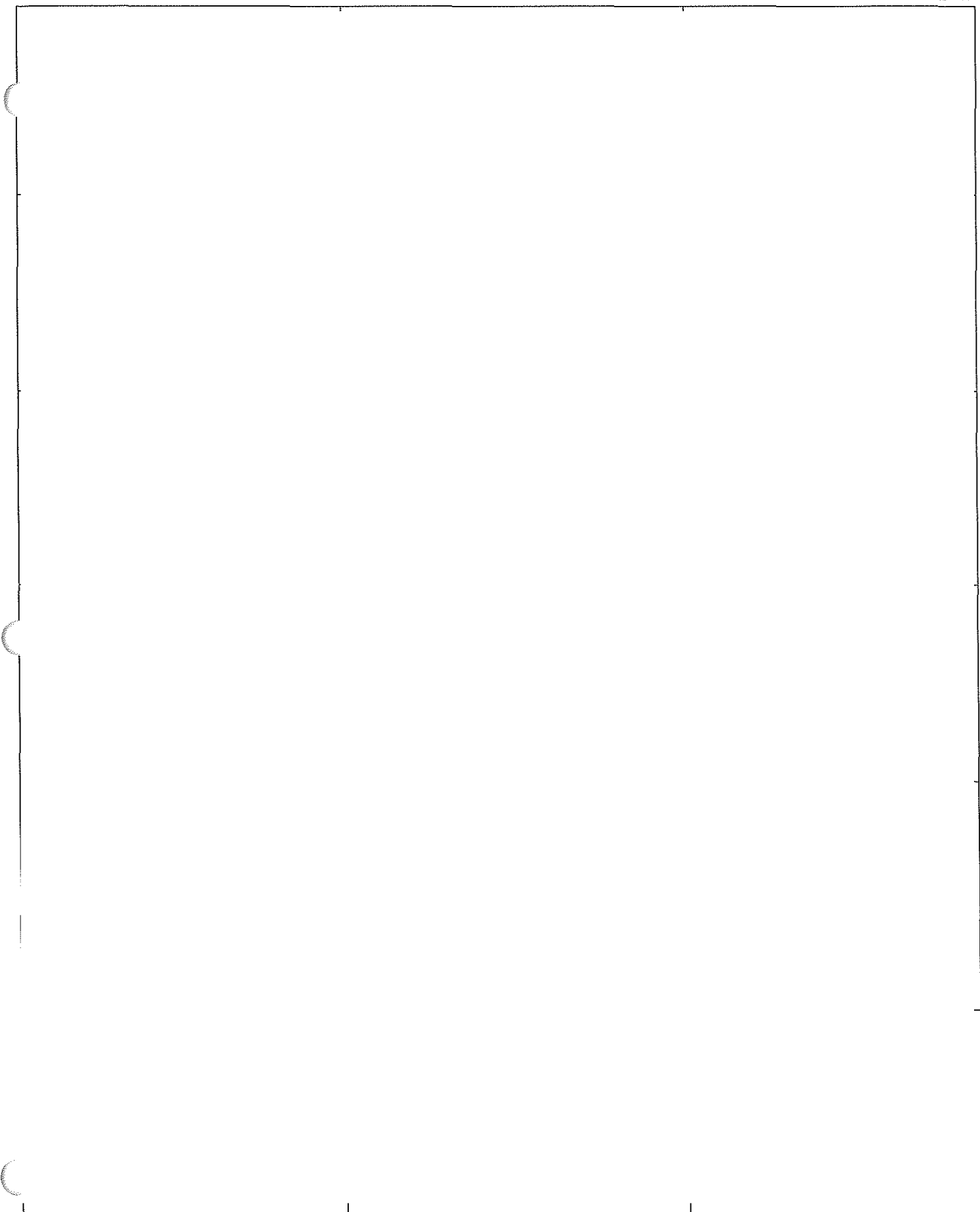
The Flag Goes By

Hats off! Hats off!
Along the street there comes,
A blare of bugles, A ruffle of drums,
A flash of color beneath the sky:
Hats off! Hats off!
The flag is passing by.

Hats off! Hats off!
Along the street there comes,
A blare of bugles, A ruffle of drums,
And loyal hearts are beating high:
Hats off! Hats off!
The flag is passing by.

Color the flag.

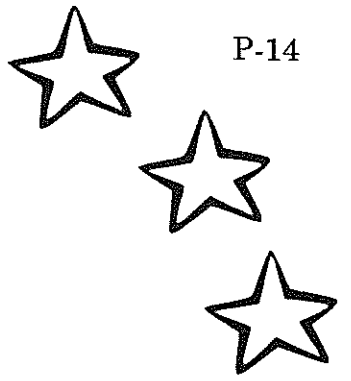
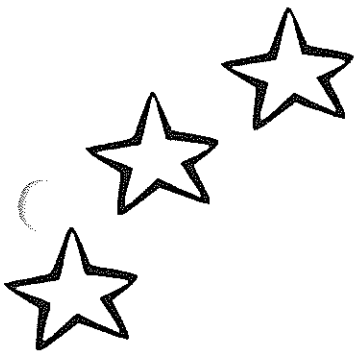




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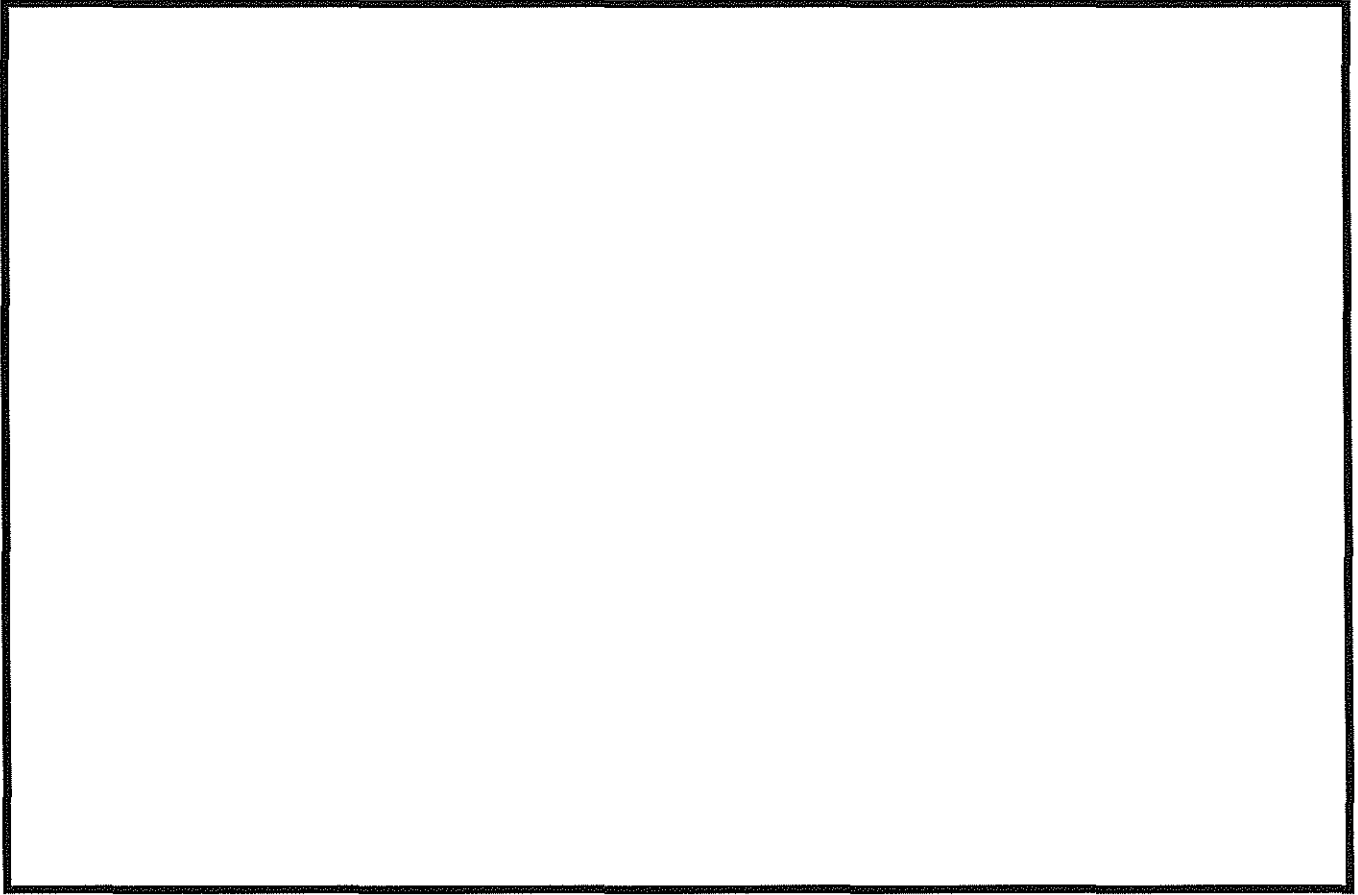


*What is
Respect?*



Respect is

By



My new title for this song is

.....

Explain why you think this would be a good title.

.....

.....

.....

.....

.....

Literacy Activities: Don't Put a Face on My Pumpkin**Related Themes:** Harvest, Fall, Halloween, Emotions**EALR Components:** Reading 1.1,1.2,1.3,1.4,1.5,2.1,2.2,2.3,3.1 Math 1.4,2.3,4.2,4.3

Writing 1.1,1.2,1.3,2.3,3.1 Communication 1.1,1.2,2.5

A. Learn the Song

1. **Listen** – Play the song.
2. **Sing** – Play the song again and sing along.
3. **Vocabulary** – style, frown
4. **Motions** – “Don’t” shake your finger.
 “face” draw a circle around your face with your pointer finger.
 “eyes” point to your eyes.
 Encourage students to help create a few motions. It’s a good idea to limit the number of motions to 4 or 5 for each song.

B. Meet the Lyrics in Print

1. **Print** – Copy the lyrics onto chart paper and attach to a chart stand.
2. **Read** – Echo read the lyrics.
3. **Sing** – Point to the lyrics as the class sings.
4. **Word Find** – Locate and highlight words that appear often. Graph words to see which occur most often.

C. Reading Lyrics

1. **Sing** – Students receive a copy of the lyrics to put in their songbook. They follow the lyrics on their own song sheet while singing.
2. **Dictionary** – Students choose words (4 or 5) from the song to add to their student dictionary.
3. **Draw** – Students draw a jack-o-lantern on their song sheet.
4. **Word Family** – Students build a *-ine* word family, starting with the words in the song. (shine, fine, mine) (More *-ine* words: dine, line, nine, pine, shrine, spine, swine, twine, vine, wine, whine)

D. Comprehension Extension

1. **Graphic Organizer**– Using a web, write and illustrate emotions for a pumpkin face other than “mean”.

E. Writing Activities

1. **Class Book**

–Students choose an emotion to draw and color on their pumpkin. Students complete the phrase by changing the last word to fit the face they drew. The pages are bound into a class book.

Don't Put a Face on My Pumpkin

P-18

Don't put a face on my pumpkin,
Don't give it eyes that shine.
No, don't put a frown on my pumpkin,
Not on mine,
I like it fine.

Looking mean on Halloween
Is really not my style.
So, don't put a face on my pumpkin,
Unless you make it smile!

Draw a jack-o-lantern. What kind of face will it have?

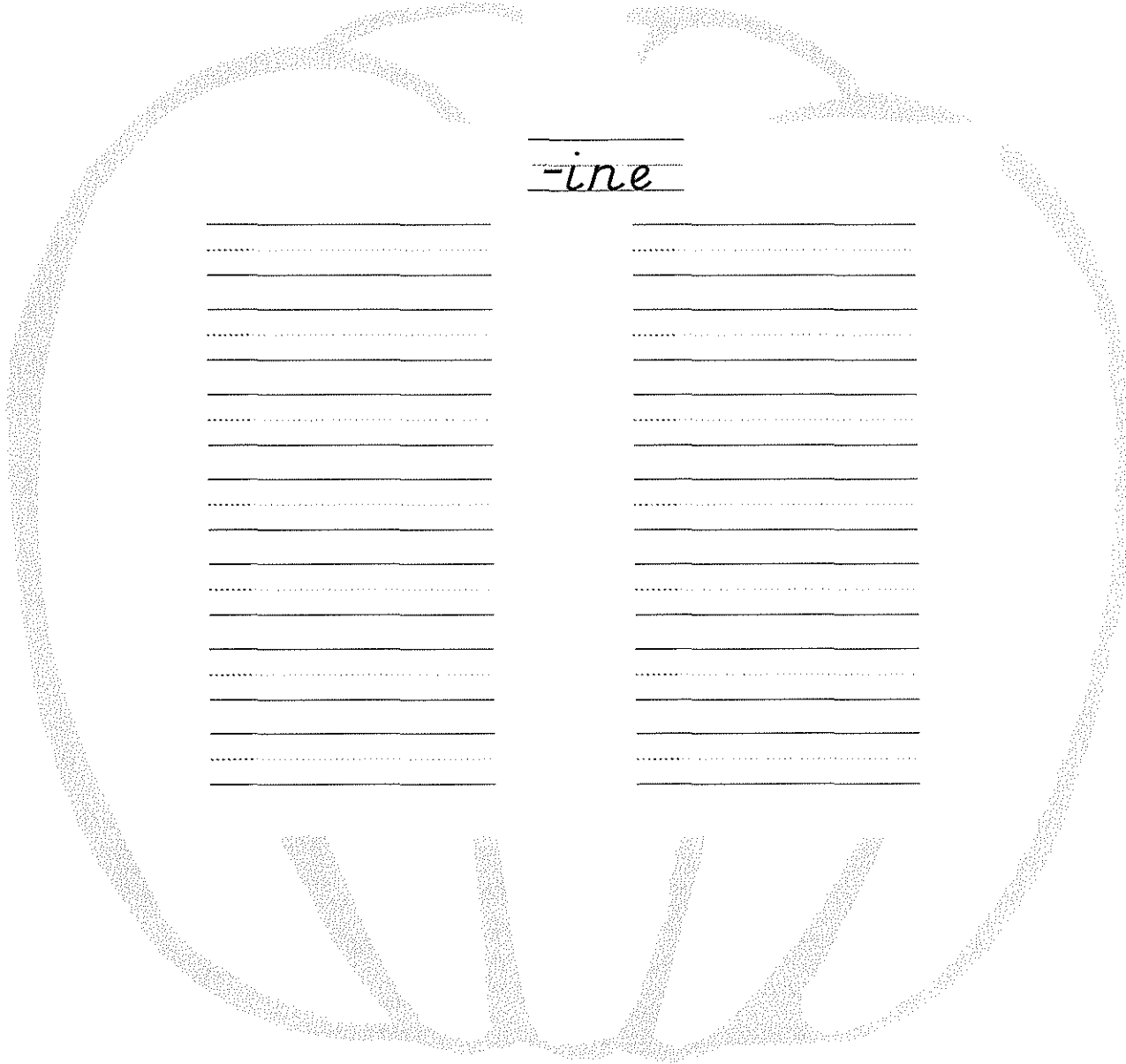
	1	2	3	4	5
don't					
put					
face					
my					
pumpkin					
not					

This graph tells me that

Word Family

Name: _____

Build an **-ine** word family. Start with the words in the song.

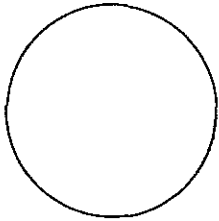
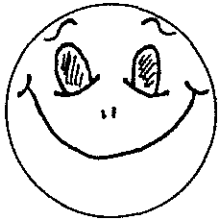


-ine

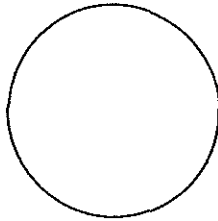
Handwriting practice lines consisting of a solid top line, a dotted middle line, and a solid bottom line. There are 12 sets of these lines for writing.

Handwriting practice lines consisting of a solid top line, a dotted middle line, and a solid bottom line. There are 12 sets of these lines for writing.

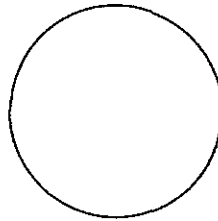
confident



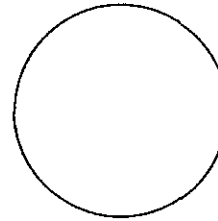
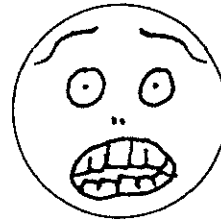
bored



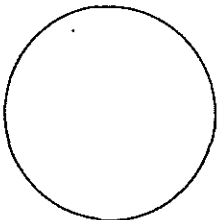
disappointed



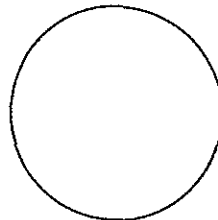
frightened



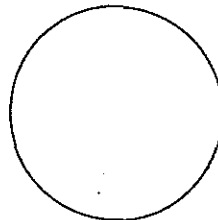
confused



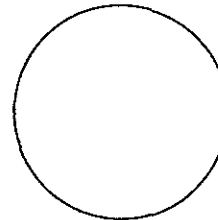
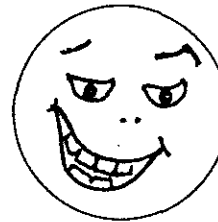
bashful



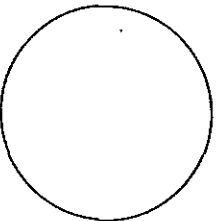
silly



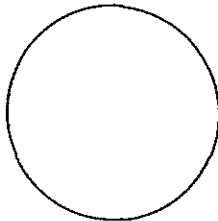
sneaky



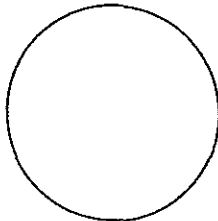
jealous



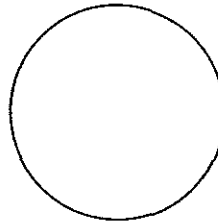
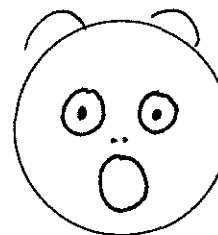
lonely



hysterical

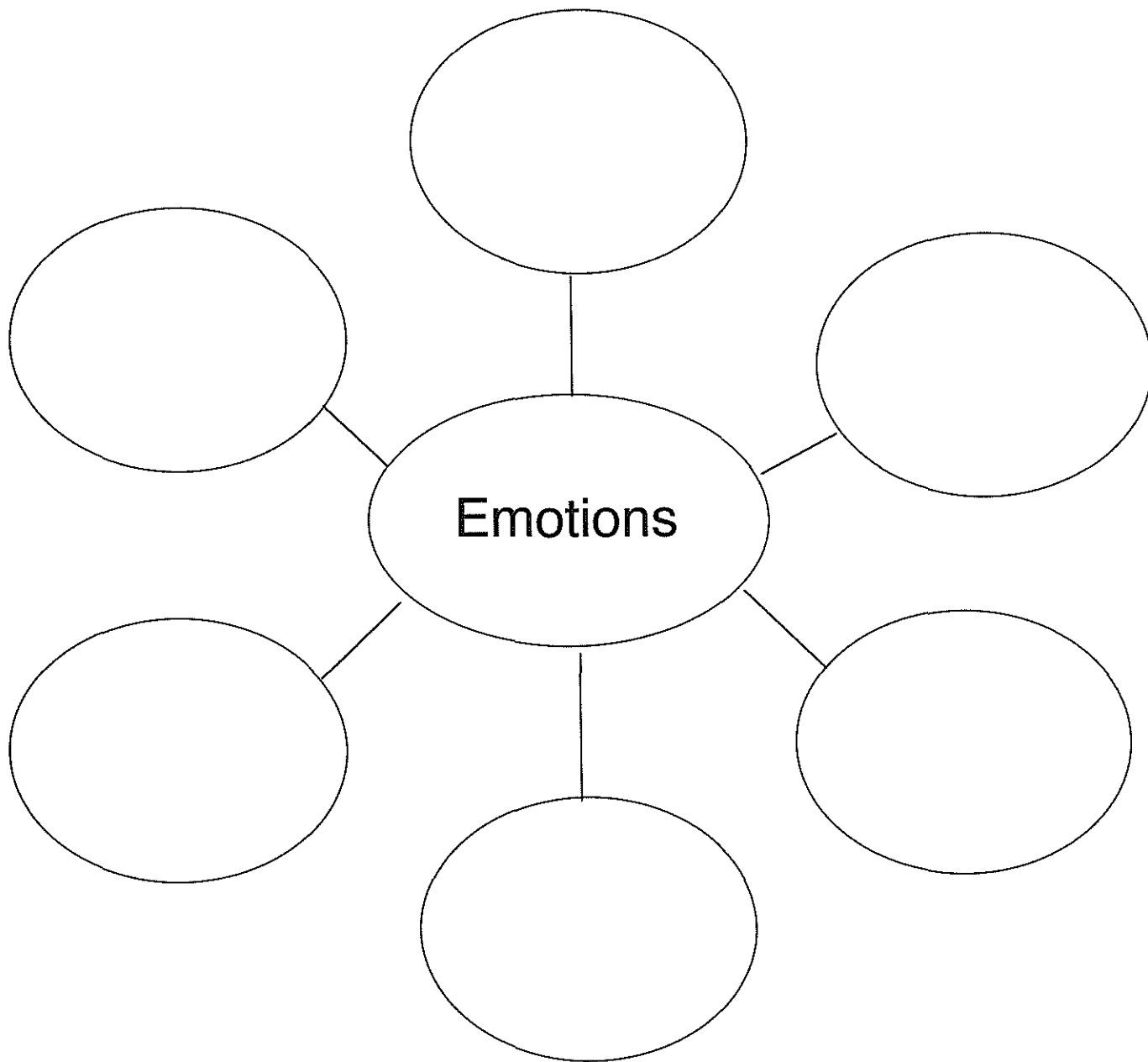


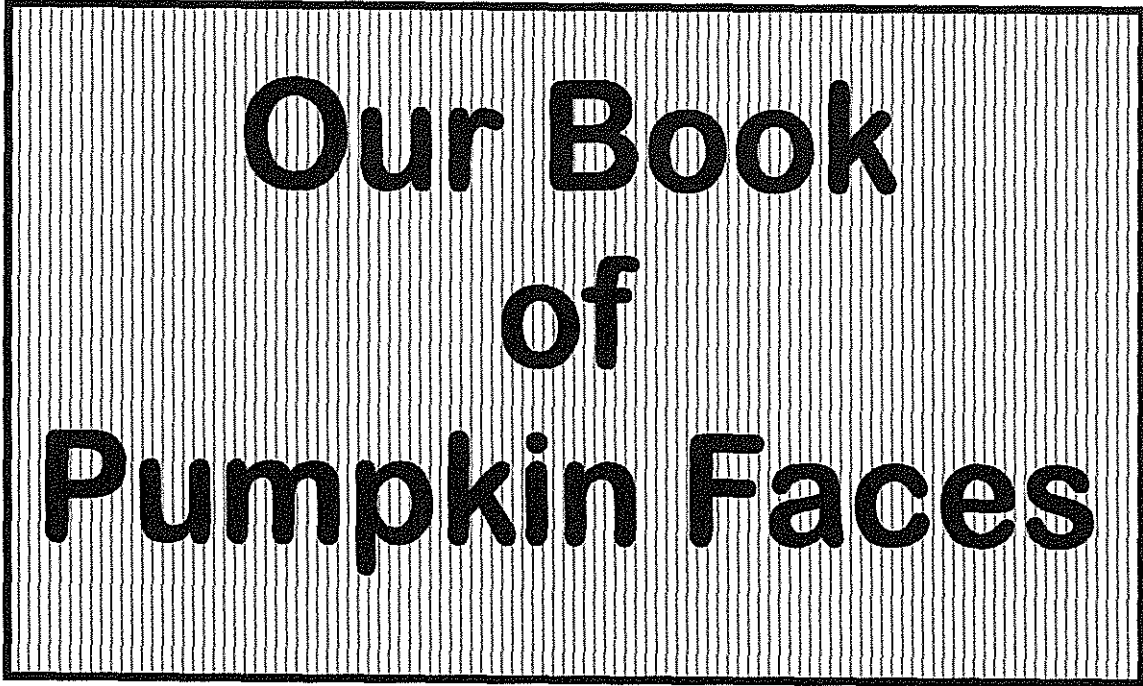
surprised



Word Web

Name: _____





**Our Book
of
Pumpkin Faces**

Date

Looking mean on Halloween is really not my style,

So, don't put a face on my pumpkin,

Unless you make it _____.

By _____

Literacy Activities for: Doggie in the Window**Related Themes:** Pets, Animals**EALR Components:** Reading 1.1,1.2,1.3,1.4,2.1,2.2,2.3,3.1 Art 3.1

Writing 1.1,1.2,1.3,2.2 Communication 1.1,1.2,1.3,2.2,2.5,3.2

A. Learn the Song

1. **Listen** – Play the song.
2. **Sing** – Play the song again and sing along.
3. **Vocabulary** – waggely, parrot, squawks
4. **Motions** – “doggie” with one hand, slap your leg. As you bring your hand up, snap your fingers. This is the sign for dog in ASL (American Sign Language).

B. Meet the Lyrics in Print

1. **Print** – Copy the lyrics onto sentence strips and put in a pocket chart.
2. **Sing** – Point to the lyrics as you sing.
3. **Matching** – Copy and cut out rebus pictures that match nouns in the song. Let students take turns putting the pictures over the words that match in the pocket chart.

C. Reading Lyrics

1. **Sing** – Students receive a copy of the lyrics to put in their songbook. They follow the lyrics on their own song sheet while singing.
2. **Dictionary** – Students choose words (4 or 5) from the song to add to their student dictionary.
3. **Write** – Students think of a name for each dog on their song sheet and write it underneath the picture. Students practice capitalizing proper nouns.
4. **Read** – Students sing/read with a friend and share the name they gave each dog on their song sheet.

D. Comprehension Extension

1. **Discussion** – Lead a discussion inferring why the songwriter doesn't want each of the other pets. Brainstorm other animals that might cause problems as pets.
2. **Stick Puppets** – Students make stick puppets of other animals that might cause problems as pets.

E. Writing Activities**1. Sing**

– Sing the song.

2. Share

– Students share the stick puppets they made and why that animal might be a difficult pet.

3. Write

– Students write new verses. This can be done as a class book in which each child contributes one page or as a whole group effort with the teacher serving as a scribe. The verses don't have to rhyme, but they should follow the pattern.

SAMPLE:

I don't want a zebra or a buffalo,

I don't want a mouse that squeaks.

I don't want a slimy, yellow slug,

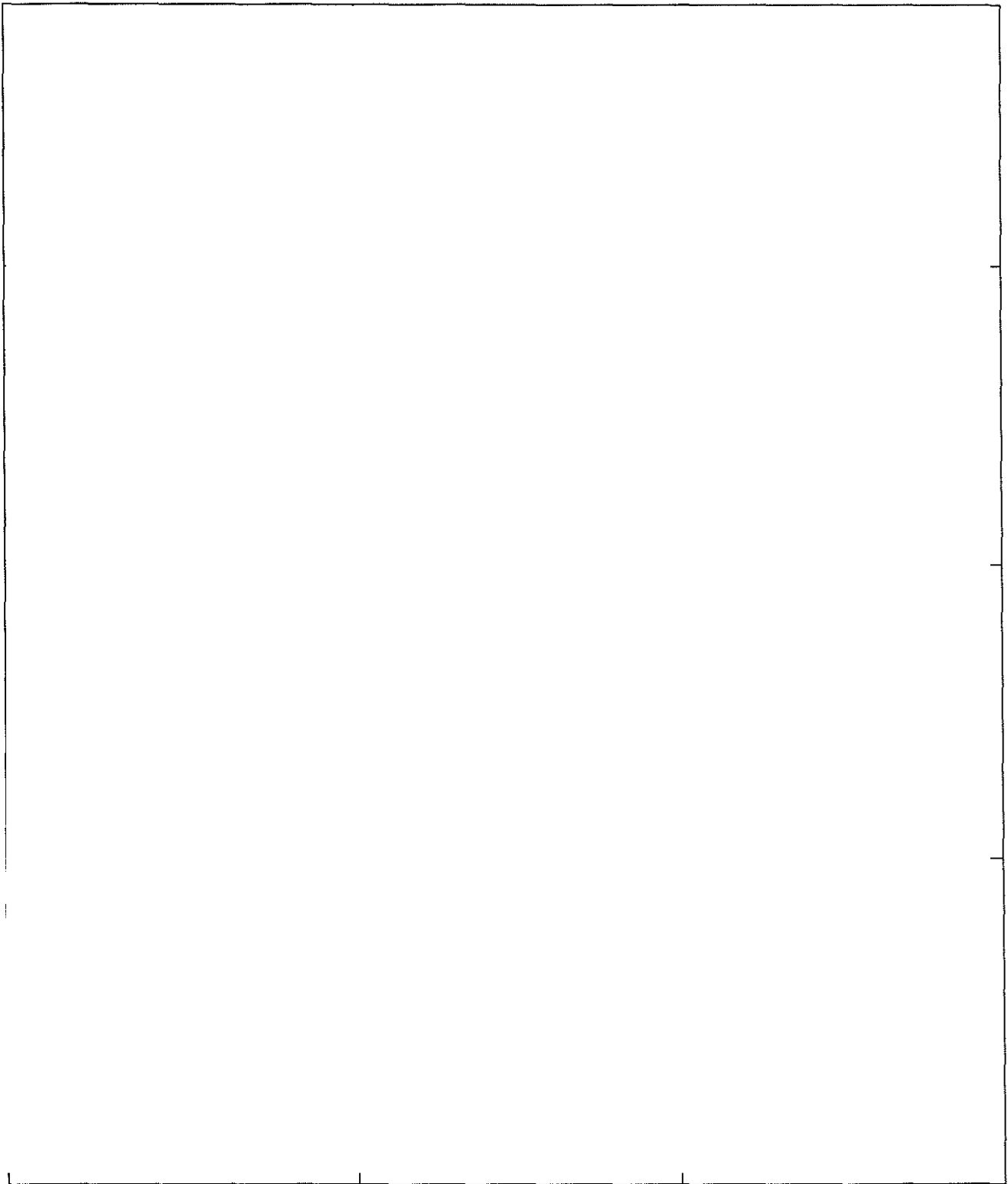
You can't take a slug for a walk!

Doggie in the Window

How much is that doggie in the window?
The one with the waggely tail.
How much is that doggie in the window?
I do hope that doggie's for sale.

I don't want a turtle or a kitty.
I don't want a parrot that squawks.
I don't want a bowl of little fishes.
You can't take a fish for a walk.

Give each dog in the pet store a name.



Please note: Images on this page were redacted due to copyright concerns.

**How Much is That
Doggie
in the Window?**

I don't want a _____ or a _____.

(animal)

(animal)

I don't want a _____ that _____.

(animal)

(animal noise or action)

I don't want a _____.

(2 descriptors and an animal you can't take for a walk)

You can't take a _____ for a walk!

(same animal as line before)

By: _____

Our Class Verses

I don't want a _____ or a _____.
(animal) (animal)

I don't want a _____ that _____.
(animal) (animal noise or action)

I don't want a _____.
(2 descriptors and an animal you can't take for a walk)

You can't take a _____ for a walk!
(same animal as line before)

I don't want a _____ or a _____.
(animal) (animal)

I don't want a _____ that _____.
(animal) (animal noise or action)

I don't want a _____.
(2 descriptors and an animal you can't take for a walk)

You can't take a _____ for a walk!
(same animal as line before)

Literacy Activities for: The Crocodile Song

Related Themes: Animals, Humor

EALR Components: Reading 1.1,1.2,1.3,1.4,2.1,2.2,2.3, Art 1.2,1.3

Writing 2.2,2.3 Communication 1.1,1.2,1.2,2.5

A. Learn the Song

1. **Listen** – Play the song.
2. **Sing** – Play the song again and sing along.
3. **Vocabulary** – Nile, fond, croc (short for crocodile)

B. Meet the Lyrics in Print

1. **Print** – Copy the lyrics onto chart paper and attach to a chart stand.
2. **Sing** – Point to the lyrics as you sing.
3. **Motions** – Students create 3 to 4 motions for the song.
4. **Discuss** – Lead a discussion concerning the rhyming words in the song. Lead students to notice the pattern of placement. (In each stanza, the last words in the first 2 lines rhyme and the last word in every stanza rhymes.)
5. **Word Find** – Locate and highlight rhyming words.

C. Reading Lyrics

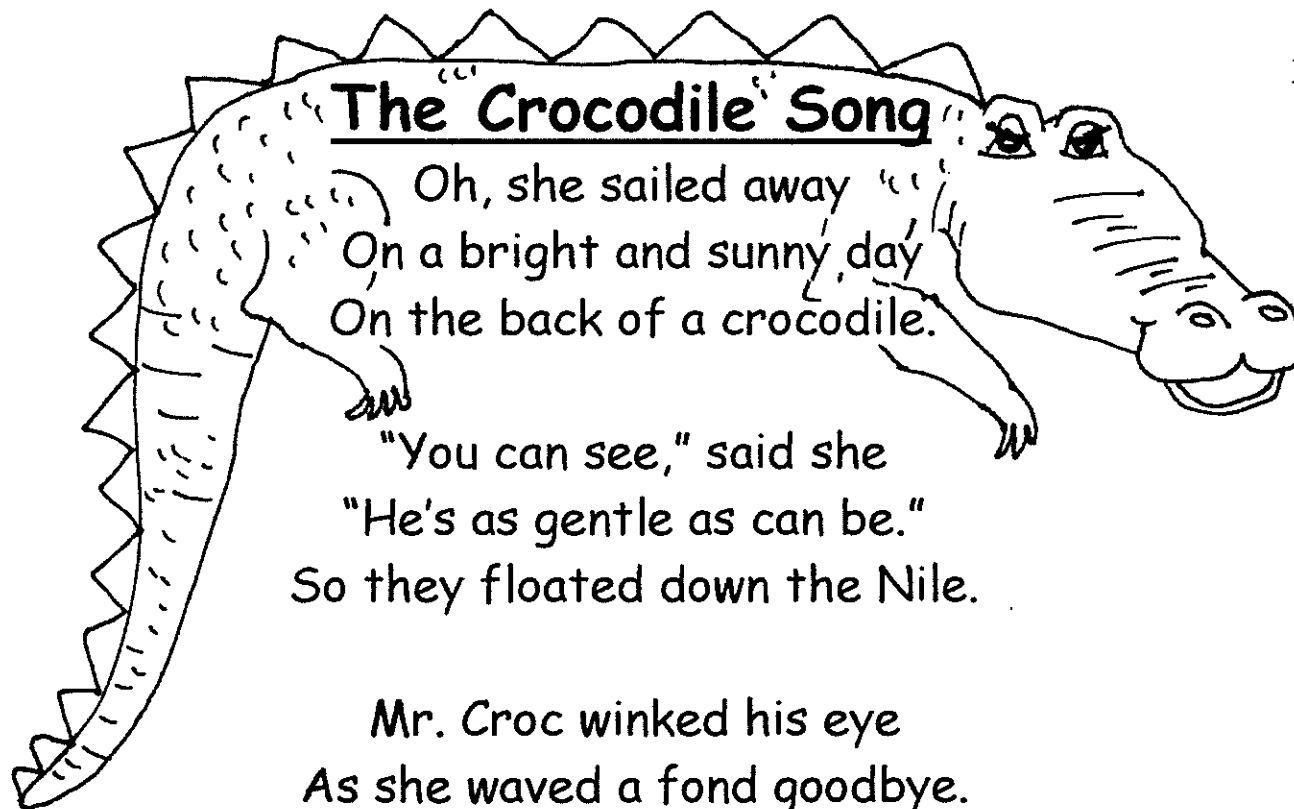
1. **Sing** – Students receive a copy of the lyrics to put in their songbook. They follow the lyrics on their own song sheet while singing.
2. **Dictionary** – Students choose words (4 or 5) from the song to add to their student dictionary.
3. **Word Find** – Students find words in the song that fit in the following categories. Words that start with s, (she, sailed, sunny, see, said, so, smile) compound words, (inside, goodbye) words with an ed ending, (sailed, floated, winked, waved) words that start with a consonant blend (bright, floated, crocodile, croc, and smile).

D. Comprehension Extension

- 1. Create** – Students design a compact disc cover for the song.

E. Writing Activities

- 1. Write** – Students retell the story line of this song in their own words.



"The Crocodile" Song
 Oh, she sailed away
 On a bright and sunny day
 On the back of a crocodile.
 "You can see," said she
 "He's as gentle as can be."
 So they floated down the Nile.

Mr. Croc winked his eye
 As she waved a fond goodbye.
 On her face she wore a smile.

At the end of the ride,
 The lady was inside.
 And the smile on the crocodile!

Find words in the song that fit in each box.

Words that start with "S"
1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

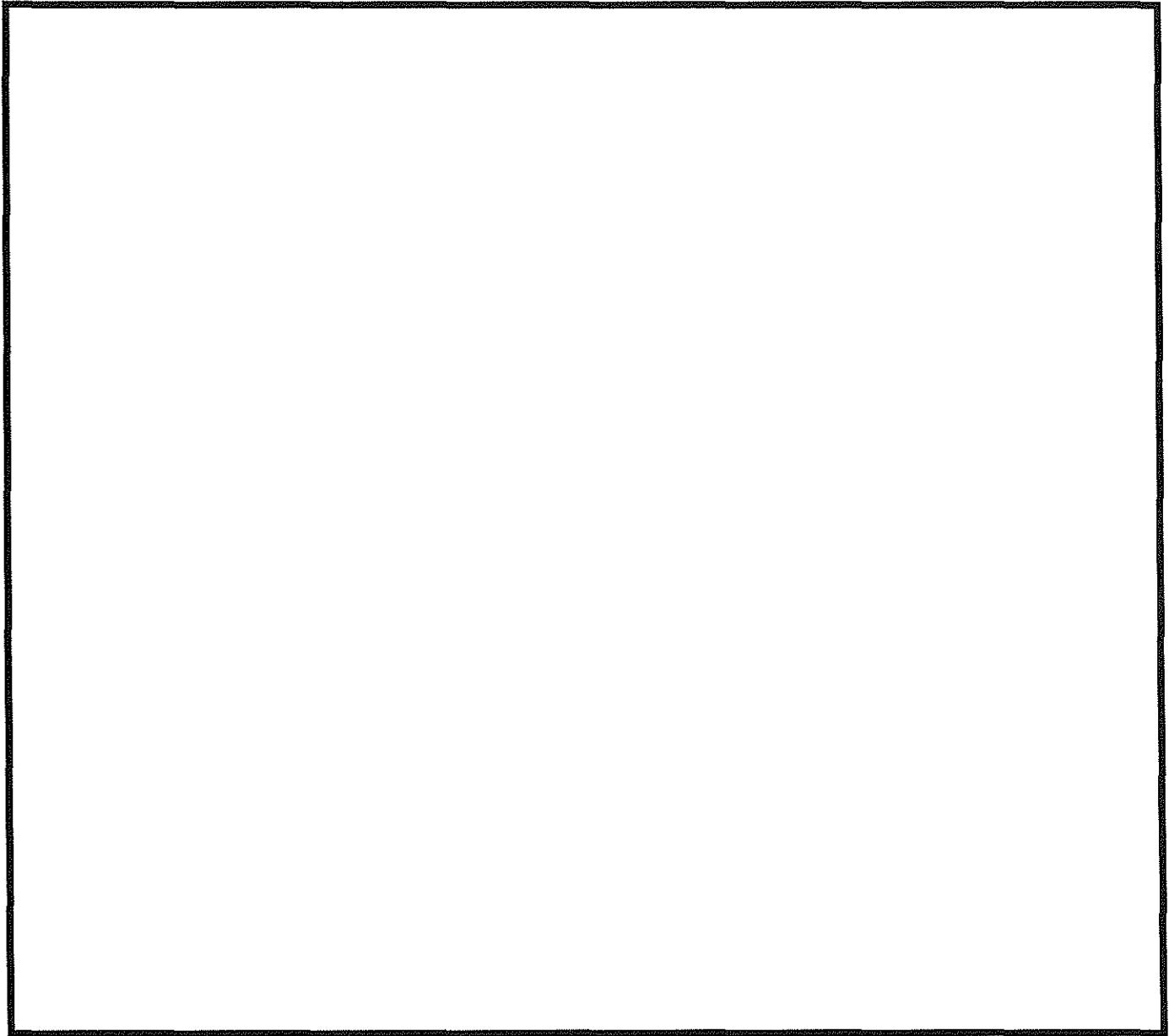
Compound words
1. _____
2. _____

Words with an "ed" ending
1. _____
2. _____
3. _____
4. _____

Words that start with a consonant blend
1. _____
2. _____
3. _____
4. _____
5. _____

Name: _____

Directions: Design a CD (compact disc) cover for a song. Be sure to include the title of the song and an illustration.

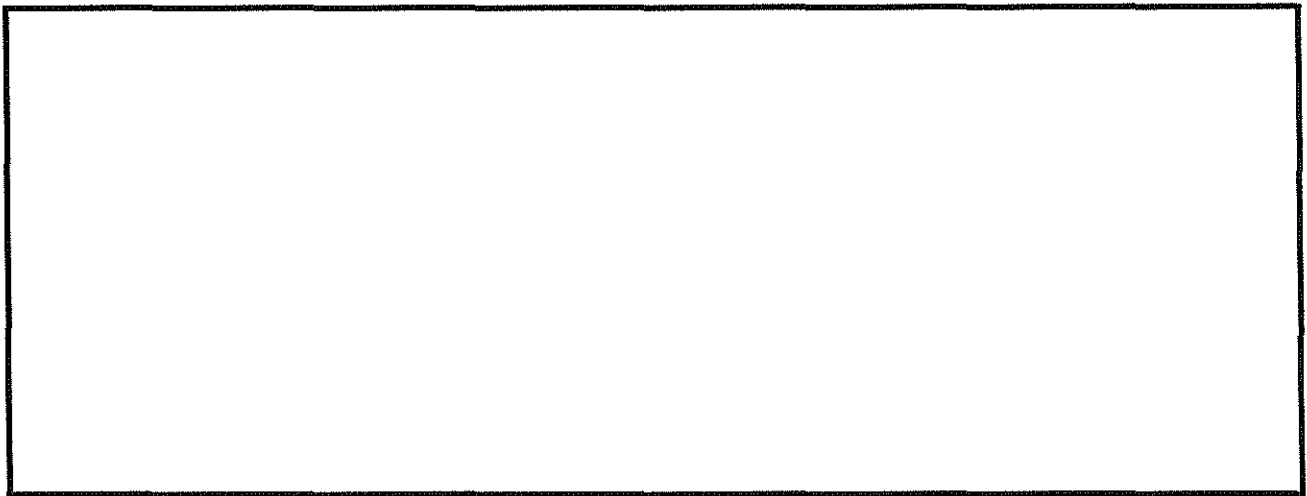


My CD cover design is _____

Name: _____

Directions: Tell the story of the Crocodile Song in your own words.

Handwriting practice lines consisting of solid top and bottom lines with a dashed middle line. There are 10 sets of these lines provided for writing the response.



Literacy Activities for: Traveling in the Wilderness

Related Themes: Black History Month, Martin Luther King Jr.

EALR Components: Reading 1.1,1.2,1.3,1.4,2.1,2.2,2.3,3.1 Writing 2.2,2.3 Art 4.1

History 1.1,1.2,1.3,2.1,2.2,2.3,3.1,3.2 Communication 1.1,1.2,1.3

A. Learn the Song

1. **Listen** – Play the song.
2. **Sing** – Play the song again and sing along.
3. **Vocabulary** – wilderness, Promised Land, underground railroad, slavery, major leagues, refused, reminded, walkin', Harriet Tubman, Frederick Douglas, Sister Rosa Parks, Jackie Robinson, Martin Luther King Jr.

B. Meet the Lyrics in Print

1. **Print** – Copy the lyrics onto chart paper and attach to a chart stand.
2. **Sing** – Point to the lyrics as you sing.
3. **Word Find** – Locate phrases that occur more than once.
“Children got to understand” “Walkin’ to the Promised Land” “Now let me tell you about”
4. **Discuss** – Lead a discussion or read a book about the people and events in this story.

C. Reading Lyrics

1. **Sing** – Students receive a copy of the lyrics to put in their songbook. They follow the lyrics on their own song sheet while singing.
2. **Dictionary** – Students choose words (4 or 5) from the song to add to their student dictionary.
3. **Listen** – Have a recording of the song at the listening center. Students listen and follow along in their songbook.
4. **Matching** – Read the phrase from the song. Write the name of the person that is connected to that event on the line.

D. Comprehension Extension

- 1. **Discussion** – Discuss further the people and events in this song. Have books available for research.
- 2. **Mural** – Students work in small groups (2-4) to create a mural that illustrates the song. Use a large piece of butcher paper divided into 8 sections.

- 1. Title of song
- 2. Chorus
- 3. Verse 1 – Harriet Tubman
- 4. Verse 2 – Frederick Douglas
- 5. Verse 3 – Jackie Robinson
- 6. Verse 4 – Rosa Parks
- 7. Verse 5 – Martin Luther King, Jr.
- 8. Verse 6 – Chorus

Students cut out and glue the words to the portion they will be illustrating.

Traveling In the Wilderness By Room 2							
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E. Writing Activities

- 1. **Write** – Students research one person mentioned in the song or another famous Black American. What other things did that person do? Students report their findings in research form or write a few new verses.

EXAMPLE:

Now let me tell you about Martin Luther King,
 Children got to understand,
He led a march in Washington D C,
 Walking to the Promised Land.

Teacher Notes

- 1. The references to the wilderness and the Promised Land are common themes in spirituals. They refer to the Biblical account of the Israelites wandering in the desert before entering the Promised Land. The Promised Land is a metaphor for heaven and an escape from earth's troubles and toils.
- 2. Spirituals are religious songs developed especially among blacks in the southern U.S. Where a congregation could not read, a leader lined out the psalm text, one at a time to a familiar tune. The tunes were ornamented and passed on orally. They were sung not only in worship but as work songs.

Teacher Notes

This is a list of some famous Black Americans students may research.

1. Hank Aaron – Hit 755 home runs during his career in the major leagues.
2. Louis Armstrong – Famous jazz performer.
3. Mary McLeod Bethune – Educator and created Bethune-Cookman College.
4. Gwendolyn Brooks – Winner of the 1950 Pulitzer Prize for Poetry.
5. George Washington Carver – Rose from slavery to become a scientist.
6. Wilt Chamberlain – First player to score 100 points in one NBA game.
7. Rebecca Lee Crumpler – First Black American woman to become a doctor.
8. Katherine Dunham – Dancer, choreographer and anthropologist.
9. Duke Ellington – Famous Jazz composer and player.
10. Aretha Franklin – Professional award-winning gospel singer.
11. Matthew Henson – First Black American to reach the North Pole.
12. Mae Carol Jemison – First Black American woman in outer space.
13. Thurgood Marshall – First Black American on the U.S. Supreme Court.
14. Elijah McCoy – Inventor and mechanical engineer.
15. Wilma Rudolph – Won 3 gold medals in the 1960 Olympic track and field.
16. Sojourner Truett – Evangelist and reformer who worked for women's rights.
17. Booker T. Washington – Educator and first black president of a College.

Books about famous Black Americans.

Harriet Tubman: They Called Me Moses by Linda Meyer
Parenting Press, Inc.

A Picture Book of Harriet Tubman by David A. Adler (1993)

A Picture Book of Martin Luther King by David A. Adler

A Picture Book of Frederick Douglas by David A. Adler

A Picture Book of Rosa Parks by David A. Adler

Holiday House, Inc.

Meet Martin Luther King, Jr. by James T. DeKay

Sweet Clara and the Freedom Quilt by Deborah Hopkinson (1995)

Random House, Inc.

Happy Birthday, Martin Luther King by Jean Marzollo

Scholastic

Follow the Drinking Gourd by Bernardine Connelly

Rabbit Ears Books, 1997

Barefoot: Escape on the Underground Railroad by Marlene Targ Brill

Carolrhoda Books, Inc., 1993

Little Louis and the Jazz Band by Angela Shelf Medearis

Lodestar Books, 1994

First Biographies Series: Booker T. Washington by Gleiter & Thompson

Raintree Steck-Vaughn Publishers, 1995

Book of Black Heroes From A to Z by Hudson & Wesley

Just Us Books, Inc., 1988

Traveling in the Wilderness

CHORUS

We've been a long time traveling in the wilderness
 You got to keep on walkin', children, understand
 We've been a long time traveling in the wilderness
 Walkin' to the Promised Land

1. Now let me tell you about **Harriet Tubman**

Children, got to understand
 You know, she ran the Underground Railroad
 Walkin' to the Promised Land

2. Now let me tell you about **Frederick Douglas**

Children, got to understand
 He raised his voice about slavery
 Walkin' to the Promised Land

3. Now let me tell you about **Jackie Robinson**

Children, got to understand
 He was the first black man in the major leagues
 Walkin' to the Promised Land

4. Now let me tell you about **Sister Rosa Parks**

Children, got to understand
 She refused to sit in the back of the bus
 Walkin' to the Promised Land

5. Now let me tell you about the **Rev. Martin Luther King**

Children, got to understand
 He reminded us to love all our brothers and our sisters
 Walkin' to the Promised Land

Traveling in the Wilderness

Directions: Read the line from the song. Write the name of the person on the correct line. Use the names in the word box.

WORD BOX

Frederick Douglas	Harriet Tubman
Martin Luther King Jr.	Jackie Robinson
Rosa Parks	

1. She refused to sit in the back of the bus.

2. He raised his voice about slavery.

3. He was the first black man in the major leagues.

4. She ran the Underground Railroad.

4. He reminded us to love all our brothers and our sisters.

Lyrics for Mural

Copy and cut out. Give each group a stanza. Students illustrate the event on a section of the mural.

Chorus

**We've been a long time traveling in the wilderness
You got to keep on walkin', children, understand
We've been a long time traveling in the wilderness
Walkin' to the Promised Land.**

Verse 1

**Now let me tell you about Harriet Tubman
Children got to understand
You know, she ran the Underground Railroad
Walkin' to the Promised Land.**

Verse 2

**Now let me tell you about Frederick Douglas
Children, got to understand
He raised his voice about slavery
Walkin' to the Promised Land.**

Verse 3

**Now let me tell you about Jackie Robinson
Children got to understand
He was the first black man in the major leagues
Walkin' to the Promised Land.**

Verse 4

**Now let me tell you about Sister Rosa Parks
Children got to understand
She refused to sit in the back of the bus
Walkin' to the Promised Land.**

Verse 5

**Now let me tell you about Martin Luther King
Children got to understand
He reminded us to love all our brothers and our
sisters
Walkin' to the Promised Land.**

Students write their own verses concerning the events and people in the song.
Other famous Black Americans can be researched and written/sung about also.

Now let me tell you about _____

Children got to understand

Walkin' to the Promised Land.

Now let me tell you about _____

Children got to understand

Walkin' to the Promised Land.

Literacy Activities for: Are We There Yet?**Related Themes:** Vacations, Traveling, Humor**EALR Components:** Reading 1.1,1.2,1.3,1.4,2.2,2.3,3.1 Writing 1.1,1.2,1.3,2.1,2.2,

Communication 1.1,1.2,1.3,2.2,2.5,3.2

A. Learn the Song

1. **Listen** – Play the song.
2. **Sing** – Play the song again and sing along.
3. **Vocabulary** – buckled, pedals, empty, Pooh
4. **Motions** – “How much longer” Point to your watch.
“McDonalds” Draw the golden arches in the air.
“I’m real thirsty” Grab your neck.
Enlist students’ help in creating a few more motions.

B. Meet the Lyrics in Print

1. **Print** – Copy the lyrics onto sentence strips and put in a pocket chart.
2. **Sing** – Point to the lyrics as you sing.
3. **Word Find** – Copy and cut out the word cards on Blackline 6a. Students take turns matching the word cards with the contraction.
4. **Discussion** – Discuss the questions in the song. Point out the question marks. Who is asking the questions? Why is it funny?

C. Reading Lyrics

1. **Sing** – Students receive a copy of the lyrics to put in their songbook. They follow the lyrics on their own song sheet while singing.
2. **Dictionary** – Students choose words (4 or 5) from the song to add to their student dictionary.
3. **Illustrate** – Students draw a picture to illustrate each of the three verses on their song sheet.

D. Comprehension Extension

1. **Discussion** – Lead a discussion in which students brainstorm a list of things to do on a road trip. Start with the ideas in the song. (Color, play with stuffed animals, read, puzzles...)
2. **List** – Students generate a list of things to do in the car. Students learn how to use bullets when making a list.

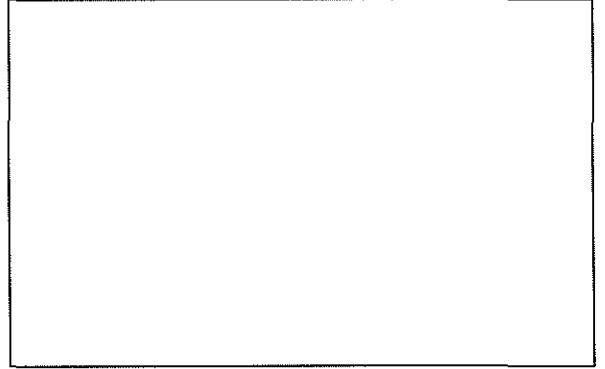
E. Writing Activities

1. **Write** – Students write in a journal about personal experiences on car trips. If it's near to the end of school, they can write about up coming trips. Another option is to have students write a story about a flying car with a magic button, as in verse 2

Are We There Yet?

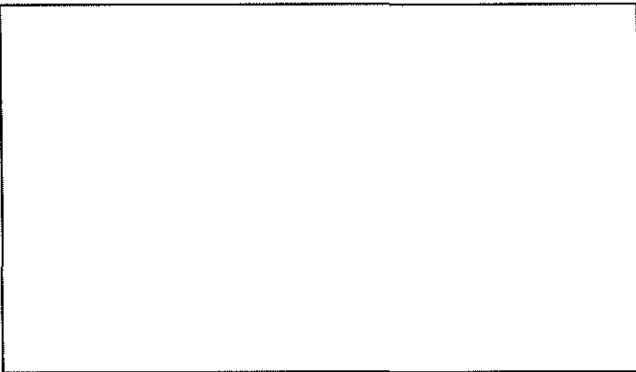
Verse 1

I'm buckled up here, in the back seat,
With my blanket and my friend Pooh.
I've played with crayons, books and puzzles.
I can't think of one more fun thing to do.



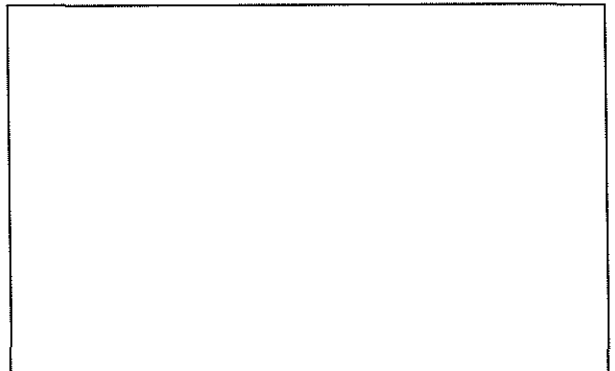
CHORUS

Are we there yet? When will we get
To where you said we're gonna go?
How much longer? Won't you tell me?
Are we there yet? I've got to know!
(Last time) Dad - are we there yet? You drive sooo slow!!!



Verse 2

I wish my feet could reach the pedals.
If I was bigger, I could drive-
And I'd have a magic, little button-
When I pushed it, this car would *fly!*



Verse 3

I feel my tummy getting' hungry-
And old McDonalds just up the road.
My cup is empty and I'm real thirsty.
Please find a bathroom. **I've got to go!**

I am

I am

I have

I would

can not

will not

we are

I have

I have

Literacy Activities for: Going to the Zoo**Related Themes: Animals****EALR Components: Reading 1.1,1.2,1.3,1.4,2.2,3.1 Science 1.2 Art 3.1****Writing 1.1,1.2,2.1,2.2,2.3 Communication 1.1,1.2,1.3,2.2,2.5**

A. Learn the Song	
1. Listen	– Play the song.
2. Sing	– Play the song again and sing along.
3. Vocabulary	– swingin', honkin', scritch, scratchin', swingin', huff, puffin'
4. Motions	– Enlist students help in thinking up motions for each animal.
B. Meet the Lyrics in Print	
1. Print	– Copy the lyrics onto chart paper and attach to a chart stand.
2. Sing	– Point to the lyrics as you sing.
3. Word Find	– Locate and highlight words/phrases that appear in more than one place. (zoo tomorrow, we can stay all day, you, too, long trunk swingin', scritch scritch scratchin', huff huff a-puffin', honk honk honkin', sleep sleep sleepy)
C. Reading Lyrics	
1. Sing	– Students receive a copy of the lyrics to put in their songbook. They follow the lyrics on their own song sheet while singing.
2. Dictionary	– Students choose words (4 or 5) from the song to add to their student dictionary.
3. Illustrate	– Students illustrate the lyrics on their songsheet.
D. Comprehension Extension	
1. Create	– Students create masks of the different animals in the song.
2. Sing	– Students wear their masks and act out their verse in turn while singing.

E. Writing Activities**1. Discuss**

– Lead a discussion about other animals seen at the zoo and what they might be doing. Brainstorm ideas that the students can refer to when writing. (Cheetah – pacing back and forth, Zebras – eating grass, Snakes – slithering around...)

2. Write

– Students make a zoo book describing zoo animals from the song and the discussion. Students write a sentence on each page and illustrate.

Singular- See the _____ he's _____.

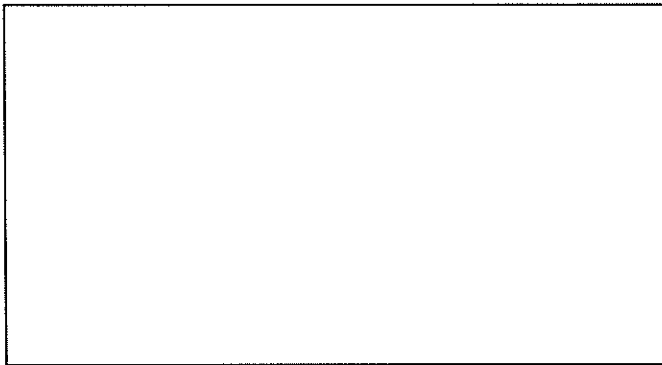
Plural -See all the _____ they're _____.

GOING TO THE ZOO

1. Daddy's taking us to the zoo tomorrow, zoo tomorrow, zoo tomorrow.
Daddy's taking us to the zoo tomorrow and we can stay all day!

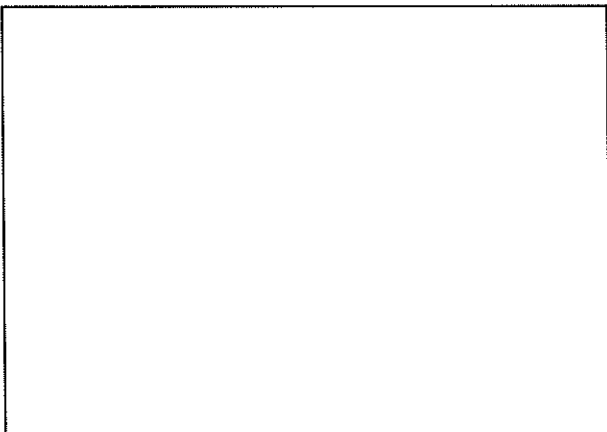
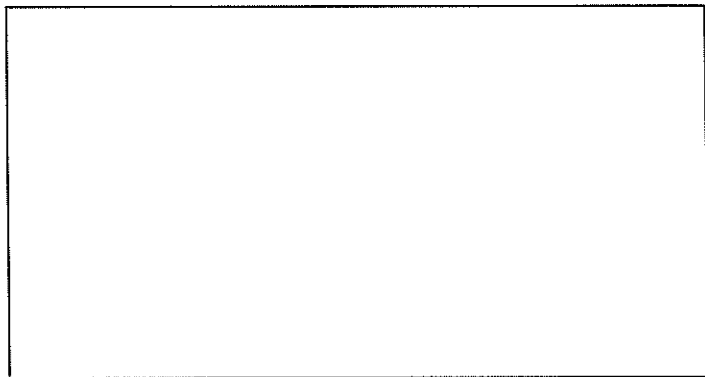
CHORUS

**We're going to the zoo, zoo, zoo.
How about you, you, you?
You can come too, too, too.
We're going to the zoo, zoo, zoo!**



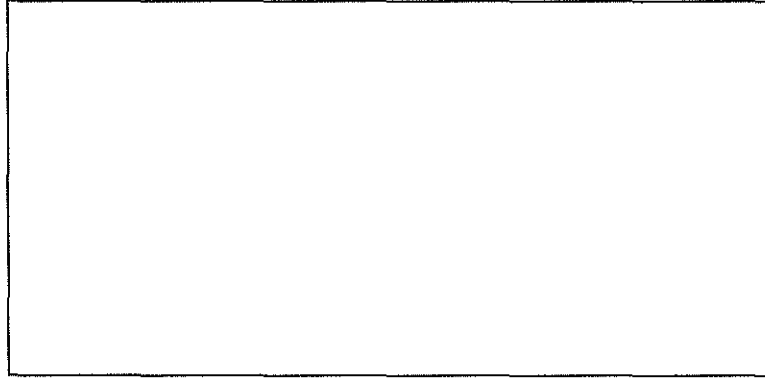
2. See the elephant with the long trunk swingin',
Great big ears and a long trunk swingin',
Sniffing up peanuts with the Long trunk swingin'
and we can stay all day!

3. See all the monkeys,
they're scritch, scritch scratchin',
Jumping all around and
scritch, scritch, scratchin',
Hanging by their long tails,
scritch, scritch, scratchin'
and we can stay all day!



4. Big, black bear all
huff, huff a-puffin',
Coat's too heavy, he's
huff, huff a-puffin',
Don't get too near the
huff, huff a-puffin',
or you won't stay all day!

Seals in the pool all
honk, honk honkin',
Catching the fish and
honk, honk honkin',
Little baby seals all
honk, honk, honkin',
and we can stay all day!



(SLOW)

6. We stayed all day and
we're getting sleepy,
Sitting in the car getting
sleep, sleep, sleepy,
Home already and we're
sleep, sleep, sleepy,
cause we have stayed all day!

**We've been to the zoo, zoo, zoo.
So have you, you, you.
You came too, too, too.
We've been to the zoo, zoo, zoo!**

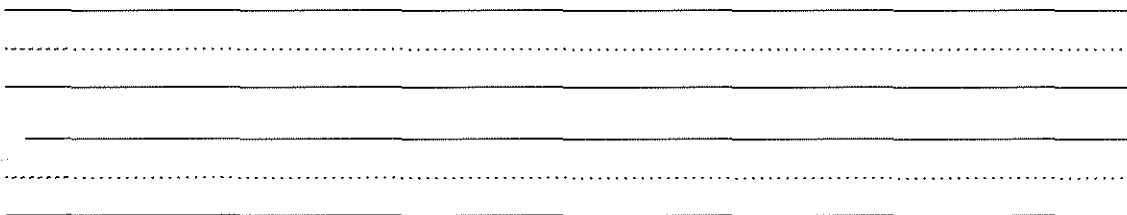
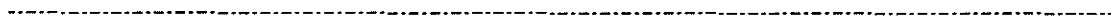
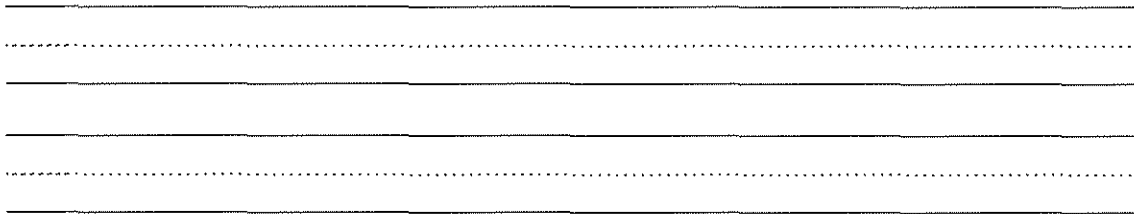
(FAST)

7. Momma's taking us to the zoo tomorrow, zoo tomorrow, zoo tomorrow.
Momma's taking us to the zoo tomorrow and we can stay all day!

**We're going to the zoo, zoo, zoo.
How about you, you, you?
You can come too, too, too.
We're going to the zoo, zoo, zoo!**

GOING TO THE ZOO

By _____



Literacy Activities for: Magic Penny

Related Themes: Valentines Day, Love and Friendship, Empathy

EALR Components: Reading 1.1,1.2,1.3,1.4,3.1 Communication 1.1,1.2,1.3,2.5

Writing 1.1,1.2,3.3 Health 3.4 Civics 4.1

A. Learn the Song

1. **Listen** – Play the song.
2. **Sing** – Play the song again and sing along.
3. **Motions** – “Love” cross arms to make an X over your chest.
“give it away” from crossed arm position bring arms out in front of you.

B. Meet the Lyrics in Print

1. **Print** – Copy the lyrics onto chart paper and attach to a chart stand.
2. **Sing** – Point to the lyrics as you sing.
3. **Word Find** – Locate and highlight phrases that occur more than once. (love is something, give it away)
4. **Motions** – Students invent a few more motions for the song.

C. Reading Lyrics

1. **Sing** – Students receive a copy of the lyrics to put in their songbook. They follow the lyrics on their own song sheet while singing.
2. **Dictionary** – Students choose words (4 or 5) from the song to add to their student dictionary.
3. **Word Find** – Students find words in the song that fit in the following categories: words that end with *y*, (away, penny, any, many) compound words, (something) contractions, (you’ll, it’s, won’t, they’ll) and words with *-en* (lend, end, spend, penny).

D. Comprehension Extension

- 1. Discussion** – Lead a discussion about the meaning of the simile used in the song – love is like a magic penny. Most children understand the idea of treating others as you would like to be treated.

- 2. Create** – Students make a “Caring Cube”. They write or draw caring acts on the side of the cube. The pattern is cut out, folded and glued. Students keep the cubes on their desks.

E. Writing Activities

- 1. Mini-Lesson** – Discuss similes – comparing attributes of 2 different things using *like* or *as*. Authors use similes to make their writing more interesting.

The candy was hard.
The candy was as hard as a rock.

- 2. Write** – Students practice adding similes to sentences. They choose some of the sentences to write and illustrate in a book of similes.

Magic Penny

Love is something if you give it away,
 Give it away, give it away.
 Love is something if you give it away,
 You'll end up having more!

It's just like a magic penny,
 Hold it tightly and you won't have any,
 Lend it, spend it,
 And you'll have so many,
 They'll roll all over the floor.

Find the words in the song that fit in the following categories.

Compound Word

1. _____

Words with -en

1. _____ 3. _____

2. _____ 4. _____

Words that end with "y"

1. _____ 3. _____

2. _____ 4. _____

Contractions

1. _____

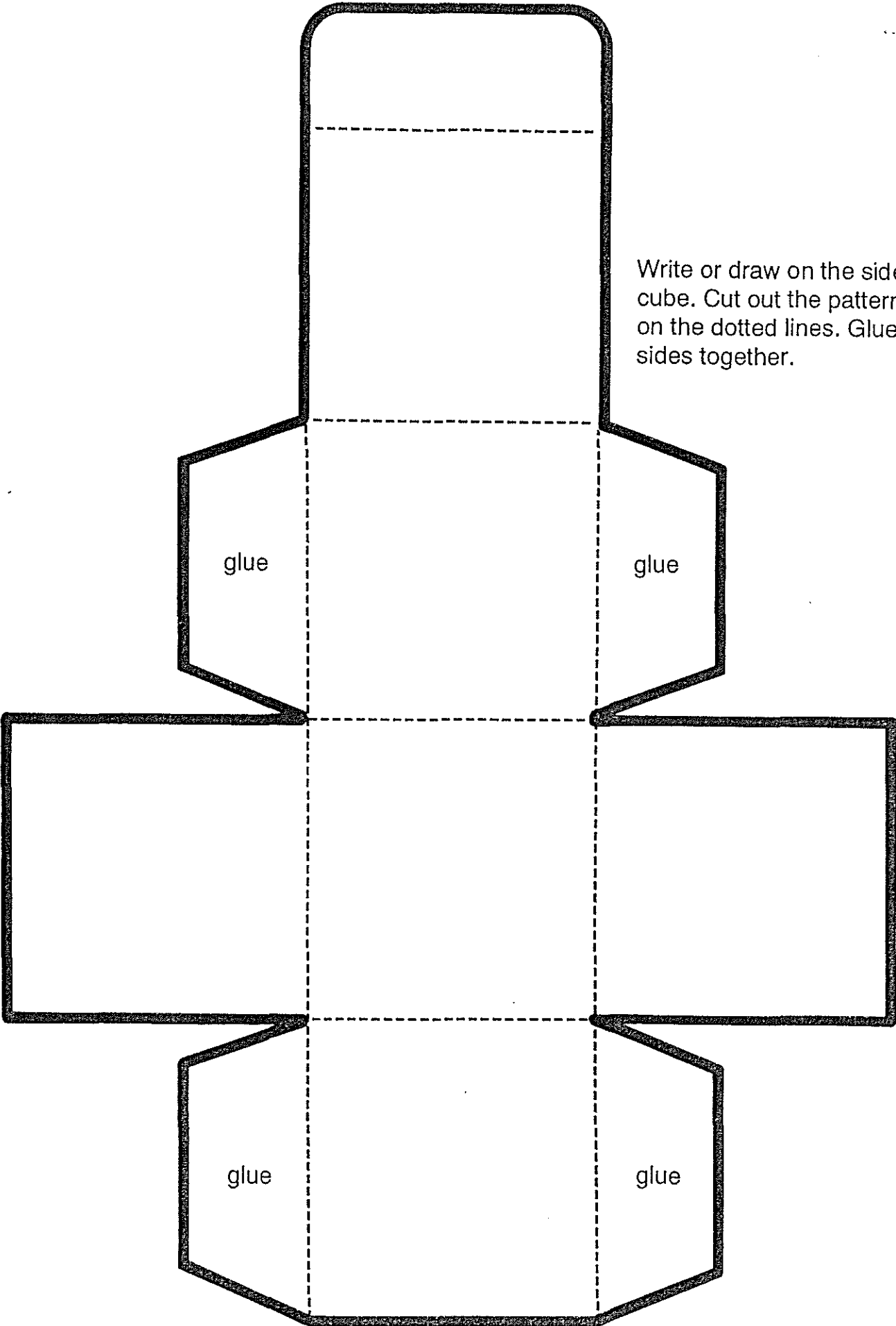
2. _____

3. _____

4. _____

5. _____

Write or draw on the sides of the cube. Cut out the pattern. Fold on the dotted lines. Glue the sides together.



Similes

Name _____

Date _____

Write a simile for each sentence.

1. The moon is as round as _____

2. Her cheeks were as red as _____

3. The needle was sharp like a _____

4. The clouds were as fluffy as _____

5. That car horn is as loud as _____

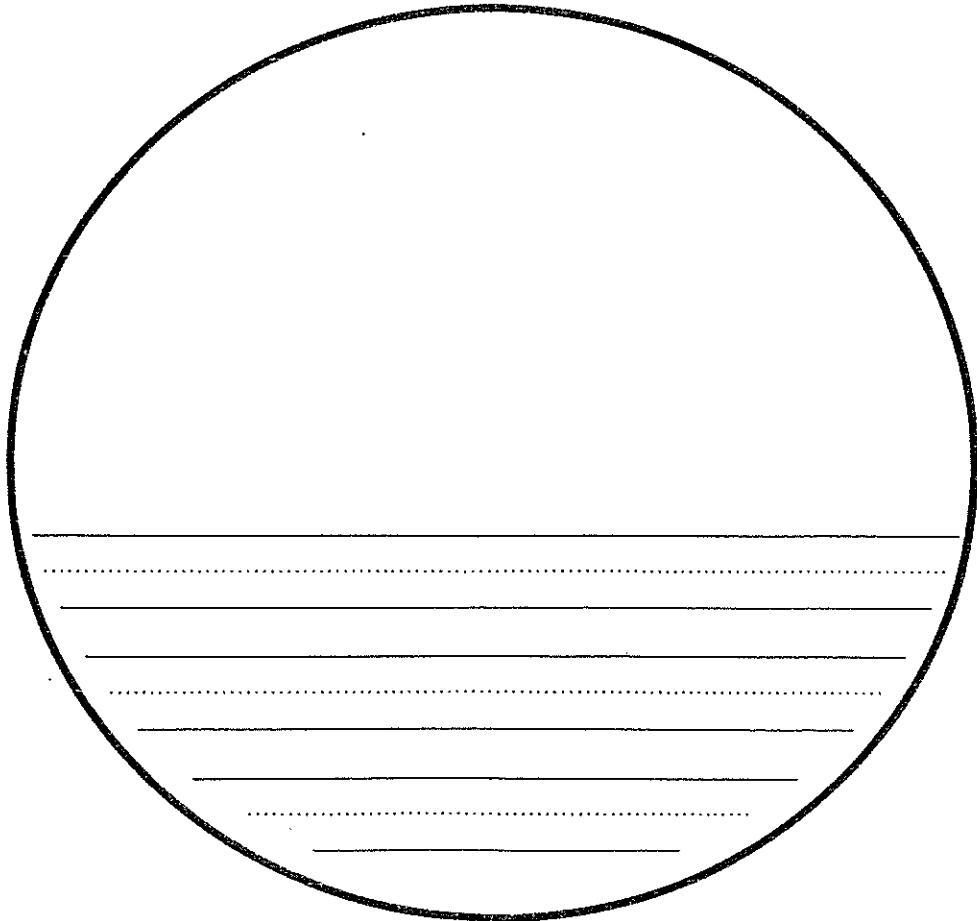
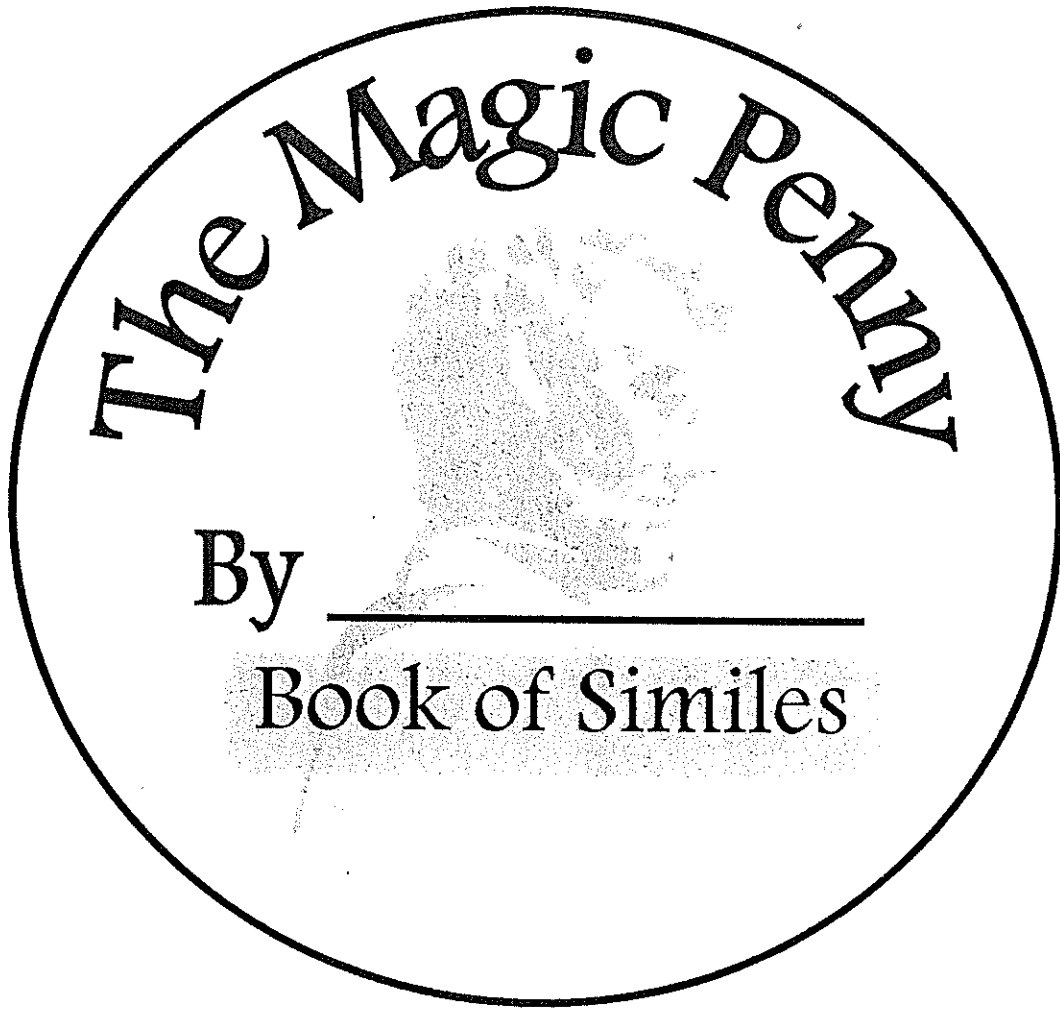
6. The stars sparkled like _____

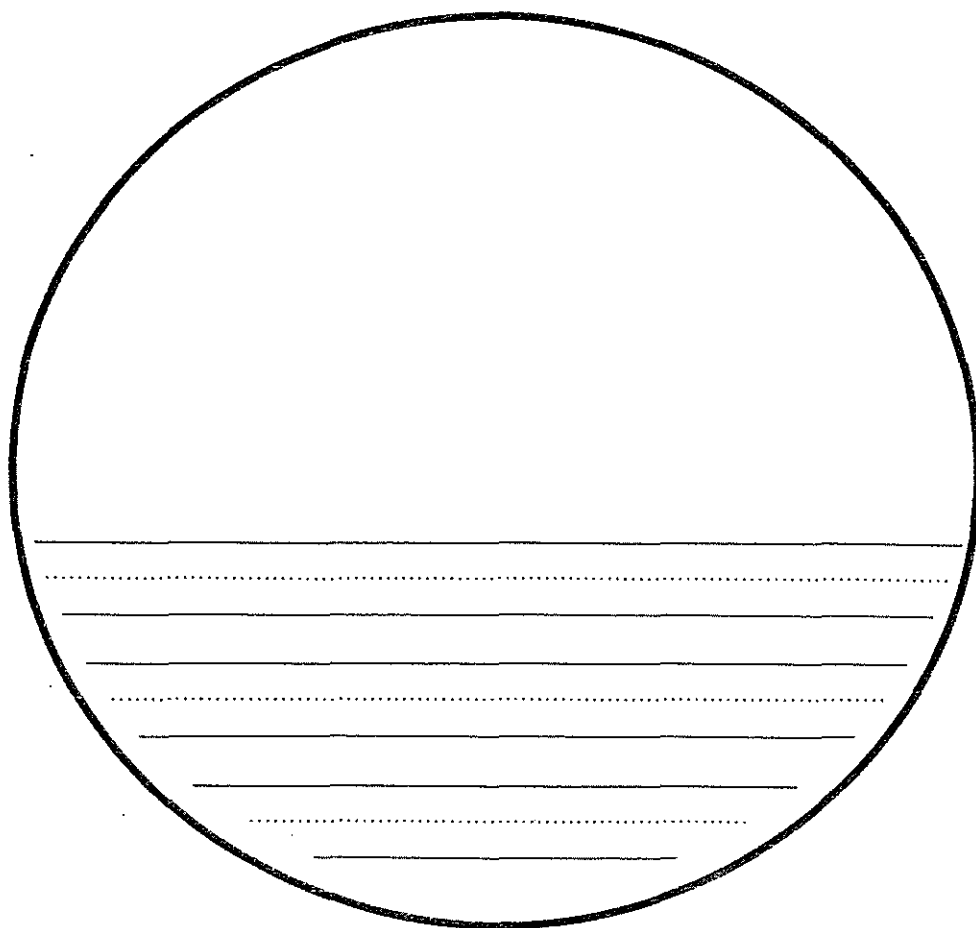
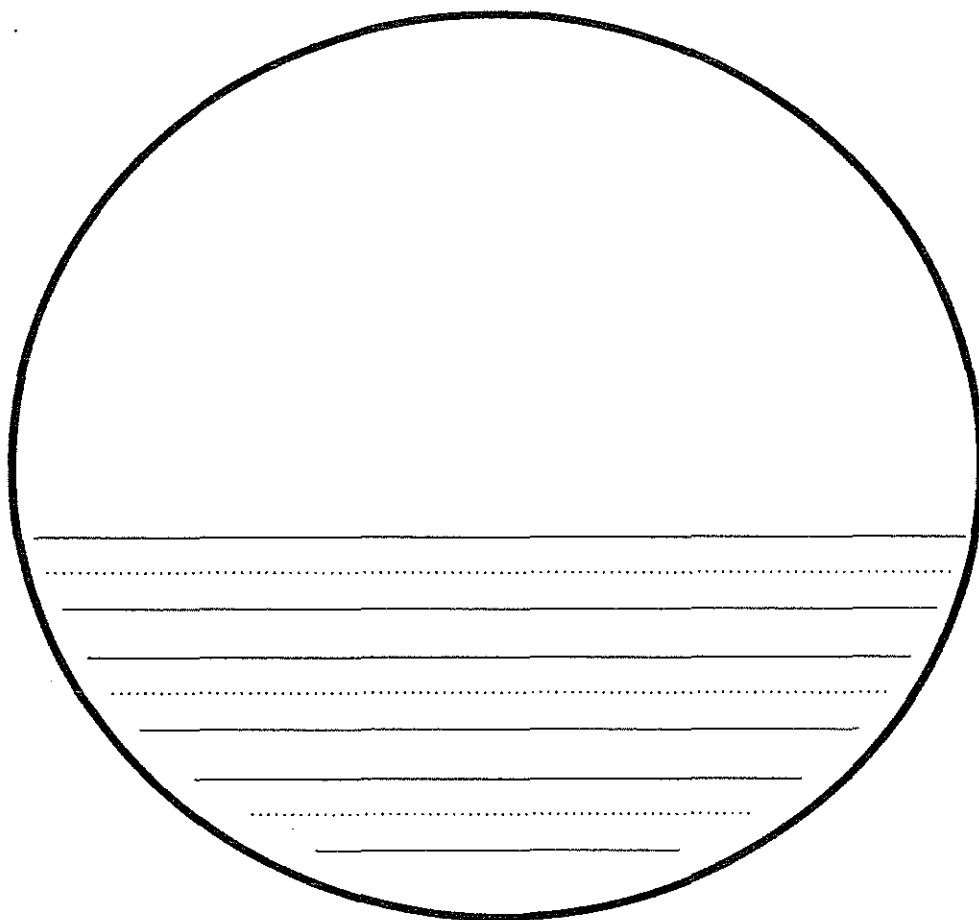
7. The sidewalk is as hot as _____

8. The box was as light as _____

9. He is as quiet as _____

10. The ocean waves sounded like _____





Literacy Activities for: Take Me Out To The Ballgame

Related Themes: Baseball, Sports

EALR Components: Reading 1.1,1.2,1.3,1.4,3.1 Writing 1.1,1.2,1.3,2.1,2.2,2.3,2.4

Communication 1.1,1.2,1.3,2.2,2.5,3.2 Art 1.2,1.3

A. Learn the Song

- 1. **Listen** – Play the song.
- 2. **Sing** – Play the song again and sing along.
- 3. **Vocabulary** – crowd, cracker jacks, home team, shame, strike
- 4. **Motions** – “Root, root, root” Fist in the air as if holding and waving a pennant. “One, two, three strikes, you’re out!” Count with your fingers - one, two, three, then make the umpires sign for out.

B. Meet the Lyrics in Print

- 1. **Print** – Copy the lyrics onto chart paper and attach to a chart stand.
- 2. **Sing** – Point to the lyrics as you sing.
- 3. **Word Find** – Find and highlight the content words . (ballgame, crowd, peanuts, crackerjacks, root, home team, win, strikes, you’re out)

C. Reading Lyrics

- 1. **Sing** – Students receive a copy of the lyrics to put in their songbook. They follow the lyrics on their own song sheet while singing.
- 2. **Dictionary** – Students choose words (4 or 5) from the song to add to their student dictionary.
- 3. **Word Families** - Students build an *-ame* and *-ack* word family starting with the words in the song.

<u>-ame</u> (ballgame, shame)		<u>-ack</u> (back, crackerjack)		
blame	lame	black	pack	smack
came	name	crack	quack	snack
fame	same	flack	rack	stack
flame	tame	hack	sack	tack
frame	became	lack	shack	track
		knack	slack	whack
		attack		

D. Comprehension Extension

- 1. Discussion** – Lead a discussion about pennants. Talk about favorite teams, their names and mascots. Discuss what kind of words and pictures are usually on pennants.
- 2. Create** -Students design a pennant for a team of their choice. Students write a brief message and draw a picture on the front.

E. Writing Activities

- 1. Write** – Students write letters to baseball players (high school, minor or major league). Students write about their experiences and feelings about baseball and ask questions to the players. It's helpful to brainstorm a list of questions to get started.

Take Me Out to the Ballgame

Take me out to the ballgame,

Take me out with the crowd.

Buy me some peanuts and crackerjacks,

I don't care if I ever get back.

For it's **root-root-root** for the home team,

If they don't win it's a shame.

For it's **one-two-three** strikes, "You're out!"

At the old ballgame.

Build some word families. Start with the words in the song, then write some more.

-ame

-ack

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Literacy Activities for: There's a Hole in the Bucket**Related Themes:** Settlers, Humor**EALR Components:** Reading 1.1,1.2,1.3,1.4,2.3,3.1 Communication 1.1,1.2,1.3

Writing 1.2,2.1,2.2,2.3,3.1

A. Learn the Song

- | | |
|----------------------|--------------------------------------|
| 1. Listen | -Play the song. |
| 2. Sing | -Play the song again and sing along. |
| 3. Vocabulary | -bucket, stone, ax, sharpen |

B. Meet the Lyrics in Print

- | | |
|-------------------|--|
| 1. Print | -Copy the lyrics onto sentence strips, separating Henry's lines from Liza's, and put in a pocket chart. |
| 2. Sing | -Point to the lyrics as you sing. Have students choose a line to hold up when sung. |
| 3. Discuss | -Discuss the language pattern of the song. Highlight the words that are repeated at the end of every stanza. |
| 4. Read | -Choral read this piece with boys reading Henry's lines and girls reading Liza's. |

C. Reading Lyrics

- | | |
|----------------------|--|
| 1. Sing | -Students receive a copy of the lyrics to put in their songbook. They follow the lyrics on their own song sheet while singing. |
| 2. Dictionary | -Students choose words (4 or 5) from the song to add to their student dictionary. |
| 3. Word Sort | -Students cut out the word cards and sort them in different ways. Students justify and title each category. |

D. Comprehension Extension

1. Discussion -Discuss the circular pattern of the song. It ends up with the same phrases as in the beginning. Read If You Give a Mouse a Cookie or any other book with the same circular pattern. Compare and contrast to the song.
2. Graphic Organizer -Students illustrate the circular pattern of the song on a graphic organizer.

E. Writing Activities

1. Discussion -Discuss how to read a play. The name of the person speaking is not read aloud. The song is written like a play. Quotation marks are not used in this form of writing.
2. Write -Students write a new dialogue between Henry and Liza. They can follow the same pattern of the know-it-all Liza and the literal Henry, or create something new.

There's A Hole in the Bucket

P-69

HENRY: There's a hole in the bucket,
Dear Liza, dear Liza,
There's a hole in the bucket,
Dear Liza, a hole.

LIZA: Well, mend it, dear Henry,
Dear Henry, dear Henry,
Well, mend it, dear Henry,
Dear Henry, mend it.

2. HENRY: With what shall I mend it? etc. LIZA: With a straw, etc.

3. HENRY: But the straw is too long, etc. LIZA: Well, then cut it, etc.

4. HENRY: With what shall I cut it? etc. LIZA: With an ax, etc.

5. HENRY: But the ax is too dull, etc. LIZA: Well, then sharpen it, etc.

6. HENRY: With what shall I sharpen it, etc. LIZA: With a stone, etc.

7. HENRY: But the stone is too dry, etc. LIZA: Then wet it, etc.

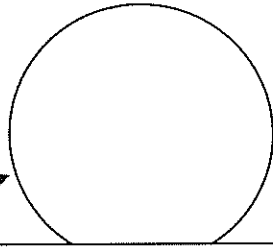
8. HENRY: With what shall I wet it? etc. LIZA: With water, etc.

9. HENRY: In what shall I carry it? etc. LIZA: In a bucket, etc.

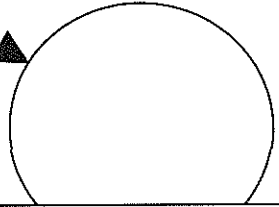
10. HENRY: But there's a hole in the bucket, etc. LIZA: Then mend it, etc.

hole	bucket
dear	well
mend	with
what	shall
straw	long
then	cut
ax	dull
sharpen	stone
dry	wet
carry	water

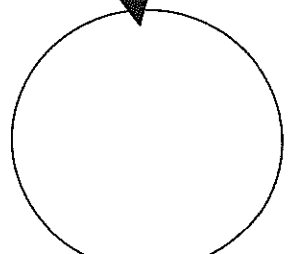
Name _____



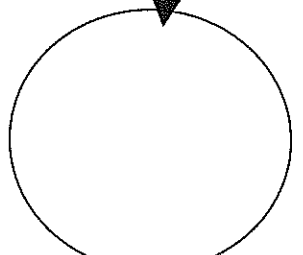
There's a hole in the bucket



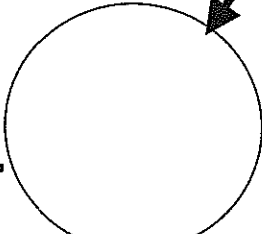
Mend it with straw.



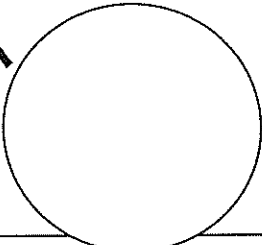
The straw is too long.



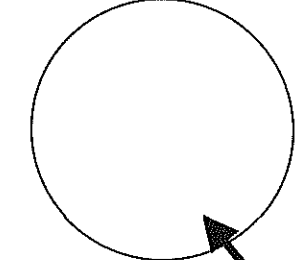
Cut it with an ax.



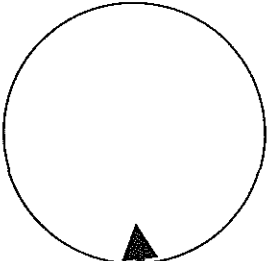
The ax is too dull.



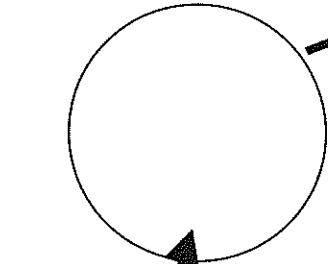
Sharpen it with a stone.



The stone is too dry.

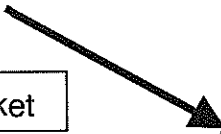
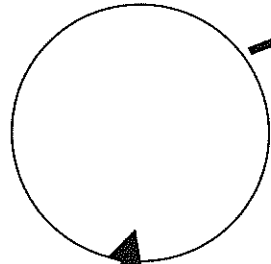


Wet it with water.



Carry the water in a bucket.

**There's a Hole
in the Bucket**



Name _____

Write a conversation between Henry and Liza. Write it like a play and read it with a classmate.

Henry

Liza

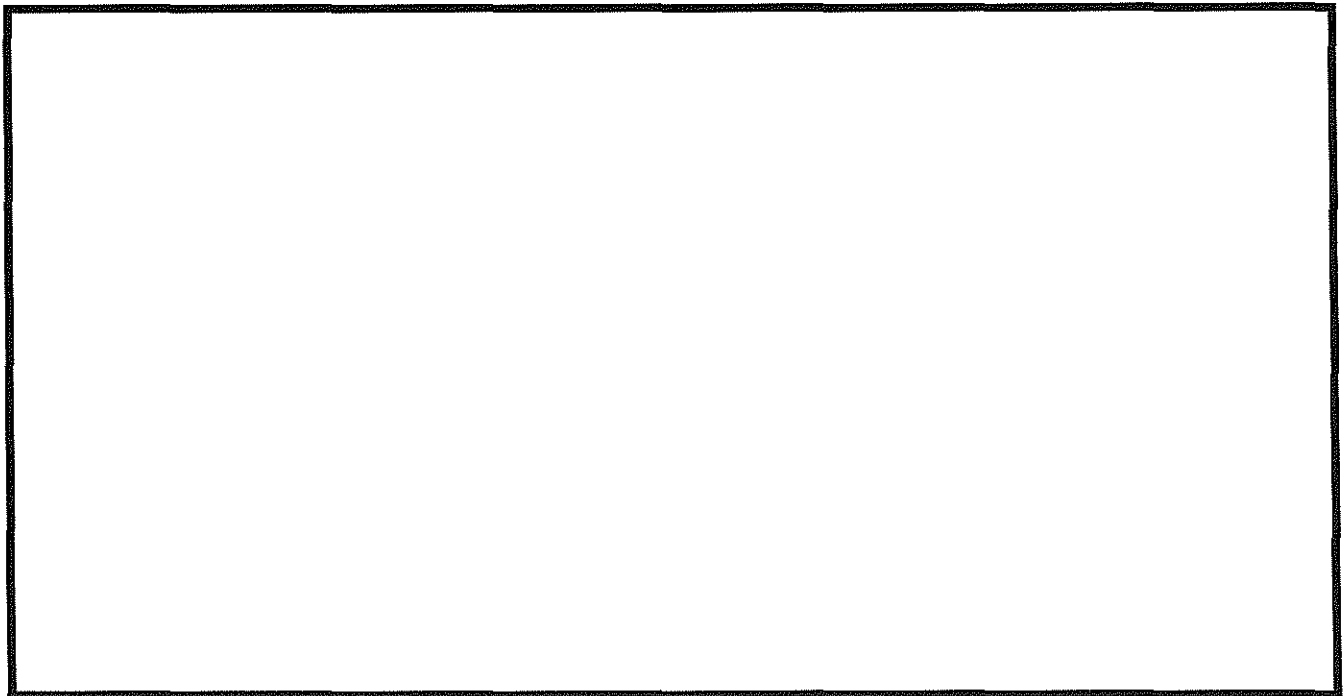
Henry

Liza

Henry

Liza

Henry



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Chapter Five

Conclusions

There are many positive effects when using music in the classroom. The teaching of reading skills and word recognition becomes more enjoyable for the students and the teacher. The overall attitude toward learning and school is more positive. The natural active involvement required when singing adds a multi-sensory dimension that benefits some students. Reading success is built into the program in the form of lyric memorization. Success builds students' confidence as they begin to see themselves as readers.

The nature of songs makes them a natural bridge from oral to printed language. The varied patterns and contents of lyrics make them excellent tools for teaching. The words used in songs are often repetitious, predictable and patterned after children's own language. They tell stories of unusual tales, journeys, comical characters, fantasylands, and everyday events. The natural rhythm and rhyme of the words engage children. Songs, by their very nature, help develop and reinforce abilities in beginning readers.

One powerful reward when using songs to teach reading is the number of times students revisit the songs. Every song is like a favorite picture book, read over and over again. Just as a catchy tune gets stuck in your head, so too can a song. Students repeat these songs without boredom, often desiring to share them with friends and family outside the classroom. This phenomenon led to the

creation of a songbook for each student. This constant access proved to be an important part of the program. It was also noted that parents and siblings enjoyed the songbook and many requests were made for it to travel home for the weekend.

The decision to record a compact disc came about through the request of co-workers who felt less confident in their musical abilities. In the beginning of this project, the other second grade classes would come together for singing which was led by a confident leader. This proved to be fun, but did not lead to the repetition needed for memorization and transfer of learning. The other classes did not sing the songs enough in their classrooms because the teachers were not confident, therefore the songs were not as useful as teaching tools in those classrooms. It did prove helpful for teachers to see the modeling of song leading. Once the teachers experienced singing-reading and saw how forgiving children are as music critics, their confidence was boosted. It is hoped that the use of a compact disc will increase the confidence of teachers and allow for more music in the classroom.

Separate assessments were not designed for the literacy activities. This program supports and reinforces an existing reading program, which should include assessments.

It is hoped that this project would inspire and motivate others to integrate their own choice of songs into the reading time. Most songs can be broken down into the steps outlined and used to stimulate children to read and write.

Recommendations

An important recommendation is to strike a balance between analyzing the words of a song and enjoying the wholeness of the piece. Maintaining literary integrity in all forms of literature will help keep enjoyment high. It was my experience that using lyrics to teach literacy did not decrease students' enjoyment of singing. On the contrary, students seemed more enthusiastic when they fully understood the song.

The next recommendation I have is addressed to anyone attempting to record a compact disc. I was fortunate to record in my local church and did not have the expense of a recording studio. I was also able to secure musical friends to participate for a small edible fee. It took more time and energy than I anticipated preparing for the recording. Lyrics and chords had to be written out, a practice tape had to be made for the singers, and the daunting task of coordinating summer schedules for the recording session all took many hours.

An alternative to making your own compact disc is to find recorded songs and burn them onto one disc for classroom use. With a selection of no less than ten songs and no more than 20, a teacher could fill a school year with music and reading. There is a plethora of children's CDs available from which to choose songs.

The last recommendation to anyone desiring to use music is to teach with confidence and enthusiasm. Teachers need to feel confident in what they are doing in order to make a difference in their students (Bond, Ross, Smith & Nunnery, 1996). They also need to lose any inhibitions about musical ability and practice

songs enthusiastically. It has been my experience that children are not critical of musical skill but of lack of confidence. We are well off to remember that any reading program is only as good as the instruction and the instructor.

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