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Using Music as a Classroom Tool

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ABSTRACT

USING MUSIC AS A CLASSROOM TOOL

by

Gail Foreman

March 2005

The main focus of the project was to develop resources that will use music as a tool to improve literacy and support learning in third grade self contained classrooms. Research provides strong data connecting the relationship of music to academic achievement, language arts and improved test scores. This project provides prototype lesson plans that support grade level expectations and uses the Washington State Essential Academic Learning Requirements as a basis for the concepts being taught. A unit of lesson plans was developed that integrates music into the language arts. Worksheets, graphic organizers and a music book list were developed as resources for self contained third grade classroom teachers.

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TABLE OF CONTENTS

Chapter	Page
I INTRODUCTION.....	1
Statement of the Problem.....	2
The Purpose and Position.....	8
Significance of the Project.....	9
Limitations.....	11
Definition of Terms.....	12
Project Overview.....	16
II REVIEW OF THE RELATED LITERATURE.....	17
No Child Left Behind and Music Programs.....	18
Music and Cognitive Learning.....	19
Music and SAT Tests.....	20
A Music and Learning Report: Champions of Change.....	22
Integrating Music in a Self Contained Classroom.....	24
No Proof of a Music and Learning Connection Yet.....	25
Summary.....	27
III PROCEDURES.....	28
Reading EALRs.....	29
Music EALRs.....	30
IV THE PROJECT.....	33
Integrating Music into Language Arts.....	33
V SUMMARY.....	35
Conclusions.....	36
Recommendations.....	36
References.....	38

CHAPTER I

INTRODUCTION

This project documents the importance of music in the public schools and suggests the recent No Child Left Behind (NCLB) law has an adverse effect on music programs in America. Researchers Janc and Zastrow (2004) find music programs are scaled back and in jeopardy in many areas of our country in spite of the recent Federal Legislation (NCLB Title IX, part A, Section 9101) that includes the arts as a core academic subject. One compendium of research presents strong data connecting the relationship of music to academic achievement and improved test scores (Deasy, 2002). Research indicates that music can be a useful classroom tool because music has been connected to student achievement and learning in other domains (Chalmers, Olson, & Zurkowski, 1999).

When music instructional time is downsized and affected by budget cut backs, the general classroom teacher can provide students with some additional music experiences that not only enrich their lives but increase student success. One group of studies find learners are more likely to have higher levels of achievement if they participate in the arts (Catterall, Chapleau & Iwanaga, 1999). Standard 8 of the National Standards for Arts Education requires students to understand the relationship between music, the other arts, and disciplines outside the arts. This standard supports the idea that music can and should be integrated with other core subjects (Andrews & Sink, 2002).

Educational excellence requires a balanced course of study. The Secretary of Education wrote to all public school Superintendents, "For both the important knowledge

and skills they impart and the ways in which they help students to succeed in school and in life, the arts are an important part of a complete education”(Paige, 2004, ¶12).

Statement of the Problem

President George W. Bush signed the No Child Left Behind Act (NCLB) of 2001 into law on January 8, 2002. This act represents a new version of the Elementary and Secondary Education Act (ESEA). Unlike the old law, NCLB lists music as one of the core academic subjects. The NCLB law also requires all students to be performing at their grade level in math and English by the year 2014. In the meantime, each school will be required to test students annually to ensure they are making yearly progress. There is nothing in the law that says one core subject is more important than another subject. However, there is increasing pressure on administrators to focus on the core subjects.

In many schools, this means less time for the arts and in some cases music programs are downsized or discontinued (Janc & Zastrow, 2004). The *Kansas City Star* newspaper reported that school board members considered eliminating school band programs in order for fifth grade students to have more time to study for state required tests (Hendricks, 2004). One music administrator is quoted in the *Sun News*, “Things are awful all over South Carolina. Everyone likes to give lip service to the arts...because music has not been tested, it doesn’t receive the same attention as other subjects”(Maines, 2004, p. 1).

A USA Today newspaper reporter writes about a new study that examined the implementation of NCLB writes, “that although music has been shown to contribute to students’ cognitive development and self-esteem, less time is being devoted to the arts particularly at the grade school level” (Toppo, 2004, ¶2).

Recent education reforms strive to improve student performance. Some fear there is little return for all the spending. Paul Harvey (1991) discusses the educational “back to basics” trend and addresses his radio audience:

Should we not be putting all our emphasis on reading, writing and math? The ‘back-to-basics curricula,’ while it has merit, ignores the most urgent void in our present system—absence of self-discipline. The arts, inspiring—indeed requiring self-discipline, may be more ‘basic’ to our national survival than traditional credit courses. Presently, we are spending 29 times more on science than on the arts, and the result so far is worldwide intellectual embarrassment (p.27).

There are a limited amount of public dollars to fund education. Many well intended people compete for the same money. Music advocates need to actively participate in funding decisions and collaborate with administrators and decision makers about the importance of fully funding art education programs. According to the program supervisor for the Arts at the Washington State Office of the Superintendent of Public Instruction, (A. Josephs, personal communication, February 10, 2005) art programs are not on the decline in Washington State. Art leaders saw a negative national trend developing and became proactive in their strategic planning. A special Assistant on Teacher Quality and Arts Educators to the Secretary of Education reports, “In Washington state, the Essential Academic Learning Requirements (EALRs) are helping to establish the arts as central in local districts by setting clear benchmarks for achievement in arts content, knowledge and skills” (Herbert, 2005, p.38). Assessment will include the arts in the Washington Assessment of Student Learning (WASL) in the year 2007 to make sure instruction occurred as outlined in state law (Washington State

House Bill 1209 and House Bill 2195). The arts have been defined as dance, visual arts, music and theatre and have been included as a core subject since 1993 by state law.

In spite of this apparent support for the arts, local music advocates in Washington State fear that budget shortfalls will affect music programs. In May of 2004, one school district in North Central Washington projected a 1.9 million dollar shortfall in funds. Administrators blamed the increased cost of public education on the passage of unfunded mandates that were created by WASL tests and the new NCLB law. It was recommended that teachers be reassigned in order to save money. This would then leave the fifth through ninth grade string orchestra program without a music teacher. One angry parent spoke out at a public meeting, "Cutting enrichment and music programs isn't likely to improve WASL scores that are hinged to the district's state academic standing" (Steigmeyer, 2004, p. 2). While parents may debate the connection between music programs and WASL scores, test data does indicate that music participants do score better on SAT tests. In 2004, test returns indicated college bound students involved in music classes outperformed their non-arts peers, scoring 57 points higher on the verbal portion and 40 points higher on the math portion. Students' average test scores increased for every year of musical study (Retrieved February 22, 2005, from <http://www.menc.org/information/advocate/sat.html>).

The passage of the NCLB Act requires that educators use effective "scientifically based research" to support instruction of "core academic subjects." The definition of core subjects in the new law includes English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, arts, history and geography (No Child Left Behind Act of 2002, Title IX, Part A, Sec. 9101(11). Glenn (1992) writes, "if

as a nation we are to reach the objectives set by the President and the governors, we cannot deny the importance of music and the other arts" (p.1).

As you might expect, not all academics agree. Eisner (1998) believes the connection between academic achievement and the arts is overstated. He points out, "The effects of the arts appear to be greatest when the arts are intentionally used to raise academic achievement in reading and writing" (p.7). It makes it easier for politicians to avoid the hard choices when educators disagree on the importance of the arts. However, the evidence is mounting that there is a relationship between art and music education and student achievement. Recent research studies, as described below, provide a strong connection between music instruction and reading ability (Butzlaff, 2000).

Another study examines a relationship between reading skills and the skills used to read a music transcript or music score. These researchers conclude that music education does enhance reading abilities and link music learning to reading instruction (Bernstorff & Hansen, 2002). Yet another author reviewed several studies that examined the connection between music study and other nonmusical learning and writes, "There appears to be a relationship between musical development and language skills development" (p.10).

Duke (1987) asserts that "reading, writing and thinking skills can be taught through music" (p.152). Our modern society requires a workforce that is both literate and creative. The discipline of music study helps teach students to work effectively and allows students to transfer these study skills to other subjects at school.

Mougin (1997) believes children learn to decode letters in order that they can read books, just as they would learn to decode music symbols in order to read music. Teaching

through music can also help children develop their imagination because music stimulates visual, auditory and tactile learners. They develop listening skills and learn to visualize without a picture prompt. "Music teachers are the best reading teachers any school has. Each of us just has to become better at telling others what it is we do (especially those who think music, art, etc., are still in the "frill" category)" (Mougin as cited in Marshall, p.7).

NCLB lists music and the arts as a core subject and does not place music in the "frill" category. This law does require schools meet standards and measure student progress and achievement. Test scores are recorded and funding withheld if standards are not met. Classroom teachers create lesson plans that are designed to meet state and national benchmarks. Students are then schooled to learn what educators and administrators believe they need to know. Teachers "teach to the test". Unfortunately, this approach to learning does not develop innovative thinking skills.

Music instruction may be one way to support creativity while developing language and reading skills. Robinson (2005) writes, "America needs a workforce that is flexible, adaptable and highly creative; and it needs an education system that can develop these qualities in everyone" (p.1). There is a powerful educational value when studying music and the arts. Balkin(1999) writes, "This magic (music) can move children in so many varied ways that will energize them to learn almost anything" (p. 2).

Fox (2000) believes early music exposure is important for all children and will later be an advantage when students receive directed, more active music instruction. McDonald (1975) notes music is useful in the development of language and reading readiness skills. Children broaden their vocabulary, develop auditory discrimination

skills, learn to differentiate and integrate letter sounds as they have early singing experiences. "If music can help in the development of language skills, its use should be explored and purposefully developed" (McDonald, 1975, p.876). This view is consistent with the intent of NCLB. Recent scientific research documents the benefits of music and should be included in a well rounded education for our students.

Balkin (1999) concentrated on the need for a partnership between music and literacy:

As educators, no matter what our specialty, we need to recognize that nothing in the curriculum is more important to the child's early education than those experiences which reinforce the learning of literacy. By literacy, I mean not just reading, but writing, thinking, talking, listening, and creating. All of these skills and concepts are crucial to the educational, psychological, and social well-being of the young student (p.1,2).

Many education administrators are unaware of the research that links music instruction with academic success. Art advocates need to educate policy makers about the need for inclusion of the arts as they administer federal dollars to improve literacy. Under the NCLB law, local policy makers prioritize funding. Main concerns in a school district are set and often highly qualified teachers are placed in the high profile subjects of reading and math. This then leaves music specialists low in the priority of funding. Under the NCLB law, states have the authority to manage their own programs and prioritize spending. Although the arts are not a funded mandate in the federal law, local decision makers have the authority to include the arts as an allowable use of education funds.

Purpose and Position

The main focus of the project is to develop resources that will use music as a tool to support learning and improve literacy skills in third grade classrooms. One ten year federal study provides strong data connecting the relationship of music to academic achievement, language arts and improved test scores through student engagement with the arts (Catterall, 1999, p.viii). One author notes, "Research now offers a theoretical basis for, and growing evidence of, the significant effects of learning shared between music and other measures of academic achievement"(Scripp, 2002, p.135). The movement has momentum and university researchers have set the stage. Now classroom teachers have the challenge to convince school boards and state legislators to grow the music and art programs to meet the need for well rounded and well educated youth.

This project provides prototype lesson plans that support music, reading and spelling grade level expectations in Washington State. The project uses the Washington State Essential Academic Learning Requirements as a basis for the concepts being taught. A unit of lesson plans was developed that integrates music into the language arts. Several lessons were designed to help students learn and practice spelling and high frequency vocabulary words selected by one self-contained classroom teacher. Another lesson requires students to index music terms. Some lessons require that students listen to and analyze several ballads. Graphic organizers, story maps, KWL charts, 5 W's chart and sequence charts were developed to help students organize research, concepts and identify the elements of a story in the text of a song. One lesson uses a Venn diagram to compare and contrast information related to a butterfly unit of learning. Another lesson has students listen and respond to music depicting butterflies and bumblebees. Finally,

teacher resources were developed to provide teachers with a list of trade books that are related to music and the arts for the students' self-selected reading time.

Dickinson (1993) writes, "...music must be taught throughout the curriculum and not just in separate areas such as orchestra and choir"(p.3). Music is not a "smart pill" but can be used to enhance learning in other subject endeavors. Dickinson (1997) writes one report that provided a synthesis of the research on how an arts education affects learning and concludes that music, art and drama experiences are a positive thing for children.

Another team of researchers used a brain imaging technique to record a child's brain activity. These images underscored the importance of a child's early years and musical development (Flohr, Miller & DeBeus, 2000). While it is still unclear how exactly learning in the arts transfers to other domains, Hetland and Winner (2000) contend that it is not necessary to establish a transfer effect. "The arts are important in their own right and should be justified in terms of the important and unique kinds of learning that arise from the study of the arts" (p.7).

Significance of the Project

Reasons for including music in the classroom are well founded as recent studies suggest there is a cross-curricular advantage when studying music (Deasy, 2002). Both national and state music guidelines include interdisciplinary study as a content standard. Ohlhaber (1998) writes:

As far back as Plato, music was said to be a more potent instrument than any other for education. The music center of the brain, it seems, lies close to both the language center and the spatial center and therefore has the capacity to train the brain for higher forms of thinking (p. 32).

Consistent with the requirements of NCLB, modern researchers can now produce scientific based research that gives us new data about learning and the brain. Zull (2002) uses neuroscience to support findings about the biological process that results in thinking and learning. "Understanding the brain will enrich teaching. It will give us new ideas for educational tools, and it will change our ideas of how the mind works. It will change our practice and our philosophy" (p. 7). Zull (2005) believes there is a connection between art, thought and learning. "The importance of the arts in school, then, is strongly associated with motivation and interest." (p.39).

Hetland (2000) suggests music enhances spatial reasoning skills or mathematical ability. Another study suggests that students who learn their fractions through musical rhythms improve one hundred percent when taking a fraction test (Graziano, Peterson, & Shaw, 1999). A UCLA professor finds that students who study music will experience overall academic improvement in math, reading, history and geography in spite of socioeconomic differences in their home life (Catterall et al., 1999). Researcher Lois Fisher (2000) concludes, "music instruction in the preschool and elementary years enhances spatial-temporal and, to a lesser extent, other spatial learning while the music instruction is in progress (p.226).

This project provides classroom learning experiences that allow students to connect music with learning in other non-music domains. Students can improve reading, writing, speaking, and listening skills outside of language arts classes (Andrews & Sink, 2002, p.3). The integrated music and reading lessons that are presented in this project were designed to practice vocabulary and reading comprehension. The lessons were

developed based on selected children's song text, a second and third grade high frequency use spelling list, and a Butterfly thematic unit (Ramsey, 2005). Resources include worksheets and a music trade book resource list that will serve as a guide for student self-selected reading.

Limitations

The limitation within the project is that integrated music experiences will provide quality learning opportunities but should not replace regular sequential music instruction with a music specialist. One group of researchers indicates a need for well educated arts teachers who can be both flexible and knowledgeable both in and out of their specialty.

We need teachers who – through their own experiences in the arts – are complex, reflective thinkers and practitioners, knowledgeable about the young people they teach and the cultures that define them. Arts teachers need to be able to balance teaching both in and across their disciplines, which implies the ability to be collaborative and aware of possibilities for learning beyond their own specializations (Abeles, et. al, 1999, p.45).

This project does not solve the subject shift and funding problems that plague many school districts in our country today as a result of the increased demands due to the No Child Left Behind Law. While the project offers integrated lesson plans that meet some of the Washington Essential Academic Learning Requirements in Reading and Language Arts, these lessons will not provide comprehensive music instruction that would meet all the state and national music benchmarks. In the event of budget cut backs and the elimination of music instruction, the classroom teacher can offer additional music exposure. Some music exposure is better than none at all.

Music connections can be made with other learnings in the self-contained classroom. Andrews and Sink (2002) espouse, "Integrated instruction mirrors the world in which individuals live, makes learning relevant to students' personal lives, and creates connections among disciplines, adding coherence to vast amounts of information" (p.3). Thompson (1992) states, "The fact that music is an integral part of living suggests that it should be an integral part of school experiences" (p.51).

While integrating music into other subject areas has merit, not all music researchers would agree. Some art advocates argue that music has its own value and should be its own discipline. Winner and Hetland (2002) suggest the study of music may have a broader learning effect but music teachers should not be held accountable for academic improvement in other subject areas. One educator believes integrated music projects fail because "Music instruction may become a servant to other subjects, giving up its own integrity" (Thompson, 1992, p.51).

Definition of Terms

Arts Education

An arts education offers a comprehensive and sequential, standards based K-12 instruction in dance, music, theatre and the visual arts. Retrieved from:

<http://www.k12.wa.us/CurriculumInstruct/Arts/default.aspx>

5 W's chart

The 5 W's chart is a type of graphic organizer that lets the student think about and list the "Who, When, Where, What and Why" of a story in a simple visual way. Retrieved from: http://www.enchantedlearning.com/graphicorganizers_5ws/

Core Subject Areas

“A fundamental core of learning is essential for students to acquire, and the various disciplines (math, science, history, language arts) each have a significant contribution to make toward that core” (Thompson, 1992, p.48).

Curriculum Integration

“Integrated instructional approaches use the language and methodology from more than one discipline and focus on unifying themes, issues, problems, concepts, and experiences” (as cited in Andrews and Sink, 2002, p.3).

EALRs

The Washington State Essential Academic Learning Requirements (EALRs) are defined as, “Statewide academic standards developed for the ‘basic’ – reading, writing, communication, and mathematics, and for science, history, geography, civics, economics, arts, and health & fitness” (Office of Superintendent of Public Instruction, 2000).

Graphic organizers

Graphic organizers are a pictorial or graphical ways to organize information and thoughts for understanding, remembering, or writing about. Retrieved from:

<http://www.graphic.org>

National Standards for Music Education

The National Standards for music education is a document which outlines basic music outcomes for all public school students, include singing, performing on instruments, improvising, composing, reading/notating, listening/analyzing, evaluating, understanding relationships between music and other disciplines, and understanding music in relation to history and culture (Andrews and Sink, 2002, p.91-93).

No Child Left Behind

No Child Left Behind (NCLB) is a public law that incorporates the educational principles and strategies proposed by President Bush. These include increased accountability for States, school districts, and schools; greater choice for parents and students, particularly those attending low-performing schools; more flexibility for States and local educational agencies in the use of Federal education dollars; and a stronger emphasis on reading, especially for our youngest children. Retrieved from:

<http://www.ed.gov/nclb/overview/intro/execsumm.html>

OSPI

The Office of Superintendent of Public Instruction (OSPI) serves as the central point of contact for local, regional and national media covering K-12 education issues in Washington State. Retrieved from <http://www.k12.wa.us/>

Scholastic Aptitude Test (SAT)

A scholastic aptitude test (SAT) is a test that must use a medium within which to measure intellectual ability. For the SAT, that medium is Math and English. Retrieved from: <http://www.collegedegreeguide.com/articles-fr/sat.htm>

Scientifically based research

Federal allocations Under the No Child Left Behind Act, stresses the "term 'scientifically based research'. The intent, is to "transform education into an evidence-based field". This means those who supports arts education will have to become more familiar with the work of research that involves the application of rigorous, systematic and objective procedures to obtain reliable and valid knowledge relevant to education activities and programs by independent experts through a comparably rigorous, objective

and scientific review. **No Subject Left Behind: A Guide to Arts Education Opportunities in the 2001 Education Act.** Retrieved August 2004, from www.aep-arts.org (p.6).

Sequence chart

A sequence chart is a graphic organizer that describes the stages or steps in a process. Retrieved from: <http://www.eduplace.com/graphicorganizer/>

Step by Step chart

A step by step chart is a graphic organizer that writes each step of a story in time order. Retrieved from: <http://www.eduplace.com/graphicorganizer/>

Story Map

A story map is a graphic organizer that can be useful in helping a student analyze or write a story. The graphic organizer helps the student identify the elements of the story and the theme of the story, the setting (time and place), the problem faced by the characters, how the problem is approached and the outcome. Retrieved from: <http://www.enchantedlearning.com/graphicorganizers/storymap>

Trade books

Trade books are books designed for the general public and available through an ordinary book dealer, as distinguished from a limited-edition book, textbook or mass market paperback. *Random House Unabridged Dictionary* (1997). Random House, Inc.

Venn Diagram

A Venn Diagram is a graphic organizer that is made up of two overlapping circles. in language art instruction, this diagram is useful for examining similarities and differences in characters, stories, poems, etc. Retrieved from: <http://www.sdcoe.k12.ca.us/score/actbank/tvenn.htm>

Washington State Assessment of Student Learning (WASL)

The Washington State Assessment of Student Learning (WASL) are academic tests that are given to students in the State of Washington at the 4th, 7th, and 10th grades that measure student learning. Retrieved from:

<http://www.k12.wa.us/assessment/WASL/overview.aspx>

Project Overview

Chapter one includes: (a)Statement of the problem; (b)Purpose and position; (c)Significance of the project; (d)Definition of Terms; and (e)Limitations of the study. Chapter two gives a review of the literature. Research summaries examined the NCLB Act and studied how this law has influenced music programs. Other studies check out the connection between music and cognitive learning, improved SAT test scores, the effects music integration had on learning and examined one compendium that looked at the academic results from seven different music education programs. Finally, studies were inspected that question the connection between music and learning. Chapter three gives details of the methods used to research this thesis project. Chapter four explained the study and implementation of the thesis project. The integrated lesson plans within the project can be used independently and are designed to be a resource for music integration in a third grade self contained classroom. Chapter five offers recommendations and conclusions based on the research.

CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

President George W. Bush signed the No Child Left Behind Act (NCLB) into law on January 8, 2002 (NCLB, 2004). This recent federal legislation currently has an adverse effect on music programs in our country in spite of the addition of the arts as a core academic subject. The Kansas Star newspaper reports, "Music teachers everywhere fear that the focus on testing could mean fewer kids playing in high school bands someday. The later children can join the school band, the less likely they will. Too many other activities compete for their time" (Hendricks, 2004, February 25). Research indicates the importance and need for continued funding of music programs in public schools (Janc & Zastrow, 2004). One researcher suggests that music study may actually improve cognitive achievement in children (Chan, 2003). Another researcher suggests that music programs are a great investment in our children's public school educational experience (Wolf, 2002).

The review of the literature will be divided into six sections. The first section will discuss the NCLB federal law and how it is affecting art and music programs in America today. The second section will include research that examines the relationship between music exposure and cognitive learning. The third section will document a connection between music and SAT test score results. The fourth section will examine one particular report called, *Champions of Change* which summarizes the findings of seven major studies. The fifth section will examine the effects integrating music into a self contained classroom has on a child's learning process and attitudes toward reading and music

instruction. Finally, the sixth section will provide studies that question the connection between music and learning.

No Child Left Behind and Music Programs

Researchers Janc and Zastrow (2004) examine the current condition of the arts in American public schools. This study was based on a mail survey sent to 1,000 principals selected at random from four diverse, representative states; Indiana, Maryland, New Mexico, and New York. There was a 32 percent response rate for the survey. There was also a focus group of principals selected at random from across the country to provide input on the subject. These school leaders found that teachers were spending more time on reading, writing and math and less time in music and liberal arts classes, particularly at the elementary level and in high minority schools. "Educators and non-educators alike are expressing growing concern that the combined force of budget cuts and recent education reforms are narrowing the academic curriculum in our nation's public elementary and secondary schools" (Janc & Zastrow, 2004, p.11). The President of the Council for Basic Education asserts,

The narrowing of the curriculum is worrisome because students need exposure to history, social studies, geography, and foreign languages to be fully prepared for citizenship, work and learning in a rapidly changing world. Truly high expectations cannot begin and end with math, science, and reading (Council for Basic Education, 2004, p.1).

This study also discovered decreases in instructional time and teacher development in foreign language, increases in instructional time for social studies, civics and geography. Maryland schools show large decreases in time for the arts and foreign

language and also elementary social studies, civics and geography. (Janc & Zastrow, 2004, p.21). On the other hand, New York schools show increases in instructional time for elementary school social studies, civics and geography. (Janc & Zastrow, 2004, p.23). The move away from the art programs is the most noticeable in elementary and minority schools, but researchers did find some positive trends in the higher grades. This report highlights the need for equality in access to arts curriculum for all students including low income minority students. Researchers found that the unintended result of NCLB may be a possible opportunity gap between white and minority students. Janc and Zastrow (2004) conclude, "The threat to the liberal arts is real" (p.25).

Music and Cognitive Learning

Critical Links (Deasy, 2002), is a compilation of 62 qualitative and quantitative studies that examine music and how children learn. Some of the individual studies that are included indicate a strong connection between music and learning, Other studies are more skeptical and view the data presented with uncertainty. This document has a music specific section that features 14 studies that make the case for a link between student achievement, learning and music. The methodology and stated results of this group of studies make a significant contribution to the way music educators understand this topic.

A recent Hong Kong study also examines the affects of music instruction on the brain. Researchers Cheung and Ho (2003) test the hypothesis that verbal memory can be increased with music instruction. The researchers studied 90 boys between the ages of six and fifteen. Half of the students had private music training and also played in school orchestras for one to five years. The other students were classmates with no music training. Verbal tests were given to both groups of children to test verbal memory for

word and image recall. The researchers found that in comparison to their counterparts, children who had music lessons showed better verbal memory but not visual memory. The verbal improvement was more significant with additional years of music training and the results were correlated with the length of study. The visual memory difference between the two groups was not radically different. Previous studies have shown that verbal memory is associated with the left lobe of the brain, while visual memory is associated with the right lobe. Therefore, this outcome suggests that regular music instruction has an impact on memory processing with a probable alteration in the left temporal lobe of the brain.

Music and Better SAT Test Results

Vaughn and Winner (2000) make a connection between students who study the arts and improved SAT scores. The participants in this study were students who were test takers and voluntarily answered questions to a questionnaire. These responses were then compared to student verbal, math and combined SAT scores. The data were examined by meta-analyses and differences were found in the effect size between math SAT and arts, verbal SAT and arts and the relative relationships of the various arts classes with test performance. A significant relationship was found between all of the arts disciplines and math and verbal SAT scores. Findings indicate: (a) students who take arts classes have higher math, verbal and composite SAT scores than students who take no arts classes; (b) SAT scores increase and relate to the number of years a student has art study; (c) if a student takes four or more years of art classes, they will have a stronger relationship with SAT results; (d) math outcomes are consistently smaller than verbal outcomes (Vaughn and Winner, 2000, p.87). A meta-analysis was done to investigate the relationships of the

students with art training and the SAT. Findings indicate that acting classes and music history, theory or appreciation had the strongest relationship with math SAT scores. However, all classification of arts classes were found to have significant relationships with both verbal and math SAT scores. Future research should investigate the type of arts programs that affect student learning. More research is needed to understand the relationship between the kinds of arts study that leads to better test scores. The data were obtained by a student questionnaire that was a part of the SAT testing process that questioned students' academic training and history. The significance of this research is the large sample size of the SAT testing population.

The College Entrance Examination Board (as cited in MENC, 2005) also links music and higher test scores. They report:

Students of the arts continue to do better than their non-arts peers on the SAT. In 2002, test takers with coursework/experience in music performance scored 57 points higher on the verbal portion of the test and 40 points higher on the math portion than students with no coursework or experience in the arts. Scores for those with coursework in music appreciation were 64 points higher on the verbal and 43 points higher on the math portion (p.1).

In the *Music Educators Journal*, Drs. Demorest and Morrison (2000) examined and critiqued the benefits of music. These researchers maintain no long lasting effects for anyone who simply listens to music. They suggest that this popular belief called "the Mozart Effect" should warn music teachers about music scientists who try to link music and cognition. They also examine the oft claimed relationship between music and academic achievement. On the 1999 SAT, music students had better test results than their

non-art peers. A student's average test score increased for every year of additional music study. While the authors do not believe that music education actually increased the test scores, they believe music exposure certainly does no harm. DeMorest and Morrison (2000) glean from the data:

...“music participation does not interfere with academic progress. Students in music pull-out programs and those with greater years spent in arts education maintain a higher than average level of academic achievement. This is a direct contradiction to the “back to basics” mentality that view music and other arts as frills that distract students from more important subjects. Whether or not music increases children's brain power, it clearly doesn't hurt it. Thus, the path to academic excellence would seem to involve multiple avenues rather than the single road of reading, writing and arithmetic” (p. 38-39).

A Music and Learning Report: Champions of Change

The Arts Education Partnership published a document, *Champions of Change* which includes reports of seven projects that examine various art education programs that use different teaching methodologies (Fiske, 1999). These seven projects explore the impact of arts and music on student learning and socialization. Researchers found that music affects students in very special ways. Students do better and achieve more when they are engaged with the arts. One of the most obvious findings in this compendium is that arts participation is correlated with socioeconomic status. However, the implication is very important: if a student from a disadvantaged home has art or music training, it can help level the playing field for the student.

Champions of Change also suggests that “(a) other domains are affected by learning in the arts; (b) students can often be reached by music who otherwise are disconnected; (c) art engages the whole person and the student feels deeply drawn into his/her learning experience; (d) through arts, students feel linked to self and others; (e) the environment and school culture are changed in a positive way for learning; (f) art and music help hook up learning experiences to the real world, and; (g) students involved in art can be challenged even when the learner is not being challenged in other ways” (Catterall, 1999, p. x, xi). Researchers selected successful schools and programs that exemplified excellence for their research. The findings were significant and addressed outcomes as measured on performance tests in reading, math and other subjects. One weakness in this study was that researchers did not explain why art and music programs benefited students. Researchers concluded that students who were involved with the arts were more likely to be engaged in learning, engaged in school and often attain higher levels of success. More research is needed to uncover the exact reason why music tends to motivate students, encourage learning and stimulate their involvement in the world.

One particular qualitative study that is included in *Champions of Change*, was a multi year examination of a program called, *Creating Original Opera* designed by the Metropolitan Opera Guild. Wolf (1999) observed four elementary classrooms of students who participated in a program in which they produced and created an original opera. They compared classroom participation rates of these students to fellow students who did not participate in an opera program. The methodology of this study and qualitative design provides a better understanding of why the arts make a difference in student learning. Researchers collected data by observing both groups of students and watched for

collaborative efforts, children who took turns, student participation and problem solving efforts. Transcripts that recorded learning exchanges between teachers and students were also read and examined. The researchers found that elementary students who were involved in creating an original opera had better participation than their non opera creating peers. This research described how children working together on an opera became engaged in the learning process. Opera students were on task, enthusiastic, creative and tenacious. The students functioned well as a team and responded better to the flow of other student comments than the non-opera students. The data suggested that the longer students were involved in making decisions and choices in their own creative process, the effects on the quality of their classroom participation remained significant and substantial. The results of the study support the idea that art education is important and can have significant benefits for student learners. Of course, skeptics could argue that group participation in a science project, or even growing an organic vegetable garden could yield the same findings.

Integrating Music in a Self Contained Classroom

Andrews (1997) examined the way student attitudes might be affected when integrating music into a reading program. The effects of an integrated reading and music instructional approach on fifth-grade students' reading achievement, reading attitude, music achievement, and music attitude was measured and observed. Two fifth grade classrooms in North Carolina participated in the study. Each class had 11 females and 18 males. The integrated reading and music class received 20 minutes of integrated study during reading class time for 50 minutes each day for 11 weeks. The control class received no integrated instruction. In addition, both classes had two 30 minute music

instructional periods with a music specialist each week. Students were tested both before and after the study. The music integration included instruction in comparing and contrasting, text organization and music form recognition. A 5 point Likert scale was used to assess the results of the Music Attitudes profile which included questions about how students felt about music. The Elementary Reading Attitude Survey was given to the students to measure attitudes about reading activities. The students were able to answer the question anonymously. Results indicated that both the music and reading attitudes got better when music was integrated into reading instruction. However, reading and music skills were not affected. The strength of the study was the sample selected was not a convenience sample but rather a sample selected to represent a particular population and was balanced for gender. More research is needed to ascertain whether a study of integrated longevity would change the effects on student achievement.

No Proof of a Music and Learning Connection Yet

Not all researchers support a clear connection between learning and the arts. A quantitative study (Winner & Cooper, 2000) examined the relationship between art study and academic performance. A complete literature search included 1,135 studies. Criterion were established by researchers and 31 studies were selected. The decisive factors were: (a) the arts were identified as a general discipline in the study; (b) there were control groups; (c) outcomes needed to consider academic achievement; and (d) the studies had to have enough data to compute an effect size. The group of selected studies was then divided into a correlational and experimental group. Three meta-analyses were conducted on the correlational group. Researchers used meta-analyses to examine studies that compared art with composite math and verbal scores. The second meta-analyses looked

at the relationship between arts and verbal skills. The third examined the arts and math. Two meta-analyses were also carried out on the experimental group to look at math outcomes and verbal outcomes. The results indicated a strong trend that showed a relationship between arts study and academic achievement but was not able to prove a direct link. The weakness in this study overall is the small sample size. Researchers also caution that nothing is known about the quality of art instruction in the sample. More research is needed to further investigate the particular conditions that add to student learning.

Another skeptic, Butzlaff, (2000) examined the relationship between music instruction and reading ability. A meta-analysis was done on 24 correlational research studies that established a link between music instruction and standardized reading tests. The students did not provide pre-test reading scores nor were students randomly assigned. Standardized reading tests were administered that followed music instruction in order to establish a causal relationship. Six additional experimental studies were examined. A connection between music and reading was shown in these studies. However, there was no unified reading test administered as a dependent variable. This researcher was unwilling to speak to positive, reliable findings in this small sample of experimental studies, but was impressed with the trend of the results that share a strong positive correlation between music and standardized reading and verbal tests. Further research is recommended in order to continue to build a case for a positive association between music and reading.

Summary

The scientific evidence is credible and convincing. There are strong connections between music instruction and student achievement. Exposure to music helps to develop the workings of the brain. Music training can help stimulate cognitive and verbal development in a child. Music education is also linked to higher test scores and college success. Many educators feel that the system is not yet fully committed to including music as a central part of academic instruction in America even though music is now listed as a core subject in the recent NCLB legislation. Music educators need to be aware of the recent changes in public policy. While this legislation does some good things from a music teacher's perspective, it will still be important to track the implementation of NCLB and how it impacts school budgets. Schools often feel the pressure of the high stakes testing required in the NCLB legislation in the areas of science, history, reading and math. Additional music experiences can be offered in a self contained classroom that provide extra practice with reading and spelling and offer cross curricular benefit to music and the language arts.

CHAPTER III

Procedures

The main goal of this project was to develop model lessons that integrate music with the language arts. The learning unit plans include four sections. First, a unit of lessons was designed for whole group reading instruction that help students identify the elements of a story in a song. Students will comprehend important details and expand comprehension by scrutinizing the information. Second, activity sheets were created to help students practice spelling words. This allows students additional practice to develop word recognition and vocabulary skills. Third, lessons were developed to use with a thematic unit on butterflies that encourage students to read to learn new information and make a connection with other learnings. Third, a music trade book resource list was intended to support student self selected reading time. This permits students to develop interests and encourages reading for personal pleasure. Finally, worksheets were created to help students practice and develop indexing and spelling skills.

The lessons were developed within the project so the integrity of each discipline was not compromised when music was integrated with the language arts in a self contained third grade classroom. The lessons were designed to meet grade level expectations and support the academic standards in Washington State as detailed in the Washington Essential Academic Learning Requirements in Reading and Language Arts and music.

In an overview of reading instruction, OSPI (2005) guidelines state, “grade level expectations describe a connected series of learning competencies necessary to create proficient readers”(p.4).

In third grade, students select and combine skills to read fluently with meaning and purpose. They apply comprehension and vocabulary strategies to a wider variety of literary genres and informational text. Students demonstrate comprehension by participating in discussions, writing responses, and using evidence from text to support their thinking. They read for pleasure and choose books based on personal preference, topic, or author (OSPI, 2005, p.4).

The EALR standards for reading in Washington State are as follows:

Reading

- 1. The student understands and uses different skills and strategies to read.**
 - 1.1 Use word recognition skills and strategies to read and comprehend text.
 - 1.2 Use vocabulary (word meaning) strategies to comprehend text.
 - 1.3 Build vocabulary through wide reading.
 - 1.4 Apply word recognition skills and strategies to read fluently.
- 2. The student understands the meaning of what is read.**
 - 2.1 Demonstrate evidence of reading comprehension.
 - 2.2 Understand and apply knowledge of text components to comprehend text.
 - 2.3 Expand comprehension by analyzing, interpreting, and synthesizing information and ideas in literary and informational text.
 - 2.4 Think critically and analyze author's use of language, style, purpose, and perspective in informational and literary text.
- 3. The student reads different materials for a variety of purposes.**
 - 3.1 Read to learn new information.

- 3.2 Read to perform a task.
- 3.3 Read for career applications.
- 3.4 Read for literary/narrative experience in a variety of genres.
- 4. **The student sets goals and evaluates progress to improve reading.**
 - 4.1 Assess reading strengths and need for improvement.
 - 4.2 Develop interests and share reading experiences.

The Washington Music Educators Association (2005) “believes a good music education is a critical component of a basic education for all students (p.7). The OSPI website (2005) articulates a vision statement for Washington schools:

The ARTs, which include dance, music, theatre, and visual arts, will be effectively integrated into student educational experiences in all Washington State schools. Our belief is that quality instruction in The ARTs shall be provided by arts specialists and classroom teachers and supported by partnerships with professional organizations and community programs in the arts. This partnered instruction will enhance both student literacy, and meaningful, purposeful, and enjoyable educational learning opportunities. It will also support student preparation for life as a contributing 21st century citizen. We further believe that the arts integrate with all other subject areas to create learning opportunities for all learners that communicate achievement, respect, freedom, and fun.

The EALR standards for music in Washington State are as follows:

Music

- 1. The student understands and applies arts knowledge and skills.

- 1.1.1 The student understands arts concepts and vocabulary: pitch, rhythm, expression (dynamics, style, tempo, phrasing) and timbre.
- 1.1.2 The students understands arts concepts and vocabulary: notation, form, melody, harmony.
- 1.2 The student understands arts skills and techniques.
- 1.3 The student understands and applies arts styles from various artists, cultures and times.
- 1.4 The student applies audience skills in a variety of arts settings and performances.
2. **The student demonstrates thinking skills using artistic processes.**
 - 2.1 The student applies a creative process in the arts.
 - 2.2 The student applies a performance process in the arts.
 - 2.3 The student applies a responding process to an arts presentation:
3. **The student communicates through the arts.**
 - 3.1 The student uses the arts to express and present ideas and feelings.
 - 3.2 The student uses the arts to communicate for a specific purpose.
 - 3.3 The student develops personal aesthetic criteria to communicate artistic choices.
4. **The student makes connections within and across the arts, to other disciplines, life, cultures, and work.**
 - 4.1 The student demonstrates and analyzes the connections among the arts disciplines.

- 4.2 The student demonstrates and analyzes the connections between the arts and other content areas.
- 4.3 The student understands how the arts impact lifelong choices.
- 4.4 The student understands that the arts shape and reflect culture and history.
- 4.5 The student demonstrates knowledge of arts careers and the role of arts skills in the world of work.

The EALRs lend themselves to an integration model. This project gives students the opportunity to connect knowledge from one subject area to another. Students will have additional practice developing both spelling and reading skills and simultaneously gain additional music exposure and experience.

Journal articles, newspaper and media, personal interviews, books and qualitative and quantitative scientific studies were used to develop the integrated project and are listed within the reference section. Materials were obtained from personal interviews with teachers and experts in the field, the Internet, OSPI, WMEA, Central Washington University Library's electronic database and campus library. The main focus of the project is to offer teacher and student resources that integrate music into third grade self contained classrooms.

CHAPTER IV

The Project

The lessons included in the project were designed to give students additional music and learning experiences in a self contained third grade classroom. The activities were created to enhance the grade level expectations of a third grade self contained classroom in North Central Washington. Each activity in the project was explained briefly in the list that follows.

Integrating music into language arts

- 1. The students will use interactive strategies using graphic organizers that are visual representations that help students organize, read between the lines and understand the materials presented in the text of a song.**
- 2. The students will recognize class spelling words in the text of a song. This allows students to have a fun and enjoyable way for additional spelling practice. Students will write the words down and identify them. It also provides students to draw on prior knowledge and gives additional word usage practice when they see the word used in a different context.**
- 3. The students will listen to two musical pieces that represent a butterfly and bumblebee. The students will use a Compare and Contrast Cell Chart and/or Venn Diagram to compare and contrast a bumble bee and butterfly. This thematic lesson gives students the opportunity to connect their learnings from language arts, science and music.**

4. **Students will organize music vocabulary terms alphabetically. Students will have the opportunity to expand their vocabulary as they understand the definition of simple music terms.**
5. **The teacher will be provided a recommended music book list to use as a resource for student self selected reading time. These books encourage comprehension of text while reading and enjoying fiction and nonfiction music books for student personal enjoyment.**

The activities are adapted from and based upon a variety of sources including one North Central Washington third grade teacher's classroom web site, the Internet, graduate thesis and print material from the Central Washington Library and personal interviews. Each activity lists the appropriate EALR in reading and music that is intended by Washington State.

Chapter V

SUMMARY

Research reviewing the recent No Child Left Behind Act (NCLB) indicates that the legislation has had an unintended negative effect on music programs. Administrators face challenges due to tight budgets and unfunded mandates. The law puts pressure on teachers to improve math and reading scores due to high stakes testing procedures. The NCLB legislation is over 1,000 pages long and does accomplish some good things. The language in the law includes the arts as a "core academic subject" along with English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, arts, history and geography. The bill states that federal funds are to be used to support the "core academic subjects." It will be important that music educators learn about this law and understand the implications on funding allocations.

A guide to the Arts Education Opportunities in the 2001 Education Act was prepared by the U.S. Department of Education and is a valuable resource for music educators (April, 2001). The educational reform is explained in brief. The guide lists music resources, gives an overview of the new law, explains the new emphasis on scientific research and identifies resources that list studies pertaining to the arts. This manuscript will be updated periodically and is intended to be a current and living resource. Music educators can use this document to stay current with the scientific based research that supports the benefits of music and learning.

NCLB also recommends federal money be spent on highly qualified teachers. The music education profession offers symposia, professional journals, workshops and

electronic communications that will help teachers keep up with research and best teacher practices in music education. The MENC is the national association for music education that has the expertise to provide music teachers and administrators with up to date research results and reliable information related to this law and how it is being implemented.

Conclusions

An important part of teaching music is music advocacy. Music educators have a responsibility to collaborate with other educators, administrators, and other leaders in their community in order to build the support that will protect and preserve music programs in our schools. Music benefits children and should be available to every child. "Music allows us to celebrate and preserve our cultural heritages, and also to explore the realms of expression, imagination, and creation resulting in new knowledge. Therefore, every individual should be guaranteed the opportunity to learn music and to share in musical experiences" (MENC, p 1).

Recommendations

The findings in the research indicate the following information be given to elementary staff, administrators and decision makers in school matters:

1. Early music exposure is beneficial. These early childhood music experiences will help children stay interested and involved in music programs in the long run. There is a need for more research that demonstrates the connection between these early music experiences and learning benefits.

2. **Music can improve student attitudes toward school and ultimately produce better readers and test takers. The longer students participate in the arts, the greater the impact on academic achievement and higher test scores.**
3. **Educators need to work in partnership and help students make curricular connections. There is a need for more teacher training so administrators and all teachers recognize and value music as a valuable tool for learning in other domains.**
4. **Music can be integrated in a self contained classroom in a variety of ways with other subjects like reading, spelling and language arts with positive measurable results. More planning time will be needed for teachers to collaborate and prepare coordinated, meaningful learning experiences for students.**

The data are plentiful and the case has been made for many links between music and student achievement. Music benefits children and should be available to every child. When given the facts, decision makers at all levels should support a complete course of music education taught by skilled teachers.

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USING MUSIC AS A CLASSROOM TOOL

A Language Art and Music Integration Project and Resource

by

Gail Foreman

TABLE OF CONTENTS

Lesson Plans Using Graphic Organizers

Lesson one: <i>Animal Fair</i>	49
Text of song.....	52
KWL Chart/teacher.....	53
KWL Chart/student.....	54
Lesson two: <i>Three Little Fishies</i>	55
Text of song.....	57
Chain of Events Chart/teacher.....	58
Chain of Events Chart/student.....	59
Lesson three: <i>Miss Polly Had a Dolly</i>	60
Text of song.....	62
Sequence Chart/teacher.....	63
Sequence Chart/student.....	64
Lesson four: <i>Down By the Bay</i>	65
Text of song.....	67
Step by Step Chart/teacher.....	68
Step By Step Chart/student.....	69
Lesson five: <i>Hill an' Gully Rider</i>	70
Text of song.....	73
5 W's Chart/teacher.....	74
5 W's Chart/student.....	75
Lesson six: <i>Don Gato</i>	76
Text of song.....	78
Story map 1/teacher.....	79
Story map 1/student.....	80
Lesson seven: <i>Bill Grogan's Goat</i>	81
Text of song.....	83
Story map 2/teacher.....	84
Story map 2/student.....	85

Lesson Plans Using Spelling Words

3rd Grade Spelling List	87
--------------------------------------	-----------

Lesson one: <i>Over the River and Through the Woods</i>	89
Text of song and teacher worksheet.....	91
Text of song and student worksheet.....	92
Lesson two: <i>Buffalo Boy</i>	93
Text of song and teacher worksheet.....	95
Text of song and student worksheet.....	96
Lesson three: <i>Lemonade</i>	97
Text of song and teacher worksheet.....	99
Text of song and student worksheet.....	100
Lesson four: <i>Bear Hunt</i>	101
Text of song and teacher worksheet.....	103
Text of song and student worksheet.....	104
Lesson five: <i>This Land is Your Land</i>	105
Text of song and teacher worksheet.....	107
Text of song and student worksheet.....	108

Lesson Plans for 3rd grade Thematic Unit

Lesson one: Compare and Contrast Bumblebees and Butterflies	109
Cell Contrast and Comparison Chart/teacher.....	112
Cell Contrast and Comparison Chart/student.....	113
Venn Diagram/teacher.....	114
Venn Diagram/student.....	115
Lesson two: Butterflies and Bumblebees. A listening activity	116

Worksheets for Word Indexing

Indexing music terms/teacher	119
Indexing music terms/student	120

Bibliography of Children's Books

Music Trade Books by Title	121
---	------------

Lesson One: Animal Fair: K-W-L**Grade Level:** 3rd grade**Duration:** 20-30 minutes**EALR:**

- **Reading**
 - 1.2 use vocabulary (word meaning) strategies to comprehend text
 - 1.4 apply word recognition skills and strategies to read fluently
 - 2.1 demonstrate evidence of reading comprehension
 - 2.1.3 organize main ideas and supporting details in a teacher-selected graphic organizer to enhance comprehension of text.
 - 3.1 read to learn new information

- **Music**
 - 1.2 develops arts skills and techniques; sings and matches pitch
 - 3.2 uses the arts to communicate for a specific purpose (e.g. inform, motivate)
 - 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will complete a KWL Chart in order to demonstrate successful reading for understanding/comprehension of the text of the song Animal Fair.

Curriculum (subject areas) Connections:

- This activity is lesson one as part of a music/language arts music unit using graphic organizers to find the story in a song.

Materials:

- Recording and text of the song Animal Fair
- Overhead transparency of K-W-L Chart (sample in Appendix A)
- Overhead/Overhead pen
- Students individual K-W-L Charts
- Pens/Pencils

Procedure:

- Explain to students that we will first listen to a song that tells a story.
- Students will listen to the song while they also read the text of the song on an overhead transparency.
- Play song a second time and invite children to sing along.
- Hand out the KWL chart. Explain to students that this chart will help us find out what we already know, what we would like to find out more about and finally what we learned about.
- Guide students as they fill out a KWL chart.
 1. List the animals that we know were at the zoo in the K portion of the chart.
 2. List any animals that we want to know about that were at the zoo.
- Teacher will ask, "What animals were at the zoo?" List student responses on the overhead transparency in the K portion of the chart.
- Teacher will now ask students to think of some questions that they would like to know about the animals at the zoo. List student responses on the overhead transparency in the W portion of the chart.
- Ask students if they can get more information on a monk from the text of the song. (Answer is no).
- Teacher should then be prepared to read to students a paragraph about two animals: the monk seal and a monkey.
- When students hear an answer to one of their questions they can complete the L section of their chart.

Closure:

- **Teacher will review what we have learned with students.**
- **Invite children to sing song one last time.**

Animal Fair

American folk song

Resource: MacMillan-McGraw-Hill music text "Share the Music"

**I went to the animal fair
All the birds and the beasts were there
The big baboon by the light of the moon
Was combing his auburn hair.
You should have seen the monk
He sat on the elephant's trunk
The elephant sneezed and fell on his knees
And what became of the monk,
The monk, the monk, the monk,
The monk, the monk, the monk?**

KWL Chart

Animal Fair

Question: Who was at the Animal Fair?

What I Know

The animals that were at the fair:

- 1. birds**
- 2. beasts**
- 3. baboon**
- 4. monkey**
- 5. skunk**
- 6. elephant**
- 7. monk**

What I Want to Know

What is a monk?

What I Learned

A Monk Seal is a very rare animal that lives in the Mediterranean Sea.

OR

A Monk could be an short word for “monkey”

KWL Chart

Animal Fair

Question: Who was at the Animal Fair?

What I Know

What I Want to Know

What I Learned

Lesson Two: Three Little Fishies: Chain of Events Chart

Grade Level: 3rd grade

Duration: 20-30 minutes

EALR:

- **Reading**
 - 1.2 use vocabulary (word meaning) strategies to comprehend text.
 - 1.3 build vocabulary through wide reading.
 - 2.1 demonstrate evidence of reading comprehension.
 - 2.1.3 organize main ideas and supporting details in a teacher-selected graphic organizer to enhance comprehension of text.
 - 2.2.1 understand story sequence in informational/expository text and literary-narrative text.
 - 3.1 read to learn new information

- **Music**
 - 1.2 develops arts skills and techniques; sings and matches pitch.
 - 3.2 uses the arts to communicate for a specific purpose. (e.g. inform, motivate)
 - 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will complete a Chain of Events chart in order to demonstrate successful
- reading for understanding and comprehension of the text of the song Three Little Fishies, by Saxie Dowell.

Curriculum (subject areas) Connections:

- This activity is lesson two as part of a music/language arts music unit called, *"Finding the Story in a Song"*.

Materials:

- Recording and text of the song Three Little Fishies
- Overhead transparency of Chain of Events chart
- Overhead/Overhead pen

- Students individual Chain of Events chart
- Pens/Pencils

Procedure:

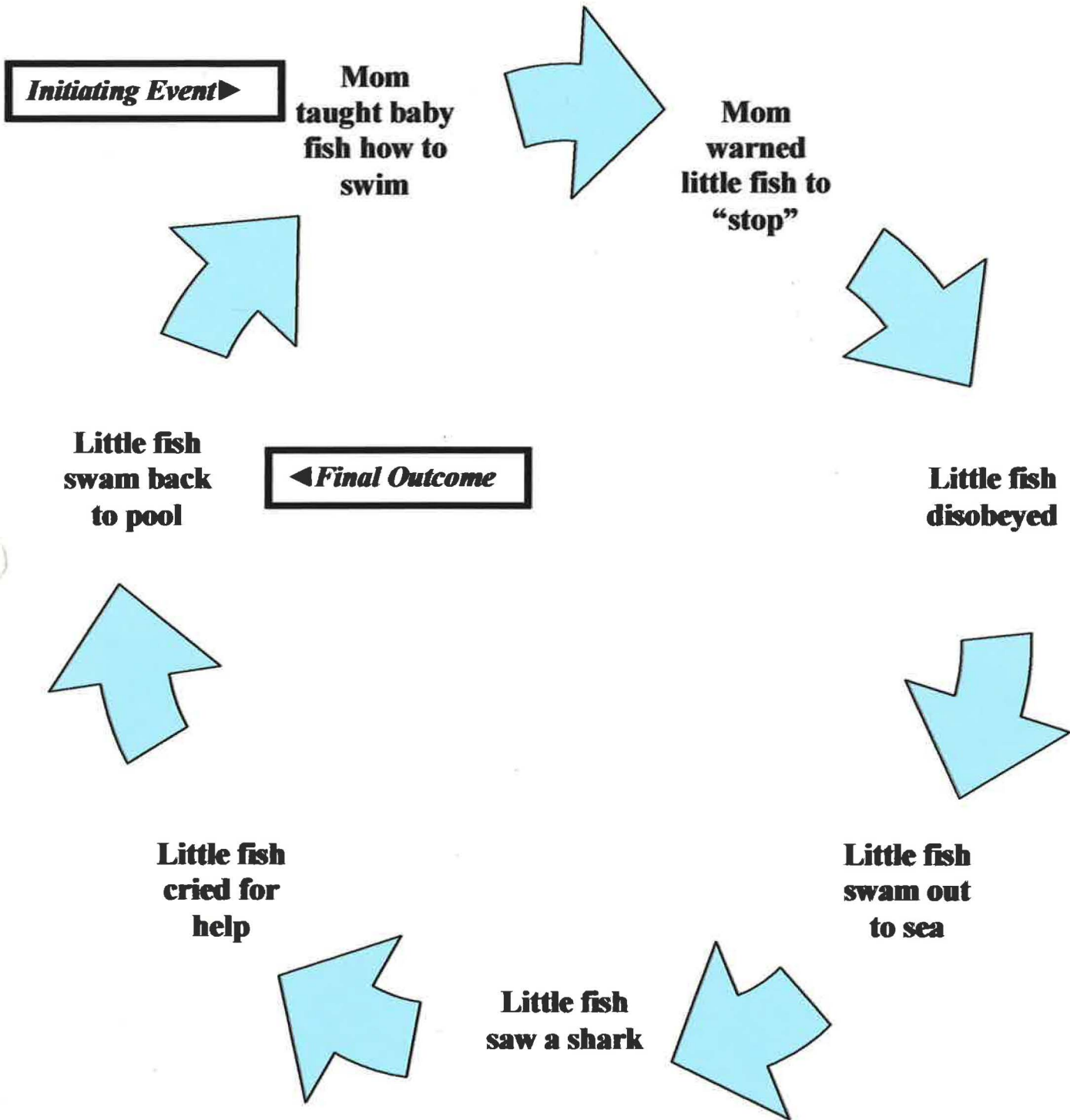
- Explain to students that we will first listen to a song that tells a story.
- Students will listen to the song while they silently read the text of the song on an overhead transparency.
- Teacher will read the text of the song out loud to the children without the music as the children silently read the text.
- Students will listen to the song a second time and be invited to sing along while they read the text of the song on an overhead transparency.
- Hand out the Chain of Events chart. Explain to students that this chart will help us find out the actions of a character.
- Guide students as they fill out a Chain of Events chart.
 1. Ask students to write down the initiating or first event in the story.
 2. Ask students to list what event happened next.
 3. Ask students how one event lead to the next event. Take time to discuss.
 4. Ask students to identify what was the final outcome or final event.

Closure:

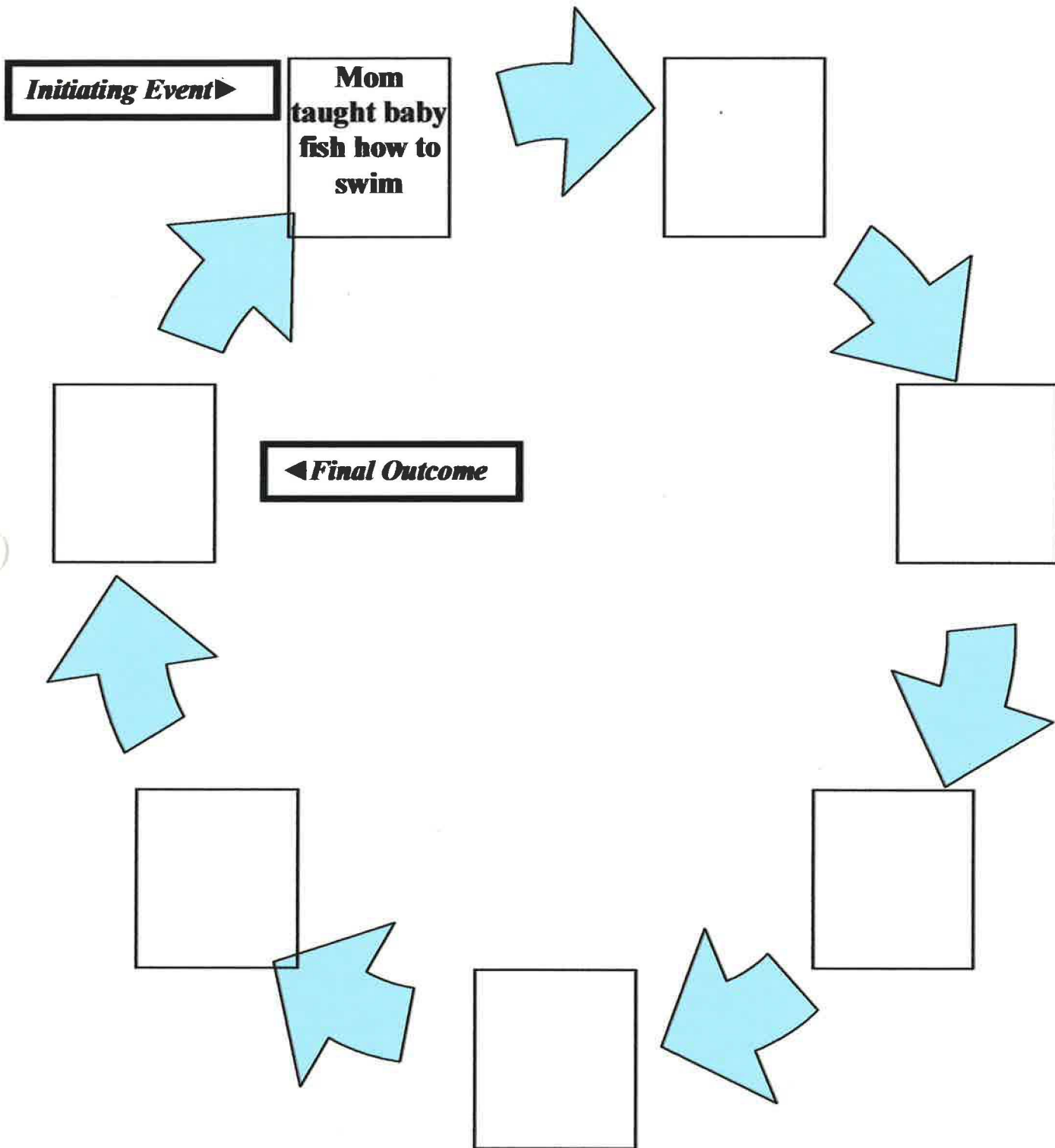
- Teacher will ask students to recall the sequence of events in the story.

Three Little Fishies Words and music by Saxie Dowell
Resource: MacMillan-McGraw-Hill music text "Share the Music"

Three Little Fishies



Three Little Fishies



Lesson Three: Miss Polly Had a Dolly: Sequence Chart

Grade Level: 2 & 3

Duration: 20-30 minutes

EALR:

- **Reading**
 - 1.2 use vocabulary (word meaning) strategies to comprehend text.
 - 1.3 build vocabulary through wide reading.
 - 2.1 demonstrate evidence of reading comprehension.
 - 2.1.3 organize main ideas and supporting details in a teacher-selected graphic organizer to enhance comprehension of text.
 - 2.2.1 understand story sequence in informational/expository text and literary-narrative text.
 - 3.1 read to learn new information
- **Music**
 - 1.2 develops arts skills and techniques; sings and matches pitch.
 - 3.1 the student identifies how ideas are expressed through the arts
 - 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will complete a Sequence chart in order to demonstrate successful reading for understanding and comprehension of the text of the song Miss Polly Had a Dolly, author unknown.

Curriculum (subject areas) Connections:

- This activity is lesson three as part of a music/language arts music unit called, *"Finding the Story in a Song"*.

Materials:

- Recording and text of the song Miss Polly Had a Dolly.
- Overhead transparency of Chain of Events chart
- Overhead/Overhead pen
- Students individual Sequence chart

- Pens/Pencils

Procedure:

- Explain to students that we will first listen to a song that tells a story.
- Students will listen to the song while they also read the text of the song on an overhead transparency.
- Teacher will read the text aloud without the music as students follow along.
- Students will listen to the song one more time and be invited to sing a long.
- Hand out the Sequence chart. Explain to students that this chart will help us find out the events of a story that are connected by time.
- Guide students as they fill out a Sequence chart.
 1. Ask students to write down the initiating or first event in the story.
 2. Ask students to list what event happened next.
 3. Ask students how one event lead to the next event. Take time to discuss.
 4. Ask students to identify what was the final outcome or final event.

Closure:

- Teacher will review what we have learned with students and ask students to recall the sequential events of the story in a song.

Miss Polly Had A Dolly

American Jump Rope Game

Resource: MacMillan-McGraw-Hill "Share the Music" text

Miss Polly had a dolly
Who was sick, sick, sick,
So she called for the doctor
To be quick, quick, quick;
The doctor came
With his bag and his hat,
And he knocked at the door
With a rat-a-tat-tat.

He looked at the dolly
And he shook his head,
And he said "Miss Polly,
Put her straight to bed."
He wrote out a paper
For a pill, pill, pill,
"I'll be back in the morning
With the bill, bill, bill."

Sequence Chart

List steps or events in time order

Title of song	Miss Polly Had a Dolly
Topic	Dolly
First	Dolly was sick
Next	Polly called the doctor
Next	The doctor came
Next	The doctor knocked
Next	The doctor looked at the dolly
Next	The doctor shook his head
Next	The doctor said, "put dolly to bed"
Next	The doctor wrote a paper for a pill
Next	The doctor would come back for a bill

Sequence Chart

List steps or events in time order

Title of song

Topic

First

Next

Next

Next

Next

Next

Next

Next

Lesson Four: Down By the Bay: Step by Step Chart**Grade Level: 2 & 3****Duration: 20-30 minutes****EALR:**

- **Reading**
 - 1.2 use vocabulary (word meaning) strategies to comprehend text.
 - 1.3 build vocabulary through wide reading.
 - 2.1 demonstrate evidence of reading comprehension.
 - 2.1.3 organize main ideas and supporting details in a teacher-selected graphic organizer to enhance comprehension of text.
 - 2.2.1 understand story sequence in informational/expository text and literary-narrative text.
 - 3.1 read to learn new information

- **Music**
 - 1.2 develops arts skills and techniques; sings and matches pitch.
 - 3.1 the student identifies how ideas are expressed through the arts
 - 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will complete a Step by Step chart in order to demonstrate successful reading for understanding and comprehension of the text of the song Down By the Bay, author unknown.

Curriculum (subject areas) Connections:

- This activity is lesson four as part of a music/language arts music unit called, "*Finding the Story in a Song*".

Materials:

- Recording and text of the song Down by the Bay.
- Overhead transparency of Step by Step chart
- Overhead/Overhead pen

- Students individual Step by Step chart
- Pens/Pencils

Procedure:

- Explain to students that we will first listen to a song that tells a story.
- Students will listen to the song while they also read the text of the song on an overhead transparency.
- Teacher will read the text aloud without the music as students silently read text.
- Students will listen to the song one more time and be invited to sing a long.
- Hand out the Sequence chart. Explain to students that this chart will help us find out the events of a story that are connected by time.
- Hand out the Step by Step chart. Explain to students that this chart will help us find out the details of a story by writing the events in the song down step by step or verse by verse.
- Guide students as they fill out a Step by Step chart.
 1. Ask students to write down the details of the first verse in the story.
 2. Ask students to list what details happened in the next verse and so on.
 3. After all the verses of the song are completed, ask students to make up some verses of their own and list their ideas on the step by step chart.

Closure:

- Teacher will review what we have learned with students and ask students to recall the events in the song step by step.

Down By the Bay

American Folk Song

Resource: Mac MillanMcGraw-Hill "Share the Music" text

**Down by the bay, Where the watermelons grow
Back to my home, I dare not go,
For if I do, My mother will say,
"Did you every see a fly, wearing a tie?"
Down by the bay.**

**Where the watermelons grow,
Back to my home, I dare not go,
For if I do, My mother will say,
"Did you ever see a bear, Combing his hair?"
Down by the bay.**

**Down by the bay, Where the watermelons grow
Back to my home, I dare not go,
For if I do, My mother will say
"Did you ever see a moose, Kissing a goose?"
Down by the bay.**

**Down by the bay, Where the watermelons grow
Back to my home, I dare not go,
For if I do, My mother will say,
"Did you ever see a whale, with a polka dot tail?"
Down by the bay.**

**Down by the Bay, Where the watermelons grow,
Back to my home I dare not go,
For if I do, My mother will say,
"Did you ever see llamas, Eating pajamas?"
Down by the bay.**

Song**Down By the Bay**

Write story in the song step by step	Details
Step 1: Fly	Wearing a tie
Step 2: Bear	Combing his hair
Step 3: Moose	Kissing a goose
Step 4: Whale	Polka dot tail
Step 5: Llamas	Eating pajamas
Make up your own rhyme	Details
Step 1: Bee	
Step 2: Dog	
Step 3: Cat	
Step 4: Rat	
Step 5: Bug	

Song**Down By the Bay**

Write story in the song step by step	Details
Step 1:	
Step 2:	
Step 3:	
Step 4:	
Step 5:	
Make up your own rhyme	Details
Step 1:	
Step 2:	
Step 3:	
Step 4:	
Step 5:	

Lesson Five: Hilly an' Gully Rider: 5 W's Chart

Grade Level: 2 & 3

Duration: 20-30 minutes

EALR:

- **Reading**
 - 1.2 use vocabulary (word meaning) strategies to comprehend text
 - 1.3.1 understand and apply new vocabulary.
 - 1.4 apply word recognition skills and strategies to read fluently
 - 2.1 demonstrate evidence of reading comprehension
 - 2.2.3 understand and apply story elements:
 - 2.1.3 organize main ideas and supporting details in a teacher-selected graphic organizer to enhance comprehension of text.
 - 3.1.1 understand how to select and use appropriate resources.
- **Music**
 - 1.2 develops arts skills and techniques; sings and matches pitch
 - 3.2 uses the arts to communicate for a specific purpose (e.g. inform, motivate)
 - 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will complete a 5 W's chart in order to demonstrate successful reading for understanding and comprehension of the text of the song Hilly an' Gully, calypso music from Jamaica.

Curriculum (subject areas) Connections:

- This activity is lesson five as part of a music/language arts music unit called, *"Finding the Story in a Song"*.

Materials:

- Recording and text of the song Hilly an' Gully.
- Overhead transparency of 5 W's chart
- Overhead/Overhead pen

- Students individual Sequence chart
- Pens/Pencils

Procedure:

- Explain to students that we will first listen to a song that tells a story.
- Students will listen to the song while they also read the text of the song on an overhead transparency.
- Teacher will read the text aloud without the music as students follow along.
- Students will listen to the song one more time and be invited to sing a long.
- Hand out the 5 W's chart. Explain to students that we will answer the questions on our chart and find the answer to each question in the text of the song.
- Guide students as they fill out a 5 W's chart. Encourage students to use critical thinking skills to answer each question.
- Encourage students to guess what they think the answer might be when thinking about the overall setting of the song, even if the text does not give a direct answer.
- Ask students to answer the following questions:
 1. What happened?
 2. Who was there?
 3. Why did it happen?
 4. When did it happen?
 5. Where did it happen?
- Ask students to look up any word they might not know in the dictionary.

Example: "gully" - a narrow passage between two rocky slopes on a mountain

- Explain that this is a folk song from Jamaica. Ask students to locate Jamaica on the world map.

Closure:

- Teacher will review what we have learned with students. Take time for class discussion in order to review the thought process that went into student answers.

Hill and Gully

Calypso Music from Jamaica

Words by Macmillan/McGraw-Hill Publishing

Resource: Macmillan/McGraw-Hill "Songs to Sing and Read"

Hill and gully rider, Hill and gully.
Hill and gully rider, Hill and gully.
Rode my horse right down-town, Hill and gully.
Wore a coat of dark brown, Hill and gully.
And my face had an ugly frown, Hill and gully,
'Cause he three me and I tumbled down, Hill and gully.

Hill and gully rider, Hill and gully
Hill and gully rider, Hill and gully.
And the people there say, Hill and gully.
Give your horse some fresh hay, Hill and gully.
And then come back here some other day, Hill and gully.
When a song has chased your frown away, Hill and gully.

5 W's Chart

Hill and Gully Rider Song

1. What happened?
2. Who was there?
3. Why did it happen?
4. When did it happen?
5. Where did it happen?

What happened?

Rider rode downtown
Horse threw rider

Who was there?

Rider, horse
Downtown people

Why did it happen?

Horse was hungry

When did it happen?

Text does not say
Guess: long time ago
Before cars were invented

Where did it happen?

Downtown

5 W's Chart

Hill and Gully Rider Song

1. **What happened?**
2. **Who was there?**
3. **Why did it happen?**
4. **When did it happen?**
5. **Where did it happen?**

What happened?

Who was there?

Why did it happen?

When did it happen?

Where did it happen?

Lesson Six: Don Gato: Story Map 1

Grade Level: 2 & 3

Duration: 20-30 minutes

EALR:

- **Reading**
 - 1.2 use vocabulary (word meaning) strategies to comprehend text
 - 1.3.1 understand and apply new vocabulary.
 - 1.4 apply word recognition skills and strategies to read fluently
 - 2.1 demonstrate evidence of reading comprehension
 - 2.2.3 understand and apply story elements:
 - 2.1.3 organize main ideas and supporting details in a teacher-selected graphic organizer to enhance comprehension of text.
 - 3.1.1 understand how to select and use appropriate resources.
- **Music**
 - 1.2 develops arts skills and techniques; sings and matches pitch
 - 3.2 uses the arts to communicate for a specific purpose (e.g. inform, motivate)
 - 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will complete a story map in order to demonstrate successful reading for understanding and comprehension of the text of the song Bill Grogan, author unknown.

Curriculum (subject areas) Connections:

- This activity is lesson six as part of a music/language arts music unit called, *"Finding the Story in a Song"*.

Materials:

- Recording and text of the song Don Gato
- Overhead transparency of story map
- Overhead/Overhead pen

- Students individual sequence chart
- Pens/Pencils

Procedure:

- Explain to students that we will first listen to a song that tells a story.
- Students will listen to the song while they also read the text of the song on an overhead transparency.
- Teacher will read the text aloud without the music as students follow along.
- Students will listen to the song one more time and be invited to sing a long.
- Hand out the story map. Explain to students that we will write notes about the text in each section of our story map.
- Ask students to answer the following questions:
 1. Section one: Name the setting, where, when and time
 2. Section two: List the major and minor characters
 3. Section three: Identify the plot and problem in the story
 4. Section four: Give the four main events of the story in order.
 5. Section five: Discover the outcome or end result of the story.
- Encourage students to guess what they think the answer might be when thinking about the overall setting of the song, even if the text does not give a direct answer.

Closure:

- Teacher will review what we have learned with students. Take time for class discussion in order to review the thought process that went into student answers.

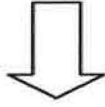
Don Gato

Traditional Mexican Folk Song
Making Music Your Own published by Silver Burdett Company

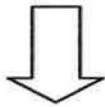
- On a high red roof Don Gato sat. He was there to read a letter,
where the reading light was better, 'Twas a love-note for Don Gato!
- "I adore you," wrote the lady cat, who was fluffy white, and nice and fat.
There was not a sweeter kitty, in the country or the city and she said she'd
wed Don Gato!
- O Senor Don Gato jumped with glee! He fell off the roof and broke his knee,
broke his ribs and all his whiskers, and his little solar plexus "Ay
Caramba!!" cried Don Gato.
- All the doctors they came on the run, just to see if something could be done.
And they held a consultation, about how to save their patient, how to save
Senor Don Gato.
- But in spite of everything they tried, poor Senor Don Gato up and died. No,
it wasn't very merry, going to the cemetery, for the ending of Don Gato.
- But as the the funeral passed the market square, such a smell of fish was in
the air, though the burial was plated, he became reanimated, he came back to
life, Don Gato!

Reading EALRS 2 The student understands the meaning of what is read.

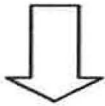
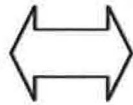
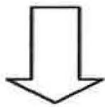
Place or Setting:	Red roof Market square
Time:	Late afternoon or early evening (a guess)



Characters:	Don Gato Lady cat Doctors
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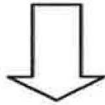
Problem:	Don Gato fell off the roof and died
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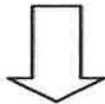
Events:	Don Gato fell off roof Doctors came on the run Don Gato died
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Solution:	Don Gato came back to life
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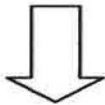
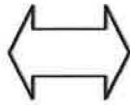
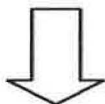
Place or Setting:
Time:



Characters:



Problem:



Events:

Lesson Seven: Bill Grogan's Goat: Story Map 2

Grade Level: 2 & 3

Duration: 20-30 minutes

EALR:

- **Reading**
 - 1.2 use vocabulary (word meaning) strategies to comprehend text
 - 1.3.1 understand and apply new vocabulary.
 - 1.4 apply word recognition skills and strategies to read fluently
 - 2.1 demonstrate evidence of reading comprehension
 - 2.2.3 understand and apply story elements:
 - 2.1.3 organize main ideas and supporting details in a teacher-selected graphic organizer to enhance comprehension of text.

- **Music**
 - 1.2 develops arts skills and techniques; sings and matches pitch
 - 3.2 uses the arts to communicate for a specific purpose (e.g. inform, motivate)
 - 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will complete a story map in order to demonstrate successful reading for understanding and comprehension of the text of the song Bill Grogan author unknown.

Curriculum (subject areas) Connections:

This activity is lesson seven as part of a music/language arts music unit using graphic organizers.

Materials:

- Recording and text of the song Bill Grogan
- Overhead transparency of story map
- Overhead/Overhead pen
- Students individual sequence chart
- Pens/Pencils

Procedure:

- Explain to students that we will first listen to a song that tells a story.
- Students will listen to the song while they also read the text of the song on an overhead transparency.
- Teacher will read the text aloud without the music as students follow along.
- Students will listen to the song one more time and be invited to sing a long.
- Hand out the story map. Explain to students that we will write notes about the text in each section of our story map.
- Ask students to answer the following questions:
 1. Section one: Name the setting, where, when and time
 2. Section two: List the major and minor characters
 3. Section three: Identify the plot and problem in the story
 4. Section four: Give the four main events of the story in order.
 5. Section five: Discover the outcome or end result of the story.
- Encourage students to guess what they think the answer might be when thinking about the overall setting of the song, even if the text does not give a direct answer.

Closure:

- Teacher will review what we have learned with students. Take time for class discussion in order to review the thought process that went into student answers.

Bill Grogan's Goat

American folk song

Resource: Macmillan McGraw-Hill Publishing "Share the Music" text

There was a man (There was a man)
Now please take note (Now please take note)
There was a man (There was a man)
Who had a goat (Who had a goat)

He loved that goat (He loved that goat)
Indeed he did (Indeed he did)
He loved that goat (He loved that goat)
Just like a kid (Just like a kid)

One day that goat (One day that goat)
Felt frisk and fine (Felt frisk and fine)
Ate three red shirts (Ate three red shirts)
Right off the line (Right off the line)

The man, he grabbed (The man, he grabbed)
Him by the back (Him by the back)
And tied him to (And tied him to)
A railroad track (A railroad track)

Now, when that train (Now, when that train)
Hove into sight (Hove into sight)
That goat grew pale (That goat grew pale)
And green with fright (And green with fright)

He heaved a sigh (He heaved a sigh)
As if in pain (As if in pain)
Coughed up those shirts (Coughed up those shirts)
And flagged the train! (And flagged the train!)

Setting/Where:
When/Time:

Outside by the clothes line
Daytime

Major Characters:
Minor Character:

Goat and Man
Man who drove the train

Plot/Problem:

Goat ate the shirt off the line

Event 1
Goat ate
the shirt

Event 2
Man tied
the goat to
tracks

Event 3
Goat
coughed
up shirt

Event 4
Goat
flagged the
train

Outcome:

Train driver saw flag and stopped the train

Setting/Where:
When/Time:

Major Characters:
Minor Character:

Plot/Problem:

Event 1

Event 2

Event 3

Event 4

Outcome:

SPELLING LESSON PLANS

Mrs. Ramsey's Spelling Words

**Ramsey's
3rd grade
Spelling List**

able	boy	face	high
about	built	family	him
above	but	far	himself
across	called	fast	hold
add	came	father	home
after	can	feel	hot
again	cannot	feet	enough
against	car	felt	house
ago	certain	thought	how
air	change	few	however
all	children	find	hundred
almost	city	fire	idea
along	close	fire	if
also	cold	first	I'll
always	come	fish	I'm
American	complete	food	important
among	could	form	inside
an	country	found	into
animal	course	four	its
another	cut	front	it's
answer	day	full	just
any	did	gave	keep
anything	didn't	get	kept
around	different	give	kind
asked	do	go	know
away	does	going	know
back	dog	good	land
became	done	got	large
because	don't	great	last
become	door	green	later
been	down	ground	learn
before	draw	group	learned
began	during	grow	left
behind	each	half	less
being	early	hand	let
below	earth	hard	let
best	eat	has	letter
better	end	head	life
between	English	hear	light
big	she	heard	like
body	even	help	line
book	ever	her	list
both	every	here	little

live	out	side	try
lived	over	since	turn
living	own	six	turned
long	page	small	two
look	paper	so	under
made	part	some	United States
make	people	something	until
man	perhaps	soon	up
many	person	sound	upon
may	picture	space	us
me	place	special	use
mean	plants	state	usually
might	play	still	very
money	point	story	order
more	put	study	want
morning	ran	such	way
most	read	sun	we
mother	ready	sure	well
move	really	table	went
much	red	take	were
must	remember	tell	toward
my	rest	ten	when
name	men	than	where
near	right	their	which
need	room	them	water
never	run	then	white
new	sad	there	who
next	said	these	whole
night	same	thing	why
no	saw	think	will
nothing	say	those	what
notice	school	though	wind
now	sea	through	without
number	second	time	words
off	see	today	work
often	seen	together	world
oh	sentence	told	would
old	set	too	write
once	several	took	while
only	short	top	year
open	should	town	yes
other	show	tree	young
our	shown	true	

Spelling Lesson One: Over the River and Through the Woods

Grade Level: 2 & 3

Duration: 20 min

- **EALR: Reading**
 - 1.1 use word recognition skills and strategies to read and comprehend text.
 - 1.1.4 Apply understanding of phonics.
 - 1.3 build vocabulary through wide reading.
 - 1.4.2 apply fluency to enhance comprehension.
 - 3.1 read to learn new information
- **Music**
 - 1.2 develops arts skills and techniques; sings and matches pitch.
 - 3.1 the student identifies how ideas are expressed through the arts.
 - 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will call to mind and use prior knowledge. Students will read the text of *Over the River and Through the Woods* by Lydia Maria Child.
- Students will identify class spelling words in the text of the song.
- Students will practice writing the spelling words by filling in their individual vocabulary chart.

Materials:

- A musical recording of the song, *Over the River and Through the Woods*
- An overhead transparency with the text of the song.
- Overhead/Overhead pen
- Students individual Vocabulary Charts
- Pens/Pencils

Procedure:

- Present each student with a vocabulary chart. Explain that we are going to

Procedure:

- Present each student with a vocabulary chart. Explain that we are going to identify our class spelling words in the text and write them on our individual vocabulary chart.
- Teacher will first play the CD while the students read aloud the text of the song from an overhead transparency.
- Teacher will play the CD again and the students will find the spelling words and write them on their chart.
- Teacher will then list student responses on the overhead transparency.

Closure:

- Students and teacher review what we have learned. Students will add any additional spelling words the group has identified that they might have missed.

Example:

over	through	house
knows	way	how
we	does	oh
wind	white	ground

Prior knowledge from first grade: the, and, to, it, as, go

Over the River and Through the Woods

*American folk song with words by Lydia Maria Childs
Resource: Mcmillan McGraw-Hill "Share the Music" text*

**Over the river and through the wood, To grandfather's house we go;
The horse knows the way, To carry the sleigh,
Through the white and drifted snow, oh!
Over the river and through the wood, Oh, how the wind does blow!
It stings the toes, And bites the nose, As over the ground we go.**

over	through	house
knows	way	how
we	does	oh
wind	white	go
ground		

Prior knowledge from first grade: the, and, to, it, as, go

Over the River and Through the Woods

**Over the river and through the wood,
To grandfather's house we go;
The horse knows the way
To carry the sleigh,
Through the white and drifted snow, oh!
Over the river and through the wood,
Oh, how the wind does blow!
It stings the toes,
And bites the nose,
As over the ground we go.**

Spelling Lesson Two: Buffalo Boy

Grade Level: 3rd grade

Duration: 20 min

EALR:

- **Reading**

- 1.1 use word recognition skills and strategies to read and comprehend text.
- 1.1.4 apply understanding of phonics.
- 1.2 use vocabulary (word meaning) strategies to comprehend text.
- 1.3 build vocabulary through wide reading.
- 1.4.2 apply fluency to enhance comprehension.
- 2.1 demonstrate evidence of reading comprehension.
- 3.1 read to learn new information

- **Music**

- 1.2 develops arts skills and techniques; sings and matches pitch.
- 3.1 the student identifies how ideas are expressed through the arts
- 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will call to mind and use prior knowledge. Students will read the text of the West Virginia folk song, *Buffalo Boy*.
- Students will identify class spelling words in the text of the song.
- Students will practice writing the spelling words by filling in their individual vocabulary chart.

Materials:

- A musical recording of the song, *Buffalo Boy*
- An overhead transparency with the text of the song.
- Overhead/Overhead pen
- Students individual Vocabulary Charts
- Pens/Pencils

Procedure:

- **Present each student with a vocabulary chart. Explain that we are going to identify our class spelling words in the text and write them on our individual vocabulary chart.**
- **Teacher will first play the CD while the students silently read the text of the song from an overhead transparency.**
- **Teacher will lead the class and students will read the text aloud together in unison.**
- **Students will find the spelling words in the text and write them on their chart.**
- **Teacher will then list student responses on the overhead transparency.**

Closure:

- **Students and teacher review what we have learned. Students will add any additional spelling words the group has identified that they might have missed.**

Buffalo Boy

West Virginia folk song

When we gonna git married, etc.
My dear old Buffalo boy?

I think it will be next Sunday, etc.
That is if the weather be good.

What will you wear to the wedding?
My dear old Buffalo boy?

I think I will wear my overalls,
That is if the weather be good.

What will you drive to the wedding?
My dear old Buffalo boy?

I think I will drive my ox cart,
That is if the weather be good.

Why don't you come in the buggy?
My dear old Buffalo boy

My mule won't take to the buggy, etc.
Not even if the weather be good.

Who will you bring to the wedding? Etc.
My dear old Buffalo boy?

I think I'll bring my children, etc.
That is if the weather be good.

I didn't know you had children, etc.
My dear old Buffalo boy.

Oh, yes, I have five children, etc.
And six, if the weather be good.

There ain't gonna be no wedding, etc.
My dear old Buffalo boy!

Find spelling words in song.

when	take	think	what	no
will	good	why	didn't	there
get	my	even	know	I'll
if	there	old	come	six

Buffalo Boy

West Virginia folk song

When we gonna git married, etc.
My dear old Buffalo boy?

I think it will be next Sunday, etc.
That is if the weather be good.

What will you wear to the wedding?
My dear old Buffalo boy?

I think I will wear my overalls,
That is if the weather be good.

What will you drive to the wedding?
My dear old Buffalo boy?

I think I will drive my ox cart,
That is if the weather be good.

Why don't you come in the buggy?
My dear old Buffalo boy

Find spelling words in song.

My mule won't take to the buggy, etc.
Not even if the weather be good.

Who will you bring to the wedding? Etc.
My dear old Buffalo boy?

I think I'll bring my children, etc.
That is if the weather be good.

I didn't know you had children, etc.
My dear old Buffalo boy.

Oh, yes, I have five children, etc.
And six, if the weather be good.

There ain't gonna be no wedding, etc.
My dear old Buffalo boy!

Spelling Lesson Three: Lemonade**Grade Level:** 3rd grade**Duration:** 20 min**EALR:**

- **Reading**

- 1.1 use word recognition skills and strategies to read and comprehend text.
- 1.1.4 apply understanding of phonics.
- 1.2 use vocabulary (word meaning) strategies to comprehend text.
- 1.3 build vocabulary through wide reading.
- 1.4.2 apply fluency to enhance comprehension.
- 2.1 demonstrate evidence of reading comprehension.
- 3.1 read to learn new information

- **Music**

- 1.2 develops arts skills and techniques; sings and matches pitch.
- 3.1 the student identifies how ideas are expressed through the arts
- 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will call to mind and use prior knowledge. Students will read the text of *Lemonade*.
- Students will identify class spelling words in the text of the song.
- Students will practice writing the spelling words by filling in their individual vocabulary chart.

Materials:

- A musical recording of the song, *Lemonade*
- An overhead transparency with the text of the song.
- Overhead/Overhead pen
- Students individual Vocabulary Charts
- Pens/Pencils

Procedure:

- Present each student with a vocabulary chart. Explain that we are going to identify our class spelling words in the text and write them on our individual vocabulary chart.
- Teacher will first play the CD while the students silently read the text of the song from an overhead transparency.
- Teacher will lead the class and students will read the text aloud together in unison.
- Students will find the spelling words in the text and write them on their chart.
- Teacher will then list student responses on the overhead transparency.

Closure:

- Students and teacher review what we have learned. Students will add any additional spelling words the group has identified that they might have missed.

Lemonade

American Singing Game

Resource: Macmillan McGraw-Hill "Share the Music" text

Here I come.

Where from?

New York.

What is your trade?

Lemonade.

Give us some don't be afraid.

here	come	where
from	what	your
give	some	us

Prior knowledge: I, is, be

Lemonade**Here I come.****Where from?****New York.****What is your trade?****Lemonade.****Give us some don't be afraid.**

Prior knowledge: I, is, be

Spelling Lesson Four: Bear Hunt

Grade Level: 3rd grade

Duration: 20 min

EALR:

- **Reading**
 - 1.1 use word recognition skills and strategies to read and comprehend text.
 - 1.1.4 apply understanding of phonics.
 - 1.2 use vocabulary (word meaning) strategies to comprehend text.
 - 1.3 build vocabulary through wide reading.
 - 1.4.2 apply fluency to enhance comprehension.
 - 2.1 demonstrate evidence of reading comprehension.
 - 3.1 read to learn new information

- **Music**
 - 1.2 develops arts skills and techniques; sings and matches pitch.
 - 3.1 the student identifies how ideas are expressed through the arts
 - 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will call to mind and use prior knowledge. Students will read the text of *Bear Hunt*.

- Students will identify class spelling words in the text of the song.

- Students will practice writing the spelling words by filling in their individual vocabulary chart.

Materials:

- A musical recording of the song.

- An overhead transparency with the text of the song.

- Overhead/Overhead pen

- Students individual Vocabulary Charts

- Pens/Pencils

Procedure:

- Present each student with a vocabulary chart. Explain that we are going to identify our class spelling words in the text and write them on our individual vocabulary chart.
- Teacher will first play the CD while the students silently read the text of the song from an overhead transparency.
- Teacher will lead the class and students will read the text aloud together in unison.
- Students will find the spelling words in the text and write them on their chart.
- Teacher will then list student responses on the overhead transparency.

Closure:

- Students and teacher review what we have learned. Students will add any additional spelling words the group has identified that they might have missed.

I'm Going On a Bear Hunt

Traditional speech piece

Resource: Macmillan McGraw-Hill "Share the Music" text

I'm going on a bear hunt, I'm going on a bear hunt.
 I'm not afraid! Are you afraid?
 What's that up ahead? It's a great big tree
 Can we go under it? Can we go through it?
 I guess we will have to climb over it! (Make motions with arms like climbing)
 Whooh! That was hard work. (Wipe forehead)

I'm going on a bear hunt. I'm going on a bear hunt.
 I'm not afraid. Are you afraid?
 What's that up ahead? It's a river!
 Can we go over it? Can we go under it?
 I guess we will have to swim through it! (motion with arms like you're swimming)
 Whooh! that was hard work.

I'm going on a bear hunt. I'm going on a bear hunt.
 I'm not afraid. Are you afraid?
 What's that up ahead? It's a deep dark cave!
 Can we go over it? Can we go under it?
 I think we are going to have to go in it. Shh! (tip toe)
 I feel something furry!! It has a big nose!!
 Turn on your flashlight. IT IS A BEAR!!!!

Run out of the cave
 Swim back through the river
 Climb back over the tree
 Go into the house and slam the door. BAM!!
 I wasn't afraid. Were you?

Find spelling words in song.

I'm	going	what	up	it's	back
Big	tree	can	we	go	into
Under	will	over	make	hard	house
Work	under	through	think	in	door
Feel	something	has	big	run	were

I'm Going On a Bear Hunt

I'm going on a bear hunt, I'm going on a bear hunt.

I'm not afraid! Are you afraid?

What's that up ahead? It's a great big tree

Can we go under it? Can we go through it?

I guess we will have to climb over it! (Make motions with arms like climbing)

Whoo! That was hard work. (Wipe forehead)

I'm going on a bear hunt. I'm going on a bear hunt.

I'm not afraid. Are you afraid?

What's that up ahead? It's a river!

Can we go over it? Can we go under it?

I guess we will have to swim through it! (motion with arms like you're swimming)

Whoo! that was hard work.

I'm going on a bear hunt. I'm going on a bear hunt.

I'm not afraid. Are you afraid?

What's that up ahead? It's a deep dark cave!

Can we go over it? Can we go under it?

I think we are going to have to go in it. Shh! (tip toe)

I feel something furry!! It has a big nose!! Turn on your flashlight. IT IS A BEAR!!!!

Run out of the cave

Swim back through the river

Climb back over the tree

Go into the house and slam the door. BAM!!

I wasn't afraid. Were you?

Find spelling words in song.

Spelling Lesson Lesson Five: This Land is Your Land**Grade Level:** 3rd grade**Duration:** 20 min**EALR:**

- **Reading**
 - 1.1 use word recognition skills and strategies to read and comprehend text.
 - 1.1.4 apply understanding of phonics.
 - 1.2 use vocabulary (word meaning) strategies to comprehend text.
 - 1.3 build vocabulary through wide reading.
 - 1.4.2 apply fluency to enhance comprehension.
 - 2.1 demonstrate evidence of reading comprehension.
 - 3.1 read to learn new information

- **Music**
 - 1.2 develops arts skills and techniques; sings and matches pitch.
 - 3.1 the student identifies how ideas are expressed through the arts
 - 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will call to mind and use prior knowledge. Students will read the text of *This Land is Your Land*.
- Students will identify class spelling words in the text of the song.
- Students will practice writing the spelling words by filling in their individual vocabulary chart.

Materials:

- A musical recording of the song,
- An overhead transparency with the text of the song.
- Overhead/Overhead pen
- Students individual Vocabulary Charts
- Pens/Pencils

Procedure:

- Present each student with a vocabulary chart. Explain that we are going to identify our class spelling words in the text and write them on our individual vocabulary chart.
- Teacher will first play the CD while the students silently read the text of the song from an overhead transparency.
- Teacher will lead the class and students will read the text aloud together in unison.
- Students will find the spelling words in the text and write them on their chart.
- Teacher will then list student responses on the overhead transparency.

Closure:

- Students and teacher review what we have learned. Students will add any additional spelling words the group has identified that they might have missed.

This Land is Your Land

words and music by Woody Guthrie

Resource: MacMillan McGraw-Hill "Share the Music" text

Find spelling words.

this	land	my
waters	saw	above
below	me	golden
valley	was	made

Prior knowledge: is, was, from, you, and, me, to, the

This Land is Your Land

words and music by Woody Guthrie

Resource: MacMillan McGraw-Hill "Share the Music" text

Find spelling words.

Prior knowledge: is, was, from, you, and, me, to, the

Butterfly and Bumblebee; Compare and Contrast

Grade Level: 3rd grade

Duration: 30- 40 minutes

EALR

- **Reading**
 - 2.16 apply comprehension monitoring strategies before, during, and after reading; monitor for meaning, create mental images, and generate and answer questions.
 - 2.3.1 understand and analyze the relationship between and among literary/narrative. text and informational expository text.
- **EALR: Music**
 - 1.3 describes the differences in style between two artworks.
 - 2.3 applies previously learned arts concepts, vocabulary, skills and techniques through a responding process.
 - 3.1 identifies how ideas are expressed through the arts.
 - 3.2 uses the arts to communicate for a specific purpose (e.g inform, motivate)
 - 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will listen to two musical pieces: *Flight of the Bumblebee* by Nikolai Rimsky-Korsakov and *The Butterfly* by Edvard Grieg.
- Students will listen attentively.
- Students will use a cell chart to compare and contrast a bumble bee and butterfly.

Connections:

This lesson can be used as part of a thematic unit on Butterflies.

Materials:

- Recording of the song *Flight of the Bumblebee* by Nikolai Rimsky-Korsakov
- Recording of the song *The Butterfly* by Edvard Grieg
- Overhead transparency of Compare and Contrast chart (sample in Appendix A)
- Overhead/Overhead pen

- Students individual Compare and Contrast Chart
- Pens/Pencils

Procedure:

- Explain to students that we will first listen to two musical selections that will depict or represent a butterfly and a bumble bee.
- Students will listen to each song and think of words that describe each insect.
- When both pieces are music have finished, ask students what they noticed about the differences between the two pieces of music.
- Discuss these differences with the students and ask them if the two pieces made them think of different things, and if so, how? Describe these differences as different tempos and discuss how fast and slow music are used in commercials and movies to make us feel different ways.
- Hand out the compare and contrast chart. Explain to students that this chart will help us think of factual ways to contrast and compare a bumblebee and a butterfly.
- Guide students as they fill out their contrast and comparison cell chart.
 1. List the items you want to compare. (The Bumblebee and The Butterfly).
 2. Teacher will ask, "what do the insects have in common"? The students will then fill out the center cells with words that describe common characteristics.

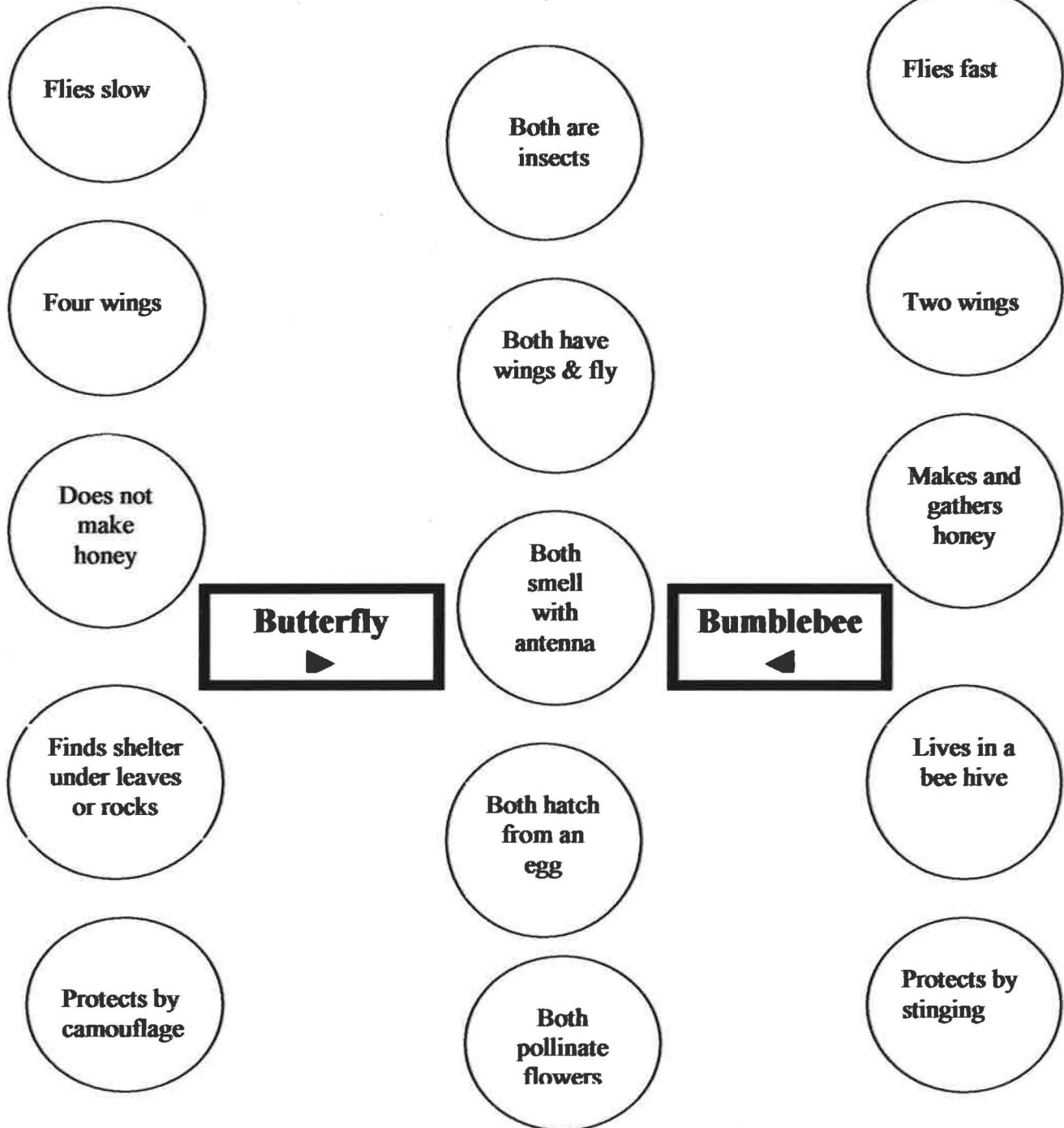
3. **Teacher will now ask students, "How are a butterfly and bumblebee different?"**
 4. **The students will then fill out the non intersecting portion of the contrast and compare cell chart listing words that describe differences.**
- **Teacher will now give students some back round information on the Flight of the Bumblebee music. (This technically demanding piece was taken from a musical play or opera by Rimsky-Korsakov called "The Tale of Tsar Saltan",**
 - **Op. 57. This song comes at the beginning of Act III, where a prince rescues a swan which is attacked by a bumble bee).**
 - **Teacher will further supplement this lesson by playing a very different version of the Flight of the Bumblebee for the children performed by Bobby McFerron (voice) and Yo-yo Ma (cello). That CD is called *Hush* and is from Sony (SK 48177). The cut takes only 1:09 minutes to hear and is a brilliant imitation of the buzzy violin sound by the human voice.**

Closure:

- **Teacher will review what we have learned with students. After children listen to the final song, have them guess whether the piece depicted a butterfly or bumblebee. Take time for class discussion to describe the music in order to review the thought process that went into student answers.**

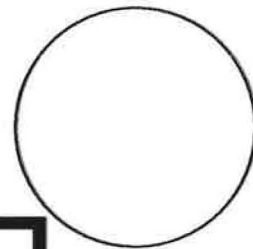
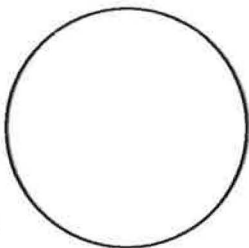
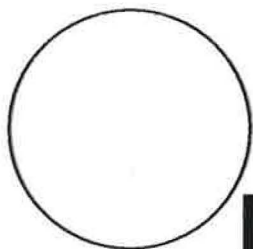
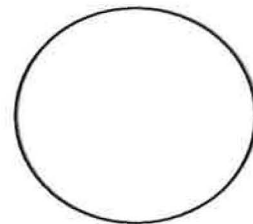
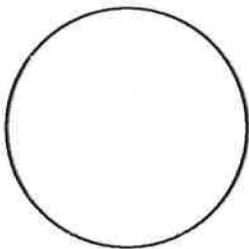
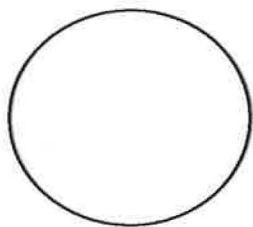
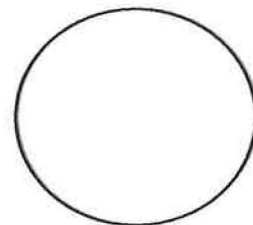
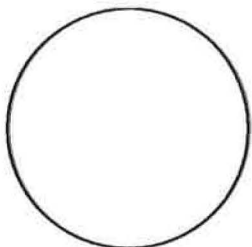
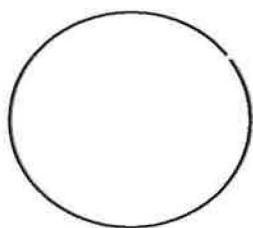
Cell Contrast and Comparison Chart

List things in common.



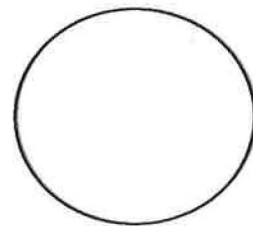
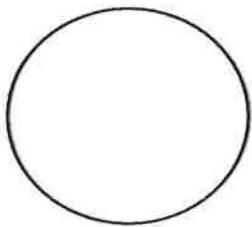
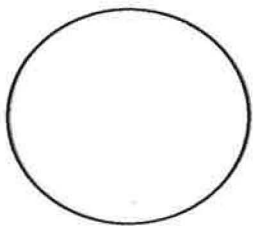
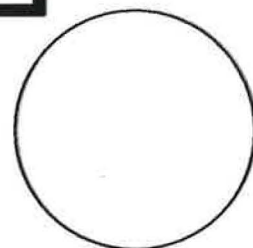
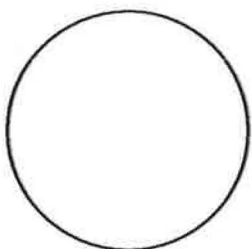
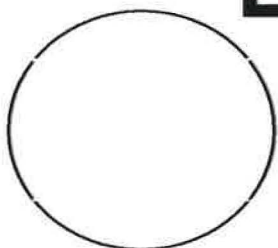
Cell Contrast and Comparison Chart

List things in common.



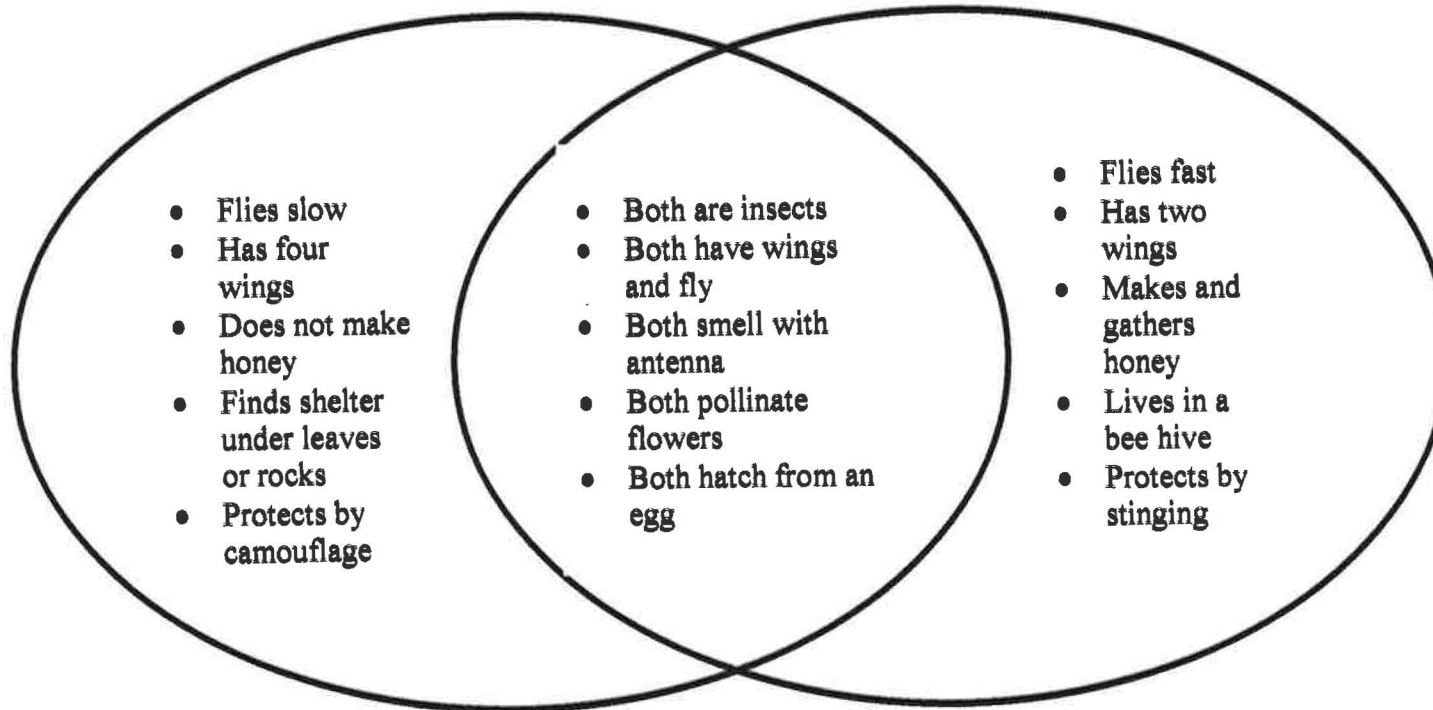
Butterfly
▶

Bumblebee
◀



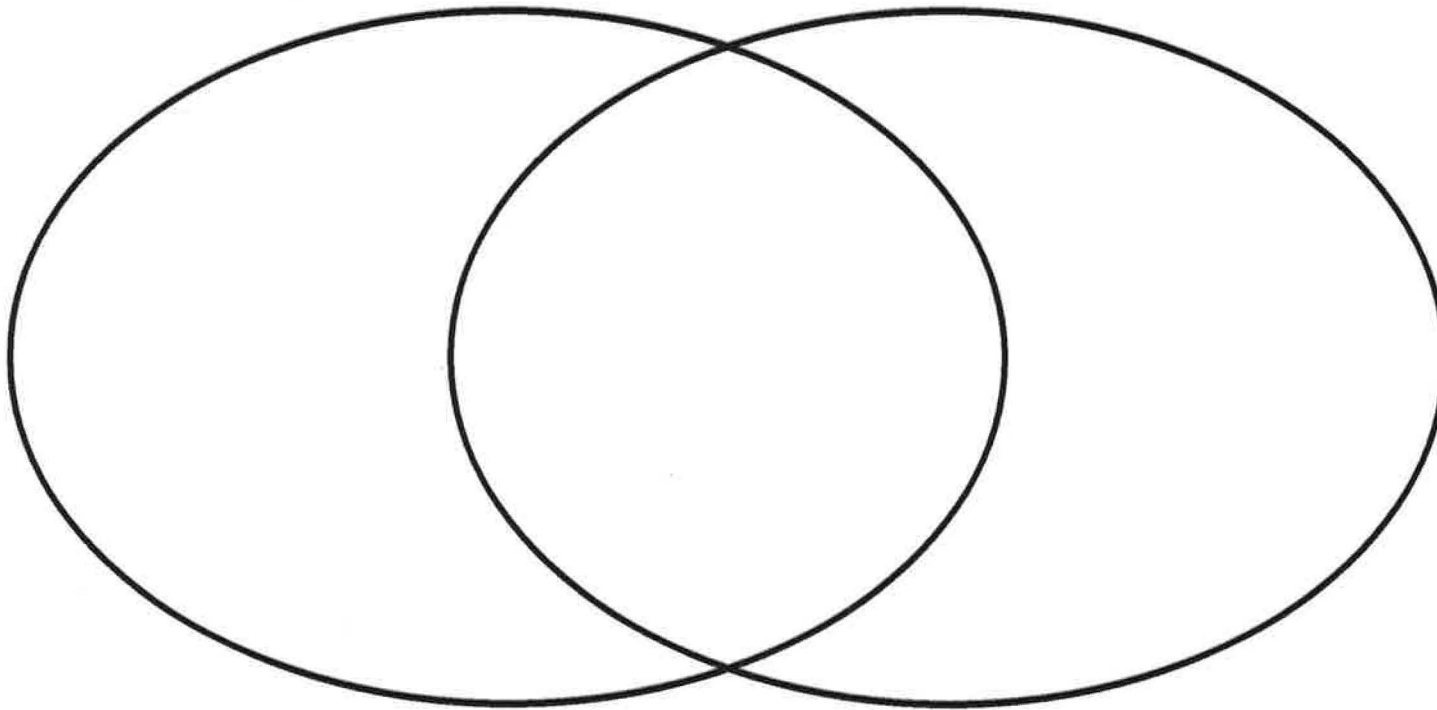
Venn Diagram

List things in common



Venn Diagram

List things in common



Butterflies and Bumblebees: Choose Your Favorite

Grade Level: 3rd grade

Duration: 30- 40 minutes

- **EALR: Reading**
 - 2.16 apply comprehension monitoring strategies before, during, and after reading; monitor for meaning, create mental images, and generate and answer questions.
 - 2.3.1 understand and analyze the relationship between and among literary/narrative text and informational expository text.
- **EALR: Music**
 - 1.3 describes the differences in style between two artworks.
 - 2.3 applies previously learned arts concepts, vocabulary, skills and techniques through a responding process.
 - 3.1 identifies how ideas are expressed through the arts.
 - 3.2 uses the arts to communicate for a specific purpose (e.g. inform, motivate)
 - 4.2 applies arts knowledge and skills to reinforce learnings in other content areas.

Objectives:

- Students will review and listen to two musical pieces: *Flight of the Bumblebee* by Nikolai Rimsky-Korsakov and *The Butterfly* by Edvard Grieg.
- Students will listen attentively.
- Students will draw a picture representing the music they hear.

Connections:

This lesson can be used as part of a thematic unit on Butterflies.

Materials:

- Recording of the song *Flight of the Bumblebee* by Nikolai Rimsky-Korsakow
- Recording of the song *The Butterfly* by Edvard Grieg
- Recording of the song *Flight of the Bumblebee* by Bobby McFerrin and Yo-Yo Ma.

- Colored pens, pencils or crayons
- Blank piece of paper
- **Procedure:**
- Explain to students that we will review and listen to the two musical selections that will depict or represent a butterfly and a bumble bee.
- Students will be asked to listen to each piece one time through. On the second hearing, students will be instructed to draw a picture that represents the music they like best.
- Students will be instructed to draw a picture that represents the mood of the music or how the music makes them feel.
- Before the second hearing, the teacher will give students some background information on the *Flight of the Bumblebee* music. (This technically demanding piece was taken from a musical play or opera by Rimsky-Korsakov called "*The Tale of Tsar Saltan*", Op. 57. This song comes at the beginning of Act III, where a prince rescues a swan which is attacked by a bumble bee).
- Teacher will further supplement this lesson by playing a very different version of the *Flight of the Bumblebee* for the children performed by Bobby McFerron (voice) and Yo-yo Ma (cello). That CD is called *Hush* and is from Sony (SK 48177). The cut takes only 1:09 minutes to hear and is a brilliant imitation of the buzzy violin sound by the human voice.
- Teacher will now begin the music for the second hearing and students will be instructed to begin to draw their pictures.

Closure:

- **Teacher will invite each child to hold up their picture and have the rest of the class guess which piece of music they were drawing to represent. Take time for student discussion about the music in order to review the thought process that went into the student's art piece.**

Music – Indexing Answer Key

Alphabetize the list of words below.

ANSWERS



bell	_____	bell
oboe	_____	choir
choir	_____	drum
violin	_____	flute
note	_____	harp
drum	_____	horn
tuba	_____	march
rest	_____	note
tune	_____	oboe
flute	_____	piano
singer	_____	rest
harp	_____	singer
piano	_____	tuba
horn	_____	tune
march	_____	violin

Music – Indexing Word List

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Bibliography of Suggested Children's Music Trade Books by Title

ABIYOYO. Seegar, P. (1986). Simon and Schuster Books for Young Readers, 1986; ISBN: 0-02-781490-4. Pete Seeger adapted this story from a South African folk tale. It integrates the music into the text in a delightful way.

All God's Critters Got a Place in the Choir, by Staines, B., illustrated by Margot Zemach; published by Dutton 1993; ISBN 0-525-44469-6. Celebrates how all the animals in the world make their own music in their own way, some singing low, some singing higher.

All the Pretty Little Horses; illustrated by Saport, L., published by Clarion 1999; ISBN 0-395-93097. A traditional lullaby concocts images that fit the traditional text. The elegant pastels give an impression of twilight which offer comfort.

All Things Bright and Beautiful; by Cecil Frances Alexander, illustrated by Carol Heyer; published by Ideals Children's Books 1992; ISBN 0-8249-8544-3. Cecil Frances Alexander's timeless ode to nature calls everyone to celebrate the wonders of life, great and small, seen and unseen. Through Bruce Whatley's lush paintings, we join a little girl's country ramble and share her appreciation of the beauty around her: A flower, the wind, a mountain view, all gives her reasons to pause and praise—and inspire us to do the same.

America the Beautiful by Bates, K.L., illustrated by Waldman, ISBN 0-613-42341-0 . "America the Beautiful" was written by the professor, poet, and writer, Katharine Lee Bates. Bates wrote the song in 1893 while on a trip to Colorado Springs, Colorado. When she got to the top of Pike's Peak, she said, "All the wonder of America seemed displayed there, with the sea-like expanse". The view was so beautiful that it inspired her to write the song that is considered by some to be the country's unofficial national anthem.

Animal Fair, illustrated by Stevens, ISBN: 0-8234-0388-2. A retelling of a traditional song in which a little boy is awakened by a friendly panda who takes him to the animal fair.

Baby Beluga (Raffi Songs to Read); by Raffi, illustrated by Ashley Wolff; Crown Pub., 1997; ISBN: 0-5177-0977-5. *Baby Beluga* is a fun-filled collection of favorite children's songs and Raffi originals, all performed in the singer's folksy, expressive style. *Beluga* begins with the sounds of whales communicating in their high-pitch squeaks and features melodic lines that evoke vivid pictures of gentle waves and a frolicking whale.

Bantam of the Opera, illustrated by Mary Jane Auch, ISBN: 0-8234-1312-8. When a farmer and his wife decide to see a touring production of *Rigoletto*, they are not aware that Luigi the singing rooster has hitched a ride in the back of their truck. It's a one-way trip for Luigi, who becomes so enamored of the opera that he decides to stay. His singing enrages the famous tenor Enrico Baldini, but the feisty fowl cannot contain his joy.

Bat Boy And His Violin by Curtis, G., illustrated by E.B. Lewis, ISBN 0-6898-4115-9. Reginald loves to create beautiful music on his violin. But Papa, manager of the Dukes, the worst team in the Negro National League, needs a bat boy, not a "fiddler," and traveling with the Dukes doesn't leave Reginald much time for practicing. Soon the Dukes' dugout is filled with Beethoven, Mozart, and Bach and the bleachers are filled with the sound of the Dukes' bats.

Beethoven Lives Upstairs by Nichol, B., illustrated by Scott Cameron, ISBN 0-531-0711-89. This story is a touching tale of music, friendship and genius. The arrival of an eccentric boarder turns Christoph's life upside down. Ludwig van Beethoven has moved in upstairs! The young boy slowly comes to understand the genius of the man, the torment of his deafness and the beauty of his music.

Ben's Trumpet by Rachel Isadora, ISBN 0-6881-0988-8. The story of Ben is fiction, but it could be the story of more than one jazz musician who grew up in the twenties. Using the art-deco style of the period, Rachel Isadora not only captures the poignancy and yearning of a youthful talent, but in page after page of striking art seems to convey the very sound of music.

Big Fat Hen illustrated by Keith Baker, published by Harcourt Brace, c. 1994. ISBN 0-15-292869-3. An inviting counting book, with large, clear pictures, shows a mother hen, six friends, and their chicks.

The Bear Went Over the Mountain illustrated by Rosemary Wells; Scholastic, 1998; ISBN: 0-5900-2910-X. A picture version about the song in which a bear goes over the mountain, but all there is to see is the other side.

BINGO illustrated by Rosemary Wells, ISBN 0-5900-2913-4. Kids will catch on fast and by singing the song they will feel like they are reading, and that is the idea behind this new series of "Bunny Reads Back" board books. Bingo is a comical black and white doggy-one that should appeal to the board book crowd.

The Boy Who Loved Music by David Lasker ISBN: 0-6701-8385-7. In this book, specific references were made to various aspects of music. With regard to the orchestra, this book referred to symphonies, composing, solos, duets, tuning, and reading notes. The instruments discussed were the horn, violin, bass, viol, piccolo, trumpet, drums and cello. The book also mentioned gypsy dances and folk songs.

Brass: An Introduction to Musical Instruments by D.Lillegard, ISBN: 0-5160-2218-0. Each slim volume uses large color photographs and a text that is long on enthusiasm and short on specifics to introduce young children to musical instruments. The family of instruments is identified, and then each member of that family is briefly introduced.

Cat Goes Fiddle-i-Fee; Paul Galdone; Houghton-Mifflin 1985; ISBN 0-89919-705-1. His cast of characters in their natural fur and feathers, crunching apples, pecking for bugs

and eating hay. The line-up is the traditional one with the addition of a grandmother for the final stanza, presumably to lend a sense of conclusion to the text.

Camptown Races; by Kevin O'Malley; Am Education Pub, 1996; ISBN 1-5618-9399-4. The weary farmer sits down next to his cow, hoping to catch a bit of rest while they watch the races. Too bad they sit down next to a bee's nest! The farmer and his cow take off, straight onto the race track, much to the surprise of race goers, riders, and horses alike!

The Cat Came Back, a traditional song illustrated by Bill Slavin, Albert Whitman & Co., 1992; ISBN: 0-8075-1097-1; - Nice and simple score for the song in back and wonderful illustrations for this fun song.

Clap Your Hands; by Lorinda Bryan Cauley; Putnam - Paper Star, 1997; ISBN: 0-3992-2118-2; A sing-along and act-along verse which invites youngsters to swirl, twirl and spin for an exhilarating read-and-play time.

Cowboy Dreams; by Dayal Kaur Khalsa Clarkson Potter 1990 (includes "Streets of Laredo" "Poor Lonesome Cowboy" and "Home on the Range") ISBN 0-5178-8744-4 (pbk)

Cumbayah; illustrated by Floyd Cooper; William Morrow & Company, 1998; ISBN 0-6881-3543-9; Inspirational illustrations and history of the African/African-American song.

Dem Bones; illustrated by Bob Barner; Chronicle Books, 1996); ISBN: 0-8118-0827-0. Dancing skeletons teach the way bones connect in this lively version of a familiar African American song. Accompanied by interesting, informative "bone facts," this book makes a wonderful addition to both home and classroom libraries and a fun treat for Halloween.

Down by the Bay (Raffi Songs to Read) Raffi, Nadine Bernard Westcott; Crown Publishing, 1990; ISBN 0-517-56644-3. A classic silly song that toddlers know and love, Down by the Bay has been a favorite and best-selling Raffi Songs to Read/reg/ since it was first published in 1988. In this friendly board book edition, irresistible art by Nadine Bernard Westcott depicts wonderfully amusing creatures such as a bear combing his hair, a goose kissing a moose, and a whale with a polka-dot tail.

Down by the Station; by Will Hillenbrand; Harcourt Trade Publishers, 1999; ISBN: 0-1520-1804-2/199-9. Adapting a traditional children's song, Hillenbrand depicts his charming vision, and presents a parallel journey of a school bus approaching the zoo while the train is making its rounds. Basic song notation is included in the back for budding musicians.

Duke Ellington: The Piano Prince and His Orchestra by Andrea Davis Pinkney. ISBN 0-7868-0178-6. Duke and his small band called the Washingtonians began performing in New York City clubs, including the Cotton Club, where Duke Ellington

and his Orchestra was officially born. By 1943, Duke Ellington—writer of more than 1000 compositions, had made it all the way to Carnegie Hall.

Earthsong: Based on the Popular Song 'Over in the Meadow'; by Sally Rogers, illustrated by Melissa Bay Mathis; Dutton Books, 1998; ISBN: 0-5254-58735-; A great environmental twist on the classic "Over in the Meadow" featuring endangered species from all over the world.

Ella Fitzgerald : The Tale of a Vocal Virtuosa by A.D. Pinkney, ISBN 0-7868-0568-4. Scat Cat Monroe, a feline who earned his name by knowing the "Queen of Scat," tells her story from "small-town girl to the First Lady of Song." The text highlights Fitzgerald's early days in Harlem, singing with the Chick Webb Orchestra at the Savoy, and performing bebop with Dizzy Gillespie at Carnegie Hall. Bright colors, jazzy words, and energetic artwork bring the music of scat and Fitzgerald to life.

Engine, Engine, Number Nine, by Stephanie Calmenson, illustrated by Paul Meisel, Stacey Schett; Disney Press, 1970; ISBN 0-7868-0155-7. Available in Big Book form as well. A rewriting of the children's poem.

Eency Weency Spider, by Oppenheim, J., Illustrated by Schindler, ISBN 0-5533-5304-7. After climbing the water spout, Eency Weency Spider meets Little Miss Muffet, Humpty Dumpty, and Little Jackie Horner

Fiddle-i-Fee, illustrated by Sweet; published by Megan Tingley, 2002. ISBN 0-316-825-16-6. In this board book version of a familiar song, a young child goes around the farm feeding the animals. Each animal makes it own silly sound, and one by one they all join in on a noisy barnyard parade!

Five Little Ducks; by Raffi, et al; Crown Publishing, 1992; ISBN: 0-5175-8360-7. This lovely counting song will invoke delight from young children. They'll love counting down as first five little ducks, then four, then three, then two, then one go out to play, not to return. Sadly, Mother Duck waits alone through all four seasons until spring returns and with it her five ducks, all grown up-along with their new families of baby ducks.

Follow the Drinking Gourd; story and pictures by Jeanette Winter; Dragonfly Books. Alfred A. Knopf, 1988; ISBN 0-679-81997-5 - Story of the Underground Railroad including the text of the actual folk song used by slaves to tell how to find the way north to freedom.

Frog Went A-Courtin'; by John Langstaff, illustrated by Feodor Rojankovsky; Harcourt, Brace, Jovanovich, 1955; ISBN 0-15-230214-X (HC), 0-15-633900-5 (pbk); A Caldecott Medal winner. Illustrates the well-known American folk song about the courtship and marriage of the frog and the mouse.

Go Tell Aunt Rhodie; illustrated by Alik; Aladdin Paperbacks, 1996; ISBN: 0-6898-0765-1. Adaptation of a traditional folk song. Go tell Aunt Rhody, go tell Aunt Rhody, Go tell Aunt Rhody the old gray goose is dead.

Here Comes Peter Cottontail : A Musical Board Book; by Steve Nelson, illustrated by Julie Durrell, Jack Rollins; HarperCollins Juvenile Books; ISBN: 0-6940-1156-8. Illustrations tell the story of Peter Cottontail's preparations as he rises on Easter morning, loads his cart, and hides his treats for the children. Joy abounds when the children go outside to discover that Peter had been there.

Hey, Diddle Diddle; Kin Eagle, illustrated by Roby Gilbert; Whispering Coyote Press, 1997; ISBN: 1-8790-8597-6. This expanded version of the traditional rhyme shows what happened after the cow jumped over the moon. Includes music on the last page.

The Hokey Pokey; illustrated by Sheila Hamanaka, Charles P. MacAk, Tafft Baker; Simon & Schuster, 1997; ISBN: 0689805195; - This popular song and circle activity is illustrated with with bold design, lush paintings, and checkered borders. Each verse shows another child, animal, or adult until a large crowd is dancing together. Dramatic changes in point of view--from ground level, from above--and increasingly wild pages mimic the accumulating boisterousness of the song.

How Much Is That Doggie in the Window; by Iza Trapani, Bob Merrill; Whispering Coyote Press, 1997; ISBN: 1-8790-8574-7. In this jolly version, a little boy falls in love with a spotted puppy but doesn't have enough money to buy it. He sets to work to earn and save, but family needs (baby sister requiring the comfort of a yogurt cone, Mom's bee sting that only a chocolate bar will make better, Dad's allergies that require a box of tissues, etc.) put a hole in the piggy bank. When he finally goes back to the pet shop, the doggie is gone. It has been purchased for someone's very special son. Guess who?

Howdi DO; by Woody Guthrie; illustrated by Vladimir Radunsky; Candlewick Pr, 2000; ISBN: ISBN: 0-7636-0768-1; This delightful song by Woody Guthrie, the famous American "folk" singer is given a great treatment by illustrator Vladimir Radunsky.

Hush Little Baby illustrated by Halpern, ISBN 1-5585-8807-8. North South Books, 1997. This book has illustrations that adorn a lullaby favorite with cut-paper collage illustrations. Bright quilt squares form decorative, country-style borders that frame the corresponding picture for each line of the song; the toddler who is being sung to acts out the lines imaginatively, singing with a mockingbird in its nest, riding a goat, offering daisies to the bull in the cart. The diamond ring may be the one exception, here interpreted to be a constellation in the night sky. The musical score for the melody is included.

Huron Carol; illustrated by Frances Tyrrell, carol by Father Jean de Brebeouf, English words by J. E. Middleton; ISBN 0-88619-280-3 (hc), 1-55013-638-0 (pbk); - This beautifully illustrated Carol tells the Christ story from a North American native point of view.

Hush Little Darling: A Christmas Song; Joan Elizabeth Goodman; Cartwheel Co., 1992; ISBN: 0-5904-5247-9; - Reworked Christmas words to the traditional "Hush, Little Baby." Written by a Jesuit monk in the 19th century.

Hush, Little Baby; illustrated by Sylvia Long; published by; Chronicle Books, 2002. ISBN 0-8118-2290-7. Bedtime is a special ritual for parents and children. Lullabies often play an important role. This best-selling version of the beloved lullaby Hush Little Baby is now available in a sturdy board book making it perfect for sharing with the youngest children.

I Know an Old Lady Who Swallowed a Pie; by Alison Jackson, illustrated by Judith Byron Schachner; Dutton Books; ISBN: 0-5254-5645-7 ; A clever Thanksgiving twist on "I Know an Old Lady Who Swallowed a Fly." With its theme of feasting-gone-wild, it's the perfect Thanksgiving book.

I Know an Old Lady Who Swallowed a Fly; by Nadine Bernard Westcott; Little Brown & Co., 1988; ISBN: 0-3169-3084-9. A cumulative folk song in which the solution proves worse than the predicament when an old lady swallows a fly.

I'm a Little Teapot; by Iza Trapani; Whispering Coyote Press, 1997; ISBN: 1-8790-8599-2. a little teapot as told and illustrated by Iza Trapani, sung by Eden Riegel. Music arranged by Richard DeRosa.

If You're Happy and You Know It, Clap Your Hands : A Pop-Up Book; illustrated by David A. Carter; Cartwheel Books, 1997; ISBN: 0-5909-3828-2. Children will join in with glee, singing, "If you're happy and you know it..." while they help the playful animal characters clap their hands, wag their tails, and wink their eyes. Children pull simple tabs to animate the brightly hued cut-paper cat, dog, skunk, chicken, owl, and mouse. On the last page, all six animals pop up to "shout hooray" in a dramatic display of Carter's paper engineering flair. Musical notation for the song appears on the back cover.

Inch by Inch: The Garden Song; by David Mallett, illustrated by Ora Eitan; HarperTrophy; ISBN: 0064434818; These classic verses relate how one little boy carefully tends his garden and is rewarded with a giant harvest.

It's Raining, It's Pouring; illustrated by Kin Eagle, Roby Gilbert; Whispering Coyote Press, 1998; ISBN: 1-8790-8588-7. This expanded version of the traditional rhyme shows what happens to the old man in all kinds of weather. Includes music on the last page.

The Itsy Bitsy Spider; illustrated by Iza Trapani; Whispering Coyote Press, 1993; ISBN 1-879085-77-1. An exuberant CD accompanies Iza Trapani's 1993 picture book, which builds on the classic song to take the Itsy Bitsy Spider on an adventure through a house, climbing up walls, buckets, and chairs, and facing setbacks such as fans, mice, and cats, until she finally climbs high into a tree to spin her web and enjoy a much-deserved rest in the sun.

Jingle Bells; Maryann Koalski; Kids Can Press, 1988; ISBN 1-55074-062-8. Jenny and Joanna's holiday trip to New York City with Grandma is the framework for this lively contemporary version of the song favorite – by the creator of *The Wheels on the Bus*.

John Henry, by Julius Lester, illustrated by Jerry Pinkney (A Caldecott Honor Book); Penguin Books, 1994; ISBN 0-8037-1606-0. John Henry is stronger than ten men, and can dig through a mountain faster than a steam drill. Julius Lester's folksy retelling of a popular African-American folk ballad has warmth, tall tale humor, and boundless energy.

Lift Ev'ry Voice and Sing; illustrated by Jan Spivey Gilchrist, words by James Weldon Johnson (1871-1938), music by J. Rosamund Johnson (James' brother); Scholastic Inc., 1995; ISBN 0-5904-6982-7; Inspirational illustrations for the song often considered to be the anthem of African-American.

Little Bo-Peep, illustrated by Galdone, ISBN 0-89919-395-1. Bo-Peep searches the Vermont hillsides for her wayward sheep. Her joy in finding her fluffy flock is ruined when she realizes that they have lost their tails. After she collects the tails and ties them to the sheep, she and the flock can relax together.

The Little Drummer Boy; by Ezra Jack Keats, Katherine Davis, Henry Onorati, Harry Simeone; Aladdin Paperbacks, 1987; ISBN: 0-6897-1158-1. A procession travels to Bethlehem, bringing gifts for the newborn baby Jesus. The little drummer boy comes along, although he is too poor to bring a present fit for a king. Instead, he plays a song on his drum for the Christ Child. Within the little drummer boy's seemingly simple gift lies the true spirit of Christmas

The Little Nut Tree; by Sally Gardner; Tambourine Books, 1993; ISBN 0-688-13297-9. Gardner takes a traditional nonsense rhyme and spins it into a full-blown story in this effervescent picture book about a girl, her magical tree and the Spanish princess to whom she gives it. A former theatrical costume designer, Gardner has a flair for the dramatic: her tale, set in 1830s England, unfolds through a series of delicately colored sketches, including a fold-out centerpiece that depicts the daughter of the Spanish king arriving in all her pomp and splendor. Dialogue balloons enhance the dynamic mood of the art. Brimming with historical detail, this gentle period piece strikes just the right balance between the fanciful and the realistic.

Little Rabbit Foo Foo, by Rosen, M., Simon and Schuster, 1990, ISBN 0-6717-0968-2. Little Rabbit Foo Foo hops through the forest, picking up various creatures--field mice, wriggly worms, tigers, and goblins--and bopping them on the head with his red mallet. The Good Fairy warns him to stop, but finally turns him into a goon. This slightly retold version of a popular children's song has a lot of energy; unfortunately, Rosen includes neither music nor even a preface to let readers know that the tune is the same as "Down by the Railroad."

London Bridge is Falling Down; illustrated by Peter Spier; Dell Publishing, 1992; ISBN 0-4404-0710-9. Illustrates the singing game about London Bridge's falling down. Includes a history of the bridge and music.

Love Flute illustrated by Paul Goble, Aladdin, 1997, ISBN: 0-6898-1683-9. In love with a beautiful girl, but too shy to tell her, a young man leaves his camp in frustration. One night he receives mystical visitors who offer him a special gift — a love flute. A gift from the birds and animals, its tells the girl of his love where words have failed.

Lullaby and Good Night - Songs for Sweet Dreams; Julie Downing; Simon and Schuster, 1999; ISBN 0-689-81085-7 A new collection of lullabies - not stories - but the melody is actually incorporated in the illustrations - although a little low key and not connected to the words.

The Magic Flute (includes CD); Retold by Anne Gatti, illustrated by Peter Malone; Chronicle Books, 1997; ISBN 0-8118-1003-8. Enter a magical world of monster serpents, mysterious ladies, and flying machines where giant flowers and butterflies the size of birds abound. Retells the story of the Mozart opera in which the noble Prince Tamino seeks the fair Pamina against a backdrop of the battle between darkness and light.

Mary Had a Little Lamb; by Sarah Josepha Hale, Bruce McMillan (Photographer); Demco Media, 1992; ISBN: 0-60607-845-2; - A contemporary interpretation of the well-known nineteenth-century nursery rhyme about the school-going lamb, accompanied by color photographs, a sample exercise from McGuffey's reader, and a note on the history of the author and her famous rhyme

Mary Wore Her Red Dress and Henry Wore His Green Sneakers; by Merle Peek; Clarion Books, 1998; ISBN: 0-3959-0022-0. Peek appends a note about his version of the Texas folk song, along with invitations for children to make up their own lines to sing when they master the easy musical arrangement appended. Starting with dandy black-and-white drawings of a woodland, Peek gradually builds up to full-color illustrations of a gala occasion. Flashes of red and green show up first when Mary Squirrel and Henry Raccoon meet on the way to Kate Bear's birthday party. The revelry at the gathering is heightened by Kate's yellow sweater, the blue, purple, orange, etc., in the guests' costumes.

Max Found Two Sticks by Brian Pinkney, Simon & Schuster, 1994, ISBN 0-6717-8776-4. Max doesn't much feel like talking, so he lets his drumsticks (two twigs, actually) respond to questions and imitate the sounds of his city neighborhood. Max picks up the sticks and begins tapping out the rhythms of everything he sees and hears around him...the sound of pigeons startled into flight, of rain against the windows, of distant church bells and the rumble of a subway. And then, when a marching band rounds Max's corner, something wonderful happens.

Miss Mary Mack; adapted by Mary Ann Hoberman; Illustrated by Nadine Bernard Westcott; Little, Brown and Co., 1998; ISBN 0-316-93118-7; A delightful picture book story to accompany the well-known clapping game. Instructions for playing the game are included.

Ms. MacDonald Has a Class; Jan Omerod; Clarion Books - Houghton Mifflin, 1995; ISBN 0-3957-7611-2; An adaptation of the song telling about a class putting a performance together. The music is integrated as a part of the illustrations

The Maestro Plays by Bill Martin Jr., Henry Holt & Company, Inc., 1994; ISBN: 0-8050-1746-1. Pictures accompany a brief rhyming text describing the antics and sounds of a musician's recital.

The Mummer's Song; Bud Davidge, Ian Wallace; Greenwood Book - Douglas and McIntyre Ltd., 1993; ISBN 0-8889-9178-9, in the US: Orchard Books; ISBN: 0531068250; - A song composed by the authors tells the story of the Newfoundland outport Christmas holiday tradition of "Mumming."

Music Over Manhattan by Mark Karlins, illustrated by J.E. Davis; Doubleday, 1998, ISBN 0-3853-2225-9. Herbie, a young boy with an inferiority complex, is taken under the wing of his trumpeter Uncle Louie who teaches him how to blow the horn so magically he will float above the city. At a family wedding, when Herbie joins the band for his favorite song, his playing transports the wedding party, fruit baskets and all, over a whimsical night skyline.

Musical Instruments A to Z by Bobbie Kalman; Crabtree Publishing Company, 1997. ISBN 0-8650-5408-8. B is for banjo. Z is for zeze. Using an unusual question and answer format, this easy-to-read introduction to music showcases a broad assortment of instruments explaining their history and how they are played.

Musical Max by Robert Kraus. ISBN 0-6716-8681-X. Max is a wonderfully lumpish hippopotamus, musically talented from his mother's side. He plays every instrument imaginable while the neighbors (and his father) long for quiet. When Max's mood changes and he becomes involved with sports instead, the neighborhood discovers that all that peace is driving them crazy. One spring day, Max is inspired by a bird's song; the entire music-starved neighborhood helps him unpack his instruments and joins in to form a full orchestra.

My Favorite Things; illustrated by James Warhola, music Richard Rodgers, lyrics by Oscar Hammerstein III; Simon and Schuster, 1994; ISBN 0-671-79457-4. A picture book version of the song featured in the musical "The Sound of Music," complete with a simplified musical score. Illustrated with watercolor paintings.

A Natural Man- The True Story of John Henry; by Steve Sanfield, drawings by Peter J. Thornton, David R Godine, Publisher, Inc., 1986; ISBN 0-87923-630-2. The True Story of John Henry.

O Beautiful for Spacious Skies, poem by Katherine Lee Bates, art by Wayne Thiebaud; Chronicle Books, 1994; ISBN 0-8118-0832-7 - Part of a series edited by Sara Jane Boyers combining work by contemporary American artists with evocative poetry in children's books. Biographies of the artist and poet are included as a postscript.

Oh A-Hunting We Will Go by Langstaff, illustrated by Parker, ISBN 0-6895-0007-6. This rollicking folk song that has delighted generations of children and inspired them to make up their own verses. John Langstaff has selected some of the most popular stanzas, both old and new, that are sure to bring out smiles and giggles. Nancy Winslow Parker's pictures join in the fun as a band of intrepid children hunt for the fox, a skunk, and even a brontosaurus with wildly silly results.

Oh Where, Oh Where Has My Little Dog Gone? illustrated by Iza Trapani; Whispering Coyote Press, 1998; ISBN: 1-5808-9005-9. Meet an uproarious canine renegade who, after receiving a well-deserved scolding, packs his favorite bowl and toy and runs away to find greener pastures. This fearless puppy attempts life as a tourist, a surfer, a cowboy, and more-discovering along the way that there's just no place like home.

Oh Where, Oh Where? by John Prater; Barrons Juveniles, 1998; ISBN: 0-7641-5109-6; Baby Bear plays hide-and-seek with Father Bear. Meanwhile, Father Bear calls out, "Oh where, oh where has my little bear gone?" The full-page illustrations are bright, simply drawn, humorous, and charming.

Old MacDonald Had a Farm by Pam Adams, ISBN 0-8595-3662-9. Each page in this book reveals a new animal that was hiding on Old MacDonald's farm. Each page also reveals the noise that animal makes right along with the famous kids' song.

On Top of Spaghetti by Tom Glazer, illustrated by Rob Barber; 2 edition Goodyear Pub Co., 1995; ISBN 0-6733-6238-8. Bright, crisp pictures invite young children to read on their own with predictable story patterns, memorable rhymes, and comforting repetition. A parody, sung to the tune of "On Top of Old Smokey," tracing the meanderings of a meatball that was sneezed off a plate of spaghetti.

Over in the Meadow; John Langstaff illustrated by Fedor Rojankovsky, published by Voyager Books - Harcourt Brace, 1989; ISBN: 0156705001. The old animal counting song. This book also has music for the song at the end. The charming illustrations are in full color and black and white.

Over the River and Through the Wood; poem by Lydia Maria Child, illustrated with woodcuts by Christopher Manson; North-South Books, 1992; ISBN 1555858-959-7. Lovely illustrations for this Thanksgiving Song. Includes a history of the 19th century author of the poem, Lydia Maria Child.

Roll On, Little Dogies: Songs & Activities for Young Cowpokers; Meghan Merker, Nate Brown; Gibbs Smith Publisher, 1996; ISBN: 0-8790-5726-2 1996; Over 20 classic cowboy songs and activities for young cowboys. Book packs printed music and lyrics into a colorful activity guide.

Row, Row, Row Your Boat; by Joanne F. Oppenheim, illustrated by Kevin O'Malley; Bantam - Bank Street, 1993; ISBN: 0-5533-7193-2. Not just rowboats but also sailboats,

speedboats, paddleboats, and other nautical vehicles are the subject of this revision of the enduring sing-along for children who are taking their first steps toward literacy.

Sailor Song, by Nancy Jewell, illustrated by Stefano Vitale; Clarion Books, 1999; ISBN: 0-3958-2511-3; As a mother tucks her young child into bed, she sings him a dreamy story of a sailor on his way home from the sea—a song of the ocean, but also of a wood, a field, and a snug little country house. Nighttime illustrations depict the sailor's journey from ocean to wood to field to the bedroom where the child is waiting.

She'll Be Coming Around the Mountain by Emily Coplon, et al ; 1994, Bantam Doubleday Dell Publishing, 1997; ISBN: 0-8368-1689-7. This fast-flying favorite song is now zanier than ever, featuring brand-new verses and wacky full-color illustrations. Follow that crazy gal as she zig-zags across the land, whoopin' up everyone into a sing-a-long frenzy.

Silent Night, illustrated by Susan Jeffers; Dutton Children's Book - Penguin, 1984; ISBN 0-14-054877-7. This visual interpretation of the world's most beloved Christmas carol is the perfect way to contemplate and celebrate the story behind the holiday. From the humble stable animals to the quaking shepherds and heavenly hosts, all of her richly colored figures are imbued with love and gratitude for God's gift to the world. This glorious rendering of the Nativity now shines even brighter, with its new jacket, elegant design, and a fifth-color gold ink throughout.

Skip to My Lou; adapted and illustrated by Nadine Bernard Westcott.; Little, Brown and Co., 1989; ISBN 0-316-93137-3 (hc), 0-316-93140-3 (pbk); - Fun story about a farm boy, the farm animals and their adventures while his parents are away all set to the familiar song.

Skookum Sam - Spar Tree Man; by Heather Kellerhals-Stewart, pictures by Claire Kujundzic; Polestar Books, 1992; ISBN 0 919591 16 7; - A northwest coast logging story to accompany the British Columbia logging song "Way Up the Uclelaw."

Sleepy-O!; Harriet Ziefert, illustrated by Laura Rader, music aranged by Jean Ritchie; Houghton-Mifflin, 1997; ISBN 0-395-87369-X; - A fun adaptation of the song collected and sung by Appalachian folk singer Jean Ritchie.

Simple Gifts illustrated by Raschka, D. ISBN 0-8050-5143-0. This is a children's picture book version of a beloved hymn. Raschka's inspired art brings to children the true essence of this favorite hymn about acceptance and simplicity.

The Star-Spangled Banner, illustrated by Peter Spier; Yearling Books, 1992; ISBN: 0-4404-0697-8; - Due to careful research, Spier's artwork depicts "the dawn's early light" and "the rocket's red glare" with remarkable authenticity and detail in this celebratory book. Among the highlights: a brief history of the anthem, a reproduction of Francis Scott Key's original manuscript, music for guitar and piano chords and many photographs.

Stephen's Feast; Jean Richardson, illustrated by Alice Englander; Dent Children's Books, 1991; ISBN 0-460-88079-9; Wonderful story to accompany the Christmas carol, "Good King Wenceslas."

Summertime from Porgy and Bess; by George Gershwin, DuBose and Dorothy Heywood, and Ira Gershwin; paintings by Mike Wimmer; Simon and Schuster Books for Young Readers; ISBN 0-689-80719-8; Simple use of the first verse only of this classic illustrated with romanticised yet beautifully realistic portrayals of one summer day in the life of a rural black family earlier in the 20th century

Take Me Out to the Ballgame, by Jack Norworth, illustrated by Alec Gillman, Simon & Schuster, 1999; ISBN 0-0273-5991-3. Gillman scores a solid hit with this spirited rendition of the familiar ballpark song in a sensational picture book that skillfully conjures up the smell of peanuts, popcorn and sweaty uniforms. As in a wordless picture book, the illustrations tell the story right down to the final "three strikes, you're out" as the Dodgers lose the game.

Teddy Bear's Picnic; by Jimmy Kennedy, illustrated by Alexandra Day, ISBN 0-6898-3530-2. Various bear families are seen bustling about Kozikowski's cozy cottages in preparation for the outing. After trekking across an inviting, patchwork-quilt landscape, the hungry bruins arrive at a pine-framed glade and spread out a lavish repast. Badminton and butterfly catching are among the day's pursuits, until "at six o'clock their mummies and daddies will take them home to bed."

Them Bones; Ian Dicks and David Hawcock; Delacourte Press - Bantam Doubleday, 1993; ISBN 0-385-31045-5; An absolutely delightful book that is totally unique. It is a book of the text to the well-known song ("The toe bones connected to the ankle bone", etc.) with each phrase folding out of the book and eventually creating a four foot high skeleton. The music for the song is fully integrated into the text.

There Ain't No Bugs on Me; as sung by Jerry Garcia, David Grisman, illustrated by Bruce Whatley; Harpercollins Juvenile Books; ISBN: 0-0602-8142-1, 1999; The bears from "The Teddy Bears' Picnic" are back in this second book-and-tape set from Jerry Garcia and David Grisman.

There is a Hole in the Bucket, illustrated by Westcott, Harper & Row, 1990. ISBN: 0-0602-6422-5. A classic children's folksong in text and comic illustration. The song, about an inept man frustrated by a long list of interrelated tasks needed to fix his bucket, contains repetition allowing for ease of prediction. In this nonsensical circular plot, the man finds that in order to fix his bucket, he must repair it.

There Was an Old Lady Who Swallowed a Fly; Simms Taback; Viking Childrens Books, 1997; ISBN: 0-6939-2199-7. Inventive die-cut artwork offers young readers of all ages a rollicking, eye-popping version of the well-loved poem about the old lady who swallowed a fly, a spider, a bird, a cat, a dog, and worse.

There Was an Old Lady Who Swallowed a Trout!; by Terri Sloat, illustrated by Reynolds Ruffins; Henry Holt & Company, Inc.; ISBN: 0-8050-4294-6; Another twist on the Old Lady - that captures the scenery and wildlife of the Pacific Northwest.

There Were Ten in the Bed; illustrated by Pam Adams; published by Child's Play, c. 1979. ISBN 0-8595-3095-7. This enduring children's song is creatively illustrated by using a large bed and a moving wheel of international children who seem to drop off the side of the bed at each page turn.

This Land Is Your Land; words and music by Woody Guthrie, paintings by Kathy Jakobsen, Little, Brown and Co., 1998; ISBN 0-316-39215-4; A wonderful book and tribute to this most classic of all Woody Guthrie songs.

This Old Man; Carol Jones illustrator, Houghton-Mifflin Co. 1990; ISBN 0-395-90124-3; This peep-through-the-hole book depicts the travels of "this old man" and his young companion through the house and garden. The engaging pictures are filled with action and humor and things to count and discover.

To Every Thing There is a Season; Leo and Diane Dillon; Blue Sky Press - Scholastic, Inc., 1998; ISBN 0-59 0-47887-7; The words from Ecclesiastes, rather than the Pete Seeger's adaptation, but great for those learning the Seeger song.

To Market, To Market; Anne Miranda, illustrated by Janet Stevens; Harcourt and Brace, 1997; ISBN 0-15-200035-6; A zany story of shopping gone amok, with the traditional poem as its starting point.

Twinkle, Twinkle, Little Star; illustrated by Iza Trapani and Jane Taylor ; Whispering Coyote Press, 1998; ISBN: 1580890156. A nursery rhyme that has enchanted children for generations. Now Jeanette Winter's warm, evocative illustrations makes this classic as delightful to look at as it is to share with little ones

The Twelve Days of Christmas; illustrated by Louise Brierley; Candlewick Press, 1995; ISBN1-56402-525-X. This is a collector's version of the old English carol and one of the truest to its literal meaning. Readers see gift after gift being rushed into a young woman's arms over the 12 days between Christmas and Epiphany on January 6th.

Tuba Lesson by T.C. Bartlett; ISBN 0-1520-1643-0. This nearly wordless story celebrates the joy of music, and children will be caught up in the mirth. Mostly, though, they will be captivated by Felix's imaginative use of line with the road that becomes a tree, that becomes a road, that breaks into fractured lines with the bear's appearance, that swirls up into a curve resembling the shape of a tuba, and finally back into a road and by her playful deployment of jumbo black notes that bounce about the pages.

A Wart Snake in a Fig Tree; words by George Mendoza, pictures by Etienne Delessert; Dial Press, 1968; ISBN 0-8037-9446-0; A take-off on the "Twelve Days of Christmas".

We Three Kings and other Christmas Carols; H. A. Rey; Harper Collins, 1944; ISBN 0-

694-00661-0; - The creator of Curious George put together this uniquely notated music book. See if it intrigues your students or children as it did mine.

What a Wonderful World; by George David Weiss and Bob Theile, illustrated by Ashley Bryan; Atheneum Books - Simon and Schuster, 1995; ISBN 0-6898-0087-8. Colorful illustrations show children creating a puppet show to accompany the well-known song made famous by Louis Armstrong.

What Shall We Do When We All Go Out? A Traditional Song; illustrated by Shari Halpern, Philip H. Baile; North South Books, 1997; ISBN: 1558587055; - Collages, showing kids bike-riding, kite-flying, somersaulting, and just having fun, illustrate a traditional play-song.

The Wheels on the Bus; by Dana Regan; Cartwheel Books, 1996; ISBN: 0590543164; Adapting the classic children's song of the same name, a rolling board book features bright illustrations of endearing animals who ride from the country to the city. Only 4 verses included.

When I First Came to This Land; retold by Harriet Ziefert, pictures by Simms Taback; G. B. Putnam and Sons, 1998; ISBN 0-399-23044; Zany pictures accompany the words to this 19th century folk song about immigrants to the New World

When You Wish upon a Star : A Musical Pop-Up Book; illustrated by David Christensen, Sparky Moore ; Hyperion, 1996; ISBN: 0-78680305801. The Academy Award-nominated song "When You Wish upon a Star" has been a children's favorite for years. Now toddlers can revisit the world where this song first appeared-Geppetto's wood shop. With the pull of a tab, the classic melody, with lyrics on the bottom of each spread, accompanies a series of elaborate pop-up scenes from Disney's Pinocchio.

Whistle While You Work (Musical Pop-Up Book); illustrated by Francese Mateu; Disney Press; ISBN: 1-5628-2514-3 1994. Children can sing, hum, and whistle right along with one of the most familiar and beloved Disney tunes as they turn the pages of this melodious pop-up book. A simple pull of the tab activates a musical chip. Each page of the clever book features lyrics and colorful pop-ups. Full color.

Who Killed Cock Robin; illustrated by Rodney McRae; Delacorte Press - Bantam Doubleday, 1989; ISBN 0-3853-0085-9 (HC), 0-385-30112-X (pbk) Strange geometric, Paul Klee like illustrations to the English ballad.

Who Killed Cock Robin; Kevin O'Malley; Lothrop, Lee & Shepard Books, 1993; ISBN 0-688-123430-5, 0-688-12431-3 9 (lib.bdg); In this delightful twist on the old English ballad, Cock Robin becomes a murder mystery.

Yankee Doodle; Steven Kellogg; Alladin Paperbacks - Simon and Schuster, 1996; ISBN 0-6898-0158-0 (hc), 0-689-80726-0 (pbk); Delightfully detailed and historically based pictures illustrate the song. A history of the song is also included.

Zin! Zin! Zin! (Caldecott Honor Book) by Lloyd Moss. ISBN: 0-6718-8239-2. When this book begins, the trombone is playing all by itself. But soon a trumpet makes a duet, a french horn a trio, and so on until the entire orchestra is assembled on stage. Written in elegant and rhythmic verse and illustrated with playful and flowing artwork, this unique counting book is the perfect introduction to musical groups.

<http://www.musickit.com/storysongu-z.html>;

<http://www.newtunings.com/kidmid/musicbooklist.html>;

<http://www.amazon.com>

<http://www.barnesnoble.com>

<http://www.menc.org/mbronly/publication/bonus.html>