1995

Integrating music into the second grade curriculum

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INTEGRATING MUSIC INTO THE SECOND GRADE CURRICULUM

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education: Elementary

by
Rebecca Dunn Mefford
June 1995
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Music is an integral part of a well rounded elementary school curriculum. It provides students with opportunities to use both the cognitive and aesthetic functions of their brain. Despite this, many elementary school teachers do not feel music is important enough to make the effort to prepare for and provide the time for music in their daily curriculum. This may be because of poor teacher education, lack of funding, or time constraints. If a model can be developed that teachers can use to successfully integrate music into the academic areas of the curriculum, the goals of music education can be met with the added benefits that alternative teaching strategies bring to education.
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INTRODUCTION

A well rounded education does not consist of one subject area in isolation. Nor is it only the "three r’s" - reading, writing and arithmetic. A quality elementary curriculum presents exposure to language arts, mathematics, science, history/social science, physical education and the fine arts.

Of all the subject areas listed above, the fine arts are more often omitted from the curriculum. Many question the validity of the arts within the curriculum. Much of the American public is concerned about student success in mathematics, science, reading, and writing (Spillaine, 1987) and feel the arts to be non-essential.

There is a section of the population, however, which believes that a preoccupation with testing and academic achievement distorts the public’s view of what is important. Because of this distortion, the arts have become a neglected resource in American education (Fowler, 1991).

There probably are many reasons why the arts, more specifically music, is not taught consistently in the United States’ elementary schools. One reason could be the time constraints involved. At the beginning of each school year most teachers receive a listing of the number of minutes they are expected to spend teaching each subject area and a schedule is to be returned to their administrator which shows how teachers intend to fulfill those requirements. Often times the instructional week is shorter in minutes
than the expectancies, leaving the teacher struggling to fit everything in.

Another possible reason for the lack of music instruction is lack of funding. Because of budget cuts in the many states, most elementary schools no longer have music specialists who are trained to teach music, so it is left to the classroom teacher (Spillaine, 1987).

One of the most important reasons why elementary teachers do not teach music is because they lack the educational background and/or experience. According to Malin (1988), the generation of teachers coming to our schools today did not have music specialists who came to their classroom to teach them how to sing, the basics of music reading, and listening skills. This lack of training creates insecurity in their own abilities to teach the subject, and can give them the impression that music is not important enough to be taken seriously. Conversely, many educators feel music is too important to be taught by amateurs, and therefore do not attempt it.

A quality education does not need to teach the areas of the curriculum in isolation from each other. It is important that the students see the world as a connected whole, not separated subjects and isolated parts. Integrating education across the content areas provides ways for students to make the connections that enhance the continuity and transfer of learning (Crawford, 1990). Can a model be developed that successfully integrates music into the academic curriculum? Additionally, can this model be easily accessible,
so that the teacher can actually put it to use? If so, the benefits that alternative teaching strategies bring to academic subjects can assist in meeting the goals of music education.
LITERATURE REVIEW

- The California State Framework -

In The Visual and Performing Arts Framework for California Public Schools: Kindergarten through Grade Twelve (California State Board of Education, 1989), the authors state that regardless of the subject - math, history or philosophy - the best way to teach is to show students the beauties involved in the subject area. They go on to proclaim that in a balanced curriculum, the students use what is learned in one subject area to enhance and clarify concepts and skills taught in another. When learners work in many areas, there are opportunities to find relationships that lead to the process of forming concepts and ideas (California State Board of Education, 1989).

The framework is founded on the theory that there are fundamental relationships between dance, drama/theater, music and the visual and performing arts and the other areas of the curriculum. This theory also implies that the arts are important to education because they provide for balanced learning, developing nonverbal and verbal communication through the arts’ sensory and perceptual input, and providing avenues, both in special education and general education, for recognizing gifts and talents that might have otherwise gone unrecognized.

The California framework points out commonalities among the four
areas of the arts - dance, drama/theater, music and the visual arts. It interrelates the arts and relates them to the other curriculum areas. In the view of the authors of the framework it is appropriate that the arts provide the model for curriculum integration because they provide a broad spectrum of human experiences. Further, the arts provide the balance in a curriculum that is important to the development of the whole person. The arts can create a meaningful context for learning and foster improved retention through multi-sensory approaches (California State Board of Education, 1989).

Music is one subject area within the arts that lends itself to integrating a balanced curriculum. Not only does it provide sensory experiences and images that the learner can rely upon, but it significantly adds to students’ skill and conceptual development (California State Board of Education, 1989). Music can be used to visualize and clarify concepts and skills in all curriculum areas. In addition, music provides opportunities for successful education for non-verbal learners.
- The Deficiency -

Given this strong support of arts education by the state of California, one would assume that the arts are widely taught throughout all levels of education, especially in the years of early development (California State Board of Education, 1989). According to research, this is not the case (Spillaine, 1987).

One explanation for the lack of attention to the arts, cited by Fowler (1991) and Spillaine (1991) may have to do with a new wave of educational reform. This reform is based upon the American public’s concern that students keep up with the Japanese (Spillaine, 1991). It has intensified and expanded the study of English, math, science and history. Often the arts have been portrayed as a useless diversion from "serious" work. Because of this philosophical shift, Spillaine (1991) argues that the arts are a resource that is often neglected in American education. The significance of the arts in educating America’s youth is often unrecognized, ignored and underrated, according to Fowler (1991).

In Spillaine’s view (1991), a curriculum that has little or no time for the arts is not adequate, regardless of the level of student achievement in reading, math or science. The arts, like the accepted academic subjects, are basic because all other learning is generated through them.

Despite these facts, Fowler (1987) reports that ten percent of America’s high schools do not offer even one course in music, fifteen
percent have no instruction in visual arts, over one-half have no instruction in crafts or the dramatic arts and more than two-thirds have no courses in creative writing, dance, design, graphic or commercial arts. Some elementary students receive art and music education on an every other year rotation, which means that in any given year one-half of the students receive no art instruction and the other half receive no music instruction.

Fowler (1991) finds these statistics to be untenable. He wonders how parents would react if fewer than half of the secondary schools in the United States taught general science, or if their students had no access to the study of biology or chemistry? Spillaine (1991) poses the question of whether schools are asked to "expose" students to language arts and history, or are students expected to understand the concepts and learn to apply them? Spillaine (1991) states that the fact that some Americans do not value the arts is not reason enough for schools to neglect them.

Spillaine (1991) points out that even though there is ample research to show that the arts should play an integral role in education, in many regions of America it does not play such a role. By ignoring the arts, many students are short changed. According to Spillaine (1991), the major role of education is to develop each individual’s full potential, which includes the affective as well as the cognitive domains. The knowledge, competence, judgement and understanding of the arts are fundamental components of academic learning.
A further argument for the arts in education is found in Howard Gardner’s Theory of Multiple Intelligences.

- The Theory of Multiple Intelligences -

What is intelligence? This has been a puzzling question for centuries and there are a number of answers.

According to Walters and Gardner (1984), a traditional view of intelligence is the ability to answer items on intelligence tests. In this view, the general faculty of intelligence does not change with age, training, or experience. It is an inborn faculty or attribute of the individual. This singular faculty is brought to bear in any problem solving situation, so the child with the greater intelligence has the greater ability to solve problems. The most commonly used measure of this type of intelligence is an I.Q. test (Walters and Gardner, 1984).

Walters and Gardner (1984) go on to state that intelligence tests predict school performance with remarkable accuracy, but are not as accurate in predicting professional performance after formal education is completed. For example, in comparing two students, one is judged to be "average" in school goes on later in life to become a highly successful mechanical engineer, while the "superior" student has little success in her chosen field as a writer.

In the view of Vincent and Merrion (1990) the conception of the mind
as a single all-empowered thought center is being challenged. Some scholars say the brain and the mind are two separate entities; while others suggest that the brain and mind perspectives are merely different ways of examining the same entity (Vincent and Merrion, 1990).

As a result of his own studies of the development and breakdown of cognitive and symbol using capacities, Howard Gardner (Gardner and Hatch, 1989) became convinced that the Piagetian view of intellect is flawed. According to Piaget, cognitive development occurs in stages in an ordered process. Recent empirical evidence by Gardner and Hatch (1989) shows that the human mind may be quite modular. Gardner’s theory of Multiple Intelligences (hereafter MI) challenges the prevailing concept of intelligence as a single general capacity which equips its possessor to deal more or less effectively with virtually any situation. MI theory paints a more varied and contextualized picture, presenting a number of intelligences. MI theory proposes that people use seven relatively autonomous intellectual capacities to approach problems and create products (Blythe and Gardner, 1990).

MI theory, according to Walters and Gardner (1984) maintains that an intelligence entails the ability to solve problems or fashion products that are of consequence in a particular cultural setting. Blythe and Gardner (1990) list the seven intelligences as linguistic, musical, logical-mathematical, spatial, bodily kinesthetic, inter-personal and intra-personal.

Walters and Gardner (1984) state that MI theory is framed in light of
the biological origins of each problem solving skill. Only the skills that are universal to the human species are treated. To arrive at his list of intelligences, Gardner and his colleagues examined a broad range of literature. Candidate intelligences that turned up repeatedly in the literature made up a provisional list of intelligences (Gardner and Hatch, 1989). In addition to literature, several different sources of evidence were consulted: knowledge about normal development and development in gifted individuals; information about the breakdown of cognitive skills under conditions of brain damage; studies of exceptional population, including prodigies, idiot savants and autistic children; data about the evolution of cognition over the millennia; cross cultural accounts of cognition; psychometric studies, including examinations of correlations among tests; and psychological training studies, particularly measures of transfer and generalization across tasks (Walters and Gardner, 1984).

In their research, Hatch and Gardner (1988) found that recent investigations of the consequences of brain damage have supported the theory that the brain is indeed made up of relatively discreet functional regions. The left hemisphere is usually the dominant site for language and logical thinking, while the right hemisphere is the dominant site for musical and artistic abilities, creativity and the emotions. Each brain region has the primary responsibility for some functions and minor responsibilities for others.
Because of this, Kirschbaum (1990) finds that there is no reason why the development of one intelligence should interfere with the development of another intelligence. However, according to Walter and Gardner (1984) each intelligence must have an identifiable core operation or set of operations. An intelligence must also be susceptible to encoding in a symbol system - a culturally contrived system of meaning which captures and conveys important forms of information. The symbol system for language is sentences and stories; for music, songs; for the spatial intelligence, drawings; in bodily-kinesthetic, gestures and dance; and so on. As development progresses, each intelligence, together with it’s accompanying symbol system, is represented in a notational system.

Walter and Gardner (1984) also state that the intelligences are to a significant degree independent since certain faculties can be lost while other are spared. At the same time, while the intelligences are not necessarily dependent upon each other, they seldom operate in isolation (Blythe and Gardner, 1990). In order to fully utilize the theory of Multiple Intelligences, it is important that we understand the relationship of the intelligences and educational theory.

-The Theory of Multiple Intelligences in Education-

In her research on learning style, Butler (1988) found that beyond the idea that people have reasonably stable patterns of behavior that indicate
learning preferences and abilities, there is no one commonly accepted
definition of learning style. She found that learning style has four
dimensions: cognitive, affective, physiological and psychological. The
cognitive dimension refers to the different ways that students understand
information and ideas. The affective dimension shows how personality traits
affect learning. The physiological portion involves the senses and
environment. The psychological domain pertains to inner strength and
individuality.

Further, Butler (1988) states that in any given situation people can
perceive concretely or abstractly and that they organize their thoughts either
sequentially or randomly. She refers to Gregorc’s four predominant types of
mind styles:

1. concrete sequential; structured, practical, predictable and thorough.
2. abstract sequential; logical, analytical, conceptual and studious.
3. abstract random; sensitive sociable, imaginative and expressive.
4. concrete random; intuitive, original, investigative, and able to solve
   problems. (p. 32)

Regardless of learning style, Gardner and Hatch (1989) found that the
emphasis on logical and linguistic capacities was overwhelming in
construction of items on intelligence, aptitude, and achievement tests.
Kirschenbaum (1990) writes that something is wrong when a person is able
to do some things very well, but is not considered to be smart if those things
do not happen to be connected to school success. Intelligence and talent refer to the potential to think and act; competence is a term that should be used only after a person has been trained in or practiced a skill. Competence is also evaluated in terms of the degree of skill a person possesses at a certain moment and could change considerably over time. Potential, on the other hand, changes little over time. According to Kirschenbaum (1990) giftedness is over a domain, i.e. art or mathematics. Intelligence is more specific.

Gardner and Hatch (1989) find that although all humans exhibit the range of all intelligences, individuals differ in their current profile of intelligences. In considering a broad range of talents, individuals who previously had been considered unexceptional or even at risk for school failure come to the fore.

A principle value of the MI theory perspective lies in it's potential contributions to educational reform. According to Blythe and Gardner (1990) MI theory has the potential to dramatically alter the ways we think about schools and education. Fowler (1990) states that the common curriculum is an impediment to those students whose intelligences are in modalities other than the ones that are emphasized. Blythe and Gardner (1990) find that it is important to address other human abilities and talents besides the linguistic and logical-mathematical intelligences which have long been the primary focus of most schools. MI theory places an emphasis on learning in context,
particularly with apprenticeships. Most significant to the current educational practices, MI theory challenges the viability of standardized, machine scored, multiple-choice assessments.

Conroy (1988) finds that the classroom itself can be either a barrier or a bridge to success in learning. When the atmosphere is non-threatening, children learn. Kirschenbaum (1990) feels that childhood creativity will be absent in an authoritative environment. When children come to school, the skills and concepts they already possess play a strong role in determining how much they benefit from school, Conroy (1988) states. Kirschenbaum (1990) writes that experiencing effective educational environments is at least as important as possessing great talent. Parents who decide that their child’s musical or artistic talent is unimportant often require a child to spend a majority of her time practicing reading and writing. Many potentially gifted persons don’t have the disposition or emotional support to perform at a high level, while many exceptional performers may not possess a great talent, but have had excellent training.

According to Conroy (1988) discovering strengths seems to be the key to what may be the most important factor in how kids learn: motivation. A strong self-image gives students the kind of "can do" attitude that helps them to tackle new challenges with enthusiasm.

Hatch and Gardner (1988) have found that children who do not excel in standard English and math courses may well be equipped to deal more
successfully with athletics or the arts, or they may show a special sensitivity to other individuals or have an unusual understanding of their own strengths, needs, fears and goals.

Kirschenbaum (1990) states that there is no neurological reason why any combination of intelligences can’t be developed together, even though the limitations inherent in pursuing certain professions or fields may prevent a person from having the time to develop other abilities. Often a little encouragement is all children need to forestall discouragement. With a few cues from the teacher they can avoid errors and the sense of failure that errors bring (Conroy, 1988).

Hatch and Gardner (1988) have found evidence that flexibility can help create a rich and stimulating environment early in life and suggest that early experience can have an important effect on how children develop and what their brains can learn to do.

Each intelligence needs to be assessed directly in contexts which call it into play. MI theory emphasizes the highly individualized ways that people learn. It calls into question the prevailing policy of educating all students in the same subjects with the same methods and materials. Hatch and Gardner (1988) give the example of music education. In their view, one cannot develop the musical intelligence merely by talking and writing about music. Continued hands-on practice with the procedures, materials, and problems of such a domain are crucial to a deep knowledge within it.
Blythe and Gardner (1990) propose that by working through domain projects and compiling their own portfolios, students learn to reflect on and evaluate their work in music, creative writing and visual arts. Schools should seek to encourage a unique blend of intelligences in every student, assessing development regularly in intelligence fair ways. In this type of school an atmosphere could exist where students feel free to explore new stimuli and unfamiliar situations. The school would promote sustained and guided efforts on individual projects. The projects would be assessed by examining the final product, the thinking in forming the product, and plans for subsequent projects.

Through their research, Walters and Gardner (1984) have found that the usual correlations between sub-tests on I.Q. tests come about because all of the tasks measure the ability to respond rapidly to items of a logical-mathematical or linguistic sort. These correlations would be substantially reduced if one were to survey the full range of human problem solving skills in a contextually appropriate way.

Walters and Gardner (1984) state that all intelligences are part of the human genetic heritage. At some basic level each intelligence will be manifested universally, independent of education and cultural support. Nearly every cultural role of any degree of sophistication requires a combination of intelligences. Even though everyone has parts of each intelligence to some degree, some individuals are said to be at promise.
They are highly endowed with the core abilities and skills of that intelligence. The early appearance of giftedness in children is most often characterized by emergence of giftedness in math and music, the linguistic and personal intelligences arise more gradually. Mature performance in one area does not imply mature performance in another area. It may be that intensive intervention at an early age can bring a larger number of children to the "at promise" level.

- The Theory of Multiple Intelligences and the Arts -

Feierabend (1990) states that until recently society has not given equal emphasis to each of the seven intelligences. Despite this lack of equality, Fowler (1990) maintains that one kind of intelligence cannot be compared with another kind of intelligence because they are altogether unique.

According to Robinson (1984) the Paideia philosophy of a common education for all children envisions the active participation of children in every kind of art appropriate to their stage of development. The fine arts cannot be omitted from the course of study, or short changed in it without damage to all the other arts. A fine arts program is largely a matter of coaching to develop skills. Activities such as discussing good music and works of art, art history, aesthetics, and performance are all integral parts of the program.
Robinson (1984) informs us that four out of six recent reports on education give some degree of support for the arts, if only a generous nod, but two do not mention the arts at all. Only one proposes to make the arts a significant requirement for college entrance.

Fowler (1990) counters these finding by writing that as long as intelligence is limited to language and logic, much of what is important to the arts will be missed.

Feierabend (1990) is concerned that the longer the delay in music stimulation in the form of singing and rhythmic moving, the more the ability to reproduce sounds can be lost and less will be regained. Music listening scores will decline if the students do not receive musical stimulation. In school districts where there was no general music curriculum, consistent results were found. He contends that children are most likely born with their own level of musical intelligence that begins to atrophy unless supported by a musical environment.

According to Fowler (1990) MI theory poses a serious challenge to those who claim that intelligence is tied just to verbal and mathematical skills, as the SAT and much of our present day schooling seem to imply. On the contrary, intelligence is related to what it takes to be an effective member of the community. The theory of MI presents scientific evidence that the arts represent a form of intelligence. Each intelligence can be used to create or understand artistic works, to work with artistic symbol systems
and to create artistic meanings. The arts provide inexhaustible insights that help us understand life’s mysteries. Educating the artistic intelligence nurtures awareness. The arts release students, allowing them room for feelings and intuitions repressed in every other quarter of life. Where schools today aim for a uniform result, the idea of MI points to variations in what children will be able to do.

Feierabend (1990) posits that it should not come as a surprise that early training in the arts can make a marked difference in the later development of an individual. Success in singing and moving to music involves a type of intelligence independent of other intellectual skills. Early childhood specialists have embraced the integration of music into their curriculum and rationalize its use because of the extra-musical benefits in the areas of social, cognitive, motor, affective, and creative development. In early childhood, physical development is measured on the basis of hopping forward on one foot, jumping rope or whistling a recognizable tune - all activities naturally explored in children’s singing games. Conroy (1988) concurs, and states that the younger the child is, the greater the need for movement.

Furthermore, according to Feierabend (1990), music must not be justified solely for it’s ability to facilitate skill development in other areas. Nurturing musical skills should be considered essential simply because of the richness it brings to one’s life. What better way do educators have to assist
these developmental abilities than to provide guided musical experiences during the formative years? To follow this philosophy in music, the instructor would use songs that have traditionally emerged from the child’s world. The use of traditional children’s folksongs and rhymes ensures a natural flow of musical language and textual content relevant to the young child’s interests. Regardless of our ultimate level of musical involvement, the success of our musical experiences may depend on the musical nurturing we received in our preschool years. The MI theory suggest that music is an independent intelligence that may be helped or hindered by the influence of parents and early childhood specialists.

In Fowler’s (1990) view, many children have strengths in one or more of the arts that could provide an educational way through. The MI theory provides justification for a much larger role for arts in curriculum. Indeed, caring about the whole child means caring about arts education (Feierabend, 1990).

- Justifying the Arts in Education -

Both Fowler (1991) and Spillaine (1991) present convincing arguments that the arts provide human beings with avenues to express their deeply held images, beliefs and values, and provide a way for people to communicate with themselves and others. They also argue that the arts help maintain civility and a sense of community. If science and technology
are to remain creative and humane, they must be harnessed to the arts.

Spillaine (1991) maintains that if opportunities to develop artistic talent are not available prior to adolescence, children will most likely not acquire the ability to express their feelings and ideas in creative and artistic ways. He writes that some researchers go so far as to say that the absence of the arts can retard the brain’s development in children.

It may be true that when the arts are not taught to children, they are being taught something else - that the arts are only for the gifted, that the arts aren’t important, and that a person can be well educated without them. According to Fowler (1991) this is contrary to what makes sense - that there can be no adequate general education without the arts.

Spillaine (1991) credits the development of creative potential to strong programs in the arts. He writes that some of the world’s greatest scientists, mathematicians, inventors and politicians credit contact with the arts as the basis of their creative capacities.

Spillaine (1991) also argues that the arts can help students to understand people of other times and cultures. He reasons that the arts can provide exciting and stimulating ways for students to understand the fact that all human beings have the same needs, but they can be expressed in any number of ways.

He goes on to charge that a person who is educated in math, science, and history only is "semi-literate" and can not participate fully in life or make
the same contributions to society that someone whose education includes
the arts can. In his view, even though the curriculum is crowded, educators
must give space to the arts because they connect thinking and feeling in the
aural and visual worlds. American society needs more and better arts
education to generate better educated citizens.

- Integrating the Arts into Language Arts -

According to Shaffer’s research (1982), under the pressure of
accountability and minimal competency tests, many classroom teachers are
focusing simply on the study of language arts. However, instead of
dropping the arts, specifically music, it may make some sense to combine
language arts and music instruction. Because music and language arts are
closely tied, a logical combination are units which use both music and
language arts. Shaffer (1982) writes that some teachers regard music as a
frill, an extra subject of far less importance than the academic subjects, but
music is an important part of education that can be used to initiate, reinforce
and enhance academic studies. Music can aid in the development of
language skills. Ebisutani (1991) cites research done with learning disabled
children which showed that music used in classroom situations can aid
reading achievement. The use of music in the teaching of reading at the
elementary level can build ability and motivate students. She maintains that
when teachers create environments where children can use oral language,
music, art, and drama to enhance their writing, children are encouraged to use the full potential of their communication skills. Experiences with movement to particular songs stimulates a vivid sense of drama and excitement that can lead to better reading and comprehension, as well as increases in auditory awareness and concept development. In fact, Ebisutani (1991) found that music not only increased the student's memory of vocabulary, it also increased their motivation to learn.

According to Renegar in 1986, introducing children to folk tales and ballads can strengthen listening and comprehension skills. She feels that the implementation of a curriculum integrating music and reading activities can result in a significant increase of test scores. Additionally, using music to aid the development of auditory skills can also provide a change of pace and release of tension.

Others have argued (Ridout, 1990) that because children remember words to songs better than those of stories, using songs promotes vocabulary, word recognition, writing and comprehension skills. In fact, the cognitive, affective and psychomotor domains are addressed while the music motivates the students and they eagerly anticipate the lesson.

According to Benthul (1984) art and music activities can offer unusual reading topics and give occasions for reading and defining reading skills. The arts can develop positive attitudes towards reading, allowing students in music-conscious schools to grow in reading through the melodies
of great artists. Many musical experiences build on, parallel, and dramatize the finest reading materials. Music helps to build the capacity for the vision and soul that is often left out of modern texts. Listening to music purposefully can teach young children how music describes emotions, creates moods, tells stories, dramatizes events, paints pictures and communicates ideas.

Lloyd (1985) writes that in addition to being enjoyable, the experiences gained in music can help develop and reinforce beginning reading abilities. Young children need many opportunities to develop auditory and visual skills in ways that are not directly related to reading. These methods should be both pleasurable and easy. Music can be the ideal medium for this development. However, if music is to help children in beginning reading, it should be part of the program daily.

In a study conducted by Schuster and Vincent (1980) where the students participated in a variety of music activities in conjunction to their academic studies, students who had been involved in a music-conscious program throughout an entire year had better student-teacher relationships at the end of the year than they had at the beginning of the year. In addition, Schuster and Vincent found that the students were more relaxed and much freer in their interactions with classmates and the teacher. The students felt better about themselves and expressed feelings of happiness.

An enjoyment of music and literature should flow through the entire
program so that lasting delight is created, according to Crawford (1990). He states that if there is no enjoyment in the program all the other values will be lost. As students develop insight into the expressive elements of music, they become sensitive to human feelings. Crawford (1990) argues that integrating across content areas and providing ways for students to make connections fosters continuity and transfer of learning. Therefore, students will see the world as a whole instead of isolated bits and separated subjects.

- An Integrated Program that Works -

In their 1980 document "Connections: Linking the Arts and Basic Curriculum," the Oklahoma State Department of Education states that music is both mental and physical. It involves the imagination, the intellect and the emotional self. While learning specific arts skills for their own sake is an essential part of elementary education, the use of the arts as a way to learn concepts in other curriculum areas is a different and unique approach.

In this successful classroom guide published by the Oklahoma State Department of Education (1980) the authors found that for each individual student, experiences with the arts allow opportunities for personal expression. Students who are involved with the arts in their developmental years were found to gain skills of close scrutiny and careful evaluation which are important skills for living.

The Oklahoma State Department of Education (1980) follows the
philosophy that the school system has been given the great challenge of providing leadership, development, and encouragement of rational powers. They found that the aesthetic experiences gained through participation in the arts provide a format for reaching this objective. They argue that no single body of knowledge will develop the ability to think clearly by itself. The development of this ability depends on the transfer of learning from one concept to another. Using the arts as a vehicle throughout the cycle improves understanding. The development of rational powers also depends on the ability to conceive what might be as well as what is. Experiences with literature and the arts may make a larger contribution to the development of abstract thinking than studies have assumed.

The arts serve as a method of expressing and resolving discontentment which can lead to establishing personal standards of worth. To include the arts in a student’s education is not a luxury, but a basic need. Though integrating music into other curriculum areas is a logical method of providing this basic need, it is not often implemented. To this end, this project will attempt to provide a curriculum guide that integrates music into the four main academic areas - language arts, mathematics, science, and history/social science.
STATEMENT OF GOALS AND OBJECTIVES

The goal of this project was to develop a curriculum guide that can be used by second grade teachers to integrate music into their second grade curriculum. Research has shown that music, and all the fine arts, have become neglected portions of the curriculum due to a number of factors. By integrating music and the arts into the academic curriculum, the arts can be effectively taught and the academic subject areas will benefit from the variety of teaching strategies the arts bring to education.

One objective of this project was to create a curriculum guide that integrates music into the four main academic areas, mathematics, language arts, science and history/social science. It is important that the music and concepts that the guide covers meet specific criterion that guarantee their quality. The criterion are: the quality of the piece or concept, the relationship between the subject matter and the piece or concept, the suitability of the piece or concept for second grade learners, and input from professional educators gathered through informal conversations and written surveys.

It is important that all areas of music be introduced to the students. The curriculum guide will provide instructional materials on singing, listening, the reading and writing of musical notation, rhythm, form, history, and movement. If the guide is followed, these areas of music instruction can be effectively taught and this important part of a well rounded education can be
once again successfully included in the curriculum with a minimum of juggling by teachers and a maximum of enjoyment by students.
DESIGN OF PROPOSED PROJECT

At the beginning of the curriculum guide there is a brief review of the literature and a statement of the need for the guide.

The curriculum guide is organized into four sections. Each academic area of study will have a section that integrates music into it fully. Therefore, there are sections for language arts, mathematics, science, and history/social science.

Each section will be broken down into smaller sections based upon the units of the textbook. For example, in the language arts section if there is a unit titled "Humorous Tales" there will be instructional materials based upon that theme. The songs and activities of that section will all tie into the humorous tales in the text while teaching musical concepts.

In order to maintain the effectiveness and usefulness of the curriculum guide, evaluative surveys have been created and distributed periodically to the educators who are testing the curriculum guide so that they may provide feedback pertaining to its content and form.
INTEGRATING MUSIC INTO
THE SECOND GRADE CURRICULUM:

A Curriculum Handbook

Rebecca Dunn Mefford

California State University, San Bernardino
INTRODUCTION

In planning a curriculum there are a number of points that need to be considered. First, the curriculum must address a variety of subject areas so that a well rounded education can be achieved. Second, the curriculum should provide the students a wide scope of knowledge through which a broad perspective can be reached. Furthermore, the subjects areas presented do not need to be taught in isolation from each other. It is important that the students see the world as a connected whole, not separated subjects and isolated parts. Integrating education across the content areas provides ways for students to make the connections that enhance the continuity and transfer of learning (Crawford, 1990).

This curriculum guide is designed to successfully integrate music into the academic areas of the curriculum. It's purpose is to be "teacher friendly" so that the teacher can actually put it to use. If the strategies proposed herein are applied, the alternative methods used in instructing academic subjects can assist in meeting the goals of music education. This is not meant to be a comprehensive, lesson by lesson guide, but is designed to be a spring board from which you may develop lessons that correlate with your specific textbook curriculum and best meet the needs of your students.
WHO IS THIS HANDBOOK PREPARED FOR?

The curriculum guide is designed for teachers who desire to include music in their classroom program but often find the day to be too short to "squeeze" everything in. It is also created for those who already teach music but wish to become more holistic in their approach to the curriculum, or seek alternative activities in their program. It is especially meant for those educators who feel they do not possess enough skill or talent to teach music on a regular basis.

This project is designed to be used in second grade classrooms. The concepts and methods may be adapted for other grade levels, however the activities and lesson ideas are based upon the curriculum criteria adopted by the State of California for second grade instruction as of the time of this printing.

A broad knowledge of music is not required for the use of this guide. Some basic explanation of musical notation reading is included as part of the guide so that the teacher can learn along with the students if s/he does not already have that knowledge. Access to a piano of some type is helpful but not essential. When looking for pieces of music to use for music appreciation or listening exercises, the teacher should not be discouraged if they don’t have a broad knowledge of examples for listening material. In many districts, and certainly at the county level, there is a music coordinator and a music library. Use that person as a resource for information about
specific works that can be used for listening activities. Music listening can be used in a very casual way. Many teachers use classical music to set a quiet mood as the students enter the room in the morning or to keep peace on rainy day. For more formal music appreciation lessons, it may be possible to share the activity with another teacher and have two classes participate. Another option may be to trade classes with a colleague, so that you teach their class music appreciation while they teach your class physical education, for example. However you decide to add listening to your curriculum, it is important that you do so. Children need to be taught to listen to music. In this way you are nourishing future audiences. A field trip to a local symphony’s children’s concert would be an excellent experience for many students who would not otherwise have the opportunity to attend a symphonic concert.

It is the author’s intent to encourage those who are not confident in their musical ability or training to persevere in music instruction. For the most part, and in the primary grades especially, the students don’t know any more than you do and will think anything you do is excellent as long as you act as if it is. A colleague related this story to me: When he was beginning to teach music in his classroom he would occasionally play the piano to accompany the students, even though his abilities on the piano were obviously (to him) limited. That year at "Back-to-School Night" several of the parents commented to him that their children had come home telling of
the fabulous things he had been doing on the piano. He was dumbfounded, but learned an important lesson. The children are far more impressed by effort than by proficiency. Don’t let what your spouse tells you about your shower recitals stop you from enthusiastically approaching a music curriculum.

NEEDS ASSESSMENT

A questionnaire was prepared and distributed to the staff members at several school sites in San Bernardino County, California regarding the level of musical training they possess, frequency of music instruction in their classroom, types of music instruction in their classroom, their feelings regarding arts education, and what they feel their needs are in regards to music education.

A group of colleagues assisted in the needs assessment for arts education and the current curriculum. The teachers who participated in piloting the program kept journal notes on the lessons and made regular progress reports.
DESIGN OF THE HANDBOOK

The handbook is divided into three sections, one each for history/social science, language arts and mathematics. Each section contains lessons designed to make music a regular portion of instruction in that subject area. The California State frameworks for each subject area were explored and the main precepts of the frameworks are explained.

EVALUATION OF THE HANDBOOK

An evaluative survey was created and distributed to all piloting teachers to obtain feedback on the design of the handbook, ease of use, and the student's reactions to the lessons.
In The History-Social Science Framework for California Public Schools: Kindergarten Through Grade Twelve (California State Board of Education, 1987) the California State Board of Education determined that second grade students should develop a knowledge of "People Who Make a Difference" through their history-social science course work. This area of study is broken down into three main subsections: 1) People who supply our needs; 2) Our parents, grandparents, and ancestors from long ago; and 3) People from many cultures, now and long ago.

The advantage of this curriculum, as far as music is concerned, is that there is one area of music that easily meets these criterion - American folk music.

Folk music, from whatever country, contains a rich history of societal and family values. By learning this music a child can become aware of the cultural history of that country. In fact, it is very important that students be made aware of folk music and all the attributes it contains so that they will have a deeper knowledge of their history and can take ownership of it.

An examination of the three tenets of the state framework for history-social science shows how the use of folk music can fulfill the framework’s goals.

The first area of emphasis is the study of people who supply our needs. Many of the folk songs from early in American history are concerned
with work and the work ethic. Songs such as "I've Been Working on the Railroad" and "Erie Canal" relate to ways that products are delivered to consumers. Many so-called "negro spirituals" created by the African slaves in the eighteenth and nineteenth centuries related to working. Something that may be interesting to note is that the slave songs, even though they seemed to be innocent enough, were in reality a way to relay messages across fields about the underground railroad and so forth without their owners knowledge.

The second area of emphasis in the history-social science framework for second grade learners is regarding parents, grandparents, and ancestors from long ago. While folk music does not teach about our specific parents, grandparents, or ancestors (unless you happen to be related to the person in the song), they do teach about the society in their native country. Furthermore, if some students in a particular class have parents or grandparents who came to America from another country it would be a wonderful project to learn music from the different cultures represented. However, it is safe to say that unless the group has students of Native American descent, all of the students have ancestors from other cultures. While most American folk songs were created here in America, many songs that have been adopted as American folk songs are actually based partially or fully on folk songs brought to America by immigrants from other countries. It would be an interesting study to research some of these songs
to find their origins and how they wandered here. This type of study also meets the third criterion from the state framework, people from many cultures, now and long ago.

As you work your way through the curriculum you will find many places that music fits into lessons. For example, music is an effective way to create interest in a new area of study. It can also be used as an extension to the lessons for those students who require more of a challenge. Perhaps they would be interested in learning a folk song from their grandparents or other family members and then presenting it to the class in some way. Most children love to sing and look forward to opportunities to do so. They think they’re just having fun, they don’t realize that they’re actually learning about their history.

As has been explained, music can be a vital part of the history-social science curriculum. In appendix I there are general instructional guidelines and a number of songs that can be adapted to your lesson plans. For listening activities, use works by composers from the area and time period you are studying.
ENGLISH-LANGUAGE ARTS

The English-Language Arts Framework for California Public Schools: Kindergarten Through Grade Twelve (California State Board of Education, 1986) states that the goals of education are to prepare all students to function as effective, informed citizens in a democratic society, to function effectively in the world of work, and to realize personal fulfillment. In order to meet these goals, the main features of an English-language arts curriculum should include:

1) A systematic literature program with a meaning centered approach based on intensive reading, writing, speaking, and listening; 2) a clearly communicated sense of common values and common goals that respect diversity; and 3) an emphasis on delight in the beauty and heritage of our language. (California State Board of Education, 1986)

Music can be used to fulfill all of these goals. The first goal speaks of a meaning centered approach to literature. Music is an excellent way to synthesize and reinforce the meaning of literature. By using music to create a choral reading the instructor can use another avenue to teach the students the lessons of literature in a different way. In this manner, the students of differing thinking styles can be included to develop an understanding of the subject matter.

The second goal speaks of clearly communicating a sense of common values and goals that respect diversity. While the types of literature chosen truly determines the goals and values taught, music can add to the lessons by
providing diversity in presentation.

In the third goal the creators of the framework want English-language arts studies to develop in the students a delight in the beauty and heritage of the English language. This is where music is the most applicable. In using music to enhance your English-language arts program the instructor can not help but engage the students, because it gives them the opportunity to express themselves as they are not usually encouraged to do in their traditional studies. It is not too difficult to take a piece of literature and turn it into a musical drama that can be performed for parents, other classes or simply for the students' own enjoyment. In appendix II there are several examples of this type of drama. The examples provided have all been created by Beverly Bullis and are used with her permission. For listening activities use works that are literature based, such as "Peter and the Wolf."
In the Mathematics Framework for California Public Schools: Kindergarten through Grade Twelve (California State Board of Education, 1992) the authors write that the purposes of mathematics education are to equip students with the reasoning tools they need as citizens, to prepare students for successful work lives, and to develop students' personal capacities to enjoy and appreciate math.

One might ask at this point "What does that mean? How does that relate to adding and subtracting to 18 or place value to 100?" If you take the narrow view of things, it doesn't relate much at all. However, in the long run, a person trying to break into the work place who does not have those basic skills at the tip of their fingers is not going to get very far.

This handbook contains activities to help the students with the concepts of odd and even, greater and lessor (which way does that sideways v point anyway?) and time. As stated in previous sections, this is not the end-all for integrating music into a math program. Instead, it is meant to be a springboard for creativity. Perhaps a group of students has trouble with an area not considered in this handbook. It is a well proven law of teaching that when a class doesn’t understand a concept explaining it in another way just might be the key to unlocking enlightenment. Be creative! Have fun! Often it is not easy see the connection between math and fun, but it's got to be there
somewhere. Hopefully, the music activities in appendix III can help bring it to light. For listening activities use works that have a strong beat structure so that the children can tell the difference between a waltz which has a three beat structure and a march which has a four beat structure.
REFERENCES


Lloyd, M.J. (1978) Teaching music to aid beginning readers. The Reading
Teacher 32(12) 323-27.


APPENDIX I

HISTORY / SOCIAL SCIENCE

American Folk Songs
Folk Songs from Other Countries
Patriotic Songs
AMERICAN FOLK SONGS

SUBJECT AREA: History/Social Science

MATERIALS NEEDED: Music for songs to be used.

MATERIALS RECOMMENDED: Autoharp, piano keyboard or guitar.

GOALS: 1. To utilize American folk songs to enhance your history/social science lessons.

2. To develop an understanding of American culture and history by learning American folk songs.

PROCEDURE:

1. Review list of songs provided to determine which are to be taught. For purposes of explanation, Clementine will be used as an example.

2. Review lesson plans to determine when the songs will be added to the curriculum.

3. To introduce the song, discuss with the students the time in history the song was about. What types of people were in this song? Talk about mining and what a "miner forty-niner" might be.

4. Teach the words of the song to the class, line by line. Say the line in the rhythm of the song and ask the students to repeat after you. Teach one line at a time, then go on to groupings of two lines, then four, etc., until you are satisfied that the group is familiar with the words and the rhythm of the song.

5. Teach the melody of the song to the class in the same manner, using
the syllable "la" instead of the words the first times through.

6. Finally, put the words and the music together to sing the entire song.

7. Other suggestions: If there are any students who would like, ask for volunteers to sing portions of the song by themselves. Have one half of the class sing the first line, the other half sing the second, alternating throughout the whole song. Create motions or a simple dance to go with the songs.

**List of American folk songs included in this handbook:**

<table>
<thead>
<tr>
<th>Original Song</th>
<th>New Version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clementine</td>
<td>Down by the Station</td>
</tr>
<tr>
<td>Down in the Valley</td>
<td>The Erie Canal</td>
</tr>
<tr>
<td>Home on the Range</td>
<td>Skip to my Lou</td>
</tr>
<tr>
<td>I’ve Been Working on the Railroad</td>
<td>Sweet Betsy from Pike</td>
</tr>
<tr>
<td>Oh, Susanna</td>
<td>Old Dan Tucker</td>
</tr>
<tr>
<td>Polly Wolly Doodle all the Day</td>
<td></td>
</tr>
<tr>
<td>She’ll be Commin’ Round the Mountain When She Comes</td>
<td></td>
</tr>
<tr>
<td>There’s a Little Wheel a’Turnin in my Heart</td>
<td></td>
</tr>
<tr>
<td>This Land is Your Land</td>
<td>Turkey in the Straw</td>
</tr>
<tr>
<td>When the Saints Go Marching In</td>
<td></td>
</tr>
</tbody>
</table>
Clementine

In a cavern, in a
canyon, excavating for a
mine, lived a miner forty

miner, and his daughter Clementine.

Oh my darlin', oh my
darlin', oh my darlin' Clementine!

You are lost and gone forever, dreadful sorrow, Clementine.
Down By The Station

Down by the station early in the morning,

See the little engines all in a row.

I can see the engineer pull the whistle lever.

Toot! Toot! Toot! Toot! Toot! Off they go!
In the Valley

Dawn rises the sun; shine, shine in the valley so love.

Dew, hang your head in heaven;

Hear the wind blow, hear the wind blow.

Know I love you, dear, dear.

Blow, blow, hand your head in heaven.

Hear the wind blow, know I love you.
The Erie Canal

I've got a rule, her name is Sal,
Fifteen miles on the Erie Canal.
She's a good old worker and a good old pal,
Fifteen miles on the Erie Canal.
We've hauled some barges in our day,
Filled with lumber, coal and hay.
And we know every inch of the way.
From Albany to Buffalo.
Low bridge, everybody down! Low bridge, for we're
going through a town:

and you'll always know your neighbor, you'll

always know your pal, if you've ever navigated on the

Erie Canal.
Home on the Range

F

give me a home where th

B-flat

digerance word. And the skies are not cloudy all
day.

Home, home on the
range, where the deer and the antelope

C7

play, where seldom is heard a dis-
couraging word.

F

day.

Home, home on the
range, where the deer and the antelope

B-flat

couraging word, and the skies are not cloudy all
day.
I've Been Working

I've been working on the railroad,
all the live-long day.

I've been working on the railroad, just to pass the time away.

Can't you hear the whistle blowing?

Rise up so early in the morn.

Can't you hear the captain shouting:

"Di-nah blow your horn!"
Oh, Susanna

I come from Alabama

Ban-a with my banjo on my knee,

I'm going to Louisiana,

An-na, my true love for to see.

Oh, Susanna,

Oh, don't you cry for me,

For I come from Alabama

Ban-a with my banjo on my knee.
Old Dan Tucker

Old Dan Tucker was a mighty man, He

washed his face in a frying pan,

Combed his hair with a was on wheel,

Had a toothache in his heel; So

get out the way, Old Dan Tucker,

get out the way, Old Dan Tucker,

get out the way, Old Dan Tucker,

you're too late to get your supper.
Oh, I went down South for to see my Sal, singing Polly Wolly Doodle all the day;

My Sal she is spunky

Sal, singing Polly Wolly Doodle all the day.

Fare thee well,
fare thee well my Fair

for I'm goin' to Lou

anna, for to see my Sus

anna, Sing'ing Polly Hel

Doodle all the day.
She'll Be Comin'

1. She'll be com-in' 'round the moun-tain when she comes.
2. She'll be driv-in' six white moun-tain when she comes.

She'll be com-in' 'round the moun-tain when she comes.
She'll be driv-in' six white moun-tain when she comes.

She'll be com-in' 'round the moun-tain when she comes.
She'll be driv-in' six white moun-tain when she comes.

She'll be com-in' 'round the moun-tain, she'll be driv-in' six white moun-tain when she comes.
She'll be com-in' 'round the moun-tain, she'll be driv-in' six white moun-tain when she comes.
Skip to My Lou

Fly's in the butter-nilk, shoo, fly, shoo!
Little red wag - on, painted blue.

Fly's in the butter-nilk, shoo, fly, shoo!
Little red wag - on, painted blue.

Skip to my Lou, my dar - ling.

Skip, skip, skip to my Lou!

Skip to my Lou, my dar - ling!
Little Wheel

There's a little wheel a-turnin' in my heart.

There's a little wheel a-turnin' in my heart.

In my heart, there's a little wheel a-turnin' in my heart.

There's a little wheel a-turnin' in my heart.
This Land is Your

As I was walking

that ribbon of highway,

I saw above me

that endless skyway,

I saw below me

that golden valley.

This land was made for you and me.

This land is your land,

this land is my land.
From California
to the New York island,
From the Redwood forest
to the Gulf Stream waters;
this land was made for you and me.
Turkey in the Straw

1. I went out to milk and I didn't know how, so I milked the goat instead of the cow. Saw a turkey sitting on a pile of straw, a-wink'in at his mother-in-law.

2. "What do you mean?" I grabbed that old catfish, turned him inside out! Turkey in the straw.

(turkey in the straw) Roll'em up and twist'em with a high tuck-a-haw, And hit 'em with a tune they call

(turkey in the hay) Turkey in the hay.

(turkey in the straw) Turkey in the straw!
When the Saints

G

Oh, when the saints

D7

go marching in.

G7

oh, when saints saints go

D7

marching in,

G

Lord, I want to

C

be in that number,

G

when saints saints go

D7

marching in.
FOLK SONGS FROM OTHER COUNTRIES

SUBJECT AREA: History/Social Science

MATERIALS NEEDED: Music for songs to be used.

MATERIALS RECOMMENDED: Autoharp, piano keyboard or guitar.

GOALS: 1. To utilize folk songs from other countries to enhance your history/social science lessons.
2. To develop an understanding of the culture and history of other countries by learning folk songs from those countries.

PROCEDURE:
1. Review list of songs provided to determine which are to be taught. For purposes of explanation, In Bajia Town will be used as an example.
2. Review lesson plans to determine when the songs will be added to the curriculum.
3. To introduce the song, discuss with the students the area or country the song is from. Locate the area on a globe or map. What types of people were in this song? What do the students know about this culture? Discuss reasons why a person might have to leave their homeland.
4. Teach the words of the song to the class, line by line. Say the line in the rhythm of the song and ask the students to repeat after you.
Teach one line at a time, then go on to groupings of two lines, then four, etc., until you are satisfied that the group is familiar with the words and the rhythm of the song.

5. Teach the melody of the song to the class in the same manner, using the syllable "la" instead of the words the first times through.

6. Finally, put the words and the music together to sing the entire song.

7. Other suggestions: If there are any students who would like, ask for volunteers to sing portions of the song by themselves. Have one half of the class sing the first line, the other half sing the second, alternating throughout the whole song. Create motions or a simple dance to go with the songs.

List of folk songs from other countries included in this handbook:

<table>
<thead>
<tr>
<th>Title</th>
<th>Country of Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Ram Sam Sam</td>
<td>Morocco</td>
</tr>
<tr>
<td>In Bahia Town</td>
<td>Brazil</td>
</tr>
<tr>
<td>Jamaican Farewell</td>
<td>Caribbean</td>
</tr>
<tr>
<td>Kookaburra</td>
<td>Australia</td>
</tr>
<tr>
<td>Kum Ba Yah</td>
<td>Africa</td>
</tr>
<tr>
<td>La Cucaracha</td>
<td>Mexico</td>
</tr>
<tr>
<td>La Raspa</td>
<td>Mexico</td>
</tr>
<tr>
<td>Lukey’s Boat</td>
<td>Canada</td>
</tr>
<tr>
<td>Song</td>
<td>Country</td>
</tr>
<tr>
<td>---------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>The Meadowlands</td>
<td>Czechoslovakia</td>
</tr>
<tr>
<td>Navajo Happy Song</td>
<td>Navajo Indian</td>
</tr>
<tr>
<td>Rabbit Song</td>
<td>Japan</td>
</tr>
<tr>
<td>Swiss Hiking Song</td>
<td>Switzerland</td>
</tr>
</tbody>
</table>
A Ran San San

A ran san san,
ran san san, Gu-li gu-li gu-li gu-li gu-li
ran san san, A ra-fi, a
ra-fi, Gu-li gu-li gu-li gu-li gu-li
ran san san.
In Bahia Town

In Bahia town,

Everywhere,

Coconuts are five cents a piece in

Vallarta is five cents a plate in

old Bahia town.

la la la la la, la la la la la.

la la la la la, la la la la la.
Jamaican Farewell

Down the bay where the lights were gay, I could hear the singing and the music play, And I wanted to see what the fun would be, so left my island home down Jamaica way. But sad was I to say good-bye, And I'll be back if I swim or fly, My heart is down, my eyes are turning a-round to see my little girl in Jamaica town.
Kookaburra

Koo-ka-bur-ra sits in the old oak tree.

Merry, merry, king of the bush is he.


Gay your life must be.

Kun Ba Yah

Kun ba yah, my Lord, Kun ba yah!

Kun ba yah, my Lord, Kun ba yah!

Kun ba yah, my Lord, Kun ba yah!

Oh, Lord, Kun ba yah.
La Cucaracha

When they dance the cu-ca-ra-chá,

And I hear the mu-sic play-ing,

To the pla-za then I bur-ry,

Join the dance with-out de-lay-ing, La cu-ca-

Whirl-ing round and round we go, La cu-ca-

Gay-est dance in Mex-i-co.
La Raspa

The music is light and gay; Just hear musicians play! So why of work to-day, When this is the time for play! Oh, put work senoritas fair! Fiestas time is gay!

Rabbit

Oh, Rabbit, jumping free, Tell me, Rabbit, what you see. When I look up into the sky, Moon is there, here and an
Lukey's Boat

Oh, Lukey's boat is painted green, A-ha, me
high stopped jib, A-ha, me
boys! Oh, Lukey's boat is

Oh, Lukey's boat got a painted green, The finest boat you've
high stopped jib And a patient block to her

foremast head, A-ha, me riddle-i-

day!
The Meadowlands

Out to the meadowlands we go,

Walking in the sunlight, walking in the sunlight,

Out to the meadowlands we go,

Where the waving fields of barley grow.

Streamlets are rushing by, down from the mountain high,

Singing they onward go, swiftly the waters flow.

Streamlets are rushing by, down from the mountain high,

Singing they onward go, swiftly they flow.

76
Navajo Happy Song

Hai yo, hai yo ip si
nai yah, hai yo,
hai yo ip si nai yah,
Hai yo, hai yo ip si
nai yah, hai yo,
hai yo ip si nai yah!
hay nah yay nah
yo.
Swiss Hiking Song

From Lucerne we'll sing and play,
Swiftly ride o'er the lake with me, fair,
Shoes and socks we need not wear,
Love-ly maidens there to see.

Hey - la - di - ag, ho - la - di - o;
Hey - la - di - ay - di - o.
Hey - ah - hey - di - ah!
Hey - la - di - ay, ho - la - di - o.
Hey - ah - hey - di - ah!
Hey - la - di - a - di - o!
AMERICAN PATRIOTIC SONGS

SUBJECT AREA: History/Social Science

MATERIALS NEEDED: Music for songs to be used.

MATERIALS RECOMMENDED: Autoharp, piano keyboard or guitar.

GOALS: 1. To utilize patriotic songs to enhance your history/social science lessons.

2. To develop an understanding of the culture and history of our country by learning patriotic songs from this country.

PROCEDURE:

1. Review list of songs provided to determine which are to be taught.

2. Review lesson plans to determine when the songs will be added to the curriculum.

3. To introduce the song, discuss with the students the time in history the song came from. What was going on at the time? What do the students know about this time in history, or in certain cases the person the song is about?

4. Teach the words of the song to the class, line by line. Say the line in the rhythm of the song and ask the students to repeat after you. Teach one line at a time, then go on to groupings of two lines, then four, etc., until you are satisfied that the group is familiar with the words and the rhythm of the song.
5. Teach the melody of the song to the class in the same manner, using the syllable "la" instead of the words the first times through.

6. Finally, put the words and the music together to sing the entire song.

7. Other suggestions: If there are any students who would like, ask for volunteers to sing portions of the song by themselves. Have one half of the class sing the first line, the other half sing the second, alternating throughout the whole song. Create motions or a simple dance to go with the songs.

*List of Patriotic songs included in this handbook:*

- America
- Battle Hymn of the Republic
- There are Many Flags
- Yankee Doodle
- America the Beautiful
- George Washington
- Old Abe Lincoln
America

My country, 'tis of thee,
sweet land of liberty,
of thee I sing!
Land where my fathers died,
land of the pilgrim's pride.
From every mountain side,
let freedom ring!
America

O beautiful for spacious skies For amber waves of grain,

For purple mountains majesties above the fruited plain.

America! America! God shed His grace on thee.

And crown thy good with brotherhood from sea to shining sea.
Battle Hymn

Majestically

Mine eyes have seen the glory of the coming of the Lord:
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of his terrible swift sword;
His truth is marching on.

Glory! glory! hal-le-lu-jah!
Glory! glory! hal-le-lu-jah!
Glory! glory! hal-le-lu-jah!
His truth is marching on.
Rhythmically

George Washington

1. Man-
2. He

years

coun-

young,

lived

strong

name

On

birth-

man-

came

a

when

coun-

ies

to

there

then

was

made

and

was

brave,

dent;

hiss

first

one

ton,

land.

his

let's
Old Abe Lincoln

1. Old Abe Lincoln, he moved out of the wilderness,
   out of the wilderness,
   down in Illinois.

2. Old Abe Lincoln, he moved in to the White House,
   in to the White House,
   many long years ago.

Rhythmically

D flat

G7

C7
Many Flags

There are many flags in many lands, there are flags of every grand, like our own Red, White, and Blue. Then hurry our country's flag, stripes and its white stars.

For there is no flag in any land like our own Red, White, and Blue.
Yankee Doodle

Father and Gent

down to camp, along with Captain

Good-in' and there we saw the

Men and boys as thick as hasty

pud-din', Yankee Doodle

keep it up, Yankee Doodle

Bandy, Mind the Music

and the step and with the girls be

handy.
APPENDIX II

LANGUAGE ARTS

Mei Li’s New Year’s Day
The Napping House
The Rainbow Fish
Mushroom in the Rain
The Tale of the Lai Lai Bird
Mei Li’s New Year’s Day

Adapted

SUBJECT AREA: Language Arts/History-Social Science

MATERIALS NEEDED: Story (see below), small percussion instruments (see list below), large space for movement.

GOALS:
1. To introduce a piece of literature which demonstrates the culture of another country.
2. To use music and movement to portray various characters and situations in a piece of literature.

PROCEDURE:
1. Introduce China and discuss the culture and customs of this country.
2. Read the story to the class.

Mei Li’s New Year’s Day

In North China, there lived a little girl, Mei Li, with her family. It was New Year’s Day and everyone was very excited, for New Year’s Day is a very important Chinese Holiday.

Everyone was busily preparing for the coming of the Kitchen God in the evening. Mei Li’s older brother came in and announced that he was going to the New Year’s Fair inside the Great Wall. This sounded so exciting to Mei Li that she begged her mother to allow her to go with her brother. Mei Li had never been to the fair. Her mother gave her permission, but warned them both to be home before dark.
As the two began their trek to the fair, they met some friends who joined them. How excited they were! When they arrived at the Great Wall they saw many performers. There were stilt walkers, clowns, prancing ponies, acrobats and a dancing bear! The day went by very quickly; all of the sudden Mei Li and her brother realized that it was almost dusk! They must leave at once! They rushed out of the gate of the Great Wall and ran all the way home!

They arrived home just in time to see the Kitchen God appear in the incense that was burning. As is the Chinese custom, the children did a special dance in honor of the Kitchen God.

3. Discuss the characters of the story. How would each character look or act? What types of movements would each character make? What type of instruments could be used to represent each character? If students are reluctant to make suggestions, refer to the list below. Practice looking, moving and sounding like each character:

<table>
<thead>
<tr>
<th>Character</th>
<th>Movement</th>
<th>Sound</th>
<th>Characterization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mei Li</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brother</td>
<td>walking</td>
<td>drum</td>
<td></td>
</tr>
<tr>
<td>Mother</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friends</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stilt Walkers</td>
<td>slow staccato</td>
<td>temple block</td>
<td></td>
</tr>
<tr>
<td>Clowns</td>
<td>slow, fast</td>
<td>vibra slap</td>
<td></td>
</tr>
</tbody>
</table>
Prancing Ponies       fast staccato       tambourine
Acrobats             crescendo           xylophone
Dancing Bears        irregular          timpani
Dragon               rhythmic           var. of percussion
Gates to the Wall    open, close        scrapers
Kitchen God          mystical           windchimes
Celebration Dance    free form          glockenspiel

**IMPORTANT:** While the students are exploring different movement possibilities, the instrumental players must base their improvisations on the movements of the movers, rather than the movers dancing from the instrument sound qualities the instrumentalists produce. This will develop an awareness of articulation in the movement and increase the sensitivity of the instrumentalists.

4. Introduce the parts and movements of the Dragon Parade.

**Begin with speech:**

Happy New Year, Happy New Year, Happy New Year, Yeah!

**Add body percussion:**

Pat, Clap, Clap, Clap. Pat, Clap, Clap, Clap.

**Add movement:**

Moving in a winding, weaving line, the players move, speak and play the march, stopping in the "Yeah!" All playing,
moving and speaking stops, except the gong, which only plays on the "yeah!". The "dragon" raises it’s head, stretches it’s neck and looks around. All small percussion instruments improvise and all members of the "dragon" wildly shake arms and bodies while dragon stretches. All freeze on sound of gong. Where instruments are limited in quantity, non-players may use brightly colored streamers as part of the dragon.

Final form of parade:

Introduction: small percussion, rhythm of poem

A: Dragon moving, speaking, playing small percussion

B: Gong, dragon freezes, rears it’s head, looks around

C: Improvisation of bodies and instruments until second gong.

D: Repeat

5. Assign parts to students or groups of students to prepare for the presentation of the story.

6. Presentation of the story.

A. Introduction: the storyteller reads the story to the class, pausing at these sections for movement and instrumental improvisation.

i. Going to the Fair

ii. Inside the Gates of the Great Wall

* Opening and Closing the Gates

* Stilt Walkers
* Clowns
* Prancing Ponies
* Acrobats
* Dancing Bears

iii. Going home from the Fair
* Running
* Kitchen God
* Celebration Dance - Dragon Parade
Spoken

```
Happy New Year! Happy New Year!
```

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Happy New Year! Yeah!
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The Napping House

Author: Audrey Wood

SUBJECT AREA: Language Arts

MATERIALS NEEDED: "bed" chart, index cards, small percussion instruments, the story The Napping House, by Audrey Wood.

GOAL: To use music and movement to portray various characters and situations in a piece of literature.

PROCEDURE:

1. To introduce the concept of lullabies, ask the class: Did your mom sing to you when you were little? What songs do you remember from when you were little? What are lullabies?

2. Sing the song lullaby and goodnight.

3. Teach the Napping House Song.
   A. Sing tune, using syllable "la".
   B. Sing tune, using the words.

4. Read the story aloud. Before beginning the story sing the song through.

5. Check for understanding. Using cards, allow the class to tell the adjectives that precede the character’s names. Then, using a chart, allow the class to decide the sequence in which each card should be placed on the "bed."

   wakeful Flea
6. Discuss which instruments might best characterize each character in the story. Examples are listed below. Make sure all students have a chance to practice on many instruments before the selections of who will portray each character are made.

- snoring Granny - ratchet
- dreaming Child - wind chimes or glockenspiel
- dozing Dog - hand drum
- snoozing Cat - guirro
- slumbering Mouse - squeeze toy or finger cymbals
- wakeful Flea - triangle

7. Discuss different ways the class might dramatize the story. How might each character move, look or act? Make sure all students have a chance to move for each character before final selections of who will portray each character are made.

Two bed posts
Granny
Child                  Dog
Cat                   Mouse
Flea                  (add Rain)

8. Read story again, perhaps allowing a child to hold the book and turn the pages as the teacher "tells" the story page by page. As each character is introduced, sound effects and movements are added.
Napping House Song

On a cozy bed, Lies a snoring Granny,

Under a dreamy Child, Under a dozing Dog,

Under a snoozing Cat, Under a slumbering House,

Under a wakeful Flea, who BITES THE SLUMBERING HOUSE!

JUMP! Now no one

else is asleep!
The Rainbow Fish
Author - Marcus Pfister

SUBJECT AREA: Language Arts

MATERIALS NEEDED: Rainbow Fish costume, small percussion instruments, story The Rainbow Fish by M. Pfister.

GOAL: To use music and movement to portray various characters and situations in a piece of literature.

PROCEDURE:

1. Discuss sharing with the class. Ask: Have you ever had a friend who shared something with you? (A cookie, a toy, a swing) How did it make you feel when you friend shared with you? Do you know someone who sometimes doesn’t like to share?

2. Introduce the story by explaining to the class that it is about a beautiful rainbow fish who discovers something special about sharing.

3. Read the story to the class. Discuss the actions of the characters and how they reacted to each other.

4. To check for understanding, wear the Rainbow Fish vest with the shiny, shimmering scales. Have the students practice different ways of politely asking for a beautiful, shiny, shimmering scale. Have the class take turns being the seaweed and hiding fish. Each fish swims up to Rainbow Fish, one at a time, to ask for a shiny shimmering scale.
5. Teach the rainbow fish song. First introduce the melody using "la", then teach the words with the melody.

6. Explore movement possibilities. How would a starfish lie? (very still) How many arms would a octopus have? How many of us would it take to make an octopus with 8 arms? Decide on a place for the octopus to hide, the fish to hide in "tall seaweed" (the seaweed kids), a place for the starfish to "spread out," how the Rainbow Fish will move, and how the other fish will swim up one at a time to ask Rainbow Fish for a shiny scale.

7. Explore instrumentation possibilities. Suggested characterizations are below. Each time the instrument plays for the character, 8 counts is suggested.

Sea sound and seaweed swaying    sea drum
Rainbow Fish                      wind chimes
Blue Fish                         glockenspiel, triangle
Fish friends                     glockenspiels, finger
cymbals
Starfish                         metallophone
Octopus                          xylophone, wood blocks

Preparation is the secret to success. All children are entitled to a chance at trying out their ideas. This can be done with a minimum of strain on the teacher by allowing all of the children to try out only one
concept at a time, such as: walking to the beat, stop/starting on cue, helping to tell the sound parts of the story. **Even though there can be only one Rainbow Fish, all of the children can have a chance to move like Rainbow Fish, for a time at least.** This is true of all characterizations within a story.

8. The costume can be created by using a cape or vest to which scales can be attached with velcro for Rainbow Fish. To build the costume, glue velcro to the cape and onto shiny scales (heavy iridescent wrapping paper works well).

* Optional - elastic bracelets with a small square of velcro for attaching the scale Rainbow Fish gives each fish.

9. Read the story to the class again. As the story unfolds, sing the Rainbow Fish Song at the beginning, when Blue Fish comes, when the other fish hide, when Starfish comes, when Octopus comes, and when Rainbow Fish shares his scales.
Rainbow Fish

Rainbow Fish, Rainbow Fish, shiny, shiny, shiny scales.

Rainbow Fish, Rainbow Fish, will you share your scales?
MUSHROOM IN THE RAIN

Mirra Ginsburg

SUBJECT AREA: Language Arts

MATERIALS NEEDED: Small percussion instruments, story Mushroom in the Rain by Mirra Ginsburg.

GOAL: To use music and movement to portray various characters and situations in a piece of literature.

PROCEDURE:

1. Ask the class: Have you ever been caught outside in the rain without an umbrella? Have you ever tried to find a place to hide until the showers stopped?

2. Introduce the story. Tell the students that the story is about an ant, a butterfly, a mouse, a sparrow, and a rabbit who all were caught in the rain without an umbrella. In this story there is a very special mushroom who tried to help.

3. Read the story.

4. Teach the songs that go with the story one at a time. First, sing the melodies using "la". Then sing melody using words.

5. Tell the story again, using the song for each of the animals to ask the mushroom for help.

6. Explore the instrumentation possibilities for each character. Explore the different sounds a type of movement or character implies.
Examples are listed below.

- **Ant** running woodblock, wooden chop sticks
- **Butterfly** darting chime tree, finger cymbals
- **Mouse** scampering guirro, hand drum
- **Sparrow** swooping glockenspiel glissando
- **Rabbit** hopping xylophone (bouncing motion)
- **Fox** running claves (tapping together)

Sun coming out from behind the clouds - metalophone

**Try characterizing the story using materials at hand.**

7. Read the story again, this time adding the songs and instruments to create a final product.
Mushroom in the Rain

Mushroom in the rain, peaking out of the ground,
Would you please let me come inside?
I'll be very quiet and not make a sound.
Rain is pouring down, there is no place to hide!

Growing Song

Mushroom growing, mushroom growing,
growing taller, growing taller,
There is room for all!
There is room for all!
The Fox

The fox! The fox! The fox is coming near!

Rabbit’s Plea

Spoken

Hide me! Hide me!

Hide me, quick!

All bunch together and

that ‘ll do the trick!
THE TALE OF THE LAI LAI BIRD

Folktale from Thailand

SUBJECT AREA: Language Arts/History-Social Science

MATERIALS NEEDED: Any kind of melodic instrument or vocal improvisation, *The Tale of the Lai Lai Bird*, below.

GOALS: 1. To introduce a piece of literature from the culture of another country.

2. To use music and movement to enhance a folktale.

PROCEDURE:

1. Discuss folktales. Ask students to name folktales they know.

2. Teach the song of the Lai Lai bird. First, sing the melodies using "la". Then sing melody using words. The students will help throughout the story by singing the song with the leader.

3. Read the story, inserting the Lai Lai Bird song where indicated.

*The Tale of the Lai Lai Bird*

*Once upon a time, in the far away land of Thailand, there lived a large bird with feathers of many brilliant colors. It was a very large, beautiful bird. There was only one bird of its kind in the whole, wide world. Whenever anyone walked near the tree where the Lai Lai bird was perched, a lovely song could be heard (sing the song).*

*One day a hunter came into the forest where the Lai Lai bird was singing. When he looked up and saw the wondrous beauty of*
the bird, he decided he had to have the bird for his own.

So, he set about making a large trap. He dug a huge hole and covered it with leaves. Then he sprinkled berries over the leaves...the favorite berries of the Lai Lia bird. He hid behind some bushes and waited.

The Lai Lai bird gracefully swooped down to take a closer look at his favorite berries, but something seemed strange to him. Ah, yes! This was a trap, he thought. (You see, he was also very wise.) So he flew back up to his tree and began to sing his song (sing the song).

Seeing that the bird was not to be fooled, the hunter became extremely angry. In fact, he was so angry that he took an arrow from his quiver, held up his bow, aimed at the Lai Lai bird and shot him! He fell down at the hunters feet.

It was all the hunter could do to lift up the Lai Lai bird and put him into his hunting bag. Slowly, he dragged the sack with the Lai Lai bird inside. When at last he reached home, he took the bird into his kitchen and began preparing a huge kettle of water over the stove. Soon the water began to boil and he lowered the Lai Lai bird into the swirling, boiling water. As the water bubbled around the Lai Lai bird, he heard (sing the song).

"Oh well," he thought, "soon the song will end and I’ll have a scrumptous dinner!" He added some vegetables and again he heard
(sing the song).

When the meal was ready, he lifted the Lai Lai bird onto his plate and took his fork and shoved it into the bird. When he did, he heard (sing the song).

He kept right on eating his meal. He was so full that he could hardly walk. He had to go to bed, he was so tired by this time.

After a few hours, the hunter was awakened by a severe stomach ache. He sat up in his bed and began rubbing his stomach. The more he rubbed, the more he hurt and again he heard (sing the song).

Well! That was the "final straw!" He decided he’d get rid of that bird once and for all! He got up and went out to the tree under which he had buried all the birds bones. He dug them up and put them into a large chest, covered them with many shovels of dirt and slammed down the lid. He locked the chest in ten places.

Slowly, he dragged the chest with the bones to the ocean and very gently allowed the waves to carry the chest far out to sea.

"There!" he thought, "that will certainly be the end of that bird."

Many years went by, until one day the box drifted onto shore, into a deep, dark cave. Inside the cave there lived a magician. When he saw the box, he carefully lifted it out of the water and held up his hands. With a big ZAP for each lock, he unlocked all the locks.
Gently, he lifted the lid, and as he did, out flew a beautiful eagle. The eagle gracefully flew higher and higher, then swooped down gracefully, back up and around. The magician heard a beautiful sound as the eagle soared higher (sing the song).

The hunter, who was very old now, looked up and saw the beautiful eagle as he hovered above. He also heard the beautiful song of the Lai Lai bird. And for the rest of his life he would hear the song of the Lai Lai bird whenever the eagle soared above, reminding him of his selfishness long ago (sing song).

4. Explore the ways in which each character in the story might move. Each child is all of the characters at first. Use a gong, bell, or other percussion instrument which can be struck to signal a time to FREEZE, when it is time to continue with the story.

5. Repeat the story, adding movements.
Lai Lai Bird Song

Lai - lai lai, lai - lai

lai - lai lai - lai lai.
APPENDIX III

MATHEMATICS

Greater and Lesser

Telling Time

Odd and Even Numbers
SUBJECT AREA: Mathematics

CONCEPT: Greater and lesser

MATERIALS NEEDED: Music for songs to be used.

GOALS: 1. To use music to enhance the mathematics curriculum.
        2. To use music to reinforce the concept of greater and lesser and the symbol used to differentiate the two.

PROCEDURE:

1. Introduce the concept of greater and lesser and do some directed practice examples on the board, or in the manner you are comfortable.

2. To better clarify the system of using the v symbol to show which number is greater, teach the song "Greater and Lesser."

3. Teach the words of the song to the class, line by line. Say the line in the rhythm of the song and ask the students to repeat after you. Teach one line at a time, then go on to groupings of two lines, then four, etc., until you are satisfied that the group is familiar with the words and rhythm of the song.

4. Teach the melody of the song to the class in the same manner, using the syllable "la" instead of the words the first times through.

5. Finally, put the words and the music together to sing the entire song.

6. Conduct more guided practice on the board, until the students are able to practice the skill successfully independently.
Greater and Lesser

When you're doing greater and lesser,
in your math book, here at school,
It's so easy, It's so easy,
if you'll only learn this rule:
that sign is just like a big mouth,
and it only eats big numbers,
you're no fool.
SUBJECT AREA: Mathematics

CONCEPT: Telling time

MATERIALS NEEDED: Music for songs to be used.

GOALS: 1. To use music to enhance the mathematics curriculum.
         2. To use music to reinforce the concepts of the minute hand and the hour hand and what they represent.

PROCEDURE:

1. Teach the concepts of hour hand and minute hand, including time to five minutes using the minute hand.

2. To better clarify the concept that the numbers represent different times when the minute hand is pointing to them, teach the song "Telling Time."

3. Teach the words of the song to the class, line by line. Say the line in the rhythm of the song and ask the students to repeat after you. Teach one line at a time, then go on to groupings of two lines, then four, etc., until you are satisfied that the group is familiar with the words and rhythm of the song.

4. Teach the melody of the song to the class in the same manner, using the syllable "la" instead of the words the first times through.

5. Finally, put the words and the music together to sing the entire song.

6. Review the song each day before math instruction that includes telling time.
7. Encourage the students to sing the song to themselves as needed during independent practice.
Telling Time

Minute hand, hour hand, they are not the same.

How do you tell them apart and what time do they name?

When the hour hand points to a number,

you just say it's name.

When the minute hand points to a number, that is not the same, then it's

pointing at the one, it means 10 - 5, when it's

pointing at the two then that means ten, when it's

pointing at the 3 it means fifteen.

Four is twenty and four twenty

six is thirty, seven thirty-five, and
SUBJECT AREA: Mathematics

CONCEPT: Odd and Even Numbers

MATERIALS NEEDED: Music for songs to be used.

GOALS: 1. To use music to enhance the mathematics curriculum.

2. To use music to reinforce the concept of odd and even numbers.

PROCEDURE:

1. Introduce the concept of odd and even numbers, conducting guided practice on the board.

2. To reinforce the concept, introduce the song "Odd and Even".

3. Teach the words of the song to the class, line by line. Say the line in the rhythm of the song and ask the students to repeat after you.

Teach one line at a time, then go on to groupings of two lines, then four, etc., until you are satisfied that the group is familiar with the words and rhythm of the song.

4. Teach the melody of the song to the class in the same manner, using
the syllable "la" instead of the words the first times through.

5. Finally, put the words and the music together to sing the entire song.

6. Encourage the students to sing the song to themselves as needed during independent practice.
Odd and Even

Learning about odd and even

takes a little time.

You can do it if you'll only learn this easy rhyme.

Spoken

Two, four, six, eight! All are even, you're doing great!

1, 3, 5, 7 and 9! These are odd, you're doing just fine.
Appendix IV: Needs Assessment Survey

Dear Colleague:

I am currently writing my Master’s Project for CSUSB on integrating music into the academic curriculum. In order to best meet the needs of educators everywhere, I need your help in knowing the needs of educators here. Please take a few minutes to fill out the following survey and return it to me by Friday. Thank you for your help - Becky Mefford.

1. How important do you feel music is to the overall education of your students?
   - very important
   - somewhat important
   - not important

2. How often do you teach music or do your students receive music instruction from another staff member?
   - daily
   - weekly
   - special occasions
   - never

3. When you do music, what do you do?
   - play instruments
   - sing with a record
   - movement experiences
   - other __________________________

4. What is the extent of your musical training?
   - none
   - piano lessons when I was a kid
   - school choir/band: elem.
   - high school
   - college
   - other __________________________

5. When you were in school was there a music specialist who came into your classroom on a regular basis?
   - yes
   - no

6. Do you feel trained to teach music to your class? Please explain.

7. Are there any concerns regarding music education that you have? What are your needs in this curricular area? (Please use the back of the form for your answer.)
Appendix V: Evaluative Survey

Dear Colleague:

Thank you for piloting my Master's Project for CSUSB on integrating music into the academic curriculum. In order to evaluate the quality of the handbook I need your feedback on its content and composition. Please take a few minutes to fill out the following survey and return it to me as soon as possible. Thank you for your help - Becky Mefford.

1. How useful have you found the information in the handbook to be?
   Comments:

2. Has the handbook helped you teach music?
   Comments:

3. Do you find the lesson plans in the handbook to be organized in a logical manner?
   Comments:

4. Are the suggested musical selections adequate for your needs?
   Comments:

5. Will you continue to implement the strategies from the handbook?
   Comments:

5. Are there any areas of the handbook (content, composition or accessibility) that you feel need improvement? Please be specific.
   Comments:
Appendix VI: References for Appendices

REFERENCES


