Spring 2019

Rhythms and Reading: Applying Literacy to the Music Classroom

Makenzie M. Davis
Eastern Kentucky University, makenzie_davis153@mymail.eku.edu

Eastern Kentucky University

Rhythms and Reading:

Applying Literacy to the Music Classroom

Honors Thesis

Submitted

in Partial Fulfillment

of the

Requirements of HON 420

Spring 2019

By

Makenzie Davis

Faculty Mentor

Dr. Timothy Wiggins

Eastern Kentucky University School of Music

Rhythms and Reading: Applying Literacy to the Music Classroom

Makenzie Davis

Faculty Mentor

Dr. Timothy Wiggins

Eastern Kentucky University School of Music

This research project seeks to demonstrate how literacy pedagogy can be used to teach music in the context of a music classroom. Born of the increased emphasis on literacy-based instruction in public schools, all teachers, regardless of primary content area, are expected to aid in the mission of teaching reading skills to all students. Oftentimes, teachers will forego their content area lessons in order to strictly teach a lesson on reading skills. Music teachers must be equipped to teach literacy within their music classroom without damaging the integrity of their music content lessons. Through comparative research, the project will parallel literacy skills with music literacy skills and explore how to integrate literacy pedagogy in the music classroom. The research will be applied through sample lesson plans that implement both literacy and music literacy components in the areas of phonological awareness, phonics, fluency, comprehension, and composition. Lesson plans are standards based according to National Music Standards and English-Language Arts Common Core State Standards. This project will equip music educators with resources and examples

that demonstrate literacy integration in a music classroom, maintain the integrity of music content, and foster conceptual connections between reading and music that will teach students to read and write music more effectively.

Keywords and phrases: music education, music, literacy, literacy pedagogy, literacy integration, general music, elementary music, reading, composition.

Table of Contents

Introduction

In recent years, educational reform has touched schools from coast to coast regarding literacy and the mission to raise young generations to be more literate individuals. Federal education initiatives like the No Child Left Behind Act of 2002, as well as its successor, the Every Student Succeeds Act of 2015, have, as part of their reform, an expected literacy performance level that students are to reach by the time they graduate high school. Most states have adopted various protocols for enhancing literacy pedagogy and performance expectations within their public schools, followed by their own set of repercussions to drive school administrations toward accountability. The typical response of state-level education institutions has been to “recruit” all teachers in advancing student literacy in order to adhere to state mandates and retain funds and resources. This draft to the literacy mission is what has spurred the fast-growing trend that all teachers, no matter the content area, must deliver literacy instruction in their classroom. "Most general educators agree that the process of addressing reading and mathematics literacy through state and federal legislation has had a profound effect on the requirements and procedures of all entities of education" is the conclusion drawn by Dee Hanson, a professor of music education and long-term office holder in state music education associations, in her book *The Music and Literacy Connection* (Hanson, 2014). Following this trend of increased literacy focus is a detrimental side effect of teachers foregoing the integrity of their own lessons and class curriculum. Usually, this is because teachers do not know how to integrate literacy pedagogy into their content in a practical manner.

Music teachers face circumstances and challenges similar to those of general education teachers. Maria Runfalo, a music education researcher at the University of Buffalo, State University of New York, expresses that “More and more, music educators are being asked to address other domains of student learning in addition to music making and listening” (Runfalo, 2012), which supports the notion that music teachers need experience in pedagogy techniques in more than their applied content area. It is imperative that music educators protect their core content and teach young generations to appreciate and engage music for music's sake. Numerous studies and articles have detailed the benefits of music education in public schools across the nation. Ruth Argabright, a chair for the Society of General Music, wrote an article in 2005 about connecting music to other content areas and interdisciplinary teaching. Jinyoung Kim, a writer for the *International Journal of Early Childhood*, also published an article on how music opens the door for cross-curricular teaching through conceptual connections. Both authors propose similar benefits of music education in their articles, including developing creativity, self-discipline, emotional regulation, cognitive processes, language skills, and decoding skills (Argabright, 2005 and Kim, 2017). Some of these benefits are specific to personal development, while others are particularly necessary to enhancing literacy skills. Research demonstrates that “…music…unites affective, cognitive, and psychomotor domains…” (Hill-Clarke, 2004), as well as leads “to new heights of awareness, ability, and possibility of communication” (Ohman-Rodriguez, 2004). With such an expansive array of benefits, music must be worth teaching and learning for its

own sake. The question, as posed by Hanson, is: "how and what do music educators do to support these important initiatives while still teaching music with integrity?" (Hansen, 2012).

Some music teachers found drawing parallels between music and literacy instruction complicated and cited reasons for avoiding literacy instruction. “Lack of time” for teaching both content areas, “undertraining” in effectively utilizing literacy pedagogy, and even direct refusal to teach literacy skills in order to “protect their music instruction time” were the most common complaints against the literacy mission (Gerber, 2007). In reality, literacy and music literacy concepts are not as different as some educators believe. Almost thirty years ago, Ray Levi, who was at the time a member of the University School in Shaker Heights, Ohio, and of the Ohio Music Educators Association, suggested “… that musical experiences support emergent literacy for all children” (Levi, 1989). While not the earliest researcher to make this claim, many more have followed who relate language development to music development. “Theoretically, the progression of learning music and spoken language is the same- listening, speaking, reading, and writing” is a claim by Professor Edwin E. Gordon in his extensive research on music development in young children (Gordon, 2003), in which he draws parallels between music and language. Hanson states that “Language is the domain most comparable to music because both are organized temporally...,” and also that the “effects of musical experience on subcortical auditory processing are pervasive and extend beyond music to the domain of language” (Hanson, 2012). Following the neuroscience strand, Runfalo claims that “There is

preliminary evidence from the field of cognitive neuroscience to support the idea that parallels do exist between language and music processing" and that "music and language share neural resources during the processing of information" (Runfalo, 2012). There are ample transfers between music and literacy skills. For example: "Music is an effective way to engage children, and it supports both phonemic awareness and language development" (Rando, 2014). Runfalo also identifies the literacy skill of phonemic awareness as a transfer, as well as how phonics is demonstrated too: "In music, these hierarchical structures involve tones and chords; in language, words and grammatical positioning of those words in phrases and sentences form the hierarchy" (Runfalo, 2012). Kantaylieniere Hill-Clarke does note that "The coding systems for reading and music differ; however, the thinking process for deciphering each coding system is similar" (Hill-Clarke, 2004) when it comes to phonics and decoding skills in music and literacy alike. These are only a few of the abundant transferable skills between language and music, and they reveal the widespread investigation of researchers into the relationship between music and literacy.

Rhythms and Reading: Applying Literacy to the Music Classroom is designed to explore each step of the literacy development process and subsequently look at how those skills translate directly to developing music literacy. There are five chapters: Phonological Awareness, Phonics, Fluency, Comprehension, and Composition. Each chapter will explain the concept and the importance to a child's language literacy, and then explain the parallels to music literacy that music teachers can use in their classrooms. Following the definitions

will be a lesson plan, set to the context of a first grade music classroom, which gives an example of how to integrate the literacy concept with a music concept and some potential resources. The lesson plan will be broad so teachers can utilize as much or as little as they need depending on the skills and context of their particular classroom. Standards for the lessons are derived from the 2014 Music Standards as published by the National Association for Music Education, as well as the 2009 English-Language Arts Standards from Common Core State Standards. At the end of the handbook will be a compilation of research cited and books or other materials listed throughout this resource.

Chapter One: Phonological Awareness

The Literacy Concept

Children are typically first introduced to language through speech. While written words are present on most every toy, restaurant menu, television program, and cereal box, among other places a child may encounter in everyday life, written language still remains a collection of almost meaningless symbols. It is the spoken word that children first comprehend as they learn to communicate their needs for food or the restroom to guardians, navigate the playground with other children, or demand a favorite toy from another sibling or child at a daycare. The first step in the literacy process involves helping a child discover that the spoken language can be broken down into words, words into syllables, and syllables into specific sounds, or "phonemes". The broad term for this step is phonological awareness. It envelopes phonemes and phonemic awareness, which "concerns the structure of words, not their meaning" (Gromko, 2005). Mindfulness of sounds will lead to an understanding of meaning, rhyme, alliteration, intonation, and a variety of other concepts as children learn to identify and manipulate sounds within spoken words. Gromko synthesizes the work of numerous research studies by stating that "Researchers over the past 20 years had determined phonemic awareness (i.e., the ability to recognize that a spoken consists of individual sounds or phonemes) is one of the best predictors of how well children will learn to read" (Gromko, 2005). This awareness is the foundation for literacy because if a child cannot process that larger phrases break down into smaller, recognizable units, it will be very challenging to develop the next steps in

the literacy process that require cognitive manipulation of those particular units. A simple awareness is the start to a child's literacy capabilities.

Phonological Awareness in Music

Phonological awareness directly translates to skills in music reading. The awareness that music can be deconstructed into smaller parts is essential before a child can start learning to read those smaller elements or, eventually, manipulate them in a spoken or written sense. It begins with sound, and hearing comes before seeing an actual symbol. “Sound before symbol is a nearly universally accepted practice in music teaching and espoused by internationally recognized music educators Zoltan Kodaly, John Feierabend, Edwin Gordon, and many others” is how Hanson defended her point on building phonological awareness first through sound alone (Hanson, 2012). A song can be divided into movements or verses, verses into smaller phrases, a phrase into a measure, and even a measure into its individual notes. A long tone can cover several beats, or be subdivided within a beat. Awareness of these smaller elements of music leads to an understanding of phrasing, structure, and form, as well as sets the stage for a child to begin looking at music for a visual representation of what they are actually hearing. As Runfalo put it: “At a very early age, children absorb the many sounds that surround them and are able to distinguish prosodic contours, phrases, words, phonemes, and vowels. Similarly, children are able to distinguish rhythms and tonal sequences, musical phrases, and patterns. As recognition of these patterns develops, they begin to attach meaning to the musical and language units” (Runfalo, 2012). As children learn to distinguish different sounds

and sequences, they create schemas of patterns that can be applied to a visual representation, like a letter or a note, which can be transferred then to other contexts. Hanson correlates the sound discrimination process between literacy and music, calling it "common and foundational to both domains" (Hanson, 2012). A child must first be cognizant that music can be deconstructed into single units before he or she can begin to understand individual components of music and extend their learning, so just as phonological awareness is the foundation of literacy, it is similarly essential to developing music literacy.

Phonological Awareness in Music

1st Grade Lesson Plan

Suggested Materials

- "Apples and Bananas" recording
- Apple and Banana Props
- Magnetic Vowels

Learning Target

I can demonstrate qualities of music!

Standards

MU:Pr4.3.1a Demonstrate and describe music's expressive qualities (such as dynamics and tempo).

CCSS.ELA-Literacy.RF.1.2d - Segment spoken single-syllable words into their complete sequence of individual sounds (phonemes).

Student Learning Outcomes

#1 The students will segment new vowels into familiar words.
#2 The students will differentiate between: high and low, long and short, and loud and soft sounds.
#3 The students will demonstrate comparison concepts.

Teaching the Lesson *(Page 1 of 2)*

Initiation: Have props of an apple and a banana and ask students what they are. Introduce them to the song "Apples and Bananas," and let them listen until they hear the next lines when vowels are changed and see if students begin to sing along with new vowels. Stop the song and draw attention to the original words, "apples and bananas," stressing the vowels. Have students slowly decode each sound and segment them back together. Use letter magnets and spell out "apple" and "banana" on the board. Point to a new letter set like "o" and ask what sound the letter "o" makes. Replace the a's in apple and banana for o's and have students slowly segment the word together (SLO#1). Repeat for long and short vowel sounds and other vowels until students demonstrate segmenting words with new sounds quickly and correctly. Sing a few more lines of "Apples and Bananas" to put the new words into context.

Develop: Explain how we can manipulate parts of music for different purposes, just like we use different letter sounds to change words. Go through comparisons like high against low sounds, long against short, and loud against soft (SLO#2). Take time in each to explore the different uses for both sides (I like using lullaby voice for soft and recess voice for loud), and have students get up and move for each to show an understanding of the comparison concepts. Practice a few times asking for demonstrations of a concept like soft, long, high, or the opposites (SLO#3).

Phonological Awareness in Music

1st Grade Lesson Plan

Suggested Materials

- "Apples and Bananas" recording
- Apple and Banana Props
- Magnetic Vowels

Learning Target

I can demonstrate qualities of music!

Standards

MU:Pr4.3.1a Demonstrate and describe music's expressive qualities (such as dynamics and tempo).

CCSS.ELA-Literacy.RF.1.2d - Segment spoken single-syllable words into their complete sequence of individual sounds (phonemes).

Student Learning Outcomes

#1 The students will segment new vowels into familiar words.
#2 The students will differentiate between: high and low, long and short, and loud and soft sounds.
#3 The students will demonstrate comparison concepts.

Teaching the Lesson *(Page 2 of 2)*

Apply: You'll need some space! Set up a Comparison Relay with two lines of students. The goal is to see that students can demonstrate the concept, but not necessarily do so the fastest. Set up to ask two students, one from each line, to demonstrate something at the same time. For instance, ask the first students to do a "low sound." Students can hang low and make a low sound, and you will okay them to run to the back of the line. Repeat until the lines are finished. Follow up with the two sides against each other, asking them all to demonstrate a concept. If time allows, let them go through the Relay again.

Close: To end the lesson, review the learning target. "I can demonstrate qualities of music!" Recap with students using comprehension and recall questions.

- Show the apple and banana again. "What did we change about the words to make new words?" (Vowels/sounds)
- "What were some of the new words we made up for these fruit?" (Oples and bononos, eeples and beeneenees, etc.)
- "Use your hands to show me what a high sound is…now make a high sound!" Repeat for other comparative qualities like low, long, short, loud, or soft.

"Changing these elements makes all the different music we hear recordings of, and now you all know how to change the meaning of music too!"

Chapter Two: Phonics

The Literacy Concept

After a child develops their sense of phonological awareness and a desire to utilize language, a teacher can begin to work on phonics skills. Phonics is the understanding of how specific sounds belong to certain letters and spelling patterns (McLaughlin, 2015). A phoneme is a distinct unit of sound like a particular letter, and a set of these letters is called a word family. Notice how phonics must come after phonological awareness in order for students to understand that there are smaller units in language to be manipulated. A child must realize that letters, or combinations of letters, create particular sounds and can be used and blended to make words. Once a visual representation of the sound, or a phonogram, has been associated with the phoneme or word family, children can sound out familiar words in their language and subsequently transfer those skills to unfamiliar and more complex words. This process of decoding is built on phonological awareness and establishes the skills necessary to develop fluency, the next step in the literacy process. Phonics skills are critical to a child's reading development if they are ever expected to become self-sufficient readers and writers. McLaughlin expresses a concern for children who struggle with the foundational skill of decoding: "However, because of its foundational nature, students who do not acquire proficiency early face the possibility of word-decoding difficulties snowballing into problems with reading stamina and volume, reading fluency, vocabulary development, silent and oral reading comprehension, disciplinary comprehension and learning, and motivation for reading”

(McLaughlin, 2015). Children have the “greatest difficulty with Stage 1…” and decoding in phonics (Indrisano, 1995), so it is of utmost importance that extreme attention and thorough instruction is dedicated to this step in the literacy process. The foundations and skills established here will impact students for the rest of their lives!

Phonics in Music

Musically, phonics is most easily associated with one of two realms: notes and rhythms. It can mean understanding how each note of the musical alphabet has a particular frequency, as well as how those sounds ascend or descend as the melodic pattern changes. “We might equate a phoneme with a single pitch within a melodic phrase” is an example of how we could relate this concept back to literacy (Hanson, 2012). Children have to see and hear if a melodic phrase is moving in a stepwise motion, or leaping in larger intervals, if they are to have a thorough understanding of melodic patterns. In a study on the effects of music training on phonemic awareness in early readers, Gromko determined “results support a near-transfer hypothesis that active music-making and the association of sound with developmentally appropriate symbols may develop cognitive processes similar to those needed for segmentation of a spoken word into its phonemes” (Gromko, 2005), which is a formidable piece of evidence in how processes in music relate very closely to those found in developing literacy skills. In addition to pitch, a child must recognize the sounds and symbols regarding the duration of notes. Long notes have a different impact on phrases than shorter notes, and it's important for children to distinguish those sounds from each other.

Specific sounds have specific notations in both music and literacy, as well as specific purposes in various genres. Hill-Clarke poses that “Just as a child must have an awareness of music notation, symbol recognition, and sound relationships to interpret musical scores, so also must the child attend to basic letter recognition and sound relationships to interpret written text” to relate how in both music and literacy, a child must learn the sounds and symbols of the language before they can interpret the piece (Hill-Clarke, 2004). Pitch and rhythm together create melodic patterns that further develop phonics skills and, with some practice, eventually lead to progress in fluency, comprehension, and composition.

Phonics in Music

1st Grade Lesson Plan

Suggested Materials

- *Click Clack Moo: Cows that Type* by Doreen Cronin
- Orff Keyboards
- Mallets

Learning Target

I can read and perform one and two sound rhythmic patterns correctly!

Standards

MU:Pr4.2.1b When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

CCSS.ELA-Literacy.RF.1.3e Decode two-syllable words following basic patterns by breaking the words into syllables.

Student Learning Outcomes

#1 The students will recognize one and two sound rhythm patterns
#2 The students will learn a musical motif and perform when appropriate

Teaching the Lesson *(Page 1 of 2)*

Initiation: Have a set of claves or rhythm sticks in hand while students stand in place. Ask students what kinds of animals they would find on a farm. When a student gives an animal, click the syllables while saying the word. Have students respond by repeating the word and stomping the syllables. For example, a student says “chicken”. You say “chick-en” and click for both syllables. The students repeat “chick-en” and stomp with both syllables. Ask for several examples until you have a variety of one and two syllable animals. Modify this step by having students seated and instruct them to pat their knees or clap instead of stomping.

Develop: Return to animals that have one and two syllables. Ask students how many sounds they hear for the animal, and have them hold up the number of fingers for the syllables, either one or two fingers. Say “Listen to ‘chicken’ again, how many times do I click my claves?” Students should answer by showing two fingers. Tell them that two is the correct answer, because it is one click for every syllable. Ask about another animal, preferably a one syllable animal. Continue until students can answer collectively and quickly how many syllables/sounds they hear for each animal. (SLO#1)

Phonics in Music
1st Grade Lesson Plan

Suggested Materials
- *Click Clack Moo: Cows that Type* by Doreen Cronin
- Orff Keyboards
- Mallets

Learning Target
I can read and perform one and two sound rhythmic patterns correctly!

Standards
MU:Pr4.2.1b When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

CCSS.ELA-Literacy.RF.1.3e Decode two-syllable words following basic patterns by breaking the words into syllables.

Student Learning Outcomes
#1 The students will recognize one and two sound rhythm patterns
#2 The students will learn a musical motif and perform when appropriate

Teaching the Lesson *(Page 2 of 2)*
Apply: Transition to the book where farm animals make a lot of sounds. Look at the cover and ask some pre-reading questions to get students thinking about what a typewriter is, what the cows may use it for, and where they think the story takes place. Explain the recurring Click Clack Moo theme and ask how many sounds click clack and moo are. Establish a Clap Clap Pat motif for Click Clack Moo. Read slowly and take the time to explain unfamiliar words like “strike,” “neutral,” and “ultimatum.” Students should follow along and identify the words “Click Clack Moo” to know where they should perform their motif. (SLO#2) Once you have read through the book once, ask about the sound pattern in Farmer Brown. Students should recognize it is the same eighth-eighth-quarter pattern as Click Clack Moo. Next, utilize partners and Orff keyboards and show students a motif for Farmer Brown. Practice, and read through the story a second time, allowing students to identify the two motifs and where they should play Farmer Brown as opposed to when they should clap Click Clack Moo.

Close: Review the learning target, “I can read and perform one and two sound rhythmic patterns correctly!” Ask some comprehension questions about the day’s lesson.
- “How many syllables or sounds did we hear in Click Clack?” (Two) “What about Moo?” (One)
- “Is the word ‘hen’ same or different from ‘moo’?” (Same) “What about chicken, is it same or different from moo?” (Different) “Why? (Two sounds vs. one)
- “Clap the Click Clack Moo pattern for me…” and assess students. Ask for volunteers to play the Farmer Brown motif.

“We were able to figure out the number of sounds in a word, and then we used the words to play two different musical patterns!”

Chapter Three: Fluency

The Literacy Concept

If a child has a sense of phonological awareness, and uses this to develop their phonics skills, he or she is prepared to work on fluency. Fluency is the ability to correctly and consistently speak, read, and write in a language. A child is considered fluent when they graduate from the need to focus on "how to read" and can work on higher-level literacy concepts like comprehension or composition. There are a few subcategories under fluency that can be developed individually, but ultimately relate to a child's overall fluency level. Automaticity is the ability to recognize words accurately and effortlessly, and deals with building a child's array of sight words. Vocabulary can be another literacy component entirely, but for the sake of this handbook will be classified with fluency and is simply defined as the knowledge of words and their meanings. Prosody is the expressiveness of the voice in speaking, audiating, or writing, and demonstrates how “reading ability is linked to pitch, loudness, tempo, and rhythm patterns of spoken language" (Hanson, 2012). The nature of fluency and its components requires that a child read and practice a copious amount in order to develop these skills. Intentional, direct practice with a variety of literature and formats like “decodable texts-brief passages, usually stories, that provide multiple exposure to words that contain the targeted word family” is an excellent way to practice and improve fluency skills in a way that engages students through repetitious exposure and real-world application (McLaughlin, 2015). Runfalo agrees and expresses how variety is pivotal to building vocabulary within fluency skills: “For

young children, engagement with a variety of songs and chants generates a familiarity with music syntax and builds singing and rhythm vocabularies" (Runfalo, 2012). Singing and rhythm vocabularies become established until some melodic passages or rhythmic patterns become nearly instinctual. Indirect, everyday encounters with speaking, reading, and writing has its benefits as well, since these experiences will expand a child's repertoire of sight words and vocabulary while simultaneously improving automaticity and develop his or her prosody skills in a more authentic context through mimicry of others. Fluency is a building block toward success in the next steps of the literacy process, and although always in progress, must keep up with grade level standards in order to focus on higher order processes.

Fluency in Music

Levi proposes "…that the mere ability to name and define individual notes and other musical symbols does not constitute musical literacy" (Levi, 1989), and this is reflected by other researchers across numerous studies and years. Just as in literacy, musical fluency is developed sequentially after phonological awareness, phonics skills, and dictating some important domain-specific vocabulary. Through practice in correctly and consistently identifying elements of music, speaking about them within the context of the classroom and writing about the concepts will advance a child's musical fluency. Practicing basic notes and rhythms and patterns or passages in class will improve automaticity that can be transferred and applied to their practice or performance outside of class. That quick, recall nature of automaticity as a skill is incredibly applicable to the recall

skills necessary to successful sightreading in an English or music class, where a passage is set before the student and they are asked to just read or perform without practicing beforehand. Singing and playing instruments with others more skillful than he or she will increase a child's prosody skills, or expressiveness in communication. Reading the same passage over and over has a similar effect in advancing prosody as students can work on accentuation, inflection, pitch, and a myriad of other prosodic skills. Hill-Clarke proposes that "Each time children learn a rhythmic pattern, they strengthen their accenting and syllabication skills" (Hill-Clarke, 2004). Fluency is always in progress, but achieving a baseline proficiency at grade level standards allows a child to shift focus from simple elements and basic identification to actually reading and understanding melodies, form, balance, as well as apply general listening and comprehension strategies. As with literacy, fluency in music is developed through practice in the guided and independent settings. Teaching a child skills in phonics and vocabulary will establish the foundational skills necessary for developing fluency, and progressing on his or her way to becoming a capable and successful musician.

Fluency in Music

1st Grade Lesson Plan

Suggested Materials

- *I Ain't Gonna Paint No More* by Karen Beaumont
- Cues cards with Whisper, Shout, Sing, and Speak written on them

Learning Target

I can use all four voices to express feelings in a book!

Standards

MU:Re8.1.1a - With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/ performers' expressive intent.

CCSS.ELA-Literacy.RF.1.4b - Read grade-level text orally with accuracy, appropriate rate, and expression on successive readings.

Student Learning Outcomes

#1 The student will identify situations when each voice (singing, speaking, shouting, whispering) is appropriate.
#2 The student will demonstrate each of the four voices when given a context.
#3 The student will apply different voices to a book.

Teaching the Lesson *(Page 1 of 2)*

Initiation: Engage students with a whisper at the start of class, perhaps singing a song they know at a low volume until all students join in at the same whisper. Ask students when a whisper would be appropriate, like for a lullaby or group work time or when whispering a secret (SLO#1). Make up a scenario where one student is pretending to be asleep while others whisper quietly.

Develop: Explore a speaking voice and ask for scenarios where this volume would be appropriate, like normal conversations or lunchroom time, and have a conversation with a few individual students to demonstrate. Repeat the process for shouting and singing, allowing students to identify scenarios when each voice is appropriate and stage a little demonstration to help solidify ideas in their minds. Now that students have examples in their minds of each voice, ask students or groups of students to demonstrate what voice they would use in a particular context or setting (SLO#2).

Fluency in Music
1st Grade Lesson Plan

Suggested Materials
- *I Ain't Gonna Paint No More* by Karen Beaumont
- Cues cards with Whisper, Shout, Sing, and Speak written on them

Learning Target
I can use all four voices to express feelings in a book!

Standards
MU:Re8.1.1a - With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/ performers' expressive intent.

CCSS.ELA-Literacy.RF.1.4b - Read grade-level text orally with accuracy, appropriate rate, and expression on successive readings.

Student Learning Outcomes
#1 The student will identify situations when each voice (singing, speaking, shouting, whispering) is appropriate.
#2 The student will demonstrate each of the four voices when given a context.
#3 The student will apply different voices to a book.

Teaching the Lesson *(Page 2 of 2)*

Apply: Introduce the book*, I Ain't Gonna Paint No More*. Ask pre-reading questions from the cover about what the child might be doing or painting, or allude to how the mother gets upset and uses a voice to express her feelings. Ask what voice type an upset person may use (shouting). Create a melody for the theme "I ain't gonna paint no more, no more, I ain't gonna paint no more," or use the suggested melody to the tune of "It Ain't Gonna Rain No More," and teach students to use their singing voices. Students can speak the body parts the main character is painting, sing the theme, shout the mother's words, and whisper miscellaneous lines (SLO#3). Guide students in reading through the book using appropriate voice types and ask questions about what emotions or feelings a character may have at a time that they use a certain voice type. Use cue cards as needed, or let student helpers cue each other in what voice level to use.

Close: Ask students what the learning target was. "I can use all four voices to express feelings in a book!" Ask students to demonstrate certain voice levels, or guide them in comprehension questions to assess their learning.
- "Where would I use a SHOUTING VOICE?" (Playground, recess, outside)
- "What feelings could go with a singing voice?" (Happy, Playful) "How do you feel when you sing?" (Various answers)

"Just like the mother shouting, or the child being sneaky and whispering what they were painting, we know how to use our voices to be expressive too!"

Chapter Four: Comprehension

The Literacy Concept

One of the upper level concepts in literacy, and a highly important one, is comprehension, for if a child cannot understand what he or she is reading or writing, is the child really reading or writing at all? Comprehension is the understanding of language, spoken or written. It means finding and constructing meaning from a text or passage by engaging ideas to assimilate a sense of the whole (McLaughlin, 2015). This facet of literacy is pivotal to success in learning in the classroom setting, in addition to daily life outside the walls of an academic institution since children will be asked to comprehend a job application, a driver's test, a tax form, a list of ingredients and procedures for a recipe, and so many other authentic reading experiences. Children must be able to identify what they understand in a passage and what they do not understand, and ultimately must have strategies to resolve problems in their own cognitive dissonance as they read and write. Self-monitoring is an important skill, which can be taught by asking students to explore a wide range of reading and strategies that encourage comprehension checks throughout a text. This literacy concept requires firm foundations in prior components of phonics and fluency in order to be effective, because a text or assignment that is well beyond the zone of proximal development (Vygotsky, 1978) will result in a child shutting down as the challenge seems too great to accomplish. On the other side, assignments or readings that are too easy will be comprehensible to children, but also have no depth or meaning and do very little to practice phonics and fluency skills.

Comprehension in Music

Music comprehension is equally as vital as comprehension in literacy. The child's ability to make sense of a piece as a whole and synthesize all the information involves him or her using knowledge of the elements of music and familiarity with basic units or patterns in notes and rhythms to construct meaning and apply appropriate expression in a piece. Hill-Clarke lists some of the numerous benefits to music instruction and its impact on the language domain: “Singing and listening to nursery songs, folk songs, and jingles can extend and develop vocabulary and comprehension skills. Learning through music can build listening skills, enhance abstract thinking, improve memory, and encourage the use of compound words, rhymes, and images” (Hill-Clarke, 2004). All of these skills are synthesized and build strong pathways for communication and constructing meaning from conversations or reading texts, and relate equally to music as pathways for listening, developing musicality, and using domain-specific skills. Comprehension will look and sound like an accurate performance of notes and rhythms, but should include an extension into the minute details of prosody and expression, including articulation, dynamics, timbre, intonation, and balance and blend with others. During individual or ensemble rehearsals, a musician will have the self-monitoring skills necessary to notice what passages need more practicing, as well as an expansive set of strategies to resolve the errors or refine the performance on his or her own accord. Utilizing good practice habits and strategies, as well as a developed foundation in phonics, domain-

specific vocabulary, and fluency, will train a child to be a skilled musician who can demonstrate a higher level of comprehension at an accelerated pace.

Comprehension in Music

1st Grade Lesson Plan

Suggested Materials

- *Over in the Meadow*
- Megablocks/Legos, numbered 1-5 on different colors for a teacher set

Learning Target

I can sing the first five notes of a major scale using numbers!

Standards

MU:Cn11.0.Ka – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

CCSS.ELA-Literacy.RI.1.3 - Describe the connection between two individuals, events, ideas, or pieces of information in a text.

Student Learning Outcomes

#1 The students will identify the sequence of numbers in the book *Over in the Meadow*.
#2 The students will use manipulatives to organize Do through Sol sequentially.
#3 The students will sing five sequential notes in a major scale with cues from manipulatives.

Teaching the Lesson *(Page 1 of 2)*

Initiation: Greet the students with a new book. Ask pre-reading questions about the cover and what animals the students may find in a meadow or field. Start singing the book to the students, adding in motions for action words like “dig,” “run,” “sing,” and “play.” Give wait time for students to fill in the numbers for you as they learn to count up the number of animals in each stanza.

Develop: After singing through the book, ask students what the trend or pattern was in the numbers they were counting. Students should recognize that the numbers ascended with each new stanza (SLO#1). While there are sequences in math and numbers, there are sequences in music too. A basic sequence is a major scale. Sing or play so students can hear an ascending scale. Focus on singing the first five notes and encourage students to join in. Introduce an activity that will help students explore the first five notes of a scale in a sequence just like counting.

Comprehension in Music
1st Grade Lesson Plan

Suggested Materials
- *Over in the Meadow*
- Megablocks/Legos, numbered 1-5 on different colors for a teacher set

Learning Target
I can sing the first five notes of a major scale using numbers!

Standards
MU:Cn11.0.Ka – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

CCSS.ELA-Literacy.RI.1.3 - Describe the connection between two individuals, events, ideas, or pieces of information in a text.

Student Learning Outcomes
#1 The students will identify the sequence of numbers in the book *Over in the Meadow*.
#2 The students will use manipulatives to organize Do through Sol sequentially.
#3 The students will sing five sequential notes in a major scale with cues from manipulatives.

Teaching the Lesson *(Page 1 of 2)*
Apply: Now that students know they are looking for a sequence, give students the Megablocks or Lego manipulatives, preferably in a bag or container of some sort so you can instruct students to draw out one manipulative at a time. Students may work individually, or in partners. Ask students to find block number one, which should be the same color for everyone. Establish the Do pitch with this block, and tell them this is block number 1 as they sing "One". Now have students find block number 2 and stack the blocks. Ask students what might happen to the pitch, the highness or lowness of a sound, if we do the same as counting up with numbers. Give the Do and Re pitches sequentially, and ask students to sing it back, "One, Two…" Continue adding onto the tower of blocks one color and one pitch at a time, relating the ascending musical sequence to ascending numbers as students count up in *Over in the Meadow* (SLO#2). Once the tower is finished, remind students of Do and tell them to point at their colored blocks as they sing "One, Two, Three, Four, Five." Once students seem confident in their pitch as they sing with their own manipulatives, ask students to sing to your block set as you point up your numbered tower (SLO#3).
Close: Review the learning target for the day. "I can sing the first five notes of a major scale using numbers!" Ask students what they remembers about the lesson through questioning.
- "What were some of the animals we heard about in our *Over in the Meadow* book?" (Turtles, foxes, owls, etc.)
- "We learned an 's' word for how numbers count up or how pitches go up and down, what was it?" (Sequence)
- With your tower of blocks pulled apart, ask for each block number in order, one through five. Give a pitch for Do and have students sing Do through Sol.

"Now you know how to count a sequence in math, and sing one in music too!"

Chapter Five: Composition

The Literacy Concept

Phonological awareness, phonics, fluency, and comprehension all culminate in the highest level of literacy demonstration: composition. This is another word for writing, and both are used almost interchangeably in literacy. It means for a child to develop and write out ideas for an audience, whether for a group or even an audience of the self. Composition is creating, and is defined by the *Literacy Dictionary* as "arranging ideas to form a clear and unified impression and to create an effective message" (Harris, 2005). Children should be able to describe events, share thoughts and feelings, express opinions, and create a story through their speaking and writing techniques. Speaking is just as important to composition because children learn by sound before sight, and they must be able to speak effectively before they can write effectively. Waller suggest that “The capacities for creative self-expression and spontaneous conversational interaction indicate a person’s proficiency in the use of a verbal language” (Waller, 2010), which means that a child who can actively participate in a conversation and assemble meaning from prompts has potential for becoming equally effective in writing. Holding a conversation promotes elements of spontaneity, creativity, and problem solving as they encounter an infinite number of possible conversations on a day to day basis. Speaking also requires that a child listen carefully to the information presented, arrange ideas in a logical fashion, and deliver a statement that communicates his or her intent. Written composition reinforces phonological awareness and instruction, improves

understanding of text styles that children will encounter throughout life, expands on phonics and fluency skills, and increases overall comprehension skills as they learn to weave a unified text through organizing, self-monitoring, and revision strategies. Children should be given opportunities to write creatively so they can demonstrate their literacy skills in phonics, vocabulary, prosody, and comprehension through creativity, revision, and exploring topics that interest them as a learner.

Composition in Music

The height of musical literacy is also expressed in composition. There tends to be increased focused on reading music and skills for reading what is on the page, but less focus on actually creating and writing and composing. Waller expresses this stating: "…the role played by writing, as opposed to reading, is often overlooked in that discourse, as well as in classroom practices and workbooks. Consequently, far too many students can read music notation but not write it" (Waller, 2010). This demonstrates the disparity between music reading skills and music writing skills in children. Creating coherent music compositions requires a firm foundation in phonological awareness and understanding of phonics, fluency, and comprehension. This process is intended for children to develop and create musical ideas of their own, and "Create" is a core standard concept of national music standards. Through manipulation of elements of music and implementation of established musical literacy skills, a child can express and share emotions with an audience and convey a musical story or message. Composing increases comprehension of genres and elements as children

practice using what they have learned and also refine their projects or compositions. The idea of "sound before sight" is prevalent in music composition as well, under the premise that “Young children need to be spoken to and read to long before they become readers. Young children also need to be exposed to music long before they become composers” (Ohman-Rodriguez, 2004). The more children are exposed to music, the more natural it will be for them to explore and attempt to manipulate that which is familiar to them. Composition requires evidence of all prior literacy concepts: a child must have phonological awareness so he or she can determine sounds and genres they like or dislike and then begin to compose their own piece; he or she must use phonics skills to put together the smallest building blocks of music like notes and rhythms; a child should have a working domain-specific vocabulary and apply fluency in placing and writing notes and rhythms with automaticity, as well as employ prosodic skills to inflect emotion and meaning into their creation; and comprehension is pivotal for a child to understand what they have composed and why they chose to manipulate the elements in the way that they did, or what they could revise to make better. Since a child will have spent some time developing all of these literacy concepts, it is reasonable to believe he or she will have the skills necessary to explore writing music. Like in literacy, music composition also has its place in creative playing or singing without the actual written portion. Waller indicates that the "most exactly equivalent music skill is that of improvisation” (Waller, 2010). He extends this by explaining that “Improvisation has its counterpart in verbal communication: the spontaneous revealing of oneself

through conversation and the sharing of ideas and experiences with another person or persons" (Waller, 2010). Improvisation is less about the written form and more about taking the context of the piece and sharing ideas or melodies in response to the elements a child has encountered. While improvisation and writing music in general is the highest level and demonstration of literacy, it does not mean that it is limited to older children or students; conversely, even a young child can be a composer as long as they have a foundation in previous music literacy skills. If a child can learn to read and write literature in their youth, he or she can certainly learn to read and write music!

Composition in Music
1st Grade Lesson Plan

Suggested Materials

- *Down by the Bay*
- Magnetic rhyming words/pictures set
- Orff keyboards (with notes besides mi, sol, and la removed)
- White boards, markers, and erasers

Learning Target
I can create and record a four beat melody!

Standards
MU:Cr2.1.1b - With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.

CCSS.ELA-Literacy.W.1.6 - With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

Student Learning Outcomes
#1 The students will create a new rhyme pair for *Down by the Bay*.
#2 The students will compose a four beat melody.
#3 The students will dictate their melody on an abbreviated staff.

Teaching the Lesson *(Page 1 of 2)*

Initiation: Greet the class and show them the book *Down by the Bay*. Ask students pre-reading questions like what a bay is, on the cover what fruit might grow there, and what animals they see on the cover. Encourage them to think of words that rhyme with items on the cover, like moose, whale, bay, and house. Sing through the book and ask about some of the crazy things that the mother saw down by the bay.

Develop: Use the magnetic rhyming sets. Magnets can include pictures/words of a cat, hat, frog, log, goat, coat, bee, tree, fish, wish, star, car, or other simple rhyming words that students can match. Have a variety available! Students will now create their own rhymes to fit into *Down by the Bay* for the class to sing along to. For example, “Have you ever seen fish/ Who grant you a wish/ Down by the bay.” Be sure students know what rhyme is, and allow them to see all the scattered magnets on the board. Tell them to draw or write one rhyming pair on their own whiteboard, and take examples to then sing in context of the song. (SLO#1)

Composition in Music
1st Grade Lesson Plan

Suggested Materials

- *Down by the Bay*
- Magnetic rhyming words/pictures set
- Orff keyboards (with notes besides mi, sol, and la removed)
- White boards, markers, and erasers

Learning Target
I can create and record a four beat melody!

Standards
MU:Cr2.1.1b - With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.

CCSS.ELA-Literacy.W.1.6 - With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

Student Learning Outcomes
#1 The students will create a new rhyme pair for *Down by the Bay*.
#2 The students will compose a four beat melody.
#3 The students will dictate their melody on an abbreviated staff.

Teaching the Lesson *(Page 2 of 2)*

Apply: Change the words to the song so the mother asks: “Did you ever hear this song…(long pause)…Down by the bay.” Tell students now they are going to compose their own songs that could be played down by the bay. Students should get abbreviated staff paper and a keyboard to play at, and may need to be partnered depending on materials available. Students can explore and create a four beat pattern using mi, sol, and la (SLO#2). After creating their pattern, the students will notate it on their abbreviated staff paper (SLO#3). Some students can perform their piece for the class in the context of the song, where students will sing “Have you ever this song…(One student plays their composition)…Down by the bay.”

Close: Have students recall the learning target. “I can create and record a four beat melody!” Use comprehension questions to encourage students to recall the book and creative activity. Make sure names on are the pieces and keep compositions so students can sing or play them at a later date.

- “What fruit grew down by the bay?” (Watermelons)
- “We came up with some new rhymes. Can you tell me one?” (Fish grants a wish, cat wearing a hat, etc.) “And then we composed our own songs!”

“Anyone can be a composer if they learn just a little bit about music. Today, you were all composers of your very own music! We will keep these to play your compositions again some day!”

References

Argabright, R. (2005). Connecting with music. *General Music Today*, 18(2), 5-6.

Beaumont, K., & Catrow, D. (2019). I ain't gonna paint no more! Boston, MA: Houghton Mifflin Harcourt.

Cronin, D., & Lewin, B. (2018). Click, clack, moo: Cows that type. Fairfax, VA: Library Ideas, LLC.

Gerber, T., & Gerrity, K. (2007). Attitudes of music educators toward the teaching of language reading skills in the music classroom. *Bulletin of the Council for Research in Music Education*, (173), 71-87.

Hansen, D. Sarah A. Milligan (2012). Aural skills: At the juncture of research in early reading and music literacy. *Music Educators Journal, 99*(2), 75-80.

Harris, T. L., & Hodges, R. E. (2005). The literacy dictionary: The vocabulary of reading and writing. Estados Unidos: International Reading Association.

Hill-Clarke, K. Y. and Nicole R. Robinson (2004). It's as easy as a-b-c and do-re-mi: Music, rhythm, and rhyme enhance children's literacy skills. *YC Young Children, 59*(5), 91-95.

Indrisano, R. and Jeanne S. Chall (1995). Literacy development. *The Journal of Education, 177*(1), 63-83.

Kim, J. J. (2017). Transforming music education for the next generation: Planting 'four Cs' through children's songs. *International Journal Of Early Childhood*, 49(2), 181-193.

Levi, R. (1989). Towards an expanded view of musical literacy. *Contributions to Music Education, 16*(Fall), 34-49.

McLaughlin, M., & Rasinski, T. V. (2015). Struggling readers: Engaging and teaching in grades 3-8. Newark, DE: International Literacy Association.

Ohman-Rodriguez, J. (2004). Music from the inside out: Promoting emergent composition with young children. *YC Young Children, 59*(4), 50-55.

Rando, B, et. al (2014). Preschool and kindergarten: Rap and young children: Encouraging emergent literacy. *YC Young Children, 69*(3), 28-33.

Runfola, M, et. Al (2012). Effect of music instruction on preschooler's music achievement and emergent literacy achievement. *Bulletin of the Council for Research in Music Education, 192*(Spring), 7-27.

Unknown (2009). Down by the Bay. Paw Prints.

Vygotsky, L. S. (1978). Mind in society: The development of higher psychological processes. (M. Cole, V. John-Steiner, S. Scribner, and Souberman, E., Eds. Trans.). Cambridge, MA: Harvard University Press.

Wadsworth, O. A., & McDonald, J. (2012). Over in the meadow. Cambridge, MA: Barefoot Books.

Waller, D. (2010). Language and music literacy: A pedagogical asymmetry. *Philosophy of Music Education Review, 18*(1), 26-44.

Acknowledgments

Crafting this resource has been quite the adventure! To all of my peers who suggested lesson plan ideas or helped me shape my definitions into less wordy versions, thank you. To the same peers who allowed me to ramble about the connections between the world of literacy and music, again, thank you! Another important figure in this process has been Mr. Nick Carr, my fantastic cooperating teacher, whom I truly appreciate for giving me the opportunity to teach my Phonics lesson plan to his elementary music students; I learned a great deal about how much a theoretical lesson plan may need to change when actually presented to a classroom of first graders! Finally, much gratitude is owed to Dr. Wiggins, my mentor over this entire project. From frantic emails before looming deadlines to patience with questions about citations and the plausibility of literacy-music transfers, he has encouraged me the entire way and helped me find the answers I needed. I am truly grateful for the support, and hope this handbook reflects the quality research he and everyone else believed I was capable of. My deepest thanks to all!