

The Impact of Literature Integration on the Musical Achievement of Second Grade Students in
the Music Classroom

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Statement of Purpose

The purpose of this empirical study is to document student music achievement when using a teacher-created literature-based curriculum in the music classroom. Two classes of second grade students at Leola Elementary School will receive instruction in the same musical concepts; however, one class will follow a literature-based model while the other receives music instruction via traditional methods. Results will be measured by a teacher-created pre-test and post-test, which will be administered to both classes.

Rationale

With an increased focus on reading and math scores, all teachers, regardless of their content areas, are expected to be working to improve test scores. In fact, in the new teacher evaluation system in Pennsylvania, teachers will have fifteen percent of their professional evaluation based on school test scores (Pellechio).

This study serves to inform elementary music teachers of the results of integrating literature into the music classroom with regard to music achievement. For this study, integration of music and literature will be considered successful when both subjects are taught with integrity. The purpose of this study is to consider ways in which classroom music teachers can stay true to their music curricula while adding a literature component. Music teachers who systematically use literature while providing a “pure” music education implement rigorous and relevant education programs during the school day.

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Chapter 1

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Expected Findings

The teacher-researcher predicts that both classes will make gains in both the performance of skills and the demonstration of knowledge of musical concepts. Both curriculums are addressing the same skills and concepts which include pitch (high and low), melodic direction, identification of steady beat and rhythm, and performance of steady beat and rhythm. The researcher's hypothesis is that the literacy integration class will make similar gains in knowledge and skills when compared to the class receiving the non-integrated curriculum. The teacher-researcher will gather student data at the beginning of the unit and at the end of the unit using the same assessments for all testing.

Chapter 2

Importance of This Study

This research comes at a time in education when schools and teachers are increasingly focused on the outcomes of standardized tests. Additionally, in the new Pennsylvania teacher evaluation system, teachers who do not teach tested subjects will be partly evaluated based on the test scores of the school (Pellechio). These factors cause all school staff to be focused on test scores, especially with regard to literacy and mathematics. Unfortunately, many schools are cutting or reducing their music programs to focus more on tested subjects. According to Center of Education Policy's report by McMurrer entitled "Choices, Changes, and Challenges: Curriculum and Instruction in the NCLB era":

About 62% of districts reported that they have increased time for English language arts (ELA) and/or math in elementary schools since the school year 2001-02... Among districts that reported increasing time for ELA and math, the average increase in minutes per week since 2001-02 was substantial... (1)

Unfortunately, this extra time devoted to core subjects came at the cost of other school activities as 44% of districts also reported to the Center on Education Policy that they decreased time from subjects such as social studies, science, art and music, physical education, lunch and/or recess (McMurrer 1). Therefore, if musician-educators wish to remain influential in their schools, they must communicate their value to other teachers, administrators, parents and the general public.

Definitions of Integration

Many educators and researchers do not agree on what integration actually is and integration tends to mean something different to different education stakeholders (Bresler "Out of the Trenches" 20). In fact, many music teachers tend to dislike integration because they feel it has the potential to water down the music curriculum. Miller, in her article, "Integrating

Elementary General Music: A Collaborative Action Research Study” describes her first attempt at integration as lacking substantial musical value. “I tried to make music part of the process by providing songs that were related to their classroom themes. Immediately, however, I realized that this approach put music into the role of handmaiden to other academic subjects without teaching the basic music elements” (100). In fact, Bresler notes “I have found that even when schools were committed to arts integration, of all school teachers- arts and academic subjects included- music teachers are typically the least likely to participate in collaboration” (“Out of the Trenches” 17).

Thankfully, there are other styles of integration besides the ones which many music teachers decry. In her paper, “The Subservient, Co-Equal, Affective and Social Integration Styles and Their Implications for the Arts,” Bresler breaks down integration into four different types, each which reflect different values and attitudes. The first style is the subservient style in which music is used to *serve* other interests. This model is most commonly used (“The Subservient” 5) and is the reason many music teachers criticize integration as not fulfilling the goals of music education. It is Bresler’s belief that “Music teachers who resist integration often do so based on their experience with the “subservient” model” (“Out of the Trenches” 23).

Barrett notes in her paper “Special Focus: Interdisciplinary Curriculum- Interdisciplinary Work and Musical Integrity”:

The discipline of music is often distorted or trivialized in order to fit common models of interdisciplinary curriculums [*sic*] Goals that seem rife with possibilities are translated into pale shadows of pedagogical practice, such as playing music in the background when studying other subjects or singing songs to learn about dinosaurs and dental hygiene. Aimless activities and trite ditties fail to capture the imagination, and they distract attention from more meaningful pursuits. (31)

Bresler also notes that student tasks used in the subservient approach did not engage students in higher-level critical thinking. Instead, students participated in activities such as coloring, cutting, pasting, and memorizing (“The Subservient” 5).

Bresler’s second style of integration is the one for which most arts specialists long. The co-equal style is described as one that “brings in the arts as an equal partner, integrating the curriculum with arts-specific contents, skills, expressions, and modes of thinking” (“The Subservient” 5). This style is, unfortunately, the most difficult to implement making it the least common, although it is the one recommended by research (“The Subservient” 6).

The third style of integration that Bresler proposes is the affective style. This style “emphasizes feelings evoked by and attitudes towards art, as well as student-centered learning and initiative, and it incorporates ideals of creativity and self-expression that teachers and principals acknowledge are not served by the academic curriculum” (“The Subservient” 5). The affective style is most often used for a change of mood or creative outlet (“The Subservient” 7).

The social style of integration is final style that Bresler proposes. In this style, the arts may be used to fulfill needs such as community outreach or entertainment. Examples of this style may include concerts in which the focus is on *entertaining* the students and audience rather than *educating* them. This style of integration is more frequently embraced by school administrators (“The Subservient” 8).

In her efforts to integrate music with a whole language first grade classroom, Miller discovered a key tenet to integrating with integrity:

Likewise, our class encountered what I intended for early first graders to experience musically (vocal quality, duration, pitch, steady beat, etc.) just as well through the context of “bears” as we could have through many other topics. The context, or topic, served as a vehicle and a “hook” on which to hang conceptual ideas. (“Integrating Elementary General Music Instruction With a First Grade Whole Language Classroom” 55)

Benefits of Literacy Integration in the Music Classroom

Research abounds in the area of how integration can benefit students. In her article “Children’s Literature as a Springboard for Music,” Jana R. Fallin contends that:

Children’s literature can complement lessons from other disciplines, but within the music curriculum it can encourage creativity, reinforce music skills and knowledge, enhance listening, and expand multicultural awareness... using children’s literature in the music curriculum opens extensive possibilities for connecting learning. (24)

Additionally, in the article “Integrating Music and Children’s Literature,” by Joanna M. Calogero, it is noted that integration can help students understand that the same ideas can be represented through words, art, and music. This can help students identify the real meaning of ideas (24). Additionally, Locke contends that music teachers can contribute to their schools rich print environment by using literature in the classroom. This helps students to understand that reading is a skill that crosses curricular boundaries (12).

Integration also allows music teachers to teach a complete curriculum. The current standards of music education recommended by the National Association for Music Education have two “relationship” standards.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Teachers who utilize these standards ensure that students are not only making and evaluating music (Standards 1-7), but that they are also making connections between music, other subjects, current events, etc. (Standards 8-9). Barrett recommends that integration can be tested for validity by:

determining whether the study of the music is informed by the other discipline and, in turn, whether the study of the other discipline is enhanced through association with

music. Integrity across disciplines is characterized by a sense of balance, complementary relationships, and mutual illumination. (28)

Another benefit to integration can be that the “specialist” teachers are seen as integral to the school. According to Bresler, “Integration placed music and art teachers as legitimate, highly-valued citizens of the school, and part of its core community of practice” (“Out of the Trenches” 28). Through consultation and collaboration, other teachers within the school community can grow to understand the goals of music education and to appreciate and seek out the expertise from “specialist” teachers. This benefit also helps music teachers display the value of music education in challenging fiscal times.

Finally, Miller notes in her study about integration of music with a whole language classroom that students exhibited an excitement when they noticed topics that overlapped with their regular education objectives. “What I consistently observed about Mrs. Thompson’s class were the numerous occasions of excitement when the students recognized the connections between their regular class activities and our music lesson” (“Integrating Elementary General Music Instruction With a First Grade Whole Language Classroom” 50-51). L. J. Andrews noted in her study that after eleven weeks of integrated instruction with music and literacy, the students who received the integrated instruction had “a significantly more positive attitude toward reading and music than the control group” (Andrews). Interestingly, no differences in achievement were found between the control group and the group receiving integrated lessons in Andrews’ study.

Common Fears to Integration

Many music educators agree or strongly agree that exposing children to quality literature is an acceptable use of time (Locke 33). However, most music teachers feel they do not have enough time to teach music concepts, much less address student literacy needs. During a survey

administered by Locke, many music teachers noted lack of time as a factor in determining whether or not to use children's literature in their classrooms (37). In fact, in the appendices Locke quotes two separate teachers who voiced concern over time constraints. One teacher noted, "I would like to use more, but with my students only having music once a week for 35 minutes, I really don't get to incorporate literature as much as I would like" (67). A second teacher said:

I think incorporating literature (even as background for a unit) is great for helping literacy skills. However, with such a small amount of time that I actually see my classes and concerts to prepare, reading activities fall to the wayside, or it's something easy enough that I can leave a (non-music) substitute teacher to do when I'm sick. (67)

Some teachers also stated that books that were appropriate for older children are especially hard to incorporate into the music classroom due to their length. Locke's research showed that "general music teachers use children's literature primarily with their first to third-grade students, but would use it more if they were not restricted by time limitations" (43). However, Gauthier in her article "Children's Literature in the Music Classroom: Find the Music Within" may have found a solution to the perceived time problem. She recommends that "a picture book intended for preschoolers may be used appropriately with third or fourth graders" (52). This researcher agrees with her idea as materials recommended as part of Appendix B of the Common Core for Kindergarten students were used successfully with second graders.

In Miller's study she found that integration does not have a negative impact on music learning when it is done with integrity. She discovered "that tying in to the current theme in a classroom is very acceptable, provided the focus of the lesson is still on musical attributes. I learned that I could teach music through any theme- that the secret to integrating with integrity is to be flexible about the *context*, but rigid about the *content*" ("Integrating Elementary General Music: A Collaborative Action Research Study" 108). When she administered the post

assessment, Miller noted that “Both formal testing and class observation indicates that the integrative process we undertook did not negatively affect students’ musical learning. Student enthusiasm and attention was often heightened by the connections they saw between their classroom studies and music lessons” (“Integrating Elementary General Music Instruction With a First Grade Whole Language Classroom” 60).

Obstructions to Successful Integration

The co-equal style of integration requires that the arts be brought in as an equal partner to the curriculum. In order for general classroom teachers and specialists to integrate successfully, they need collaboration time. Unfortunately, some districts do not provide the needed time to allow these teachers to communicate with one another. In the Conestoga Valley School District in Lancaster PA, all grade level teachers are given common planning time with one another to hold data meetings. However, the specialists are not given common planning with one another or with any grade level during the school day. This model does not encourage collaboration between different subject areas.

Miller additionally recommends that classroom teachers and music teachers that are integrating their materials attend each other’s classes. Miller found that it was easier to imitate the classroom teacher’s style of engaging students if she had been in the classroom during instruction. “The answer to this very basic problem affecting successful integration lies with the school’s administration: teachers need a preparation period that is not during music time, and they should be encouraged to attend music and art” (“Integrating Elementary General Music Instruction With a First Grade Whole Language Classroom” 60).

Chapter 3

Definition of Integration and Traditional Tracks

The purpose of this study is to evaluate the impact of literacy integration on music achievement. Two second grade classes in the Conestoga Valley School District in Lancaster, PA were chosen to be the subjects of the study. Mr. Bogart's second grade class was chosen to receive music instruction without any planned integration of other subjects. This class participated in activities such as

1. singing folk songs while performing the steady beat or rhythm
2. dancing simple folk dances
3. matching rhythms to spoken phrases
4. clapping rhythm flashcards
5. playing music games

Mrs. Campbell's second grade class was chosen to receive music instruction with planned literacy activities. This class participated in activities such as

1. listening to stories
2. creating text to a book which became the basis of a rhythm study
3. keeping the steady beat while performing a rhyme by Christina Rossetti
4. singing a folk song and creating new verses by substituting new sets of rhyming words
5. creating a performance using the book "Mortimer" while performing the steady beat, showing melodic direction on Orff instruments, and singing.

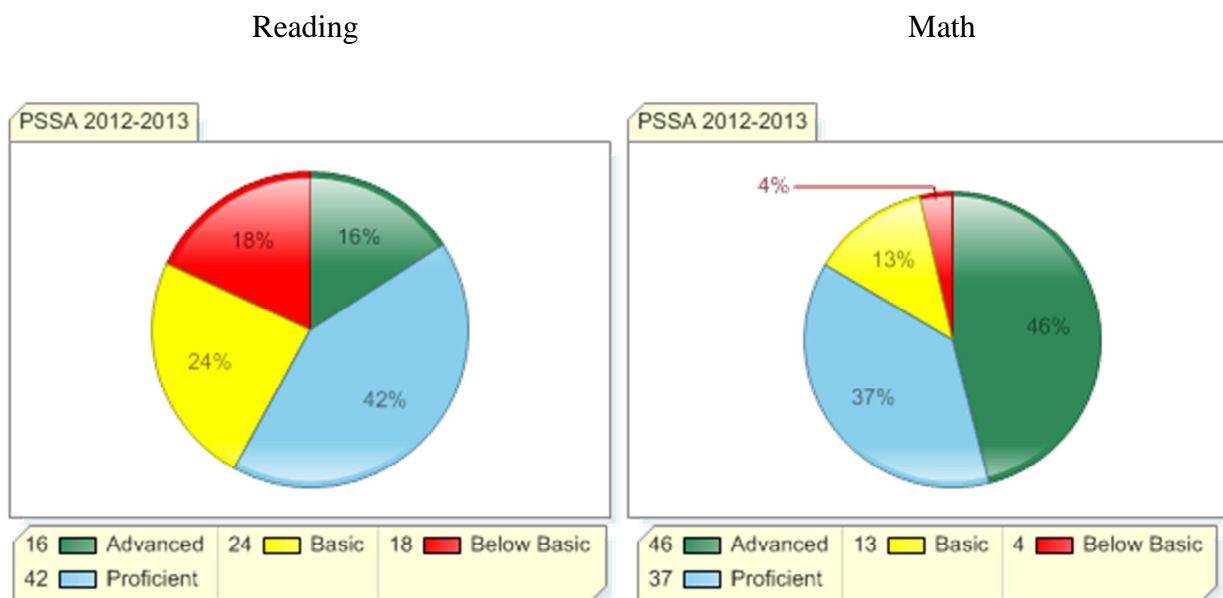
School Background information

This study was conducted using two second grade classes at Leola Elementary School in the Conestoga Valley School District, located in Lancaster, PA. Leola Elementary School is considered a Title 1 school and has a varied student population. According to the Pennsylvania Department of Education at www.PASchoolperformance.org, sixty-three percent of students at Leola Elementary are white, nearly nineteen percent are Hispanic, seven percent are black, six percent are multi-racial and four percent are Asian. Nearly forty-five percent of students are

considered economically disadvantaged while nearly twelve percent qualify for special education and eight and a half percent are English language learners. The school culture tends to be very positive as Leola Elementary was the first certified school in the nation with the Olweus bullying prevention program. The 2013-2014 school year is also the first year that Leola is implementing the “Leader in Me” program.

Leola Elementary is also an academically varied school. The most current PA school performance profile score is a 76, which is the lowest of the district’s six schools (2012-2013 PA School Performance Profiles). The PSSA, which includes subtests in reading, math, writing, and science, is administered to students annually beginning in third grade. PSSA scores for the entire school from 2012-2013 were found on the district’s *On Hand Schools* website and are in chart form below.

The PSSA results show that seventeen percent of the student test takers are Below Basic or Basic in math. However, forty-two percent of test takers are Below Basic or Basic in reading. Additionally, the test scores reveal that forty-six percent of test takers are advanced in math compared to only sixteen percent in reading.



Class Background Information

Both second grade classes receive one forty-five minute music class each four-day cycle during the last period of the school day (2:40- 3:25). One of the second grade classes is taught by Brian Bogart. Mr. Bogart is a wonderful singer and musician. He uses both group and solo singing on a regular basis in his classroom. He is a highly engaging and energetic teacher. Because of these traits, his students tend to be hearty singers but also expect an energetic and engaging teacher. Additionally, there are also several students who require teacher redirection on a somewhat regular basis. The overall academic ability of Mr. Bogart's class is that twelve students are considered advanced, five are proficient, three are basic, and one is below basic. Mr. Bogart's class also contains two English language learners.

The second class in this study is Mrs. Nicole Campbell's second grade class. Mrs. Campbell is a calm, nurturing teacher who was also working with a capable student teacher. Mrs. Campbell's class tends to be focused and have minimal disruption during their music lessons. Fourteen of Mrs. Campbell's students are considered to be advanced, three to be proficient, one to be basic, and three to be below basic. Mrs. Campbell's class also has two English language learners.

Study Information and Procedures

This study was implemented in September 2013 when the students completed a written pre-assessment during their second music class of the school year. The steady beat and rhythm performance pre-assessment were completed during the third class. The study lasted seven lessons until the post-assessment was administered to the final class on October 21, 2013.

During the course of the study, students were instructed in pitch, melodic contour, steady beat, and rhythm as a part of the beginning of the year review. Both knowledge and skills were

practiced; meaning, students participated in activities to learn facts and then used that knowledge to show a musical skill. For instance, students were not only expected to be able to identify a steady beat aurally and be able to explain what a steady beat is, but they were also expected to be able to perform a steady beat as well.

The purpose of the study was to examine the effects of literature integration on music achievement. The researcher frequently uses children's literature in the music classroom and wanted to explore integration at a deeper level. Also, the reading data from Leola Elementary School shows that many students are not reading at a proficient level. To test the results of integration on musical achievement, one second grade class was chosen to receive music instruction from a traditional process and another class was chosen to receive music instruction through integrated literacy activities.

Class Assignment to Traditional and Literacy Curriculums

Based upon the scores from the pre-assessment data, Mrs. Campbell's second grade class was chosen to receive the lessons with literature integration while Mr. Bogart's class received the traditional music curriculum. The reason for this choice was that both classes scored nearly the same overall on the pre-assessment (Campbell 62.3% correct and Bogart 62.2% correct). However, Bogart's class outperformed Campbell in the performance of rhythm (Bogart 66.7% proficient and Campbell 65% proficient) and steady beat (Bogart 90.5% proficient and Campbell 70.0% proficient). Since the main idea of this project is to test whether or not integration can impact the musical achievement of students, Campbell's class was chosen to receive the literacy integration unit since they had the most learning to accomplish according to the pre-assessment data.

Activities and Materials Included in the Literacy Track

All students were exposed to a basic review that included concepts such as steady beat, rhythm, pitch, and melodic contour. Students in the literacy integration track reviewed the definition of steady beat and rhythm through teacher-created chants that defined each element. Students in the literacy track also discussed and practiced steady beat and rhythm through the use of a pancake theme. Students learned the poem, “Mix a Pancake” by Christina Rossetti, which they performed while keeping a steady beat various ways. Students also wrote a class story to a wordless book *Pancakes for Breakfast*. The final activity involved using student-created rhythms from the ingredient list in *Pancakes for Breakfast* to create and perform a rondo. The “Mix a Pancake” poem was the A section, while the student-created rhythms from the book activity became the other sections of the rondo.

Students were also exposed to oral language, a tenet of the common core, through the use of storytelling using the “Bunny Game.” The beginning rounds featured the teacher making up a story about the bunny while playing musical cues on the piano. Cues included hopping music, sleeping music, tail wiggling (low trill), and nose wiggling (high trill). As the students progressed in the game, they completed the actions with only the piano sound cues.

Students also explored rhyming words through the use of the song “A Hunting We Will Go.” The book by John Langstaff was used to help teach the children the song. Then, using premade visuals, students matched different animals to their rhyming words to create new verses. Students greatly enjoyed this activity and could be heard in the hallway still composing new verses upon leaving the music room for dismissal. This activity provided a fun change of pace during class and “filler” in the final moments of class.

Finally, students in the literacy integration track enjoyed the story of *Mortimer* by Robert Munsch. These activities were modeled off of suggestions in Artie Almeida's *Mallet Madness*. Students sang the recurring melody "Cling, Clang Rattle Bing Bang...." while performing a steady beat on the Orff instruments. Additionally, students showed melodic contour by playing notes going up and down to show the many characters that traveled the steps to demand that Mortimer be quiet. Then, using a teacher-created extension, students created a sequel to *Mortimer* entitled *Forgetful Mortimer*. Students worked with a buddy to create a new story about Mortimer going to a destination but continually having to go up and down the stairs as he was packing. Students then performed their stories together. One student was in charge of storytelling and using the visuals while the other student was in charge of playing the Orff instruments each time Mortimer went up and down the stairs. If partners had remaining time, they switched roles and continued to practice.

Activities and Materials Included in the Traditional Lesson Track

Students in the traditional music education track practiced steady beat by dancing to "Les Saluts" from the *Rhythmically Moving* series (this activity was also done with the literacy integration class as a change of pace activity). Students also practiced steady beat by tapping to recorded music and to class singing. Rhythm was practiced by having students clap patterns from flashcards after singing a song. The students then repeated the same song while a student changed the flashcards to a new pattern. Students also learned about rhythm by doing the activity "Magic Sticks" from *Music for Children Volume 1*. Each student answered the question "What will you do this weekend?" by tapping back the rhythm of their answer. The class then chose four rhythmically different answers, discussed the musical notation, and then chose one of

the four answers to perform individually, this time without using any words. Other students in the class had to decipher what the students' answer was based solely on its rhythm.

Students reviewed high and low pitches through the use of a game song, "Naughty Kitty Cat." After students learned the song, the students filled in the rests with meows. A cat puppet cued the students to meow high or low based on the cat's location. Students were then allowed to play the tag-type game. Students also practiced their rhythm skills by completing a PowerPoint of "Naughty Kitty Cat" from *Teachers Pay Teachers* by Emily Fricke.

Students reinforced their understanding of high and low pitch by using classroom Orff instruments to the song "The Noble Duke of York." This song uses words such as "up," "down," and "halfway up" in the lyrics. Students played the highest note of the instrument while singing the word "up" in the song and the lowest pitch while singing "down." Additionally, students played the notes in an ascending and descending manner when the Noble Duke marched his men up and down the hill.

Chapter 4

Discussion of Results- Pre-Assessment Data

Please see Appendix A for test results.

Overall, both Bogart's and Campbell's classes had similar test results. When comparing the overall test scores for the written assessment, Campbell's class scored 0.1% higher than Bogart's class (62.3% Campbell compared to 62.2% Bogart). On the written test, Bogart tested higher on test items related to pitch (pitch and melodic direction) while Campbell's class scored higher on test items pertaining to rhythm (steady beat versus rhythm and rhythm identification). In the performance assessment, Bogart's class was able to keep a steady beat much more accurately than Campbell's class (90.5% compared to 70.0%) while both classes had very similar rhythm performance scores (66.7% Bogart compared to Campbell at 65.0%).

It was surprising to note many students answered questions inaccurately. An inaccurate answer is an answer in which the student either did not answer the question or circled more than one answer for a question. Campbell's class was the first class to take the pre-assessment and 17.5% of the questions were not answered accurately. Another second grade class that did not participate in this study took the assessment next and had 6.3% of questions answered inaccurately. This second class was given a sheet of construction paper to serve as a guide for the test so that only the test question being answered was showing. They also received an expanded explanation of how to fill out the test correctly. Bogart's class took the test last and had 8.5% of questions answered inaccurately. Bogart's class also used the construction paper and received an even more expanded explanation of how to take the test correctly. Even though my test was checked with two second grade teachers before administration, it seemed that students needed practice taking the assessment. Miller also noted a similar effect in her study with first grade students double-marking their answers ("Integrating Elementary General Music Instruction

With a First Grade Whole Language Classroom” 49). Inaccurate answers are marked in the data in Appendix A as either NA, meaning no answer, or both, meaning the student chose two answers for the question.

Another aspect of the test that surprised me was that more students scored higher on the melodic direction portion of the assessment than the pitch portion. I would assume pitch would be a foundation for learning melodic direction; hence, I was anticipating students would score higher on the pitch section than the melodic direction questions.

Discussion of Results- Post-Assessment Data

The students took the same written and performance assessments at the conclusion of their review unit. The post-assessment data showed conclusively that Campbell’s class made the most progress. Overall, Campbell’s class completed the post-assessment with 92.1 percent of the questions answered correctly while Bogart’s class completed the final assessment with a total of 78.4 percent correct. These results show that using literacy in the music classroom can aid students in their music achievement. In every category but one of the written assessment, Campbell’s class outscored Bogart’s.

Campbell
Avg for Pitch 90.8 % (69/76)
Avg for Mel. Dir. 94.5% (52/55)
Avg for SB v R 80.4% (45/56)
Avg for Rhythm 98.7% (75/76)

Bogart
Avg for Pitch 72.0% (54/75)
Avg Mel. Dir. 74.5% (41/55)
Avg for SB v R 87.0% (47/54)
Avg for Rhythm 94.7% (72/76)

However, Bogart’s class had stronger scores in the performance assessment. All students in Bogart’s class except one scored proficient on keeping a steady beat. In Campbell’s class

fifteen students were able to keep a steady beat while five others were marked as basic. A potential reason for Bogart's classes' ability to keep a steady beat might be because they spend regular class time engaged in musical activities that require movement and steady beat. Additionally, steady beat performance is a skill that is fostered over time. Perhaps if this study were longer, Campbell's class would have improved more in this area.

Comparing the results of the performance assessment from the pre-test to the post-test saw most students either maintain their skills or improve. In Campbell's class, six students moved up to the next level of proficiency, three students moved down to a lower level of proficiency and one student moved up in rhythm but down in steady beat. In Bogart's class, ten students moved up to the next level of proficiency while four students moved down to a lower level of proficiency. In order to score in the advanced category of rhythm performance, the students had to say the rhythm names as they played the rhythm back to the teacher. I believe Bogart's class showed more of a willingness to take risks, which resulted in more students either earning the advanced category for rhythm performance or moving up a to the next level of proficiency. Possible explanations for students moving down in proficiency could be because they were given a different, possibly harder, rhythm pattern for the post-assessment than the pre-assessment or they were less focused during the post-assessment. Also, giving the students more than one rhythm performance task would have yielded more valid results. Overall, the results of the rhythm assessment were similar between the classes. All students in Bogart's and Campbell's classes earned either advanced or proficient in rhythm except three students in each class.

Teacher Discussion

While instruction was being delivered, I felt the literacy track was a more educational and well-rounded route. I believe it developed better musicians who see a whole picture and can use

musical skills to convey ideas outside of music. Students seemed to be more engaged and the class felt more student-driven rather than teacher directed.

I also believe integration helped students learn facts and information about music better as evidenced by the post-assessment data comparison of the classes. I think if an educator is trying to teach information, then a literature-based lesson is ideal. Literature-based music instruction can also be valuable in honing music performance skills. However, the educator must be sure that the literature selection works seamlessly with the skill he or she is trying to teach.

I also felt the pressure of “losing” music class time while writing the story of *Pancakes for Breakfast*. If I were to do this lesson again, I would enlist the help of the classroom teacher. However, if the teacher was unwilling or unable to collaborate, then I would create a story template with sentences that students could put in order and change as they deemed necessary. I do feel the lesson would be most effective if the classroom teacher did the initial book “walk through” and story creation in the classroom. This way the students could work individually or with a buddy to write their own stories.

How This Study Informs Current/Future Endeavors (Impact on Teaching, Strategies in the Music Classroom)

Integration of literacy is not a waste of time in the music classroom and should be viewed as a priority. The test results showed definitively that the students in the literacy integration class understood concepts better than those in the regular music classroom. Since the literacy integration class scored much higher on the post-assessment, I am planning to use a version of the literacy curriculum next school year for second grade students. I also plan to collaborate with the second grade teachers and reading specialists to see how we can work together so that the literacy integration part is prepared in the regular classroom. My goal was to implement the

co-equal style of integration. However, due to scheduling and time constraints that was not possible. If I were to continue to research integration, I would try to enlist a classroom teacher who would be willing to spend the time needed to make this project align more with the reading curriculum and activities that occur in the regular classroom.

I will also focus on using stories or literature to teach concepts such as pitch, loud/soft, melodic contour, and basic rhythms in the primary classroom as these concepts seem to lend themselves most easily to literacy integration. I will also look for books that provide opportunities for pitch matching practice in the primary classroom. Story songs that are repetitive and in book form (such as “Over in the Meadow”) can be an excellent way to get young singers involved in singing simple solo parts. Also, music educator Kristin Lukow, posted on YouTube a wonderful way to use Eric Carle’s books as a springboard to solo singing. I hope to explore the integration of literacy in these areas as well as many others through the coming years.

Appendix A- Test score data
Pre-assessment results for Campbell

Student number	Pitch	%	Mel Direction	%	Rhythm v SB	%	Rhythm	%	SB Perf	Rhy Perf
C1	4/4	100	3/3	100	2/3	66	3/4	75	3	2
C2	4/4	100	3/3	100	3/3	100	4/4	100	3	3
C3	0/2, 1 all, 1 NA	0	2/2, 1 NA	100	2/2, 1 both	66	0/0, 4 both	0	2	3
C4	1/2, 1 both, 1 NA	50	1/3	33	1/3	33	3/4	75	Abs	Abs
C5	1/2, 2 NA	50	2/2, 1 both	66	2/3	66	3/4	75	Abs	Abs
C6	2/2, 1 both, 1 NA	100	2/2, 1 both	100	1/1, 1 both, 1 NA	100	4/4	100	3	2
C7	1/4	25	3/3	100	3/3	100	4/4	100	3	3
C8	1/2, 2 NA	50	1/1, 1 NA, 1 both	100	1/2, 1 both	50	3/4	75	3	3
C9	1/2, 1 NA, 1 both	50	2/3	66	2/3	66	4/4	100	3	3
C10	3/4	75	2/3	66	2/3	66	3/4	75	2	2
C11	0/1, 2 NA, 1 all	0	0/1, 1 both, 2 NA	0	0/0, 1 both, 1 NA	0	4/4	100	3	3
C12	4/4	100	1/1, 2 both	100	1/3	33	4/4	100	2	3
C13	3/4	75	2/3	66	3/3	100	4/4	100	3	1
C14	3/4	75	1/3	33	2/3	66	4/4	100	2	2
C15	2/3, 1 NA	66	0/2, 1 NA	0	2/2, 1 Na	100	1/1, 2 NA, 1 both	100	3	3
C16	1/4	25	0/0, 3 both	0	3/3	100	2/4	50	3	2
C17	2/4	50	3/3	100	3/3	100	4/4	100	3	3
C18	1/4	25	1/3	33	3/3	100	2/3, 1 NA	66	2	3
C19	1/4	25	2/2, 1 both	100	3/3	100	4/4	100	3	3
C20	3/4	75	0/2, 1 both	0	2/3	66	4/4	100	3	2
C21	0/1, 2 NA, 1 all	0	1/2, 1 both	50	1/1, 2 NA	100	4/4	100	2	3
C22	4/4	100	2/3	66	3/3	100	4/4	100	3	3

Class Score Summary

Avg for Pitch 60.9% (42/69)

Avg for Mel. Dir. 69.4% (34/49)

Avg for SB v R 80.4% (45/56)

Avg for Rhythm 90% (72/80)

Median for Pitch 50 %

Median for Mel. Dir. 66%

Median for SB v R 100%

Median for Rhythm 100%

Performance Results (results out of 20 because of 2 absences)

Steady beat-70% (14/20) earned a 3 for proficient, 30% (6/20) earned a 2 for basic

Rhythm- 65% (13/20) earned a 3 for proficient, 30% (6/20) earned a 2 for basic, 5% (1/20) earned a 1 for below basic

Test Item Analysis (all percentages are out of 22 students)

Mrs. Campbell

Test question	Number Correct	Number Incorrect	Number of Inaccurate Answers
1.	12 (54.5%)	4 (18.2%)	6 (27.3%)
2.	8 (36.4%)	9 (40.9%)	5 (22.7%)
3.	10 (45.5%)	4 (18.2%)	8 (36.4%)
4.	10 (45.5%)	11 (50.0%)	1 (4.5%)
5.	5 (22.7%)	8 (36.4%)	9 (40.9%)
6.	15 (68.2%)	4 (18.2%)	3 (13.6%)
7.	14 (63.6%)	3 (13.6%)	5 (22.7%)
8.	17 (77.3%)	2 (9.1%)	3 (13.6%)
9.	14 (63.6%)	4 (18.2%)	4 (18.2%)
10.	14 (63.6%)	5 (22.7%)	3 (13.6%)
11.	20 (90.9%)	1 (4.5%)	1 (4.5%)
12.	18 (81.8%)	2 (9.1%)	2 (9.1%)
13.	15 (68.2%)	5 (22.7%)	2 (9.1%)
14.	20 (90.9%)	0 (0.0%)	2 (9.1%)
	192/308 (62.3%)	62/308 (20.1%)	54/308 (17.5%)

Pre-Assessment Results Bogart

Student	Pitch	%	Mel Dir	%	SB v R	%	Rhythm	%	SB Perf	Rhy Perf
B1	4/4	100	3/3	100	3/3	100	2/4	50	3	3
B2	1/3, 1 both	33	2/3	66	0/3	0	1/3, 1 NA	33	3	2
B3	4/4	100	3/3	100	3/3	100	3/4	75	3	2
B4	0/4	0	2/3	66	3/3	100	¼	25	3	3
B5	¼	25	3/3	100	2/3	66	4/4	100	2	3
B6	0/3, 1 Both	0	0/0	0	½, 1 NA	50	1/1, 1 B, 2 NA	66	3	3
B7	4/4	100	3/3	100	3/3	100	4/4	100	3	3
B8	¼	25	3/3	100	2/3	66	¾	75	2	3
B9	4/4	100	3/3	100	3/3	100	4/4	100	3	1
B10	0/2, 1 B, 1 NA	0	1/3	33	3/3	100	¾	75	3	3
B11	¼	25	0/1	0	3/3	100	4/4	100	3	3
B12	2/4	50	2/3	66	3/3	100	¾	75	3	3
B13	0/2	0	2/3	66	3/3	100	2/4 (guessing?, all in 1 row)	50	3	3
B14	¼	25	0/3	0	3/3	100	¾	75	3	2
B15	0/4	0	2/2, 1 both	100	0/2	0	½, 1 both, 1 NA	50	3	3
B16	¾	75	2/3	66	0/3	0	¾	75	3	3
B17	4/4	100	1/3	33	3/3	100	¾	75	3	2
B18	4/4	100	3/3	100	3/3	100	¾	75	3	1
B19	¾	75	2/3	66	0/3	0	4/4	100	3	3
B20	0/4	0	3/3	100	2/3	66	¾	75	3	3
B21	½, 2NA	50	2/3	66	1/1, 2 NA	100	0/0, 4 NA	0	3	3

Class Score Summary

Avg for Pitch 69.1% (38/55)

Avg for Mel. Dir. 73.3% (42/57)

Avg for SB v R 74.6% (44/59)

Avg for Rhythm 76.4% (55/72)

Median for Pitch 45.1%

Median for Mel. Dir. 66%

Median for SB v R 100%

Median for Rhythm 75%

Performance Results (results out of 21)

Steady beat-90.5% (19/21) earned a 3 for proficient, 9.5% (2/21) earned a 2 for basic
 Rhythm- 71.4% (15/21) earned a 3 for proficient, 19% (4/21) earned a 2 for basic, 9.5% (2/21) earned a 1 for below basic

Test Item Analysis (all percentages are out of 21 students)

Mr. Bogart

Test question	Number Correct	Number Incorrect	Number of Inaccurate Answers
1.	10 (47.6%)	8 (38.1%)	3 (14.2%)
2.	11 (52.4%)	9 (38.0%)	1 (4.8%)
3.	9 (42.8%)	10 (47.6%)	2 (9.5%)
4.	8 (38.1%)	11 (52.4%)	2 (9.5%)
5.	13 (61.9%)	5 (23.8%)	3 (14.2%)
6.	16 (76.2%)	3 (14.2%)	2 (9.5%)
7.	13 (61.9%)	7 (33.3%)	1 (4.8%)
8.	16 (76.2%)	3 (14.2%)	2 (9.5%)
9.	14 (66.7%)	6 (28.5%)	1 (4.8%)
10.	14 (66.7%)	6 (28.5%)	1 (4.8%)
11.	16 (76.2%)	3 (14.2%)	2 (9.5%)
12.	12 (57.1%)	7 (33.3%)	2 (9.5%)
13.	13 (61.9%)	7 (33.3%)	1(4.8%)
14.	18 (85.7%)	1 (4.8%)	2 (9.5%)
	183/294 (62.2%)	86/294 (29.3%)	25/294 (8.5%)

Rankings

Pitch	Bogart (69.1%)	Campbell (60.9%)
Melodic Direction	Bogart (73.3%)	Campbell (69.4%)
Steady beat vs. Rhythm	Campbell (80.4%)	Bogart (74.6%)
Rhythm	Campbell (90.0%)	Bogart (76.4%)
Overall	Campbell (62.3%)	Bogart (62.2%)
Steady beat performance	Bogart (90.5%)	Campbell (70.0%)
Rhythm performance	Bogart (66.7%)	Campbell (65.0%)

Post-Assessment Results Campbell

Student number	Pitch	%	Mel Direction	%	Rhythm v SB	%	Rhythm	%	SB Perf	Rhy Perf
C1	4/4	100	0/1, 1 B, 1 NA	0	2/3	66	4/4	100	3	3
C2	¾	75	3/3	100	3/3	100	4/4	100	3	3
C3	MOVED									
C4	4/4	100	3/3	100	3/3	100	4/4	100	3	3
C5	4/4	100	3/3	100	3/3	100	¾	75	2	3
C6	4/4	100	3/3	100	3/3	100	4/4	100	3	3
C7	4/4	100	3/3	100	3/3	100	4/4	100	3	3
C8	ABSENT								3	3
C9	¾	75	3/3	100	3/3	100	4/4	100	2	3
C10	4/4	100	3/3	100	2/2, 1 B	100	4/4	100	2	3
C11	4/4	10	3/3	100	2/3	66	4/4	100	3	3
C12	4/4	100	3/3	100	2/3	66	4/4	100	3	3
C13	4/4	100	3/3	100	2/3	0	4/4	100	3	1
C14	4/4	100	3/3	100	3/3	100	4/4	100	3	4
C15	4/4	100	3/3	100	2/3	66	4/4	100	3	3
C16	4/4	100	3/3	100	3/3	100	4/4	100	2	1
C17	4/4	100	3/3	100	1/3	33	4/4	100	3	4
C18	0/4	0	2/3	66	0/3	0	4/4	100	ABSENT	
C19	¾	75	3/3	100	3/3	100	4/4	100	3	3
C20	4/4	100	2/3	66	2/3	66	4/4	100	2	3
C21	4/4	100	3/3	100	3/3	100	4/4	100	3	1
C22	ABSENT								3	3

Class Score Summary

Avg for Pitch 90.8 % (69/76)
 Avg for Mel. Dir. 94.5% (52/55)
 Avg for SB v R 80.4% (45/56)
 Avg for Rhythm 98.7% (75/76)

Median for Pitch 100 %
 Median for Mel. Dir. 100%
 Median for SB v R 100%
 Median for Rhythm 100%

Performance Results (results out of 20)

Steady beat- 15/20 (75%) earned a 3 and marked as proficient, 5/20 (25%) earned a 2 and marked as basic

Rhythm- 3/20 (15%) earned a 4 and marked as advanced, 14/20 (70%) earned a 3 and marked as proficient, 3/20 (15%) marked as below basic and earned a 1

Test Item Analysis (all percentages are out of 19 students)

Mrs. Campbell

Test question	Number Correct	Number Incorrect	Number of Inaccurate Answers
1.	17 (89.5%)	2 (10.5%)	-
2.	16 (84.2%)	3 (15.8%)	-
3.	18 (94.7%)	1 (5.3%)	-
4.	18 (94.7%)	1 (5.3%)	-
5.	19 (100.0%)	-	-
6.	19 (100.0%)	-	-
7.	17 (89.5%)	2 (10.5%)	-
8.	15 (78.9%)	4 (21.1%)	-
9.	17 (89.5%)	2 (10.5%)	-
10.	14 (73.7%)	4 (21.1%)	1 (5.3%)
11.	18 (94.7%)	1 (5.3%)	-
12.	19 (100.0%)	-	-
13.	19 (100.0%)	-	-
14.	19 (100.0%)	-	-
	245/266 (92.1%)	20/266 (7.5%)	1/266 (.4%)

Post-Assessment Results Bogart

Student	Pitch	%	Mel Dir	%	SB v R	%	Rhythm	%	SB Perf	Rhy Perf
B1	$\frac{3}{4}$	75	3/3	100	3/3	100	4/4	100	3	4
B2	4/4	100	1/3	33	3/3	100	4/4	100	3	3
B3	4/4	100	3/3	100	3/3	100	$\frac{3}{4}$	75	3	4
B4	$\frac{1}{4}$	25	0/3	0	3/3	100	4/4	100	3	2
B5	$\frac{1}{4}$	25	3/3	100	3/3	100	4/4	100	3	4
B6	$\frac{3}{4}$	75	0/1, 1 NA, 1 B	0	2/2, 1 B	100	4/4	100	3	2
B7	ABSENT								3	3
B8	4/4	100	0/3	0	2/3	66	4/4	100	3	4
B9	4/4	100	3/3	100	3/3	100	4/4	100	3	4
B10	4/4	100	3/3	100	3/3	100	4/4	100	3	4
B11	2/4	50	1/3	33	3/3	100	$\frac{3}{4}$	75	3	3
B12	MOVED									
B13	4/4	100	3/3	100	2/2, 1 NA	100	$\frac{3}{4}$	75	2	3
B14	0/4	0	3/3	100	3/3	100	4/4	100	3	4
B15	$\frac{1}{4}$	25	3/3	100	3/3	100	4/4	100	3	4
B16	$\frac{3}{4}$	75	3/3	100	2/3	66	4/4	100	3	3
B17	4/4	100	3/3	100	3/3	100	4/4	100	3	3
B18	4/4	100	3/3	100	3/3	100	4/4	100	ABSENT	
B19	4/4	100	3/3	100	2/3	66	4/4	100	3	3
B20	$\frac{1}{4}$	25	1/3	33	0/3	0	$\frac{3}{4}$	75	3	3
B21	3/3, 1 NA	100	2/3	66	$\frac{1}{2}$, 1 B	50	4/4	100	3	2

Class Score Summary (out of 19)

Avg for Pitch 72.0% (54/75)

Avg for Mel. Dir. 74.5% (41/55)

Avg for SB v R 87.0% (47/54)

Avg for Rhythm 94.7% (72 /76)

Median for Pitch 100%

Median for Mel. Dir. 100%

Median for SB v R 100%

Median for Rhythm 100%

Performance Results (results out of 19)

Steady beat- 18/19 (94.7%) scored a 3 for proficient, 1/19 (5.3%) scored a 2 for basic

Rhythm- 8/19 (42.1%) scored a 4 for advanced, 8/19 (42.1%) scored a 3 for proficient, 3/19 (15.8%) scored a 2 for basic

Test Item Analysis (all percentages are out of 19 students)

Mr. Bogart

Test question	Number Correct	Number Incorrect	Number of Inaccurate Answers
1.	13 (68.4%)	5 (26.3%)	1 (5.3%)
2.	13 (68.4%)	6 (31.6%)	-
3.	14 (73.7%)	5 (26.3%)	-
4.	12 (63.2%)	6 (31.6%)	1 (5.3%)
5.	12 (63.2%)	6 (31.6%)	1 (5.3%)
6.	14 (73.7%)	4 (21.1%)	1 (5.3%)
7.	15 (78.9%)	4 (21.1%)	-
8.	16 (84.2%)	2 (10.5%)	1 (5.3%)
9.	17 (89.5%)	2 (10.5%)	-
10.	14 (73.7%)	4 (21.1%)	1 (5.3%)
11.	18 (94.7%)	1 (5.3%)	-
12.	18 (94.7%)	1 (5.3%)	-
13.	15 (78.9%)	4 (21.1%)	-
14.	19 (100.0%)	-	-
	210/266 (78.4%)	50/266 (18.8%)	6/266 (2.3%)

Appendix B- Lesson Plans

*These lesson plans reflect what was *planned* for each music lesson, not what was necessarily accomplished during each lesson. I tend to over-plan and I try to follow student needs. For these reasons, there may be lessons which seem to be repetitive.

* Bogart's class took the post assessment during Cycle 9. Campbell's class took the post assessment during Cycle 10 due to missing one class because of a half day.

<p>Focus:</p> <p>Rhythmic</p> <p>Singing</p> <p>Form and Function</p> <p>Moving/Kinesthetic</p> <p>Tone Color</p> <p>Expressive Qualities</p> <p>Playing Instruments</p> <p>Music History</p> <p>Evaluating and Analyzing Music</p> <p>Musical Symbols</p> <p>(Reading and Notating)</p> <p>Melodic</p> <p>Listening</p> <p>Harmony</p> <p>Creating</p> <p>Improvising</p> <p>Vocabulary</p> <p>Composing</p> <p>Music Theory</p>	<p style="text-align: center;">Music Lesson Plans</p> <p>Grade: 2nd</p> <p>Cycle 3- Campbell</p> <p>2:40- 3:25 Campbell- Day 1 (Lit integration class)</p> <p>=====</p> <p>Objectives</p> <p>Students will move to and identify a steady beat.</p>
<p>Materials- pre-assessment papers, book, PPT</p>	<p>Essential Questions: What is a steady beat?</p>
<p>Bloom's Taxonomy</p> <p>Creating (Evaluation)</p> <p>Evaluating (Synthesis)</p> <p>Analyzing (Analysis)</p> <p>Applying (Application)</p> <p>Understanding (Comprehension)</p> <p>Remembering (Knowledge)</p>	<p>Body of the Lesson:</p> <ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Vocal Warm up- use Owl Chicken Soup and Rice September Song SONG OF THE MONTH Complete Pre Assessment <ol style="list-style-type: none"> Discuss Steady beat Watch and copy Individual steady beat Bruno taps rhythms on the drum while on their way to assigned seats (go in order of rows for ease of transition) Rossetti Poem- display on board <ol style="list-style-type: none"> Discuss steady beat (introduce chant) T perform pancake poem, s keep steady beat however they want T perform again with all students doing a selected movement Repeat until kids can say the poem Change of Pace- Les Saluts dance (if no time, be sure to keep the beat physically to allow for movement while doing Rosetti poem) Pancake Book <ol style="list-style-type: none"> Present book to class (how does it tell the story?) and preview the entire book Return to the beginning and have a student describe what they see in the pictures while teacher takes the dictation (use think pair share so all students complete activity then call on one student for answer) <p>Conclusion/Wrap-up: What are some words that describe a steady beat?</p> <p>Assessment: completion of pre-assessment activities</p>
<p>Differentiated Learning:</p> <p>Auditory Visual/Spatial</p> <p>Kinesthetic Logical/Mathematical</p> <p>Musical Verbal/Linguistic</p> <p>Naturalistic Interpersonal</p> <p>Intrapersonal</p>	
<p>National Music Standards Achieved:</p> <ul style="list-style-type: none"> - Singing - Performing on instruments - Improvising - Composing - Reading and notating music - Listening - Evaluating music - Understanding relationships between music, and other disciplines - Understanding music in relation to history and culture 	
<p>21st century skills:</p> <p>Collaboration, critical thinking</p>	<p>Special Education and ELL Accommodations: pair student with an advanced student for think-pair-share, repetition of poem to allow for internalization</p>

<p>Focus:</p> <p>Rhythmic</p> <p>Singing</p> <p>Form and Function</p> <p>Moving/Kinesthetic</p> <p>Tone Color</p> <p>Expressive Qualities</p> <p>Playing Instruments</p> <p>Music History</p> <p>Evaluating and Analyzing Music</p> <p>Musical Symbols</p> <p>(Reading and Notating)</p> <p>Melodic</p> <p>Listening</p> <p>Harmony</p> <p>Creating</p> <p>Improvising</p> <p>Vocabulary</p> <p>Composing</p> <p>Music Theory</p>	<p style="text-align: center;">Music Lesson Plans</p> <p>Grade: 2nd</p> <p>Cycle 4- Campbell</p> <p>2:40- 3:25 Campbell- Day 1 (Lit integration class)</p> <p>=====</p> <p>Objectives</p> <p>Students will perform rhythm and steady beat accurately.</p> <p>Students will use body movement to identify high/low/middle pitches.</p>
<p>Materials/Equipment:</p> <p>pancake book, rhythm cards, xylo, dance CD</p>	<p>Essential Questions: What is steady beat? What is rhythm? How do they work together?</p>
<p>Bloom's Taxonomy</p> <p>Creating (Evaluation)</p> <p>Evaluating (Synthesis)</p> <p>Analyzing (Analysis)</p> <p>Applying (Application)</p> <p>Understanding (Comprehension)</p> <p>Remembering (Knowledge)</p>	<p>Body of the Lesson:</p> <ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Vocal Warm ups- slide whistle She'll Be Coming Around the Mountain Pancake activity <ol style="list-style-type: none"> Review rhyme Discuss STEADY BEAT- learn beat rhyme Repeat rhyme with SB Review while deleting text line by line to exercise memory Finish story to "Pancakes for Breakfast" List ingredients the old lady used (eggs, milk, flour, syrup, butter) Play with the rhythms of these words as a group by rearranging and clapping Discuss RHYTHM- learn rhythm rhyme CHANGE OF PACE- Les Saluts dance Continue pancake activity in small groups <ol style="list-style-type: none"> Work in small groups with rhythm cards- goal is to find a rhythm pattern the group likes and practice Groups perform patterns for class as practice Groups perform again this time the class "translates" into ta/titi Create rondo keeping a steady beat during pancake rhyme as A section, BCDE sections are each group performing their rhythms. A Hunting we will go- Teacher sing and students follow xylophone high/low/middle cues with body <p>Conclusion/Wrap-up: What is steady beat? What is rhythm?</p> <p>Assessment: small group performances</p>
<p>Differentiated Learning:</p> <p>Auditory Visual/Spatial</p> <p>Kinesthetic Logical/Mathematical</p> <p>Musical Verbal/Linguistic</p> <p>Naturalistic Interpersonal</p> <p>Intrapersonal</p>	
<p>National Music Standards</p> <p>Achieved:</p> <ul style="list-style-type: none"> - Singing - Performing on instruments - Improvising - Composing - Reading and notating music - Listening - Evaluating music - Understanding relationships between music, and other disciplines - Understanding music in relation to history and culture 	
<p>21st century skills:</p> <p>Communication, collaboration, creativity</p>	<p>Special Education and ELL Accommodations: use pictures to show story progression, repetition, various learning styles, pair student with more advanced peer</p>

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<p>Focus:</p> <p>Rhythmic</p> <p>Singing</p> <p>Form and Function</p> <p>Moving/Kinesthetic</p> <p>Tone Color</p> <p>Expressive Qualities</p> <p>Playing Instruments</p> <p>Music History</p> <p>Evaluating and Analyzing Music</p> <p>Musical Symbols</p> <p>(Reading and Notating)</p> <p>Melodic</p> <p>Listening</p> <p>Harmony</p> <p>Creating</p> <p>Improvising</p> <p>Vocabulary</p> <p>Composing</p> <p>Music Theory</p>	<p style="text-align: right;">Music Lesson Plans</p> <p>Grade: 2nd</p> <p>Cycle 6- Campbell</p> <p>2:40- 3:25 Campbell- Day 1 (Lit integration class)</p> <p>=====</p> <p>Objectives</p>
<p>Materials/Equipment:</p>	<p>Essential Questions:</p>
<p>Bloom's Taxonomy</p> <p>Creating (Evaluation)</p> <p>Evaluating (Synthesis)</p> <p>Analyzing (Analysis)</p> <p>Applying (Application)</p> <p>Understanding (Comprehension)</p> <p>Remembering (Knowledge)</p>	<p>Body of the Lesson:</p> <p>NO CLASS DUE TO HALF DAY!</p>
<p>Differentiated Learning:</p> <p>Auditory Visual/Spatial</p> <p>Kinesthetic Logical/Mathematical</p> <p>Musical Verbal/Linguistic</p> <p>Naturalistic Interpersonal</p> <p>Intrapersonal</p>	
<p>National Music Standards</p> <p>Achieved:</p> <ul style="list-style-type: none"> - Singing - Performing on instruments - Improvising - Composing - Reading and notating music - Listening - Evaluating music - Understanding relationships between music, and other disciplines - Understanding music in relation to history and culture 	
<p>21st century skills:</p>	<p>Special Education and ELL Accommodations:</p>

<p>Focus:</p> <p>Rhythmic</p> <p>Singing</p> <p>Form and Function</p> <p>Moving/Kinesthetic</p> <p>Tone Color</p> <p>Expressive Qualities</p> <p>Playing Instruments</p> <p>Music History</p> <p>Evaluating and Analyzing Music</p> <p>Musical Symbols</p> <p>(Reading and Notating)</p> <p>Melodic</p> <p>Listening</p> <p>Harmony</p> <p>Creating</p> <p>Improvising</p> <p>Vocabulary</p> <p>Composing</p> <p>Music Theory</p>	<p style="text-align: center;">Music Lesson Plans</p> <p>Grade: 2nd</p> <p>Cycle 7- Campbell</p> <p>2:40- 3:25 Campbell- Day 1 (Lit integration class)</p> <p>=====</p> <p>Objectives</p> <p>Students will perform rhythm and steady beat accurately.</p> <p>Students will use body movement to identify high/low/middle pitches.</p>
<p>Materials/Equipment:</p> <p>pancake book, xylo, rhyming words</p>	<p>Essential Questions: What is steady beat? What is rhythm? How do they work together?</p>
<p>Bloom's Taxonomy</p> <p>Creating (Evaluation)</p> <p>Evaluating (Synthesis)</p> <p>Analyzing (Analysis)</p> <p>Applying (Application)</p> <p>Understanding (Comprehension)</p> <p>Remembering (Knowledge)</p>	<p>Body of the Lesson:</p> <p>WATCH STUDENTS LISTED WHO NEED REMEDIATION</p> <ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Vocal Warm ups- Owl You're a Grand Old Flag Pancake Rhyme <ol style="list-style-type: none"> Perform rondo with saying ingredient names Perform rondo with saying ingredient names and ta/titi Challenge- Say "mix a pancake" while clapping the rhythm CHALLENGE- say "mix a pancake" while performing SB and rhythm Compare/contrast steady beat and rhythm, TEACH RHYMES, show house example Change of Pace- Bunny game Noble Duke of York/ A Hunting <ol style="list-style-type: none"> Listen to song and follow xylophone with body movement (up, down, high, low) Mountain story and explanation of high/low Listen to song and do body movement again Switch rhyming words using pictures/manipulatives <p>Conclusion/Wrap-up: What is steady beat? What is rhythm? Tell me if this note is high/middle/low when lining up</p> <p>Assessment: observation of performance in a large group, discussion</p>
<p>Differentiated Learning:</p> <p>Auditory Visual/Spatial</p> <p>Kinesthetic Logical/Mathematical</p> <p>Musical Verbal/Linguistic</p> <p>Naturalistic Interpersonal</p> <p>Intrapersonal</p>	
<p>National Music Standards</p> <p>Achieved:</p> <ul style="list-style-type: none"> - Singing - Performing on instruments - Improvising - Composing - Reading and notating music - Listening - Evaluating music - Understanding relationships between music, and other disciplines - Understanding music in relation to history and culture 	
<p>21st century skills:</p> <p>Communication, collaboration, creativity</p>	<p>Special Education and ELL Accommodations: Use of pictures and words, kinesthetic learning</p>

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<p>Focus:</p> <p>Rhythmic Melodic Singing Listening Form and Function Harmony Moving/Kinesthetic Creating Tone Color Improvising Expressive Qualities Vocabulary Playing Instruments Composing Music History Music Theory Evaluating and Analyzing Music Musical Symbols (Reading and Notating)</p>	<p style="text-align: center;">Music Lesson Plans</p> <p>Grade: 2nd Cycle 3- Bogart Bogart Day 4 (traditional class)</p> <p>=====</p> <p>Objectives</p> <p>Students will be able to perform and identify rhythm and steady beat. Students will be able to perform rhythms using ta, titi, and rest.</p>
<p>Materials/Equipment: Bruno, RM CD</p>	<p>Essential Questions: What is rhythm? What is steady beat?</p>
<p>Bloom's Taxonomy Creating (Evaluation) Evaluating (Synthesis) Analyzing (Analysis) Applying (Application) Understanding (Comprehension) Remembering (Knowledge)</p>	<p>BEAT V RHYTHM Complete pre-assessment!</p> <ol style="list-style-type: none"> Opening- in circle <ol style="list-style-type: none"> Vocal Warm up She'll be Coming Around the Mountain Steady beat review- ASSESS AND VIDEOTAPE Echo Bruno rhythms to get to seats- ASSESS AND VIDEOTAPE
<p>Differentiated Learning: Auditory Visual/Spatial Kinesthetic Logical/Mathematical Musical Verbal/Linguistic Naturalistic Interpersonal Intrapersonal</p>	<p>"Today we are going to learn about steady beat and rhythm and how they work together"</p> <ol style="list-style-type: none"> Bruno/Bow Wow Wow <ol style="list-style-type: none"> Sing song while keeping steady beat As a class, clap echo rhythms of Bruno Ask- what was the difference between what you did during the song and what you did during the echoes? LABEL beat and rhythm, teach rhyme Repeat activity- this time have Bruno move rhythm cards around on the chalkboard while class sings, have class clap the rhythm Bruno has written with Bruno as the judge, try smaller groups (boys v girls etc.) and have a student take Bruno's place Dance- Les Saluts <ol style="list-style-type: none"> Learn What skill are we practicing rhythm or steady beat?
<p>National Music Standards Achieved: - Singing - Performing on instruments - Improvising - Composing - Reading and notating music - Listening - Evaluating music - Understanding relationships between music, and other disciplines - Understanding music in relation to history and culture</p>	<p>Conclusion/Wrap-up: Partner work assessment- give partners cards that say "steady beat" and "rhythm" have the students ID teacher performed patterns</p> <p>Assessment: Observation of dance, accuracy in clapping, answers</p>
<p>21st century skills: Communication, Collaboration</p>	<p>Special Education and ELL Accommodations: Steady beat/rhythm rhyme, echo rhythms rather than reading</p>

<p>Focus:</p> <p>Rhythmic</p> <p>Singing</p> <p>Form and Function</p> <p>Moving/Kinesthetic</p> <p>Tone Color</p> <p>Expressive Qualities</p> <p>Playing Instruments</p> <p>Music History</p> <p>Evaluating and Analyzing Music</p> <p>Musical Symbols</p> <p>(Reading and Notating)</p> <p>Melodic</p> <p>Listening</p> <p>Harmony</p> <p>Creating</p> <p>Improvising</p> <p>Vocabulary</p> <p>Composing</p> <p>Music Theory</p>	<p style="text-align: center;">Music Lesson Plans</p> <p>Grade: 2nd</p> <p>Cycle 4 - Bogart</p> <p>Bogart Day 4 (traditional class)</p> <p>=====</p> <p>Objectives</p> <p>Students will perform and identify steady beat and rhythm patterns.</p>
<p>Materials/Equipment: Les Saluts, sticks, partner papers</p>	<p>Essential Questions: What is rhythm? What is steady beat? Do they work together?</p>
<p>Bloom's Taxonomy</p> <p>Creating (Evaluation)</p> <p>Evaluating (Synthesis)</p> <p>Analyzing (Analysis)</p> <p>Applying (Application)</p> <p>Understanding (Comprehension)</p> <p>Remembering (Knowledge)</p>	<p>Body of the Lesson:</p> <ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Sirens She'll Be Coming Around the Mountain Steady beat Review <ol style="list-style-type: none"> You just tapped the steady beat to "she'll Be coming around the Mountain" Can you tap the beat to "Naughty Kitty Cat"? Add in Meows high and low Watch and copy steady beat with sticks/without sticks poison version Les Saluts- can you keep the steady beat in your feet during the ENTIRE dance? Rhythm review <ol style="list-style-type: none"> Magic Sticks- rhythm matches the words! Answer the question(What did you do this weekend?) clapping the rhythm within four beats Check with a partner to be sure they are clapping accurately Introduce magic sticks- pass around the circle making sure the "magic" is still there (i.e. matching the rhythm) Teacher picks best four answers that are rhythmically different (notate if possible) Perform again this time without saying the words <p>Conclusion/Wrap-up: Assessment- partner work with rhythm and steady beat with cards, or individual answers with sign language.</p> <p>Assessment: SB v Rhythm cards, observation of dance, individual answer to question for magic sticks</p>
<p>Differentiated Learning:</p> <p>Auditory Visual/Spatial</p> <p>Kinesthetic Logical/Mathematical</p> <p>Musical Verbal/Linguistic</p> <p>Naturalistic Interpersonal</p> <p>Intrapersonal</p>	
<p>National Music Standards</p> <p>Achieved:</p> <ul style="list-style-type: none"> - Singing - Performing on instruments - Improvising - Composing - Reading and notating music - Listening - Evaluating music - Understanding relationships between music, and other disciplines - Understanding music in relation to history and culture 	
<p>21st century skills:</p> <p>Creativity, communication, collaboration</p>	<p>Special Education and ELL Accommodations: Use a duplicate answer for Magic Sticks/ echo teacher provided answer</p>

<p>Focus:</p> <p>Rhythmic</p> <p>Singing</p> <p>Form and Function</p> <p>Moving/Kinesthetic</p> <p>Tone Color</p> <p>Expressive Qualities</p> <p>Playing Instruments</p> <p>Music History</p> <p>Evaluating and Analyzing Music</p> <p>Musical Symbols</p> <p>(Reading and Notating)</p> <p>Melodic</p> <p>Listening</p> <p>Harmony</p> <p>Creating</p> <p>Improvising</p> <p>Vocabulary</p> <p>Composing</p> <p>Music Theory</p>	<p style="text-align: center;">Music Lesson Plans</p> <p>Grade: 2nd</p> <p>Cycle 5 Bogart</p> <p>Bogart Day 4 (traditional class)</p> <p>=====</p> <p>Objectives</p> <p>Students will perform and identify steady beat and rhythm patterns.</p>
<p>Materials/Equipment: Les Saluts, sticks, partner papers</p>	<p>Essential Questions: What is rhythm? What is steady beat? Do they work together?</p>
<p>Bloom's Taxonomy</p> <p>Creating (Evaluation)</p> <p>Evaluating (Synthesis)</p> <p>Analyzing (Analysis)</p> <p>Applying (Application)</p> <p>Understanding (Comprehension)</p> <p>Remembering (Knowledge)</p>	<p>Body of the Lesson:</p> <ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Sirens She'll Be Coming Around the Mountain Steady beat Review <ol style="list-style-type: none"> You just tapped the steady beat to "she'll Be coming around the Mountain" Can you tap the beat to "Naughty Kitty Cat"? Add in Meows high and low Watch and copy steady beat with sticks/without sticks poison version Les Saluts- can you keep the steady beat in your feet during the ENTIRE dance? Rhythm review <ol style="list-style-type: none"> Magic Sticks- rhythm matches the words! Answer the question(What did you do this weekend?) clapping the rhythm within four beats Check with a partner to be sure they are clapping accurately Introduce magic sticks- pass around the circle making sure the "magic" is still there (i.e. matching the rhythm) Teacher picks best four answers that are rhythmically different (notate if possible) Perform again this time without saying the words <p>Conclusion/Wrap-up: Assessment- partner work with rhythm and steady beat with cards, or individual answers with sign language.</p> <p>Assessment: Observation of tapping steady beat/rhythms, answer to Magic Sticks, questioning</p>
<p>Differentiated Learning:</p> <p>Auditory Visual/Spatial</p> <p>Kinesthetic Logical/Mathematical</p> <p>Musical Verbal/Linguistic</p> <p>Naturalistic Interpersonal</p> <p>Intrapersonal</p>	
<p>National Music Standards</p> <p>Achieved:</p> <ul style="list-style-type: none"> - Singing - Performing on instruments - Improvising - Composing - Reading and notating music - Listening - Evaluating music - Understanding relationships between music, and other disciplines - Understanding music in relation to history and culture 	
<p>21st century skills:</p> <p>Creativity, communication, collaboration</p>	<p>Special Education and ELL Accommodations: Student echo answer rather than pick an answer for Magic Sticks</p>

<div><div><div>Focus:</div><div><div><div>Rhythmic</div><div>Melodic</div></div><div><div>Singing</div><div>Listening</div></div><div><div>Form and Function</div><div>Harmony</div></div><div><div>Moving/Kinesthetic</div><div>Creating</div></div><div><div>Tone Color</div><div>Improvising</div></div><div><div>Expressive Qualities</div><div>Vocabulary</div></div><div><div>Playing Instruments</div><div>Composing</div></div><div><div>Music History</div><div>Music Theory</div></div><div><div>Evaluating and Analyzing Music</div><div></div></div><div><div>Musical Symbols</div><div></div></div><div><div>(Reading and Notating)</div><div></div></div></div></div></div>	<div><div>Music Lesson Plans</div><div>Grade: 2nd</div><div>Cycle 6- Bogart</div><div>Bogart Day 4 (traditional class)</div><div>=====</div><div>Objectives</div><div>Students will perform and identify steady beat and rhythm patterns.</div></div>
<div><div>Materials/Equipment: Les Saluts, sticks, partner papers</div></div>	<div><div>Essential Questions: What is rhythm? What is steady beat? Do they work together?</div></div>
<div><div><div>Bloom’s Taxonomy</div><div>Creating (Evaluation)</div><div>Evaluating (Synthesis)</div><div>Analyzing (Analysis)</div><div>Applying (Application)</div><div>Understanding (Comprehension)</div><div>Remembering (Knowledge)</div></div></div>	<div><div>Body of the Lesson:</div><div><div><div>1. Opening</div><div><div>a. Sirens</div><div>e. She’ll Be Coming Around the Mountain</div></div></div><div>2. Steady beat Review</div><div><div>a. You just tapped the steady beat to “she’ll Be coming around the Mountain”</div><div>b. Can you tap the beat to “Naughty Kitty Cat”?</div><div>c. Add in Meows high and low</div></div><div>3. Watch and copy steady beat with sticks/without sticks poison version</div><div>4. Les Saluts- can you keep the steady beat in your feet during the ENTIRE dance?</div><div>5. Rhythm review</div><div><div>a. Magic Sticks- rhythm matches the words!</div><div>b. Answer the question(What did you do this weekend?) clapping the rhythm within four beats</div><div>c. Check with a partner to be sure they are clapping accurately</div><div>d. Introduce magic sticks- pass around the circle making sure the “magic” is still there (i.e. matching the rhythm)</div><div>e. Teacher picks best four answers that are rhythmically different (notate if possible)</div><div>f. Perform again this time without saying the words</div></div></div></div>
<div><div><div>Differentiated Learning:</div><div><div><div>Auditory</div><div>Visual/Spatial</div></div><div><div>Kinesthetic</div><div>Logical/Mathematical</div></div><div><div>Musical</div><div>Verbal/Linguistic</div></div><div><div>Naturalistic</div><div>Interpersonal</div></div><div><div>Intrapersonal</div><div></div></div></div></div></div>	
<div><div><div>National Music Standards</div><div>Achieved:</div><div><div>- Singing</div><div>- Performing on instruments</div><div>- Improvising</div><div>- Composing</div><div>- Reading and notating music</div><div>- Listening</div><div>- Evaluating music</div><div>- Understanding relationships between music, and other disciplines</div><div>- Understanding music in relation to history and culture</div></div></div></div>	
<div><div>21st century skills:</div><div>Creativity, communication, collaboration</div></div>	<div><div>Special Education and ELL Accommodations: Strategic choice of partner</div></div>

<p>Focus:</p> <p>Rhythmic</p> <p>Singing</p> <p>Form and Function</p> <p>Moving/Kinesthetic</p> <p>Tone Color</p> <p>Expressive Qualities</p> <p>Playing Instruments</p> <p>Music History</p> <p>Evaluating and Analyzing Music</p> <p>Musical Symbols</p> <p>(Reading and Notating)</p> <p>Melodic</p> <p>Listening</p> <p>Harmony</p> <p>Creating</p> <p>Improvising</p> <p>Vocabulary</p> <p>Composing</p> <p>Music Theory</p>	<p style="text-align: center;">Music Lesson Plans</p> <p>Grade: 2nd</p> <p>Cycle 7</p> <p>Bogart Day 4 (traditional class)</p> <p>=====</p> <p>Objectives</p> <p>Students will perform and identify steady beat and rhythm patterns.</p>
<p>Materials/Equipment: Les Saluts, sticks, partner papers</p>	<p>Essential Questions: What is rhythm? What is steady beat? Do they work together?</p>
<p>Bloom's Taxonomy</p> <p>Creating (Evaluation)</p> <p>Evaluating (Synthesis)</p> <p>Analyzing (Analysis)</p> <p>Applying (Application)</p> <p>Understanding (Comprehension)</p> <p>Remembering (Knowledge)</p>	<p>Body of the Lesson:</p> <ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> a. Sirens f. She'll Be Coming Around the Mountain 2. Steady beat Review <ol style="list-style-type: none"> a. You just tapped the steady beat to "she'll Be coming around the Mountain" b. Can you tap the beat to "Naughty Kitty Cat"? c. Add in Meows high and low d. Watch and copy steady beat with sticks/without sticks poison version e. Les Saluts- can you keep the steady beat in your feet during the ENTIRE dance? 3. Rhythm review <ol style="list-style-type: none"> a. Magic Sticks- rhythm matches the words! b. Answer the question(What did you do this weekend?) clapping the rhythm within four beats c. Check with a partner to be sure they are clapping accurately d. Introduce magic sticks- pass around the circle making sure the "magic" is still there (i.e. matching the rhythm) e. Teacher picks best four answers that are rhythmically different (notate if possible) f. Perform again this time without saying the words <p>Conclusion/Wrap-up: Review EQ</p> <p>Assessment: Observation, answer to Magic Sticks</p>
<p>Differentiated Learning:</p> <p>Auditory Visual/Spatial</p> <p>Kinesthetic Logical/Mathematical</p> <p>Musical Verbal/Linguistic</p> <p>Naturalistic Interpersonal</p> <p>Intrapersonal</p>	
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<p>21st century skills:</p> <p>Creativity, communication, collaboration</p>	<p>Special Education and ELL Accommodations: Echo answer to Magic Sticks</p>

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Appendix C- Resources Used in This Study

Resources used in the literacy class

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Appendix D- Student Assessments

Name _____

Circle your teacher's name

Mr. Bogart

Mrs. Campbell

Mr. Berardi

Directions: Circle the word that describes the sounds that you hear.

1. Low Middle High

2. Low Middle High

3. Low Middle High

4. Low Middle High

5. Going down Going up

6. Going down Going up

7. Going down Going up

8. Steady beat Rhythm

9. Steady beat Rhythm

10. Steady beat Rhythm

Directions: Circle the pattern that you hear



Student Name _____

Assessment date _____

Steady beat performance rubric

1	2	3	4	Notes:
Child cannot keep a steady beat without physical intervention (teacher physically manipulates student to keep the beat by moving their hands, etc.)	Child can keep a steady beat while directly imitating the teacher or another student	Child can keep a steady beat while performing in a group	Child can keep a steady beat while performing alone and in various situations (dance, instruments, body percussion)	

Rhythm performance rubric

1	2	3	4	Notes
Child does not perform rhythms accurately and does not maintain a steady beat	<p>Child performs rhythms with correct number of syllables (i.e. two syllables for "titi") but does not maintain a steady beat</p> <p>OR</p> <p>Child performs 1 or 2 rhythms of a four beat pattern incorrectly</p>	Child performs the rhythms accurately while keeping a steady beat	Child performs rhythms accurately while keeping a steady beat and speaking rhythm syllable names	

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