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Children's Literature in the Elementary General Music Classroom

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CHILDREN'S LITERATURE IN THE
ELEMENTARY GENERAL MUSIC CLASSROOM

by

Holly Brown

A Thesis Submitted in
Partial Fulfillment of the
Requirements for the Degree of

Master of Music

at

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August 2019

ABSTRACT

CHILDREN'S LITERATURE IN THE ELEMENTARY GENERAL MUSIC CLASSROOM

by

Holly Brown

The University of Wisconsin- Milwaukee, 2019
Under the Supervision of Associate Professor Sheila J. Feay-Shaw

Elementary music teachers are using children's literature in their music lessons to reinforce music skills and concepts as well as introduce students to biographical and historical information as it relates to music. Using children's literature in the music classroom is aurally and visually pleasing and with the use of culturally relevant and diverse materials, it can allow students to have a sense of belonging in the classroom. Students are highly engaged in the music lesson through response and participation in the reading of the story. Using children's literature in the music classroom can also reinforce reading skills, specifically the five building blocks of reading.

The purpose of this study was to explore how children's literature used in the elementary general music classroom reinforces both music skills and pre-reading/reading skills. A survey was emailed to elementary music teachers who were members of the San Juan Music Educators' Association in Washington State and 50 responses were collected. Survey participants represented a diverse range of teaching experience. The survey was designed to answer the following questions: What grades do teachers use children's literature in, what genres of children's literature do teachers use in their lessons, why do teachers use children's literature in

their lessons, and what makes a book appropriate for use in the elementary general music classroom?

Three elementary music teachers were selected from respondents for teaching observation of a music lesson that incorporated children's literature. They were also interviewed with the attempt to see how teachers in practice used children's literature, as well as to gain an understanding about their intentions of reinforcing music skills and reading skills in their lessons. Three reading specialists also participated in this study through questionnaires or interviews, to gain a better understanding about how teachers use children's literature to support pre-reading and reading skills, to understand the history of children's literature and its use in the elementary school, and to better understand how various genres of children's literature could be used in a music classroom.

Results of the study revealed that children's literature is being used in a variety of engaging ways including sound stories, vocal exploration, movement exploration, instrument exploration, structure for composition and as an introduction to musical terms, musicians or composers. Some teachers purposefully focus on reinforcing both reading and music skills during lessons that integrate children's literature, while others focus on reinforcing music concepts or skills. Regardless of their intentions of reinforcement, both reading skills and music skills are reinforced with the use of children's literature in the elementary music classroom. Through investigation of the literature, questionnaires and interviews, characteristics that make a book appropriate for use in the music classroom were revealed. From the survey results, a list of quality books for the music classroom was created that lists specific ways to use them in the music classroom.

DEDICATION

for my Mom,

who instilled a love of reading and books in me

And for my children: Luke, Logan, and Levi

whom I get the privilege of reading to everyday

TABLE OF CONTENTS

CHAPTER	PAGE
DEDICATION	iv
LIST OF FIGURES	viii
LIST OF TABLES	ix
CHAPTER ONE	1
Introduction	1
Review of Literature	2
The History of Children’s Literature	2
The Children’s Literature—Music Connection	4
Reading/Pre-reading—Music Connection	5
Children’s Literature—Benefits for Music Teaching	10
Summary	11
CHAPTER TWO	13
Methodology	13
Initial Survey	15
Participants	17
Elementary General Music Specialists	18
Reading Experts	19
Analysis of Children’s Literature	22
Summary	22
CHAPTER THREE	23
Survey Results	23
Elementary Music Teachers Use Children’s Literature	23
Characteristics and Qualities of Children’s Literature	25
Specific Children’s Literature Genres Used	26
The Purpose for Teacher’s Use of Children’s Literature	27
Training in Children’s Literature	29
Chosen Books for Teaching	30
Teaching Experience	31
Additional Comments	31
Further Participation	32
Summary	32
CHAPTER FOUR	33
Reading Specialists ..	33
Historical Changes in Children’s Literature ..	34
Genres and Subjects of Children’s Literature ..	34
Simplicity in Literature	35

Message and Themes of Children’s Literature	36
Use of Children’s Literature in Elementary Schools	36
Teacher Competency	37
Quality and Engaging Literature	38
Reading Skills—Understanding the Five Building Blocks of Reading	40
Phonemic Awareness	40
Phonics	40
Vocabulary	40
Comprehension Strategies	41
Fluency	41
Relationship between Music and Children’s Literature	42
Characteristics that Make a Book Appropriate for Music	42
Summary	44
 CHAPTER FIVE	 46
Children’s Literature within the Elementary Music Classroom	46
Interviews and Observations with Music Specialists	46
Dr. Clift Gore	46
Ms. Berthiaume	48
Ms. Sokol	49
Lesson & Interview Comparison	51
Summary	53
 CHAPTER SIX	 55
Children’s Literature in the Elementary Music Classroom	55
Criteria for Supporting Reading Skills through Children’s Literature	56
Analysis of Books	57
Mortimer	57
SongTales for Children	59
Leaf Man	62
The Remarkable Farkle McBride	65
Discussion	68
Summary	69
 CHAPTER SEVEN	 71
Discussion	71
Application to the Elementary Music Classroom	77
Further Research	79
Conclusions	80
 REFERENCES	 81
REFERENCES: CHILDREN’S LITERATURE	83
 APPENDIX A	 85

APPENDIX B.....	91
APPENDIX C.....	104

LIST OF FIGURES

FIGURE	PAGE
FIGURE 2.1: Survey Questions	16
FIGURE 2.2: Reading Specialist Questionnaire	20
FIGURE 2.3: Reading Specialist Interview Questions	20
FIGURE 3.1: Grades in Which Children’s Literature Is Used	24
FIGURE 3.2: Ways Elementary Music Teachers Use Children’s Literature in their Classroom..	25
FIGURE 3.3: Genres of Children’s Literature used in the Elementary Music Classroom	27
FIGURE 3.4: Types of Trainings Addressing Children’s Literature in the Music Classroom	30

LIST OF TABLES

TABLE	PAGE
TABLE 6.1: Children's Literature Listed by Two or More Teachers in the Survey	56

CHAPTER ONE

Introduction

Many elementary music teachers use children's literature in their classrooms to enhance music lessons by reinforcing musical skills and concepts. The reading of children's literature provides both a visually pleasing and aurally satisfying experience. It seems prudent to consider whether the use of children's literature in the music classroom supports both music and reading skills. In this research study, I have investigated whether the use of children's literature in the music classroom can support both music and reading development. The following questions guided the investigation: 1) How do music specialists incorporate children's literature into their kindergarten-fifth grade music classes; 2) What characteristics make a book appropriate for use in the music classroom; 3) What reasons and beliefs do teachers have about including children's literature in their lessons; and 4) Do both beginning and experienced teachers use children's literature when they teach?

Academic scholarship on this subject can be placed into three key areas: the history of children's literature in the elementary school, how children's literature supports the development of pre-reading and reading skills, and how children's literature supports and enhances student learning objectives in music.

Scholarship on these topics, revealed information and suggestions on how to incorporate children's literature into the music classroom. Several authors such as Barclay (2010), Eppink (2009), Jalongo & Ribblett (1997), Miller (2008), and Wassick (2001) provided examples of quality children's literature that can be used in a music classroom in their writings. Barclay (2010) and Eppink (2009) also compiled a list of children's books that can be integrated in the classroom to enhance and reinforce musical skills and concepts. In addition, many sources

describe the specific pre-reading and reading skills that are reinforced with music at an elementary level (Barclay, 2010; Harp, 1988; Jalongo & Ribblett, 1997; Kolb, 1996; Miller, 2008). The purpose of this study is to determine why music specialists choose to use children's literature in their classrooms.

Review of Literature

The History of Children's Literature

According to Tunnell & Jacobs (2013), literature for children was not readily available until the 20th century. Before this time, the purpose of literature was to indoctrinate children into social norms and teach them the values of their society. Barton and Baguley (2014) stated that storytelling has been present in most civilizations since the beginning of time and was used to entertain; to pass on information, values and culture, and has served as a way to understand the world and ourselves. Lerer (2014) explained that children's literature consists of any book that a child reads regardless of the author's intended audience. In 1693, John Locke, an English philosopher proposed the concept of a book written especially for children that would be appealing to the young audience (Tunnell & Jacobs, 2013). His idea was not universally recognized until the twentieth century. A turning point in the development of children's literature occurred in 1744 when John Newbery opened a publishing company that only published books for children, including his own books that contained games, rhymes and fables. It was Newbery's vision to provide appealing books for children which has been sustained to this day through the Newbery Award for children's literature (Tunnell & Jacobs, 2013).

Many books written for children in the nineteenth century became a staple in children's literature and have made a lasting impression, including *Household Tales* by Jacob and Wilhelm

Grimm (1812) and *Fairy Tales Told for Children* by Hans Christian Anderson (1835). As printing techniques improved, children's books became more readily available.

In the early twentieth century, picture books were created in the United Kingdom as well as the United States. In the 1960s, school libraries were given large government grants and publishing companies flourished by mass-producing books to keep up with the demand (Tunnell & Jacobs, 2013). Up until the 1960s, very few books talked about topics such as death, divorce, alcoholism and child abuse (Tunnell & Jacobs, 2013). During the 1960s, authors began to write realistic picture books that touched on these controversial issues. *The Snowy Day* (1962) by Ezra Jack Keats was the first picture book that had a minority child as the main character that was not negatively stereotyped, which opened the doors for other minority writers and illustrators to emerge. In the 1970s, picture books were published as paperbacks, which were less expensive than the hardbound books. Publishing companies began mass-producing paperback books, bookstores began selling mass quantities of children's picture books and schools now had access to a wide variety of picture books (Tunnell & Jacobs, 2013). At this time, books for children became a subject of study and quickly became an academic discipline (Lerer, 2014). The 1980s brought about a focus on writing nonfiction (informational) books. High quality books that were often illustrated in photographs became a focus of authors and publishing companies (Tunnell & Jacobs, 2013).

Many previously authored books were rereleased and sold in high volumes at the turn of the twenty-first century (J. Stewig, personal communication, July 6, 2019). Today, fantasy literature and graphic novels have become popular. Authors and illustrators experimented and are still experimenting today with content and form. Lerer (2014) explained that the values a society holds at a specific time determine a book's status and value. Even though children's

books are very popular today and often outsell adult books, there is no point in history where children's literature was considered better than at any other moment (Lerer, 2014).

The Children's Literature—Music Connection

In his work, Serafini (2012) described how classroom teachers need to be knowledgeable in many areas in order to fully take advantage of children's literature in the classroom. Serafini discovered that understanding just the narrative elements of a story (plot, setting, characters, etc.) does not allow the teacher to fully support the questions and comments students generate. Serafini suggested that teachers should expand their knowledge and have a basic understanding of the design elements of picture books (peritextual features, picture book design elements, art criticism, and visual grammar) in order to help students fully understand children's literature. This idea can be applied in the fine arts and music classrooms not just in the general classroom to help students fully understand children's literature.

When teachers and students use sounds, instruments and rhythms to enhance a story, music naturally flows from the pages of a piece of children's literature (Eppink, 2009). Rhythmic elements and singing can naturally be added to stories and poems through the flow of the words and image depiction (Eppink, 2009). A repeated word, phrase or refrain could either be spoken rhythmically, played with body percussion and rhythm instruments or could be sung using a familiar tune or a newly composed melody. According to Addo (2003), reading aloud introduces children to the sounds and rhythms of a culture and can help children understand a particular culture's values.

Children's literature could also be used for a unique and captivating performance program idea (Eppink, 2009). Singing, expressive reading, instruments, rhythm and ostinati can make a book come alive. The use of children's books in performance is another way that schools

can communicate the important connections between music and reading to parents. According to Eppink (2009), another benefit of using children's literature in the music classroom is that it provides a common tool that can potentially be a continuing partnership between the general classroom and the music classroom.

Reading/Pre-reading—Music Connection

According to Honig, Diamond and Gutlohn (2008), there are five building blocks for teaching children to read: 1) phonemic awareness, 2) phonics, 3) fluency, 4) vocabulary and, 5) comprehension. In order for a child to read effectively, proficiency in all five areas must be achieved (Honig, Diamond & Gutlohn, 2008). If children can sound out words, but lack comprehension, they are not really reading; knowledge of letters, letter sounds, and comprehension of words are related (Honig, Diamond & Gutlohn, 2008).

The ability to aurally recognize, detect and manipulate individual sounds (phonemes) in language is known as phonemic awareness (Honig, Diamond & Gutlohn, 2008). According to Wassick (2001):

Phonemic awareness is not the *mastery* of sounds in words, but the *awareness* of those sounds in words...Children who are immersed in a rich language environment and who have many opportunities to play with language often naturally manipulate sounds in words. (p. 128-129)

If children are adept at manipulating sounds in words, they are more successful when it comes time to learn to read. By contrast, pre-schoolers and kindergarteners that lack this ability and awareness have more difficulty in learning to read.

Phonemic awareness, therefore, plays an important role in attaining early literacy skills. If young children live in homes that have a large library of various reading materials, they have a stronger phonemic awareness and experience infrequent reading problems when learning to read, and vice versa. Wassick (2001) recognized that children, as young as three years old, are capable

of recognizing sounds in words and have interest in doing so. When children are given opportunities in literature to play with language & inflections, phonemic awareness develops. A good example of literature that allows children to experience this includes nursery rhymes, as well as jingles (a tune or slogan that is easy to remember) and poems. If children are not immersed in a print-rich environment during their toddler and preschool years, schools can provide opportunities for children to develop their phonemic awareness (Wassick, 2001). In the book *Music and Literacy Connection* (2007), Hansen, Bernstorff & Stuber suggest that children benefit from a variety of approaches when learning to read, and that all teachers should understand this. One approach to teaching reading is allowing children to engage in singing or chanting while the teacher goes through the text, which will allow children to find meaning in the learning activity. The authors go on to suggest that children should be allowed to play with words because “play invites children to construct their own meaning in a safe and motivating environment” (Hansen, Bernstorff & Stuber, 2007, p. 40).

In the 2012 article “Music and Reading: Finding Connections from Within”, Hall & Robinson describe the parallels between teaching music and components of reading instruction including phonemic awareness, phonics, fluency, vocabulary, and comprehension. According to Hall & Robinson (2012), “music activities that involve sound discrimination (i.e. pitch, timbre, duration, form) can assist in refining phonemic awareness skills in young children and increase the ability to discriminate phonological sounds” (p. 12). Phonics is the process of connecting aural and written representations of sound, practiced when singing folk songs, chants and certain choral pieces. The ability to read quickly, accurately and with expression is known as fluency, which involves “the ability to recognize or decode words correctly” (Honig, Diamond & Gutlohn, 2008, p. 322). According to Honig, Diamond and Gutlohn (2008), in order to be a

fluent reader, the following is required: 1) a deep understanding of the alphabetic principle, 2) the ability to blend sounds into words and 3) knowledge of several high-frequency words. Vocabulary “is the knowledge of words and word meanings (Honig, Diamond & Gutlohn, 2008, p. 407). Vocabulary knowledge cannot be fully mastered; it expands and broadens over the course of a lifetime. Comprehension is the process the reader goes through before, during and after they read, involving interacting with the text and using intentional thinking to construct meaning from the text (Honig, Diamond & Gutlohn, 2008). According to Hansen & Stuber (2007), music educators use reading comprehension strategies for understanding the meaning of the music concepts and elements as well as understanding the lyrics of songs. Using reading comprehension strategies in the music classroom can help provide more opportunities for advanced learning and understanding (Hall & Robinson, 2012). Fluency brings word recognition and comprehension together: “Fluent readers do not have to focus their attention on what the text means...fluency is important in being able to understand what is read. Fluency is necessary for reading comprehension” (Hansen, Bernstorff, & Stuber, 2007, p. 50).

One way that general music teachers can support general academic goals for student progress is to utilize books in their music classrooms (Miller, 2008). Music instruction can support foundational reading skills such as left-to-right and top-to-bottom tracking, syllabic discrimination, and the concept that a symbol can stand for something else (Miller, 2008). Miller (2008) explained how books that contain predictable language help advance reading proficiency. Music teachers often use books that encourage students to recognize rhyming words and identify syllables in words or phrases. These language activities help children gain literacy skills needed to be successful in learning to read (Miller, 2008).

An important study by Barton and Baguley, (2014) showed how true integration (where neither subject dominates the other) between literature and the arts encompasses both aesthetics and creativity. According to the study, many teachers focus on improving results on literacy tests rather than acknowledging that literature embraces diversity, conceptual thinking, and accepts multiple ways of knowing and communicating (Barton and Baguley, 2014). When music teachers use music and literature to enhance one another, these ideas can be embraced.

Jalongo & Ribblett (1997) suggested that children start school with a repertoire of memorized lyrics of traditional and modern songs. Teachers can take advantage of this wealth of word knowledge and utilize this valuable resource toward reading instruction with enjoyable musical activities and factual texts. Barclay (2010) recognized that young children “love” to hear the human voice and enjoy music, so their attention can be captured through the rhythmic and rhyming patterns of song picture books. Therefore, the song picture book “is uniquely well suited for supporting children’s growth in art, music, literature and language. These illustrated versions of song lyrics...forge connections between singing and reading and between composing lyrics and writing stories” (Jalongo & Ribblett, 1997, p.15). Song picture books teach children to express themselves and their imaginations, as well as reinforce literacy skills. For these reasons, it has been suggested that music and song have great value in early reading programs (Harp, 1988; Kolb, 1996). When music and singing activities are combined with reading instruction, beginning reading success excels, as well as the development of book concepts, sight vocabulary, reading comprehension, and fluency (Barclay, 2010). In addition, the integration of music and singing into reading instruction can promote a love for reading through children’s natural love of music and singing (Barclay, 2010).

The article by Jalongo & Ribblett (1997) discussed five different ways in which song picture books can promote language growth. These included:

- Building on familiarity and enjoyment
- Providing repetition and predictability
- Expanding vocabulary and knowledge of story structures
- Promoting critical thinking and problem solving
- Fostering creative expression and language play.

By including song picture books in the classroom, teachers are reinforcing these five pre-reading and reading skills, stimulating children's imagination, and encouraging children to express their thoughts (Jalongo & Ribblett, 1997).

If music educators use children's literature in the music classroom, in addition to learning musical concepts and skills, students are also experiencing writing, vocabulary and literature (Eppink, 2009). McIntire (2007) outlined skills that music and literacy share such that, when music teachers focus on and emphasize the similarities between both musical and literacy skills, students will develop more strength and proficiency in both. The skills linking music and literacy together are:

- Decoding skills, involving sounds, symbols and their relationships
- Listening skills, involving aural imagining and distinguishing
- Rhythm skills, emphasizing the flow of the rhythm and time
- Communication skills, involving verbal expression and articulation, to which children can respond in writing
- Creating skills, allowing self-expression in both areas
- Thinking skills, offering critical thinking opportunities through high-level questioning and deep thinking
- Vocabulary development, seeking definitions of new words and phrases, often in other languages
- Expressive skills, allowing students to freely convey their thoughts and feelings
- Memorization skills, encouraging students to set facts and information to music in order to remember them
- Large- and small-motor development, coming from the use of rhythmic percussion instruments, which translates to writing. (McIntyre, 2007)

Hall & Robinson (2012) also add to this list by including skills such as articulation and pronunciation, left to right progression, phrase reading, and rhythmic eye movement.

Children's Literature-Benefits for Music Teaching

Children's literature naturally complements music education. If it is carefully selected, children's literature will support music objectives in a creative and engaging way as well as helping students make connections with their history and ancestry (Addo, 2003; Eppink, 2009; Miller, 2008). Addo (2003) explored how African children's literature supported music and other social processes associated with a particular culture. Addo stated:

Learning about culture through reading children's books can help us better understand how and why people in a certain culture make and value music. Furthermore, the combination of music education and children's literature allows us to put into practice the ideas of educational theorist Carl Jung (1921), who argued that learning styles, interactions with others and behavioral patterns are best informed by a combination of sensory, intuitive, and cognitive approaches. (2003, p. 40)

Miller (2008) listed four ways that children's literature can support music education: (a) literature that focuses on music and musicians, (b) literature that supports general academic goals through music, (c) literature that assists students to understand music concepts, and (d) literature that provides scaffolding for composition. Miller (2008) explained that music teachers use books in their lessons to model rhythmic reading, to encourage sound improvisations and to promote student use of various dynamic levels. Some books serve as advanced organizers that prepare students for an upcoming lesson. Some books illustrate musical ideas through pictures or text, and others may provide a structure for student compositions.

Eppink (2009) suggested that a music teacher experiences three phases when selecting, planning and preparing lessons that incorporate children's literature in the music class. After evaluating literature, the teacher will go through the first phase, which is the decision phase. By looking at three categories (general music connections, connections with specific music

objectives, and literature considerations), teachers will determine if the children's literature being looked at is a strategic tool to teach music objectives. The second phase is the planning phase. During this phase, the educator will determine what activities will correlate with the children's literature as well as the music objectives. The final phase of engaged music learning through children's literature is the introduction of literature to the students. The teacher should identify the title, author and illustrator of the book, and ask open-ended questions to engage the students and spark their imagination.

Listening to music and analyzing it is an important activity in the elementary music classroom. Moore (1989) illustrated eight "dimensions of musical thinking" which correlates with learning about literature: concept formation, principal formation, comprehending, problem solving, decision-making, research, composing, and oral discourse. According to Moore, these ideas of thinking with literature can be directly applied to music, translating to aural skills that help with identification of different sounds such as the ability to identify different timbres of instruments in a performance.

Mills & McPherson (2006) recognize that children should be competent with verbal language before written language. They argued that:

By this age [age 5], the home experiences of most children of having been read to by their mothers and seen their parents and others reading will have prepared them for the nature of how words and thoughts can be represented in symbols. They are thus ready to begin to read for themselves. (p. 158)

In this same way, children should experience the love and enjoyment of music first before being taught formal music skills, as it shows a good model and precedent for learning.

Summary

The literature reviewed validates how incorporating children's literature in the elementary music classroom can support both objectives in music as well as reading

development. Understanding the historical background of children's literature as well as the music and reading development connections to children's literature, provides a clear basis for integration by music specialists. The literature uncovered a lack of depth in research understanding why and how music teachers specifically design lessons with children's literature at the center of learning. The literature provided limited detail on the best books for these lessons, or what elementary music teachers should specifically consider in the selection of children's books. Further investigation of the teaching process using children's literature in music may reveal what breadth across teacher's experience levels is represented in this teaching. In my survey, interviews with Dr. Stewig, Dr. Shaw and Lynn Goebel, as well as my observations and interviews of area teachers, I was able to further explore these issues in music teaching practice.

CHAPTER TWO

Elementary music teachers are incorporating children's literature (CL) in their classroom pedagogy. As seen in chapter one, by doing so, studies have suggested both musical skills and objectives as well as reading development are strengthened and addressed. This study was designed to discover specifically how and why music teachers incorporate CL into their teaching.

The four research questions guiding this study included:

1. How do music specialists incorporate children's literature into the kindergarten through fifth grade music classroom?
2. What characteristics make a book appropriate for use in the music classroom?
3. What reasons and beliefs do teachers have about including children's literature in their lesson and
4. Do both experienced and novice teachers use CL in their elementary music class?

Methodology

A qualitative approach, including surveys, questionnaires and interviews with general music teachers and reading experts, observations of music teachers in practice, as well as analysis of children's literature listed on the survey were used in this study to generate data which could be analyzed through a lens of crystallization (Janesick, 1994). Using a survey made it possible to gather a large amount of data on children's literature and its use in the elementary classroom from teachers in practice with a wide-range of teaching experience. An online survey accepting only fifty responses was sent to seventy-one elementary music teachers who were members of the San Juan Music Educators' Association and was used to identify the use of CL in the elementary music classroom and to determine how its use supports the development of music concepts and skills (Tuckman, 1999). By reviewing the survey results, I was able to observe the descriptive data quickly through graphs, or code open-ended questions to look for

common themes from the survey respondents. The survey was also designed to obtain agreement for further participation in observations and interviews.

One reading expert and children's book author was interviewed as an individual familiar with music, but strong in expertise about the uses of children's literature in particular. This interview with open-ended questions was an effective method of gathering data as it provided an understanding of the history of children's literature in schools, how literature supports pre-reading and reading skills, and how various genres of children's literature could be used in a music classroom through in-depth answers that contained very detailed information. Two additional reading experts completed questionnaires, which allowed for quick tangible data that could easily be compared and contrasted with each other and with the first expert. The questionnaire also included open-ended questions that were very detailed and allowed for a better understanding of children's literature, its use in the music classroom and specific reading and pre-reading skills that could be reinforced through the integration of children's literature in the elementary music classroom.

Observations of three different teachers teaching six different lessons were completed in this study. Observing three teachers in various areas in the San Juan Region allowed me to see how teachers in different environments used children's literature in various ways to support music and reading skills. Then, by reviewing and coding field notes, expert opinions and literature, I was able to make connections and determine the specific ways teachers in practice are using children's literature.

Finally, children's literature that music teachers listed on the survey was compiled into a table (Appendix A) and those that were listed by more than four teachers on the survey were analyzed in Chapter Six, using similar methods that Rozanski (2016) used in her doctoral

dissertation to analyze children's literature that specifically was about the trombone. Analyzing books allowed for familiarization of children's literature that was being used by multiple teachers in their classrooms and allowed for an in-depth look at the illustrations, plot and style of writing used by the author. Using information from the reading experts, such as characteristics that make a book a quality book and characteristics that make a book appropriate for use in the music classroom, allowed me to discover that books being used by multiple teachers and those that were recommended met those descriptions. Reading skills that each book addressed were also discovered in the analysis.

Initial Survey

An email was sent out to the San Juan Music Educators' Association's membership list of elementary music teachers with a link to the Children's Literature in the Elementary Music Classroom Survey on google forms. The San Juan Music Educators Region is located in the Northwest Puget Sound area and encompasses a diverse population of communities and schools. The survey was set to accept only fifty survey responses out of a possible seventy-one responses. After the first fifty surveys were completed, the survey link was no longer active, and surveys were no longer accessible to teachers. Elementary teachers in the San Juan area were chosen to take the survey based on their location and close proximity for ease of travel arrangements for observations.

The survey, which included eleven questions was sent out to gather information on how teachers use CL in their classroom, demographical information, specific genres of CL used in the elementary music classroom (EMC) and reasons why CL were incorporated in the EMC. The questions asked on the survey included a variety of open-ended questions, short answer and multiple-choice questions. Figure 2.1 displays questions asked on the initial survey.

-
1. In what grades do you use children's literature? (Check all that apply)
 - K
 - 1st
 - 2nd
 - 3rd
 - 4th
 - 5th
 - 6th
 2. How do you use children's literature in your classroom?
 3. When selecting a book to use, what characteristics or qualities do you look for?
 4. What genres of children's literature have you used in your music lessons? (Check all that apply)
 - Picture Books- Fiction
 - Realistic Fiction
 - Historical Fiction
 - Nonfiction or information Book
 - Biography
 - Poetry
 - Traditional/Classic Literature (example Aesop's Fables, Fairy Tales)
 5. Why do you use children's literature in your music lessons?
 6. When you use children's literature in your lesson, are you....?
 - Reinforcing or Introducing Musical Skills or Concepts
 - Reinforcing or Introducing Pre-Reading or Reading Skills
 - Reinforcing or Introducing both Musical and Reading Skills
 7. Have you taken courses or workshops on the use of children's literature in the general music classroom? If so, which ones?
 8. Please list three favorite books that you use in your classroom (title and author) and briefly describe how you use them.
 1. _____
 2. _____
 3. _____
 9. How many years have you been teaching elementary general music?
 - 1-5 years
 - 6-10 years
 - more than 10 years
 10. Please write any additional comments you may have about the use of Children's literature in the Elementary Music Classroom.
 11. **(Separate Screen)** Would you be willing to participate in an interview about children's literature in the elementary music classroom and possibly be observed teaching a lesson that incorporates children's literature?
 - Yes
 - No
 - i. If yes, please list the name of your school and district below:
-

Figure 2.1. Survey Questions

Participants

Fifty elementary general music teachers participated in the survey portion of the research study. As indicated on question nine of the survey, 58 percent of the responding teachers (29 teachers) had ten or more years of teaching experience, 22 percent (11 teachers) had six to ten years teaching experience and 20 percent (10 teachers) had one to five years of teaching experience. Based on the music teacher's responses to this and the other initial survey questions, a smaller group of five teachers were selected to be interviewed and observed teaching a music lesson that incorporated children's literature. Selection criteria comprised their use of CL in multiple grade levels, their experience incorporating several genres of CL in their lessons, and their willingness to participate further in the study with both an interview and an observation. Due to scheduling conflicts of one participant and no response to follow-up correspondence with another participant, I was able to complete observations of three of the five teachers originally selected. The three teachers that I did observe all had a unique and contrasting teaching experience from one another.

Participation from teachers within this study involved an electronic interview (Fontana & Frey, 2000) and an observation of the teacher integrating CL in a lesson, or in the case of one teacher, multiple lessons through the role of peripheral-observation membership (Angrosino & Mays de Pérez, 2000). The teachers were all given the same structured interview questions pertaining to their teaching experience, training in CL, specific genres they integrate the most and how they view student engagement during lessons that incorporate CL (Fontana & Frey, 2000). All interview data can be found in the Appendixes.

Elementary General Music Specialists

Of the fifty survey respondents, twenty-eight agreed to participate further in the study through observations and interviews. Five teachers were selected from this group to be observed and interviewed because they represented a range of teaching experience and incorporated several genres of CL in multiple grade levels of their teaching. Due to a scheduling conflict and no response to correspondence, only three of the five teachers were observed. One teacher taught in a community in which many Naval families reside and saw a high transient rate in students at the elementary school. Another teacher taught at a small private school with smaller class sizes. The third taught in a traditional elementary school. All classes observed ranged in size from 15-25. Fieldnotes were created from the observations based on Emerson, Fretz & Shaw (2011) and analyzed using techniques from Huberman & Miles (1994).

Dr. Clift Gore has worked with Pre-Kindergarten-Twelfth grade students for sixteen years in four different school districts across the country in a general music or choral setting. In addition, she taught ten years of elementary education at the college level, bringing her teaching experience to a twenty-six-year total at the point of this study. Since 2008, she has taught exclusively general music across three districts. Dr. Clift Gore currently teaches in a larger rural town, which houses a Naval base. I observed Dr. Clift Gore teach a thirty-minute Kindergarten lesson.

Ms. Berthiaume has been teaching elementary general music for six years across two school districts in Washington State. In her first position, she taught kindergarten through fourth-grade general music and fifth & sixth-grade band and choir. Her current position is teaching

Kindergarten through fourth-grade general music in a rural community where she has taught for three years. I observed Ms. Berthiaume teach a thirty-minute first-grade lesson.

Ms. Sokol has been teaching in her current position for five and a half years. She teaches Kindergarten through fourth-grade general music and fifth through eighth-grade band and choir at a private school in an urban community. Prior to this position, she was a middle school and high school band assistant for two years and a long-term substitute for one year. She has a combined total of eight and a half years of teaching experience. I observed Ms. Sokol teach a twenty-minute Kindergarten lesson, a thirty-minute first-grade lesson, a thirty-minute second-grade lesson and a thirty-minute fourth-grade lesson.

Reading Experts

I also sent a questionnaire to two reading specialists; Dr. Steven Shaw and Lynn Goebel and interviewed one reading specialist; Dr. John Stewig. All were chosen because of their knowledge of children's literature and their teaching experience. Having the insight of several reading experts was valuable as I discovered how CL supports pre-reading and reading skills as well as music skills when incorporated in a music lesson. Figure 2.2 displays the questions asked on the questionnaire sent to Dr. Shaw and Ms. Goebel. Figure 2.3 displays the interview questions asked to Dr. Stewig.

Participation from reading specialists (Dr. Shaw and Ms. Goebel) within this study involved a questionnaire (Tuckman, 1999), or a phone interview (Dr. Stewig). The phone interview with Dr. Stewig was recorded, transcribed and emailed back to verify for accuracy (Fontana & Frey, 2000). All questionnaires and interview data can be found in the Appendix B.

-
1. Over your teaching career, how has children's literature changed? Has its use in schools changed?*
 2. How does the use of children's literature in the classroom help a child master the five building blocks of reading (phonemic awareness, phonics, fluency, vocabulary, and comprehension)?*
 3. If a child has already mastered the five building blocks of reading, how does using children's literature in the classroom continue to improve reading skills?*
 4. What content areas do you see children's literature used in?*
 5. What literary elements or characteristics make a book appropriate for use in a K-2 general music lesson?*
 6. What literary elements or characteristics make a book appropriate for use in a 3-5 general music lesson?
 7. In your opinion, what genres of children's literature are best integrated into a K-2 general music lesson?
 8. In your opinion, what genres of children's literature are best integrated into a 3-5 general music lesson?
 9. What reading skills does incorporating children's literature in music reinforce? How do these skills differ from a kindergartener to a fifth grader?*
 10. In your opinion, how does children's literature enrich a subject? Could the same concepts in a specific subject be taught without using children's literature?*
-

Figure 2.2. Reading Specialist Questionnaire

*indicates questions Ms. Goebel answered

1. How has children's literature changed over time?
 2. Are there any common themes you notice in the literature written today vs the literature written in the past? (character traits, death, etc.)
 3. How has the use of children's literature in elementary schools changed over time?
 4. Do you believe that incorporating children's literature in a music classroom improves pre-reading and/or reading skills? If so, why?
 5. What elements make a book a "quality book" for children? Has there been a specific time period where a majority of books have not been of quality?
 6. How did your appointment as chair of the 1998 Caldecott Medal committee affect your career as an author and educator?
 7. How did you approach writing for different ages of kids? Specifically K-6th grade?
 8. Do you think your literature could be used in arts classes (music and fine arts)? If so, how?
 9. What are the benefits of using children's literature in other subject areas, specifically music?
-

Figure 2.3. Reading Specialist Interview Questions

Dr. Shaw has over 30 years of teaching experience in K-8 schools and colleges in Wisconsin and Washington. He holds a Ph.D. in Curriculum and Instruction from the University of Washington. During these studies, he researched and taught about arts integration in the

school curriculum. Dr. Shaw applied his extensive background as an elementary classroom teacher and program implementor by teaching teacher education courses about children's literature at the University of Wisconsin-Whitewater and the University of Wisconsin-Milwaukee. Dr. Shaw has presented at local, state and national conferences regarding the use of children's literature for teaching English language arts, social studies, and fine arts. He has also written book reviews for The Center for Children's Literature at Carthage College.

Dr. Stewig, currently retired, was a professor of education as well as the director of the Center for Children's Literature at Carthage College in Kenosha, WI. He is a children's book author and has written over 12 quality picture books for young readers. He is best known for his retellings of traditional folk and fairy tales from many cultures. He has also written nonfiction books, books about his childhood as well as an alphabet book. Prior to Carthage College, Dr. Stewig taught elementary education, reading and literacy at the University of Wisconsin-Milwaukee. He participates in professional activities regarding reading and writing, and served as chair of the 1998 Caldecott Medal committee.

Lynn Goebel is the Title 1/LAP teacher at Broad View Elementary School in Oak Harbor, WA. Learning Assistance Program (LAP) is a state funded effort to help the most struggling readers at each grade level. Ms. Goebel organizes screeners to identify students who need extra support in reading and math. After identifying students, she meets in small groups with these students daily to deliver extra academic support. The small group instruction is in addition to regular classroom reading instruction.

Ms. Goebel holds a Bachelor of Science in Elementary Education with an endorsement in K-12 reading from Texas Tech University. She holds a Master of Education with a focus on

Technology from Lesley University. Ms. Goebel is a veteran teacher with experience as a classroom teacher as well as an LAP teacher for many years.

Analysis of Children's Literature

Specific examples of children's literature used in the Elementary music classroom and ways elementary music teachers use CL was listed by the teachers on the survey and results were compiled into a table (See Appendix A). Specific book usage was identified in teacher observations and was compared to results from the teacher survey. Books to be analyzed were chosen based on the frequency that teachers used them in their classroom according to the survey. The plot, illustrations, literary devices used by authors, and ways to improve reading development and music development were taken into consideration for each book that was analyzed. All children's literature listed by four or more teachers on the survey was analyzed and interpreted using techniques from Hodder (2000).

Summary

A survey completed by fifty music teachers in the San Juan Area answered questions such as: In what grades do teachers use children's literature, what genres of children's literature do teachers use in their lessons, why do teachers use children's literature in their lessons, and what makes a book appropriate for use in the elementary general music classroom? Observing and interviewing three teachers in practice provided insight into how children's literature is used in the classroom as well as why teachers use children's literature. Interviews and questionnaires completed by three reading specialists provided insight into how teachers use children's literature to support pre-reading and reading skills, on the history of children's literature and its use in the elementary school, and how various genres of children's literature could be used in a music classroom. The results of these data sets will be found in the chapters that follow.

CHAPTER THREE

Survey Results

The initial survey for this study was sent out to elementary music teachers in the San Juan Region who were also members of the San Juan Music Educators' Association. The link to the survey was sent to seventy-one elementary music teacher members. Once fifty teachers completed the survey, the survey link was no longer active and did not accept any additional responses. The purpose of this survey was to gather information regarding Children's Literature (CL) and its use in the music classroom from a group of fifty elementary music teachers across the San Juan region. Teachers who responded to the survey included those who taught in both urban and rural areas of the Pacific Northwest, specifically the San Juan Region across a wide span of years of experience. The survey contained eleven questions including open-ended questions, short answer and multiple-choice questions. See Figure 2.1 for a complete list of survey questions sent to the San Juan Music Educators Association's elementary music teacher directory.

Elementary Music Teachers Use Children's Literature

Question one of the survey asked respondents to indicate the grade levels in which they use children's literature for their teaching. All fifty teachers responded to this question. Nearly all teachers used children's literature with Kindergarten and first-grade (forty-five of the fifty teachers). As the grade level increased, the number of teachers that used CL in their class decreased. See figure 3.1.

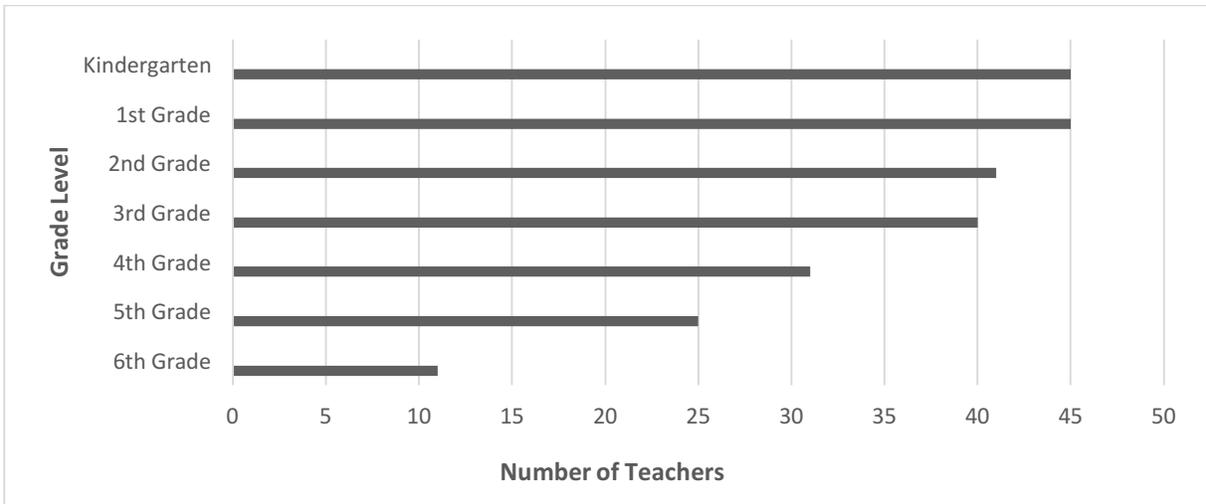


Figure 3.1. Grades in Which Children’s Literature Is Used

In order to gain an understanding of how elementary music teachers used CL in their classroom, an open-ended survey question was asked. Forty-nine of fifty teachers responded with a variety of answers regarding how they used CL in their classrooms. Fifteen teachers provided a single response such as “sound stories” or “singing aloud”. Thirty-four teachers wrote multiple ways that they use CL in their classroom. One survey respondent wrote:

I use them either as song tales to sing to the students, or with the students, and I use them for sound stories using instruments. I also use them when listening to classical music or learning about composers or musical styles.

The most common ways that elementary music teachers used CL in their classroom (listed from most often mentioned to least) was: 1) used as a sound story or musical performance with instruments, 2) used to support the theme of a lesson or song, 3) used to address a specific musical skill or concept or provide information on a composer or musician, 4) used as a song tale that was sung for or with students, 5) used as a basis for composition, or 6) used for movement exploration. Figure 3.2 outlines the results.

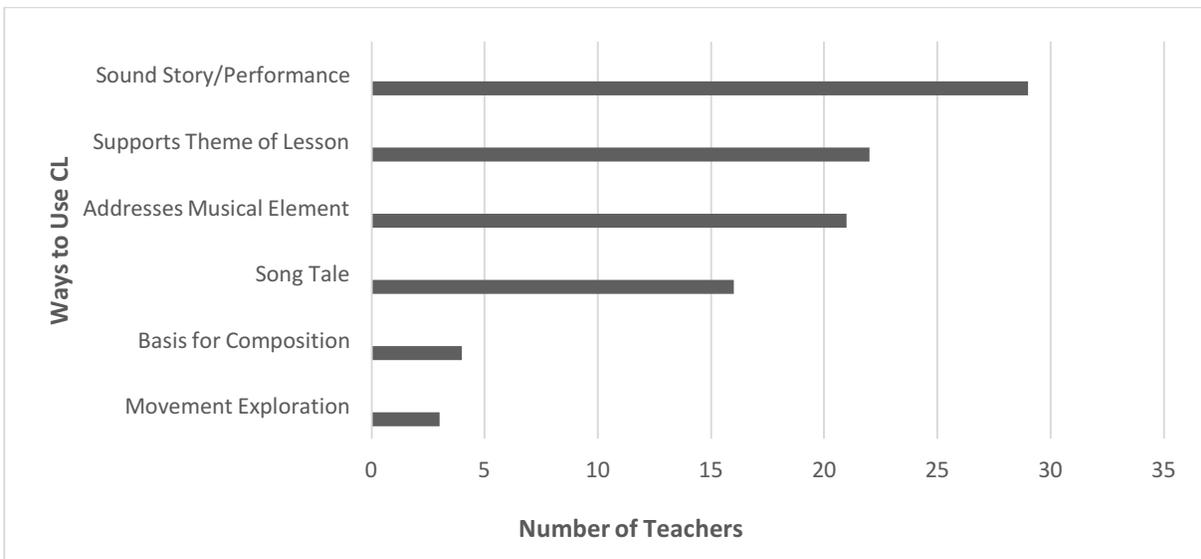


Figure 3.2. Ways Elementary Music Teachers Use Children’s Literature in their Classrooms

All six of the ways that children’s literature is used reported by elementary music teachers on the survey, reflect supporting music skills and development. Only one teacher reported using CL to help with reading and math skills in addition to helping with music skills and concepts.

Characteristics and Qualities of Children’s Literature

All fifty survey respondents were able to share characteristics or qualities they look for in books for teaching. Seven reoccurring characteristics/qualities were revealed in multiple responses. When selecting CL to use in the elementary music classroom (EMC), the most frequently mentioned characteristic (twenty-seven responses) was the use of literary devices in the work that can connect to musical concepts including rhythm of the text, rhyme, repetition, form, alliteration and onomatopoeia. The second most listed characteristic (twenty-four teachers) was the quality and accuracy of the text by a well-known author with a good moral or message. One teacher specified that they look for “timeless, rich literature which lends itself to having music added”. Another wrote, “I also look at it (book) thoughtfully for an appropriate message, lack of gender or racial bias in both text and pictures, social or historical accuracy, and appropriate grade level.” The third quality that is important to consider when selecting CL,

according to sixteen music teachers from the survey, was that the book addresses a specific music topic, connects to music or reinforces musical concepts, or has music, composers or performers as its primary subject. The fourth characteristic mentioned by fifteen teachers on the survey was that the CL relates to the theme of a current lesson. One teacher stated, “I look for books that will introduce or reinforce whatever I am teaching and I can pair with a song and activity”. Another wrote, the book “[has] a theme that might relate to the current season or holiday”. Twelve teachers said that CL that is used in the music classroom should have quality illustrations, making it the fifth most mentioned characteristic on the survey. The illustrations according to the music teachers on the survey should include imaginative imagery, be engaging, and pique students’ interest. The sixth reoccurring characteristic on the survey was interesting vocabulary words in the text. Books that have a lot of descriptive sound words, action words or words that will easily connect to a sound or instrument can be incorporated into the music classroom. Finally, the seventh quality that was listed on the survey by seven teachers was that the book uses text from a familiar song or it is an illustrated song that the teacher can sing for or with students. Books that are songs naturally can be used in music lessons.

One teacher wrote, “The first thing I think of is ‘How can I use this in my classroom?’ If it is a story that interests me, I figure out how to use it.” This statement shows that teachers can use literature in multiple ways and with the seven important characteristics or qualities listed by elementary music teachers on the survey, some books could possess more than one of those characteristics.

Specific Children’s Literature Genres Used

The fifty elementary music teachers from the San Juan Region were asked to check all genres of CL that they had used in their lessons. The genres teachers could select included fiction

picture books, realistic fiction, historical fiction, nonfiction, biography, poetry and traditional and classic literature. Figure 3.3 shows the number of elementary music teachers that use each specific genre in their lessons.

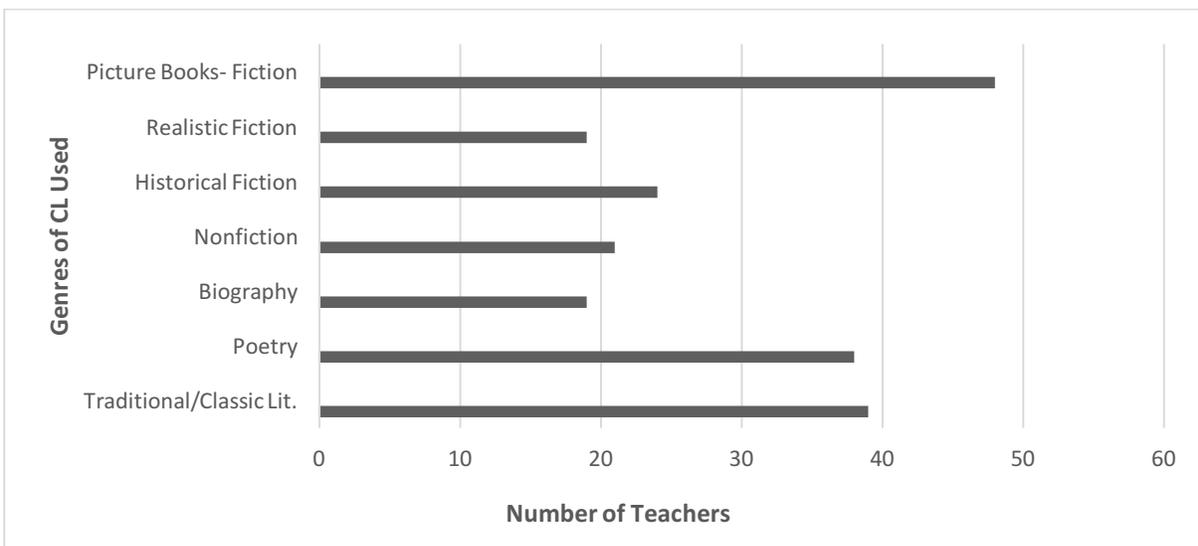


Figure 3.3. Genres of Children’s Literature used in the Elementary Music Classroom

The Purpose for Teacher’s Use of Children’s Literature

There was a wide variety of responses by teachers on the survey when asked, “Why do you use children’s literature in your music lessons?”. Twenty-eight of the fifty surveyed teachers provided multiple reasons why they used CL in their music lessons, while twenty-two teachers listed a single reason. Four reasons stood out far more than other reasons listed on the survey: 1) using CL links music to other subjects, 2) CL is engaging for students, 3) CL helps reading development and 4) CL can help students develop music skills.

Thirty teachers wrote about how using CL in the music classroom relates music to other academic areas. Using CL builds and reinforces connections between multiple disciplines and unmistakably connects one subject to another. One teacher wrote, “it [children’s literature] reinforces what they [student’s] do in the classroom and ties general curriculum to music”.

Another teacher stated, “Literature is a great way to build upon concepts that students are already learning in other classes and relates those concepts to music.”

Twenty-five teachers agreed that children’s literature is engaging. According to one teacher, when using CL in a music lesson, it gets the student’s attention “aurally, visually, physically and intellectually”. Children love having books read to them and are drawn into the story. One teacher responded:

Using children’s literature is a way to involve every student in an enjoyable, musical, and literary experience. The students have fun and are more focused and don’t always realize they are singing, chanting, creating rhythms and practicing music skills. Using children’s literature can be a pathway for a child to get excited about reading.

Several teachers use instruments to bring a story to life and that too excites students, inspires wonder and imagination and encourages listening skills, improvisational skills and creativity.

Thirteen teachers discussed in their answer how children’s literature links music to reading and encourages reading development. This was an important reason why those music teachers used CL in their music lessons. One teacher explained that her first job as a teacher is to help create contributing members of society and “reading is the first means by which this will take place.” This teacher continued by explaining that reading is a vital and important skill needed for students to be successful in school and in life, and by using children’s literature in the elementary music classroom, both reading and music skills are supported. One teacher wrote:

It is important to help those students that have trouble with reading in a different setting. Music makes both sides of the brain work. Maybe reading with music activities will allow a student to understand reading and literature better.

Using children’s literature in the elementary classroom can help students become better readers and can get them excited about reading outside of the music classroom.

Children’s literature can support music and help students learn music skills and objectives. Seven music teachers on the survey wrote that this was an important reason why they

use CL in their classroom. Teachers explained on the survey how children's literature can prepare students for playing their instruments and using proper instrument technique, can encourage good vocal production, and can encourage listening and creativity skills. By supporting these and other music objectives, elementary music teachers felt that CL is a valuable supplement to their lessons. Other reasons teachers gave for using CL in their classroom included: as a way to help students transition and calm their bodies; as a way to provide a visual for what is being taught; and as a way to provide background/historical information on music being learned in the classroom.

To gain more information on the motivation for reinforcement decisions in lesson planning, teachers were asked whether literature was chosen to: a) reinforce or introduce musical skills or concepts, b) reinforce or introduce pre-reading or reading skills or c) reinforce or introduce both musical and reading skills. Most teachers (thirty-nine) said that they are reinforcing both music and pre-reading/reading skills, while fifteen teachers said they are reinforcing or introducing musical skills or concepts. None specified reinforcing or introducing just pre-reading or reading skills.

Training in Children's Literature

Where do music teachers learn about children's literature and how to incorporate it into their classroom? The number of teachers that had taken a course, workshop or training in the use of children's literature in the elementary music classroom was of interest. Forty-three teachers said they had taken one or more courses or workshops on the use of children's literature in their teaching. Several teachers (six) made it clear that the workshops they attended highlighted or addressed using children's literature in music but that it was not the main focus of the training. Seven teachers reported that they had never attended any workshops, trainings or courses on the

use of CL in the EMC. Specific training that highlighted CL in the EMC included Orff workshops, Washington Music Educators Association (WMEA) conference sessions, District professional development, university degree programs, Drumming Up the Fun, First Steps in Music, and a Webinar offered through Music teacher Facebook pages see Figure 3.4



Figure 3.4. Types of Trainings Addressing Children’s Literature in the Music Classroom

It is also interesting to note that two teachers on the survey said they are featured presenters and teach other elementary music teachers how to teach music using children’s literature. Orff workshops, including Orff levels were the highest attended type of trainings. One teacher said, “Orff workshops and presenters are always using books for singing, playing of instruments and movement activities.”

Chosen Books for Teaching

On the survey, teachers were asked to list three favorite books that they used in the classroom and briefly describe how they use them. All fifty teachers listed three books, bringing the total of listed books to one hundred and fifty. The majority of the books listed were fiction picture books (one hundred and five). The least mentioned genre was graphic novels with only one teacher listing it. Genres of books listed, books listed multiple times on the survey and an in-depth analysis of the four most frequently mentioned books will be explored further in chapter

six. For a complete list of all titles listed on the survey and their uses in the elementary music classroom, see Appendix A.

Teaching Experience

Years of experience teaching music could also be a factor in teacher's decisions for using children's literature in their classroom. Teachers had the choice of selecting year clusters to indicate level of experience. Fifty-eight percent of the responding teachers had ten or more years of teaching experience, twenty-two percent of respondents had six to ten years of teaching experience and twenty percent had one to five years of teaching experience demonstrating that years of teaching does not seem to determine use of children's literature.

Additional Comments

Before the conclusion of the survey, teachers were given the opportunity to write any additional comments they had about the use of children's literature in the elementary music classroom. Thirty-five teachers chose to respond. Twelve teachers restated how valuable using CL is in the music classroom because it allows for meaningful connections between music and other subject areas. One teacher wrote:

As teachers, we teach *the whole child*. I have always incorporated other academic areas into my music classroom. Children's literature is an important component in my classroom, as are my science books and my history books. Using integrated instruction helps the students retain information.

Seven teachers wrote how much they personally enjoyed using children's literature in their lessons. Statements like, "Using children's literature transformed my teaching!" or "I love teaching with children's books. It's one of my passions" shows that teachers truly enjoy creating lessons that use CL to support music objectives.

Five teachers again described how much their students love lessons that incorporate children's literature. These five teachers went on to explain how CL captures students'

imagination, allows for them to follow along and sing with the teacher and encourages memory order. Teachers claim that “lessons that use children’s literature are just plain fun” and “students are highly engaged”. Three teachers said that they enjoy using children’s literature in their lessons but they feel like they are still new to using it, and would benefit from more training.

Some other final thoughts from elementary music teachers that stood out were: more books of quality are needed for older students (grades four-sixth); there is not enough time to incorporate CL into the music classroom; CL can be used to structure concerts; school librarians can support CL in the classroom by providing books for students to take home that were used in music lessons; and there are so many great books available to use with any music class.

Further Participation

Finally, on the survey teachers were asked if they would be willing to participate further in the study by being observed teaching a lesson that incorporated children’s literature in their classroom and by participating in a structured, emailed interview regarding CL. Twenty-eight teachers agreed to participate further in the study and from those, five teachers were chosen.

Summary

Teachers surveyed seemed to have a positive attitude about incorporating children’s literature into their elementary music classrooms. Asking several open-ended questions allowed for teachers to share valuable insight regarding reasons why they incorporate CL into the EMC and what concepts and skills they are reinforcing in those lessons. Several examples of quality children’s literature that has stood the test of time were revealed as survey data was analyzed. In addition, specific qualities teachers look for when selecting books to use in the EMC and genres that are most frequently used were discovered.

CHAPTER FOUR

Reading Specialists

Seeking expertise on Children's Literature (CL) and reading development was important in order to gain a better understanding about how teachers use children's literature to support pre-reading and reading skills in the elementary classroom, to understand the history of children's literature and its use in the elementary school, and to better understand how various genres of children's literature could be used in a music classroom. With the input of reading specialists, issues of quality in children's literature were better understood.

Three reading specialists were sought out for their expertise in children's literature as well as their background in music and the arts. Dr. Shaw has a background in music, visual arts, and arts integration in the school curriculum and understands how literature and music fit together. Dr. Stewig is a church organist and has been a musician for many years in addition to his work with children's literature. Ms. Goebel was a ballet dancer for nine years and to this day enjoys dancing and music. She is a firm believer in the power of music and enrolled her now grown children in Suzuki lessons for several years when they were younger. The three participating reading experts provided a unique perspective in this study as they were able to look at children's literature through the lens of music and connect children's literature to teaching music. Dr. Shaw and Ms. Goebel completed an electronic questionnaire and Dr. Stewig completed a phone-interview that lasted approximately fifty-minutes. Figure 2.2. outlines the questions completed by Dr. Shaw and Ms. Goebel on the questionnaire. Figure 2.3. outlines the interview questions Dr. Stewig answered. The interview and questionnaires revealed five reoccurring themes that will be discussed in further detail.

After reviewing data from Goebel, Shaw and Stewig's questionnaires and interviews, five reoccurring themes were revealed: 1) historical changes in CL, 2) teacher competency, 3) the importance of quality and engaging literature, 4) reading skills that CL reinforces and 5) the relationship between music and CL.

Historical Changes in Children's Literature

Over his teaching career, Dr. Stewig has observed many changes in children's literature that are important to note. In the interview, he provided an historical perspective of CL and explained how CL has changed over time. According to Stewig, in 1750, John Newbery created a book with pictures especially for children. Before this, books that were originally written for adults were used with children. Stewig stated that in the early 1900's, the concept of a book for children began. In the 1920's, Lucy Sprague Mitchell wrote a series of books called *Here and Now* storybooks that focused on "people and elements and events in their own immediate environment" because people of her generation believed that children could only respond and understand their immediate environment. Margaret Wise Brown's book *The Dead Bird* was published in 1958, depicting how children in their own way say goodbye to a dead bird they found while playing outside, shocking society with the topic of death that was depicted in this Children's book. Stewig shared four things that have changed in CL since the 1900's: 1) genres and subjects of children's literature have expanded, 2) books have become simpler, 3) the message/theme of books remains similar to the earliest children's books and 4) the ways in which CL is used in elementary schools have remained similar.

Genres and Subjects of Children's Literature

The expansion of subjects in children's literature since 1958 is evident compared to those in the early 1900's. Stewig explained that we are now seeing various ethnic groups represented

in books and said, “we now have at least an introduction to the idea of life among various ethnic groups, which wasn’t the case [in the past].” When sharing characteristics of books appropriate for use in the music classroom, Shaw, aware of multicultural representation in children’s literature, says that it is important to select books that “reflect the multicultural diversity of your student population so that all children at some point can see themselves in the literature.” Stewig also pointed out that children are no longer the main characters of CL and we are beginning to see adults in that role. Another thing that has expanded in CL is the topics and subjects of the books. Stewig explained that since Margaret Wise Brown wrote *The Dead Bird* (1958), “authors have felt they can write about anything.” Controversial topics authors have explored in children’s literature include, but are not limited to, death, family structures, political messages and religion.

Simplicity in Literature

Children’s picture books have become simpler and shorter according to Stewig:

The other thing that I’d like to say about how children’s literature in picture books has changed is that I do think there is a simplicity and resulting length contraction- books, like picture books especially but also books for older children- have become shorter, which I think is an assumption about the attention span of children. (J. Stewig, personal communication, July 6, 2019)

American publishers now have a set template for children’s picture books of 28 pages in length. It is not uncommon to see a single word on a page with accompanying illustrations. When comparing American publishers of CL to British publishers, books from British publishers are frequently longer. Dr. Stewig clarified in a follow-up email that children’s picture books are usually thirty-two or sixty-four pages in length and have more text on a page than American published picture books. American picture books have more illustrations and rely more heavily on visuals to convey the message.

Message and Themes of Children's Literature

Children's books have a way of advocating positive behavior whether it be a good deed or overcoming adversity. Stewig refers to common themes of early children's literature and that of today:

I think that in the past we had an overt theme or a message of being good. I think that is much less common right now. But, in a way that's similar to earlier books, a child subject mastering an obstacle or overcoming a fear is a general theme that does recur over and over again, in a variety of settings, in a variety of what the obstacle or the fear may be. (J. Stewig, personal communication, July 6, 2019)

Stewig discussed the common theme about the value of family and what it means. He referred to two books that explored the value of family while facing challenges; *Smoky Night* (1994) during the Los Angeles riots plus *And Tango Makes Three* (2005) about two male penguins starting a family. According to Stewig, "...authors are feeling they can reach into other worlds that a child may not experience directly." Themes today "still center on growing or changing. And it may be people, it may be plants, it may be gorgeous books about baby and adult animals." The themes in children's literature today help children understand their world, which is a similar theme of past CL.

Use of Children's Literature in Elementary Schools

Each of the three reading experts saw a shift in how children's literature was used in elementary schools. Goebel stated that CL has not changed drastically, "but what has changed is the knowledge of understanding how children learn how to read and the importance of the five building blocks of reading instruction." Shaw explained that he has seen schools use CL in a variety of ways. He has seen it used in literature circles that help children learn about the structure of books as models for their own writing and the use of basal readers (a textbook for teaching children how to read) with CL used as a supplement for instruction. Shaw wrote, "One

change I have noticed in how schools use children’s literature is that many schools are now leveling their children’s literature collections as an instructional strategy for teaching reading through a developmental learning model [example The Fountas and Pinnell reading levels system] (S. Shaw, personal communication, June 22, 2019).” Stewig explained how he feels leveling books is a disservice to children:

And at that time [1960’s], there were a lot of what I thought were exemplary classrooms in which children were encouraged in the classroom library or a central library of the school to make wide reading selections based on their own self choice. What I think I see and hear teachers talking about today is a constriction in teacher options as more and more state legislatures have done more mandating of what is to be done and how it ought to be done. And I think that is a loss for children developing their own sense of reading and their own sense of self. Some publishers have been complicit in this, as they have chosen to publish programs that, and the term used is “leveling”, that is a set of books would be deemed “accessible” for first grade, second grade, third grade, etc., which, of course, overlooks the individual differences among children. And the idea those programs are based on is adults selecting which of these books can be controlled enough to put them on a particular grade level. So, I think that’s not good because I think it’s very important to remember that children don’t have to understand every single idea or word in a book. They can still enjoy and take away whatever it is that speaks to them without measuring it. (J. Stewig, personal communication, July 6, 2019)

With the leveling change in CL, it is more important than ever to select quality and engaging books and provide children a voice in the selection process when at all possible.

Teacher Competency

When talking with Goebel about children’s literature, it was evident that she was very passionate about using CL in any classroom whether it be a general education classroom or a specialist area. When she was a classroom teacher, CL was a huge part of her classroom as it was always filled with trade books (books that are sold to the public through booksellers) that she shared with her students. The five building blocks of reading can be supported by using CL in the classroom only if the teacher is competent about reading and understanding how children learn to read. Goebel stated:

Using Children's literature in the classroom will certainly support the five building blocks of reading but only if a teacher truly understands the five building blocks. If the teacher is competent with the five building blocks, she/he will know the power of how to use QUALITY and ENGAGING children's literature to enhance a student's reading ability to read through phonemic awareness, phonics, fluency, vocabulary and comprehension instruction. (L. Goebel, personal communication, May 30, 2019)

According to Goebel, all reading skills can be reinforced with CL in the classroom but the teacher needs to know what skill they would like to focus on for their students: "Teaching children how to read must be explicit, intentional, and systematic. Every teacher a student encounters should be knowledgeable about how to teach the child to read and have an understanding of reading skills." By being knowledgeable about how children learn to read, a teacher can select a children's book that can reinforce whatever reading skill the group needs to focus on. Goebel continued, "If a teacher understands the power of using children's literature in her/[his] classroom, students will certainly be enriched by being exposed to literature in all subject areas."

Quality and Engaging Literature

With so many genres of books available on a wide variety of topics, quality and engaging books can be found for use in any subject area. Goebel stated, "Exposing children to quality and engaging literature will empower children to become lifelong readers and critical thinkers." A teacher is in a unique position to expose children to books that are of quality. Goebel stated, "sharing quality literature has the possibility of enriching every subject matter taught in school."

Shaw stated, "Although specific subjects can certainly be taught without using children's literature, I would say that children's literature enriches teaching subjects in several ways." Shaw described five ways that quality and engaging CL enrich a subject:

1. CL can serve as a context for learning through stories that connect to children's lives and past experiences with a particular subject, such as music

2. CL can offer new or varied perspectives about a subject and help students understand people who are unlike themselves
3. CL can present subject content in an enjoyable format that may be more compelling or imaginative than a traditional textbook designed for sequential teaching of concepts with controlled vocabulary
4. CL can stimulate the imagination because it can promote wonder as a plot unfolds in books of fiction or questions as information is read about a particular nonfiction topic
5. CL can help understand the nature of language and how people communicate ideas through words and images.

Using quality and engaging literature can enrich a subject area, expose students to a world with which they are unfamiliar and can stimulate their imagination.

Stewig believes one of the most reliable characteristics that determines the quality of a book for children is the test of time or endurance in print. When he first started working with teachers (1968) regarding CL, the endurance in print was about five years and now, CL goes out of print within months. According to Stewig, “If you find something brand new that you like, buy it yesterday because you will probably lose the chance to get it.” Stewig encouragingly explained that small publishers are bringing back quality books from the past and teachers have a chance to obtain them once again. An example is Charles Falls *ABC Book* (1923) that was brought back by a small publishing company within the last decade. Shaw stated, “the smaller publishers can afford to take a chance on something and bring it back. And I think that is a real help to those of us interested in fine-quality children’s books.”

Both Shaw and Stewig point out that the illustrations in a book are an important consideration when selecting a book. Shaw wrote, “the illustrations [should] enhance or extend the written text”. In the interview with Stewig, he recalled what an author said to him: “Children’s picture books are the child’s first art museum.” He did not remember the name of the author who said this, but he found it to be a powerful remark. Stewig also mentioned that

artwork can be so valuable in a book that once it is out of print at a large publishing company, small publishing companies will bring it back.

Reading Skills- Understanding the Five Building Blocks of Reading

Goebel, Stewig and Shaw all agreed that CL can be integrated into a music classroom as well as other subject areas such as theater/drama, visual arts, science, social studies, health education, social and emotional learning and mathematics. Shaw explained each of the five building blocks of reading and gave examples of book characteristics or specific genres that supports the student's reading development in each of the five areas. Understanding the five building blocks of reading and focusing on them in various subject areas while incorporating children's literature can build a student's reading skills.

Phonemic Awareness

Phonemic awareness, the ability to detect, identify and manipulate individual sounds in words can be supported by several types of books. Two examples that Shaw shared are picture books and alphabet books. Picture books that emphasize the sounds of words through rhyming and alliteration can foster phonemic awareness. Often times alphabet books are used to reinforce sounds represented by letters.

Phonics

The relationship between letters or spellings and the speech sounds they create is known as phonics. Books that include rhyming words or words that fit spelling patterns in picture books, alphabet books and poetry can support phonics instruction.

Vocabulary

Children's literature provides a unique way to enhance and build a child's vocabulary. Shaw points out that CL often includes "interesting or novel words that can broaden children's

vocabulary.” He also reminds us that vocabulary in a book can have multiple meanings (e.g. blue as a color versus feeling blue).

Stewig explained that children acquire language or vocabulary when they are immersed in language orally and even if they do not understand everything, they can “grab what they can, and they [can] compose understanding as they go along.” Stewig said he tries to “achieve a fine balance [when writing CL] between the familiar and the unfamiliar. I want to be accessible but stretch.” He explained that this means that new vocabulary words or unfamiliar words need to occur in a context so that the sentence or the next one reveals meaning. Stewig stated, “there’s a basic understanding that, we as adults need to remember, that there’s more in this world than we know about. And it is possible to learn more.”

Comprehension Strategies

Multiple reading strategies can be used to teach comprehension, which means understanding what you read. Predicting, inferring, visualizing, identifying important information, summarizing, questioning, monitoring for understanding, making connections to prior knowledge and recognizing story structures are examples of reading strategies. According to Shaw, a teacher can select a book that lends itself to teaching one of the above-mentioned comprehension strategies and model it during a teacher read aloud of a book.

Fluency

Fluency is the ability to accurately read text smoothly and with expression. Children’s literature can support reading fluency. Shaw described three types of books that can support fluency 1) predictable books or books with patterns, 2) books that have a controlled vocabulary or known sight words, and 3) self-selected books that interest the child.

Relationship Between Music and Children's Literature

In Goebel's interview, she pointed out the parallels of how music and children's literature can educate in the same fashion. Goebel wrote:

Literature is a vehicle for teaching children about their world...Literature is a vehicle for entertaining, communicating and for inspiring students to think and feel. Music has the power to tell stories just like literature...Songs tell stories and so do books. I think books and music are partners in what they are trying to accomplish-a message. Every song has an author [composer]and so does every book. Authors all have a purpose for writing their stories. Bringing books into music can enhance the student learning. (L. Goebel, personal communication, May 30, 2019)

Because of the relationship between CL and music, books can naturally be incorporated into the elementary music classroom to enhance the subject and teach or encourage the development of pre-reading/reading skills.

In Stewig's interview, he too explained how music and reading are related, "music notation, of course is a symbol system...and reading is a different (but related) symbol system." An example Stewig described was how volume increases or decreases in music and how this can be shown through capital letters or bold face in the print of a children's book. Music notation can indicate pitch, rhythm, duration, intervals, silence/rests and volume. Symbols in the literacy symbol system can represent vocabulary and punctuation, relations and words between the paragraph. Even though the symbol system for both music and literacy are different, they can be related.

Characteristics that Make a Book Appropriate for Music

According to Honig, Diamond and Gutlohn (1997), students in first-third grade are learning to read and students in fourth grade are reading to learn. Since children in different grade levels are at different reading developmental levels, there are specific characteristics to

look for when selecting a book for integration in music for a younger elementary music lesson versus an older elementary music lesson.

According to Shaw, “the characteristics of a book appropriate for kindergarten- second grade general music are books that support the learning of musical concepts and skills.” In these books, music concepts and vocabulary would be accurately depicted through word choice and the illustrations would enhance understanding of the topic being taught. Other important characteristics to consider would be musicality in the text by use of predictable rhythms, rhyme scheme, repetitive phrases and sentence structure. In addition, Shaw pointed out that books can provide a way to learn about music. The historical or cultural background presented in a book can be used as an introduction to a particular song or musical genre. The illustrations should enhance or extend the written text. Finally, books that represent and reflect the multicultural diversity of the school population are good selections to use in the classroom so that “all children at some time can see themselves in the literature.”

Also important in considering a book for kindergarten-second-grade music is how students can actively participate in the lesson. Are there

repeating words, phrases or refrains that engage children in reading the text? Can sounds, instrumentation, and/or rhythm patterns be meaningfully connected or added to the reading of the books? Does the book foster possible opportunities for collaboration between a classroom teacher and music teacher to extend or connect the learning to the general elementary classroom? (S. Shaw, personal communication, June 22, 2019)

Specific genres of books that Shaw believes integrate well into a kindergarten-second-grade music lesson are picture books, alphabet books, poetry including chants and nursery rhymes, traditional literature (folktales and fables), historical fiction, information books, and biography.

In a third through fifth-grade general music classroom, the first characteristic that makes a book appropriate to use is a book that supports the learning of musical concepts and skills.

These books should, “cover topics of interest and be relevant to children of middle childhood ages.” The books appropriate for this age level use accessible language and the illustrations should appeal to this age group. Books that provide historical or cultural background for a particular song, music composition or musical style are appropriate for children in these grades. When using a book for historical or cultural background, Shaw advised to 1) look for books that make use of primary sources, sources that provide first hand evidence about a subject, 2) examine the authors qualifications and 3) look for an inclusion of a table of contents, charts, diagrams, photographs, primary source documents, references and indices. Shaw explained that children can begin recognizing at this age that CL can be used as a form of expression and a way of knowing the world, so teachers should make use of books that reflect the multi-cultural diversity of the student’s population so students can make connection with the literature.

As with younger children, children in grades third-fifth should have opportunities to respond to or actively participate in the book. Shaw provided three examples of how third through fifth-grade students can respond to CL in the music classroom: 1) engage through choral reading, 2) create soundscapes using instruments to accompany the reading, and 3) generate a response through composing a piece of music, learning a song to perform or making connections with music in their own lives.

Specific books that Shaw believes integrate well into a third through fifth-grade general music lesson are picture books, poetry, traditional literature (folktales and fables), historical fiction, information books, and biography.

Summary

Teacher competency in the area of reading development, selecting quality and engaging books and understanding the relationship between music and CL is of utmost importance in

planning CL for the music classroom. These ideas can be valuable knowledge for music teachers. How music teachers use quality literature in the music classroom will be explored in the next chapter.

CHAPTER FIVE

Children's Literature within the Elementary Music Classroom

In an attempt to observe children's literature (CL) in a lesson, teachers indicated their willingness to be interviewed and observed during their teaching day as it pertained to CL in the music lesson. Five teachers were originally selected based on the study criteria, including a willingness to participate fully in the study. However, due to scheduling conflicts or no response to correspondence, I was only able to observe and interview three of the five teachers. Questions for the teacher interviews were developed from the survey responses, as well as my own research questions that guided the overall study. Interview questions and teacher responses can be found in Appendix C.

Interviews and Observations with Music Specialists

Each of the three participating elementary music teachers received an emailed set of structured interview questions to complete on their own time after their observation. The interview asked questions about their teaching experience and training in CL, how and why they incorporate CL into the music lesson as well as what genres of books they use in their lesson. Along with their interview, teachers were asked to participate in an observation where they would be observed teaching a music lesson that incorporated CL. All lessons observed were between 20-30 minutes and classes ranged in size from fifteen-twenty-five students. One teacher was observed teaching several lessons that incorporated CL with multiple grade levels because the opportunity arose while I was visiting the school.

Dr. Clift Gore

Dr. Clift Gore has taught in her current elementary music position for five years (K-5 for three years and K-4 for two years) but has sixteen years total working with elementary students.

(She also has several years of teaching experience working with secondary students and collegiate students where she taught elementary education to pre-service and in-service elementary teachers.) She said most lesson plans that incorporate children's literature are self-created and come about through literature she sees and likes. Dr. Clift Gore did attend Drumming Up the Fun with World Music Drumming (summer 2017), where she saw some new ways to use CL in the elementary music classroom.

In an interview with Dr. Clift Gore, she said, "I prefer picture books with a fiction story. I think they lend themselves to children imagining sound related to what are already "pretend" plots and interesting pictures." I observed Dr. Clift Gore teaching a lesson to kindergartners that incorporated *Over in the Meadow* (2000) adapted and illustrated by Louise Voce. This book is a fictional picture book that illustrates a traditional folksong. In this folksong or counting rhyme, various meadow dwellers are introduced. This book teaches counting, rhyming and introduces children to the natural world and animals. The book used in her observation supported the statement made in her interview as it was a fiction book that encouraged the students to imagine sound (animal noises) related to the plot and it engaged them with interesting illustrations that displayed the habitat of each animal and actions of each animal in the meadow. Music objectives for this lesson included: in-tune singing, proper instrument technique and instrument timbre.

Several literacy skills were addressed by using *Over in the Meadow* in this kindergarten music lesson. Dr. Clift Gore said that she purposely reinforces reading skills when using children's literature in her music lessons and during the observation, she was observed focusing on pre-reading and reading skills. Concepts of print were reinforced including, reading from left to right, recognizing that letters and words contain meaning and identifying the title, author and cover. Expanding vocabulary was encouraged as a wide variety of words were used to introduce

animals, their habitats and actions in each verse. Students also practiced comprehension strategies such as predicting, summarizing and questioning (e.g. why are owls in the tree during the daytime led to a discussion about nocturnal animals).

Ms. Berthiaume

Ms. Berthiaume has been teaching for six years, all of which she has worked with elementary students in the general music setting. Her first introduction to incorporating children's literature in the music classroom came from her Kodaly Levels. (Ms. Berthiaume has taken three Levels of the Kodaly Method.) Ms. Berthiaume wrote, "With the Kodaly method, often popular folk songs and books are used at the end of a lesson for an ending or calming song." She also has gained insight and ideas for lessons that use CL through workshops at Washington Music Educators Conferences as well as Elementary Music Facebook Pages and general music share websites.

In a lesson with first graders, Ms. Berthiaume used *The Hare and The Tortoise* retold by Rosie Dickins from *The Usborne Aesop's Stories for Little Children* (2014) in her lesson. Ms. Berthiaume began the lesson by asking students to share what they know about fables and then led the class in a discussion about morals. After reading the fable, Ms. Berthiaume surveyed her students to see how many of them had heard that fable or one similar; several students raised their hands. In an interview with Ms. Berthiaume, she wrote:

I try to use classical literature as much as possible, because I want children to be introduced to quality literature and there are many opportunities to make connections between music and literacy.

The Hare and The Tortoise (originally written in 1867) is an example of a fable that falls under the classical literature genre. Not only did Ms. Berthiaume say that she tries to use classical literature because she wants to introduce the children to quality literature she was observed

incorporating it into her lesson. Dr. Stewig, a children's literature specialist, said one way to know if a book is quality is that it stood the test of time. Ms. Berthiaume used a fable from a collection that has stood the test of time.

After reading the story, Ms. Berthiaume asked the students to retell or summarize the story in their own words. Then, the students transitioned into a review of tempo terms, which led to patting different tempos on their bodies with the metronome. The students had the chance to practice hearing and patting largo, moderato and presto. Ms. Berthiaume referred to the book and asked students what tempo name the Tortoise should have and what tempo name the Hare should have. Last, students reviewed a song they were learning and sung it at a slow, medium and a fast tempo.

In addition to working on tempo students reinforced several literacy skills. Students had the opportunity to learn about the structure of the story and summarizing skills. Students also reinforced concepts of print (title, author, meaning from words and text).

Ms. Sokol

Ms. Sokol has been teaching in her current position for five and a half years. She teaches kindergarten-fourth grade general music at a private school with smaller class sizes (10-20 per class). She finds most of her ideas for incorporating children's literature in the classroom from conference sessions, music teacher Facebook groups and some self-created ideas inspired by other teachers' ideas.

In an interview with Ms. Sokol, she stated that most of her classes are highly engaged in the lesson when a book is incorporated. In each lesson Ms. Sokol was observed teaching, I noticed the engagement level of her students in the lesson where they had opportunities to actively participate before, during and after the story. In the kindergarten lesson, students played

instruments to the repeated phrase in *Chicka Chicka Boom Boom* (1989) by John Archambault. During the first-grade lesson, the students created animal sounds when animals were introduced and played instruments for the action words in *Too Much Noise* (1992) by Ann McGovern. During the reading of *The Listening Walk* (1961) by Paul Showers in second grade, Ms. Sokol paused several times and asked the students to listen to the sounds around them and report on the sounds they heard in their classroom. After the story, they took a listening walk around the school building and reported back on the sounds that were heard. Finally, fourth graders were highly engaged playing recorders to the repeated line “where everyone is sleeping” in *The Napping House* (1984) by Audrey Wood.

During observations of Ms. Sokol’s teaching, I observed several times in multiple grade levels when reading skills were reinforced, even though they were not purposefully introduced or reinforced. Alison wrote in her interview:

I don’t purposefully reinforce reading skills, but they definitely are reinforced when I read. There is often repetition, which I allow the students to fill-in by pausing when we get to the repetitive parts. There are also times when I associate a word with an instrument or sound and the students must listen for that word. I also ask many comprehension questions throughout the stories.

During the kindergarten lesson that incorporated *Chicka Chicka Boom Boom*, several pre-reading and reading skills were reinforced. Ms. Sokol first pointed out the title and author on the title page. The text of the book was pointed to as the story was read, which reinforced left to right tracking. Students also worked on letter recognition as the letters were each introduced in the story and each letter was pointed to as the name of it was spoken. Finally, students had the opportunity to practice clapping syllables of the words as they worked on the rhythm of the repeated phrase.

The dynamics and timbre lesson with first graders using *Too Much Noise* also addressed many reading skills even though they were not the main focus of the lesson. Several descriptive adjectives, and verbs were used throughout the book, which exposed students to new vocabulary words that will help build this skill. Ms. Sokol asked the students to retell the story. By doing this, students worked on summarizing skills (retelling what happened at the beginning, middle and end of the story) as well as identifying characters and plot. Listening skills were also practiced during this lesson as students had to listen very carefully to the story and play instruments on their assigned parts.

During the second-grade lesson, that incorporated *The Listening Walk*, many reading skills were observed. Students were making real-life connections to the book and were focusing on comprehension strategies as they made predictions of the plot. Students were encouraged to expand their vocabulary as they recreated the listening walk through their school building and described what they heard.

Ms. Sokol's fourth grade lesson that incorporated *The Napping House* focused on comprehension and understanding the plot. The students were asked to recall what happened in the story. Students also worked on improving their reading fluency as they read along with the teacher and came in on their recorders, playing the requested melody each time the repeated phrase occurred in the text.

Lesson & Interview Comparison

All three of these elementary music teachers have attended some kind of workshop, conference session, course or training that has provided them with examples of children's literature to incorporate into a music lesson and ways to do so successfully. Only Ms. Sokol has attended an entire conference session that was solely based on CL. Ms. Berthiaume and Dr. Clift

Gore have attended workshops or courses that focused on CL as a smaller portion of the course. Sometimes they utilized lessons and ideas provided from the above mentioned trainings, workshops or conference session in their classroom and sometimes they wrote their own lessons without using the ideas provided in the trainings. Dr. Clift Gore said most of her lessons are self-created and they come about through literature she enjoys. Ms. Sokol is inspired to create lessons that incorporate CL by other teacher's ideas. Ms. Berthiaume uses a lot of classical literature in her self-created lessons as it ties into music skills and concepts.

Not all of the teachers observed said that they purposefully introduce or reinforce pre-reading and reading skills when using children's literature in the music classroom. Ms. Berthiaume and Dr. Clift Gore both said that they purposefully reinforced reading skills. Ms. Sokol said she does not purposefully reinforce reading skills, but recognizes that reading skills are reinforced even though they are not one of the key objectives of the lesson.

All three of the teachers observed engaged the students during the lesson with the children's literature. Dr. Clift Gore and Ms. Sokol asked the students to play instruments during the telling of the story. Ms. Berthiaume had the students move to different tempos and connected it with the story. Ms. Sokol also allowed the students to recreate the story by going on their own listening walk through their school.

Ms. Sokol was the only teacher observed using children's literature with an upper elementary music class. *Figure 3.1.* shows how the amount of children's literature decreases as the grade level increases. *Figure 3.3.* shows the most frequent books being used in the elementary music classroom are fiction, traditional and classical literature. According to Shaw, both traditional and classical literature books are appropriate for incorporating into the

kindergarten through second-grade music lessons. Quality children's literature for upper elementary (third through sixth-grade) may not be as readily available.

During observations with each of the teachers, many opportunities to expand the lesson and use the same book again in future lessons were observed. Dr. Clift Gore did not get a chance to finish singing the song with instruments added for the animal sound effects during her lesson. She told the students that they would continue the song/story in their second lesson. After the *Over in the Meadow* was read in its entirety with instruments, Dr. Clift Gore could have the students create new verses about the creatures in the meadow and in doing so, the students would focus on rhyming. In Ms. Sokol's lesson with first graders, she focused on piano and forte dynamics. If the book was brought back a second time, crescendo and decrescendo could be introduced as more and more characters in the story are added to the plot. Ms. Berthiaume used *The Hare and Tortoise* to focus on tempos. If this book was brought back, the students could create/compose a song for both characters in the story and could perform their songs throughout a second reading of the fable.

Ms. Berthiaume, Dr. Clift Gore and Ms. Sokol each have a slightly different background in children's literature but use CL to reinforce music skills and enrich their lessons. All three teachers recognize that by using CL in the music classroom, children are strengthening their reading development.

Summary

It is evident that music teachers are reinforcing music skills and concepts as well as pre-reading and reading skills with the use of children's literature in their classroom even if the teacher is not purposefully addressing it or planning it into their lessons. If music teachers purposefully talked about reading skills and planned to work on them in conjunction with music

skills, reading development could be strengthened even more. Perhaps, music teachers need to be more knowledgeable about how the five building blocks of reading can be supported by children's literature to confidently address it in their lessons when using CL.

CHAPTER SIX

Children's Literature in the Elementary Music Classroom

In the initial survey sent to elementary music teachers, 50 teachers were asked to list three favorite books that they use in their classroom and briefly describe how they use them. Four teachers listed three books but did not provide a description of how they used the books in their classroom.

In total there were 150 titles listed by the respondents of the survey. Nineteen of those books were listed by two or more teachers. The majority of the titles (105) were fiction picture books and the one most often named was *Mortimer* (1985) by Robert Munsch (listed 12 times). The remainder of the genres represented were song story picture books (26), historical fiction picture books (6), nonfiction picture books, including biography and information books (5), poetry (4), fables/folktales (3), and a graphic novel (1). John Feirabend's *Songtales* (2005-2019), a collection of 14 picture books, were listed by 10 different teachers, making them the second most used CL by teachers on the survey.

The following table lists books that two or more teachers recommended and the number of times each was recommended. Following the table, a description of the book, possibilities for use in a music lesson and reading skills that the book reinforces are described for the top four mentioned books in the survey: *Mortimer* by Robert Munsch (1985), Feierabend's *Songtales* (2005-2019), *Leaf Man* by Louis Ehlert (2005) and *The Remarkable Farkle McBride* by John Lithgow (2000). For a complete list of all titles listed on the survey and their uses in the elementary music classroom, see Appendix A.

Table 6.1

Children's Literature Listed by Two or More Teachers in the Survey

Title and Author	Number of times listed
Munsch, R.N. (1985). <i>Mortimer</i> .	12
*Feierabend, J.M. (2003-2019). <i>Songtales for Children</i> .	10
Ehlert, L. (2005). <i>Leaf Man</i> .	4
Lithgow, J. (2000). <i>The Remarkable Farkle McBride</i> .	4
Williams, L. (1986). <i>The Little Old Lady Who Was Not Afraid of Anything</i> .	3
Diesen, D. (2008). <i>The Pout-Pout Fish</i> .	3
Cronin, D. (2000). <i>Click, Clack, Moo Cows That Type</i> .	3
Sweet, M. (1992). <i>Fiddle-I-Fee: A Farmyard Song for the Very Young</i> .	3
Perkins, A. (1969). <i>Hand, Hand, Fingers, Thumb</i> .	3
Andrede, G. (2001). <i>Giraffes Can't Dance</i> .	2
Litwin, E. (1999). <i>Pete the Cat: Rocking in My School Shoes</i> .	2
Wood, A. (1984). <i>The Napping House</i> .	2
Litwin, E. (1999). <i>Pete the Cat: I Love My White Shoes</i> .	2
Charlip, R. (1964). <i>Fortunately</i> .	2
Rumford, J. (2003). <i>Calabash Cat and His Amazing Journey</i> .	2
Martin, B. Archambault, J. (1989). <i>Chicka Chicka Boom Boom</i> .	2
*Silverstein, Shel. (1974, 1981, 1996). <i>Poetry Books</i> .	2
Sendak, M. (1963). <i>Where the Wild Things Are</i> .	2
*Burch, S. & Watley, D. (2009). <i>Freddie the Frog Series</i> .	2
Litwin, E. (2016). <i>Groovy Joe Ice Cream & Dinosaurs</i> .	2

*Indicates a series of books or multiple books by a single author

Criteria for Supporting Reading Skills through Children's Literature

In the interview with Dr. Shaw, characteristics of CL that would work well being integrated into a music lesson and ways that CL can support the five building blocks of reading were explained. The five building blocks of reading were discussed in Chapter 3. Examination of phonemic awareness, phonics, vocabulary, fluency and comprehension supported by children's

literature are outlined here in greater detail as they pertain to the four most listed books on the survey: *Mortimer*, *Leaf Man*, *Feierabend's SongTales*, and *The Remarkable Farkle McBride*.

Analysis of Books

Mortimer

Mortimer written by Robert Munsch and illustrated by Michael Martchenk is a fiction children's picture book that tells the story of a little boy who does not like to go to bed. Mortimer was walked upstairs to bed by his mother. When upstairs, Mortimer's mother said, "MORTIMER, BE QUIET" to which Mortimer said "yes". As soon as the mother got downstairs, Mortimer yelled, "Clang, clang, rattle-bing-bang...", causing a disturbance. Next the father came up stairs and said, "MORTIMER, BE QUIET" to which Mortimer agreed. When the father returned downstairs, Mortimer yelled his song, "Clang, clang, rattle-bing-bang...". Then, his seventeen brothers and sisters walked up the stairs and repeated the process. When they got back downstairs, Mortimer once again began yelling his song, causing a ruckus. The family was so mad, they called the police and two policemen walked up the stairs. The policemen told Mortimer to be quiet and then returned downstairs. Once the policemen were downstairs, Mortimer began yelling his song. The family and police officers didn't know what to do about Mortimer. The mother got in a fight with the policemen, the father got in a fight with the brothers and sisters and Mortimer, tired of waiting for someone to come upstairs, fell asleep in his bed.

Michael Martchenko, a Canadian illustrator is known for illustrating *Mortimer* as well as several other children's books. When you open *Mortimer* and see the span of two pages, the page on the left side of the book is always white with the text. On the right side of the span, you will see Martchenko's artwork that consists of watercolor and pencil. Mortimer and the other characters are created with great detail. You can clearly see joy on Mortimer's face when he is

singing his song. On the father's face, you can clearly see the signs of frustration, anger and defeat. The details in the illustrations help set the mood of the story and enhance the written text.

Music teachers on the survey listed multiple ways that *Mortimer* could be used in the elementary music classroom (EMC). This book reinforces, upward/downward motion, high/low, singing voice vs. speaking voice and loud and quiet. This book naturally lends itself to rhythmic and pitch exploration. It is important to note that when someone walks upstairs or downstairs, the written thumps are arranged like a staircase going either upward or downward. The music teacher can show the relationship of the printed words to the xylophone or step bells to show upward/downward motion. For vocal exploration, each character in the story could be assigned a different voice: mother-whisper voice, father-speaking voice, siblings-shouting voice, Mortimer-singing voice, and the police-deep/scary voice. Prior to reading the story, one teacher suggested making a melody to reinforce whatever solfege pitches you are working on to Mortimer's Song:

Clang, clang, rattle-bing-bang
Gonna make my noise all day.
Clang, clang, rattle-bing-bang
Gonna make my noise all day.

After students are familiar with the song, they can sing Mortimer's song every time it comes up in the story. After students know the song, students can be assigned a character, where they would say the "thump, thump" part of the story in an ascending or descending voice and the "Mortimer, be quiet!" with the voice that fits their assigned character. Once students are familiar with their assigned parts, they can be transferred to instruments, where they would play upward and downward on an Orff instrument as the story is read. A final step would be to tell the complete story with instruments. Characters could be assigned based on the range of their instrument (sopranos- mom, altos- dad, bass bars-police, glockenspiels- siblings). Additional

sound effects could be added for the opening door, closing door, and Mortimer's nod to make the story more interesting.

The story and text naturally address multiple musical concepts. *Mortimer* was the most listed book in the survey by twelve different teachers. In addition to introducing or reinforcing music concepts, this book can help students develop their reading skills.

As the teacher reads *Mortimer* aloud, students can clearly hear sounds in words as Munsch includes repetition of text and alliteration in the story. Auditory recognition of the individual sounds in words can help a child develop phonemic awareness. Phonics instruction can also be supported in this book by helping students discover the relationship between sounds of the words and the written text. A music teacher could project *Mortimer's* song and ask students to track along while teaching the melody. Individual words of *Mortimer's* song could be purposely stretched out into phonemes (segmentation) and put back together (blending). The teacher could point out how the individual sounds of a single word look in print. *Mortimer* can also be used for building sight vocabulary as there are several sight words included. By building sight vocabulary and getting familiar with sight words, students can also improve their fluency. This book is one that can be read over and over again to reinforce sight words and fluency. There are several ways to work on comprehension as well; students can retell the story, predict what will happen, summarize the story, make connections to their own lives and add other characters that fit the same pattern.

SongTales for Children

John M. Feierabend's *SongTale Books* (2005-2019) are folksongs that Feierabend adapted and turned into children's picture books. The illustrations for each book are done by an art student from The Hartford Art School of the University of Hartford in Connecticut, where

Feierabend serves as a professor and chair of music education. There are currently 14 *SongTale Books* in this collection: *The Crabfish* (2005), *My Aunt Came Back* (2008a), *There Was a Man and He Was Mad* (2008b), *Father Grumble* (2009), *The Derby Ram* (2010), *The Frog and the Mouse* (2011), *Risseldy, Rosseldy* (2012a), *The Tailor and the Mouse* (2012b), *There's a Hole in the Bucket* (2013), *The Other Day I Met a Bear* (2014), *Jennie Jenkins* (2015), *Momma, Buy Me a China Doll* (2017), *Kitty Alone* (2018) and *Had a Little Rooster* (2019). On the survey, ten teachers said that they used Feierabend's *SongTales* in their EMC but did not specify one particular book.

Feierabend discussed *SongTales* in *The Book of Children's Songtales-Stories in Song* (2003) and wrote:

Just as children love to be read to, they also love being sung to, especially when the song tells a story. Passed down through the years, *Children's SongTales* have withstood the test of time. Generations of people from many different places have sung and enjoyed these songs... Each song will generate wonderful images in a child's imagination... A loving adult who reads to a child with feeling helps that child to understand the expressiveness possible on the printed page. That child will then be more likely to bring the same intuitive understanding to his or her own reading, and will grow up to bring more depth, emotion, and nuance to the words he or she reads. *Songtales* provide a child's first experience of narrative and artful expressiveness in music. Children who hear these songs sung with expression will later be expressive singers themselves and will appreciate the expressiveness in other musical performances. (p. 3)

Feierabend recognized that the use of *SongTales* will help the child develop reading skills as well as music skills, especially expressiveness in music.

There Was a Man and He Was Mad, is an example of a folksong Feierabend adapted and turned into a children's picture book. This timeless nonsense song has been sung for generations and has been found in James Orchard Halliwell's *The Nursery Rhymes of England* (1886), in Mary O. Eddy's *Ballads and Songs from Ohio* (1939) and in Ruth Crawford Seeger's *American Folk Songs for Children* (1948) (Feierabend, 2008b). This song tells the story of a man who gets

placed in ridiculous situations (a paper bag, the tip of a pin, an Irish harp, the back of a kitty, a cabbage patch, the back of a pig, a big dill pickle, a big sunflower, etc.) and after each situation, something goes wrong and he ends up in a new situation. The song begins like this, “There was a man and he was mad, so he jumped into a paper bag. But the paper bag, it was so thin, that he jumped onto the tip of a pin” (Feierabend, 2008, p. 3-6). The pattern of getting himself out of a situation and landing in another ridiculous situation occurs throughout the book until he is stung by a bee and that was the end of him.

Aaron Joshua, a Hartford Art School student, who majored in illustration created the pictures in these books. His paintings stretch over the span of two pages and are colorful, animated and expressive. The paintings support the *SongTale* and pull the reader into the adventure of the man as he makes his way in and out of crazy situations.

Teachers on the survey said that they use *SongTales* in three ways. First, as a calming activity at the end of the lesson, where students would listen the first time(s) and visualize their own pictures in their head and then after hearing the song without the pictures or print would be exposed to the illustrations and text on following times. Second, it provides a way to familiarize students with folk songs. Third, the songs provide a way to help students sing on pitch and become tuneful musicians. Students will achieve this by listening to an in-tune teacher voice sing the story with expression. Another way that this can be used in the EMC is to have students create new situations for the man to experience.

This particular *SongTale*, like many others has repetition and an abundance of rhyming words. When teachers sing *There Was a Man and He Was Mad*, students are hearing how the individual sounds make up words and produce rhyming words. By just singing the story and not showing the pictures, students are developing their phonemic awareness and phonological

awareness. When students are later exposed to the illustrations and the text, which is in a large font, they are making connections to the sounds they hear and what the text looks like on the pages. At this point, phonemics are being reinforced. The teacher can also reinforce phonemics by having the students create new rhyming verses that depict a new situation the man gets himself into. These verses can be written so the students can make the connection with what they are hearing and what the text or spelling looks like on the page. *There Was a Man and He Was Mad* contains many words that are repeated. Once the man arrives in a new location, that location is repeated in the text as he leaves the situation. For example, Feierabend writes, “But the Irish harp was very pretty, so he jumped onto the back of a kitty. The little kitty began to scratch, so he jumped into a cabbage patch...” (Feierabend, 2008b, p. 9-12). The repetition of different locations and situations can help students become familiar with new vocabulary words. Elementary music teachers use *SongTales* multiple times with the same group of students. The student, in no time, will be able to fill in the ends of the phrases and eventually will be able to sing through the entire text, while tracking the words. Students may become fluent readers with each repetition of the *SongTale*. As the *SongTale* is repeated, students’ vocabulary and fluency will improve, and this will also lead to comprehension of the story.

Leaf Man

Leaf Man, written and illustrated by Lois Ehlert, is a fiction story about a Leaf-Man that lives in a pile of leaves. One day, the wind carries Leaf-Man away. His unplanned journey is described and each page-turn shows where he has been or where he may end up going (toward the marsh, over the fields, past the cows, over the prairie meadows, flying over mountains, with a flock of birds, etc). Throughout the book, Ehlert wrote, “*a Leaf Man’s got to go where the wind blows*”. After exploring all of the places Leaf Man may be, the author explains that only the wind

will know where Leaf Man will land, so if you (the reader) hear a rustle in the leaf, it may be Leaf Man wanting to go home with you.

The illustrations in this book clearly enhance the text. On the end page, Ehlerer wrote:

When I began thinking about making Leaf Man, I carried a plastic bag with me, picking up treasures wherever I went...and color-copying them as soon as possible. My file became chubby, but I didn't stop collecting until snow finally covered the last Wisconsin maple leaves of fall. Then I created the Leaf Man art with my color copies of leaves, which I believe are among the most beautiful art supplies in the world. (2005, p.37)

As soon as you open up the book, the endpaper displays photos of leaves that are labeled with the type of tree they came from. The book jacket that wraps around the book, displays photos of leaves that are mystery leaves. Since the type of tree is unknown, the author labels the mystery leaves with the location the leaf was found. Leaves were collected in New York, California and several states in between. The photocopied leaves used to make the collaged art work show vibrant fall colors and are placed on solid but textured, fall-colored backgrounds. The leaves were layered, cut and arranged to create the animals and places that Leaf Man traveled. The top of each page was cut in a wavy, jagged, curved line and overlapped with other pages, creating a display of fall colors on each page.

Leaf Man was listed by four different teachers and two different uses in the music classroom were shared by the four teachers. The first way that teachers used *Leaf Man* in the elementary music classroom (EMC) was to create a simple melodic line to the repeated phrase “*A Leaf Man's got to go where the wind blows*” and sing it throughout the book every time the repeated phrase comes up. After reading through the story with student participation, the teacher could introduce Antonio Vivaldi's *Autumn* (1723) and ask the students to move/dance like leaves in the wind while Vivaldi's music plays. The second way that *Leaf Man* can be used in the EMC is as a sound story. Different instruments can be assigned for the characters, animals, sounds or

locations that Leaf Man visits. When the story is read, the students would then play their instrument when their assigned character or part comes up. Turning a book into a sound story is an opportunity to introduce or reinforce percussion instrument names, timbres and instrument playing techniques.

Leaf Man can be used in the EMC to reinforce concepts of print. The text is large print and students can easily follow along and reinforce concepts of print such as left to right tracking and that letters and words convey a message. *Leaf Man* clearly demonstrates illustrations that correspond to the print and the illustrations on the front, back and endpapers lend themselves to discussing parts of the book, all of which are concepts of print.

Pre-reading and reading skills can also be developed through the use of *Leaf Man* in the EMC. Even though the text is not rhyming and does not contain alliteration, phonological awareness can be developed if the teacher uses the text of words (animals, characters or places) and focuses on the syllables of each word (syllabication). A student could play an instrument to match the number of syllables of a certain word during a sound story and that would help the student develop phonological awareness (i.e. river has two syllables and an assigned instrument could be played two times after the word is read). The sentences in *Leaf Man* are simple and use common sight words or words that follow common spelling rules and patterns. Recognizing and pointing out how the written text in the book is related to the auditory sound reinforces phonics. The following are examples of words that follow common spelling patterns: in, man, plans, last, past. In addition, go, the, where, fly, above, be, water and over are examples of common sight words (words that do not fit standard phonetic patterns and must be memorized) found in the text of *Leaf Man*. Ehlert uses interesting words to describe actions of the leaf as it travels and places that the leaf blows such as toward the marsh, above the orchards, over the prairie meadows,

gliding on a lake breeze, and flock of birds. Some of these words may be new to students, however, the meaning of the word is revealed in the sentence by animals that live in a specific location or by the illustrations that accompany the text. The rich vocabulary used in this book can contribute to the expansion of a child's vocabulary. This book could also promote fluency through a student read-aloud. In addition to rich vocabulary, this book includes known sight words, words with common spelling patterns and repeated phrases. If a student has an opportunity to read aloud, the rate at which the student reads with expression and accuracy can improve each time. A music educator can use *Leaf Man* to help a student develop comprehension of what they read. The teacher can guide students to apply background knowledge to help them understand the story and environments through which the leaf travels. Teachers can use questioning or summarizing to check for understanding of the plot. Students could also make predictions about what they think will happen. These comprehension strategies could be modeled by the teacher through a read-aloud or could be taught through scaffolding (support from the teacher as the student masters independence). All five of the building blocks of reading can be addressed with the use of *Leaf Man* in the EMC.

The Remarkable Farkle McBride

The Remarkable Farkle McBride, written by John Lithgow and illustrated by C.F. Payne is a fiction story that tells about Farkle's journey of playing musical instruments and discovering his true musical passion. The story begins when Farkle is a young three-year-old, at which time he begins playing the violin and amazes his family and friends with his talent. After a short time, Farkle no longer favored the violin and began playing the flute. Shortly after learning the flute, he decided it wasn't the instrument for him and tries out a trombone and the entire percussion family. None of the instruments in the four instrument families satisfied him and he threw a

major tantrum. When Farkle turned ten, he had no other instruments to try, but discovered that he liked the sound of musicians all playing together. One day, an orchestral conductor got a cold and Farkle was told that he needed to replace him. Farkle took the baton, conducted the orchestra, and heard beautiful music. After that memorable night of conducting, Farkle pursued conducting and decided that he was at last satisfied as a conductor of the whole orchestra.

The illustrations in *The Remarkable Farkle McBride* were created by C.F. Payne, who is a widely-recognized artist and illustrator. His artwork has appeared on the covers of Time Magazine, Readers Digest, Sports Illustrated, U.S. News and more, and has been exhibited in major art museums across the country including The Cincinnati Art Museum and The Norman Rockwell Museum (Payne, 2011). In addition, he has illustrated ten children's picture books (Payne, 2011). Payne created illustrations for *The Remarkable Farkle McBride* using mixed media. Farkle, his family members and other musicians are created in a caricature style and add comedy when the content includes humor. The text and image also interact to show Farkle's virtuosic skills. When Farkle plays the violin with the orchestra, he is standing on a staircase to be at a higher height and the orchestra of adult musicians is engaged in their music and taking it very seriously. The instruments in the illustrations are realistic and musicians are holding them with proper playing technique. Several colors and textures are used throughout the book; however, the pictures are not bright. They are realistic with a funny twist and support the text of the story. On the cover page and every page where there is text, large faint music symbols are in the background.

In the survey, four of the fifty teachers listed *The Remarkable Farkle McBride* as a book that they use in their classroom. All four teachers said that they use this book to introduce or reinforce the four orchestral instrument families (woodwind, string, brass and percussion).

Although it is a fun and engaging fictitious story, *The Remarkable Farkle McBride* also provides basic instrument knowledge (listing the four instrument families, having Farkle play a specific instrument in each family) and provides music specific vocabulary in the book. This picture book could be a stand-alone book in the elementary music classroom (EMC) or the music teacher could insert instrumental music that represents each of the four families or the specific instrument that Farkle plays (violin, flute, trombone, percussion) throughout the reading of the book.

Reading development, including phonemic awareness, phonics, vocabulary, fluency and comprehension are naturally reinforced through the text by John Lithgow. There is a strong emphasis on the sounds of words in the text (i.e. Reedle-ee, Reedle-ee, Deedle-ee Dee or Vroom-pety, Doom-pety, Doom-pety Doom). During read-aloud students can hear an abundance of alliteration (boulevards buzzed, happy heart sings, blast and its blare, boulevards buzzed, Farkle flung his flute) and rhyming (flung his flute into the lake...you'd think it would break...a brutal headache!). The strong emphasis on sounds of words, rhyming text and alliteration can develop a student's phonological awareness. The rhyming and alliteration text can support phonics instruction especially if the music teacher makes a connection between the written language to the spoken language. Lithgow uses new and novel words in his writings as well as music specific vocabulary. Some novel words used include: superb, astonished, beseeching, melodical, rhapsodical, rekindled, flattery, sulk and fume. Some music specific words include: resin, score, bow, woodwinds, percussion, conductor and recital. These novel words and domain specific words can expand the reader or listener's vocabulary. Allowing a reader to pick a book of interest can encourage fluency and if that reader is interested in music, this book can help fluency improve. Comprehension can also be addressed when incorporating *The Remarkable*

Farkle McBride in the EMC. Students can predict what will happen in the story or summarize the plot of the story. The music teacher can also ask questions about musical instruments, instrument families or the role of the conductor as it pertains to the story to check comprehension.

Discussion

One of the three music teachers observed used CL that was listed by two or more teachers on the survey. Ms. Sokol used *The Napping House* (Wood, 1984), which was listed by four respondents and *Chicka Chicka Boom Boom* (Archambault & Martin, 1989), which was listed by two respondents. Ms. Berthiaume's lesson with first grade, Dr. Clift Gore's lesson with kindergarten and Ms. Sokol's second and fourth grade lessons used a book that was listed once on the survey.

In 2012, Sarah J. Plamann published her thesis research study that explored how using children's literature in a kindergarten music class could increase students' reading and music skills, more specifically, rhythms and syllables. Three kindergarten classes participated in the study for six and a half weeks (eleven half hour sessions) and were split into two groups: a control group and a treatment group. Both the control and treatment group received rhythmic and syllabic instruction through songs. Only the treatment group was exposed to children's literature in their music classroom. Specific one and two syllable words were selected from the text for the students to clap out syllables and label them with "tah" or "ti-ti". Plamann's study did not show a significant difference in syllabic development and rhythmic development from the control group vs. the treatment group that was exposed to CL.

By comparing the books used in Plamann's study with the books listed by music teachers in the survey, I found books that appeared on both lists. Three of the six books used in

Plamman's study also appeared on the survey: *Brown Bear, Brown Bear* (1992), *Jump, Frog, Jump!* (1981) and *We're going on a Lion Hunt* (2008). However, the version of the book Plamman used of *We're Going on a Lion Hunt* was different than the version provided by teachers on the survey. The book in Plamman's study was written by Margery Cuyler (2008) and the one on the survey was written by David Axtell (1999). The other three books used in Plamann's study were not listed by any teachers on the current study survey: *Tikki Tikki Tembo* (1968), *Way Down Deep in the Deep Blue Sea* (2004) and *Creepy Crawly Calypso* (2004).

Summary

In my observations of teachers incorporating CL into a music lesson, interviews with reading specialists and an in-depth analysis of most frequently listed children's literature on the survey, it has become apparent that using children's literature in the music classroom can reinforce both reading and music development based on the music teachers' knowledge. Children's literature can address all five building blocks of reading. Some of the building blocks of reading are naturally embedded in a book and others can be address if the teacher specifically emphasizes them and is knowledgeable in how children learn to read based on the five building blocks of reading.

Research, interviews and observations of music teaching with children's literature reveals that there is an abundance of quality children's literature that is appropriate for use in the music classroom. Some books have been around for many years and have stood the test of time, while others are newly written and published. In an attempt to look at all 150 books in-depth that were listed by music teachers on the survey, I found that I was not able to acquire all of the books. Some books were out of print, some were not available in the public library system to which I had access nor in my personal collection. Dr. Stewig mentioned in his interview that if you find a

book that you like, you should buy it yesterday (personal communication, July 6, 2019). Building a library of children's literature material either in your personal classroom or school library would provide the strongest access to a wide variety of teaching material.

CHAPTER SEVEN

Discussion

In this study, I have investigated whether the use of children's literature in the music classroom can support both music and reading development. Review of literature in this area, a survey of fifty elementary music teachers, observations and interviews of practicing teachers, questionnaires or an interview with three reading experts and children's book author revealed that incorporating children's literature in the elementary music classroom can support both reading and music development. In addition to discovering that both music and reading skills are reinforced through the use of children's literature in the music classroom, five additional valuable themes have been uncovered: 1) Reading skills can be reinforced through the use of children's literature regardless of the teacher's intentions of reinforcement, 2) phonemic awareness, phonics and vocabulary are more naturally reinforced through the use of children's literature in the elementary music classroom, over fluency and comprehension, 3) there is an abundance of quality literature available for use in the music classroom, 4) a majority of elementary music teachers in practice are using books in the younger elementary grade levels (kindergarten through second) and fewer in the upper elementary grade levels (third through sixth), and 5) teachers use a variety of genres in the music classroom in multiple ways to address music skills and concepts.

First, through the questionnaires completed by Dr. Shaw and Ms. Goebel, analysis of the survey results, and observations with teachers, I discovered that music teachers not only reinforce music skills but also reading skills by integrating children's literature into their lessons regardless of their intentions for reinforcement. If a teacher only planned to reinforce music skills and not reading skills, reading skills were still supported through the use of children's

literature in the music lesson. This was seen in the lessons I observed with Ms. Sokol and Ms. Berthiaume. Both teachers focused on addressing a specific music skill or concept and used children's literature to reinforce those, however, some reading skills were also addressed in their lessons based on the pedagogy chosen, even though they were not the focus of the lesson.

Elementary music teachers recognize the connection that children's literature provides to reading development and how they can contribute to a student's overall reading success. Seventy-four percent of the teachers surveyed said that they used CL to reinforce or introduce music and reading skills. In the interview with Dr. Clift Gore, Ms. Berthiaume, and Ms. Sokol, teachers either purposefully planned to reinforce reading skills or if not, they recognized that reading skills were being reinforced naturally by incorporating children's literature in their classroom.

Second, in a deeper analysis of children's literature listed by elementary teachers on the survey and of CL seen in observations in the music classroom, I was able to see how the use of children's literature specifically addresses each of the five building blocks of reading. Phonemic and phonological awareness, phonics development and vocabulary seem to naturally be addressed when using quality and engaging books appropriate for the music classroom (Barclay, 2012; Kolb, 1996; Hansen, Bernstorff & Stuber, 2007; Jalongo & Ribblett, 2012; and Wassick, 2012). However, fluency and comprehension can be addressed in the music classroom with literature if the teacher is knowledgeable in the area of reading development and the five building blocks of reading, and the teacher takes the lesson one step more to address these reading skills (L. Goebel, personal communication, May 30, 2019). In a questionnaire sent to Lynn Goebel, she wrote, "All reading skills can be reinforced with children's literature in music. It depends on what skill the teacher would like to focus on for her/his students". Although I did

not have the opportunity to discuss during the observation with Dr. Clift Gore, Ms. Berthiaume and Ms. Sokol what specific reading skills they chose to focus on in their lesson incorporating children's literature, Dr. Clift Gore said in her follow-up interview that she purposely reinforces reading skills when using CL, suggesting that during lesson planning, she thinks about reading skills if planning an integrated lesson that uses CL. Reading expert, Shaw provided a detailed description of how children's literature could reinforce each of the five building blocks of reading (S. Shaw, personal communication, June 22, 2019) and Jalongo & Ribblett (2012) discussed specific ways that song picture books expand vocabulary, address critical thinking and encourage problem-solving skills. While looking at and analyzing children's literature mentioned by two or more teachers on the survey and how the survey respondents used it in their classroom, I was able to confirm that songbooks do in fact expand vocabulary and can address critical thinking and problem-solving. According to information from music teachers, additional inservice professional development may be needed to support this expectation being successfully implemented in their teaching.

Third, I discovered that an abundance of quality children's literature can naturally be integrated into the elementary music classroom. Years of teaching experience did not seem to impact the decision to use children's literature in the music classroom. One hundred percent of the teachers surveyed used children's literature in their music teaching. This suggests there is an abundance of quality children's literature that can naturally be integrated into the elementary music classroom based on literary devices that connect to musical concepts, topics that relate to themes of lessons, topics about music, musicians or composers, quality illustrations, cultural relevance or songs that can be sung. One hundred and fifty selections of children's literature were recommended by teachers on the survey and only twenty of those titles were duplicated by

two or more teachers. Little duplication in titles also suggests that there is an overwhelming number of children's books that can be used in the elementary music classroom to support music development.

Through investigation of the literature, questionnaires and interviews, characteristics that make a book appropriate for use in the music classroom were revealed. Shaw and Stewig (personal communication, 2019) provided information and perspective on characteristics that make a book appropriate for music, which also appeared in the teacher survey. For both lower (kindergarten through second) and upper elementary (third through fifth) grades, Shaw described a book appropriate for music as one that "supports the learning of musical concepts and skills" and "accurately describes music concepts and vocabulary through word choice and illustrations [that] enhance understanding of the concept being taught" (questionnaire, June 22, 2019). These characteristics also were mentioned by teachers on the survey. *Leaf Man* (2005), *Chicka Chicka Boom Boom* (1989) and *The Napping House* (1984) were books used in teacher observations that are rhythmic in nature, making them an ideal resource to use for teaching reading and music skills according to Kolb (1996).

Both new and old children's literature of quality is available for use in the elementary music classroom. Dr. Stewig (2019) explained how smaller publishers are bringing back quality literature from the past that has stood the test of time, allowing music teachers today to obtain them for use in their music classroom. He also described that the turnaround rate for the availability of new books is just months, so an abundance of children's literature in multiple genres is constantly being published and teachers can find quality books in the new material available.

Fourth, through survey data and teacher observations, I discovered more children's literature was used in kindergarten through second grade lessons than in later years. Of the fifty teachers surveyed, forty-five said that they used CL with Kindergarten and first grade students and forty-one said they used CL with second grade students. Only half on the teachers used CL in their lessons with fifth grade students. As the grade increased, the number of teachers that incorporated children's literature decreased. Out of six lessons that I observed, only one was of an upper elementary grade (fourth grade with Ms. Sokol). In my own teaching, I find myself using children's literature much more frequently with Kindergarten through second grade students than with the older grades. In my own personal collection and classroom collection of books, I have an abundance of song stories, fiction picture books, biography, nonfiction books and traditional and classical literature that is geared towards the lower grade levels. Far less of the books I have access to in my classroom or in my collection of books are books of quality that would interest the upper elementary students. The books that I do have appropriate for upper elementary are nonfiction, biography, some traditional literature, a small handful of fiction picture books and poetry. Quality books for older students do exist but teachers may not be aware of all that is available or have yet to discover them. Having input from reading experts like Dr. Shaw, Dr. Stewig and Ms. Goebel as well as input from survey respondents on characteristics that make a book appropriate for use in the upper grades can guide teachers to discover more books that can be used with this group of students. Expert opinions and teachers' input also provides specific ways that CL can be used in the classroom to reinforce music skills as well as reading skills with upper elementary students.

Finally, I discovered that music teacher's are using children's literature in multiple ways to address music concepts and skills in their music lessons. The survey results from fifty

elementary music teachers in the San Juan area revealed that children's literature is being used in a variety of ways including sound stories, vocal exploration, movement exploration, instrument exploration, structure for composition and as an introduction to musical terms, musicians or composers. Barclay (2010), Eppink (2009), McIntire (2007), and Miller (2008), also talked about these ideas for using children's literature in the music classroom. The four ways discussed by Miller (2008) on how CL supports music education were revealed in the survey and during lesson observations with Dr. Clift Gore, Ms. Berthiaume and Ms. Sokol. Miller (2008) described four ways children's literature supports music education which were seen on this study's teacher survey: 1) sixteen survey respondents said they use children's literature that focuses on music and musicians in their classroom, 2) one teacher said they use children's literature to support general academic goals through music, 3) twenty-one teachers said they use children's literature to assist students in understanding music concepts and 4) four survey respondents said they use children's literature to provide scaffolding for composition. Dr. Clift Gore, Ms. Berthiaume and Ms. Sokol were all observed using children's literature to assist students in understanding music concepts.

Surveyed teachers said that they use children's literature for movement exploration, vocal exploration, as a basis for composition, as a sound story or to reinforce a specific musical skill. Each of these uses engages students and provides them response opportunities, which according to Shaw and Stewig is important as it allows students to make meaningful connections in the music classroom. Twenty-four survey teachers said that the quality of the text, including cultural relevance and reflecting a multicultural diversity of the student population are important qualities to look for when selecting children's literature to use in the elementary music classroom. Shaw and Stewig, like the survey teachers, stressed the importance of selecting books that engage

children through opportunities of student response and reflect a multicultural diversity of the student population so each student can be meaningfully connected in the music classroom.

Analysis of all sources from the review of literature, survey results from music teachers, interview and questionnaires with three reading specialists, six lesson observations, three teacher interviews and an in-depth book analysis, I was able to address the guiding research questions for this study: 1) how do music specialists incorporate children's literature into the kindergarten through fifth grade music classroom, 2) what characteristics make a book appropriate for use in the music classroom, 3) what reasons and beliefs do teachers have about including children's literature in their lesson and 4) do both experienced and novice teachers use children's literature in their elementary music classrooms? The research also revealed five key elements that support the use of children's literature in the elementary music classroom.

Application to the Elementary Music Classroom

The knowledge that has been acquired through this study can be used by elementary music teachers for their own lesson planning. It would be valuable for elementary music teachers to have access to a list of quality CL and suggestions for how it can be used in the music classroom to support various music concepts or skills. Data revealed that using CL in the elementary classroom can support the development of music skills through a fun, engaging and cross curricular way to relate music to other academic areas. It also revealed that CL can provide background information and provide visual cues to help children understand the song, skill, concept or message being taught. Also, having ideas and strategies for a specific book to reinforce reading skills in addition to music skills would be a valuable resource to have. While some of the teachers understood specific connections to reading strategies, other teachers did not appear to have the needed background in this area.

It is valuable to know that various workshops (Orff workshops, Kodaly workshops, music conference workshops, etc.) are available for teachers to learn about unique ways to incorporate children's literature in their classroom to reinforce music concepts and skills. However, specific professional development about reading and reading skills needs to be available for elementary music teachers not just general classroom teachers. In this way, knowledge and confidence in the area of literacy and reading development can be built and applied so that music teachers can take the music lesson one step further to address reading development in a grade-level appropriate way.

Twenty-nine teachers on the survey reported that they use children's literature to create sound stories. This was the most reported way that elementary teachers use children's literature in their classroom perhaps because it is easy to involve students in the storytelling, or perhaps because music teachers find that doing a sound story is a good way to introduce classroom instruments, discuss the proper playing technique, and address the concept of timbre. I have seen sound stories used in multiple ways: 1) teachers assigns a set pattern for students to play, 2) students improvise on a specific instrument during their assigned word or phrase in the story, or 3) students are given time to create their own set pattern individually or with a group. During observations, three of the six lessons were brought alive through sound stories. Observations showed that sounds stories can be structured in multiple ways. Dr. Clift Gore split her class up into the number of characters and assigned them an instrument to play. They did not have a specific rhythm to play and were just adding a unique timbre to the story when their character was mentioned. Ms. Sokol's lesson assigned her students an instrument for each character and asked them to play a specific number of times. During my teaching, I have also asked students to play a specific rhythm or melody when their assigned word comes up in the story. Melodies or

rhythms have been teacher directed for younger students or student-created for older students. Several children's picture books have text that bring out sound qualities and action words or have interesting, unique characters. Assigning each descriptive or action word or character with an instrument, encourages students to listen closely to the story as they will not want to miss their turn to play. With the proper book selection, sound stories can work successfully in both lower and upper elementary grade levels.

Further Research

This study revealed that both novice and experienced teachers are using children's literature in their classroom. Eight of the fifty teachers surveyed had never taken a course or workshop regarding the use of incorporating children's literature in the general music classroom and yet they were using books to enhance their teaching. It would be worthy to follow up with these teachers to probe further as to when and how they started using children's literature in their teaching. It is still unknown what amount of training elementary music teachers have in reading development and the five building blocks of reading. Reading expert Lynn Goebel stressed the importance of being knowledgeable in this area to truly help students improve their reading. These efforts are likely to be professional development opportunities at the school district or building level.

Another area that would be valuable research is looking at one specific reading skill or music skill and measuring how it is improved with the use of children's literature in the elementary music classroom. Sarah Plamman's (2012) study that measures rhythmic skills and syllabic and phoneme recognition with the use of CL in the music classroom shows that some initial work has been done in this area. Her study needs to be replicated with careful procedures

to ensure reliability and validity. It would also be valuable to see if the use of CL in the music classroom also improves other reading skills.

A more in-depth look at how children's literature is used in the upper elementary grades is needed as well as specific examples of CL that can be used in the upper elementary music lessons.

Conclusions

In my work with children's literature in the elementary music classroom, including observations and interviews with teachers, questionnaires and interviews with reading specialists and an in-depth analysis of CL, I have learned how to determine if a work is quality and engaging to use in a music lesson to address both music and reading skills. I have compiled a list of CL that teachers are already using in their classrooms with ideas of how to incorporate them, which is a valuable resource that I previously did not have. Interviews and review of questionnaires from the reading specialists were valuable as I discovered specific ways to use CL to address the five building blocks of reading (phonemic awareness, phonics, vocabulary, fluency and comprehension) in addition to music skills and concepts that are already being taught in the music classroom.

Children can indeed learn music skills in the music classroom without the integration of CL and can learn reading skills in the general classroom without the integration of music. However, with such a powerful resource that naturally reinforces music development as well as reading development with engagement, and diversity in genres and representation, why not use CL in the elementary music classroom?

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APPENDIX A

Book List- Teacher Recommendations

<u>Author</u>	<u>Title</u>	<u>Genre</u>	<u>Uses</u>	<u>Rec#</u>
Munsch, Robert	<i>Mortimer</i> (1985)	Fiction	Pitch direction (up/down), 4 voices/making predictions, rhythm/pitch, loud/soft	12
Feierabend, John (adapted by)	<i>Song Tale Books</i> (2005-2019)	Fiction/ Song Story	Calming activity, folk songs, help students sing on pitch	10
Ehlert, Lois	<i>Leaf Man</i> (2005)	Fiction	Sing title song throughout, dance as leaves to Vivaldi's "Autumn", inst. for wind, animals, etc.- hand-held percussion names	4
Lithgow, John	<i>The Remarkable Farkle McBride</i> (2000)	Fiction	Introduce/reinforce instrument families	4
Cronin, Doreen	<i>Click, Clack, Moo</i> (2000)	Fiction	Playing instruments in time, typewriters, intro to instruments & technique	3
Diesen, Deborah	<i>The Pout Pout Fish</i> (2008)	Fiction	Orff Instruments, mallet technique	3
Perkins, Al	<i>Hand Hand Fingers Thumb</i> (1969)	Fiction	Instrument technique/drumming, steady beat vs. rhythm of the text	3
Sweet, Melissa	<i>Fiddle-I-Fee: A Farmyard Song for the Very Young</i> (1992)	Fiction/ Song Story	Repeating instruments/body movements animals in story	3
Williams, Linda	<i>The Little Old Lady Who Wasn't Afraid of Anything</i> (1986)	Fiction	Creative movement, pick instruments to rep each item's sound, teaching order	3
Andrede, Giles	<i>Giraffes Can't Dance</i> (2001)	Fiction	Freeze dance with African music representing animals	2
Burch, Sharon	<i>Freddy the Frog Series</i> (2009-2010)	Fiction	Reinforce treble/bass clef	2
Charlip, Remy	<i>Fortunately</i> (1964)	Fiction	Vocal exploration, Pair Instruments (timbre) to events	2
Litwin, Eric	<i>Pete the Cat: Rockn' in My School Shoes</i> (1999)	Fiction	Singing the text, voice exploration	2
Litwin, Eric	<i>Pete the Cat: I love My White Shoes</i> (1999)	Fiction	Identify speaking (sit) & singing voices (walk)	2
Litwin, Eric	<i>Groovy Joe</i> (2016)	Fiction	Sharing	2

Martin Jr., Bill & Archambault	<i>Chicka Chicka Boom Boom</i> (1989)	Fiction	Add drums/xylophones for rhythm/improv, up/down	2
Rumford, James	<i>Calabash Cat and His Amazing Journey</i> (2003)	Fiction	Timbre, xylophones and drumming technique, sing, movements	2
Sendak, Maurice	<i>Where the Wild Things Are</i> (1963)	Fiction	Sound Story, Program Script	2
Silverstain, Shel	<i>Where the Sidewalk Ends, A Light in the Attic, Falling Up</i> (1974, 1981, 1996)	Poetry	Use rhythm to make compositions for the poems	2
Wood, Audrey	<i>The Napping House</i> (1984)	Fiction	Sound Story	2
Aardema, Verna	<i>Why Mosquitos Buzz in People's Ears</i> (1975)	Fiction/Folk Tale	West African Tale- Sound Story	1
Angleberger, Tom	<i>Crankee Doodle</i> (2013)	Fiction	Extension of Yankee Doodle	1
Axtell, David	<i>We're Going On A Lion Hunt</i> (1999)	Fiction	Sound story (world drumming ensemble)	1
Ayres, Katherine	<i>Up, Down, and Around</i> (2007)	Fiction	Movements to growing plants, xylophones for up/down, improvisation	1
Berkner, Laurie	<i>Monster Boogie</i> (1998)	Fiction	Creative Movement, Slow/Fast, Loud/Quiet	1
Brett, Jan	<i>The Mitten</i> (1989)	Fiction	Use as a Program	1
Brown, Ruth	<i>A Dark, Dark Tale</i> (1981)	Fiction	Rhythmic reading, tempo (shape drums when "dark, dark" is repeated)	1
Cavoukian, Raffi	<i>Down by the Bay</i> (1987)	Fiction/Song Story	Rhyming, creating new verses	1
Cavoukian, Raffi	<i>Sing-along Stories</i> (1976-2008)	Fiction/Song Story	In-tune singing, sing simple songs	1
Chambers, Veronica	<i>Celia Cruz, Queen of Salsa</i> (2005)	Hist. Fiction/Bio.	Highlight contribution of Cruz (during Hispanic Heritage Month)	1
Cherry, Lynne	<i>The Great Kapok Tree</i> (1990)	Fiction	Read aloud while playing music	1
Cronin, Doreen	<i>Diary of a Worm</i> (2003)	Fiction	Sound Story	1
Cuyler, Margery	<i>That's Good, That's Bad</i> (1991)	Fiction	Vocal Exploration	1
Daywalt, Drew	<i>The Legend of Rock, Paper, Scissors</i> (2017)	Fiction	Intro to composition with recorders	1
Dean, James & Kimberly	<i>Pete The Cat and the Missing Cupcakes</i> (2016)	Fiction	Read & insert a little song whenever the cupcakes went missing	1

Denver, John	<i>Take Me Home, Country Roads</i> (1971)	Fiction/Song Story	Sing for or with students	1
Dodds, Dayle Ann	<i>Sing Sophie!</i> (1997)	Fiction	Vocal Exploration	1
Ehrhardt, Karen	<i>This Jazz Man</i> (2006)	Song Story, Bio.	Introduce Jazz Musicians, Spin-off of "This Old Man"	1
Faulkeer, Keith	<i>The Puzzled Penguin</i> (2013)	Fiction		1
Fisher Wright, Blanche (illustrator)	<i>The Real Mother Goose</i> (1916)	Poetry/Nursery Rhy.	Speak nursery rhymes to the steady beat	1
Fox, Mem	<i>Straight Line Wonder</i> (1987)	Fiction	Movement	1
Gollub, Matthew	<i>Jazz Fly</i> (2000)	Fiction	Introduces Jazz	1
Henkes, Kevin	<i>Chrysanthemum</i> (1991)	Fiction	Discuss names, turn names into musical rhythms (play on hand drum)	1
Hood, Susan	<i>Ada's Violin</i> (2016)	Nonfiction	Read during recycled instrument unit	1
Hort, Lenny	<i>Seals on the Bus</i> (2000)	Fiction/Song Story	Sing "Wheels on the Bus," use book as a spin-off of song, create animal sounds with voices	1
Jacobson, Ryan	<i>The Story of the Star Spangled Banner</i> (2006)	Nonfiction/Gr. Novel	Background Info	1
Jakobsen, Kathy	<i>This Land is Your Land</i> (2000)	Fiction/Song Story	Sing, geography/unique aspects of different U.S. areas, song history	1
Kalan, Robert	<i>Jump Frog Jump</i> (1981)	Fiction	High/Low (frog jumping), musical form	1
Keats, Ezra Jack	<i>The Snowy Day</i> (1962)	Fiction	Creative Movement	1
Kellog, Steven	<i>Ralph's Secret Weapon</i> (1982)	Fiction	Read aloud while playing music	1
Krebs, Lauri	<i>We All Went on Safari</i> (2003)	Nonfiction- Info Book	Use the song "I count," count in Swahili	1
Krull, Kathleen	<i>Lives of the Musicians</i> (1993)	Nonfiction- Info Book	Learn about Composers	1
Kulka, Joe	<i>Wolf's Coming</i> (2007)	Fiction	Dynamics, History on Haydn's "Surprise Symphony"	1
Langstaff, John	<i>Frog Went A-Courtin'</i> (1972)	Fiction/Song Story	Storytelling	1
LaRochelle, David	<i>Moo</i> (2013)	Fiction	Vocal Exploration	1
Levy, Debbie	<i>We Shall Overcome</i> (2013)	Hist. Fiction/Bio.	Sing, discuss Civil Rights, create lyrics about issues students face today	1

Lichtenheld, Tom	<i>Sing, Sing a Song</i> (2013)	Fiction/Song Story	Sing with students, discuss perseverance, self-expression, power of music	1
Lindbergh, Reeve	<i>The Day the Goose Got Loose</i> (1990)	Fiction	Reinforce recorder fingerings low "C" to "F" on phrase, "the day the goose got loose"	1
Litwin, Eric	<i>Pete The Cat and His Four Groovy Buttons</i> (2012)	Fiction	Reinforces subtraction	1
MacDonald, Margaret Read	<i>Mabela the Clever</i> (2001)	Fiction	Students sing the song the mice learn	1
MacLachan, Patricia	<i>Snowflakes Fall</i> (2013)	Fiction	Instruments to highlight words, child uniqueness/beauty	1
Margaret Read McDonald	<i>Conejito</i> (2006)	Fiction/Folk Tale	Global folk tale, repetition, prediction, leitmotif for characters	1
Martin Jr., Bill	<i>Brown Bear, Brown Bear</i> (1967)	Fiction	Solo singing using puppets (same format as book)	1
McGovern, Ann	<i>Too Much Noise</i> (1967)	Fiction	Orff Instruments for animal sounds	1
McKenzie, Tim	<i>Baxter Barrett Brown Stories</i> (2004)	Fiction	Introduce unfamiliar genres of music	1
Mitton, Tony	<i>Dinosaurumpus</i> (2002)	Fiction	Movement	1
Noll, Amanda	<i>I Need My Monster</i> (2009)	Fiction	Performance script	1
Parton, Dolly	<i>Coat of Many Colors</i> (1969)	Fiction/Song Story	Singing, write nice things we can do on colored paper and form coat	1
Pinkney, Andrea Davis	<i>Let it Shine: Stories of Black Women Freedom Fighters</i> (2000)	Hist. Fiction/Bio.	Historical context of Civil Rights era, Orff arrangement of song	1
Pinkney, Brian	<i>Max Found Two Sticks</i> (1994)	Fiction	Introduce found sounds	1
Polacco, Patricia	<i>Thunder Cake</i> (1990)	Fiction	Sound Story	1
Prelutsky, Jack	<i>It's Raining Pigs and Noodles</i> (1993)	Poetry	Speech pieces and songs, as well as other forms	1
Randell, Emma	<i>Over the River and Through the Woods</i> (2018)	Fiction/Song Story	Song learning, explore different versions on YouTube (play along on instruments)	1
Raschka, Chris	<i>Charlie Parker Played Be Bop</i> (1992)	Hist. Fiction/Bio.	Introduce Jazz, Scat Singing	1

Rosenthal, Amy Krause	<i>Little Hoot</i> (2008)	Fiction	Vocal Exploration	1
Sawyer, Ruth	<i>Journey Cake Ho!</i> (1953)	Fiction	Repetitive/additive Lyrics	1
Selznick, Brian & Munoz Ryan, Pam	<i>When Marion Sang</i> (2002)	Biography	Marion Anderson biography	1
Showers, Paul	<i>The Listening Walk</i> (1961)	Fiction	Stress importance of listening and the "music" around us	1
Shroeder, Alan	<i>Satchmo's Blues</i> (1996)	Hist. Fiction/Bio.	Louis Armstrong	1
Sierra, Judy	<i>The House that Drac Built</i> (1998)	Fiction	Cumulative Story-Sound Story	1
Silverstein, Shel	<i>The Giving Tree</i> (1964)	Fiction	Sound Story	1
Slobodkina, Esphyr	<i>Caps for Sale</i> (1940)	Fiction	Assign each color cap a different note on the recorder to play when color is read	1
Smedes, Marty	<i>The True Story of the Old Woman and the Fly</i> (2012)	Fiction		1
Spier, Peter (Illustrator)	<i>The Fox Went Out on a Chilly Night</i> (1961)	Fiction	Learn song "The Fox"	1
Starr, Ringo	<i>Octopus' Garden</i> (2013)	Fiction/Song Story	Sing, watch Youtube videos related to the Beatles & for somebody eating live octopus	1
Strathie, Chae	<i>The Tickle Tree</i> (2008)	Fiction	Mixed Meter	1
Thaler, Mike	<i>Music Teacher from the Black Lagoon</i> (2000)	Fiction	Discuss what music class is like, acrostic poem with the word "music"	1
Trapani, Iza	<i>The Itsy Bitsy Spider</i> (1993)	Fiction/Song Story	Learn classic songs	1
Twinn, Michael	<i>The Musical Life of Gustav Mole</i> (1989)	Fiction	Introduce Instruments	1
Van Allsburg, Chris	<i>Wreck of the Zephyr</i> (1983)	Fiction	Read aloud while playing music	1
Van Laan, Nancy	<i>Possum Come a Knockin'</i> (1990)	Fiction	Create a song for possum and insert in the story	1
Venezia, Mike	<i>Getting to Know the World's Greatest Composers</i> (2017)	Biography	Learn about composers	1
Viorst, Judith	<i>Alexander and the Terrible, Horrible, No Good, Very Bad Day</i> (1972)	Fiction	Program script	1

Voce, Louise	<i>Over in the Meadow: A Counting Rhyme</i> (1994)	Fiction/Song Story	First singing exp., counting, pictures, song memorization	1
Waddell, Martin	<i>The Happy Hedgehog Band</i> (1991)	Fiction	Rhythm patterns, intro to hand drums	1
Ward, Helen	<i>The Hare and the Tortoise</i> (1999)	Fiction/Fable	Fast/slow	1
Wasserstein, Wendy	<i>Pamela's First Musical</i> (1996)	Fiction	Transition into performance & stage music, building vocab	1
Webb, Steve	<i>Tanka Tanka Skunk</i> (2003)	Fiction	Fast/slow, loud/quiet, high/low, rhythm	1
Wees, Marty	<i>Fanny the Fanciful Frog</i> (1989)	Fiction		1
Wilson, Karma	<i>Hilda Must be Dancing</i> (2004)	Fiction	Movement Exploration- Add instruments to story	1
Wilson, Karma	<i>Bear Says Thanks</i> (2012)	Fiction	Create simple tune to "and the bear says, Thanks" (mi, so, mi, re, do)	1
Wilson, Karma	<i>A Frog in the Bog</i> (2003)	Fiction	Sound Story	1
Wilson, Karma	<i>Bear Snores On</i> (2002)	Fiction	Soft/loud, long/short notes	1
Winter, Jeanette	<i>Follow the Drinking Gourd</i> (1988)	Historical Fiction	Historical concept	1
Wood, Audrey & Don	<i>King Bidgood's in the Bathtub</i> (1985)	Fiction	Sound story, story telling/acting, sound writing	1

Appendix B.1

Questionnaire Responses- Dr. Shaw

1. Over your teaching career, how has children's literature changed? Has its use in schools changed?

I think children's literature has changed in several ways over my thirty-five year career in teaching. First, the graphic novel is a new genre that has emerged in children's literature. Second, children have new ways to access children's literature through online and digital media. Third, the visual elements of books, including fiction books for upper elementary school students, have become more important in telling story or conveying information. Finally, the life experiences of LGBTQ characters and characters with disabilities are now more represented in children's literature.

I do not think the way children's literature is used in schools has changed significantly over the past 35 years. A teacher's use of children's literature in schools has been more dependent upon the instructional approach a school has taken toward teaching the English Language Arts. Early in my career I was in a school that encouraged the use of children's books for literature circles, helping children learn about text structures as models for their own writing, and reading for enjoyment. Many schools continue to use children's literature in these ways today. One of the other schools I taught in used a basal reader that included excerpts from children's literature, but was designed as a textbook for teaching children how to read. Some schools used a core basal reader supplemented with children's literature.

One change I have noticed in how schools use children's literature is that many schools are now leveling their children's literature collections as an instructional strategy for teaching reading through a developmental learning model. The Fountas and Pinnell reading levels system is a prominent example of this leveling approach. When I first started teaching the children's literature used for teaching reading only had grade level or age ranges indicated on the back cover that were determined by the publisher.

2. How does the use of children's literature in the classroom help a child master the five building blocks of reading (phonemic awareness, phonics, fluency, vocabulary, and comprehension)?

The use of children's literature to foster phonemic awareness is usually accomplished with picture books that emphasize the sound of words including rhyming words and alliteration. Alphabet books are often used to make connections to the sounds represented by letters.

Phonics addresses how spellings are related to speech sounds. Children's literature genres such as picture books, alphabet books, and poetry that include rhyming words or words that fit spelling patterns support phonics instruction.

Children's literature often includes interesting or novel words that can broaden children's vocabulary. The vocabulary within a book can also bring a different meaning to a familiar word (e.g. blue as a color versus feeling blue). Sometimes a teacher will introduce unfamiliar words to their students before reading a book. A teacher may also identify words that would be new to students as they do teacher read alouds.

Teachers often use children's literature to teach comprehension strategies. They will select a book that lends itself to teaching a specific reading strategy such a predicting, inferring, visualizing, identifying important information, summarizing, questioning, monitoring for understanding, making connections to prior knowledge, and/or recognizing story structures. The teacher may model comprehension strategies during teacher read alouds of a book. Children may also be explicitly taught these strategies through mini-lessons, literature discussion groups, and/or conferring with the teacher.

Predictable or patterned books can be used to promote fluency. Children reading books with known sight words or controlled vocabulary also fosters fluency. In addition, teachers providing children opportunities to read self-selected books of interest can promote reading fluency.

3. If a child has already mastered the five building blocks of reading, how does using children's literature in the classroom continue to improve reading skills?

Children's literature of interest to children will encourage reading, which helps build fluency. Students will continue to encounter new vocabulary or new meaning for familiar words as they read more challenging children's literature. They can make new connections with prior knowledge by reading about experiences of others through characters and settings that may be novel to them. Teachers can recommend books that will introduce new topics to students, as topics become age appropriate. Students will continue to practice comprehension strategies as they read. Strategic readers can be introduced to new literacy devices such as hyperbole, allegory, and personification. They can also learn about figurative language, different plot structures, and types of conflict used by authors.

4. What content areas do you see children's literature used in?

Beyond English Language Arts, I have seen children's literature used to support theater/drama, music, visual arts, science, social studies, health education, social and emotional learning, and mathematics.

5. What literary elements or characteristics make a book appropriate for use in a K-2 general music lesson?

The characteristics of a book appropriate for K-2 general music are books that support the learning of musical concepts and skills. The book would accurately reflect music concepts and vocabulary through word choice and illustrations would enhance understanding of the concept being taught. A musicality in the language of a book in

terms of predictable rhythm, rhyme scheme, repetitive phrases, and sentence structure is also a valuable characteristic.

What opportunities a book presents for student response is another characteristic to consider. For example, are there repeating words, phrases, or refrains that would engage children in reading the text? Can sounds, instrumentation, and/or rhythm patterns be meaningfully connected or added to the reading of the books? Does the book foster possible opportunities for collaboration between a classroom teacher and music teacher to extend or connect the learning to the general elementary classroom? A book may also provide information or show a model of what is to be learned in developing a musical skill or completing a musical task.

Books that can serve as context for learning about music would be useful. The content of a book may provide historical or cultural background for a particular song or musical style. Another important contextual consideration is whether the books chosen reflect the multicultural diversity of your student population so that all children at some time see themselves in the literature. Picture books that were created from songs, involve stories with songs, portray program music, or tell about musical works can provide a context for music learning, too.

Other characteristics to consider are whether the book covers a topic of interest to young children, the illustrations enhance or extend the written text, the book is an appropriate length to read during a music class, and the book is enjoyable to read.

6. What literary elements or characteristics make a book appropriate for use in a 3-5 general music lesson?

The characteristics of a book appropriate for 3-5 general music lessons are also books that support the learning of musical concepts and skills. The books would cover topics of interest and be relevant to children of middle childhood ages. The books would use accessible language and illustrations that are appealing to this age group.

As with younger children, the books selected would present opportunities for student response. For example, can children engage in reading the text through choral reading? Can soundscapes using instruments be created to accompany the reading of a book? In addition, for older children the books may be used to provide information that will help them generate a response through composing a piece of music, learning a song to perform, or making connections with music in their own lives.

Books that provide historical or cultural background for a particular song, music composition, or musical style are also appropriate for children of the middle childhood ages. Pay particular attention to the kinds of experiences with music that are portrayed across cultures and the role music plays in genres such as biographies, information books, and historical fiction. Look for books that have made use of primary sources that provide direct or first-hand evidence about musicians, composers, and music works. You would also want to examine the author's qualifications for writing the book. Other

features of well-written information books and biographies would be the inclusion of a table of contents, diagrams, charts, photographs, primary source documents, references, and indices.

Children in grades 3-5 can also begin exploring children's literature that recognizes music as a form of expression and a way of knowing the world. Once again you want to seek out books that reflect the multicultural diversity of your student population so that all children at some time see themselves and others in the literature.

7. In your opinion, what genres of children's literature are best integrated into a K-2 general music lesson?

The genres best suited for integration within a K-2 general music lesson are picture books, alphabet books, poetry including chants and nursery rhymes, traditional literature (folktales and fables), information books, and biography.

8. In your opinion, what genres of children's literature are best integrated into a 3-5 general music lesson?

The genres best suited for integration within a 3-5 general music lesson are picture books, poetry, traditional literature (folktales and fables), historical fiction, information books, and biography.

9. What reading skills does incorporating children's literature in music reinforce? How do these skills differ from a kindergartener to a fifth grader?

The reading skills supported by incorporating children's literature in music lessons are concepts of print (e.g. reading from left to right, letters and word convey meaning), phonemic awareness, story structures, vocabulary building, developing background knowledge, literary devices, and visualization. Children in the younger grades would be more focused on concepts of print, decoding skills, making connections to prior knowledge, building sight vocabulary, recognizing story structures, and learning skills to monitor for understanding. Older children who have become strategic readers will be reading for a specific purpose, expanding their vocabulary, recognizing literary devices used by authors, and making stronger and broader connections to their prior knowledge and life experiences.

10. In your opinion, how does children's literature enrich a subject? Could the same concepts in a specific subject be taught without using children's literature?

Although specific subjects can certainly be taught without using children's literature, I would say that children's literature enriches teaching subjects in several ways. First, children's literature can serve as a context for learning through stories that connect to children's lives and past experiences with a subject. Second, children's literature can offer new or varied perspectives about a subject and help children understand people who are unlike themselves. Third, children's literature can present subject content in an

enjoyable format that may be more compelling or imaginative than a traditional textbook designed for sequential teaching of concepts with controlled vocabulary. Fourth, children's literature can stimulate the imagination because it can promote wonder as a plot unfolds in books of fiction or questions as information is read about a particular nonfiction topic. Finally, children's literature can help understand the nature of language and how people communicate ideas through words and images.

Appendix B.2

Questionnaire Responses- Ms. Goebel

1. How does the use of children's literature in the classroom help a child master the five building blocks of reading (phonemic awareness, phonics, fluency, vocabulary, and comprehension)?

Using children's literature in the classroom will certainly support the five building blocks of reading but only if a teacher truly understands the five building blocks. If a teacher is competent with the five building blocks she/he will know the power of how to use QUALITY and ENGAGING children literature to enhance a student's reading ability to read through phonemic awareness, phonics, fluency, vocabulary and comprehension instruction.

2. If a child has already mastered the five building blocks of reading, how does using children's literature in the classroom continue to improve reading skills?

Exposing children to quality and engaging literature will empower children to become lifelong readers and critical thinkers.

3. What reading skills does incorporating children's literature in music reinforce? How do these skills differ from a kindergartner to a fifth grader?

All reading skills can be reinforced with children's literature in music. It depends on what skill the teacher would like to focus on for her/his students. Predicting, inferring, and summarizing are just a few reading skills that a music teacher could incorporate into a lesson with a children's literature.

Reading skills do not differ from kindergarteners to fifth graders, what differs is the complexity of the text that students can handle.

4. Over your teaching career, how has children's literature changed?

I started my teaching career in 1981 and children literature has always been a huge part of my classroom. My classroom was always filled with trade books that I shared with my students. It's use in schools hasn't drastically changed. But what has changed is the knowledge of understanding how children learn how to read and the importance of the five building blocks of reading instruction. Teaching children how to read must be explicit, intentional, and systematic. Every teacher a student encounters should be knowledgeable about the how to teach child to read and have an understanding of reading skills.

5. In your opinion, how does children's literature enrich a subject? Could the same concepts in a specific subject be taught without using children's literature?

YES! Literature is a vehicle for teaching children about their world. Sharing quality literature has the possibility of enriching every subject matter taught in school.

You could teach math without children's literature, but why? There are so many incredible books to enhance math concepts with literature. If a teacher understands the power of using literature in her classroom her/his students will certainly be enriched by being exposed to literature in all subject areas.

6. What content areas do you see children's literature used in? What are the benefits of using children's literature in other subject areas, specifically music?

ALL! Every subject area can be enhanced with literature. Literature is a vehicle for entertaining, communicating and for inspiring students to think and feel. Music to me, is a vehicle for entertaining, communicating and for inspiring students to think and feel. Music has the power to tell stories just like literature.

7. In your opinion, what makes a book appropriate for use in a music classroom? Do you believe that incorporating children's literature in a music classroom improves prereading and/or reading skills? If so, why?

Songs tell stories and so do books. I think books and music are partners in what they are trying to accomplish - a message. Every song as an author and so does every book. Authors all have a purpose for writing their stories. Bringing books into the music can enhance the student learning.

Yes, I believe a music teacher has the power to enhance reading instruction in her/his class room by sharing books. It's the understanding of the five pillars of reading instruction and how to incorporate them into our instruction.

8. Any other thoughts...

Appendix B.3

Transcribed Interview Response- Dr. Stewig

1. How has children's literature changed over time?

The fact that we are talking about children's picture book literature is indeed a relatively recent phenomenon. A man named John Newbery, for whom the award is named, did indeed in 1750 create a book with pictures specifically for children. But, for a long time, into the beginning of the 1900s, books like Gulliver's Travels or Treasure Island...books written for adults were the books that were used with children. The concept of children as an audience for books really began in the early 1900s. A woman named Lucy Sprague Mitchell in the early 1920s did a series of books called "Here and Now" story books (1921). Mitchell and others of her generation believed children could only understand and respond to people and elements and events in their own immediate environment.

In contrast, now, we see in an expansion—oh, not just now...but for a long time—we've seen an expansion of subjects. For instance, we now have at least an introduction to the idea of life among various ethnic groups, which wasn't the case. There has been an expansion of subjects. It's no longer necessary to write about a child as the main character. People have written a lot of books recently about adult characters. There's a very fine book about Charles Ives, the composer. There's a very funny book about President Taft, who was a large, overweight person. There's a fine book about Margaret Bourke White, who, in the late 30's or 40's began doing black-and-white photography for LIFE Magazine, where people started to notice how good of a photographer she was. None of those three (or a dozen others I could mention) necessarily have children as the main topic. They may be incidental.

*But, speaking about topics, the second thing that's an expansion of children's literature: authors think they can write about anything these days. When Margaret Wise Brown wrote and published *The Dead Bird*—that's the title—in 1958, people were astonished, first that the publisher would have published it, or before that, that the author would have considered writing about the topic of death. But, since then, authors have felt they can write about anything. The other thing that I'd like to say about how children's literature in picture books has changed is that I do think there is a simplicity and resulting length contraction—books, like picture books especially but also books for older children—have become shorter, which I think is an assumption about the attention span of children. We still do notice when we look at the output of, for instance, British publishers...their books are frequently longer than American publishers are doing. Now we see the phenomenon of a picture book, 28 pages in length, which may have simply a single word on a page with accompanying illustration.*

2. Are there any common themes you notice in the literature written today vs. the literature written in the past?

*I think that in the past we had an overt theme or a message of being good. I think that is much less common right now. But, in a way that's similar to earlier books, a child subject mastering an obstacle or overcoming a fear is a general theme that does recur over and over again, in a variety of settings, in a variety of what the obstacle or the fear may be. So that is a continuing thread. Another common theme is also the value of family. More recently, we have come to an examination of what the word "family" means. When I was on the Caldecott Committee, a book named *Smoky Night* (1994), won the award and it is an interesting example of how hard it is for people to understand what the real meaning of a book is. For instance, the *TIME* Magazine review of that book was really off base when the review was published because it said it was about the riots in Los Angeles. No, it wasn't—that was incidental environment for the story, which is a story of love between a mother and a child. That emphasized the value of family. And *Tango Makes Three* is a picture book about the two male penguins who adopted a baby penguin and it is a true story but made into fiction. That, too, expands, and shows, how authors are feeling they can reach into other worlds that a child may not experience directly. Much of the theme today still centers on growing or changing. And it may be people, it may be plants, it may be gorgeous books about baby and adult animals. But that's how it has continued along since the first books for children. It really launched the theme of children understanding their world.*

3. How has the use of children's literature in elementary schools changed over time?

I can give you my historical perspective on that. When I came into this, I was observing what I thought was a flourishing in the 1960s of classroom practices using children's books with children. And at that time, there were a lot of what I thought were exemplary classrooms in which children were encouraged in the classroom library or a central library of the school to make wide reading selections based on their own self choice. What I think I see and hear teachers talking about today is a constriction in teacher options as more and more state legislatures have done more mandating of what is to be done and how it ought to be done. And I think that is a loss for children developing their own sense of reading and their own sense of self. Some publishers have been complicit in this, as they have chosen to publish programs that, and the term used in "leveling", that is a set of books would be deemed "accessible" for 1st grade, 2nd grade, 3rd grade, etc., which, of course, overlooks the individual differences among children. And the idea those programs are based on is adults selecting which of these books can be controlled enough to put them on a particular grade level. So I think that's not good because it's very important to remember that children don't have to understand every single idea or word in a book. They can still enjoy and take away whatever it is that speaks to them, without measuring it. When I was teaching an early childhood acquisition course many years ago, I came across a small book for teachers in which the two authors were talking about children's understanding as "islands of certainty in a sea of confusion." And talking about, at that point, how children acquire language. That they are immersed in language orally in the best of possible worlds, and they grab what they can, and they compose understanding as they go along. So, I think that is one of the things that may be rather

unfortunate as we are trying control and make sure that this mania of testing really tells us something.

4. Do you believe that incorporating children's literature in a music classroom improves pre-reading and/or reading skills? If so, why?

I like this question because both music and reading gather skills based on symbol systems. Music notation, of course, is a symbol system, and we can indicate pitch, rhythm, duration, intervals, silence/rests, and volume. That is so interesting because reading is a different (but related) symbol system: symbols for vocabulary & punctuation, relationship and words, between paragraphs, and even the issue of notation in music to indicate volume increase or decrease and in reading then, the parallel is printing something in caps or in boldface. And I think what is so interesting is connecting children's literature in music and language. I knew a music teacher once, who was using a book with children, and said, "Let's make up a song for this! Just tell me, if this character was going along the road to grandmother's house, what would she sing to herself? 'The forest is dark and gloomy, but I am not afraid. I'll get to my grandmother's house and I'll enjoy these cakes!' Now, would you like to see how we could sing this together? Let's make a line: 'the forest is dark and gloomy': how would you make that sound with your voice? How about if I show you how this looks on the whiteboard? Sarah, do you have an idea of how that would sound? Sing it for us all and we'll listen." So there it goes, and Sarah sings it and the teacher says, "Let me show you: I'll start it right here, and we'll make these little marks." And so they can see the relationship of what they are processing with their ears and how they could record something. And, you see, I think one of the other ways that this relates to reading is, I've seen teachers very effectively read something aloud to children without showing them the book—we always tend to show them the book as we're doing this—and it's been very effective in my experience working with teachers that if you read it and you get them to imagine what it would look like in their minds, then, let's go back and see how these words look on the page, including: I might purposefully just photocopy one of the pages that had all familiar words and another page from the book where there were at least 1 or 2 unfamiliar ones, and put it up so kids can see it and, "oh look, that's how this author wrote down his or her ideas".

5. What elements make a book a "quality book" for children? Has there been a specific time period where a majority of books have not been of quality?

Well, I don't have the time to write an entire book about that, but that's an issue that people have been arguing about for a long time. And, of course, one of the most reliable elements, to which people often refer, is the test of time. That is, endurance. When I started doing things with teachers or parents, children's books, at that time, we were saying, went out of print after about 5 years. The last time I did a publishing workshop for teachers, the marketing manager that we brought in, among other people said, "oh, now it's months before they go to remainder." They're not available, so I wasn't trying to push a particular book, but I always said to teachers, "if you find something brand new that you like, buy it yesterday because you will

probably lose the chance to get it and it's much more difficult to get it on the internet than it is to just go to the bookstore.

But, a very encouraging thing is the emergence of small publishers who are able to do—okay, here's an example: smaller publishers which can afford to go back and bring something back... Charles (C.B.) Falls did an ABC book—I think it was 1923, but within the last decade (c.1999), something called "Books of Wonder" brought out a very authentic reproduction of the original wood-cut art in that book. And I'm just looking now at a small catalog from something called "Enchanted Lion Books"—Milton Glaser was a very important visual designer. He wasn't primarily a children's book author. But, 40 years ago, he did a book called, "If Apples Had Teeth." And I noticed, interestingly, that 2 years ago this small publisher, which isn't as those smaller publishers are not, Enchanted Lion isn't subject to the same pressures as a major publisher is that always owned by a media conglomerate, perhaps worldwide. So the smaller publishers can afford to take a chance on something and bring it back. And I think that is a real help to those of us interested in fine-quality children's books. (Charles Falls' ABC book is an example). Falls did very, very strong woodcuts, all animals, and it was bold visual design at the time it came out, and related to this whole issue of quality: people at that publisher, Books of Wonder, thought that artwork was so important that they ought to bring it back. And so they did that, and it lets us look at something that somebody or several people thought was quality a number of years ago and people today still think it is of quality, enough republish it. I just don't think that quality diminishes. Tastes come and change—right now our taste in children's books seems to be simple. And if you did an analysis of the number of books that are cartoon-style, I think you might be quite surprised at how that visual style pervades the market today. Now that may indeed be because editors think children respond to that. But, I think back oftentimes to an author who said: "children's picture books are the child's first art museum." And I think that is incredibly important. I think about the art of someone named Nancy Burkert or Trina Shart Hyman or Paul Zelinsky, and those people build their skill step-by-step, whatever their route to children's books was, but they obviously were able to use their skills to reimagine a story the author had presented and make it come alive through an immeasurable amount of skill. And that isn't the only thing and you don't need to belabor that idea with children, but I do think it helps to think about that.

6. How did your appointment as chair of the 1998 Caldecott Medal committee affect your career as an author and educator?

Actually I was on the Caldecott twice. I was a member once and I was chair of it subsequently. And, you asked about insights so I was thinking about that. I got, I think, two kinds: One insight came from being inside the process. There are very specific processes for selecting, and so it's complex maybe even to the point of being arcane all of these rules. So you have to learn those and how to apply them with groups of people. And, it's different when you're a committee member and you're job role shifts when you become the chair. But I also found it fascinating looking at this experience from the outside, as compared to being inside it. You encounter people

with an amazing range of background skills. They bring different insights into what makes a quality book. And so, you have to try to help tease out as you are a committee member and listening to other people tell why they think a book is a quality book and worth an award. But, you have to also, as the chair, try to make sure that everybody's idea about a particular book is heard. It may not be your idea as the chair, but it needs to—even if I don't share the enthusiasm for a book personally.

The award is not for popularity, but over the years I have frequently enjoyed using books—not just those two years, but off and on—using the book with children to see what they focus on because that is another set of insights, which is why I think it's so important to use children's books in music programs, so that kids can begin to see, without it being overtly pointed out, that adults share their ideas in different formats.

One of the most interesting things: the committee has to react to all of the books that are eligible that year; the requirements basically are that they're published that year, not previously, and that it be published in book format, not as a video. The particular year that I was chair, as we did the initial sifting of all the books which come automatically (major publishers, minor publishers, self-publishers)- 620 books that were eligible, and we had to keep in mind that there was going to be one award for the winner. Now, there could be honor books, but there could only be one winner. A side benefit which I miss right now is I don't see 620 a year anymore. (That's not a consistent number every year.)

7. How did you approach writing for different ages of kids? Specifically K-6th grade?

That's an interesting question because I have always written picture books and I'm now trying to put something into an early-reading format. Even just moving that little notch away from what I've usually done, I'm finding quite a challenge. But I do feel so strongly that I've always thought writing needed to exemplify a respect for language, and whether you're writing for preschool kids or 6th grade, or up, we have to, I think, move beyond underestimating what children are able to do. When Dr. Seuss took the challenge from his publisher to write a book in 50 words or less, indeed his first published book was right on the mark, and so they published it, and I'm afraid that's a very negative sort of thing. What I have tried to achieve is a fine balance between the familiar and the unfamiliar. I want to be accessible but stretch. What that means, to me, is that new or unfamiliar words need to occur in a context so that the sentence itself, or perhaps the next sentence, reveals meaning, even if the meaning isn't as clear as I might hope as a writer. If they don't get it, it is still valuable. If, for no other reason, than there's a basic understanding that, we as adults need to remember, that there's more in this world than we know about. And it is possible to continue to learn more. You know, I think the same should be true of music listening. In their music classes. I hope music teachers make a serious effort to listen to—do group experiences in class—what children listen to on their own. Then, I hope they start listening to simple music. But listening beyond them is still important. I don't myself particularly care for Igor Stravinsky, but when the symphony plays something of his, I go because I want that experience thinking it may help me

understand what he was trying to accomplish. I'm still not sure that I'm as fond of Stravinsky as I am of Brahms, but never mind.

8. Do you think your literature could be used arts classes (music and fine arts)? If so, how?

Yes. I would think, for instance, kids could write a song, beginning on a very simple level, "The Gingerbread Boy": "I've run away from a little old man, etc." Now, in my books I was thinking if I wanted to introduce the alphabet book that I published some year ago, "The Animals Watched", I would start with the alphabet song that a lot teachers taught young kids. I might do that as an introduction to my book, and then say to them: "let's choose one of the animals in my book. There are all kinds of them. Could we make up a song about the aardvark or about any one of these others?" And then, I might have a teacher read the text again without showing the art and have each kid choose a favorite part and make art about that animal. I did a version of "Stone Soup," which is very well-known across the world in variations, and I might compare and contrast 2 of those versions of the many available, and have children talk about what they noticed (comparing and contrasting), then choosing and valuing which of those they liked better. Starting with younger children, asking them to tell older children, "write me a paragraph and tell me something about your choice. If you only had enough money to buy one of those, which would you like to have at home for yourself?" I think that's getting them engaged in art forms.

9. What are the benefits of using children's literature in other subject areas, specifically music?

Well, there are beginning to be good books about math concepts. And, of course, that's very important because you can make comparisons with meter in music and draw together some reflection on meter in poetry, and after you've started in Mother Goose rhymes, and you see, "can we create patterns in numbers?" for instance. "Can you count by fives? What would you like to count by?" So, there's all kinds of things that we are exploring in picture books that I think make it a valuable potential resource for music teachers.

Two additional ideas come to mind. Linking music and geography makes a good combination. Two ideas come to mind. Johnny Appleseed's story has been told by many different authors and illustrators. Help children follow his journey by teaching folk songs from the various areas he visited as he planted trees.

Another possibility: Miss RUMPHIU by Barbara Cooney tells the story of the "lupine lady," who worked to spread beauty through the flower in many parts of the U.S. Link folk songs from the various areas she travelled, to engage children.

Appendix C.1

Teacher Follow-Up Interview Responses- Dr. Clift Gore

1. Please tell me your teaching experience. How many years have you taught? Subjects? Grade levels?

I taught 5 years of K-12 public school general and choral music in and around raising my children, then changed course and got a PhD in Curriculum Studies. After that, I taught 10 years of elementary education at the college level before returning to music. Since 2008, I've taught exclusively general music PK-5 across three districts. Our state recognizes college teaching as part of my teaching experience so my total is 26 years.

2. How do you come up with lesson plans that incorporate children's literature?

Usually it comes about through literature I see and like. Workshops? I took Drumming up the Fun from World Drumming summer 2017 and saw some ways new to me to use literature. Most of my uses, however, still come about through self-creation.

3. Can you explain in detail what workshops, courses or conference sessions you have attended that have inspired you to use children's literature in the music classroom?

Drumming Up the Fun from World Drumming.

4. What books have you recently or are currently using in your classroom?

I particularly like Lois Ehlert's works including Leaf Man. One of my other favorite is John Steptoe's Mufaro's Beautiful Daughters.

5. What genre of children's literature do you use the most and why?

I prefer picture books with a fiction story. I think they lend themselves to children imagining sound related to what are already "pretend" plots and interesting pictures.

6. Do you see student engagement increased when you use children's literature in your lesson plans?

Yes, especially at the K-2 levels.

7. Do you purposely introduce or reinforce reading skills when you use children's literature? If so, how?

Yes. I usually have them help me discover whether words follow or do not follow phonetic pronunciations. If the literature is from another culture, we talk about how things like phonics rules vary from language to language.

8. Do you collaborate with colleagues in your building (classroom teachers, reading specialists, etc.) to get ideas about which books to use or how to use them?

I have not done this, partly because our teacher sharing time does not reinforce cross-cultural planning.

Appendix C.2

Teacher Follow-Up Interview Responses- Ms.Berthiaume

1. Please tell me your teaching experience. How many years have you taught? Subjects? Grade levels?

I have taught Elementary Music for six years. My first job was at a K-6 school. I taught K-4 General Music, and 5 and 6 Band and Choir. The last year of that job our 5th grade changed to General Music. I currently teach for the Oak Harbor School District, where I teach K-4 General Music.

2. How do you come up with lesson plans that incorporate children's literature? Workshops? Conferences? Self-Created? Teaching resource? Etc?

My introduction to incorporating children's literature in the music classroom has come from Kodaly levels, state workshops and Facebook/General music share websites. With the Kodaly method, often popular folk songs and books are used at the end of a lesson for an ending or calming song. Examples- Over in the Meadow, Fox Went Out on a Chilly Night. My school is a Title I school, and I have also used some books that are far from classic literature, but that kids enjoy. This year I read a Pete the Cat book to my classes before playing a P. the C. video that had a catchy sing-a-long song.

3. Can you explain in detail what workshops, courses or conference sessions you have attended that have inspired you to use children's literature in the music classroom?

I took three Levels of Kodaly at Seattle Pacific University also workshops at Washington Music Educators Conferences.

4. What books have you recently or are currently using in your classroom?

These are some of the books I used in my classroom this year- Over in the Meadow, Click Clack Moo, All God's Critters Got a Place in the Choir, The Nutcracker, What Did the Fox Say?, Mother Goose Nursery Rhymes, Dr. Seuss books.

This past year my 1st grade did 'Gettin' Down with Mama Goose' for their annual program. The program set well-known nursery rhymes to 50's rock and roll style music. My students learned 10 nursery rhymes through that program, and I read multiple other nursery rhymes to them as I was introducing the theme of our show.

5. What genre of children's literature do you use the most and why?

I try to use Classic literature as much as possible, because I want children to be introduced to quality literature and there are many opportunities to make connections between music and literacy. But I have on occasion used more contemporary books also, if it fits in with a lesson or theme.

6. Do you see student engagement increased when you use children's lit in your lesson plans?

I do! I have seen my students get very excited when they can remember or make a connection between different subject areas, or share something they have learned in their general class that ties in with our music class.

7. Do you purposely introduce or reinforce reading skills when you use children's literature? If so, how? If not, are pre-reading skills and reading skills reinforced in the lessons?

I do as it feels natural and most appropriate for the lesson. Sometimes I will point out just a specific word or phrase to students. I encourage students to 'track' with their eyes. With my Kindergarteners and other levels, our online curriculum (Quaver) has new vocabulary words listed as titles or in bold, so it's easy to incorporate vocabulary in that way. Even reading rhythms help with reading and pre-reading skills, because we are practicing tracking from left to right and teaching rhythm symbols and syllables.

8. Do you collaborate with colleagues in your building (classroom teachers, reading specialists, etc.) to get ideas about which books to use or how to use them? If so, what kind of ideas do you receive?

Yes, I have at specific times. This year I worked with the 1st grade teachers on the Mother Goose show, and the year before our 2nd grade team and I took the grade level to the Mount Baker Theater to watch a children's theatre production of My Father's Dragon. They taught the students about the story and I prepped them with information about theatre and audience etiquette.

Appendix C.3

Teacher Follow-Up Interview Responses- Ms. Sokol

1. Please tell me your teaching experience. How many years have you taught? Subjects? Grade levels?

I have taught for 5 1/2 years at my current position which is K-4 general music, and 5-8 band and choir. Previously I was a middle school and high school band assistant for 2 years a substitute teacher for a year.

2. How do you come up with lesson plans that incorporate children's literature? Workshops? Conferences? Self-Created? Teaching resource? Etc?

I find most of my ideas from a few conferences I've attended, music teacher Facebook groups, and then a few of my own inspired by other teachers' ideas.

3. Can you explain in detail what workshops, courses or conference sessions you have attended that have inspired you to use children's literature in the music classroom?

One conference session I attended was solely based on literature in the general music classroom. From that session I was given a list of 100 books and ways to incorporate them. A few other conference sessions have incorporated small pieces of literature ideas into the general session.

4. What books have you recently or are currently using in your classroom?

This year I used: Too Much Noise by Ann McGovern, Chicka Chicka Boom Boom by Bill Martin Jr., Seals on the Bus by Lenny Hort, The Listening Walk by Paul Showers, Over in the Meadow by Ezra Keats, Somewhere in the Ocean by Jennifer Ward, Cindy Ellen by Susan Lowell, Napping House by, Pete the Cat (4 groovy buttons, school shoes, white shoes) by Eric Litwin, Groovy Joe by Eric Litwin, Brown Bear by Bill Martin Jr., Say Zoop by Herve Tullet, Giraffes Can't Dance by Giles Andreae, Zin zin zin a violin by Lloyd Moss, Remarkable Farkle McBride by John Lithgow, Why do I Sing? By Jennifer Blomgren, and Going on a Bear Hunt by Michael Rosen and Helen Oxenbury.

5. What genre of children's literature do you use the most and why?

I tend to use song tale books the most because they are very easy to incorporate into a lesson and most of the time there are many parodies or spinoffs of the same song.

6. Do you see student engagement increased when you use children's lit in your lesson plans?

Yes, most of my classes are highly engaged when I incorporate a book.

7. Do you purposely introduce or reinforce reading skills when you use children's literature? If so, how? If not, are pre-reading skills and reading skills reinforced in the lessons?

I don't purposefully reinforce reading skills, but they definitely are reinforced when I read. There is often repetition, which I allow the students to fill-in by pausing when we get to the repetitive parts. There are also times when I associate a word with an instrument or sound and the students must listen for that word. I also ask many comprehension questions throughout the stories.

8. Do you collaborate with colleagues in your building (classroom teachers, reading specialists, etc.) to get ideas about which books to use or how to use them? If so, what kind of ideas do you receive?

I don't often collaborate, but if I notice that a class is working on a specific theme or unit and I have a book that fits in with that I will pull it out.

Appendix C.4

Observation Notes- Dr. Clift Gore

Grade Level: Kindergarten

Time: 12:50-1:20

Class Size: 22 students

Seating: students sat on risers and then formed a circle on the floor

Books Used: *Over in the Meadow* by Louise Voce

Music Objectives: In-tune singing, Instrument Technique and Instrument Names, Vocab: Verses, Timbre

Lesson Notes:

- Kids read title of book, teacher tracks words and title
- Teacher: “When I say a number, show me the number on your fingers”
- Students show number on fingers for each verse while teacher sings the entire song
- Teacher stops during singing and asks students to look at pictures “Where is the baby?”, “how is he digging”
- Students make predictions about what happens in the second and third verses based off of what happened in the previous verse
- Teacher asks, “Why are owls in the tree during the daytime?”
- Teacher and students discuss what nocturnal means
- Teacher stops singing at verse six and says “we will do this song in two days so we can put instruments to it”
- After teacher sang and students listened to the first five verses on the initial run through, teacher invites students to sing with her
- Teacher also asks animals to make animal sounds for the animals in verse one through five as they appeared in the song
- Instruments- class reviews names of instruments and how to hold them
- teacher assigns kids to an instrument
- Teacher goes through instrument parts for each animal. Kids assigned to that animal play. Kids not assigned, wait for their turn and listen respectfully
- Teacher asks, “Do you play when it is not your animal?”
- Students answer, “No only on our animal”
- Teacher sings song verses one through five and students play their instruments when their animal is mentioned.
- Students are invited to sing along
- Song with instruments goes right up until students need to leave.
- Teacher reminds students that second part of the song will be learned later in the week

Appendix C.5

Observation Notes- Ms. Berthiaume

Grade Level: First Grade

Time: 1:50-2:20

Class Size: 19 students

Seating: students were assigned a row spot on carpet

Books Used: *The Tortoise and the Hare from Usborne Aesop's Stories for Little Children*

Music Objectives: Tempo (Largo, Andante, Presto)

Lesson Notes:

- Class begins with a routine welcome song
- Teacher then asks class, “What do you know about fables/morals?”
- Students guess and teacher leads them to discovering that moral is something you should or shouldn't do
- Teacher reads the entire story aloud
- Teacher asks, “How many of you have heard this story?”- several students raise hands
- Teacher asks, “Who should have won the race and why?”
- Students answer the hare because he's faster
- Students review tempo terms (Largo, Andante, Presto)
- Teacher puts up a metronome and students pat their legs to the steady beat at the three different tempos
- Teacher then reminds students of a song they were working on and they sing it at a moderato tempo
- Teacher then asks students to sing it at largo, moderato and presto to reinforce the speed of the beat at each tempo marking
- Teacher then refers back to the story and asks what music tempo word could we assign with the hare...with the tortoise
- Students assign hare presto and tortoise largo
- Lesson ends with a routine goodbye song

Appendix C.6

Observation Notes- Ms. Sokol

Grade Level: Kindergarten

Time: 10:40-11:00

Class Size: 15 students

Seating: students sat in a circle on the floor

Books Used: *Chicka Chicka Boom Boom* by Bill Martin Jr and John Archambault

Music Objectives: exploring timbre (drum/rhythm sticks), instrument technique, beat vs. rhythm

Lesson Notes:

- Students entered and then sung welcome song featuring hello spoken in various languages around the world
- Teacher held up book and asked if anyone has read this book? Most all raised their hand
- Teacher asked students to clap the rhythm of “Chicka Chicka Boom Boom”
- Students and teacher practiced a few times together
- Teacher takes out a pair of rhythm sticks and plays chicka chicka- students practice with pretend sticks
- Then teacher holds up a hand drum and plays boom boom- students practice with a pretend drum
- Teacher hands drums to half of the class and rhythm sticks to the other half
- Students are reminded about instrument expectations
- Teacher has class practice rhythm all together before the story is read
- Teacher says let’s read story after students demonstrate understanding of when to play their instruments
- Teacher points to letters as they go by in the book
- When chicka chicka boom boom appears in the story, teacher shows body motions of how to play drum and rhythm sticks while students play instruments
- Half way through the story, students switch instruments
- Students had a short music class and when book was over, it was time to put instruments away, play a short singing game (blue bird) then line up
- Reading skills observed: letter recognition, repetition in text, identification of parts of book (title, author, illustrator, cover, etc.)

Appendix C.7

Observation Notes- Ms. Sokol

Grade Level: First Grade

Time: 11:00-11:30

Class Size: 15 students

Seating: students sat in a circle on the carpet

Books Used: *Too Much Noise* by Ann McGovern

Music Objectives: instrument technique, timbre, beat, forte/piano dynamics, music vocabulary

Lesson Notes:

- Teacher tells students today we are going to do a sound story. An assigned instrument will be played when you get to your assigned word.
- Teacher says the story we will be reading is called *Too Much Noise* by Ann McGovern. In this story, there is repetition
- Teacher points to board where repeated words and the instruments that are to be played are listed
- Bed- frog guiro, floor- sticks, leaves- sand blocks, tea-kettle- triangle
- Students were split into groups and were asked to get instruments
- Teacher had whole class practice playing their instrument two times on the beat
- Teacher then introduced phrases from the text that had action words that they would play immediately after they heard
- Bed creaked, floor squeaked, leaves fell on the roof, teakettle whistled
- Teacher began reading the story and students had to listen for their phrases and action words in the text so they knew when to play
- As the characters and animals were introduced students were asked to help make the sounds of each animal with their voices
- After the story teacher asked questions to check for understanding, “What happened in the story?”, “Was the house quiet or loud at the end of the story, at the middle, etc.?”
- Teacher says the house was both loud and quiet, do you remember the music word that means loud
- Students say “Forte” – one student says, I know that word from piano lessons
- Teacher shows a picture from the book when the house is quiet and asks what the music word for quiet is. Students say “piano”
- Teacher uses the story to introduce a song/movement activity “Oh, so Quiet” by Betty Hutton
- Teacher asks students to show what dance would look like at piano volume, what dance would look like at forte volume
- Teacher reminds students that they are not using their voices- show dynamics with body
- While song plays, students show piano and forte with their body
- Reading skills observed: build vocabulary with sound words and descriptive words, listening skills, characters and plot, summarizing skills (what happened at the beginning, middle and end of the story)
- Students play singing game “Doggy Doggy” until it is time to leave (game uses piano and forte singing voice)

Appendix C.8

Observation Notes- Ms. Sokol

Grade Level: Second Grade

Time: 12:30-1:00

Class Size: 17 students

Seating: students sat in scattered formation on the carpet

Books Used: *The Listening Walk* by Paul Showers

Music Objectives: dynamics of different sounds, timbre, listening skills, audience behavior

Lesson Notes:

- Teacher holds up book and asks, “just by looking at the cover, what do you think this book will be about?”
- Teacher reads story (students interject with their experiences)
- Teacher points at picture and asks students to turn and talk (give example of car sounds)
- Students interact and make different sounds of objects/animals that are heard on the walk
- After the story, teacher closes book and asks students to close their eyes and listen for ten seconds to the sounds around them
- Teacher asks, “What did you hear?” and students take turn sharing their observations
- Teacher passes out a clipboard and paper and has students listen for one minute in the classroom and write down everything they hear and if they didn’t know the name of the object, they could describe it
- Students then go on a listening walk around the school. “Teacher says “It’s important to be quiet on the listening walk. It is hard to hear if you are talking.”
- On the walk teacher stopped at different locations around the school and pointed to ears
- When teacher pointed to ears kids knew to listen closely and they wrote on their paper what they heard
- Teacher went outside of the building with students and asked students to listen for one minute to the sounds outside of the school and write down observations
- Teacher and students walked back to class
- Teacher asked, “what did you hear inside?” “what did you hear outside?”
- Students share observations
- Teacher recaps that music is all around us, various dynamic levels, some sounds are man-made and some are not
- Reading skills observed, making connections, prediction of plot, vocabulary building (describe what you hear on your own listening walk), recreate story of the plot by doing their own listening walk and writing about it

Appendix C.9

Observation Notes- Ms. Sokol

Grade Level: Fourth Grade

Time: 1:00-1:30

Class Size: 15 students

Seating: students sat on chairs during story and then in scattered formation after story

Books Used: *The Napping House* by Audrey Wood

Music Objectives: reinforce instrument technique, review new note (low e) on recorder

Lesson Notes:

- Teacher wrote, “where everyone is sleeping” with corresponding recorder notes (e-ggg-g-ee) on the board prior to students entering
- Students enter and teacher says, “Get your recorders out, we will be using recorders today”
- Students get instruments out of bucket and then have one minute to warm up/practice on their own
- Teacher calls “pit stop” and students put their instruments in rest position
- Teacher plays B-A-G patterns and students echo back
- Teacher then adds low E to the B-A-G patterns
- Teacher says, “ready recorders” and students hold recorders at their chin
- Teacher asks if students remember the book from 3rd grade when they had added drums to the book
- All students said yes.
- Teacher said, “what is the part that we join in” and students say, “where everyone is sleeping”
- Teacher points to board where repeated phrase is written and says, “when we get to that part in the book, play it”
- Students practice repeated phrase as teacher points to the notes and corresponding words
- When students demonstrate accuracy in playing, teacher reads entire story and students join in when the phrase appears
- Students have time for three more activities before their class time is over
- First activity play recorders with Good Times Song by Putumayo- students already knew song and ran through this quickly (reviewed notes a and b in the context of a song)
- Second activity- statue game to recorded music (five students start as statue, other kids are tourists and find a pose of the statue and create it exactly, when the new statue is created, the old statue turns into a tourist (movement exploration of levels)
- Third activity: freeze dance- students knew this game also (movement exploration and listening skills)