CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

Enhancing Phonemic Awareness Through Music Integration in the Primary Grades

A graduate project submitted in partial fulfillment of the requirements
For the degree of Master of Arts in Education
Elementary Education

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Abstract

Enhancing Phonemic Awareness Through Music Integration in the Primary Grades

By

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Master of Arts in Education

Elementary Education

This project provides an analysis of phonemic awareness enhancement through co-equal music integration and examines the issue of teacher mandates that inhibit sufficient instruction time in other content areas such as music instruction. The research suggests that particular music skills can enhance phonological awareness such as, pitch, rhythm, and
recognizing patterns in music. It has also been suggested that structured music and phonemic awareness programs can enhance students’ awareness and response to sounds. Previous studies have supported the phenomenon that auditory skills required in language are similar to those required in music. Therefore, offering meaningful music-enhanced activities embedded in the literacy program will optimize the aural experience needed for phonological development and increase music daily music instruction time. This research project will look into the effectiveness of a co-equal music and phonemic awareness integration with primary grade children.
Chapter 1: Introduction

The connection between musical and cognitive ability has long been debated. Some educators may have dismissed the connection between music and cognitive development, unaware of the advantages it promotes in children’s brain development, not to mention language acquisition (Snyder, 2001). They may believe there is not a direct relationship between musical and academic intelligence. However, there are correlations between how the concepts are processed and configured in the brain (Butzlaff, 2000).

Teachers are urged to at least acknowledge the benefits of teaching music to all grade levels at least because of the interest and capabilities children have in music. Snyder (2001) explains that even if students may not achieve mastery in music, introducing students to music at a young age is important because it is a critical period for the brain to develop aural intelligence. Advocates for integrating music into phonological awareness instruction have studied connections between music and reading. Educational researchers suggest music is a way for children to make connections with rhythm and patterns, which is also an important foundation for later reading skills (Fisher & McDonald, 2001; Snyder, 2001; Tsang & Conrad, 2011; Yopp & Yopp, 1997).

Moritz, et. al (2013) recommends teaching certain music skills and specifically pitch, rhythm, and patterns, as an effective mechanism for building phonemic awareness with children in early childhood classrooms. Beyond integrating songs into early literacy instruction, recent brain and educational research suggests that providing young children with music instruction can build essential brain functioning that leads to increased growth in phonemic awareness (Anvari, et. al, 2002). Many researchers also claim that the
human brain processes music and language in similar ways because they share fundamental similarities (Degé & Schwarzer, 2011; Hansen, 2002; Parlakian, 2010). They have found that there are undeniable relationships among musical skills, phonological processing, and early reading abilities. Additionally, Douglas and Willatts (1994) believe that musical instruction can have an exciting impact on young children’s phonological awareness as a whole. They state that spoken language, which is comprised of individual phonemes (sounds) blended together to make words, and music, which is comprised of a series of discrete musical notes or tones that can be segmented into individual parts, are parallel constituents that can be used to acquire the other. Building an understanding of the sounds within words must begin with an ability to discriminate similarities and differences in sounds. In music, discriminating similarities and differences in tone, pitch, and rhythmic patterns is the foundation to learning more concrete musical skills. Not surprisingly, then, researchers have found a powerful link between foundational music skills and reading ability in young children.

Understanding a spoken language requires successful auditory processing of the individual phonemes combined with the intonation communicated by pitch. Additionally, hearing music requires listening for the individual notes combined with their rhythmic values (Hansen, 2002; Lucas, & Gromko, 2003). Furthermore, teaching certain music skills as well as using music in the form of song can not only increase students’ phonemic awareness but engage them in the process as well. Developmentally appropriate phonemic awareness in the primary grades instruction should include chants, poetry, songs, and rhymes to engage students’ curiosity about language and to develop metalinguistic
awareness (Yopp & Yopp, 2000). You and Yopp (2000) suggest that in education, there are many theories and methods on how students learn best, however, it is important for educators to understand that all students learn differently and a variety of ideas and strategies must be implemented to meet the needs of every student.

Fortunately, many music activities involving rhyme, rhythm, listening, and sounds have long been enjoyed by primary aged children and are ideally suited for teaching to diverse learners. When differentiating, teachers working with small groups can focus on two to three phonemic awareness skills at a time to assist children in acquiring these skills. Studies have found that young children benefit most from short instructional sessions (up to 30 minutes long), where the material is engaging, expressive, and involves a variety of stimuli (Butzlaff, 2000; Degé & Schwarzer, 2011; Paquette & Rieg, 2008). In learning to read, young children need to understand that words are made up of discrete sounds and that these sounds can be used to construct words.

Research shows that children with phonological and phonemic awareness skills are more successful at learning to read than those without these skills (Fisher & McDonald, 2001; Snyder, 2001). Snyder (2001) argues that children need to posses the ability to sort and categorize sounds in order to be successful in phonemic awareness. He states that activities which strengthen children’s listening keenness and their ability to hear and understand clearly will help to enhance their ability in phonemic awareness. Music gives children many opportunities to practice auditory discrimination. For example, by exploring the different sounds of drums and labeling them loud or soft, or by dancing fast or slow when the music changes tempo. Through these modes, children have the opportu-
nity to practice sorting and categorizing sounds and rhythm. Sorting, categorizing, and rhythmic discernment are all skills needed in developing phonemic awareness.

Children also need to learn how to identify and discriminate between sounds and focus on those sounds that matter most. During the school years, children will spend an estimated 75 percent of classroom time listening to the teacher, to other students, or to some sort of media (McMullen & Saffran, 2004). Developing strong active listening skills promotes school readiness, as well as pre-language and pre-literacy development. Musical activities such as listening for the sounds in a familiar song, using wood blocks or sticks to produce a staccato sound in unison, or moving smoothly when the music changes from staccato to legato, are just some of many activities that can enhance active listening. Auditory discrimination lessons in music provide a foundation for the development of phonemic awareness in reading.

Phonemic awareness is a necessary pre-requisite to reading and serves not only as the foundation but the strongest indicator of a child’s potential for learning to read (Gromko, 2003; Moritz, et. al, 2013; Yopp & Yopp, 1997). It is important to include phonemic awareness in early reading or pre-reading instruction. Phonemic awareness is a priority in kindergarten and early first grade reading instruction. While gravely important, phonemic awareness is remarkably difficult to attain. Why is this? The problem, in large portion, is that children do not consider the sounds of phonemes as they produce or listen to speech. Instead, they process the phonemes automatically, directing their active attention to the meaning, forcing them to “chunk” the entire sound as a whole (Chom-
The challenge, therefore, is to find ways to assist children to hear the phonemes (sounds), acknowledge them and differentiate the from other sounds they hear.

**Why Integrate Music?**

Why is it so important to integrate music with pre-reading activities, such as phonemic awareness? Beyond helping children to identify, manipulate, and categorize sounds in many different forms, music also helps with their concentration, coordination, helps build reasoning skills, and aids in cognitive development (Diamantes, Young, & McBee, 2002). Children love hearing, producing, and discovering all types of music because they are already sensory driven in many aspects. Exposing them to music in many different forms at an early age will increase their engagement in other areas of the curriculum. Additionally, music can help children who are learning a second language and students with special needs in developing strong auditory perception and communication skills (Custodero & Chen-Hafteck, 2008). Working in a classroom that incorporates music, songs with simple words, repetitive phrases, and even repetitive nonsense syllables will assist in language development of all different types of learners (McMullen & Saffran, 2004).

Another reason for integrating music into the core curriculum is can be found in the creative experience itself. Children often do not have the words to express themselves and need positive and appropriate ways to release their emotions (Fisher & McDonald, 2001). Whether they are blending phonemes or counting syllables in words, with music, children will acquire the language skills they need to be successful in phonemic awareness as well as experience other ways to express who they are. Learning something as
communal as music, requires social awareness and can foster community and classroom participation. Music is a way of communicating feelings and emotions, and children are oriented toward ways that allow them to express themselves (McMullen & Saffran, 2004). Developmentally appropriate music activities, like the ones provided in the following curriculum, engage the whole child. The following chapters are based on a child’s desire for acquiring language and the sensory requirements that are necessary for understanding the many dimensions of phonemic awareness. Moreover, the curriculum was designed with both the child and the teacher in mind. Any teacher, whether musically trained or not, will be able to utilize this curriculum and easily adapt it to their students’ musical and phonemic awareness needs.

**Integrating Music and Phonemic Awareness**

Given the research, a curriculum in which music is integrated with phonemic awareness would benefit children in the primary grades. Before understanding why a music and phonemic awareness integrated curriculum would benefit students, it is important to realize that even with many district mandated responsibilities, there still is time to teach. Due to time constraints, mandated assessments in other core subjects, budget cuts, and a lack of resources, teachers are struggling to cover every standard thoroughly (Moreno, Friesen, & Bialystok, 2011). Schools and educators are so involved in district mandated protocols, that they are omitting non-assessed subjects that are as important to a child’s education as assessed subjects. The mandates of No Child Left Behind Act (NCLB, 2001) has resulted in many teachers focusing on traditional core subject areas, like, language arts and mathematics, often neglecting the other subjects altogether. As
Eisner (2000) states, test scores drive curriculum because what is assessed is what should be taught. Due to these issues, there is seldom sufficient classroom time to devote to the arts.

According to NCLB (2001), the visual and performing arts are considered a “core” subject under the federal law. This requires that all teachers are highly qualified in the core academic content areas that they teach. Most elementary teachers, kindergarten through sixth grade, are credentialed in multiple subject areas, implying that they are highly qualified to teach each core subject area (language arts, mathematics, science, social studies, visual and performing arts, health, and physical education). NCLB (2001) also places major emphasis on teacher quality as a factor in improving achievement for all students. This emphasis lies within teachers’ mastery of the academic content they teach and how it is critical to engaging students. What if teachers are not sufficiently trained and prepared to teach the arts? Trainings in the arts would need to be provided to assist teachers with proper pedagogy, implications for teaching the arts, strategies, and consequently, gaining the confidence they need to teach visual and performing arts (Eisner, 2000; Gullat, 2008; Meyer, 2005). However, as Meyer states, competition with other core areas has placed arts programs low in the ranked order of funding. Therefore, not many schools will be willing to send teachers to professional developments in the arts. Considering all factors, teachers may ask the question: why should I teach the arts if it is not tested?

Educators are often told that it is their goal to teach students to become life-long learners. Teachers need to have the same philosophy about their teaching
practice. Teachers should be willing to learn and improve their skills across their career (Mishook & Kornhaber, 2006). However, if schools or school districts seldom provide teachers the proper professional development in the arts, then teachers and students will both be “left behind.” With budget cuts, time constraints, and lack of experience in teaching the arts, a curriculum such as the one created in this academic research project would benefit many teachers. To alleviate what some may call a “nation-wide problem,” and to bring purposeful integrated units to kindergarten teachers, we created a curriculum where students will learn the necessary music skills needed to enhance their phonemic awareness. Likewise, teachers will be able to teach music on a daily basis without taking extra time from their already very busy daily schedule.

One benefit of integration is that two core subjects can be taught in the same time period. According to Drake and Burns (2004), teaching is not simply the “transmission of knowledge from teacher to student, but is rather the means by which learning occurs,” (p. 47). In an integrated curriculum, students have a greater chance connecting to the content on a personal level. Students will have more opportunity to express themselves in several ways via an integrated program. This is one reason we find such value in pursuing teaching via an integrated curriculum. While it is virtually impossible to individualize classroom instruction to the degree that one would like, using an integrated curriculum benefits each student in a way that is relevant and applicable to him or her.
While the integrated teaching of music and phonemic awareness is multimodal, an additional benefit is increased student motivation. Teachers who include music in their reading program notice that their students are more motivated to learn because they are actively engaged and intrigued by the musical activities (Frasher, 2014). Murphey (1987) states, “being cognizant about learning a language is not very typical for a child, especially at such a young age, but experiencing enjoyment is and when using music to teach language, children will be given many opportunities to learn in a fun and engaging manner” (p. 2). When students are actively engaged in the arts lessons, they will also be actively engaged in academic success (Meyer, 2005). Furthermore, not only are the integrated music and phonemic awareness lessons motivational for students, they are motivational for the teachers as well. It is important for teachers to feel conformable and excited about teaching and experiencing music with their students.

Lastly, the benefits of an integrated curriculum will increase student achievement. Students that have exposure to integrated lessons including teaching specific music skills to enhance phonemic awareness will show more improvement in phonemic awareness than those that do not have any music instruction (Anvari, et. al, 2002). The researchers of this project conducted a pilot series of lessons in fall, 2014 on students that were not able to blend phonemes successfully. In using these mini-lessons, the researchers found that the students were able to quickly demonstrate phoneme blending to form words and apply the learned skills in future phonemic awareness activities. Moreover, the researchers
noticed that some students who participated inconsistently prior to the mini-
lessons, were actively engaged and motivated to learn. This was evidenced by the
students increasingly wanting to contribute through raising of their hands, com-
municating verbally with their peers and the teacher, and willingly joining in the
kinesthetic and vocal activities. The researchers concluded that the piloted
curriculum did in fact increase student achievement.

Whether teachers are experts in music or lacking basic musical skills, fol-
lowing a curriculum such as ours would assist teachers of all musical back-
grounds. We are confident that teachers without any musical experience could fol-
low our program and feel comfortable teaching it to their students. This
curriculum was created to be sensible, flexible, and easy to follow. With an easy
flow, guiding steps, scripted discussions, examples, and engaging activities,
teachers will be able to implement these lessons into their mandated curricula.
Each lesson was designed to meet the time schedules of busy teachers while pro-
viding music core instruction that compliments the language arts program already
in place in many kindergarten classrooms.

Conclusion

Phonemic awareness is essential for students in becoming effective read-
ers. It is vital that children understand that each letter makes a separate sound and
by combining the phonemes, new words can be created (Snyder, 2001). By under-
standing and developing skills in working with phonemes, students will be able to
decode words, read phrases, and segment and categorize sounds. Many children
that face difficulties in reading have struggled with phonemic awareness as they began developing reading skills (Dege, 2001). Engaging in musical activities will help students identify and manipulate phonemes through different music skills such as pitch and rhythm, making it both appealing and helpful to students for hearing and identifying the differences of letters, sounds, and word construction (Yopp & Yopp, 2000). Additionally, music integrated lessons will help students develop the skills necessary to succeed in phonemic awareness development because music and phonemic awareness share similar learning processes (Anvari, et. al ,2002). The way one learns to read text is similar to the way one learns to read music, therefore, introducing both simultaneously will help to support one another. By integrating music into the phonemic awareness program, students will develop strong foundational skills in reading that will help them become effective readers during the rest of their academic career.
Chapter 2: Literature Review

Enhancing Phonemic Awareness Through Music Integration

Becoming good readers begins at the earliest stages of children’s lives. Reading is an entire process that starts from identifying letters to decoding words. There are many stages that a child must experience in order to learn to read. Also, the first few years are vital to a child’s outcome in reading (Anvari, 2002). From the day children are born, they are constantly learning. In preschool, students begin to learn the letters of the alphabet. In kindergarten, students begin to learn the sounds that each letter makes. Soon after, they learn how to manipulate the sounds to both segment and blend sounds in words. Several researchers, including Anvari (2002), have shown that achievement in phonemic awareness plays a vital role in the outcomes of young readers. Anvari (2002) goes on to state that the stronger the phonemic awareness of a student, the stronger the reading acquisition and development. Students that have good knowledge of the sounds and patterns of letters will pick up reading much quicker and more accurately (Lucas, & Gromko, 2003). Simultaneously, music awareness is also developed at a very young age. Moreno (2011) states that children are born into a world of music, listening to nursery songs or rhymes, having parents sing to them, or simply discovering music in the world around them. Music is a big part of a child's life especially when verbal language is not yet in place.

Integrating music and the process of learning language can be a very important role in the lives of children. At a young age, children have difficulty focusing on a topic for a substantial amount of time, thus “using music for learning makes the process much more fun and interesting,” (Brewer, 1995, p.1). Music education, either through integra-
tion or teaching it separately, can give children a deeper understanding and appreciation for other content areas. “Music, one of the joys of life, can be one of the enjoys of learning as well” (Brewer, 1995, p.1). Students are more likely to be motivated in class when it includes music instruction versus a class that does not have any aspect of music. The intentional use of music in the classroom will set the scene and learning atmosphere to enhance teaching and learning activities (Brewer, 1995). Educators should provide students a strong background and support in their learning of phonemic awareness and music education and music integration can provide this support.

This research study will look further into the effectiveness of music instruction in kindergarten classes to see if students will achieve higher in phonemic awareness when taught music. The following questions will be investigated.

1. What is the relationship between music and phonemic awareness in early childhood reading development?
2. What types of music integration can help increase phonemic awareness?
3. Which skills of music will increase phonemic awareness in the primary grades?

The Link Between Music and Phonemic Awareness

Children are born into a world of music and carry those innate experiences with them throughout. Beginning from birth, children are exposed to music for purposes of soothing and comfort. As they get older, music and songs are used to reinforce rules, activities, and learning (Diamantes, 2002). At the same time, children are being taught how to speak as the start of their language journey. With research and experience, music and
language have shown to share commonalities and have connections with one another, aiding students in learning language and even in particular phonological awareness skills.

One relationship music and phonemic awareness share is that they are both rhythmical. Gullat (2008) states that hearing is one of the first senses developed in children. Babies are exposed early on to rhythmical beats from their mother’s hearts when they are inside a womb. Then as young as infants, sensitivity to musical rhythm and noticing differences in rhythm begins to develop. In a study conducted by Baruch and Drake (1972), a two-month-old was able to detect changes in tempo in steady rhythms. This shows that children's abilities with music exist at very early stages. Gardner (1989) states that the first intelligence in children is musical intelligence. Before any language exists, music is a powerful tool that can be used with children. In a similar study, infants seven to nine months were able to detect changes in rhythmic combinations and patterns (Trehub & Thorpe, 1989). Though oral language may not clearly exist, infants use rhythmic cues in music to comprehend words and meanings. This is done by the rhythmic structure of music or songs used with children.

Additionally, children’s language is known to have rhythm and melody (Dege, 2011; Diamantes, 2002; Fisher, 2001; Gayla, 1996). Rhythm is a repeated pattern of sound and melody is a collection of notes that is musically satisfying. Children’s language has a pleasant flow, broken down into groups of words so that it is easily comprehensible and also more engaging. Similarly, Fernald (1991) states that infant-directed speech is often referred to as a type of musical speech. Often, children are sang to when asked to do a chore or participate in an activity. When one thinks of the way children learn the
days of the week, months of the year, or even the alphabet, our teachers or parents often reinforce it into song. This connects to Steven Krashen’s (1982) affective filter hypothesis where students are given optimal learning through engaging matters such as music. Music and songs do provide a comfortable learning environment, which allows for a lower filter to be achieved and will promote language.

Furthermore, most of children’s songs such as “This Old Man” and “The Animals Came in Two by Two” offer rhythm and repetition. Through rhythm and repetition, listening and singing along to music becomes very engaging and familiar. In addition, children’s songs have patterns embedded into the melody and lyrics, helping students anticipate musical changes. This is important because it helps students “facilitate decoding the written word, as the child makes the link between what is said and heard, and what is seen and read” (Allen, 1976, p. 72).

Children at young ages have not been exposed to years of language instruction. Language that is picked up by students must have been attained through other mediums such as music. This is seen in a study conducted by Anvari (2002), where students who were able to copy a rhythm pattern and identify similar and different patterns, performed high on phonological tasks. This shows that there might be a positive correlation between rhythm and phonemic ability skills. Children at ages four and five are emerged into song and are taught many language skills through music or musical talk.

Another major similarity in the process of learning music and language is the way children learn the written structures. As the person reads this paper, they will notice they are reading text from left to right (Butzlaff & Lloyd, 1978). Comparably, music notations
that are taught to children follow the same structure and rules. Whether children are singing a song or reading musical notes to play instruments such as a recorder, students are reading from left to right (Rauscher 2011). Additionally, when reading, people move from top to bottom, both in music and written text (Fisher, 2001; Lloyd, 1978). As students sing or play instruments, they are moving both left to right and top to bottom.

Lloyd (1978) states, “reading musical notation, as long as it is not on a stave, is much easier than reading the alphabet,” (p. 2). Therefore, it may be beneficial to begin teaching children music notes before or simultaneously to learning the English language. Young children in preschool and kindergarten sometimes face difficulties when writing (Wiggins, 2007). They may write their names backwards or if they run out of space at the end of the line, they finish the word vertically (Wiggins, 2007). By teaching the written structure of music, students will have another source to refer to when remembering the structure of how to write words. Nonetheless, teaching children musical notes reinforces the structures of the English language that they are learning and will help them in decoding and writing text.

Finally, both music and language require children to have auditory sensitivity and skills that will allow them to identify sounds. In English, children are learning the phonemes (or sounds) that go with each letter toward the beginning of their road to reading. They must be able to identify the differences in each phoneme so they can both segment and blend the sounds to create words on their own for reading. Music too, shares the same structure, where children must be able to identify the different tones. Children need to be able to identify the different tones or notes so that they can combine different ones.
to create music. Just like sounds in the alphabet, not all notes go together so students need
to be able to identify which ones make sense and which ones do not (Moreno, 2011).

In a study conducted by Dege (2011), 41 preschool students were divided into
three groups where they either received musical training, phonological training, or no
training at all. After 20 weeks of conducting this study, the two groups of students that
had musical and phonological training did much better on a posttest on phonological
awareness. This study showed that children as young as preschool have the ability to im-
prove on their language skills when trained in music. However, this study does not only
state that musical training is the only answer but that any specialization trainings in lan-
guage, for example, lessons focusing on phonemes, help as well.

Students that have exposure to music are at an advantage because they are train-
ing their auditory skills. Many studies such as Springer (1984) and Overt (2003) have
shown that there is a link between children with reading disabilities and music abilities.
In a group of boys 10-16 years old whom had reading disabilities also showed deficits in
musical abilities such as rhythmic patterns, further supports the link between music and
language (Wolff, 2012 as cited in Moritz, 2013). Similarly, a group of nine boys, ranging
in the ages 7-11, had reading difficulty and with 15 weeks of music training, showed
great improvements in phonological segmentation (Overy, 2003). This study nonetheless,
is not the most notable due to its small sample size. However, the commonality was that
children who were not able to identify rhythm, also had difficulties in reading. This
shows that the auditory skills required in language are similar to those in music.
Anvari (2002) and Dege (2001) were able to conclude that both music and language share the same learning mechanism. In Anvari’s (2002) case, one hundred four to five year olds that performed well on the language assessment also performed well on the music assessment. The students that did poorly on one assessment did poorly on the other as well. There are many factors that can cause this, such as the way the assessment was conducted or the focus of the children, or even, if children were able to work with the assessment tools. However based on this study, possible conclusions can be made that both phonemic awareness and music requires you to manipulate sounds, segment sounds, and recognize them. By familiarizing children to music and helping them manipulate the different tones or notes, children are also learning to work with phonemes.

**Music Integration**

In order to appreciate the role of music in the present elementary academic curriculum, one must note the role that arts integration, and the arts in general, has played in the history of education. Catterall (1998) explains two chronological events that led to modern thinking about the arts in education. First, researchers began their perspective with Horace Mann in the late 1800s, stating that Mann demanded that visual arts and music be taught in the common schools in Massachusetts as an aid to the curriculum and an enhancement to learning. Mann’s theory and recognition, according to Catterall, gained the first major entrance of the arts into curricular offerings within a state. Second, Catterall (1998) noted that Dewey described the correlation between instruction in the arts and cognition to be positive, which had a profound effect on curriculum decisions of that time in many different schools.
In addition, Vygotsky (1971) challenged this belief and insisted that students construct cognitive knowledge through the active process of learning, and that the arts were essential to that process. For Vygotsky, an active, social, and multi-modal environment is important and the adult role (facilitator) is to help children tackle challenges that are just a little beyond what they could do alone. Through the arts, Vygotsky believed that connections between creative expression, learning, teaching, and development are all situated in a theoretical framework that emphasizes the social origins of individual development. Regardless of the philosophical disposition of the previous researchers, the arts are considered by each noted educational expert to serve a positive role in assisting with the teaching and learning processes across disciplines.

**No Child Left Behind**

In January, 2002, President George W. Bush signed into law the No Child Left Behind Act (NCLB) which stated that every child ought to “have a fair, equal, and significant opportunity” to, at best, reach adequate proficiency on the state mandated standards and state academic assessments (Ravitch & Chubb, 2009, p. 48). According to Ravitch and Chubb (2009), NCLB requires adequate yearly progress (AYP), which means that every student should reach proficiency in reading and math by a certain year. By testing students, parents and teachers will know the academic achievement levels of individual students and groups of students every year. Music, as a part of the arts, is considered a core subject itself. NCLB defines core academic subjects as English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, arts, history, and geography (No Child Left Behind, 2002). Nevertheless, music con-
tinues to be questioned and compared to the importance of reading and mathematics when it can be looked upon as an interpreter of these main core subjects.

Due to NCLB mandates and state required testing, schools immediately put the emphasis on math and reading, and later extend the focus to science (Burns, 2003). With these testing mandates, educators and parents receive the message that reading and math are the most important things students learn. Burns (2003) also states that while many educators criticize NCLB with its unattainable main goals and its demoralizing effects, it is not going away anytime soon. The problem is not necessarily the act by itself but tying standards to high-stakes tests and expecting all students to reach the same level of performance at the same time (Meyer, 2005). Many schools have cut back on subjects, including music, to make more time for reading and mathematics. According to Meyer (2005), there are few states that require professional development specifically in the area of the arts. Since many school districts do not have training in the arts for teachers, it is concluded that few children in the elementary setting receive a full arts education program (Burns, 2003). This narrow focus on the arts has resulted in an imbalance of curriculum preparation and is putting arts education at a severe disadvantage (Meyer, 2005).

The Center on Education Policy (2006) administered a questionnaire to a sample of school districts nationwide, surveyed state officials, and conducted case studies of individual schools and districts. The center administered this questionnaire to track the federal, state, and local implementation of NCLB and found that 71% of school districts had decreased the time teachers spent on subjects not tested so they could stress reading and
math (Meyer, 2005). Many districts said they removed certain subjects from the curriculum to provide students with double reading or math (Mishook & Kornhaber, 2006). According to the Center on Educational Policy (2006), those districts viewed the extra time for reading and math necessary for low-achieving students to “catch up.” Mishook and Kornhaber (2006) explain that although emphasis on tested subjects is important, music education and electives in general are equally important and students should not be shortchanged from learning those other important subjects.

Contrarily to NCLB, Gardner (1989) stated that humans are unique in their intelligence. While he argued that no intelligence exists alone, he acknowledged that people possess strengths in combinations of multiple intelligences. He argues that school instruction has mainly catered to the logical-mathematical and linguistic intelligences ignoring the other six potential intelligences possessed by students. According to Gardner (1989), these additional six intelligences are bodily kinesthetic, musical, spatial, interpersonal and intrapersonal, and naturalistic. Gardner and other researchers support the notion that these intelligences are strongly enriched in the arts (Winner & Hetland, 2008). Based on these intelligences, they suggest the arts teach specific thinking skills that other areas of the curriculum seldom address (Gardner, 1999; Winner & Hetland, 2008). Recognizing that students have different strengths and providing activities to accommodate those strengths, while bridging to the weaker areas, is at the heart of diversified instruction. Conversely, the lack of arts education in America does not add up to what other countries are advocating when it comes to arts education.
Music Integration Around the World

School leaders in Europe and Asia have successfully infused the arts, especially music, into their educational institutions (Perlmutter, 2011). According to Perlmutter (2011), Japanese students receive instruction in choral and instrumental music starting with the elementary grades and continuing through the secondary years. Educational leaders in the Netherlands have mandated that both art and music be integral parts of the standard curriculum since 1968. Hungarian students are involved with a planned and sequential music program for vocal and instrumental training twice a week for the first eight years of schooling. Students in secondary schools may also elect to participate in a music program daily, and these same students can even receive training on a different musical instrument each year (Custodero & Chen-Hafteck, 2008).

Pre-service teachers in England are required to enroll in content classes within the arts (e.g., music theory, choir, drama, theatre, and dance) as part of their core curriculum for graduation (Perlmutter, 2011). Teachers in England use this medium to teach history and to advance both interpersonal and intrapersonal communication, while in the United States, the arts are typically connected with those who are particularly gifted in aesthetics (Catterall, 1998). The inverse is true of this U.S. paradigm in foreign countries such as China and Germany (Perlmutter, 2011). Educational leaders in these countries require that arts programs be offered to all children. Perlmutter (2011) states that the assumption is that students can become proficient in the arts just as they can become proficient in other disciplines, thus enhancing their life-long skills and creative ability. Perlmutter further noted that because the arts are not widely offered to American students, many poten-
tial artists remain unidentified. To help boost the nation’s art education participation, teachers can choose to integrate one or more of the arts into their everyday learning framework. The following section describes integrating one form of the arts; using music to enhance the acquisition of phonemic awareness in kindergarten.

**Integrating Music For the Right Purpose**

Given the link between language and music and that phonemic awareness is one predictor to children’s later language acquisition and reading success, offering meaningful music-enhanced activities embedded in the literacy program will optimize the aural experience needed for literacy development. The challenge is understanding and choosing the right style of music integration to develop the knowledge and skills needed in any given element of literacy (Anvari et al., 2002; Wiggins, 2007). There are several concepts, structures, and pedagogies to integrating the arts into the everyday curriculum and it can be interpreted in many ways. According to Bresler (1995) curriculum can be organizationally constructed so the arts can cross boundaries between subjects to contribute to the teaching and understanding of other academic disciplines. Nonetheless, Bresler also believes that arts integration should have a greater purpose than to boost abstract concepts.

As stated below in more depth and complexity, Bresler (1995) describes four arts integration styles which typically occur in the everyday classroom: subservient, affective integration, social integration, and co-equal. The subservient style has been the target of often intense criticism from arts communities and there is evidence that such practices exist (Mishook & Kornhaber, 2006). Bresler describes this ideal as one in which the arts
serve the basic academic curriculum in terms of content, pedagogy, and structures. Bresler notes that the affective integration style emphasizes the potential of the arts to evoke feelings, and gives students an opportunity to express themselves throughout all of the disciplines. The social integration style, Bresler suggests as more political way for the school or local school leaderships to employ arts integration as a way to connect with communities through projects, shows, or performances. The final style, co-equal integration, addresses the content, goals, skills, and structure of the arts and non-arts subjects equally. In this project, we are advocating the use of co-equal integration.

**Connecting disciplines.** The different styles of arts integration typically revolve around the classroom teacher’s expertise in the arts. Of course, there are many other factors that contribute to the decision-making involved in integrating the arts such as, budgets, state-mandated testing (in language arts and mathematics), economy of time, and lack of proper resources (Mishook & Kornhaber, 2006). Many researchers believe that a more subservient approach to arts integration is most appealing to classroom teachers due to these factors (Bresler, 1995; Gullatt, 2008; Synder, 2001; Wiggins, 2007). In a subservient approach to arts integration, concepts from different curricular areas are “connected” to reinforce an abstract idea in another discipline (Snyder, 2001, p. 3). Snyder (2001) states that in using these connections, teachers find it less difficult to include the arts into their programs because it requires minimal skill in the arts area.

Although connections make for a very influential learning and teaching environment, this type of learning is merely the first dimension of integrating music into the curriculum, and more specifically, to enhance literacy. The goal here is to get teachers to...
understand that developing an integrated program involves more than relating two disciplines (Bresler, 1995; Snyder, 2008; Winner & Hetland, 2008). For primary teachers, connecting literacy skills, such as phonemic awareness, to musical activities makes perfect sense; the mind relies on the exposure to visual sequential memory opportunities in order to acquire language. However, teachers must also keep in mind the astonishing parallels between language and music and that the integration of music, including teaching musical skills, into literacy learning settings, may aid in language development while promoting musical development at the same time (Wiggins, 2007). Therefore, it is imperative that teachers find ways to enhance the level of music integration into their literacy program.

**Correlating and infusing.** The next level in deepening and developing the process of music integration is through correlation. With correlation, educators “find one concept or material and explore it from the perspective of the many standards for their discipline” (Snyder, 2001, p. 3). By doing this, many areas of discipline can be taught and learned. For example, a teacher can take a skill of phonemic awareness, such as letter sounds and use different music approaches. Children can play around with the sounds as they use different pitches to pronounce each sound. Or when students are learning how to blend, they can clap to the rhythm of the word and create beats. Many different approaches can be made toward teaching phonemic awareness.

With correlation, teaching may be used through an infusion-thematic approach. Snyder states that with this approach, concept skills are being taught in both content specific and the arts areas. The infusion-thematic approach has many benefits such as rein-
forcement of content, providing multiple connections, and allowing for positive student attitude (Personal communication, April 2014). It also allows for the teacher to cover many areas of content at one time. However, Snyder (2001) states it does require ample amount of planning. Educators are looking at the different strands that can be covered in a single or various activities. Then one may ask themselves if it is more concept driven that providing skills in the arts, is this truly integration?

When proceeding with thematic integration, it is important to first choose a theme. “The theme is more meaningful for students if they are also involved in the decision making” (Snyder, 2001, p. 4). Popular themes with primary children may be animals or places. Snyder (2001) continues by saying that once themes are determined, as a class, the teacher and students should think of a few questions they will want to answer. The questions should be related to students’ interests so the teacher can guide their lessons and through instruction, help students come up with answers to those questions. The benefit of having student involvement through this process is that there will be more student interest and participation throughout. Then after, each question should be taken, introduced, and looked at through the lens of other disciplines. For example, if students came up with a question such as, what is a structure, an English teacher may take this and change the question so it is geared toward language arts and ask, what is word structure? Then, the music teacher may take the same question and ask, what is musical form (structure) (Snyder, 2001). This would be ideal if such collaboration, time, and persistence occurred in each school. However, realistically, a single teacher may not be able to take this role on into his or her classroom. “Since art teachers and classroom teachers are not usually af-
forded the time to collaborate, arts-integration instruction is difficult to plan and implement to the fullest” (Gullat, 2008, p.15). Therefore, the thematic approach integration is not seen as often in the classrooms.

**Other styles of integration.** With connection and correlation in place, there are many approaches to take next in order to achieve the different types of music integration. Deciding which one is appropriate for any given class depends on the amount of time to prepare, collaborate, and amount of knowledge the teacher has on the arts. It also depends on if the teacher desires their students to learn through the arts or learn in the arts (Gullat 2008). The teacher should decide what they want their students to accomplish and depending on those factors, there are different integration styles that can be used.

As stated above, subservient integration, used most often in elementary schools, is rendered to as a “spice” to liven up the lessons (Bresler, 1995, p.4). For example, songs about planets can be used for science class so that students can memorize the order of the planets or songs on states can be used in order to help students to remember the 50 states. Children are using music with their content knowledge but are not learning anything about music, aside from the lyrics of the songs. With this type of integration, “contents are popular and craft-like” (Bresler, 1995, p.4). We see this most often in the primary grades where students use construction paper and other art supplies to create images to their Thanksgiving writing or project. Subservient integration requires small amounts to no art knowledge, therefore, making it much easier and convenient to use. “Subservient integration also requires little or no support from art experts” (Gullat, 2008, p. 16). By using this type of integration to infuse music, more emphasis is being spent on content.
and less on the art form. On the other side, infusing the arts is merely looked at as a fun tool to enhance content, and not as appreciated as it should be. Even though this type of integration is seen more often, many may not agree with this method. “Arts projects should be an extension of student understanding of the curriculum content, not merely a “color sheet” for early finishers (Collins & Chandler, 1993 as cited in Gullatt, 2008, p. 16). However, the subservient approach is often viewed as an activity for students who have extra time or as a means of leisure.

Another type of integration is affective integration, where music is used more as a whole child holistic approach. The primary goal of this integration is “change of mood and creativity” (Bresler, 1995, p. 5). For example, music may be played in the background as children work. Bresler (1995) goes on in her article to describe when an instructor, Mary Rose, brought art to the class and had students examine it to “immerse themselves in their feelings and their responses to it” (p. 5). In integration such as this one, students are not creating, they are just feeling. Then again, the same question arises, is this really integration? Are the students learning content? Using the affective approach is more common in K-2 classroom settings. Not much background knowledge is required for this approach (Bresler, 1995). The affective approach is used more often in special education classes or English language development (ELD) classes, where students are still learning language and need extra assistance and more motivation to learn. “In fact, some researchers note that logic may not be possible without sensation and emotion” (Lakoff & Johnson, 1999, as cited in Gullat, 2008, p. 14). Background music, reactions to music and art pieces, and arts as self-expression make up affective integration.
A third type is social integration, where it is seen more as a social function that happens in school just as holiday programs or school events (Bresler, 1995). This type of integration is also very common because it is more as a function of entertainment for parents and other students and to showcase the existence of arts in schools (Bresler, 1995). However, it is not the case that art programs or activities exist in school, other than the purpose of school events (Bresler, 1995). This type of integration can be seen in holiday shows, such as children singing Christmas songs or learning how to use maracas as they sing to songs during multicultural week.

Finally, co-equal integration is where equal amounts of time and focus are spent on each discipline, one being an art form and the other a specific content. In this type of integration, “students use higher level thinking skills to gain further understanding of a particular academic concept” (Bresler, 1995, p.4). However, this type of integration is not seen as often because it requires extensive art knowledge and possibly collaboration with an art teacher. One great example of this is in Gromko’s (2005) study where an experimental group of 43 kindergarteners had instruction in language and music. They studied how each letter represents one sound. After learning different instruments, they learned that each note represents a song in music. Integration of the arts, with music specifically, can provide multiple entry points and can be used as a tool to appeal to all learners (Smith & Herring, 1996, as cited in Gullatt, 2008, p.17). Every student learns differently and by using the different types of integration, you may reach out to the different types of learners (Gardner, 1989). English language learners (ELL) who have difficulty learning the same way as everyone else does in class can feel more comfortable in an environment
that has a fun yet educational method. Providing kinesthetic learners the ability to move as they play instruments or accompany songs or help auditory learners by playing music in the background (affective integration) or using it as a tool to learn the planets (subservient integration) will help many students in need (Gromko 2005). Also, integration can be used as a motivator. Students may not be motivated to learn how to read but when incorporating music into lessons, students may be more eager to learn. They will sing songs or play an instrument as they are reading and not realizing that they are learning.

**Music Skills That Increase Phonemic Awareness**

With all the different factors corresponding with the development of emergent literacy and the implications associated with the different styles of music integration, perhaps finding like disciplines and fusing them together can be beneficial to both content areas. For example, because music and language are so closely related, conceivably, basic music skills should foster different aspects of phonemic awareness. Diamantes, Young, and McBee (2002) state that there are some music skills necessary for reading. In music, like in reading, musical notes are placed to follow left to right progression (Fischer, 2001; Overy, 2003). Other similar skills needed to read both music and English include phrase reading, rhythmic eye movement, use of high and low pitch, and loud and soft sounds (dynamics). McMullen and Saffran (2004) found that articulation and pronunciation in musical phrases relate to the way English words are pronounced when reading. This also refers to the sense of timing in musical song, in conversation, and when reading. The researchers go on to mention that “intonation” in music helps to develop using appropriate “intonation” in speaking and reading (p. 294). Similarly, pre-readers will benefit from the
overlapping characteristics between music and phonemic awareness if taught the appropriate music skills.

**Pitch and Sounds in Music.**

Children's language naturally has pitch and rhythm, which is essential to developing skills in various dimensions of phonemic awareness (Kolb, 1996). Both musical and linguistic sound systems face the challenge of extracting distinctive qualities in small variables in order to differentiate between contrasting sounds. The building blocks of phonemes (individual sound units) are related to those of pitch and sound in music (Degé & Schwarzer, 2011). According to Degé and Schwarzer (2011), the shared sound category learning mechanism hypothesis suggests that there is a general relation between musical abilities and phonological awareness. They describe phonological awareness as the ability to analyze and manipulate language on two levels. On one level (the less difficult of the two), phonological awareness refers to the ability to manipulate and analyze larger phonological units (e.g., rhyming and blending words). On the second level (the more difficult level), phonological ability refers to the ability to analyze and manipulate the individual sound units (phonemes) within a word. Degé and Schwarzer (2011) conducted a study on 41 preschoolers whom were divided into three groups - a music program, a phonemic awareness program, and a sports group (control group). The music and phonemic awareness groups tested higher than the control group on posttest after receiving explicit instruction in sound and pitch discrimination. This study supports similarity in neuronal processing of music and language skills at an early age with respect to sound category learning. The study’s results indicate that a music program which focuses on sound
discrimination, rhythm, and note segmentation, can enhance phonological awareness (e.g., rhyming, segmenting, and blending). Hence, listening for sounds and melodies within song can be a skill used to listen for sounds in letters, words, and syllables.

In this research, it has frequently been shown that phonological awareness is an important predictor of later reading ability because of its direct impact on language development (Kolb, 1996; Anvari et al., 2002; Degé & Schwarzer, 2011). All languages consist of phonemes, and all musical systems consist of notes; they can potentially work in tandem to help acquire one another (McMullen & Saffran, 2004). Douglas and Willatts (1994) claim that the ability to differentiate sounds in music can help to differentiate sounds in words when reading. Several researchers found that in song, emphasis on rhyming of word endings facilitate children’s awareness of ending phonemes in general (Herrera, Lorenzo, Defior, Fernandez-Smith, & Costa-Giomi, 2011). Perhaps, then, auditory discrimination in non-speech environments, such as in music, is critical to the development of children’s language and reading skills.

This research also proves that the hearing of sounds in music relate to the way sounds are heard in a spoken language. Anvari et al. (2002) concluded that the “auditory processing mechanisms” necessary for musical perception were related to the “auditory processing mechanisms” necessary for phonological awareness after investigating the relationship between four and five year olds' musical and phonological capabilities (p. 112). One of their music programs employed musical activities to increase interest in reading and writing in children with special needs, whereas the other music program was primarily designed to enhance musical abilities. The music program that focused on en-
hancing reading and writing was more efficient in enhancing phonological awareness than the other music program. Anvari et al. (2002) believe the results stem from musical and phonological ability being so closely related, which is a co-equal integration opportunity.

**Rhythm Skills**

Some researchers have hypothesized that one way in which music and reading acquisition are connected is through links between rhythm ability and phonological awareness (Overy, 2003; Moreno, Friesen, & Bialystok, 2011). These researchers also believe that rhythm skills are central and critical underlying skills for reading acquisition. Overy (2003) states that musical lessons with an emphasis on rhythm activity can improve phonemic awareness and literacy skills because new readers must learn to segment sounds of their language in order to “decode” words (p. 741). Moritz, et al. (2013) worked with experimental and control groups of kindergartners where they investigated whether greater amounts of musical activity with an emphasis on rhythm would be reflected in enhancement of phonological awareness. The study concluded that rhythm skills are parallel to phonological segmentation skills, and that children who received more music training during kindergarten showed improvement in a wider range of phonological awareness skills at the end of kindergarten than children with less musical rhythm training. For instance, when dividing a measure of music into separate notes, the music reader has to have the ability to break up the measure into separate notes then fuse them back together at any given time. In phonemic awareness, children must be able to break apart a whole word into the different phonemes that make it up (i.e., /c/ /a/ /t/) then
be able to blend the sounds together again to say the word correctly. These skills are so closely related that, perhaps, they can be used to help achieve the other.

Another study conducted by Overy (2003) focused on nine boys with reading disabilities, ages seven to eleven, who received rhythm, music group lessons over a 15-week period. The boys lacked the basic segmentation skills associated with the first dimension of phonemic awareness. After the intervention, the boys showed significant improvements in phoneme segmentation and spelling skills. The improvements were related to a previous 15-week control period in which the instructor visited the children in the classroom and listened to them read individually (no music skills were taught). Activities that involve both musical (non-speech) and speech sounds, test children’s rhythm ability (Moritz et al., 2013). Rhythm abilities in music are connected, but not limited to, blending words, nonword repetition, real-word and non-word decoding, rhyming, and phonological segmentation in reading acquisition (Wiggins, 2007). Wiggins (2007) stated that teaching rhythmic musical activities can promote rhythmic abilities in speech and phonological processes because of the rhythm copying associated in each domain. Rhythm copying is essentially what it sounds like; transferring or “copying” the rhythmic abilities associated in one domain (music) to another (phonemic awareness).

**Recognizing and Memorizing Patterns in Music**

Recognizing and memorizing in music are skills that facilitate thinking, hearing, and listening in phonemic awareness (Diamantes, Young, & McBee, 2002). Memorization skills in music can help children detect patterns of sounds, words, or other units in the environment (spoken language). Both (spoken) language and music are generated
from a limited set of sounds (notes or phonemes), carved out of a larger possible set of sounds. These sounds are then organized into individual categories, advancing representation and memory (McMullen & Saffran 2004). Notes and phonemes are then organized into separate categories to expedite memorization and representation. Perhaps repetition elements in musical activities that promote memorization and pattern recognition will also contribute to the same characteristics needed in phonemic awareness.

**Conclusion**

Educational research supports the use of music in early literacy instruction and also provides evidence for the positive impact of music instruction and integration on early literacy skills. Specifically, researchers mentioned in this paper found evidence that music instruction can improve phonemic awareness. Specific music integration styles have been explored for teachers to understand how integrating music and phonemic awareness can be accomplished as evident through research. Evidence supports the use of music and music instruction for all children, and suggests that music may have specific positive effects on students who lend multiple intelligences, are English language learners, and children with reading and other disabilities. From the moment a child is born, the process of language acquisition begins and understanding spoken and written communication starts to unfold. Soon after, children learn how to manipulate the sounds they hear in words. Being that this process is very difficult to achieve and depending on an array of different factors, children need both music and language to develop auditory sensitivity skills that will allow them to identify the many sounds of the world. Young children are learning that phonemes (or sounds) make up the millions of words in the English lan-

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guage. Success in phonemic awareness is just the beginning to becoming a life-long reader. Beyond integrating songs into early literacy instruction, the research suggests that providing young children with music instruction can build essential brain functioning that leads to increased growth in phonemic awareness.
Chapter 3: Introduction to Curriculum

In the previous chapter, the integration of the arts as a co-equal member with core curriculum has been studied and validated. Music and phonemic awareness use tandem concepts and skills that promote phonemic awareness in early literacy. In this chapter, we provide a rationale for the integrated lessons created for kindergarten teachers who wish to implement a dynamic classroom environment to teach both phonemic awareness and music concepts.

According to Gardner (1989), music is the one of the seven intelligences and all intelligences are necessary for complete human development and communication. Education without the arts is indefensible (Snyder, 2001, p. 1). The arts are valued by teachers as part of the educational experience of students, regardless of other constraints, concerns, or external pressures that limit their use (Oreck 2004, page 59). Despite the limitations, teachers are believed to value the arts, however, some teachers find the time and expertise may be lacking, and in many cases, realize that their students will not be able to continue their education in the state’s major universities without arts instruction (Burns, 2003, p. 15). Therefore, it is vital to implement and teach the arts, either through arts for arts sake or any one of the four styles of arts integration.

Bresler (1995, as cited in Gullat, 2008, p. 16) proposed four styles of arts integration in the classroom (subservient, affective, social, and co-equal) with each of its different components and benefits. The following curriculum was created to follow a co-equal integration style, where lessons are taught both in music and language arts, supporting one another as they each teach similar concepts. By creating and implementing co-equal
lessons, both students and teachers can benefit in various ways. For one, students are able to develop their auditory discrimination skills, which is critical to children’s reading skills both in music and language (Wiggins, 2007, p. 26). Co-equal lessons have been used for various purposes, particularly due to research showing that both music and language processing require similar cognitive processes (Moreno, 2011). Therefore, teaching music and phonemic awareness simultaneously will provide the support of language learning as well as music learning. Furthermore, both language and music require sensitivity and awareness of all units of sound. In phonemic awareness, one must be familiar with phonological structure and to be able to differentiate between phonemes. In music, one must be able to understand sound structure and differentiate between tones (Moreno, 2011, p. 166).

In addition, lessons where students learn two concepts in two different content areas, help students connect with complex ideas and concepts (Mishook and Kornhaber, 2006, p. 4). Therefore, by teaching co-equal lessons, the integrity of each intelligence or discipline is maintained (Snyder, 2001, p. 5). Content that is covered in both academic disciplines requires students to use a higher level of thinking skills and aesthetic sensibilities to gain further understanding of a particular concept (Gullat, 2008, p. 16).

In the elementary classroom today, maintaining a balanced curriculum continues to be a challenge. When there is a greater push to teach tested academic areas, such as in language arts and mathematics, the arts are eliminated from the curriculum (Arts in Education, 2006, p.1). The standards, in both language arts and visual-performing arts that
are developed by each state, do not fulfill their purpose if they are not implemented and taught in the classroom.

One major benefit in teaching a co-equal curriculum is the consolidation of two content areas into one time block. Time is limited and teachers find that they do not have the available time to teach other content areas. However, by teaching co-equal lessons that are well planned and prepared for, teachers can cover the standards in two different content areas simultaneously. In addition, teachers can provide engaging activities that can increase student motivation throughout lessons, which in turn reinforces reading acquisition (Moritz, 2012, p. 740). Consequently, integrated lessons can provide the support necessary in learning content in two different areas, helping students use higher levels of thinking skills.

The following curriculum is made up of eleven lessons that integrate basic music skills and phonemic awareness in the primary grades. The curriculum has been piloted in a kindergarten classroom where lessons of both music and phonemic awareness have been taught. Therefore, the lessons have been created and modified to fit the schedule and constraints of today's 21st century teacher. The music portion of this curriculum is aligned with the California State Visual-Performing Arts Content Standards that were adopted in January 2001. Educators from the state of California can access the standards online. Likewise, teachers from other states can access the standards at http://www.cde.ca.gov/be/st/ss/mukindergarten.asp and browse if they choose to follow these same standards. Educators from other states will find that the concepts and skills covered are similar to the standards of their own state, as the content in early music edu-
cation is similar nationwide, involving skills such as pitch, rhythm, and melody skills. The language arts portion of the curriculum stems from the Common Core State Standards (CCSS) that were adopted in 2014. States following the CCSS standards can see the direct connections of the lessons to the standards. The concepts and skills are those that are necessary for early readers. Skills such as sound matching, syllabic counting and splitting, segmentation, isolation, and blending are necessary for students to achieve reading proficiency.

Each music and phonemic awareness lesson has its own set of objectives, standards, materials, lesson development, and a separate assessment and rubric. Each lesson is a stand-alone lesson because concepts are taught separately but connected by a common skill or concept in music and language arts. The lessons also have individual rubrics and assessments. The rationale for this decision is that each skill needs to be assessed individually. Lastly, the lessons include transitions, helping aid the teacher and students into seeing the connection that exists between both disciplines within the lesson.

**Lesson Descriptions**

**Introduction Lesson**

In the introductory lesson, the main goal is for students to be aware of their feelings and understand that there are different types of music that can evoke different feelings. The teacher begins the lesson by asking several questions to provoke children’s thinking and to assess how much students may or may not know the answers. The lesson also shows and helps students understand that music comes in different forms; sounds from people, sounds from the world around us, and sounds from instruments. Without
focusing on academic vocabulary such as pitch and melody, students are exposed to the
different types of sound such as high and low pitches. Additionally, the teacher helps stu-
dents to realize that sounds or music can combine to create songs such as nursery rhymes
and lullabies, which each provoke different feelings in people.

Lesson 1

Music Objective: Demonstrate high/low pitch recognition by creating contrasting
movements to represent high and low sounds in music.

P.A. Objective: Students will isolate and pronounce the initial sounds of words by
sound matching two sounds and deleting the one that does not belong.

Music. The goal of the first music lesson is for students to be able to demonstrate high
and low pitches and create movements that represents high and low pitches in music. Be-
fore teaching the concept of pitch, the teacher makes sure students know the difference
between high and low. This is done by showing pictures of objects that may be high up in
space or low to the ground. Students should be able to identify the difference before mov-
ing onto pitch. Once students understand, the teacher can explain that in music, there is
also a high and a low but it’s called pitch. Students will Read/Spell/Define the word pitch
as they practice making sounds of high and low. In the activity, students will need to be
able to identify high and low so when they hear music that has a high pitch, they will
reach up to touch the sky. When they hear a low pitch in the song, they will touch their
toes. In the end, students are reminded that pitch is everywhere and there is always a high
and low pitch. As an assessment, students will need to be able to distinguish between
high and low pitches and create body movements to represent each.
Phonemic Awareness. The goal for the first phonemic awareness lesson is for students to be able to isolate, identify, and pronounce the initial phoneme of words. Students will need to be able to hear the differences between the phonemes so they can identify which sound is different. The teacher will play a game called “No Zoo for You” where a pocket chart will be used with pictures of animals. Each time, the teacher will place three pictures of individual animals, where two will have the same beginning sound and one will have a different one. The students will need to identify the animals and determine which animal has a name that begins with a sound that does not belong. Students will practice this activity as a class using different animals and then go to their seats to practice on their own on with a worksheet, where they will need to cross out the animal that does not belong. The final worksheet will be used as an assessment to check if students are able to isolate the beginning sounds of words and identify similar ones.

Connections. These two lessons are taught co-equally because they both help students understand the importance and role of sound. They begin to understand that sounds are all around and come in different forms. They will start to understand that they hear sounds in music, in speech, and in everyday life. Likewise, they will begin to identify the differences between sounds. In music, students will recognize that there are sounds that can make low and high pitches. Additionally, they will recognize that in phonemic awareness, sounds are created by different phonemes that are put together to form words. The transition between the music and language lesson will help students acknowledge these strong connections.
Lesson 2

Music Objective(s):

1. Students will visually identify objects that move fast and slow.

2. Orally identify sounds that are fast and slow; sounds that move gradually faster and gradually slower.

3. Identify expressive uses of fast and slow, getting faster, and getting slower in the recorded music used through body movements.

P.A. Objective: Students will blend and segment onsets and rimes of single-syllable spoken words.

Music. Students will review concepts of fast and slow so that the teacher can apply this skill to skills in music such as tempo. Students will discuss topics that they have prior knowledge in, such as familiar animals and objects, in order for them to easily compare the terms fast and slow. They will then experiment with their own vocals to create slow and fast sounds. The technical terms such as, (e.g. largo = slow, etc) are not being introduced to the students as we chose to focus on the example words offered in the standards. These words are developmentally appropriate for the primary grades. Once they are able to understand the concept of slow and fast, they will be listening to different pieces of music where they will need to identify fast and slow by writing letters on their whiteboards, moving their bodies, and using pictures as representation. To formally assess, students will need to know if objects move fast or slow, manipulate their bodies to represent fast and slow, and orally identify sounds that are slow and fast.
Phonemic Awareness. In this lesson, students will blend and segment CVC words. They will take CVC words that are written on the board and break them into onsets and rimes and pronounce each part. After segmenting, they will need to blend the onsets and rimes to create a word. After practicing this activity, students will sing to the tune of “A Hunting We Will Go” where they will practice breaking words apart by onset and rime. Then, students will break into small groups of 3-4, where they will be given a word to practice segmenting and will need to share their song aloud with the class, showing how they segmented and blended their sounds. To challenge students, the teacher may assign words that are more complex. As an assessment, the teacher will listen to the students perform their song, demonstrating their ability to break words into onset and rimes.

Connections. These two concepts are taught co-equally because they both require auditory skills, as they help students listen to and parse sounds. In music, students need to demonstrate their ability to differentiate between sounds, specifically looking at how fast and slow sounds can be (tempo). In phonemic awareness, students need to see that when putting different phonemes together, they can create, as well as separate words.

Lesson 3

Music Objective(s):

1. Students will be able to categorize percussion instruments by identifying if it is one they can strike, shake, or scrape.

2. Students will be able to keep a steady beat by playing percussion instruments and clapping their hands.
P.A. Objective: Students will count and segment the syllables of their names by clapping or tapping.

Music. Students will review steady beat by listening to their heart beat. The teacher will connect the concept to music and explain to students that percussion instruments can provide steady beats, just like their heart. Students will see that there are instruments that you strike, shake, or scrape. One by one, instruments will be shown and students will be asked to guess if you strike it, shake it, or scrape it. They will then each be placed in a group where they will need to come up and pick an instrument and either strike it, shake it, or scrape it. Following, students will learn the song “apple tree” and will clap for steady beats. They will be divided into groups of three, where they will practice the song. As they perform, one group will play instruments with a steady beat, as the rest of the class sings along. As as assessment, students will need show movements of strike, shake, or scrape as they listen to audio samples of percussion instruments.

Phonemic Awareness. The goal for the lesson is for students to be able to clap or tap to the syllables of both their names and classmates names. Students will practice doing this by sitting on the rug and clapping/tapping to the syllables of each students name. Individual students will practice splitting up their names into syllables, as the rest of the class counts and checks if the students is correct. As as assessment, students will need to clap/tap to the syllables of their names.
Connections. These concepts are taught co-equally because they both require developing auditory skills and require students to identify the different possible sounds that when put together, create a final piece. In music, students are being exposed to different percussion instruments where they are able to create different sounds. In phonemic awareness, students are practicing differentiation between letter sounds and identifying how a word is broken up into its individual phonemes as they blend or segment sounds.

Lesson 4

Music Objective: Students create movements to represent long and short rhythmic patterns and compose patterns using non-traditional notation.

P.A. Objective: Students will blend two to three phonemes into recognizable words with their groups.

Music. Students will review concepts of short and long and learn that they will make long and short patterns in music. They will represent the term long by rubbing their hands down their thigh and they will represent short by tapping their two pointing fingers together. The teacher will then introduce a four-frame where students will represent their short and long patterns. The short patterns will be represented by a dot where long patterns will be represented by a horizontal line. Then, students will add animal noises to the long and short pattern so as they read their four-frames, they will make the animal sounds of those practiced. For short, students can quack, make an “arf”, or a short “moo” and “meow”. For the long pattern, students will make the sounds “sssss”, “rawr”, “neigh”, “rib-it”, or a long “moo”. After, students will create their own short and long patterns and per-
form them. As an extension, other animal sounds can be added. To challenge students, two four-frames may be presented and movements representing each pattern can also be changed. As an assessment, the teacher will be checking to see how students compose their own four-frames to represent long and short patterns, as they perform in front of the class.

Phonemic Awareness. Prior to the lesson, students will need to color, cut, and glue a picture of a turtle onto a craft stick. Students will discuss how turtles move and will demonstrate turtle movements using their body. Then, students will think about how turtle would talk if they could imitate one (e.g., slowly). Using this idea, the teacher will tell the students that they will be breaking words apart slowly, listening to each sound they're made of. For example, the word cat will be taken and broken apart as follows c-a-t. Students will use their turtle sticks to help read the words. They will slowly swipe the turtle, as their pronounce each sound, and then swipe it across as they read the entire word. Once students are able to do this, they will get into pairs and be given words to break up and blend with their partners and perform it in front of the class, as the rest of the class gives a thumbs up or down showing that they agree or disagree. As an assessment, the teacher will be looking for the students ability to break a word apart by its phonemes and blending them.

Connections. These two concepts are taught co-equally because they both teach students patterns and the process of a written structure and their meanings. In music, students need to understand that music has a formal structure in which a written code is mapped di-
rectly into sounds, creating those intricate patterns. Additionally, in phonemic awareness, students must understand that letters each have phonemes that when blended with other phonemes, create words. Patterns help us separate the sounds in music and language and once these sounds are presented together, they create a final piece.

Lesson 5

Music Objective(s):

1. Students will be able to follow the rhythmic pattern in a simple chant by playing a game that follows a steady beat.

2. Students will be able to identify if two rhythmic patterns are the same or different by reading them and listening to them being performed.

P.A. Objective: Students will isolate phonemes and match ending sounds to words created on spiders with their group.

Music. Students will begin this lesson by playing a game, singing the song “Engine Engine Number 9”. The teacher will help the students for the first two times, and then have students can try it by themselves, keeping a steady beat by clapping on their laps. Once students can sing the song independently, each student will sing four beats until the end of the first 4 line chant. Then the student that follows the 4th line chant, will need to decide if they want their money back by continuing the chant. If the students chooses to continue, the class will count and stop at the student where the line ends (after 9 syllables) and that student is out. If the student declines, then the chant would need to be said
until the end (after 8 syllables) and that following student would be out. After one round, students will review concepts of short and long patterns and demonstrate each, using different body parts and sounds. Students will then begin reading patterns on a four-frame as they use their body parts and sounds to represent each one. In the end, students will be presented with signs that say same and different and as they look at rhythmic patterns, they will need to decide if it’s the same or different, using their signs. This finally activity will be used as an assessment, to check if students are able to follow and identify rhythmic patterns.

Phonemic Awareness. Prior to this lesson, the teacher will need to cut and glue construction paper and pipe cleaners to create spiders, which phoneme endings (word families) will be written on. Students will listen to a few words and need to figure out what is similar about each of the sounds (endings). They will then need to take different word families and see that when they add other letters/sounds to the beginning of the words, they can create new words. Once students understand this concept, they will break into groups and each be assigned a word family ending. A spider will be placed in the middle of the group and each spider will have a different word family ending on it. The first student will begin by adding a letter to the beginning of their word and each time they say a word, they will throw the ball of yarn to the next student. Students will complete this until they find that they are running out of words. Once most of the students run out of words for their word families, the teacher will change the spider of the group and have students practice this activity, using the different word family endings. After students complete this activity, they will come back to their seats and have a worksheet where they
will cut and paste the correct beginnings sounds to the “-ick” family, which will serve as a formal assessment to check for student understanding of isolation and end sound matchings.

Connection. In both lessons, students will need to identify whether or not sounds belong together. In music, students will need to identify if the two long and short rhythmic patterns are the same or different. In phonemic awareness, students will need to listen and read as they manipulate the sounds and see if by doing that, they can create words that will match other sounds (seen in word families). Additionally, as in the previous lessons, the students will also be practicing their auditory skills when differentiating between different sound patterns both in music and phonemic awareness.

Lesson 6

Music Objective(s):

1. Students will be able to identify a slow and fast steady beat aurally.

2. Students will be able to move to and perform the steady beat to a simple song, Juba.

Students will isolate the initial, medial vowel, and final sounds (phonemes) as they segment words.

P.A. Objective: These two concepts are taught together because both lessons require students to listen carefully to the sounds, being represented by beat or by phonemes.
Music. Students will play a game of beat patterns as the teacher plays the tambourine.

The teacher may need to review the term “beat” for students that may have forgotten what it means. As the teacher plays each beat, the students will need to identify what the beat is trying to represent (slow beat = walk, fast beat = run). Then, the teacher will use the tambourine and tap to a steady beat as the students walk in a circle, stepping to the time of the beat and move accordingly (faster or slower) as the tempo changes. Students will identify different things that have steady beats and show a steady beat of fast and slow, tapping their knees. After, students will sit in a circle as the teacher plays the song “Juba” and the students clap a steady beat to the song. Once students are comfortable with clapping a steady beat and singing to the song, students will walk in a circle to the slow steady beat. The teacher will explain that “Juba” is a very old song sung by African American Slaves and was a dance. The teacher will pick one student to be Juba and one student to be the yellow cat. As the students continue walking in a circle, Juba (who is outside the circle), will be looking for the yellow cat (who is inside the circle). By the end of the song, Juba catches the cat and they both end up in the middle of the circle. After, students will discuss how Juba could use a steady beat to catch the yellow cat and how the yellow cat could use an intimidating steady beat to scare away Juba. Students will be evaluated on their ability to keep a steady beat by clapping or tapping and moving around the room.

Phonemic Awareness. Students will be isolating and segmenting the sounds of CVC words using linking cubes to help them. First, the teacher will demonstrate how to do this
by removing one cube for each sound of the word “mat”. As the teacher says the begin-
ning, middle, and ending sound, he/she will remove one cube until left with none. Then,
the teacher will practice blending as the letters are put back together, linking the cubes.
Students will continue practicing this activity using different words found on the general
word list and as a challenge, the teacher may give non-CVC words and add more linking
cubes as needed. Finally, students will be given a worksheet where the teacher will give
them words to copy and students will need to separate the sounds of the words. The stu-
dents may use the physical linking cubes to help them with the cube spaces on the work-
sheet. This worksheet will serve as an evaluation of student understanding of isolating
and segmenting sounds.

Connections. These two concepts are taught co-equally because they help students iden-
tify the differences between sounds. In music, students listen to steady beats and identify
where it is fast or slow. Understanding beats can help students when trying to segment
words according to their phonemes. Learning about steady beats can help students iden-
tify the separate parts in sounds both in music and words.

Lesson 7

Music Objective: Students will identify different basic elements in music (slow,
fast; loud, soft; connected, separate) through demonstration and movement.

P.A. Objective: Students will isolate the initial, medial vowel, and final sounds
(phonemes) as they segment CVC and 4 phoneme sound words.
Music. The goal of this lesson is to have students identify different elements in music through movements. Technical terms are not being introduced in this lesson as the focus is on the example words offered in the standards, for example, “legato” and “staccato”.

Students will sing a song and use their fingers as characters from the song. The same song will be sung a second time where students will practice soft voice as they sing part of the lyrics and then practice loud voice as they continue singing the song. Additionally, they will sing the lyrics either slow or fast, according to the teacher’s direction. Then, the teacher will play music where students will need to listen and make appropriate movements to either slow or fast tempo. After, the teacher will explain the concepts “connected” and “separated” as students make connections and the teacher explains what each would sound like. Students will create movements to represent separation and connection, and represent each movement as they listen to music that displays both separation and connection. A checklist will be used to check for students’ ability to differentiate the elements in music through movement.

Phonemic Awareness. The goal of this lesson is to get students to isolate phonemes as they segment CVC and four-phoneme words. Students will be playing a game of “head, waist, and toes” as they take words and separate them. For each word they have, they will point to their heads to represent the beginning sound. Then they will point to their waist for the middle sound, and finally, point to their toes for the final sounds. After practicing segmenting a few words, students will complete a worksheet as an assessment to see if students can separate the sounds of both CVC and four-phoneme words. Spelling will not
be graded as students will need to phonetically spell the words correctly. For example, the word “duck” can be presented as “d-u-c” or “d-u-k” and be counted as correct.

Connections. These concepts are taught co-equally because they both require students to acknowledge that sounds can be connected or separated. In music, when the dynamics are connected, there is a smooth and flowing manner, with no breaks, just as if you were to blend phonemes in words. With separation, there are breaks between the notes, just as if you were to segment sounds in a word. In addition, both lessons cover most of the different aspects of sound. In music, students must be able to demonstrate their understanding of pitch, melody, dynamics, and patterns. In language, students must be able to identify the different phonemes in the beginning, middle, and end of words as they demonstrate their ability to segment words.

**Lesson 8**

Music Objective: Students sing and move to melodic contours by matching their pitch to the sounds they hear as well as manipulating a scarf to go with each sound.

P.A. Objective: Students will isolate and match sounds to the appropriate letter card.

Music. The lesson beginning has students humming or singing a melody and will assess student prior knowledge. The teacher will play a song twice that has a familiar melody, the first time for listening and the second time for singing along (if possible). During this time, other musical concepts may be reviewed, such as “high and low” and “connected and
separated”. For the lesson, students will be tracing melodies by echoing the teacher and by looking at musical shapes using a scarf. The teacher will move the scarf up and down, according to the word being segmented. Students will listen and watch, as they will have to copy the same pattern, using their own scarves. Then, the teacher will display shapes created by lines and ask students to copy those high and low shapes, using both scarves and vocal sounds. After students feel comfortable with the concept and activity, they will create their own musical shapes and then perform them, using both their scarf and voices. Following, students will listen to “Blue Danube” by Johann Strauss, as they listen for high and low sounds, moving their scarves high to the sky or low to the ground. Students will be evaluated based on their ability to move to melodic counters and move their scarves according to the movements that belong to each sound.

Phonemic Awareness. For this lesson, students will isolate and match sounds to the appropriate letter card. The lesson will begin with a review of the game of “Simon Says”. Students will get into pairs. Each pair will have a set of alphabet cards and will listen to commands given by the teacher as s/he asks students to identify both letter and sounds of letters. For example, the teacher may say, “Simon says, point your pinky to the letter that makes the sound /p/”. After a few commands from the teacher, the students can assess each other and give commands, as the teacher walks around and monitors. Following this activity, pairs will get a worksheet, which has linking cube like spaces and they will need to glue the appropriate alphabet letter card to the correct spot on the sheet. For example, the teacher will ask the students to find the letter that makes the /a/ sound and place it in the correct spot of the word “cat”. So students will need to identify the letter, and then dis-
tistinguish where that letter goes in the word “cat” (in the middle). This worksheet will serve as an assessment for student understanding of letter isolation and sound matching.

Connections. As stated in many of the previous lessons, these two concepts are taught co-equally in order to assist in development of student auditory skills in manipulating and understanding sounds. In music, students listen to and identify the different pitches in a melody. In phonemic awareness, students listen to and identify the different letters and sounds in the alphabet. Both lessons require the ability to discriminate between different sounds and identify their structure.

Lesson 9

Music Objective:

1. Students identify high and low sound in song by using movements to represent the pitch.

2. Students demonstrate high, medium, and low pitch by acting out characters in the story, The Three Little Bears.

P.A. Objective: Students will isolate, matching sounds to the appropriate letter card, and blend phonemes using letter cards created on puppets.

Music. Students will review the concepts and prior lessons of pitch. Showing a pair of pictures of animals, students will determine which one would make a high sound and which one would make a low sound and then demonstrate the sounds that would be made for each. Then, students will listen to the folk song “Andy Pandy” as they pulse their
knees to a steady beat and put their hands up for high pitches and squat down and touch the floor for low pitches. Examples of low”, “medium”, and “high” pitch will be reviewed. The teacher will then read a version of “The Three Little Bears” exaggerating the words (practicing high, medium, and low pitches). Following, students will get into three groups; one for high, one for medium, and one for low. The story will be read a second time and each time a characters dialogue comes up, the class will decide which group (high, medium, or low) will talk that part and once agreed upon, that group will talk their characters part. The lesson will be wrapped up with a review of pitch and helping students be aware that pitch is all around us.

Phonemic Awareness. Prior to this lesson, students will need to create puppets with brown paper bags and decorate them using a letter of the alphabet (one letter for each puppet). After creating puppets, each student will be assigned a letter. Students will then sit on the rug and listen carefully for their letter being called out. The teacher will ask questions such as “who has the letter that makes the sound /t/” and that student will need to stand up. The teacher will carefully pick two students that have letters that create a simple word, such as “me”. Those puppets will come up and pronounce the sounds of the letter puppet that they have as the teacher places their hand above the head of that student. After each individual student, the teacher will swipe their hand across, so students blend the two sounds and pronounce the word “me”. The teacher will ask students to create a few words that may be found on the general word list. After completing this activity, students will go to their seats where they will have a worksheet that they will need to iso-
late and blend sounds, to match the word to that of the picture next to it, which will serve as an assessment.

Connections. These two concepts are taught coequally because they both require students to identify sounds and be cognizant of the different sounds around them. In music, there are different pitches that are heard every day and each pitch can be high or low. The students will be able to distinguish the different pitches in music and understand that they help to create meaning and feelings. In phonemic awareness, phonemes have different sounds and when put together, they help create different words.

Lesson 10

Music Objective(s):

1. Students distinguish between a singing, speaking, whispering, or shouting voice by holding up the corresponding picture of each voice type.

2. Students identify if rhythmic patterns are the same or different by listening to the teacher clap two separate rhythmic patterns.

P.A. Objective:

Students will isolate, match, blend, and segment phonemes using the appropriate letter cards to produce words.

Music. The teacher will sing a part of a song, using four different types of voice (singing, speaking, whispering, and shouting) and ask for students to identify which voice type is being used and what makes each voice what it is. Then, the teacher will display each
voice card and show an example of each as students copy. After demonstrating each, students will come up and perform a few samples on their own. The teacher will then have students hold their individual sheet protectors with the four cards of voice samples inside and as the teacher displays a few of the voices, the students will need to identify which one the teacher is using. The next activity will be on rhythmic patterns where students will be listening and performing some rhythmic patterns by clapping. The teacher will clap a pattern and students will need to determine whether they are similar or different.

Phonemic Awareness. The students will review all concepts of phonemic awareness in this lesson; isolating, sound matching, segmenting, and blending. Students will be given the letters A, I, G, N, S, and T each and will display them on the table and spend some time manipulating the sounds. For example, the teacher will ask students to identify the letters and then try to create words with the given letters. After students have practiced working with the letters, they will place their hands on their heads as they follow the teacher’s next directions. The teacher will be reading from “Build a Word Script” as students follow directions. In this script, students will need to identify, add, and remove letters to create new words each time. During this activity, the teacher will walk around and monitor what students are creating. To challenge students, the teacher may add a few more letter cards and create a different script to create more complex words.

Connections. As a final lesson, these two concepts are taught co-equally as a way of showing students that both music and language have similarities in the process of learning and both have a final destination. In music, students will have learned the basic
elements of music and be able to identify the different parts of sound to help create rhythmic patterns independently. In phonemic awareness, students will have learned to identify the different phonemes as they are isolated, blended and segmented. These skills are essential in order to begin to create words independently.

Conclusion

The co-equal unit following this chapter will span over a period of approximately two weeks with music and phonemic awareness lessons. In the beginning of the curriculum, a short guide is provided for teaching both music and phonemic awareness. These guides share important points that should be read prior to teaching the unit, in order to get a better understanding of what is to come. It is also important to note that lessons may be modified according to the needs of both the educator and students.

Following the introductory lesson, there are a series of ten lessons, eleven in total. The first as an introduction to the unit and the remaining ten as a music and phonemic awareness co-equal integration lessons. The introductory music lesson has been created to help students become more aware of the sounds around them and to give them a small glimpse of what will come. The introductory lessons will also help the students to understand that music may provoke different meanings and feelings. Just like any lesson, the introductory lesson has objectives, standards covered, materials, and a lesson development. There is no assessment for this lesson as it is just to help students understand that music is all around us.

The ten co-equal lessons are each created with a similar structure and can run approximately 60 minutes. The music and phonemic lessons are paired with similar con-
cepts being taught. In the beginning of each lesson, the music and phonemic awareness objectives and standards are listed. This is done so that teachers can see what concepts students will learn for both sections in each lesson. Following the objectives and standards are the materials for both music and phonemic awareness. These are listed together so that the teacher can prepare all of the materials required for the lesson at once. Lastly, the lesson development is presented, beginning with the music portion. After the music portion of the lesson is taught, there is a short transition for students to see how the lessons connect to what they just learned in music to what they will now learn in phonemic awareness. Next, the phonemic awareness lesson development follows. After the phonemic awareness section, there is a short closing to review what has been learned and to connect the ideas and similar concepts of music and phonemic awareness. Additionally, the music and phonemic awareness rubrics and assessments with explanations are provided. The rubrics are separated by each content area and concept. Each skill in music and P.A. is to be taught individually, therefore, each skills or skills will be assessed separately. Lastly, the materials for the lessons, such as worksheets or cards, are provided at the end of each assessment for each lesson. Furthermore, prior to teaching the lessons, all of the materials will need to be examined in order to prepare accordingly.
Chapter 4: The Curriculum

Teaching Music Guide

• Have all equipment, such as CD player/iPod, and music that is to be used in the lesson in a place so you can readily access them without taking time away from the class lesson.
• It is suggested to create a designated area in the classroom to store music equipment and materials.
• Have any instructional materials needed ready to use prior to engaging students in the music lessons.
• Create an open space that allows for movement as well as listening.
• Be familiar with your state’s content standards for music. It is important to know what skills in music students should acquire by the end of the school year.
• Use a signal to begin or end an activity and wait for everyone to follow that signal. (e.g., a bell, hand clap, “Ready?”,” “Freeze”, etc.)
• Have students practice running, skipping, walking, etc. in-place before a music lesson that involves movement to help control the activity that is to come. This is also a great opportunity to practice using signals. (e.g., “Jog in place until you hear freeze”).
• Be familiar with the lesson you want to teach, as long pauses during the instruction will lose student attention.
• Keep peer evaluation positive. Highlight the successes.
• When any issue occurs during the music lessons (e.g., students talk out of turn, students have trouble following directions, etc.), ask students to reflect on what could be done differently in the future to exercise more control and to offer suggestions for improvement.
• Create opportunities whenever possible for students to participate with you in front of the class. Likewise, search for opportunities for various students to lead activities once they are familiar with them.

Teaching Phonemic Awareness Guide

• The series of lessons will require students to work in different areas of the classroom such as; the rug, their seats, and outside or somewhere spacious.
• Some materials will need to be prepared beforehand, which you will see stated in the beginning of the lesson.
• Some lessons will include songs and games that may or may have not been introduced to your students prior to teaching that lesson, therefore; you may need to teach them the song or game (Simon Says, A Hunting We Will Go).
• Lessons may be modified according to the needs and academic development of students. You will see some lessons that have components addressing varying student needs, developmental levels, and ability levels.
• Students may need to work in small groups, pairs, or independently. You may need to group students accordingly when they work both in groups and pairs to provide peer support.

• A general word list is provided, however, you may find other words that you can integrate in to the lessons that will also benefit student vocabulary.

**Introduction Lesson to Music**

*This lesson may be taught anytime prior to the following co-equal curriculum*

Objective: Understand that music is all around and a part of daily life by identifying how music evokes feelings depending on the way it sounds.

CA Music Standard: 3.1 Identify the various uses of music in daily experiences

**Materials:**
- Chart paper
- Markers
- Feeling signs
- Music that evokes feelings of happy or sad (e.g., happy sounding - Carnival of the Animals: Intro or Finale; sad sounding - Mother Goose: VII. Le jardin feerique)
- Music vocabulary cards - music, sound, feelings, song, sing, instrument, hear, listen, fast, slow
- Sounds around us cards with pictures (siren, bird chirping, construction, thunder/rainstorm)
- Recordings of the individual sounds on each card (siren, etc.)
- Document projector
- Sound emitting device (e.g., CD player)

**Introduction Development:**

• Remind children that music is all around us and it can be found in daily life activities.

• Ask: *What does music sound like? When do you hear music? Can anyone make music? What is an instrument? Can any object be an instrument?*

• Say: *First, let’s talk about sounds. What are sounds?* Elicit student ideas; have 4 students share ideas.

• *Copy my voice* (project voice to a loud sound). *Now copy my voice* (make quiet soft sound like a whisper). *Copy this voice* (use a singing voice).

• *Sounds are not only created by our voices, there are sounds all around us. Let’s talk about some sounds we hear everyday around us.* With a document projector, project the sound picture cards attached below. *What does this (point to the siren) sound like?* Have all students enact the sound of a siren collectively. *What do we call this? What about this one (pointing to a bird)? We call this a bird.* Point to a picture of a storm or thunder and ask what the students to enact the sounds of storm and thunder.
• Say: Now I will play a sound and have one student come up and circle what they think they hear? Play each of the four sounds (bird chirping, siren, construction work, and rain falling) on a sound emitting device (e.g., CD player) one at a time and have a student come up to circle the picture of the sound they believe they heard. Repeat for all the sounds. You may purchase these four sounds online through any media library or mobile device management application.

• Emphasize loud/soft and high/low pitched sounds when practicing each sound collectively.

• After all the students identify and match the sounds, say: Now that you know that we hear many different sounds in our everyday life, let's talk about what happens when many similar sounds are put together to form a song. We call that music. We use music everyday when we are at school. We sing songs, we make sounds with our pencils, we tap our feet. What other kinds of music do we hear everyday?

• Then have the students sing any one of their transition songs, a nursery rhyme, or a common song that they might know like The Wheels on the Bus. Ask: What do you hear when you or one of your friends sing? How are talking and singing different? How are they the similar?

• Have students think/pair/share when asking these questions.

• Brainstorm their ideas either on chart paper or on the smart-board.

• Ask: How does music make you feel? If possible, create feelings signs and hold them up as children start naming some feelings (picture of a girl smiling for happy).

• Brainstorm some feelings and chart them. Ask: Why does music make you feel happy or sad?

• Play some examples of music numbers that express being happy (upbeat) and songs that may sound sad (deep sounds, slow) and see if they can match the appropriate feeling.

  • Song examples: Happy sounding - Carnival of the Animals: Intro or Finale, Sad sounding - Mother Goose: VII. Le jardin feerique

  • Ask: Why does this song make you feel happy? Sad? Excited?

Sound Picture Cards:
Lesson 1: Music - The High and Low Game; Phonemic Awareness (PA) - No Zoo for You

Music Objective: Demonstrate high/low pitch recognition by creating contrasting movements to represent high and low sounds in music.

CA Music Standard: 1.1.2 Identify and describe basic elements in music (e.g., high/low pitch).

PA Objective: Students will isolate and pronounce the initial sounds of words by sound matching two sounds and deleting the one that does not belong.

CCSS RF: 2d. Isolate and pronounce the initial, medial vowel, and final sounds (phonemes) in three-phoneme (consonant-vowel-consonant, or CVC) words.* (This does not include CVCs ending with /l/, /r/, or /x/.)

Music Materials:
- Pictures of objects that illustrate high (sun, cloud, airplane) and low (grass, flowers, worm).
- "Epona" and "Boadicea" by Enya
- "The Aviary" and "The Swan" - Carnival of Animals by Camille Saint-Saëns
- Different types of instruments to represent pitch (triangle, trombone, drum, bells)
- Projector
- Powerpoint slides with pictures and sound effects (high/low sounds)

Phonemic Awareness Materials:
- "Walter Was Worried" by Laura Vaccaro Seeger
- Pocket Chart
- Animal Picture Cards (One set for the teacher and one set for each pair of students)
- Worksheet of Animals

Lesson Development:
- First, the teacher displays the high and low pictures and asks the students if they can find any similarities among the pictures.
- Discuss that the pictures show some objects that are found high up in the air and some that are found down low to the ground (paying attention to each example and describing its location). Where is the airplane? Where does grass grow?
- Explain that in music there are high and low sounds and they are called the pitch of music. If you already have a routine that you use with your students to enhance vocabulary development (e.g., vocabulary enhancement strategy) this would be a great time to do so. For examples of vocabulary enhancement strategies, see Teaching Basic and Advanced Vocabulary by Robert J. Marzano.
- Display the word pitch using the document projector or complied in a Powerpoint presentation and have students repeat the word several times as the teacher points under the word and follows each sound being pronounced.
- Have students spell the word several times in unison.
• Define pitch again by using an example - “The high (sing high ahhhh) and low (sing low ahhhh) sounds in music are called pitch. Have the students come up with their own high pitched and low pitched sound with a partner. If students need assistance, they can copy the sounds that the teacher makes over and over until they can do it on their own.
• Today, we are going to listen for high and low sounds in music by moving our bodies to go with what we hear.
• Anyone want to play a game? How about the High and Low game?
• When you hear a high sound, what do you think of (Tinkerbell, bird, anything flying in the sky)? This is what a high sound sounds like. Play a high pitched sound either by using a bell or a recorded high note.
• When you hear a low sound, what are you reminded of (lions, tigers, bears, anything that roars)? Play a low sound for the class to hear.
• Now, everyone stand up. This works best if the students are in a circle, on the perimeter of the carpet. Say: We are going to listen to some music. If you hear a high sound, I want you to reach for the sky. Show both arms reaching high. Have the students repeat what you do. If you hear a low sound, I want you to touch your toes. Who can tell me why we are reaching high for high sounds and touching our toes for low sounds? Have students share their ideas.
• Tell the students that they are going to listen to four different pieces of music in the game and that when they think the pitch is high they should reach for the sky and when they think it is low they should touch their toes.
• Play the clips of music and watch students’ movements to see if they are able to listen and determine the type of pitch. Only play a small portion of each song, an interval of about 30 seconds, to keep the game moving.
• Remind students that pitch is everywhere - in music, sounds, people, animals, etc., music is not the only thing that has high and low pitch. One very recognizable thing students would connect with is the fact that our voices make high and low pitches. Tell the students to think about their parents - Who usually has the higher pitched voice? (Mom) Who has a lower pitched voice? (Dad) Also, what about the sounds we hear in spoken words? We all speak and pronounce words every single day, did you ever stop to listen to all the different sounds that make up words? Do they all sound alike or are they different? For example, does /p/ sound like /m/? Why or why not?
• After hearing some suggestions from the students, hold up a picture of a pig (or any word that has an initial /p/ sound) and a picture of a map (or any word that has an initial /m/ sound) and ask the students to repeat each word a few times. Ask: Do you hear the same beginning sound? No! That’s correct. In other words, can we say that these two beginning sounds have completely different sounds? Let’s listen again, /p/, /m/. What makes them different? Take some suggestions. Some students may reference the way our mouth moves in many ways to make different sounds.
• Today, we are also going to practice listening carefully to words and the sounds that they begin with. For example, if I listen to the word cat carefully, I will see that it be-
gins with the sound /k/. If I listen to the word dog carefully, I will see that it begins with the sound /d/. What sound do you hear in the beginning when you hear the word mat?

- Now we are going to read a book called, “Walter Was Worried” and find all of the words that begin with the same sound!
- Begin reading the book and ask students to silent put their thumbs up whenever they hear words that start with the same sounds. For example, when you read “lightning lights the sky”, students will silently put their thumbs up. If students are not sure, you may begin with the first few pages and show examples. When students begin to put their thumbs up, ask which words did you hear that begin with the same sound? Which sound does that letter make?” Continue reading the entire story as you stop occasionally for similar initial sounds found.
- Now that we have practiced finding words with the same beginning sounds, we are going to work with picture cards to find animals that have names with the same letters.
- Place the picture of the lion on the board. This is a picture of a lion (exaggerate the /l/ sound as you say the word lion). If I listen carefully, I can hear that it begins with the sound /l/. Practice this using the different animal cards and have the students repeat both the name and the beginning sound as you say them to.
- After practicing with a few cards, have students try isolating and pronouncing the beginning sounds using their partners.
- Pass out a set of animal cards to each pair of students and have them show each other each card and pronounce the beginning sounds of each animal. As students practice with their partners, the teacher should monitor and check for student understanding.
- After most students have finished, collect the picture cards.
- Using a pocket chart, place two pictures of animals that have names that start with the same letter, for example “bear” and “bird”, and a picture of an animal that starts with a different letter, for example “cat”. Place the picture cards in the pocket chart and as you point to each animal card, ask students, what’s the name of this animal? After students call out the animal’s names, repeat the name of the animal.
- Point and ask the students, what sound does the word bear start with? Student responses: /b/. Pointing to the bird, ask, what sound does the word bird start with? Student responses: /b/. Finally, ask students, what sound does the word cat start with? Student responses: /k/.
- Teacher thinks aloud and says, now that I know the starting sound of each animal, I’m going to think to myself, what animal name starts with a different letter? I know bear starts with /b/, bird starts with /b/, and cat starts with a /k/, so the sound /k/ is different than the /b/. This means that the cat does not belong. No zoo for you cat!
- Using different animal pictures, try the steps again with the class to figure out which animal does not belong.
- After modeling, select pictures of three other animals and tell the students that you would like for them to practice this without your help.
• Point to each animal card and have students tell you which animal it is and which sound the animal’s name begins with. *I want you to think of which animal does not belong and I want you to check your answer with your partners.*

• Then, have students tell their answers and tell them *once you have shared your answers and see that they are both the same, you may put your thumb up. If you do not have the same answer, put your thumb down.*

• Pick one volunteer to come up and share their answer by removing the card of the animal that does not belong. If the class agrees with the students answer, the class tells that animal “no zoo for you”.

• Practice the same activity with a few different animal cards and have students use deduction to determine which one stays in the zoo and which one does not.

• After practicing with a few picture cards, have students return to their seats. Hand out the worksheet with pictures of other animals and have students circle the animal that does not belong in the zoo.

Music Assessment:
Using a checklist, the students will be assessed on their ability to distinguish between high and low pitches and to create bodily movements to represent each. They will also be evaluated on their participation during the game as well as their ability to follow directions.

<table>
<thead>
<tr>
<th>Student Name: _________________________</th>
<th>Date: _________________________</th>
</tr>
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<tbody>
<tr>
<td><strong>Skills</strong></td>
<td><strong>Mastered Skill</strong></td>
</tr>
<tr>
<td>Can distinguish between high and low pitch</td>
<td></td>
</tr>
<tr>
<td>Can create bodily movements to represent each pitch (high/low)</td>
<td></td>
</tr>
<tr>
<td>Participated in High and Low Game</td>
<td></td>
</tr>
</tbody>
</table>

High pictures:

![Airplane](image1.png)  ![Sun](image2.png)  ![Cloud](image3.png)
Phonemic Awareness Assessment:
Students will be assessed throughout the lesson as they work with their partners to isolate the beginning sounds of the animals on the picture cards and as they come up with the correct answer for which animal does not belong when playing “No Zoo For You”. In addition, students will be assessed by using deduction to circle the picture of the animal that does not belong on the worksheet.

Student Name: ____________ Final Score: _______/4

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<tr>
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<th>3</th>
<th>2</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Student can sound match two sounds and delete the one that does not belong in all four examples.</td>
<td>Student can sound match two sounds and delete the one that does not belong for three of the examples.</td>
<td>Student can sound match two sounds and delete the one that does not belong for two of the examples.</td>
<td>Student can sound match two sounds and delete the one that does not belong in only one or none of the examples.</td>
</tr>
</tbody>
</table>

Animal Picture Cards:
No Zoo For You
Circle the picture that has an animal with a beginning sound that does not match the other two.

1.

2.

3.

4.
Lesson 2: Music - Fast and Slow; Phonemic Awareness - A Searching We Will Go

Music Objectives:
1. Students will visually identify objects that move fast and slow.
2. Students will orally identify sounds that are fast and slow; sounds that move gradually faster and gradually slower.
3. Students will identify expressive uses of fast and slow, getting faster, and getting slower in the recorded music used through body movements.

CA Music Standard(s):
1.1.2 Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, beat).
2.2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

Phonemic Awareness Objective:
Students will blend and segment onsets and rhymes of single-syllable spoken words.

CCSS RF: 2c. Blend and segment onsets and rhymes of single-syllable spoken words.

Music Materials:
• Recordings of the following:
  - Camille Saint-Saëns, “The Swan” from Carnival of the Animals (slow)
  - Nikolai Rimsky-Korsakov, “Flight of the Bumblebee” (fast)
• Sound emitting device (e.g., CD player)
• Pictures that suggest fast (such as auto racing, jogging, airplane taking off) and pictures that suggest slow (turtle, person walking, leaf floating to the ground)
• Document Projector
• Word cards: fast, slow, getting faster, getting slower, tempo (at the discretion of the teacher)
• Drum

Phonemic Awareness Materials:
• General Word list
• Whiteboards
• Whiteboard Markers
• Whiteboard Erasers

Lesson Development:
• Introduce the words fast and slow. Ask: Can you act out this word, fast, or explain what you think it is? If students struggle to reply immediately, use any collaborative learning strategy in which students work together to help them brainstorm ideas about the word. One example of a strategy that is commonly used among elementary students is called, think/pair/share.

• Introduce the tempo - Explain that in music, the tempo is the speed or pace of the piece. Display the vocabulary words on the board or on a pocket chart.

• Remind students of various ways of traveling, as discussed in previous lessons. Examples: plane, train, automobile, bus, boat.

• Show pictures of planes, trains, automobiles, auto racing, jogging, airplane taking off, turtle, person walking, leaf floating to the ground. Ask students which are faster ways of traveling and which are slower. Make a T-chart to place the pictures (or words) under the appropriate column distinguishing between fast and slow.

• Say: Today you will be listening to fast and slow music to determine the tempo, or speed, of the piece.

• Ask students to create slow vocal sounds and then fast vocal sounds. Try this, say h-e-l-l-o very slowly. Listen to how the students say hello and make sure that they are saying it slowly. Model the tempo again if necessary. Now I want you to say hello (say quickly). Again, assess their ability to copy your speed and produce an identical tempo. Experiment with sounds that start slowly and gradually become faster and then with fast sounds that gradually become slower (this is a good time to model and then have the students repeat).

• Remind the students that they will be listening for the tempo in a musical piece - either fast or slow.

• Play Camille Saint-Saëns’ “The Swan” from Carnival of the Animals. Discuss the composer’s choice of a slow tempo to represent a swan swimming on a pond.

• Explore with the children: Why do swans swim slowly and not quickly? Can you show each other how to move slowly and gracefully like a swan while listening to the music?

• Play Nikolai Rimsky-Korsakov’s “Flight of the Bumblebee.” Discuss the composer’s choice of a fast tempo to represent a bumblebee flying past. Have children demonstrate how a bumblebee would fly around the room as they listen to the music.

• Pass out small whiteboards. Play “Kalinka,” as sung by the Alexandrov Red Army Choir. Ask students to indicate where the music gets faster and slower. Ask students to write the appropriate words on their whiteboard (slow, fast, getting faster, getting slower) as they listen to the music. For those students who cannot write the words, have them write “s” for “slow”, “f” for “fast”, “s,s,s,s” for getting slower, or “f,f,f,f” for getting faster.

• Word cards can be substituted with the pictures used earlier: the turtle picture for the slow part, the jogging picture for getting faster or slower, and the picture of auto racing for fast. Pictures will have to vary depending on the socio/cultural context of the class; for instance the picture of auto racing to demonstrate something fast can be substituted with a soccer ball in motion. It is important to use pictures that are culturally relevant for your students.
• Play “Little Red Caboose,” sung by Sweet Honey in the Rock. Ask students to write appropriate words on the whiteboard (slow, fast, getting faster, getting slower) as they listen to the music. After they have listened, discuss the use of fast and slow, getting faster and getting slower, to represent a train starting, traveling down the track, and then slowing down.

• The music might have to be played more than once to ensure a thorough listening of the piece. This same process might also need to be used with picture cards; do not be afraid to show pictures several times if needed.

• We can also move our bodies to represent the tempo in music. Which types of movements would work best to show fast? Or slow?

• Some possible suggestions students may come up with could be: moving their arms either fast or slow, running in place for fast then slowly change to a walk to represent going from fast to slow.

• Ask students to move their arms slowly, then faster; have students run in place, then slow down to a walk. Remind the students: We are working on things that move fast and slow as we prepare to listen to music that moves fast and slow and sometimes in-between. This time though we are using our bodies to show the tempo of the music.

• Play the above four excerpts again but this time have the students show the tempo by using their bodies. For example, when playing “The Swan,” the students should be moving their arms slowly and gracefully. In the “Flight of the Bumblebee,” the students should be moving their arms faster and vigorously. In “Kalinka,” the students should be moving their arms fast but then slowing them down to a leisurely pace. In “Little Red Caboose,” students should start moving their arms at a slow pace then gradually move their arms to represent an accelerated pace.

• To bring closure to the music portion of this lesson, be sure to give a clear summary, tying all of the events together to help students remember that they explored fast, slow, getting faster, and getting slower.

• Being able to actively listen to the structure of sounds, or the way sounds are made up, in music, can help you when it comes to listening to letter sounds and the sounds in words. Just as you practiced listening to the speed of sounds in music, the tempo, today you will also practice listening to the sounds that make up words by breaking them up into parts - that process is called segmenting. Can you say segmenting? Repeat after me, seg-ment-ing.

• You will also practice putting sounds together to make words - that process is called blending. Say blending. Repeat blend-ing.

• Have students take out whiteboards and have them place the board behind them, along with their markers and erasers.

• First, we are going to learn how to blend sounds to create words. Do we remember what it means to blend? (You may ask a volunteer to share out loud). You may have used a kitchen tool called a blender where you put different food ingredients together such as a banana and milk. Then you press the blend button and it mixes all of the ingredients together and creates a final juice. Blending words is very similar to blending.
food. Instead of fruit, we put sounds together and instead of creating a smoothy, we create words!

- Write the word “pat” on the board and tell the students, I have written a word on the board and today we will learn how to read it together.
- Point to the “p” as you say this word starts with the letter p and I know that the letter p makes the sound /p/ sound. then underline the letters “at” as you say, and I know that the letters at makes the sound /at/, then underline the entire word as you say if I put the sounds /p/ and /at/ together, I get the word pat.
- Have the students take their whiteboards out and copy the word “pat”. Have students put the markers and erasers down after copying the word onto their board.
- Then have students copy you by pointing to the letter p and saying /p/ and then pointing to the letters at and saying /at/ and then pointing to the entire word and saying “pat”.
- Continue this activity using words from the general word list. You can have rows of students practice reading a different word.
- Now we will be singing A Hunting We Will Go, but we will add different words each time we sing it. This time, you will also practice segmenting, or splitting up sounds, to then blend together.
- Write a familiar word on the board, such as pat. Singing the verse to the tune of A-hunting we will go, practice splitting and blending the word pat as you point to the different sounds. For example,

        A-searching we will go, a searching we will go,
            we’ll find a /p/ and add an /at/,
            and now we have a pat!

- Using the same verse, sing the song to different words (found in the general word list worksheet) and have students join you. As you change the word, make sure to write the new word on the board so students can see the word as they are singing the song.
- Now you will try to sing the song with your groups to different words. Each group will have a different word and when we have practiced and are ready, we will sing for each other.
- Divide the class into small groups of 3-4 and have each group sing to one word. Write the word on a post-it for the group to have. As groups are practicing their song, quickly walk around to monitor and check for understanding.
- After providing time for students to practice their word, have each group quickly stand up, write their word on the board, and sing their song to their word.
- To challenge students, use non-CVC words such as horse, separated into /h/ and /orse/.
- Great job students with blending your words today. We have practiced and learned how to listen to many different things today. You learned how to listen for the speed of sound in music, which we call the what? (tempo) And you also learned to listen to the way we say sound in words by either blending or segmenting the beginning letters of a word with the rest of the word.
Music Assessment:
Using a checklist, the students are assessed on their ability to visually identify objects that move fast and slow and orally identify sounds that are fast and slow, and sounds that move gradually faster and gradually slower. They will also be assessed on their demonstrations through bodily movements - fast and slow, getting faster, and getting slower.

Student Name: ______________________________
Date:________________________

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<thead>
<tr>
<th>Skills</th>
<th>Mastered Skill</th>
<th>Needs Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can visually identify objects that move fast and slow</td>
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<tr>
<td>Can orally identify sounds that are fast and slow; sounds that move gradually faster and gradually slower.</td>
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<tr>
<td>Can demonstrate through bodily movements - fast and slow, getting faster, and getting slower.</td>
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</table>

Examples of photographs demonstrating “fast:”

Examples of photographs demonstrating “slow:”

Phonemic Awareness Assessment:
Using a checklist, students will demonstrate the ability to segment and blend onsets and rhymes of words given to their group, using the tune of A-Hunting We Will Go.

Student Name: __________________________ Date: ______________________

<table>
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<th>Skill</th>
<th>Mastered Skill</th>
<th>Needs Practice</th>
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<tbody>
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<tr>
<td>Student can segment a single-syllable word.</td>
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<tr>
<td>Student can blend a single-syllable word.</td>
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<tr>
<td>Student can work cooperatively with a small group.</td>
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<td>General Word List:</td>
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Lesson 3: Music - Move to the Beat; Phonemic Awareness - Clap and Tap

Objective(s):
1. Students will be able to categorize percussion instruments by identifying if it is one they can strike, shake, or scrape.
2. Students will be able to keep a steady beat by playing percussion instruments and clapping their hands.

CA Music Standard:
1.1.2 Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, beat).
2.2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

Phonemic Awareness Objective:
Students will count and segment the syllables of their names by clapping or tapping.

CCSS RF: 2b. Count, pronounce, blend, and segment syllables in spoken words.

Music Materials:
• Vocabulary cards with the words beats, percussion, instrument, strike, shake, and scrape
• Picture categories of each type of percussion instrument (see below)
• At least 2 of each percussion instrument: striking (drum, triangle), shaking (maraca, bell, tambourine) and scarping instruments (guiro, washboard)
• Audio samples of each percussion instrument for assessment
• Sound emitting device (e.g., CD player)
• The song "Apple Tree" charted
• Projector

Lesson Development:
• Project the percussion categories before beginning.
• Today we are going to practice keeping a steady beat by playing percussion instruments and by clapping our hands together.
• So what is a steady beat? Everyone put your hand up to your heart and see if you can feel the beat. That is a steady beat. Its the pulse that you feel and hear just like a clock when it ticks. Say: tick-tok-tick-tok-tick-tok. Have the students join in. We keep steady beats all day long and not just when we are doing music. We keep the beat when walking, talking, using a pair of scissors and even bouncing a ball, as well as many other activities.
• Say: Also in music, there are many different instruments that can help to keep a steady beat.
• Today you will get to learn about and use percussion instruments so that you can practice keeping a steady beat. Can you say percussion? Repeat per-cuss-ion. Percussion instruments are ones where sound is produced by one object striking or hitting another.
• Point to the first set of instruments projected on the board. *There are percussion instruments that you strike.* Say “strike” (clap while saying to have the students clap with you - clap your hands together while saying strike). Repeat to help them with pronunciation.

• Point to the next set of instruments. *There are percussion instruments that you shake.* Say “shake” (clap while saying to have the students clap with you - say shhhhhhaaaaakkkkkeeeeee while shaking your hands) Repeat to help them with pronunciation.

• Point to the last set of instruments. *And there are percussion instruments that you scrape.* Say “scrape” (clap while saying to have the students clap with you - e.g., say scrrrr-ape while rolling the ‘r’ with your tongue).

• Repeat each word one more time doing movements and/or pronunciations. Have students repeat.

• Hold up a drum. Ask: *What do you think this is? Is this an instrument you strike, shake, or scrape? Why so? If they say strike, strike it.* Ask: Did you hear the drum make a sound? Yes, excellent. Put it in a pile to the side and say: *I am going to put this in the strike pile.*

• Hold up a triangle. Ask: *What do you think this is? Is this an instrument you strike, shake, or scrape? Why so? If they say strike, strike it.* Ask: Did you hear a sound? Yes, excellent. Put it in the strike pile.

• Hold up maracas. Repeat questions. If they say shake, shake it for them and ask them what they think. Say: *Yes, I am going to put his in the shake pile.*

• Hold up another type of shake instrument like a bottom up maraca. Repeat questions and process.

• Hold up a guño. Repeat questions and process. If they say that the instrument is something you scrape. Ask: *What do you think this is here on the instrument? Do you think it is smooth or bumpy? Bumpy, yes. So if an instrument is bumpy like this one, it is going to be a scraping instrument.*

• Hold up a washboard and repeat questions and process.

• Lastly, hold up a tambourine. Repeat questions and ask: *Alright, so I can strike it because it looks like a drum but what about the bells on the outside here? What else can I do? Yes, I can shake it as well.*

• Say: *Alright, are you ready to play an instrument?* Call up one student and hand them the drum and demonstrate a steady beat (bum - bum - bum - bum) *Can you play that?* Check to see. *How many beats did you play?* Now ask the class to join in with the beat by clapping. *Now that we played four beats, can we play 8 beats?* Demonstrate on the drum (bum - bum - bum - bum - bum - bum - bum - bum). *Great now you (point to the student who has the drum) play a steady beat and we will count how many beats you play.* Ask: *Did he/she play a steady beat? Why or why not?*

• Repeat the process with an instrument from the shake and strike piles. Remember to show the students how to play each instrument again if they need reminding (this will help them later when they play them as a group)
• If time, do some more to give more students opportunity to play a percussion instrument to see if they can keep a steady beat and have a partner count the beats, then switch.

• Afterwards, teach them the song "Apple Tree." Use clapping as you sing to reinforce what the beat sounds like. Have the students join in:
  Apple tree, apple tree
  Will your apple fall on me?
  I won't cry, I won't shout
  if your apple knocks me out!

• Divide the class into three equal groups. Sing the song as a class but have one group use the instruments together as the rest of the class claps along to help keep the steady beat.

• Rotate between all three groups so that every child gets to practice playing an instrument to keep a steady beat. If students struggle keeping the beat correctly, remind students that the beat is not how fast you go but how steady the sound is each time a beat is played (thump - thump - thump as opposed to thumpthumpthumpthumpthump).

• Now that you learned how to keep a steady beat and how to count the beats you hear, we are going to count and blend syllables in words - the parts that make up words. We will also try doing this to a steady beat.

• Boys and girls, I want you to listen and watch carefully to what I am about to do.

• Begin by saying your last name out loud and clap or tap the numbers of syllables. Following, use another word that is familiar to clap/tap to the syllables.

• Ask the students, what did you notice I was doing when I was saying those words? Possible responses: You were clapping your name. You stopped a little as you clapped each time you said a word.

• I was clapping to the number of syllables to my name. Utilize a vocabulary enhancement strategy to teach the word syllable (e.g., Read/Spell/Define). Have the word “syllable” on the board and have students read it, and then spell it several times out loud in unison. Then give an example, which may be to clap to a word such as “hot-dog”.

• Write other words on the board and use them for examples to clap to those syllables. For example, pen-cil, snow-man, base-ball. You can ask for rows of students to practice one word at a time, giving each row of students a different word.

• If students are having difficulty with this, have students place their hand on their chin and ask if you place your hand under your chin, how many times does your chin go down as you say the word “cat”? How about “snowman”?

• Make sure to exaggerate the sounds and ask the students to also exaggerate the sounds and not to say it too fast. Explain to the students that each time your chin goes down, that is one syllable.

• Words all have different numbers of syllables and today we are going to practice counting the number of syllables in our names.

• Have the students sitting in a circle on the rug and have each student take a turn saying their names and clapping or tapping to the number of syllables in their name independ-
ently. Meanwhile, the rest of the class will listen and count the number of syllables in their name. Once the student is done saying and clapping/tapping to the syllables in their name, the rest of the class will repeat the students name clapping/tapping to the number of syllables.

• Give each student an opportunity to clap/tap to the number of syllables to their name. If they have difficulty doing their own name, you may ask a volunteer to help them.

• Remind the students that words are all made up of syllables, some with one and some with many. Give students a challenge and ask them to try to count the number of syllables in words that they see or read around them.

• *Today you learned how to keep a steady beat and how to count the beats you hear when playing a percussion instrument. You also learned how to count and blend syllables in words - the parts that make up words.*

Music Assessment:
As an assessment, play a few audio samples of percussion instruments and have the students tell you which pile of percussion instrument it comes from. Have them clap for “strike,” shake their hands or bodies for “shake,” and scrape their legs in a downward motion for “scrape.” After playing each audio sample, wait for the students to give their signal depending on what type of percussion instrument it is. Also, use a checklist to evaluate the students while they play the instruments to see if they could keep a steady beat.

Student Name: ______________________________
Date:________________________

<table>
<thead>
<tr>
<th>Skills</th>
<th>Mastered Skill</th>
<th>Needs Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can identify which category each percussion instrument belongs to by listening to it being played</td>
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<tr>
<td>Can keep a steady beat while clapping and playing a percussion instrument for a reasonable amount of time</td>
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</table>
Assessment
Using a checklist, the students will be assessed on their ability to clap/tap the syllables to their name.

Student Name: ___________________               Date: __________________________

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<tr>
<th>Skill</th>
<th>Mastered Skill</th>
<th>Needs Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student can clap/tap to all of the syllables in their name.</td>
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Lesson 4: Music - Long and Short Rhythmic Patterns; Phonemic Awareness - Turtle, Turtle
Music Objective: Students create movements to represent long and short rhythmic patterns and compose patterns using non-traditional notation.
CA Music Standard: 3.4 Use developmentally appropriate movements in responding to music from various genres and styles (rhythm, melody).

Phonemic Awareness Objective:
Students will isolate the sounds of words with their groups.
CCSS RF: 2d. Isolate and pronounce the initial, medial vowel, and final sounds (phonemes) in three-phoneme (consonant-vowel-consonant, or CVC) words.* (This does not include CVCs ending with /l/, /r/, or /x/.

Music Materials:
• Four-frame and double four-frame for creating patterns (see appendix _____)
• Projector
• Vocabulary cards for short and long

Phonemic Awareness Materials:
• Turtle Pictures (one for each student)
• Craft stick (one for each student)
• Glue
• Scissors
• General Word List
• Whiteboards
• Whiteboard makers

Lesson Development:
• Today, you are going to make long and short patterns in music. Let’s do short. Say short (say it quickly, in one beat or so). Let’s do l-o-n-g. (use your arm to wave horizontally while saying long).
• For long, we will do this (demonstrate by rubbing both arms down each thigh) while saying l-o-n-g. For short, we will tap our two pointer fingers together quickly and say short. Review the movements a few times and have the students echo and shadow you.
• Say: Now, I will do a long-short pattern and see if you can copy the same pattern. Only do the movements without the words long/short. Do short, l-o-n-g, short, l-o-n-g. See if the students can copy. Then do, short, short, shot, l-o-n-g. Do a couple more depending on whether the students are able to copy the patterns.
• Now, say long or short to go with the movements. Do a few more and see if the students can say the words short or long while doing the movements.
• Excellent! Now we will write out our patterns on the board. For a short sound, we will draw a dot, like a period. For long, we will draw a line. Project the four-frame and write in the pattern. Refer to appendix _____.
• Write in a pattern then say: You know what would be really fun? If we added in animal noises to go with the short and long pattern. What is a good animal noise to do for short? Take suggestions (quack, short moo, arf, short meow). Once you pick an animal noise to go with the short pattern, pick one for the long pattern (ssssss, rawr, long moo, rib-it, neigh).
• After doing one or two together, have a couple students come up one at a time and write their own patterns. Then, have the class perform it.
• Repeat several times to let most or all of the students write a pattern. Have students stand up to allow them to stretch as they perform.
• Extensions: Add other animal sounds. Also, add another four-frame on the bottom to make the pattern longer for students who need to be challenged. Likewise, changing the movements for short and long can help engage kinesthetic learners (e.g. tapping shoulder for short and sliding down entire arm for long).
• Today we created and played long and short rhythmic patterns. Just as in music, we do things in everyday life that involve patterns. For example, we can pretend that we are going to say the word -pat in a long pattern like we did for l-o-n-g. Let’s try it. P-a-t. Then we can put all the sounds back together and say -pat like we did for a short pattern when we said -short. Let’s say it. Pat.
• Preparation for phonemic awareness portion: Give a picture of a turtle to each student and have them color, cut, and glue onto a craft stick.
• Ask: How do turtles move? I want you to show me with your body how you think a turtle would get from place to place.
• If students are not sure, you can ask, do turtles move slow or fast? Have students show you with their body, moving around the rug. Then ask students, if turtles could talk, would they talk fast or slow? Student responses: Slow.
• Using the general word list, pick a simple word, for example cat, and write it on the board. Ask the students, if a turtle had to say the word “cat”, how would they say it? After students attempt to say the word slowly, demonstrate how a turtle would say the word “cat” by segmenting each sound as follows, c-a-t.
• Have the students repeat after you. As the students say the word slowly, using your turtle on a craft stick, point to the letters of the word cat, moving from left to right.
• Ask: What do you notice I am doing with the turtle?
• I am taking each word and slowly saying it and by doing this, I am making each sound of each letter in the word and we call this segmenting.
• Read/Spell/Define the word segment to review. Students will read the word aloud and spell it 5 times. The word segment can be defined as separating the individual sounds in a word.
• Try the same activity with the word “bat” and have students repeat after you as they say the sounds of the words slowly and move their turtle accordingly to the word. Then have students repeat the word.
• Now, we will separate into pairs and each have a word to practice on our own. Each pair will get one word that they will write on their boards and practice segmenting the sounds. Ask the students what the word segment means again just to make sure they understand the task.
• Divide the class into pairs and quickly go around and write the word for each pair on their whiteboard so they can practice.
• Give students about 3 minutes to practice their word as you monitor.
• I want you to practice with your partner so that you can be ready to teach your friends how to segment your word. You will have to be their teacher so be ready.
• After providing time for pairs, have each pair stand up one at a time and say their word to the class, demonstrating how to separate the sounds. Once each pair is done, ask the rest of the students to give a “thumbs up or thumbs down” to show that they agree or disagree with them.

• Every pair did a great job with their presentations today. You have shown each other that you know how to separate the sounds of words. When we segment remember that we are pretending to do a l-o-n-g pattern; stretching out words. By doing this, we can become better readers.

Assessment:
Allow students to compose their own long/short patterns using a double four-frame in pairs or in a group and perform it for the class. They can also choose the animal sounds to go with their pattern or simply say the words, short/long while performing. It is suggested to use the image projector to show whole class each group’s compositions. That way, the whole class can also perform each pattern. Check to see if they were able to compose the long/short patterns using the correct symbols and if they were able to perform the pattern correctly. Refer to the checklist below.

Student Name: ______________________________  
Date: ___________________

<table>
<thead>
<tr>
<th>Skills</th>
<th>Mastered Skill</th>
<th>Needs Practice</th>
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<tbody>
<tr>
<td>Can compose and perform a long/short pattern on a double four-frame using the correct written symbols and movements</td>
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<tr>
<td>Can perform other written long/short patterns in unison with their peers.</td>
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<tr>
<td>Can cooperate effectively in pairs or in groups during the composition activity</td>
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Four-frame with pattern:

```
•  _____   •  _____
```
Empty four-frame and double four-frame:

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Phonemic Awareness Assessment:
Using the follow checklist, students will be assessed in their groups as they practice blending the sounds to the words assigned to their group.

Student Name:_____________________________  Date:_____________________

<table>
<thead>
<tr>
<th>Skill</th>
<th>Mastered Skill</th>
<th>Needs Practice</th>
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</thead>
<tbody>
<tr>
<td>Student is able to segment three phoneme words.</td>
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<tr>
<td>Student is able to cooperatively work with a partner during this activity.</td>
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<tr>
<td>General Word List:</td>
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<td>--------------------</td>
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<td></td>
</tr>
<tr>
<td><strong>A</strong></td>
<td>Frog</td>
<td>Out</td>
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<tr>
<td>All</td>
<td>Girl</td>
<td>Pick</td>
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<tr>
<td>Am</td>
<td>Give</td>
<td>Pig</td>
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<tr>
<td>An</td>
<td>Go</td>
<td>Pay</td>
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<tr>
<td>And</td>
<td>Good</td>
<td>Put</td>
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<tr>
<td>Are</td>
<td>Green</td>
<td>Ran</td>
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<td>As</td>
<td>Had</td>
<td>Red</td>
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<td>Ask</td>
<td>Has</td>
<td>Ride</td>
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<td>At</td>
<td>Hat</td>
<td>Run</td>
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<td>Ate</td>
<td>Have</td>
<td>Sad</td>
</tr>
<tr>
<td>Ball</td>
<td>He</td>
<td>Said</td>
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<tr>
<td>Barn</td>
<td>Help</td>
<td>Saw</td>
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<tr>
<td>Be</td>
<td>Hen</td>
<td>Say</td>
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<tr>
<td>Bed</td>
<td>Her</td>
<td>See</td>
</tr>
<tr>
<td>Bell</td>
<td>Here</td>
<td>She</td>
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<tr>
<td>Big</td>
<td>Him</td>
<td>Sing</td>
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<tr>
<td>Bird</td>
<td>Horse</td>
<td>Sit</td>
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<tr>
<td>Black</td>
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<tr>
<td>Blue</td>
<td>How</td>
<td>So</td>
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<tr>
<td>Boat</td>
<td>I</td>
<td>Stop</td>
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<td>Boy</td>
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<td>Brown</td>
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<td>That</td>
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<td>But</td>
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<td>The</td>
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<td>By</td>
<td>It</td>
<td>Them</td>
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<tr>
<td>Call</td>
<td>Jump</td>
<td>Then</td>
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<td>King</td>
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<td>Can</td>
<td>Let</td>
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<tr>
<td>Car</td>
<td>Look</td>
<td>To</td>
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<tr>
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<td>Mad</td>
<td>Top</td>
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<td>Cow</td>
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<td>Up</td>
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<td>Did</td>
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<td>We</td>
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<td>Do</td>
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<td>Well</td>
</tr>
<tr>
<td>Dog</td>
<td>Must</td>
<td>Will</td>
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<tr>
<td>Doll</td>
<td>My</td>
<td>With</td>
</tr>
<tr>
<td>Down</td>
<td>New</td>
<td>Work</td>
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<td>Yes</td>
</tr>
<tr>
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<td>Not</td>
<td></td>
</tr>
<tr>
<td>Farm</td>
<td>Now</td>
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<td>Feet</td>
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Lesson 5: Music - Follow and Match Rhythmic Patterns; Phonemic Awareness - Spider Weave

Music Objective(s):
1. Students will be able to follow the rhythmic pattern in simple chant by playing a game that follows the steady beat.
2. Students will be able to identify if two rhythmic patterns are the same or different by reading them and listening to them being performed.

CA Music Standard: 1.1.2 Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, beat).
2.2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

Phonemic Awareness Objective:
Students will isolate phonemes and match ending sounds to words created on spiders with their group.

CCSS RF: 2d. Isolate and pronounce the initial, medial vowel, and final sounds (phonemes) in three-phoneme (consonant-vowel-consonant, or CVC) words.* (This does not include CVCs ending with /l/, /r/, or /x/.

Materials:
- Chart paper with simple chant
- Pointer for game (optional)
- Activity introduction rhythmic patterns (see attached)
- Activity rhythmic patterns (see attached)
- Document Projector
- Same or different signs; made out of construction paper and popsicle sticks (see attached)
- Double four-frames (see attached)

Phonemic Awareness Materials:
- One Duck Stuck by Phyllis Root and Jane Chapman
- Black construction Paper (one spider will be created per group)
- Black Pipe Cleaners
- White chalk/colored pencil
- Yarn
- Word Families Worksheet

Lesson Development:
- Have the students seated in a circle, either in chairs or criss-crossed on the floor and explain to them that today they are going to learn a game.
- *Today, we are going to practice using our listening skills in order to perform the activities. It is up to our ears today and you will need to make sure they are turned on. We
will play a game by saying a chant and following the pattern that we hear. The chant goes like this, listen:

Engine, engine number 9
Running down Chicago line.
If the train should jump the track
Do you want your money back?
-You decide yes or no (yes/no)
-If yes, then you say: Y-E-S spells yes and you are out!
-If no, then you say: N-O spells no and you are out!

• Say the chant again while pointing to the words for the students to follow (if necessary, add pictures to go with each line to accommodate all learners). Ask the students to count the beats while you point to a line of words. The third time, have the students try to keep the beat by tapping their legs. If they think they can say the chant while tapping then encourage them to.

• Now, we will play the game. I'll start by being the pointer. Keep the steady beat by pointing to each student on the down beat (in other words, each phrase is four beats - you should have pointed to four students for each phrase; engine - engine - number - 9 = four beats)

• Once you have finished saying the chant, you ask the person you land on if they what their money back. If they decide yes, start pointing to the next person and so on. Say: Y - E - S spells yes and you are out! Point to a different student for every syllable (9 altogether).

• If the person you land on in the beginning says no, say: N - O spells no and you are out! Same as before, count the syllables in that phrase and point to that number of students (8 altogether).

• The final person you land on is the new pointer. You may have a designated pointer stick (e.g., finger pointer) for the students to use to help them point.

• After demonstrating the first round, whomever you landed on will take over and so on. Have the other students tap the beat on their legs/knees.

• Now, just as you have done before, we are going to perform some long and short rhythmic patterns.

• On the board or projector, have some long and short patterns written out for the students to read (long = line, short = dot; see below for example).

• For the long patterns, we will use our arms (say l-o-n-g while dragging one hand from the wrist up towards the shoulder on the opposite arm).

• For the short patterns, we will tap our nose with one finger (say short while tapping your nose quickly one time with your finger).

• Do this a few times to model the procedure and have the students do it with you.

• This time, we will add a sound for each pattern. A sound that is long and a sound that is short. (same note, long sound for two beats and short sound for one beat). Do the same movements but add in the sounds. Repeat a couple times then have the students join in.
• Have the students practice reading patterns on their own, while you point to each pattern as they read. Make sure they are able to say what each pattern is before adding in the sounds and movements.

• Next, display two patterns (either the same pattern or two different patterns). The students will have to determine if they are the same or different by holding up their signs.

• Show them the signs - one side says “same” and has a picture of two cats that are identical. Ask: *What do you notice about these cats? Are they the same?* Next, show them the other side, which says “different” and has a picture of a cat and a dog. Ask: *What about these two pictures? Are they the same? How are they different?*

• Tell the students that they will be looking at the two rhythmic patterns and deciding if it is the same or different. Model by having your own sign and doing the first one so that the students can visually see what is expected of them. Check for understanding by identifying who is holding up the right side of the sign for each two patterns.

• *Today you learned to listen to two long and short patterns and determine if they were the same or different. You compared the patterns by reading the symbols on the frames, too- dash for long and dot for short. In this next part, you will also listen and read but instead of using long and short patterns, you will be working with sounds that you will match with other sounds.*

• Preparation for phonemic awareness part: Create phoneme spiders using black construction paper and black pipe cleaners. On each spider, using a white crayon or chalk, write different endings to phonemes such as /at/, /og/, and /ick/.

• *Boys and girls, I want you to think of your families and think, what makes you the same.* Possible responses: we live in the same house, we have the same hair/eye color. If students do not answer that families have the same last name, you may ask, *think about your names. Do you and your family have any name that’s the same?*

• *Just like you and your family, words have families too! Words that are in a word family have the same ending sounds. For example, listen to the words and tell me what you notice about each word. Mop, top, pop, sop, lop. What did you notice about each of the words?* Possible responses: They all end with an -op sound. *Good job! There are many words that are part of families and today we will be learning some of them.*

• *As I read this book called “One Duck Stuck”, I want you to listen carefully and see if you can find some words that are part of the same family. When you hear words that are from the same family, I want you to put your thumb up quietly.*

• Begin reading “One Duck Stuck” and as students put their thumbs up for words that they hear that are part of the same family, ask them which words they heard and what family they belong to. For example, when they hear *one duck is stuck in the muck*, the words duck, stuck, and muck, are part of the –uck family.

• *Now that we have practiced finding word families, let’s try to help create some word families.*

• Write the word –ick on the board and read it out loud and have students repeat after you. Then ask, *which beginning letters or sounds can we add to the sound ick so we
can create words? Possible Responses: /s/ sick, /l/ lick. Try the same activity with using the word family –ip.

• Now we will get into groups, and each group will be a different word family. Our jobs will be to create as many words as possible for the word families. Just like we created words for the –ick and –ip families, you will do the same with your group but you will be part of a different family and will create different words.

• Create groups with about five students in each and in each group, have students of different academic achievement levels. Each group will then create a small circle and in the middle of the circle, place a spider with a word family ending on the floor. Let each group know which ending they have and tell them that they will take turns in their groups, saying a word that ends with the ending phoneme on their spider. For example, if a group has -ick, the group will need to create words that end with the sound –ick.

• Each students will have a turn to catch and throw the ball of yarn as they say one word that belongs in the word family of their spider. If they have difficulty thinking of a word, they may ask a partner for help.

• Students will continue doing this until they run out of words to say. After noticing that groups are running out of words, have students stop and change the spider phonemes of the groups. Then, students can continue the activity, using the different word family. The yarn can continue being thrown from where it was last left. As students are practicing this activity, walk around and check for student understanding.

• After each group has had the opportunity to work with each word family, students will come back to their seats.

• We have practiced reading and listening for both parts of the lesson today. You told whether the long and short patterns were the same or different. You also found and created word families where the ending sounds matched. Now, you will get a worksheet where you will cut and glue the letters that are given to complete the word families so that they make sense.

Music Assessment:
As a closing activity and an informal assessment, verbally perform some rhythmic patterns, two at a time, and have the students use their signs to determine if they were the same or different. This is a good way to assess their listening of sounds as well as their ability to match patterns aurally. If applicable to your students, use the checklist below. As a formal assessment, have the students compose two patterns that are the same and two that are different using double four-frames (see below).

Student Name: ______________________________
Date:________________________

<table>
<thead>
<tr>
<th>Skills</th>
<th>Mastered Skill</th>
<th>Needs Practice</th>
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<tbody>
<tr>
<td>Can follow the rhythmic pattern in simple chant and show awareness of the steady beat</td>
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<tr>
<td>Skills</td>
<td>Mastered Skill</td>
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<tr>
<td>Can identify if two rhythmic patterns are the same or different by reading them</td>
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<tr>
<td>Can identify if two rhythmic patterns are the same or different by listening to them be performed</td>
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Rhythmic Patterns for activity introduction:

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Rhythmic Patterns for activity (reading patterns - same or different?):

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Rhythmic Patterns for activity (listening to patterns - same or different?)

#1 (different)

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#2 (same)

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Double four-frames for formal assessment:
Clip art for same/different signs (use construction paper and popsicle sticks)

**Same**

**Different**

Phonemic Awareness Assessment:
Using the rubric, students will be assessed on their ability to identify the beginning sounds of letters and match them to their word families.
<table>
<thead>
<tr>
<th>Identifying correct beginning phoneme to add to the –ick word family.</th>
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<tbody>
<tr>
<td>Student is able to identify all three beginning phonemes</td>
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<td>to the –ick word family.</td>
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<td>Student is able to identify two beginning phonemes to the</td>
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<td>–ick word family.</td>
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<td>Student is able to identify one beginning phonemes to the</td>
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<td>–ick word family.</td>
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Spider:
Word Families

Cut and glue the correct initial sounds to create word families of –ick.

-ick  -ick  -ick

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Lesson 6: Music - Steady Beat Game; Phonemic Awareness - Separating Links

Music Objective(s):
1. Students will be able to identify a slow and fast steady beat aurally.
2. Students will be able to move to and perform the steady beat to a simple song, Juba.

CA Music Standard(s):
1.1.2 Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, beat).
2.2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

Phonemic Awareness Objective:
Students will isolate the initial, medial vowel, and final sounds (phonemes) as they segment words.

CCSS RF: 2d. Isolate and pronounce the initial, medial vowel, and final sounds (phonemes) in three-phoneme (consonant-vowel-consonant, or CVC) words.* (This does not include CVCs ending with /l/, /r/, or /x/.)

Music Materials:
• Song, “Juba”, by Wayne Potash
• Sound emitting device (e.g., CD player)
• Tambourine or drum to play fast and slow beats on
• Chart paper word document with lyrics (see attached)
• Document Projector

Phonemic Awareness Materials:
• Linking Cubes (3 cubes per student)
• General Word List
• Linking Cubes Worksheet

Lesson Development:
• To engage the students, have them stand in a circle with plenty of room to move around.
• Explain that you will be playing a variety of beat patterns on a tambourine and they will be moving to the beat.
• Review beat again if needed - refer to vocabulary word card used for previous lesson.
• Let the students listen first to the different patterns. Ask: What do you think the beat is telling you to do? (e.g., steady slow tapping = walk; shaking the tambourine = running; uneven tapping = jumping/hopping; loud hit = stop and listen, etc.)
• Use the tambourine and tap a steady beat. Have the students walk around in the circle stepping in time to the beat. Demonstrate first if necessary or have a student(s) demonstrate for you.
• Alternate the beat patterns watching to see if students react appropriately.
• Ask: *Can you recall what things have a steady beat?* (e.g., clock ticking, heart beating, rain on the roof, music on a radio, etc.)
• *See if you can pat a slow steady beat on your knees as if someone were walking. Now see if you can pat a fast steady beat as if someone were running.* Check to make sure everyone keeps a steady beat.
• Have the students sit in a circle and listen while you play the song "Juba." Play the song once more and have students pat a slow steady beat on their knees.
• Teach the students the words of the song by having them repeat short phrases, and then play Juba again and have the students sing with the music. Repeat as necessary.
• Have the students stand and walk in a circle to a slow steady beat to the music.
• Explain that Juba is a very old song sung by African American Slaves and was a dance or a game.
• Explain that one of the students will act like a cat. Have students demonstrate how cats move their bodies.
• Choose one child to be Juba and another child to be the yellow cat.
• The students stand in a circle holding hands, while Juba stands on the outside of the circle and the "yellow cat" inside the circle.
• As the children sing the first verse, Juba walks a steady beat around the circle looking for the "cat." During the interlude, Juba jumps up and down in a steady beat.
• When the students sing the verse the second time, they drop their hands and Juba chases the "cat" in and out of the circle.
• At the end of the song, Juba catches the cat and both stand in the circle.
• Have students share the different ways Juba might clap or pat his legs when walking a steady beat during the game.
• Discuss how the "cat" could imitate what Juba was doing or how the "cat" could create movements that represent what a real cat might do. Repeat the game several more times.
• To close this portion of the lesson, have the students describe the difference between the "walk" and "running" beat (speed). *Can you hear the difference between the slower steady beat than the faster steady beat? Let's listen again* (demonstrate each beat and have the students join in). Model: *I can close my eyes and see myself running to the faster beat because it sounds like a run, whereas when I hear the slower beat, I can hear the foot steps of a walk.*
• *Just as you have practiced listening to a steady beat and deciding if it is fast or slow, you can practice listening to other sounds to understand their differences. For example, we have been listening to the sounds that make up words. When we segment words, or when we pull them apart, we can hear all the different sounds that each word has.*
• *We have practiced listening at sounds that are in the beginning of the words such as the sound /m/ in words muck and make and at sounds that came at the end of the words and worked with word families. Do you remember what word families are? I want you to tell your partner what a word family is and give an example.*
• Count 10 slow seconds out loud to give students the opportunity to share with their partners. *Which pair would like to share what they discussed?* Have a few partners share and have students agree/disagree with a show of thumbs up or thumbs down.

• *Today we are going to look at words and all of the sounds that make up the word. So we will be looking at the beginning, the middle, and the end.*

• Have the word “mat” on the board.

• Ask: *Does anyone know what word I have written on the board? Let’s try to read it together.* Sound it out as you point to each sound - /m/ /a/ /t/. Wow great reading! Now let’s pull the sounds apart, let’s segment the sounds in mat. Who can remind us what the first sound is? Oh yes, m makes the /m/ sound. What about the middle sound? That’s right! A makes the /a/ sound. What about the ending sound? Oh yes, t makes the /t/ sound. Let’s say each sound as I point to them, /m/ /a/ /t/. Do you hear the different sounds? Can you hear when you put all the sounds together it makes the word - mat?

• *Now that we have an idea of what it is like to separate the sounds in a word, we will practice this using linking cubes.*

• Pass out the 3 linking cubes to students and allow for them to practice attaching and detaching the cubes for about a minute.

• *What do we normally do with these linking cubes?* Possible responses: use them for math, put them together, take them apart. *We use linking cubes to put together to create a number or sometimes we may take them away to create a newer number. Just like linking cubes, words can be taken apart too, what is that big word called? (Segmenting).* Yes, segmenting. Words can be taken apart by the sounds that they are made up of and today we are going to practice separating sounds using the linking cubes.

• Remind them that they will not be allowed to play around with the cubes and that they are using them as a tool to help them hear individual sounds in words.

• Then, ask them to place it behind them so it does not distract them. Before allowing them to use the linking cubes, demonstrate how they should be used for the lesson.

• *I have written the word mat on the board and we put all of the sounds together, or blended the sounds, to create the word and we practiced segmenting them. Now, I am going to segment the sounds again but I will use my cubes as I do it.*

• *Let’s take a look at what that will look like.* Holding up three attached linking cubes say: *I have the beginning sound /m/ in mat (take one linking cube off), /a/ (take another linking cube off) and /t/ (place the last linking cube down).*

• *If I put all of my sounds back together, I will get /m/,/a/, /t/ (as you say each sound, place the linking cubes back together), which gives me -mat.*

• *You can now take your linking cubes out to practice segmenting and then blending sounds together.* Have students attach all of the cubes and place them in front of them.

• Explain that they will listen to a word and use the linking cubes to help them segment the sounds.
• Using the words on the general word list sheet, have students practice segmenting the sounds to different words as you monitor. Students can get into small groups and each be given a few words to practice isolating sounds.
• To challenge students, add one more linking cube to each student’s collection, and ask them to segment words that have four phonemes. You can place the students in a small group to work together.
• Have students all come back to their seats on the rug.
• Now that we have had some practice with separating the linking cubes to the sounds of words, we are going to continue practicing this at our desks. I will write the words down on the board for you to copy if you need. As an independent activity (or to be done in pairs), students will complete the segmenting activity at their desks. They are to use their linking cubes to help them segment the sounds. Students that are higher achieving may write the word down as you say it, without looking at the board.
• To conclude the lesson, bring back the students to a central area in the classroom such as the rug. Today we have practiced listening to different sounds. In music, we practiced listening to and creating fast and slow beats. That helped us with our ability to listen for particular sounds and helped us to segment the sounds in words. We also discovered that we can use special tools to help us with these skills. In music, we used instruments to keep a steady beat - a tambourine and our bodies. When segmenting words, we used linking cubes to help us.

Music Assessment:
The students will be assessed on their ability to perform and keep a steady beat by using their hands to tap or clap. They will also be assessed on their ability to keep a steady beat while moving around the room. Use a checklist to record whether or not the students met the objectives.

Student Name: ______________________________
Date:________________________

<table>
<thead>
<tr>
<th>Skills</th>
<th>Mastered Skill</th>
<th>Needs Practice</th>
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<tbody>
<tr>
<td>Can listen for the steady beat and identify whether the beat is fast or slow.</td>
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<tr>
<td>Can keep a steady beat by clapping, tapping, and moving to the beat of a simple song and game.</td>
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Juba

Juba this and Juba that
Juba saw a yellow cat
Juba up and Juba down
Juba running all around

Juba this and Juba that
Juba chased a yellow cat
Juba up and Juba down
Juba running all around

Juba this and Juba that
Juba caught a yellow cat
Juba up and Juba down
Juba running all around

Juba this and Juba that
Juba chased a yellow cat
Juba up and Juba down
Juba running all around

Phonemic Awareness Assessment:
Using the rubric, students will be assessed on their ability to segment the phonemes in 3 phoneme words using linking cubes during the class and on the worksheet provided after the lesson.

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<td>Student is able to</td>
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Refer to General Word List in previous lessons for 3+ phoneme words
Linking Cubes

Separate the sounds into each cube.

1.

Word: _________________

2.

Word: _________________

3.

Word: _________________

4.

Word: _________________

5. Challenge

Word: _________________
Lesson 7: Music - Musical Expression Through Movement; Phonemic Awareness - Head Waist and Toes

Music Objective: Students will identify different basic elements in music (slow, fast; loud, soft; connected, separate) through demonstration and movement.

CA Music Standard(s):
1.1.2 Identify and describe basic elements in music (e.g., high/low pitch, loud/soft, fast/slow).
2.2.1 Use the singing voice to echo short melodic patterns.

Phonemic Awareness Objective: Students will isolate the initial, medial vowel, and final sounds (phonemes) as they segment CVC and 4 phoneme sound words.

CCSS RF: 2d. Isolate and pronounce the initial, medial vowel, and final sounds (phonemes) in three-phoneme (consonant-vowel-consonant, or CVC) words.* (This does not include CVCs ending with /l/, /r/, or /x/.)

Music Materials:
• Chart paper with lyrics, Two Little Black Birds via youtube.com (video with music)
• Vocabulary cards for document projector: Musical words - fast/slow, loud/soft with clip art (see attached)
• Music for fast and slow via youtube.com (Mix of Fast and Slow Tempo)
• Music for loud and soft via youtube.com (Schubert - Marche Militaire Nr 1)
• Music for connected and separated via youtube.com (Peter Pan: Mermaid's Lagoon - legato & staccato)
• Sound emitting device (e.g., CD player)
• Document Projector

Phonemic Awareness Materials:
• General Word List
• Sheet Protectors
• Segmenting Sounds Sheet
• Whiteboard Markers
• Whiteboard Erasers
• One colored pencil per child

Lesson Development:
• To engage the students, teach them the short nursery rhyme, Two Little Black Birds. To represent the two birds, have students take their two pointer fingers and pretend they are sitting on a hill.
• Sing the song and make movements to go with the phrases (e.g., show bird flying away by moving one finger to the side and another finger to the other side; bring back fingers one at a time to show the birds are flying back to the hill, etc.)
• Sing it again but this time change the lyrics. Sing: *Two little black birds sitting on a cloud, one named soft* (sing with a really soft voice) **and one named _____**, ask: *what is the opposite of soft?* Yes, and one named loud (sing with a really loud voice). *Fly away soft* (soft voice), *fly away loud* (loud voice), *Come back soft* (soft voice), and *come back loud* (loud voice).

• Change the lyrics one last time to represent fast and slow. Sing: *Two little black birds sitting on a branch, one name fast* (sing entire phrase really fast) **and one named _____**, ask: *what is the opposite of fast?* Yes, and one named slow (sing phrase very slow). *Fly away fast* (fast), *fly away slow* (slow), *Come back fast* (fast), and *come back slow* (slow).

• Review, ask: *What were the musical words we were just talking about in our song?* Display musical words with clip art on projector and say: Here, I have a picture of a turtle. *What musical word do you think this stands for? What about the picture of the rabbit?*

• Ask: *What would be a good movement to go with the turtle?* Let students come up with some ideas (e.g., walking like a turtle in place - very slowly). *What about a movement for the rabbit?* (e.g, hopping in place very quickly)

• Tell the students that you will play some music and the students will need to determine if the music is fast or slow by making the appropriate movement.

• Play your own mixture of slow and fast songs or [Mix of Fast and Slow Tempo](https://www.youtube.com) on youtube. There are other arrangements on youtube you can use as well.

• As they are listening, see if the students are making the correct movements for the music.

• Next, show the musical words loud and soft with the lion and the mouse. Ask students to say the word "lion" loudly and then the word "mouse" softly. *Look at the lion’s face, I like that his mouth is open and it looks like he is roaring loudly. Since we will be listening and we cannot use our voices to be loud, what is a good movement for loud?* (e.g., open mouth wide and have both hands out) *What about for soft?* (e.g., softly petting your hand or arm).

• Repeat the same process that was used to determine fast and slow music but for loud and soft. You may use a collection of your own loud and soft music or [Schubert - Marche Militaire Nr 1](https://www.youtube.com) on youtube. Again, check to see if they are making the appropriate movements to go with the correct element in the music.

• Lastly, show them the musical words for connected and separated with the clip art of the children holding hands and not holding hands. Ask: *What do you see here* (pointing to the children holding hands)? Ask three volunteers to come up and demonstrate. Say: *They are holding hands, they are connected. Well what about these kids over here (pointing to the children not holding hands)? Yes, they are not holding hands, so they are separated.*

• *In music, and even in words, sounds or musical notes can sound very connected or very separated.* Demonstrate by singing the word “connected” in legato form (in a smooth, flowing manner, without breaks) *This is what connected notes sound like - coooonnneeccttteeedd. And this is what sounds or notes that are separated sound like -*
sep-a-ra-ted (demonstrate in staccato form - where each note is sharply detached from the one another). Do the demonstrations again and have the students echo.

- Ask students what movements they think would best to demonstrate connected and separated musical notes (e.g., connected - moving arms from side to side in a flowing motion, separated - chopping action with hand).

- Play your own music that represents connected and separate musical notes or Peter Pan: Mermaid's Lagoon - legato & staccato on youtube.

- Today we practiced listening to the different elements of music such as, loud, soft, fast, slow, connected, and separated and we used our bodies to help us demonstrate each element. We have also been learning how to read words by looking at the beginning, middle, and ending sounds and yesterday we segmented, or took apart, the sounds in words. Today we are going to segment sounds again but we are going to use our bodies to help us.

- Begin this section by playing a quick game of “Head, Shoulders, Knees, and Toes.”

- In today’s game, we are going to play it a little bit different. I call this game, “Head, Waist, and Toes”. Having a visual of a body with arrows pointing to the head, waist, and toes will be helpful for students.

- Have students standing as you ask, can you point to your head? Can you point to your waist? Can you now point to your toes? Have students practice one more time, pointing to each three parts of their body.

- Today we are going to segment sounds using our bodies to help us.

- Choose a word (for example, cat), write it on the board, and ask the students, which sound do you hear first when you hear the word cat? Excellent! We first hear /c/, as we hear the first sound, we will touch our heads like this. What’s the middle sound you hear in the word cat? Great job! We hear the sound /a/ in the middle of the word cat. As we say the sound /a/, we will point to our waist. Finally, what sound do you hear at the end of the word cat? We hear /t/ so let’s touch our toes as we say /t/. As you segment sounds, you should exaggerate sounds as you say them slowly.

- Ask: Did you see how we segmented the sounds of the word cat using our bodies? Let’s see if you can show me how to segment another word, just like we did. Let’s try segmenting the sounds in the word “bat”.

- You may need to start the class by touching your head and saying /b/. Let the students finish off the word bat as you guide them, touching your waist and your toes.

- Great job everyone! Now you will segment the sounds of the word mat. Ready? Begin.

- Write the word duck on the board. I have written another word on the board. How many letters do you see in the word? There are four letters, but how many sounds are there? Let’s use our body to help us count.

- What did you notice about the word duck? Possible Responses: It’s longer than mat/cat. It has more letters. The c and k make one sound.

- Did some of you think that there were going to be four sounds to the word duck? The word duck has four letters but it has three sounds! The c and the k together make the /c/ sound. So some words may look like they have more sounds but they really don’t.
• Using the general word list, have students practice other words as they segment the sounds of the word. Have students work in small groups or pairs and give them different words to practice segmenting.

• After practicing, allow for groups to volunteer and show to the rest of the class how they segmented their sounds. As each group/pair presents, have the other students follow and check their answers.

• After segmenting 3 phoneme words, challenge students by adding four phoneme words and have them use their head, waist, knees, and toes for the four body parts.

• Have students point to those body parts and have a visual on the board to remind them.

• Ask volunteers to tell the class what they have learned today. *Today we have learned to segment the sounds of words using our body parts to help us.*

• *Now, you will segment the sounds of the pictures you see. Instead of using your body parts, you will use the pictures of the linking cubes below.*

• Give students about 1-2 minutes to fill out their sheet and when they are done, they can check with their partners to see if they got the correct answer. If their partner has a different answer than them, they will discuss which answer they believe makes more sense and use a different colored pencil to write their final answer. Meanwhile, monitor students to see if they are able to segment the sounds.

• After the activity, bring the students back together and talk about what they learned in this lesson. *Today we learned how to use our bodies to represent sounds in two different ways: to demonstrate elements in music, fast, slow, loud, soft, connected, and separated and in segmenting where we used our body parts to represent the sounds in words. Both of these activities helped us to improve, or to make better, our listening skills.*

**Music Assessment:**
The students will be evaluated on their ability to differentiate the different elements in music aurally through demonstration and movement. Use a checklist to record whether the students met the objectives.

Student Name: ______________________________
Date: ____________________

<table>
<thead>
<tr>
<th>Skills</th>
<th>Mastered Skill</th>
<th>Needs Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can identify different basic elements in music (slow, fast; loud, soft; connected, separate) through demonstration and movement.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Musical Words with Clip Art:

<table>
<thead>
<tr>
<th>Fast</th>
<th>Slow</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Rabbit" /></td>
<td><img src="image2" alt="Turtle" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Loud</th>
<th>Soft</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Lion" /></td>
<td><img src="image4" alt="Mouse" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Connected</th>
<th>Separated</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image5" alt="Connected Children" /></td>
<td><img src="image6" alt="Separated Children" /></td>
</tr>
</tbody>
</table>
Phonemic Awareness Assessment:
The following checklist will be used to assess student's ability to segment sounds of 3-4 phoneme words. Spelling will not be graded as they are to phonetically spell the sounds they hear.

Student Name:________________________________
Date:______________________

<table>
<thead>
<tr>
<th>Skill</th>
<th>Mastered Skill</th>
<th>Needs Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student is able to isolate sounds as they segment 3-4 phoneme words.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Refer to General Word List in previous lessons for 3+ phoneme words

Name: ________________

Separating Sounds
Lesson 8: Music - Moving Melodies; Phonemic Awareness - Simon Says
Music Objective: Students sing and move to melodic contours by matching their pitch to the sounds they hear as well as manipulating a scarf to accompany each sound.
CA Music Standard(s): 1.2 Identify and describe basic elements in music (e.g., high/low pitch).
3.4 Use developmentally appropriate movements in responding to music from various genres and styles (rhythm, melody).

Phonemic Awareness Objective:
Students will isolate and match sounds to the appropriate letter card.
CCSS RF: 2d Isolate and pronounce the initial, medial vowel, and final sounds (phonemes) in three-phoneme (consonant-vowel-consonant, or CVC) words.* (This does not include CVCs ending with /l/, /r/, or /x/.)
Music Materials:
• Vocabulary cards for: melody, legato, staccato, range
• Different color scarfs or twill for each student (about 10 x 10 inches)
• Document projector
• Music shapes to trace (see attached)
• Blue Danube, Johann Strauss II
• Sound emitting device (e.g., CD player)

Phonemic Awareness Materials:
• Alphabet Cards (one set per pair)
• Glue Stick (one per pair)
• Sound Matching Worksheet (one per pair)

Lesson Development:
• Ask the students if they know what a melody is. They may know but be unable to give you a definition. Ask them to hum or sing an example of a melody. If they do not know what a melody is, explain that it is a musical line (a group of notes that comes one after the other). It normally gets most of your attention when you hear a piece of music, and that most people, when asked to sing or hum a piece of music, will give you the melody. For example, let’s sing “Humpty Dumpty!” (May sing any nursery rhyme or song that they are familiar with). You all just sang the melody, the most familiar part that is easiest to hear.
• Starting with an easy melody, ask the students to listen while you sing or play short section of a song that the students may be familiar with (e.g., a song you already sing in class).
• Sing or play the same section a second time, this time asking the students to hum or sing along with the melody.
• Begin to review some other musical concepts that the students have already learned to help reinforce the meaning of the melody. Is it high or low? Is the highest note a lot higher than the lowest note or just a little higher than the lowest note (in other words, does it have a large or small range)? Are the notes long and connected to each other (legato) or short with space between them (staccato).
• Tell the students that today they will be “tracing” melodies by echoing what the teacher does and by looking at musical shapes using a scarf.
• Pass out the scarves and explain handling procedures. Remind students that the scarf is a tool to help them move with the melodies, mush like musical instruments or linking cubes.
• Tell the students that they will first practice by watching you then repeating.
• Manipulate the scarf to go with a pattern of sounds (e.g., say wh-oo-p - with the scarf, start low, go up, and come back down). How does the scarf trace the sounds? Do you hear the sound get lower when the scarf goes down? Do you hear the sound get higher when the scarf goes up?
• Do a variety of patterns using the scarf to trace the sounds, if you will, and have the students repeat.
• Next, project the different music shapes on the board and tell the students that they will look at the shapes and figure out how to trace the melody using the scarves and which sounds to make depending on the shape.
• Point to the first one and ask: For this one, does it start high or low? Let’s try it together. Then repeat all.
• If students make a high noise for a line that is low, or vice versa, redirect their thinking by asking: Does the sound need to be high or low at this point of the shape? Why? Let’s try it again.
• After practicing several, invite some students up to draw their own musical shape and have the students all perform it together using their voices and scarves.
• Finally, Explain that you will play a section of Blue Danube, by Johann Strauss II, and that the students are to use their scarves to follow along with the melody. Say: if you hear the music is high, move your scarf towards the sky and if you here the sound starts to get lower, move your scarf downward. Have students do it again but this time while walking in a circle.
• After the activity, collect the scarfs and explain to the students that the melody is a group of sounds that keeps your attention focused on those same sounds. It pulls you in to sing along or play along. It is important to hear the different sounds in the melody and how they change throughout the piece of music so that you can follow along more easily.
• In this activity, you learned how to listen for the different sounds of a melody and how to make movements to go along with a melody. You all did very well listening to the sounds in the melody of the song that was played.
• Review the game of Simon Says. Ask: Do you remember how to play Simon Says? Let’s give it a try….Simon says, touch your head. Simon says touch your toes. Simon says to wave to the person next to you. Touch your head. Good job everyone! You all remember how to play and were careful listeners and didn’t touch your head. Simon Says is a fun game that we play and today we will be playing it with our partners to practice listening as best as we can!
• We are going to sit next to our partners at our seats as we play Simon Says, so you and your partner both will need to be good listeners. You can also help your partner if they need help.
• As each student is sitting next to their partner at the tables, pass out a set of alphabet cards to the students. You may go ahead and lay them out so that you can see the letters easily. You may want to organize them in alphabetical order, so start with A, then B, and go all the way to the end at Z.
• Allow for some time for students to organize their alphabet cards. You may monitor and help students if they are having difficulty doing this.
• Now that we have our cards on our tables, we may begin our game.
• Begin by asking students to identify letters. For example, you can say, “Simon says put your pinky on the letter F”. (Show your “pinky” up in the air for students to recall which finger).
• Have partners check each other’s answers and walk around as you check if students are correct. Have students practice this with a few letters, to help them get the idea. Each time, use different letters and different fingers or parts of the body that are flexible to move around.
• Now that you can all see how this game works and are doing such a great job at finding the letters, I’m going to ask you to find the sounds of some of the letters.
• Continue by asking students to now identify the sounds that the cards make. For example, you can say, “Simon says place the letter that makes the sound /s/ on the floor. Have students practice this with a few of the sounds. Have students identify sounds found in words. For example, you may say, “Simon says place the letter that makes the sound in the middle of the word ‘cat’ on the floor”.
• Once most students are able to identify the letters easily, have student pairs ask each other to make demands and check each other’s answers.
• Provide about 5 minutes of time for students to practice with their partners, making sure both partners have a turn in doing this activity.
• Once students are finished, give them each pair a sound matching worksheet where they will listen to directions and help each other glue the correct letter to the appropriate space on the worksheet.
• Begin the worksheet by reading the first question “find the letter that makes the sound /a/ and place that letter in the correct spot in the word cat”. Provide approximately 2 minutes for students to discuss, locate, and glue their letter card onto the appropriate spot. Continue for the next two questions. For an enhancement, have students read the questions on their own and complete the activity with their partners.
• Make sure pairs write both their names down and check each other’s answers before they turn it in.
• After bringing the students back together, have a brief discussion about what they had learned Today, we focused on our listening skills again but in different ways. In the first activity, you practiced listening to the different pitches, or high and low sounds, in a melody. You learned that a melody is the musical line, or group of music notes, that gets most of your attention during a song. You also practiced creating movements with a scarf to go along with the melody. In the second activity, you practiced listening to individual letters and sounds and matched them to the right alphabet cards.

Music Assessment:
For a formal assessment, allow students to compose their own melodies by drawing musical shapes in pairs or in a group and performing them for the class using their scarves. To assess them on their performance during the activity, refer to the checklist below.
Student Name: ______________________________
Date:________________________

<table>
<thead>
<tr>
<th>Skills</th>
<th>Mastered Skill</th>
<th>Needs Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can sing and move to melodic contours by matching their pitch to the sounds they hear</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can manipulate a scarf in the correct movements to go with each sound</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Empty four-frame to create musical shapes:

![Four-frame musical shapes]

Phonemic Awareness Assessment:
Students will be assessed based on their ability to match the sounds of the letters to the correct card during the Simon Says activity. Additionally, students will be assessed on their ability to work with their partner and complete the sound matching worksheet.

Student Name:__________________________
Date:_______________________________

<table>
<thead>
<tr>
<th>Skill</th>
<th>Mastered Skill</th>
<th>Needs Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student is able to match the sounds of the letters during the Simon says activity.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student is able to isolate and match sounds to the appropriate letter card.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Student is able to work cooperatively with their partner.

Refer to *General Word List* in previous lessons for 3+ phoneme words

Alphabet Cards:

```
A B C D E F
G H I J K L
M N O P Q R
S T U V W X
Y Z
```
Sound Matching

Find the letter that makes the sound /a/ and place that letter in the correct spot in the word cat.

Find the letter that makes the sound /d/ and place that letter in the correct spot in the word dog.

Find the letter that makes the sound /t/ and place that letter in the correct spot in the word jet.

Lesson 9: Music - Acting Out the Pitch; Phonemic Awareness - Puppet letters

Music Objective(s):
1. Students identify high and low pitch in song by using movements to represent the pitch.
2. Students demonstrate high, medium, and low pitch by acting out characters in the story, The Three Little Bears.

CA Music Standard(s): 1.2 Identify and describe basic elements in music (e.g., high/low pitch).
2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

Phonemic Awareness Objective:
Students will isolate, match sounds to the appropriate letter, and blend phonemes using letter cards created on puppets.
CCSS RF: 2d Isolate and pronounce the initial, medial vowel, and final sounds (phonemes) in three-phoneme (consonant-vowel-consonant, or CVC) words.* (This does not include CVCs ending with /l/, /r/, or /x/.)

Music Materials:
- “Andy Pandy,” Folk song
- Clip art of animals (see attached)
- *The Three Little Bears*, any version (also, see attached)
- Clip art images of the bears and goldilocks (see attached)
- Chart paper
- Sound emitting device (e.g., CD player)
- Document Projector

Phonemic Awareness Materials:
- Hop On Pop by Dr. Seuss
- 26 Brown paper bags (or 1 per student)
- Alphabet cards
- Glue
- Scissors

Lesson Development:
- Review *pitch* and ask: *Who can tell me what pitch means?* Do a think/pair/share, or any other group collaboration technique, to help students think about lessons we have already done about pitch. If no one seems to know, ask guiding questions. *Do you remember that the airplane that flew in the sky helped us to understand high pitch? The grass that is on the ground helped us to understand low pitch? So what do you think pitch mean?* Talk out some ideas and chart them on paper.
- Show one pair of the clip art animals. Ask: *Which one of these animals makes a high sound? Which one makes a low sound? Can you demonstrate how they would sound?* Repeat for the other pair.
- Explain to the students that they will be acting out high and low pitched characters from the story, *The Three Little Bears.*
- Before the story, tell them that they will practice by listening to high and low sounds in a song and moving their bodies to represent the correct pitch.
- *If you hear a high pitch, put your hands up above your head and reach for the sky. If you hear a low pitch in the song, squat down to the ground and touch the floor.*
- Students stand in a circle. Tell them that they will sway their arms or pulse knees to the beat. Play the folk song, “Andy Pandy” and watch to see if the students can correctly manipulate their bodies to the pitches.
- Ask the students what a medium pitch could sound like: *Now that you know what a high and low pitch sounds like in song, what if I asked you to listen for a medium pitch?*
*What does that mean?* Talk in pairs to see if they can come up with some ideas. Do some demonstrations or have some students demonstrate (high pitch is high, medium pitch is their usual talking voice, and low pitch is low).

- To extend this part for extra practice, sing high, low, and medium pitches and see if the students can match pitch and if they can manipulate their bodies to the pitches by using the same movements. Add in a movement for medium (standing straight up with hand to side).
- Read a version of “The Three Little Bears” using high voices when speaking in the characters of the little bear and Goldilocks, a medium voice when speaking in the character of mama bear, and a lower voice when speaking in the character of papa bear.
- Ask students: *Why did I use a high voice for the little bear and Goldilocks? A medium voice for mama bear and a lower voice for papa bear?* (e.g., smaller animals might have smaller voices, etc.)
- Break the class up into three groups: the high pitches, the medium pitches, and the low pitches.
- Explain to the students that they will use the appropriate pitches to act out the characters.
- Read through the book again and at each characters dialog, ask: *Which group should say this character’s line? Why?* After they decide, have that group practice saying the characters dialog in the appropriate pitch. Ask other students for feedback on how they did. *Did they use the right pitch? Why or why not?* If time, rotate groups to give students opportunity to try another pitch.
- Again, remind students that pitch is everywhere - in music, sounds, people, animals, etc., music is not the only thing that has high and low pitch. One very recognizable thing students would connect with is the fact that our voices make high and low pitches. Tell the students to think about their parents - *Who usually has the higher pitched voice?* (Mom) *Who has a lower pitched voice?* (Dad)
- Other sounds that we are becoming very familiar with are the sounds we hear in words. *Just as we identified and matched high and low pitches today we are also going to identify and match the sounds in words.*
- Prior to the lesson, have students create monster puppets for each letter of the alphabet and glue one letter on the front of each bag. Make sure you have all 26 letters glued onto different bags.
- *I have a Dr. Seuss book with me that we are going to read together.* *Can you help me read the title of the book?* Have students read together as a class. Remind them that they have practiced sounding out letters and putting them together to read words.
- Read the book aloud and have different rows of students help you read different pages or words of the story. The book contains many rhyming words, for example, cup and pup and tall and small. When those words come up, ask students, *what did you notice about these words?* Students may remember that they are part of the same family.
- Continue reading the book as you stop at different words that students come across that are a part of the same word family.
Boys and girls, thank you for helping me read “Hop On Pop”. We have made letter puppets and now we will use them to play a reading game. We will each get one letter and each person will need to listen carefully and be responsible for their letter when it is being called out.

- Have each student hold one puppet. If you have less than 26 students, ask your high achieving students to hold two puppets. If you have more than 26 students, have some students work in pairs or have students rotate the letters.
- Invite two students who have letters of the word that you will need to create. For example, have the students holding the puppet with the letter “m” and the letter “e” come up.
- You may also make it into a game and ask, if you have the letter that makes the sound /m/ come on up. If you have the letter that makes the sound /e/ come on up.
- Have the students holding up their puppet say the sound of their letter. The student holding the “m” puppet will say /m/ and the student holding the “e” puppet will say /e/.
- As I place my hand on top of the student holding the letter m, we will all make the sound of the letter m. Let’s try. Place your hand on top of the head of the student holding the letter m and make sure students say /m/. Then place your hand on top of the head of the student holding the letter e and make sure students say /e/.
- Great job! Now we are going to read the words that we created with these two letters. As I hold my hand above the head of the student holding the letter, we will say the sound of that letter only. Then, I will move my hand quickly across both students, and we will blend, which means put together, those sounds to create words. Ready?
- Place your hand on top of the student holding the “m” (students’ sound /m/) and move it to the student holding the letter “e” (students’ sound /e/) as the class practices isolating each sound and then blending the two letters together to say the word “me”.
- Practice with a few more words and to challenge students, use three or four letter words. For example, take the word duck. Students holding the “d” and the “u” puppet will stand up. Before having the “c” and the “k” students stand up, ask students if they know which two letters make the same sounds. Then have the “c” and the “k” student’s stand up.
- After, have the students sound out each letter. Before blending, remind students that the letters c and k make only a /c/ sound.
- Have partners tell each other what they have learned in class today and have a few volunteers share their responses.
- In this activity, we read a book together and played an alphabet puppet game to help us become better readers. Now, I want you to try your best and show me how well you can read words. At your seats, you have a worksheet that you will complete on your own. Excuse students to their seats and briefly explain the worksheet to students as they complete their assessment.
- Once the students finish, bring them all back together to discuss what was learned. Remind the students that they used their listening skills to identify high and low pitches in song, manipulate their bodies to represent specific pitch, and demonstrate the correct
pitch (low, medium, and high) for the characters in The Three Little Bears. They also used their listening skills to isolate sounds, match sounds to the appropriate letter, and blend phonemes using letter cards created on puppets.

Music Assessment:
Using a checklist, the students will be assessed on their ability to identify high and low pitches in song, manipulate their bodies to represent specific pitch, and demonstrate the correct pitch (low, medium, and high) for the characters in *The Three Little Bears*.

<table>
<thead>
<tr>
<th>Skills</th>
<th>Mastered Skill</th>
<th>Needs Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can identify high and low pitches in song</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can create body movements to represent each pitch (high/low)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Demonstrated the correct pitch (low, medium, and high) for the characters in <em>The Three Little Bears</em>.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Animal and The Three Little Bears Clip Art:
Andy Pandy Sheet Music:

Phonemic Awareness Assessment:
Using the rubric, students will be assessed as they isolate, match, and blend sounds to name pictures.

Student Name: _____________________________
Date: _______________________

<table>
<thead>
<tr>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student can isolate, match, and blend sounds to name all three pictures.</td>
<td>Student can isolate, match, and blend sounds to name two of the three pictures.</td>
<td>Student can isolate, match, and blend sounds to name one of the three pictures.</td>
</tr>
</tbody>
</table>

Alphabet Cards:
Name: _______

Blending

Look at the picture. Read the two words next to the picture. Circle the word that names the picture.

1. Box          Bag

2. Day          Dog

3. Top          Tin
Lesson 10 - Culminating Activities: Music - Which Voice Type? Same/Different Pattern; Phonemic Awareness - Building Words

Music Objective(s):
1. Students distinguish between a singing, speaking, whispering, or shouting voice by holding up the corresponding picture of each voice type.
2. Students identify if rhythmic patterns are the same or different by listening to the teacher clap two separate rhythmic patterns.

CA Music Standard(s):
1.2 Identify and describe basic elements in music (e.g., high/low pitch).
2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

Phonemic Awareness Objective:
Students will isolate, match, blend, and segment phonemes using the appropriate letter cards to produce words. Students will also isolate, segment, and blend sounds as they create words when given certain letters.

CCSS RF: 2d Isolate and pronounce the initial, medial vowel, and final sounds (phonemes) in three-phoneme (consonant-vowel-consonant, or CVC) words.* (This does not include CVCs ending with /l/, /r/, or /x/.)
2e Add or substitute individual sounds (phonemes) in simple, one-syllable words to make new words.
2f Blend two to three phonemes into recognizable words.

Music Materials:
• Picture cards for each voice type to project (see attached)
• Picture cards for each voice type printed on card stock and put in sheet protectors (one for every student)
• Dry Erase markers and erasers (felt pieces) (one for every student)
• Chart paper with lyrics to 2 simple songs
• Rhythmic Patterns (see attached)
• Same or different signs; made out of construction paper and popsicle sticks - used in previous lesson 5 (see attached)

Phonemic Awareness Materials:
• Alphabet Cards (one for each student)
• Build A Word- Teacher’s Script Worksheet
• Building Words Worksheet

Lesson Development:
• To engage the students, sing a portion of a song in the four different voice types, singing, speaking, whispering, and shouting voice, and see if they can guess what you are doing (e.g., Twinkle Twinkle Little Star, Working on the Railroad, Hey Diddle Diddle, Sing a Song of Sixpence, etc.).
• Help them to come to know the differences if each type, ask: *What makes that voice you just heard a whispering voice? A shouting voice?* See if the students can imitate you while you demonstrate each voice type.

• Display the picture cards for each voice type on the projector. Demonstrate each picture for the students. Sing: *This is my singing voice* while pointing to the picture. Have the students repeat Say: *This is my speaking voice* while pointing to the picture, and so on.

• After practicing each voice type together a few times. Have a couple students come up and point to one and ask them to demonstrate.

• Pass out the same picture cards in the sheet protectors, along with the dry erase markers, and the erasers to every student.

• Explain to the students that you will demonstrate a voice type and they will have to circle the correct one on their boards (card stock will help to reinforce the strength in the boards).

• Demonstrate a couple and have the students lift their boards up after they circle. Erase and do another.

• After that activity, remind students about rhythmic patterns by projecting some of the ones that the children composed in previous lessons.

• Ask students to demonstrate each one using any of the movements and sounds that have been used specifically in lessons 4 and 5.

• Explain that today they will be listening to you perform some rhythmic patterns again by clapping. *Your job is to use your same and different signs to tell me if the rhythmic patterns are in fact the same or different.*

• When performing long patterns use the word “ta.” Perform it, ta-ta-ta-ta (four beats - four quarter notes). When performing short patterns use the word “tee tee.” Perform it tee tee - tee tee - tee tee - tee tee (eight half beats - eighth note per beat).

For example:

<table>
<thead>
<tr>
<th>ta</th>
<th>ta</th>
<th>ta</th>
<th>ta</th>
</tr>
</thead>
<tbody>
<tr>
<td>tee-tee</td>
<td>tee-tee</td>
<td>tee-tee</td>
<td>tee-tee</td>
</tr>
</tbody>
</table>

• Make ones that combine both ta and tee-tee. See attached for samples.

• Teacher is to clap along with the sounds (say “ta” while clapping once; say “tee-tee” while clapping twice).

• Then, have the students tell whether the two patterns that you perform are the same or different.

• This is a great segue to take them to the next level of music for upcoming units. They learned about basic rhythmic patterns, pitch, tempo, beat, dynamics, and melody. It is
recommended that next students will learn about the value of notes and rests and be able to perform them on a 4/4 meter.

- We have been working very hard on learning the basic elements of music and most importantly listening to and understanding each part, such as basic rhythmic patterns, high and low pitch, fast and slow tempo, steady beat, dynamics (musical notes that are connected and separated), and melody. We practiced each element as they were represented in music and in everyday life.

- We have also been working really hard with letters to identify their names and their sounds, and we have been blending and segmenting them through many different fun games and activities.

- Today for the last section of this unit, my goal for you is to use letters and sounds to create your own words. I am going to give out only a few letters. I will give out the letter that make the sound /t/ (have students call out the letter), /a/ (have students call out the letter), /n/ (have students call out the letter), /I/ (have students call out the letter), /g/ (have students call out the letter), and /s/ (have students call out the letter).

- Pass out the letters (t, a, n, i, g, and s) to each student and have them place all of the letters in front of them. As a review, quickly go over the sounds of each letter and the name of the letter.

- I want you to use the letters and see what words you can create on your own. As students work to create words, monitor them and if they have something spelled incorrectly (phonetically), ask them guiding questions to see if they can self-correct themselves. When students create words, have them share with a partner.

- After approximately three minutes, tell students I want you to place your hands on your laps as you listen to the directions. Now, you will be creating words with the letters in front of you as you listen carefully to the directions. You need to be a good listener so you can hear what I say. This is kind of like the game of Simon Says, but I will not be saying simon says each time. If I am going too fast or you did not hear the step, please raise your hand so that I can go over the step. Are we ready?

- Reading the Build a Word Script, have students follow along as they build words. As students are creating the words, circulate and make sure students are understanding and are able to build the words asked.

- To challenge students, add a few more letter cards and ask them to build more complex words.

- Have students place all of their cards into a neat pile. We have learned how to identify sounds that letters makes. We have learned about word families and have created many. We have learned how to segment or separate the sounds in words and how to blend sounds together to create words. We have all done a great job at everything and today I want you to show me how much you have learned and I want you to create words with the letters that have been provided.

- Pass out the “Building Words” worksheet to students and have students complete the worksheet individually.
• The musical and phonemic awareness activities in this ten lesson unit is a segue for teaching blending and segmenting much more in depth. In this unit, students have focused on letter sounds, blending, and segmenting with mostly three phoneme words, which will provide a foundation for the upcoming units.

Music Assessment:
Based on their aural skills, students will be assessed on their ability to distinguish between a singing, speaking, whispering, or shouting voice by circling the corresponding picture of each voice type and on their ability to identify if rhythmic patterns are the same or different by listening to the teacher clap two separate rhythmic patterns at a time. This can be recorded by using the following checklist.

Student Name: _____________________________ Date: __________________

<table>
<thead>
<tr>
<th>Skills</th>
<th>Mastered Skill</th>
<th>Needs Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can identify different voice types when heard (singing, speaking, whispering, and shouting voices) by choosing the corresponding picture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can identify if rhythmic patterns are the same or different by listening to the teacher clap two separate rhythmic patterns</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Voice Type Picture Cards:

<table>
<thead>
<tr>
<th>Whispering Voice</th>
<th>Singing Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Whispering Voice" /></td>
<td><img src="image2.png" alt="Singing Voice" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Speaking Voice</th>
<th>Shouting Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3.png" alt="Speaking Voice" /></td>
<td><img src="image4.png" alt="Shouting Voice" /></td>
</tr>
</tbody>
</table>

Rhythmic Patterns (performed by teacher):

#1 (same)

| ta | ta | tee-tee | ta |
Phonemic Awareness:
Students will informally be assessed as they will demonstrate their ability to listen to prompts to create the words with the letter cards that they are given. In addition, students will be assessed on their ability to create words given letters.

<table>
<thead>
<tr>
<th>Skill</th>
<th>Mastered Skill</th>
<th>Needs Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student can isolate, match, segment, and blend sounds to create words when given letters.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Alphabet Cards:
Build A Word-Teacher Teacher Script

Take two letters and make the word “it”.

Now change one letter to make the word “at”.

Add one letter to make the word “ant”.

Without adding or taking away any letters, change the order of your letters and see if you can make a new word (tan).

Now change one letter and rearrange others to make the word “sat”.

Change just one letter to make the word “sag”.

Once again, without adding or taking away letters, change the order of your letters and see if you can make a new word (gas).

Now take away the s and the a, leaving only the g.

Add two letters to the g to make the ending sound –ing.

Now add another letter to make the word “sing”.
Add one more letter to make the word sting.

Take the g away, and add another letter to make the word stain. (Tell students they will need to move one letter to a new spot).

Move the letters around to make a new word (saint).

Now that we’ve made these different words, can anyone make a word that uses all of the letters? Here are some clues; it’s something really, really big, and it has the word ant in it. (Answer: Giants).
References


