

Move, Sing, and Play a Book a Day

Dr. Sara Womack, NBCT/EMC-Music

swomack@hoover.k12.al.us

<http://www2.hoover.k12.al.us/schools/GSES/Staff/swomack>

Music and Literacy: A Research Base

Learning Transfer

- Multiple studies have suggested a strong relationship between the study of music and performance on standardized tests in reading.
- Just as children hear and speak language before learning to read and write text, students in a music classroom listen to and play music before learning to read and write music.

Engagement

- One study found an increase in the participation of reading activities and an increase in correct responses on reading related questions after elementary students attended two twenty-minute guitar sessions three days each week for one month.
- Another researcher ascertained that student attitudes toward reading, as well as confidence in their reading ability, generally improved with the integration of music and reading activities.

Aural Discrimination

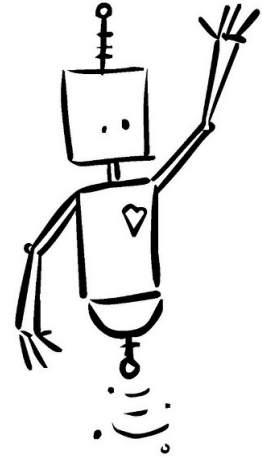
- Studies have found that the sense of steady pulse and rhythm increase a student's phonological awareness including rhyme and alliteration.
- Additional research confirms that the use of songs can aid in the realization of phonemic awareness, while another study discovered that knowledge of nursery rhymes was strongly related to phonological awareness.

Visual Discrimination

- Visual discrimination tasks utilized in reading are also practiced in music activities. For example, tracking is used when reading printed music and performing on barred instruments.

HOWDI DO

By Woody Guthrie and Illustrated By Vladimir Radunsky
ISBN 0-7636-0768-1



Objective: Students will perform movements to the steady beat to show their knowledge of form.

Procedures:

- The students discuss different ways that you can show and say hello, for example, what's up, hi, how are you doing, waving, and giving a high five.
- The teacher introduces Woody Guthrie, the composer of "Howdi Do," and reads the book while students look for ways to show and say hello.
- Students will listen and pat the steady beat to a recording of "Howdi Do" performed by Woody Guthrie and Arlo Guthrie, which can be found on the following album: *This Land Is Your Land: An All American Children's Folk Classic*.
- Students will use some of the motions in the book to move to the steady beat during each verse and chorus. On the verses, students will walk around the room with the steady beat in their feet while showing hello to the people passing by. On the chorus, students will find a partner and perform the following movements:

Shake hands for four beats
Small wave for four beats
Shake hands for four beats
Big wave for four beats
Shake hands for four beats
High five for four beats

- Other Radunsky books based on Woody Guthrie's songs: Bling Blang (ISBN 07630769X) and My Dolly (ISBN 0763607703).

A My Name Is Alice

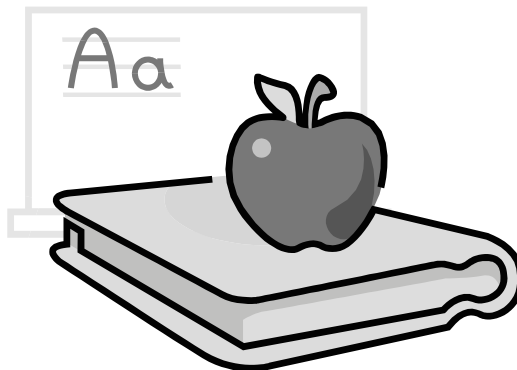
By Jane Bayer and Illustrated By Steven Kellogg

ISBN 0-14-054668-5

Objective: Students will compose their own rhyme and pat the steady beat when performing.

Procedures:

- Students pat the steady beat as the teacher reads the book in rhythm.
- Pass out worksheet and allow students to fill in the blanks with words that begin with the same letter as their first name. The words can be true or nonsense, but the students must use their real name. If time permits, students can illustrate their rhyme.
- Once all worksheets are complete, the class sits in a circle and pats the steady beat while each student reads his or her rhyme.
- Each student can cut the worksheet along the dotted lines to make their own book or all pages could be combined to make a class book.
- This is also a great way for you to learn the names of your students!



____, my name is

1

and my friend's name is

_____.

2

We come from

3

and we sell

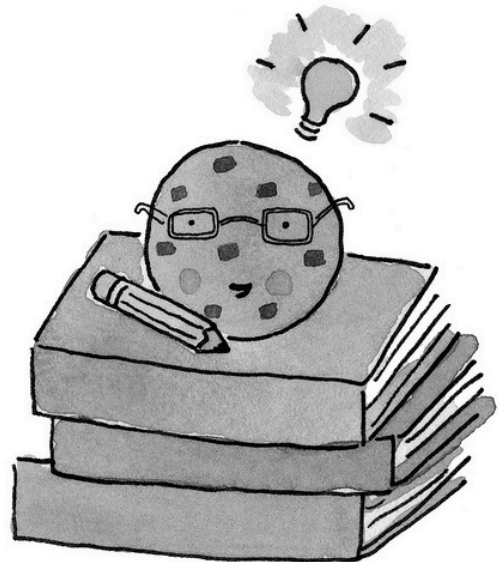
_____.

4

Who Took the Cookies from the Cookie Jar?

By Bonnie Lass and Philemon Sturges and
Illustrated By Ashley Wolff

ISBN 0-316-82016-4



Objective: Students will pat the steady beat while playing a name game.

Procedures:

- Students pat the steady beat and look for clues in the illustrations as the teacher reads the book in rhythm.
- The class sits in a circle and pats the steady beat while performing the following rhyme:

Class: Who took the cookies from the cookie jar?
Teacher: Will took the cookies from the cookie jar.
Will: Who me?
Class: Yes, you!
Will: Couldn't be.
Class: Then, who?
Will: Grace took the cookies from the cookie Jar.
Grace: Who me?
Class: Yes, you!
Grace: Couldn't be.
Class: Then, who?
Etc.

- Keep playing the game until all students have had a chance to take the cookies.

M IS FOR MUSIC

By Kathleen Krull and Illustrated By Stacy Innerst
ISBN 0-15-201438-1

Objective: Students will brainstorm lists of music terms.

Procedures:

- Read book.
- As a class, students brainstorm a list of musical terms that begin with the first letter of the homeroom teacher's last name. Terms are written on the board.
- Class votes to select a name for their class from the list. For example: Mrs. Smith's Saxophones or Mr. Long's Lullabies.
- Take class photo with students pantomiming the musical term they have selected. Add props if available.
- Display photos in the hallway. One idea for the display title is "Who's Making Music?"
- Other book options include M Is for Melody by Kathy-jo Wargin (ISBN 1585363324), Alphabet of Music by Barbie Heit Schwaeber (ISBN 1607274450), Musical Instruments from A to Z by Bobbie Kalman (ISBN 0865054088), or utilize a music dictionary.



PETE THE CAT: I LOVE MY WHITE SHOES

By Eric Litwin and Illustrated By James Dean
ISBN 978-0-06-190622-0



Objective: Students will perform an Orff arrangement to accompany a reading of Pete the Cat: I Love My White Shoes.

Procedures:

- The teacher will read the book to the students and sing the melody.
- Transfer the melody to Orff instruments and then, add the bass part and countermelody. At the end of each repetition, add a vibraslap to symbolize Pete stepping into each mess.
- Unpitched instruments should be added on the following descriptive words:
White – finger cymbals
Red – log drum
Blue – cymbal
Brown – bass drum
Wet – guiro
- The class should answer all questions that are asked by the book. On “goodness, no,” all Orff instruments will play a glissando from high to low ending on “E” on the word “no.”
- Perform book with a student reader.
- See a student example at http://www.youtube.com/watch?v=nWKXXua5_-Y. Another interesting video is <http://www.youtube.com/watch?v=HpZ9mOQ6iSU>.
- Other Pete the Cat books include Pete the Cat and His Four Groovy Buttons (ISBN 0062110586), Pete the Cat: Rocking in My School Shoes (ISBN 0061910244), and Pete the Cat Saves Christmas (ISBN 0062110624), as well as some leveled readers.

Voice/AX

(Sing text from book.)

Metallophone

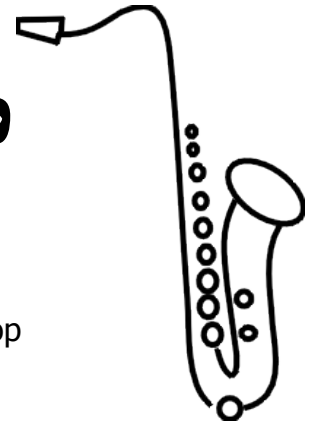
Unpitched

BX/CBB



CHARLIE PARKER PLAYED BE BOP

By Chris Raschka
ISBN 0-531-07095-6



Objective: Students will identify the expression in the solos of three be bop musicians in "A Night in Tunisia" through drawings.

Procedures:

- Teacher will give a brief introduction to be bop music, including Charlie Parker, Bud Powell, and Dizzy Gillespie.
- Teacher will read the book in rhythm.
- Students will listen to a recording of "A Night in Tunisia" performed by The Quintet from *Jazz at Massey Hall* while the teacher reads the book in the rhythm of the song. During the solos in the middle of the song, students will draw pictures to fill in where the book left out the illustrations.
- The teacher will assist the students in following the form and hearing when the instrumental solos begin and end. The form of the piece and the corresponding parts of the book are the following:

Intro – no text

A – "Charlie Parker played be bop. Charlie Parker played the saxophone. The music sounded like be bop. Never leave your cat alone." (first eight pages of text)

A – "Charlie Parker played be bop. Charlie Parker played the saxophone. The music sounded like be bop. Never leave your cat alone." (first eight pages of text again)

B – "Be bop. Fisk, fisk. Lollipop. Boomba, boomba. Bus stop. Znnznn. Boppity, bibbity, bop. Bang!" (next eight pages of text)

A – "Charlie Parker played be bop. Charlie Parker played no trombone. The music sounded like be bop. Barbeque that last leg bone." (next eight pages of text)

Interlude – "Alphabet, alphabet, alphabet, alph. Chickadee, chickadee, chickadee, chick." (next two pages of text)

3 Solos – no text, students illustrate

A – "Charlie Parker played be bop. Charlie Parker played alto saxophone. The music sounded like hip hop. Never leave your cat . . . alone." (last three pages of text)

- Other jazz inspired books by Chris Raschka include Mysterious Thelonious (ISBN 0531300579) and John Coltrane's Giant Steps (ISBN 0689845987).

a NIGHT IN TUNISIA

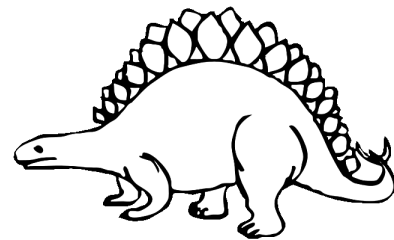
Charlie Parker
Saxophone

Dizzy Gillespie
Trumpet

Bud Powell
Piano

DINOSAUR ROAR

By Paul and Henrietta Strickland
ISBN 0-14-056808-5



Objective: Students will perform an Orff arrangement and characteristic expressions to accompany a reading of Dinosaur Roar.

Procedures:

- The teacher will read the book and sing the first verse of the song after each period. Students will make silent expressions after each dinosaur characteristic. Sing the second verse at the end of the book. Point out the use of antonyms.
- Transfer "dinosaur" to tambourine and the characteristic words to glockenspiels.
- The tubano players will perform their pattern two times while the students are making their silent expressions after each dinosaur characteristic.

Voice

Din-o- saur short and din-o- saur tall. Din-o- saur big and din-o- saur small.
Din-o- saurs dine and din-o- saurs smack. Din-o- saurs eat lunch af- ter they attack.

SG/AG

Tamb.

Tubano

BX

The first system of the musical score consists of five staves. The top staff is for the voice, with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes. The second staff is for SG/AG (glockenspiel), showing chords. The third staff is for Tambourine (Tamb.), showing a simple rhythmic pattern. The fourth staff is for Tubano, showing a rhythmic pattern. The fifth staff is for BX (bass xylophone), showing chords.

5

Din-o- saur here and din-o- saur there. Din-o- saur, din-o- saur ev' - ry - where.
Din-o- saurs gnaw and take a bite. Din-o- saurs, din-o- saurs day and night.

The second system of the musical score consists of five staves. The top staff is for the voice, with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes. The second staff is for SG/AG (glockenspiel), showing chords. The third staff is for Tambourine (Tamb.), showing a simple rhythmic pattern. The fourth staff is for Tubano, showing a rhythmic pattern. The fifth staff is for BX (bass xylophone), showing chords.

Barn Dance!

By Bill Martin Jr. and John Archambault and
Illustrated by Ted Rand



ISBN 0-8050-0089-5

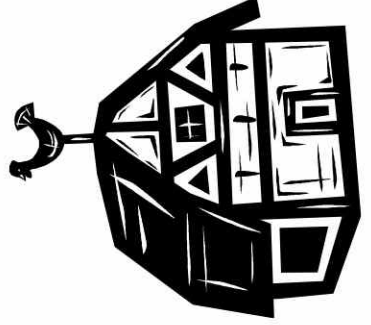
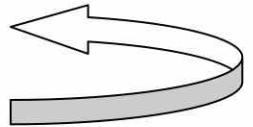
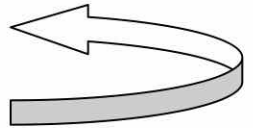
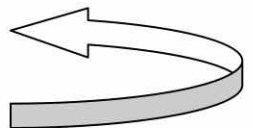
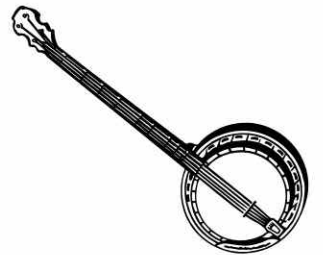
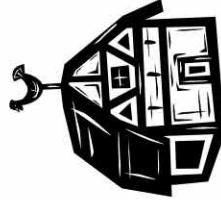
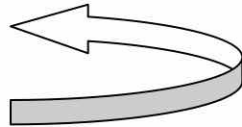
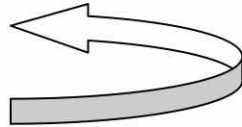
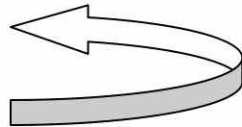
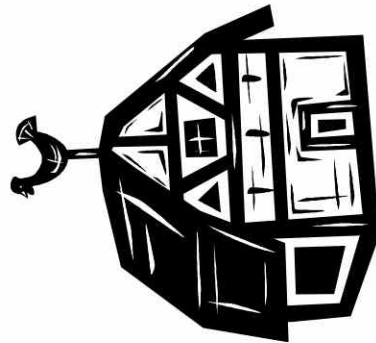
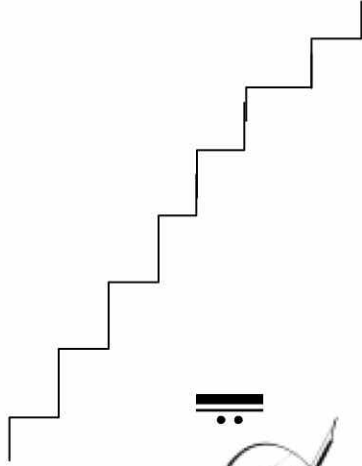
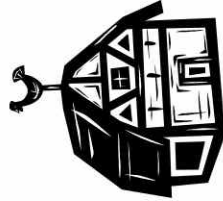
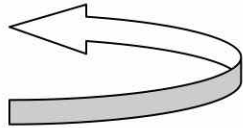
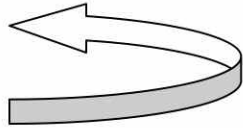
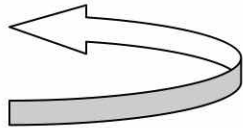
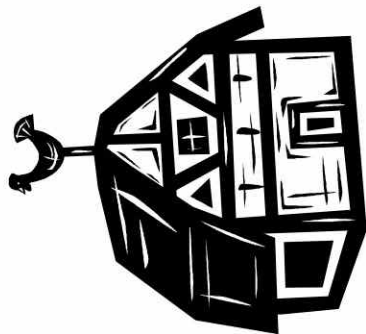
Objective: Students will follow the listening map of "Earl's Breakdown" to show an understanding of form.

Procedures:

- The teacher will explain the importance of community and barn dances in rural life.
- The teacher will read Barn Dance or show the Reading Rainbow version, which is available on DVD and online at <https://vimeo.com/6276265>. The show also shares fiddle-making and an authentic hoedown.
- Introduce "Earl's Breakdown," performed by Lester Flatt and Earl Scruggs on *'Tis Sweet to Be Remembered: The Essential Flatt and Scruggs*, as music that might be performed at the barn dance. Give details regarding the history of Earl Scruggs and bluegrass music.
- Show the listening map and the frequency of the barn dance music, as well as the tuning changes and solo instruments. Discuss the common ending of many bluegrass tunes as "shave and a haircut, two bits."
- While playing a recording of "Earl's Breakdown," show the students how to follow the listening map by using your finger.
- Pass out copies of the listening map. Have students follow along with their fingers while listening to "Earl's Breakdown" and assess each student's ability to follow the form of the song.

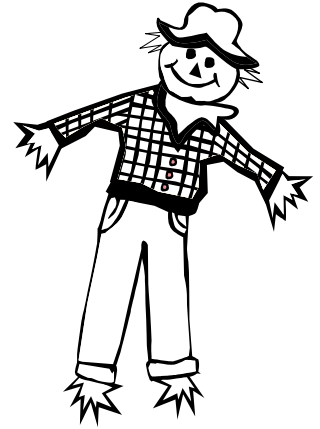
EARL'S BREAKDOWN

BY EARL SCRUGGS



The Little Old Lady Who Was Not Afraid of Anything

By Linda Williams and Illustrated By Megan Lloyd
ISBN 0-06-443183-5



Objective: Students will perform an Orff arrangement to accompany a reading of The Little Old Lady Who Was Not Afraid of Anything.

Procedures:

- The teacher will read the book and sing the melody of the walking music on “lie” whenever the book mentions the old lady walking.
- Given guidelines, students will learn to play the melody on Orff instruments by ear.
- When reading the book, students perform the song whenever the book mentions the old lady walking. After she meets a piece of clothing, the corresponding instrument plays the sound for the article. The instrument also plays the steady beat with her walking music from that point on until the end of the book. When the old lady whistles on her way to bed, the BX plays, but the class whistles the melody. At the end of the book, the walking music and all the instruments play one final time.

Walking Music:

SG/AG

BX

Additional Instruments:

Shoes – Hand Drum
Pants – Jingle Bells
Shirt – Maracas

Gloves – Temple Blocks
Hat – Triangle
Pumpkin Head – Gong and Vibraslap

My Favorite Things



By Rodgers and Hammerstein and Illustrated By Renée Graef
ISBN 0-439-41167-X

Objective: Students will identify differences and similarities in various styles of music, including bebop and musical theater.

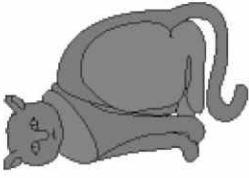
Procedures:

- The teacher will introduce “My Favorite Things” as a song that may have been heard in *The Sound of Music*.
- The teacher will play a recording of “My Favorite Things” as sung by Julie Andrews and show the corresponding illustrations in the text. The book will be shown two times, since the song is sung twice.
- Teach the first two phrases by rote and then, ask the students to show the melodic contour with their hands.
- Pass out copies of the listening map and ask the students to follow the melody with their finger as they sing the first two phrases of the song.
- Inform students that the melody is sung other times in the song, but with different words. Play the recording and have the students follow the melodic contour on the listening map with their fingers when they hear the melody being sung.
- Discuss how other musicians, including John Coltrane, who played saxophone in the bebop style, have recorded “My Favorite Things”. Introduce John Coltrane’s Giant Steps by Chris Raschka (ISBN 0-689-84598-7) and discuss how different instruments are layered together to make music.
- Play the recording of John Coltrane performing “My Favorite Things,” Part 1 (Single Version) on the *My Favorite Things* album. Ask the students to follow the kittens on the listening map with their finger whenever they hear John Coltrane playing the melody.
- Using a Venn diagram, discuss the differences between Julie Andrews’s performance and John Coltrane’s performance.

My Favorite Things



drops



on



ros -



es



and



ers



on

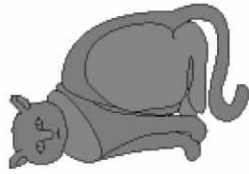


kit -

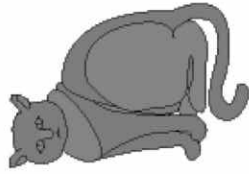


tens,

Rain -



cop -



per



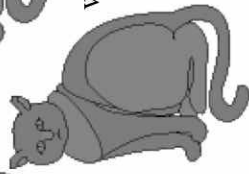
ket -



tles



and



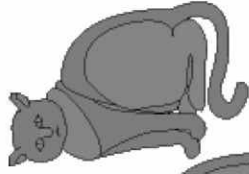
warm



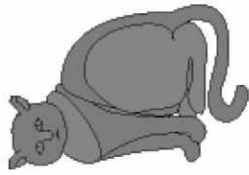
wool -



en



mit -



ens.

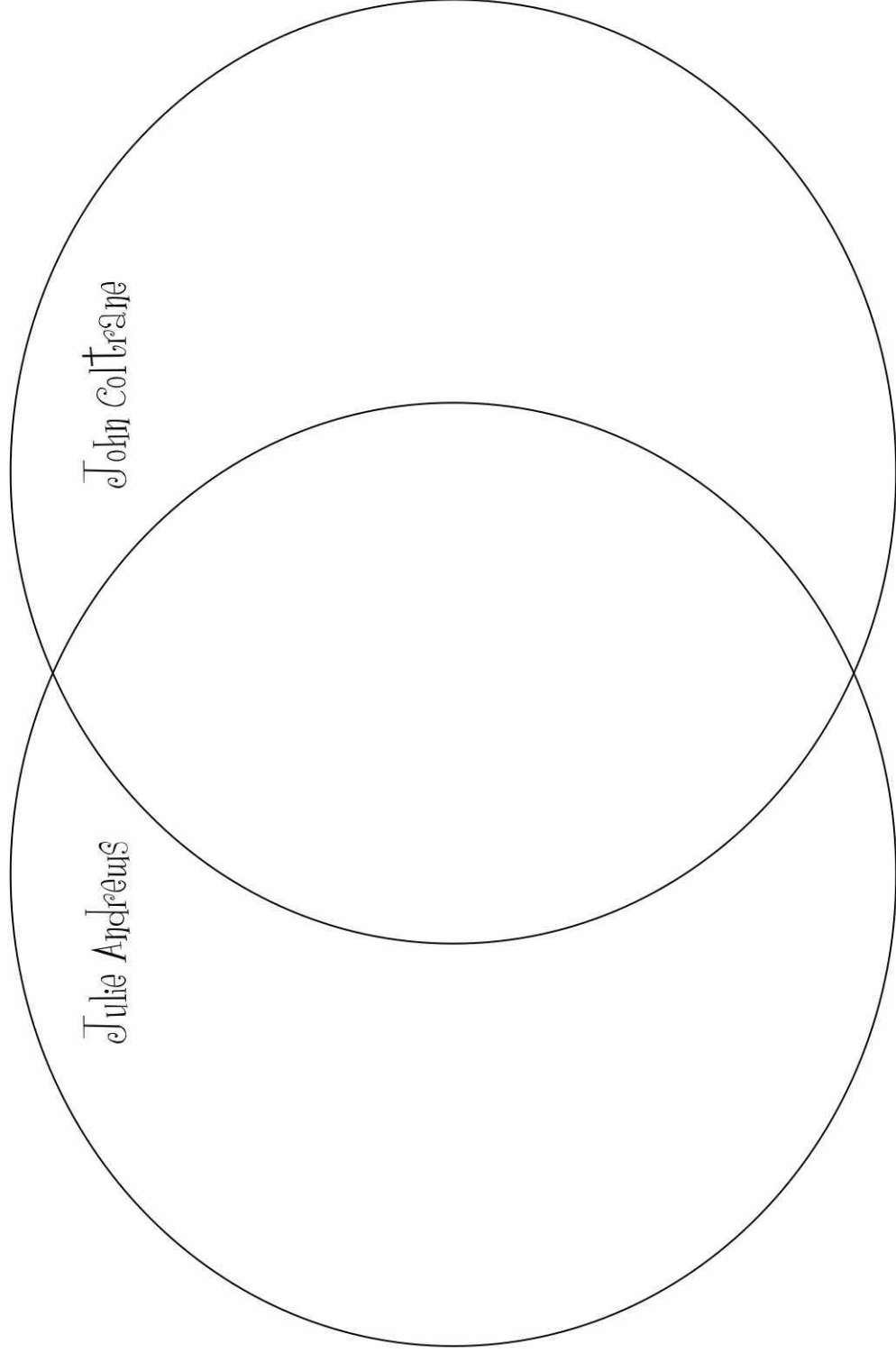
Bright

whisk -

My Favorite Things

Julie Andrews

John Coltrane



FOREVER YOUNG

By Bob Dylan and Illustrated By Paul Rogers
ISBN 978-1-4169-5808-6



Objective: Students will draw their dreams in various ways depending on the expressive qualities of "Forever Young."

Procedures:

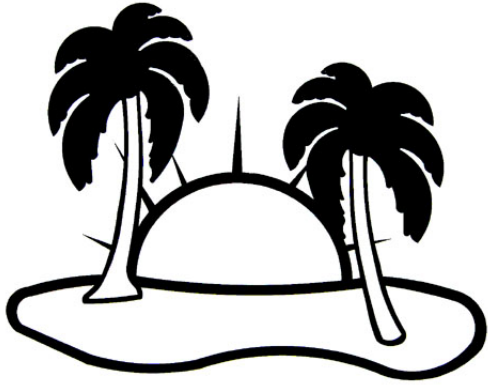
- Introduce Bob Dylan and his history as a singer-songwriter, who wrote music with a purpose.
- Play a recording of the slow version of "Forever Young" by Bob Dylan, which can be found on the *Planet Waves* album, while showing the corresponding pages in the book.
- Discuss the meaning of the song, including passing down traditions and ideas from generation to generation and never giving up on your dreams.
- Pass out copies of the handout and instruct the students to draw a picture of their dream of what they want to be when they grow up. As the class is drawing their pictures, play the recording of the first version of "Forever Young."
- When students are finished, have them share their dreams with the class.
- Play a recording of the fast version of "Forever Young" by Bob Dylan, which can also be found on the *Planet Waves* album, and ask the students to listen for what is different about the song.
- Discuss the differences between the two versions of "Forever Young" and how the differences in the music make them feel different.
- Ask students to turn their papers over and again, draw a picture of their dream job. But this time, they will draw their dream job in the same way that the fast version of "Forever Young" makes them feel. For example, if a student's first drawing was being a football player, the second drawing might be winning the Heisman trophy or if a student's first drawing was being a doctor, the second drawing might be saving someone's life. As the class is drawing their pictures, play the recording of the second version of "Forever Young."
- When students are finished, have them share their new dreams with the class.
- To show another version of "Forever Young," let students view [will.i.am](http://www.youtube.com/watch?v=tLfrdRgpKfI), from The Black Eyed Peas, and Bob Dylan singing the song and how traditions can be passed from generation to generation – <http://www.youtube.com/watch?v=tLfrdRgpKfI>.
- Other Bob Dylan books include [Blowin' in the Wind](#) (ISBN 1402780028) and [Man Gave Names to All the Animals](#) (ISBN 1402768583).

"Forever Young" - Version 1
by Bob Dylan

Name..... Teacher.....

“Forever Young” – Version 2
by Bob Dylan

Name..... Teacher.....



THE LITTLE ISLAND

By Frané Lessac
ISBN 0-333-38009-6

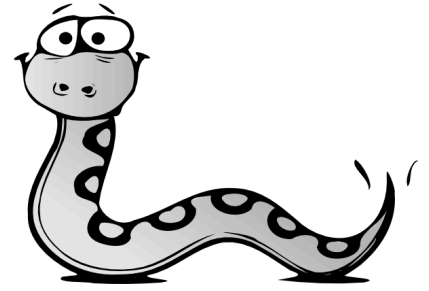
Objective: Students will perform the two responses in "Day-O" on recorder while accompanied by guitar, tubanos, maracas, and bass xylophones.

Procedures:

- Read The Little Island and discuss facts relating to the Caribbean or show the Reading Rainbow version, which is available on DVD and online at <https://vimeo.com/6241183>. The video includes a tour of a Caribbean island and a performance by a steel drum band.
- Locate the Caribbean on a map and describe the duties of banana boat workers and the function of a tallyman.
- Play a recording of "Day-O" by Harry Belafonte and ask students to listen for the repeating parts heard throughout the song.
- Display the visual with the two responses and ask the students how the responses differ.
- Teach the two responses by rote and ask students to sing the responses while the teacher sings the calls and accompanies on guitar.
- Transfer the two responses to recorder using the visual and perform with the students playing the responses on recorder and the teacher singing the calls and accompanying on guitar.
- Teach the tubano and BX part using body percussion and transfer to instruments. Add steady beat on maracas.
- Perform with all parts.
- Other videos available on YouTube that are interesting to include are the clip of "Day-O" from *Beetlejuice* and the clip of Harry Belafonte performing "Day-O" on *The Muppet Show*.
- See a student example at <http://www.youtube.com/watch?v=WB9CXkR1BQo>.

FIND THE SNAKE

By Cate Foley
ISBN 0-516-23097-2



Objective: Students will demonstrate alternating and simultaneous mallet technique while performing "Black Snake."

Procedures:

- Discuss the habitats of different snakes and how they use camouflage to hide from predators.
- Read Find the Snake and ask students to look for the camouflaged snake in each picture.
- With the students, make a list of different kinds of snakes on the board.
- Teach "Black Snake" by rote.
- Play the game. One student hides his eyes, while another student hides the plastic snake in the room. The snake cannot be hidden under anything. The class sings the song louder as the student gets closer to the snake and softer as the students gets further away from the snake.
- Once all students have had a turn, teach the barred instruments part through body percussion. Emphasize the use of alternating hands and both hands together.
- Transfer body percussion to instruments.
- Improvise a repeated 4-beat B section using the list of snakes developed by the students. For example, rattlesnake, boa, copperhead, python; rattlesnake, boa, copperhead, python. During the B section, the students will rotate to a new instrument.
- Perform with a repeating ABAB... form.

Voice

Black snake, black snake, where are you hi- ding? Black snake, black snake, where are you hi - ding?

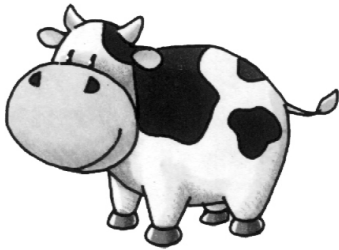
Orff Instr.

5

V

Black snake, black snake, where are you hi - ding? Don't you bite — me!

Orff



CLICK, CLACK, MOO: COWS THAT TYPE

By Doreen Cronin and Illustrated By Betsy Lewin
ISBN 0-439-21648-6

Objective: Students will perform an Orff arrangement to accompany a reading of Click Clack Moo: Cows That Type.

Procedures:

- Read the book and sing the refrain. At the end of the book, sing the revised refrain.
- Include a discussion on typewriters.
- Teach the instrument parts using body percussion and transfer to instruments.
- Whenever a letter is read, temple blocks will act as the typewriter. At the end of each line, finger cymbals followed by a ratchet will serve as the ding and return.
- Perform with the book.

Voice

Click, clack, moo. Click, clack, moo. Click-e-ty, clack, moo.

SG/AG

SX/AX

Temple Blocks/
Vibraslap (vs. 1)
Ratchet (vs. 2)

BX

Last time: Click, clack, quack. Click, clack, quack. Clickety, clack, quack.



Bus-a-saurus Bop

By Diane Z. Shore and Illustrated By David Clark
ISBN 1-58234-850-2

Objective: Students will perform an Orff arrangement to accompany the reading of Bus-a-saurus Bop.

Procedures:

- Read the book and sing the refrain after the repeated text.
- Teach barred instrument parts using body percussion and transfer to instruments.
- Add unpitched instruments on the following descriptive words:

| | |
|------------------------------|-----------------------|
| Creak – finger cymbals | Stomp – tubano |
| Squeak – log drum | Romp – vibraslap |
| Stop and Beep – bicycle horn | Slurp – slide whistle |
| Chomp – sandblocks | |
- Perform along with a reading of the book.
- See a student example at <http://www.youtube.com/watch?v=5vN8zCIYnZ8>.

$\text{♩} = 96$ e a e a e

Voice

Creak-in' and a-squeak-in', Rum-blin' to a stop. Bus-a-saur-us com-in'. Chomp! Chomp! Chomp!

SG/AG

SX/AX

SM/AM

BX

Look Both Ways: A Cautionary Tale

By Diane Z. Shore and Jessica Alexander and Illustrated By Teri Weidner
ISBN 1-58234-968-1

Objective: Students will perform an Orff arrangement to accompany the reading of Look Both Ways: A Cautionary Tale.

Procedures:

- Read the book and sing the refrain after the repeating text. Two refrains have different lyrics.
- Discuss the use of onomatopoeia throughout the book and ask students to list some of the examples they heard.
- Teach the instrument parts using body percussion and transfer to instruments.
- Perform along with a reading of the book.
- See a student example at <http://www.youtube.com/watch?v=KbBTUoqm8w4>.



Music score for Orff arrangement:

Voice: Fil - bert, Fil - bert, Run-ning all the day. Fil - bert, Fil - bert, Look _____ both ways.

SG/AG: [Musical notation for Sand Gong/Agogón]

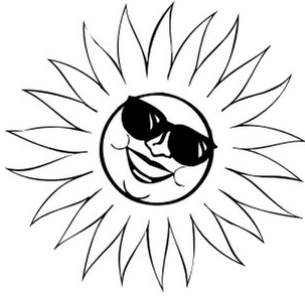
Sand Blocks/Tubano: [Musical notation for Sand Blocks/Tubano]

CBB/BX: [Musical notation for Cymbal/Bell/Bongos]

Bicycle Horn: [Musical notation for Bicycle Horn]

Acorns verse: Filbert, Filbert, Running all the day. Filbert's acorns roll away.

Tears verse: Filbert, Filbert, Running all the day. Filbert wipe your tears away.



Rata-Pata-Scata-Fata: A Caribbean Story

By Phillis Gershator and Illustrated By Holly Meade
ISBN 0-316-30470-0

Objective: Students will perform the melodic refrain on recorder after the repeated text while accompanied by guitar, tubanos, maracas, bell tree, and bass xylophones.

Procedures:

- Read the book and sing the refrain instead of the repeating text.
- Discuss similarities and differences between American and Caribbean life for children.
- Ask the children to sing the refrain and correct any errors.
- Teach the recorder part by isolating the repeating motive, then adding the glissandi.
- Teach the BX, tubano, maracas, and bell tree part using body percussion and then, transfer to instruments.
- Perform along with a reading of the book.

e

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves. The Soprano Recorder staff has a treble clef and contains the melody with lyrics: "Ra - ta, pa-ta, sca-ta, fa-ta. Ra - ta, pa-ta, sca-ta, fa-ta. Ma-gic, ma-gic, ma-gic, ma-gic. Ra - ta, pa-ta, sca-ta, fa-ta. ____". The Bell Tree/Maracas staff has a square clef and contains a rhythmic pattern of eighth notes. The Tubano staff has a square clef and contains a rhythmic pattern of eighth notes. The CBB/BX staff has a treble clef and contains a bass line with eighth notes. The score ends with a double bar line.

PETER AND THE WOLF

Retold by James Riordan and Illustrated by Victor G. Ambrus
ISBN 0-19-272201-8

Objective: Students will perform a revised edition of Peter and the Wolf using dramatic techniques and Orff instruments.

Procedures:

- Familiarize students with the traditional story by sharing children's book and viewing videos, like Disney's version of Peter and the Wolf, which can be found on [Make Mine Music](#) or on YouTube.
- Discuss a brief biographical sketch of Prokofiev and review the traditional instrumentation in the score.
- Introduce each character's song by teaching the lyrics, transferring to instruments, and audiating.
- Assign narrators and actors to play each role in the revised version, which brings the traditional story into current times and transforms the animal characters into real children.
- Perform the story with narrators, actors, and musicians.
- Other versions of [Peter and the Wolf](#) include editions by Janet Schulman and Peter Malone (ISBN 0375824308), Maria Carlson and Charles Mikolaycak (ISBN 0140506330), and Chris Raschka (ISBN 0689856520).





I Saw a Bullfrog

By Ellen Stern
ISBN 0-375-82173-2

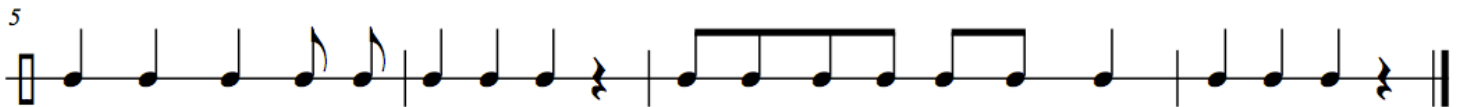
Objective: Students will perform a rhythmic refrain, while using movement to demonstrate knowledge of compound words.

Procedures:

- Discuss the definition of compound words.
- Ask the students to listen for compound words in I Saw a Bullfrog as it is read.
- Read the book and make a list of the compound words in the book.
- Brainstorm a list of other compound words and write them on the board. Point out some music words that are compound words.
- Teach the following rhyme by rote while patting and clapping the steady beat:



Bag-pipes, wood-block, key-board, and drum-stick. Put two words to-ge-ther - and that will do the trick.



Slap - stick, drum - line, and su - per-star. You can move to com-pound words, near or far.

- In pairs, students will choose a compound word from the brainstormed list and break the word into smaller parts. One person will perform a movement for one of the smaller parts and the other person will perform a movement for the second smaller part. The pair will also perform a movement together for the compound word. Encourage students to use space and varying heights to show their words.
- Perform the rhyme in ABAB... form. The A section is the rhyme and B section is each group performing their compound movement. The other groups will identify the compound word being demonstrated through the movement.