THE USE OF MUSIC IN THE LANGUAGE ARTS IN THE PRIMARY GRADES

by

Esther McGeorge Dunipace

A Thesis

submitted to the faculty of the

Department of Music Education

in partial fulfillment of

the requirements for the degree of

MASTER OF ARTS

in the Graduate College

University of Arizona

1951

Approved: Hartley D. Snyder, Director of Thesis — Feb 1 - 1951, Date

ACKNOWLEDGMENT

The writer wishes to express sincere and grateful appreciation to her husband and to Dr. Hartley D. Snyder for their many helpful suggestions and constructive criticisms given to her during the preparation of this study.

CONTENTS

CHAPTER ONE

1. Introduction

For many years a philosophical trend has existed which emphasizes that certain subjects within the elementary school curriculum should be specialized. These included the teaching of writing, music and art. In most instances these subjects have been taught by special teachers using a drill method. Generally, they were not correlated to any other part of the curriculum and remained isolated areas of experience. This practice was based on the philosophy that isolated facts and elements may be learned by the process of drill and thereafter employed when they are needed in meaningful situations.

The trend currently predominant in the modern philosophy of education emphasizes the importance of the teacher starting with the experience background of the individual child as a basis from which to educate or develop the whole child. If education is to fulfill its aim, the capacities and needs of the individual in relation to his background of experiences must be the concern of the teacher in creating situations for growth. Good social attitudes must be developed and all possible activities should be used to insure maximum learning in every situation.

On the basis of this philosophy, educators are now

recommending that the primary classrooms be self-contained. This means that first, second and third grade teachers must teach all subjects within their classrooms.

The primary teacher who is confronted with the problem of teaching all the subjects in the self-contained classroom has the opportunity to correlate many subjects and activities and thus bring about a process of integration. It is often found that the primary teacher has a limited background in music. This study will provide assistance in correlating, integrating and motivating music and the language arts. The desired outcomes resulting from the child's contacts with the various subjects in the elementary school curriculum may often coincide. This is true with music and the language arts.

> "There can be no reading without meanings. And there can be no meanings unless the reader has accumulated a wealth of concepts and experience with which to interpret the symbols he sees in writing and print. Consequently, whatever can be done to provide the prospective reader with important experiences is essential to adequate preparation for reading."[1]

The learning situation will be improved if the child is able to identify himself with the story and to extend this experience through musical activities.

2. Statement of the Problem

The purpose of this thesis is to determine the aims

---

1. McKEE, Paul, Reading and Literature in the Elementary School, p. 100.

and objectives common to music and the language arts in order to discover how these subjects may be correlated to produce the best learning situation.

Dr. Paul McKee, outstanding authority on reading techniques, defines language arts as speaking, listening, reading and writing.[1] In correlating music with the language arts we will be concerned with principles relating to speaking, listening and reading. Communication of ideas may employ both speech and music for music has often been designated as "the universal language". Listening, which develops an aural discrimination, is also essential to growth in both the musical and language arts fields. Through correlating musical experience with the reading program, a strong motivation beneficial to both fields is made possible. Notational aspects of music are not included in this thesis except when employed as readiness. The principle of readiness is imperative to learning in the primary grades.

The material used in this thesis will be the basic state adopted texts in both music and reading for the primary grades. They are as follows:

GRAY, William S., ARBUTHNOT, May Hill, Basic Readers: Curriculum Foundation Series: Scott, Foresman and Company, N. Y. (Current editions)

First grade, Fun With Dick and Jane

---

1. McKEE, Paul, The Teaching of Reading in the Elementary School, p. 3.

First grade, Our New Friends

Second grade, Friends and Neighbors
More Friends and Neighbors

Third grade, Streets and Roads
More Streets and Roads

PITTS, Lilla Belle, GLENN, Mabelle, WATTERS, Lorrain E., Our Singing World, Ginn and Company, New York, New York, 1949.

Kindergarten, The Kindergarten Book

First grade, The First Grade Book
Primers, Singing As We Play
Singing All the Day

Second grade, Singing On Our Way

Third grade, Singing and Rhyming

All of the books listed above are used in the classrooms of Arizona. Recordings and other materials currently available are included in this thesis.

3. Method of Treatment

An analysis has been made of all stories in the basic readers which suggest any musical activity, and those that have topics which correlate with musical activity have been selected. This includes those that provide a setting for the identification of the child with the situation found in the story and musical activity. In this way the child will develop a clearer meaning of words and rhythmical and tonal patterns, and thus associate ideas found in both music and story.

4. Summary of the Contents of the Thesis

In chapter I the reasons for the purposes of the study are stated and the problem defined. The method of treatment employed is also included.

In chapter II a review of the current literature in both the fields of music and the language arts is made in order to determine the objectives of these two subject fields.

In chapter III the objectives and aims useful for correlating, integrating, and motivating the subjects of music and the language arts are listed and evaluated.

Chapter IV contains the stories selected from the first, second and third grade basic readers which suggests songs and musical activities which seem pertinent.

In chapter V the summary, conclusions and recommendations of this study are stated.

CHAPTER TWO

REVIEW OF THE LITERATURE

In order to determine the definite aims and objectives which coincide in the teaching of music and the language arts it was found that in the curricula of language arts and music there emerge five major aspects or areas wherein these subjects bear a common relationship.

1. Utilization of the developmental or functional process of instruction.
2. Insistance on a program of social growth and development.
3. The understanding of the problem of readiness.
4. The use of symbols.
5. The use of the physical senses.

Essentially, learning is a process in and through which there emerge new patterns of interaction between the individual and his environment. This learning is a personal, active, on-going, never-ending series of operations from which evolves the integrated personality.

> "The ultimate ideal implicit in the concept of integration as an educational theory is a kind of experience curriculum where functional learning can be made a reality. Education would then improve living as well as learning because the school would help children to become increasingly intelligent in using every kind of subject matter to further their own growth.[1]

---

1. PITTS, Lilla Belle, Music Curriculum In a Changing World, p.121.

Following this Miss Pitts further states in part:

> "Integration is a process whereby unities are better achieved and maintained; thus, unity becomes a quality which distinguishes this process. Its true center in the school's curriculum is to be found only in the expressive activities of those who are learning. The greater scope and variety of these activities, the more urgent is the necessity for the differentiation of experiences and the natural tendencies toward differentiating behavior, to be reintegrated into functional relation with designs of social expression that are comprehensible and meaningful to learners. This implies plotting courses of action where each essential curricular element serves to support, clarify and amplify the social progress of whole-some individual personalities. Everything that contributes to ordering a variety of meanings to the end that they move unitedly and cumulatively forward, in both strengthening and evoking the creative energies of pupils, is needed. . .Perfection of balance is the result of reciprocal relations so established and equalized that one aspect of experience serves to support while counterpoising another, thus lending stability to the curricular whole."[1]

Music and language arts both are the natural outcome of the individual responding to his environment. They are expressions of the many sidedness of personality and experience. Special attention should be given to the basic drives and the problems, as well as the immediate needs, of the individual in order to mould him into an integrated whole.

We should help foster sturdy growth from childhood to adulthood through the creation of appropriate designs for living. One of the aims of education in this process of

---

1. PITTS, Lilla Belle, Music Curriculum in a Changing World, p.122.

adjustment is to produce fitness for the problems arising out of life.[1]

> "The old emphasis was on a very narrow experience including facts, information, and skills apart from their settings, fixed standards and uniform tests versus the new idea which insists on broad rich areas of experience in all fields. Now the learner is placed in the center of the challenging social environment and is aided by wise guidance to select intelligently from the number of interests this situation or environment stimulates. Facts, specific skills and informations are all made use of as a means to a greater end. Great emphasis is placed upon ideas, concepts, insights, and broad techniques."[2]

It has been demonstrated conclusively that subjects studied without regard to the living experiences which give them significance tend to be meaningless formalities.

> "Unless a given experience leads out into a field previously unfamiliar no problems arise, and problems are the stimulus to thinking."[3]

Mursell sets up the criteria for a functional experience in that it must be arresting, impelling, revealing, fulfilling and conscious. The experience should be creative, co-operative and experimental. The experience must be the teachers own individual creative projections fashioned in the light of the personalities and backgrounds of his pupils and his understanding of what he wants to accomplish.[4]

---

1. MURSELL, James P., Principles of Education, p.7.
2. KAMP, Mary Zua, A Study of the Trends of Philosophic Thought in the History of Music Education in the United States, p.47.
3. DEWEY, John, Experiences in Education, p.96.
4. MURSELL, James P., Education for Musical Growth, pp.105-113.

> "The direct practical application of purposive character development is that while it is necessary to define and establish the developmental line it is just as necessary to organize a setting of purposive activities in and through which growth can go forward."[1]

An important part of the job of teaching is to create situations that have the dynamic quality of interest. Especially in the fields of language arts and music, the setting of activities, undertakings and endeavors, and learnings in and through which the sequences of growth goes forward can be deliberately organized.

The second area common to both music and the language arts is the use of social situations for growth. It is within this phase that music and the language arts find many features which may be correlated, integrated and motivated to the fullest extent.

Many authors agree that both of these subjects must be carried on as a social enterprise. One of the major aims of education is ..."the freeing of individuals and helping them to achieve happier and more effective personal human relations by means of actual experience in social participation."[2]

Mursell explains that the central purpose of music in education is to contribute to human betterment. He believes that human life is composed of individuals, and human values can be universally realized only through developing the individuals

---

1. MURSELL, James P., Developmental Teaching, p. 14.

2. PITTS, Lilla Belle, Music Curriculum in a Changing World, p. 30.

who compose the sum total of a social group.[1] Following the same thought in discussing the major purpose of reading, Paul McKee says:

> "the theory of social utility holds that whatever is taught in school must be of importance in life outside the school. In terms of actual practice, reading is the means most widely used by the school to introduce the child to the social heritage which it seeks to teach."[2]

Reading is a tool by which the pupil is enabled to learn much that the school has to offer. In presenting a reading experience

> "the skillful teacher is the one who selects experiences which are of the greatest individual and social worth to begin a group activity. This teacher will include experiences and activities that provide for understanding the natural and man-made environments through contacts with community life, and experiences and activities that open interests in music, literature and art."[3]

In order to correlate the social activities of music and the language arts we can present our great wealth of folk music literature, our heritage of classical musical literature, and, for purposes of motivation, utilize the everyday activities at the interest level of the child such as songs about people he meets, things he sees, swinging, jumping, and skipping. All of these activities can be genuinely integrated with any language arts program.

---

1. MURSELL, James P., Human Values in Music Education, Chapter I.
2. McKEE, Paul, Reading and Literature in the Elementary School, p. 3.
3. WITTY, Paul, KOPEL, David, Reading and the Educative Process, p. 8.

> "It has been shown that leisure reading is practically a lost art and that other forms of appreciation in the arts exist upon a low level. Reading will probably improve as the use and development of many forms of art are encouraged in all educational endeavor".1

The writer will try to show how music may be one of the simplest and most effective ways to promote interest in reading.

In promoting better social growth and interpretation in music and the language arts, we should establish a background of related experiences, create situations which promote suspense and interest in the reading and music activities, and build a familiar background of experience through the development of the theme or central idea to be integrated in the teaching of some unit or particular subject.

In presenting a vital experience, Witty sets up six principles which should be present in any group enterprise:

1. The experience should be on such a level that meaning can result for all members of the group.
2. The experience should elicit co-operation and sharing by mutual consent.
3. The experience should require group planning.

---

1. McKEE, Paul, Reading and Literature in the Elementary School, p. 8.
2. WITTY, Paul, KOPEL, David, Reading and the Educative Process, p. 8.

4. The experience should lead to reconstructive endeavor.

5. The experience should be real and should lead to unbiased concepts.

6. The experience should permit all to participate.[1]

Turning to the field of music, we find the agreement among many music educators that..."music like any other language of communication, is social in function and is best learned in normal social situations appropriate for different stages of child growth. If musical expression moved forward as an aspect of self and social realization as normal as learning to talk, move about, play and otherwise take part in family and community life, musical people would no longer be regarded as special kinds of persons. We would discover that all persons are musical in many special and interesting kinds of ways."[2]

In other words the major function of music is to contribute maximum service in developing wholesome personalities, social effectiveness, stronger faith in democratic ideals and an indigenous musical culture.[3]

Just as Dr. Witty has done for reading, Miss Pitts suggests six principles for developing a socialized musical activity which are almost identical with those of Dr. Witty's:

1. Discover and develop (children's) social instincts and tendencies in situations where musical activities are functional.

---

1. WITTY, Paul, KOPEL, David, Reading and the Educative Process, p. 189.

2. PITTS, Lilla Belle, Music Curriculum in a Changing World p. 58-59.

3. Ibid, p. 147.

2. Develop aspects of social interchange appropriate for the several levels of child maturation.

3. Appreciate the value of sharing in the experience of others.

4. Translate the highlights of individual and group experiences in musical terms.

5. Prepare for social competence by providing situations in which whatever musical power children possess may be used for immediately valued social ends.

6. Appreciate the values of their own individual experiences.[1]

The principles laid down by these two authorities in their respective fields could be interchanged. The social incentives inherent in satisfying group undertakings should be deliberately pointed toward motivating the kind of experiences that will reveal to children ever widening areas of collective interest and problems.

The third area emphasized by both music and language arts is the understanding of the problem of readiness. Every teacher must thoroughly understand the principal of readiness employed in both of these subjects and should

> "...start the child from where he is when teacher and pupil come together and try to organize and create interests within the child's potentiality and range. We must deal with the children's problems, needs and interests if it is to have a significance and immediate meaning and application."[2]

---

1. PITTS, Lilla Belle, Music Curriculum in a Changing World, p. 147.

2. WITTY, Paul, KOPEL, David, Reading and the Educative Process, p. 34.

Readiness is a term applied to the child when he is ready to act. Readiness is an important phase of growth and occurs at differing times in individual children. A child walks or talks when his body is ready and not before. When that time comes nothing can stop him from performing these acts. We also find that at every level there is an expanding development of experience if experience is educative in effect. For example, when a child enters the first grade he wants to imitate the fire engine or the locomotive with sound and action, but as he develops his interests widen and his background expands so that by the time he reaches the third grade level he wants to be the fireman or the engineer. He understands that the fire engine and the locomotive need a guiding hand. He begins to realize why each is necessary to his welfare, and he also gains some understanding of the need for rules of safety.

In teaching, any failure in performance on the part of the child is largely due to the lack of readiness. Some children enter school ready to begin a formal reading program; others of the same age will have a limited background on which to build, and still others will have to be given a full program of activities and experiences before a formal reading program can be attempted. So it is with music, some will enter school ready even to begin work with instruments; others will have a limited background of some singing and

body rhythm activities such as skipping, running, hopping, etc., and finally, others will even have to be taught how to use the singing voice.

When the child's failure to respond is due to the lack of readiness, the wise teacher retraces his steps and builds a deeper foundation. This entails creating new interests and new approaches and necessitates utilizing all facets of the learning process to rebuild on a sounder basis.

It is foolish to believe that an apparently intelligent performance on the part of the child will result in the type of readiness which comes about through routine procedures not related to genuine purpose or function. The ability to quote the alphabet glibly does not mean a child is ready to recognize words, nor does the ability to sing up and down the scale by syllables mean that a child can readily sing the tune of a song.

> "This type of learning isolated skills and techniques imposed by texts or teachers is directly opposed to the acquisition of them as the means of attaining ends which make direct, vital appeal."[1]

It is direct appeal that is desired in the developmental approach.

It is the educator's responsibility to see that the problem grows out of conditions of the present personal experience of the child, is within the range of the capacity

---

1. DEWEY, John, Experience in Education, p. 5.

of the child, and arouses in the learner an active desire for information and for developing new ideas. Those who deal with children in early primary years do not have much difficulty in determining the range of past experience in finding activities that connect in vital ways with it.

> "We must be sure that experiences are real if we are to expect correct and unbiased concepts to be the result of experience."[1]

Mursell in the field of music (2), and Witty (3), Gates (4), McKee (5) and Harrison (6) in the field of language arts agree that readiness is a combination of many factors including chronological age, mental age, background of experience, and emotional and social urgency which are reflected in the child's independence of action and in his relationship with other people. Some children entering school have had a wealth of experience through informal contact with music and stories. Others have had only a casual contact with these experiences before entering school. There will be some highly intelligent children who will master

---

1. HARRISON, Lucille, Reading Readiness, p. 30.
2. MURSELL, James P., Music in the American School, pp. 244-246.
3. WITTY, Paul, KOPEL, David, Reading and Educative Process, p. 177.
4. GATES, Arthur I., Improvement of Reading, p. 142-143.
5. McKEE, Paul, The Teaching of Reading, p. 181.
6. HARRISON, Lucille, op. cit., p. 30.

the difficulties quickly and others who will always be delayed in their progress.

Beginning material should contain nothing which will be too difficult for even the dullest pupil. The selections should be so interesting that the child will insist on taking part in the discussion or musical activity. When a child enters school most of his experiences in language arts and music have been through speaking, listening or singing simple songs. If his interests and needs have brought him to the proper attitude, he should be ready to see what it is he has been singing or speaking. Through this visual activity the child will become familiar with the written symbol which stands for the experience which has so vividly captivated his interest and attention.

A reading or musical experience should develop into one that is broad enough to reach all the members of the group because the success of such experiences depends upon how well the teacher knows the individual pupils and adapts the various aspects of each experience to them. As groups at the same grade level, even within the same school system, are widely different, the teacher should determine the general stage of development of each group and begin at that point to introduce skills and knowledge that will challenge the pupils to their best efforts.

"Let us not put a ceiling on ...achievement,

> rather let us allow them to go as far as they can, always seeing to it that the final result shows growth in the individual child."[1]

The fourth area under consideration is the use of symbols in music and the language arts. No one will disagree with the statement that all written language is symbolic. It is made up of symbols we call letters, numbers, and punctuation marks which put together in a certain form and order recall the meaning which the writer intends. Music reading includes the lyrics and adds other symbols such as notes, rests, staff and clef marks which put together in definite form makes up what we call musical notation. The meaning of symbols in reading music as well as language arts must reside in the learners experience.

> "The reading of symbols is a means and not an end and so it seems reasonable to conclude that the understanding which the reader achieves in reading a given symbol or group of symbols must be adequate and of sufficient clearness and correctness to serve as a tool for him to use in subsequent straight thinking and intelligent action."[2]

Finally, areas common to both music and the language arts must include the use of the physical senses. In both subjects it is necessary to use the eyes, the ears, the voice, and bodily movements. When reading stories or reading music the eyes travel from left to right as well as down the page. It is the teacher's duty to assist

---

1. Arizona Department of Public Instruction, A Guide for the Improvement of the Teaching of Music in the Elementary Schools of Arizona, p. 14.

2. McKEE, Paul, The Teaching of Reading, p. 9.

in the development of the proper eye movement by increasing the span of recognition, decreasing the time used in fixation pauses, developing rhythmical character of eye movements across the page, increasing the accuracy of return sweeps and decreasing regressive movements.

All associative experiences and the developing of background interest must come through the ear. Of course, all musical listening activity comes through this organ. The voice is necessary to convey meaning through the use of the symbols in the form of words, phrases, sentences and musical tonal patterns.

The body movements are another way of conveying meaning. These movements are used in dramatizing stories and carrying out rhythmical actions in music. Many times the dramatic and rhythmical actions may be combined such as in a circus story wherein a child may dramatize by marching, galloping like the horses, walking slowly and heavily like the elephants, or tumbling like the clowns. All of these actions may be carried out as rhythm patterns and singing, and at the same time may be correlated with the subject matter of the story.

In summarizing, it has been pointed out that the developmental approach is concerned with the understanding of the growth of the child. Children differ from each other and should not be expected to attain the same accomplishments at the same time.

> "In primary grades we deal with activities that every normal human being has to perform. Such activities are the elementary manual skills, bodily controls, playing and working with others for social development, reading and writing."[1]

Music and the language arts should help the child to discover himself and his relationship to the world about him.

> "The feeling of belonging to home, school and country is necessary for social stability. With possession comes responsibility, sharing, and the respect for the rights of others. One may sing about his country, his home and school, but unless he practices democracy in his daily life, he will fail to grow into a democratic citizen. This practice is prevalent in all musical activities."[2]

---

1. SNYDER, Hartley D., "A Teacher's Guide in Child Development Through Music Education", Sec. II. pps. 1-2.

2. BOGOSLOVSKY, Boris Basil, The Ideal School, pp. 129-130.

CHAPTER THREE

AIMS AND OBJECTIVES COMMON TO BOTH FIELDS

In this chapter a set of general and specific aims and objectives will be established which may be of help to the primary teacher in the self-contained classroom in using music with the language arts.

In successful teaching

> "...learning should be organized in terms of undertakings which seem real and compelling and valuable to the learner, which engage his active purpose, which confront him with a significant challenge, and which lead to deeper and wider insights, more discriminating attitudes and more adequate skills."[1]

With these ideas for a basis, and after reviewing the current literature on the subjects under discussion, three major aims may be stated which appear identical in the teaching of music and reading.

a. Reading:

1. Developing and utilizing the background of experience.
2. Utilizing the spoken word for listening and telling stories.
3. Developing the mastery of the written symbol.

b. Music:

1. Developing and utilizing the background of experience.

---

1. MURSELL, James P., Successful Teaching, p.37.

2. Listening to songs and recordings to learn to express associative ideas gained.

3. Developing the mastery of the written musical symbol.

To attain these objectives we must be continually extending the experiences of the individual child through a program of listening to stories, songs and recordings, of reading independently, and of singing together.

In developing specific objectives the vocal interpretation is considered first since learning the correct use of a pleasant speaking and singing voice is essential. The child should learn to read the story in the manner in which the various ideas would be spoken, and in a natural easy-to-listen-to voice. In the same way a song should be sung in a range easy for the child to handle, never too high or too low, but at the same time using enough range to provide a challenge for him. The primary child should never be allowed to sing or speak in a strident voice.

> "A child doing his bit in game and dialogue songs, in dramatizations, and in imitative tonal and rhythmical play is aroused to a lively interest in music that will enable him to find his singing voice in his own good time; for children differ in rates of growth as well as in the quality of their voices.
>
> An approach of this kind recognizes that children are not equal in musical ability and that adjustments to differences are necessary at times. However, it does not follow that the children who maintain the highest and most skillful level of singing ability should be allowed to dominate every singing situation, to the

> exclusion of the less fortunate of their fellows.
>
> What it does imply is that, in order for every child to use his singing voice more effectively, the emphasis will be placed upon the kinds of musical activities that will stimulate and encourage the backward to sing to the best of their ability without fear and without self-consciousness.
>
> Pleasing tone quality, good enunciation, imaginative interpretation, and other values which are important for growth should be the anticipated and expected outcomes of expressive singing". [1]

These same outcomes of expressive singing are equally important in reading.

Reading is never done word by word nor is singing done note by note. In both subjects the child should see the phrase or sentence as a unit. For this reason reading begins with one or two words in a sentence and gradually words are added to build larger phrases as the child develops his ability to see and understand longer sentences. In developing a song, the child should feel the phrase-wise progress of the song.

Many times the language lesson can utilize tonal patterns demonstrating up and down inflections or in the phrasing of a thought. This may be done through the use of the hands forming a large arc or by raising the hands above the head and lowering them as the phrase or sentence is spoken or sung. Also, in developing the musical phrase the children can walk one way for one phrase and back for the second phrase.

---

1. PITTS, Lilla Belle, GLENN, Mabelle, WATTERS, Lorrain E., The Kindergarten Book, Our Singing World, p.x.

Another method of demonstrating inflections in both speaking and singing is the question and answer method. The tonic do, mi, so syllables form a musical pattern. By using these tones on a rising inflection such questions may be asked as "come out to play?", "where are you going?"; and on the answering downward inflection of so, mi, do, "here I am", "Yes, I can." The tonal pattern mi, re, do gives the child a feeling of repose: "I'm so tired", "I'm so sleepy", or "Let's go home"; "I'm so sad", or "I'm a ghost" are suggested for the tones, do, ti, la. These musical patterns are especially good in working with non-English speaking children. The children can improvise their own questions and answers which will help in building vocabulary for the primary grades as found in the primers Singing As We Play and Singing All the Day.[1] Chapter Four includes more detailed suggestions of this nature.

A very important objective in effective teaching of music and the language arts is to help create self-expression through song and story. There is no better way for functional vocabulary building or developing experience background than by having the child dramatize a situation or give his own impression of what is occurring in a musical listening experience, a song, or a story. These experiences must provide strong motives for permanent interests in reading and music

---

1. PITTS, Lilla Belle, GLENN, Mabelle, WATTERS, Lorrain E., Singing As We Play and Singing All the Day, Our Singing World.

for future leisure time activities.

In building for the future the good teacher will develop desirable attitudes and effective habits and skills. In training children in these attitudes, habits and skills, a statement of standards of achievement is desirable for the primary grades in the subjects under discussion.

Dr. Paul McKee, previously cited as a leader in the field reading techniques, says the child completing the first grade level of achievement should:

1. Look upon reading as a thought process.
2. Become highly interested in reading a wide variety of suitable material.
3. Use various tools in identifying strange words.
4. Recognize familiar words readily in various settings and combinations.
5. Read aloud fluently rather than word by word.
6. Read silently with little if any vocalization or lip movement.
7. Read increasingly longer units of material.

At the second and third grade level the child should:

1. Answer a given question.
2. Note details.
3. Obtain directions for doing something.
4. Verify a given statement.
5. Make an inference or draw a conclusion.
6. Discover the sequence of events.

7. Collect all the statements bearing on a given statement.[1]

General musical achievement at the primary level should give opportunity to:

1. Develop the signing voice.
2. Develop rhythmic bodily movement.
3. Develop creative expression.
4. Develop a desire to listen to music.
5. Develop good listening habits.
6. Develop a concept of the movement and duration of notes by observing the music notation of songs learned by rote.
7. Develop an eagerness to experiment with simple instruments.
8. Develop a feeling for phrase-wise movement.
9. Provide a general musical vocabulary.[2]

Since we are concerned with using music in the language arts program, a more specific set of objectives for grades one, two, and three may be established. In the first grade the child should:

1. Identify himself with the music through imagination and dramatization.
2. Find ways in which voice and body rhythms help identify direction of voice; that is, up for high or squeaky, low for the heavier voice such as that of a big bad wolf or a big bad bear.
3. Identify tonal patterns, such as a concept of high and low, up and down, level, wide interval, or close interval.

---

1. McKEE, Paul, Teaching of Reading, pp. 279, 337, 345.

2. MORGAN, Hazel N. (Ed.), Music Educators National Conference, Music Education Source Book, p. 4.

4. Identify rhythmic pulse such as running, skipping, walking, or galloping.

Second grade music instruction should equip the child to utilize all of these abilities and in addition:

1. Develop the relationship of eye pattern with the tonic do-mi-so and mi-re-do tonal patterns.
2. Begin to identify and read "next door" notes.
3. Recognize the notation of the rhythmic patterns dramatized in the first grade.

Finally, the third grade child should be able to utilize these music factors, and by adding the recognition of the so-ti-re-fa skip, he is now ready to approach intermediate music with a sound basis for listening, creating, and reading music, and performing part singing.

In Chapter Four these above objectives and standards of achievement will be developed and demonstrated in building a program of correlation and integration in music and language arts by analyzing the stories and songs for the basic texts.

The outcomes for which the good teacher will strive in correlating these subjects are:

1. To extend the experience of the individual.
2. To develop the ability to make good use of leisure time.
3. To master the fundamentals and mechanics of the subject.
4. To develop the mastery of these fundamentals on a constantly increasing level but at the child's speed.

CHAPTER FOUR

Stories And Songs

The materials used in this chapter of stories and songs to be analyzed on the basis of the aims and objectives in Chapter Three are:

1. Gray, William S., and Arbuthnot, May Hill, Basic Readers: Curriculum Foundation Series, Scott, Foresman and Company, New York, (current editions)

   First Grade, Fun With Dick and Jane
   Our New Friends

   Second Grade, Friends and Neighbors
   More Friends and Neighbors

   Third Grade, Streets and Roads
   More Streets and Roads

2. Pitts, Lilla Belle, Glenn, Mabelle, Watters, Lorrain E., Our Singing World, Ginn and Company, New York, 1949.

   Kindergarten, The Kindergarten Book,

   First Grade, The First Grade Book
   (Primer) Singing As We Play
   (Primer) Singing All The Day

   Second Grade, Singing On Our Way

   Third Grade, Singing and Rhyming

3. Recordings:

Songs From the First Grade Book, Album 1 A, Our Singing World, Ginn and Company, New York, 1950.

Songs From the First Grade Book, Album 1 B, Our Singing World, Ginn and Company, New York, 1950.

Songs From Singing On Our Way, Album 2, Our Singing World, Ginn and Company, New York, 1950.

Rhythmic Activities, Vol. 1,2,3,
Listening Activities, Vol. 1,2,3,4,
Singing Games, Rhythm Band, RCA Victor Record Library for Elementary Schools

Grand Canyon Suite, Ferde Grofe, RCA Victor Red Seal Records.

The Children's Corner, Claude DeBussy, RCA Victor Records.

Chicken Licken, Frank Luther, Decca Records.

The Gingerbread Boy, Frank Luther, Decca Records.

The 3 Billy Goats Gruff, Frank Luther, Decca Records.

Goldilocks and the Three Bears, Frank Luther, Decca Records.

A. FUN WITH DICK AND JANE

1. Story: See it Go, p. 6.
   Dick flies a toy airplane.

   Correlated Activities:
   a. Songs:
      (1) "Airplane", Singing As We Play, p. 44.
          "Aeroplane", The First Grade Book, p. 180.
          "I'm an Airplane", The Kindergarten Book, p. 134.

      (2) Rhythmic and dramatic activities:
          (a) Airplanes start slowly and get faster as they get into the air. Children wave arms to demonstrate wings of the plane.
          (b) Start with arms low and raise high with the melodic line; dramatize words to indicate plane going up and swooping down.
          (c) Imitate sound of the plane motor humming as children run around the room.

   b. Records:
      "Papillons", Schumann, Rhythmic Activities, Vol. 3.

2. Story: Guess, p. 10.
   Mother tries to guess who is covering her eyes.

   Correlated Activities:
   a. Songs:
      (1) "Guessing Game", The Kindergarten Book, p. 43.
          (a) Stand up tall as father would when music goes up and squat to imitate children going down.
          (b) March around chair and clap rhythm.
          (c) Note that upward inflection of tonal pattern asks a question at the end of the song.

(2) "Do You Know Your Name", The First Grade Book, p. 6

(a) First phrase asks question, Second phrase answers question.
(b) Note that tonal pattern rises with the lyrics.

b. Records:
(1) "Badinage", Herbert, Listening, Vol. 1.
(2) "Amaryllis", Ghys, Rhythm Band Album
(a) Question on phrase one and three.
(b) Answer on phrase two and four.

3. Story: Something for Sally, p. 14.
Sally gets a ball from Father.

Correlated Activities:
a. Songs:
(1) "Bounce the Ball", Singing As We Play, pp. 10-13
"Bounce Ball", The First Grade Book, p. 26

(2) Rhythmic Activity:
(a) Children bounce the ball on the first beat of the measure, throw and catch.
(b) Children throw the ball up and down according to the melodic line.
(c) Mi, re, do ending indicates ball rolling down steps or hill.

(3) Other suggested songs:
(a) "I Wish I Had a Great Big Ball", The First Grade Book, p. 3
(b) "Here's a Ball for Baby", The First Grade Book, p. 58,

b. Records:
"Air de Ballet", Jadassohn, Rhythmic Activities, Vol. 2.

4. Story: Do What I Do, p. 18.
Children play follow the leader in a jumping game.

Correlated Activities:
a. Songs:
(1) "Jumping", Singing As We Play, pp. 32-33.
"See Me Jump", The Kindergarten Book, p. 19.
"Hop Up, Hop Down", The Kindergarten Book, p. 21.
"Jumping Jack", The Kindergarten Book, p. 127.

"Hop, Hop", The First Grade Book, p. 19
"Jack, Be Nimble", The First Grade Book, p. 81.

(2) Rhythmic Activity:
(a) Run and jump, jump up, jump down according to the tonal pattern and the lyrics. Note large jumps so-do, do-so.
(b) Dramatize situations in the lyrics.
(c) Note tonal pattern so, fa, mi, re, do as though running home or to school after the game.

(3) Instruments:
(a) Wooden tone blocks.
(b) Rhythm sticks.

b. Records:
(1) "Les Pifferari", Gounod, Rhythmic Activities, Vol. 2.
(2) "Salto Mortale", Gurlitt, Rhythmic Activities, Vol. 2.

5. Story: Father Helps the Family, p. 22.
Father helps repair the toys.

Correlated Activities:
a. Songs:
(1) "Daddy", The First Grade Book, p. 54.
(2) Rhythmic Activities:
(a) Make up words about sawing, hammering, and painting while fixing the toys.
(b) Use sawing or painting motion on first and third beat of the measure.

b. Records:
"Skipping Theme", Anderson, Rhythmic Activities, Vol. 1.
(a) Use skipping theme for sawing and painting motions.

6. Story: Jane Helps, p. 34.
Jane counts things as she sets the table.

Correlated Activities:
a. Songs:
(1) "One, Two, Buckle My Shoe", The Kindergarten Book, p. 36.
"Here Is the Beehive", The Kindergarten Book, p. 37.

"One Potato, Two Potatoes", The First Grade Book, p. 42.
"Ten Little Indians", The First Grade Book, p. 43.

(2) Rhythmic Activities:
(a) Use these songs to practice counting.
(b) Note the mi,so interval as though calling out.
(c) Imitate lyrics when possible.

7. Story: The Pony, p. 50.
Dick and Jane ride the pony at Grandfather's farm.

Correlated Activities:
a. Songs:
(1) Galloping Horses:
(a) "We're Galloping", The Kindergarten Book p. 18.
"Galloping", The First Grade Book, p. 22.
(b) Children clap or gallop, feeling the pulse of the triplets but clapping on the first and fourth note as though two beats to the measure.
(c) Picture sets of three even short strokes to indicate 6/8 rhythm.

(2) Trotting Horses:
(a) "Trot, Pony", Singing As We Play, pp. 36-39.
"Trotting", The First Grade Book, p. 23.
(b) Rhythmic Activities:
(1) Children clap or run the even notes to the measure.
(2) Picture four short even strokes on blackboard.
(3) Contrast galloping and trotting by having children decide who was galloping and who was trotting in the story.

b. Records:
(1) Galloping:
(a) "Galloping Horses", Anderson, RCA Rhythmic Activities, Vol. 1.
(b) "The Wild Horseman", Songs From the First Grade Book, Album 1 B.
(2) Trotting Horses:
(a) "Trotting", Songs From the First Grade Book, Album 1 B.
(b) "Trotting Horses", Rubenstein, Songs From the First Grade Book, Album 1 B.

8. Story: Little Quack, p. 82.
The duck gets a puddle to swim in after the rain.

Correlated Activities:
a. Songs:
(1) "Little Ducky Duddle", The Kindergarten Book, p. 118.
"Hear the Rain", The First Grade Book, p. 123.
"It's Raining", The First Grade Book, p. 126.

(2) Rhythmic Activities:
(a) Children imitate duck waddling.
(b) Note how tonal pattern of rain music sounds like pattering rain, children run on tiptoe.

b. Records:
"Walking in the Rain", Anderson, Rhythmic Activities, Vol. 3.

9. Story: Little Rabbit, p. 87.
The bunny hops into the garden to eat.

Correlated Activities:
a. Songs:
(1) "Bunny in the Garden", The First Grade Book, p. 146.
"Bunny Eats", The First Grade Book, p. 146.

(2) Rhythmic Activities:
(a) Children imitate bunny hopping.
(b) Note scale-wise tonal pattern or "next-door" notes.
(c) Tonal Pattern do,mi,so, calling the bunny.

b. Records:
"Hop, Hop", Songs From the First Grade Book, Album 1 A.

10. Story: The New Toy, p. 100.
Sally plays with the toy telephone.

Correlated Activities:
a. Songs:
(1) "Telephone", The Kindergarten Book, p. 125.
(a) Make the voice high and fast like telephone bell. Good tone matching for non-singers.
(b) "Hello, How are you?" on rising tonal pattern mi, so, so, do.

(2) "Ting-aling-a-ling", Singing All the Day, pp. 18-19.
(a) See (a) and (b) above.
(b) "Hurry, hurry", on running notes with song ending on high do in anticipation of playing together.

b. Records:
"The Clock", Kullak, Rhythmic Activities, Vol. 1.
Bell Rings on the sixteenth note patterns.

11. Story: Sally Finds Friends, p. 118.
Sally finds some new friends and they play together.

Correlated Activities:
a. Songs:
(1) "All the Boys and Girls Will Play", Singing As We Play, pp. 1-35.

(2) Rhythmic Activities:
(a) Discuss pictures for vocabulary building.
(b) Note how children are dramatizing each activity.
(c) Note tonal questions which match lyrics.
(d) Note how lyrics and tonal patterns are built on short phrases.
(e) Note how lyrics match both tonal pattern and interval, as well as matching the rhythmic activity.
(f) Children should act out rhythmic activities, clap, or swing arms to rhythmic pattern.

(3) Other suggested songs:
(a) "Will You Come and Play?", The Kindergarten Book, p. 8.
(b) "Yoo Hoo", The First Grade Book, p. 10.
(c) "Happy Boys and Girls", The First Grade Book, p. 11.

b. Records:
"Ring Around the Rosy", Singing Games.
"London Bridge is Falling Down", Singing Games.

12. Story: A Ride With Mother, p. 135.
Children take a ride on the bus.

Correlated Activities:
a. Songs:
(1) "In a Bus We Come", The Kindergarten Book, p. 134.
"Who Will Ride the Bus?" The Kingergarten Book, p. 136.
(a) Discuss safety in riding the bus.
(b) Note phrasing of question and answer on p. 136.

(2) "Traffic Lights", The First Grade Book, p. 183.
"Wait a Minute, Green Bus!" The First Grade Book, p. 184.
(a) Discuss the meaning of traffic lights.
(b) Note how music goes up on word "top". p. 184.
(c) "Slow down, Stop", on mi, re, do tonal pattern.

b. Records:
"The Bus", Songs From Singing On Our Way, Album 2.

13. Story: What Sally Saw, p. 140.
Sally takes a trip to the zoo.

Correlated Activities:
a. Songs:
(1) "At the Zoo", The Kindergarten Book, p. 119.
"Guess What We Saw At the Zoo", The Kindergarten Book, p. 119.
"Lion, Monkey, Giraffe, Elephant", The Kindergarten Book, pp. 120-121.

(2) Rhythmic Activities:
(a) Children imitate animals rhythmically.
(b) Children imitate animals vocally.
(c) Children recognize how lyrics fit tonal and rhythmic patterns.

b. Records:
"March",Hollaender, Rhythmic Activities, Vol. 2.
"The Tame Bear", Elgar, Listening Activities, Vol. 2.

14. Story: Pets At School, p. 152.
The children have a pet show at school.

Correlated Activities:
a. Songs:
(1) "Tone Matching Songs", The First Grade Book, p. 154.

(2) Related Activities:
(a) Tone matching will help non-singers.
(b) Children march around room as though showing off their pets.

b. Records:
"March Little Soldier", Pinto, Listening Activities, Vol. 1.

B. OUR NEW FRIENDS

1. Story: Fun in the New House, p. 17.
Children walk in the rain under a big umbrella.

Correlated Activities:

a. Songs:

(1) "Spit, Spat, Spatter", The Kindergarten Book, p. 97.
"Under My Umbrella", The Kindergarten Book, p. 98.
"Hear the Rain", The First Grade Book, p. 123.
"Hear the Little Raindrops", The First Grade Book, p. 125.

(2) Related Activities:
(a) Discuss how to carry an umbrella safely.
(b) Imitate raindrops pattering with light hand clapping or tiptoe running.
(c) Imitate splashing through the mud and water in walking rhythm.

b. Records:

(1) "Etincelles", Moszkowski, Rhythmic Activities, Vol. 1.
(2) "Walking in the Rain", Anderson, Rhythmic Activities, Vol. 1.
(3) "Walking in the Rain", Songs From The First Grade Book, Album 1 B.

2. Story: A Big Friend, p. 36.
Sally and her kitten go for a walk.

Correlated Activities:

a. Songs:

(1) "Come Walk With Me", Singing As We Play, p. 24.
"Running, Walking, Skipping", Singing On Our Way, pp. 18-19.

(2) Related Activities:
(a) Children imitate rhythms as Sally may have done on her walk.
(b) On blackboard picture walking as steady strokes, running as short steady strokes, skipping as long, short, long, short.

b. Records:

"Skipping and Walking", Songs From Singing On Our Way, Album 2.

3. Story: Time To Work, p. 48.
The family gets up, has breakfast, and starts the day's work.

Correlated Activities:

a. Songs:

(1) "Wake-up, Get Up", Singing All the Day, pp. 1-7.
"Come to Breakfast", Singing All the Day, pp. 8-13.
"We Start the Day", Singing All the Day, pp. 14-17.

(2) Related Activities:

(a) Discuss pictures and activities suggested by them.
(b) Note music goes up on "wake-up", notice also it is on a wide interval.
(c) Dramatize and imitate rhythms suggested by the lyrics and the pictures.
(d) Have children say "Good Morning", and then recognize how the music on p. 10 does the same thing.
(e) Have the children recognize that all tonal patterns and rhythmic patterns make the music happy.
(f) Notice the phrasing, especially the question and answer on p. 12.

(3) Other Suggested Songs:

(a) "Get Up" and "Good Morning", The Kindergarten Book, p. 44.
(b) "Good Morning", The First Grade Book, p. 6.
(c) "Wake Up", The First Grade Book, p. 53

b. Records:

(1) "Wake-Up Clock", Songs From Singing On Our Way, Album 2.
(2) "Good-Morning Sky", Songs From Singing On Our Way, Album 2.

(3) "The Clock", Kullak, Rhythmic Activities, Vol. 1.

4. Story: Who Took The Nuts, p. 107.
The squirrel ran down the tree and stole the nuts.

Correlated Activities:
a. Songs:
(1) "Squirrels and Trees", The Kindergarten Book, p. 41.
"Chase the Squirrel", The First Grade Book, p. 52.
"The Squirrel", The First Grade Book, p. 153.

(2) Rhythmic Activities:
(a) Play the singing games outlined.
(b) Picture running rhythm used to catch the squirrels.
(c) Tonal pattern goes up as squirrels go up in the trees and down as squirrels go down.

b. Records:
"Tarantelle", Heller, Rhythmic Activities, Vol. 3.
Children use hands to show phrasing of the tonal pattern as a squirrel would run up and down the tree.

5. Story: The Snow Party, p. 112.
After the snow storm Father and Susan go out to feed the birds.

Correlated Activities:
a. Songs:
(1) "My Zipper Suit", The Kindergarten Book, p. 7.
"Without a Sound at All", The Kindergarten Book, p. 102.
"Oh, Have You Got a Zipper Coat?", The First Grade Book, p. 7.
"Snow is Falling", and "Snow", The First Grade Book, p. 131.
"Snowflakes Are Dancing", The First Grade Book, p. 135.

(2) Related Activities:
(a) Dramatize songs, imitate snowflakes falling; light full arm movement, use fingers for snowflakes.
(b) Tonal Pattern always comes down at the end to indicate snow falling down.

b. Records:
"The Snow is Dancing" from the Children's Corner, Debussy.
"Snow", Songs From The First Grade Book, Album 1 B. Downward motion of snow with large flowing motions of arms.

6. Story: A Home in the Tree, p. 121.
Spring comes and the robins build a nest in the tree.

Correlated Activities:
a. Songs:
(1) "A Blue Bird Sings", and "A Bird in a Pear Tree", The Kindergarten Book, p. 105.
"A Bird Came", The First Grade Book, p. 138.

(2) Related Activities:
(a) Imitate birds singing; helps get light head tones.
(b) Discuss how birds build nests.
(c) When do birds build nests?
(d) Imitate flying birds with wide arm movement.

b. Records:
"Flying Birds", Anderson, Rhythmic Activities, Vol. 1.

7. Story: Little Duck Talks: p. 164.
Little Duck learns to talk by matching tones of animals he meets.

Correlated Activities:
a. Songs:
(1) "Tone Matching Songs", The First Grade Book, p. 154.

(2) Related Activities:
(a) Tone matching, and recognition of animal sounds.
(b) Imitate duck waddling around visiting.

b. Records:
"Mr. Duck and Mr. Turkey",
Listening Activities, Vol. 2.

8. Story: Dark Pony, p. 172.
The Dark Pony takes boys and girls to Sleepytown.

Correlated Activities:
a. Songs:
(1) Galloping and Trotting Horses:
(a) "We're Galloping", The Kindergarten Book, p. 18.
"Ride-a, Ride-a Pony", The Kindergarten Book, p. 53.
"Galloping", The First Grade Book, p. 22.
"Trotting", The First Grade Book, p. 23.
(b) Rhythmic Activities:
(1) Imitate galloping and trotting horses.
(2) Indicate how horse comes galloping, but slows to a trot as the children fall asleep at the end of the story.

(2) Lullaby and Rest Songs:
(a) "This is My Sleepy Time", The Kindergarten Book, p. 34.
"Now It's Time to Rest", The Kindergarten Book, p. 35.
"Rock-a-Bye, Baby", and "Sleep, Baby, Sleep", The First Grade Book, p. 62.
"Baby Dear", and Hush-a-by Sleep", The First Grade Book, p. 63
"The Huntsmen", The First Grade Book, p. 65.
(b) Rhythmic Activities:
(1) Feel rocking pulse in lullabies.
(2) Discover how up and down movement of song and repetition of phrase induce sleep.
(3) Mi, re, do, "Go to Sleep".
(4) End on la, Mother walking away.

b. Records:

(1) Galloping and Trotting:

"Galloping Horses", Anderson, Rhythmic Activities, Vol. 1.

"The Wild Horseman", Songs From the First Grade Book, Album 1 A.

"Trotting", and "Trotting Horses", Songs From the First Grade Book, Album 1 B.

(2) Lullabies:

"Cradle Song", Hauser, Rhythmic Activities, Vol. 3.

"Go To Sleepy", Songs From the First Grade Book, Album 1 A.

9. Story: The Merry-Go-Round, p. 185.
The children ride the merry-go-round in the park.

Correlated Activities:

a. Songs:

(1) "Merry-Go-Round", The First Grade Book, p. 34.
"Merry-Go-Round", Singing and Rhyming, p. 100.

(2) Related Activities:

(a) Repetition of the tonal pattern gives feeling of going around.

(b) Children feel the pulse of galloping horses in 6/8 time, but beat only two to the measure.

(c) Repetition of the phrase also gives the feeling of going around rather than trying to get somewhere.

b. Records:

"The Hurdy-Gurdy Man", Goossens, Listening Activities, Vol. 2.

"The Merry-Go-Round", Songs From Singing On Our Way, Album 2.

C. FRIENDS AND NEIGHBORS

1. Story: The Surprise Train, p. 12.
Children tie wagons together to make a train.

Correlated Activities:

a. Songs:

(1) "Here Is a Big Train", Singing On Our Way, P. 148.
"Here We Go A-riding on the Train", Singing On Our Way, p. 150.

(2) Related Activities:
(a) Dramatize the lyrics.
(b) Feel the pulse of triplet but beat two counts to the measure swinging arms around to imitate wheels of the train.
(c) "Choo, choo", sò, mi, "All Aboard" la, mi.
(d) Recognize next door notes.
(e) Children recognize by rhythmic pattern when tempo of music should increase.

b. Records:

(1) "Running Horses", Anderson, Rhythmic Activities, Vol. 1.
(2) "Here We Go Riding", Songs From the First Grade Book, Album 1 B.

2. Story: Going to the City, p. 30.
John rides on the train to see his grandmother.

Correlated Activities:

a. Songs:

(1) "Here We Go A-riding on a Train", Singing On Our Way, p. 150.
"Balloons", Singing On Our World, p. 25.
"Balloons", The First Grade Book, p. 35.

(2) Related Activities:
(a) Imitate the rhythm of the train in swinging the arms in the wheel motion.
(b) "Balloon" on do-do the call of the hawker.

b. Records:

"Here We Go Riding", Songs From the First Grade Book, Album 1 B.

3. Story: A Pocket Full of Pennies, p. 41.
The boys ride the street car to the park.

Correlated Activities:
a. Songs:
(1) "The Merry-Go-Round", The First Grade Book, p. 34.
"Balloons", Singing On Our Way, p. 29
"The Cars Go Up and Down", Singing On Our Way, p. 151.

(2) Related Activities:
(a) Repetition of tonal pattern so, do, mi of the merry-go-round gives feeling of circular motion.
(b) Contrast steady rhythm of merry-go-round with long short beat of the street car wheels.
(c) Do, so, mi, re, do, "Come buy your balloon". Call of the hawker.

b. Records:
"Merry-go-round", Songs From Singing On Our Way, Album 2.

4. Story: Jim's Little Chickens, p. 74.
Jim feeds and plays with the farm animals.

Correlated Activities:
a. Songs:
(1) "The Barnyard", Singing On Our Way, p. 134.

(2) Related Activities:
(a) Song build on do, mi, so, and scale-wise intervals.
(b) Final so, fa, mi, re, do as though animals were all in for the night.

5. Story: Baby Elephant, p. 79.
Children watch circus elephants do tricks.

Correlated Activities:
a. Songs:
(1) "The Circus", The First Grade Book, p. 111.
(a) Happy skipping rhythmic pattern as children sing about the circus.
(b) Children can skip one way on a phrase and back on the next to get the feeling of phrasing.

(2) "The Elephant", The First Grade Book, p. 113.
(a) Children imitate heavy slow walk of the elephant, put hands in front like a trunk.
(b) Rhythmic pattern the same as song above, discuss why the tempo is different.
(c) Ends on la, feel the strangeness of the big elephant.

b. Records:
"March in D^b" Hollaender, Rhythmic Activities, Vol. 2.

6. Story: Halloween Fun, p. 91.
Children dress up in funny clothes for Halloween.

Correlated Activities:
a. Songs:
(1) "Halloween Is Coming", Singing On Our Way, p. 70.
(a) Rhythmic pattern long short skipping pattern; happy song, anticipation of good times.
(b) Children note similarity of tonal and rhythmic patterns on first and third lines. Recognize the "next-door" notes.

(2) "Halloween", Singing On Our Way, p. 71.
"The Wind is Howling Through the Night", Singing On Our Way, p. 72.
(a) Songs in minor, start on la instead of do, children feel "spooky".
(b) Oooooo sound good for phrasing, have children form large arc with arms.
(c) Oooooo always scale-wise whether going up or down.

b. Records:
"Witch", MacDowell, Listening Activities, Vol. 3.
"Gnomes", Rheinhold, Rhythmic Activities, Vol. 1.

7. Story: Little Bear and The Honey, p. 109.
Little Bear gets stung looking for honey.

Correlated Activities:

a. Songs:

(1) "Bear" and "Bear Dance", Kindergarten Book, p. 122.

(a) Imitate slow heavy walk of a bear.
(b) Recognize "walking" notes as quarter notes.

(2) "Busy, Buzzy Bee", The Kindergarten Book, p. 107.

(a) Song pitched high, next-door notes indicate buzzing bee.
(b) So, fa, mi, re, do as though bee landing.

b. Records:

"The Bee", Schubert, Listening Activities; Vol. 3.
"The Tame Bear", Elgar, Listening Activities, Vol. 2.

8. Story: The Candy Tree: p. 120.
The Squirrel comes down the tree to find food.

Correlated Activities:

a. Songs:

(1) "Funny Little Squirrel", Singing On Our Way, p. 126.

(2) Related Activities:

(a) Squirrel runs up and down the tree on rhythmic and tonal pattern suggested.
(b) Children recognize eighth notes as running notes.
(c) Final phrase goes up as squirrel goes up into the nest.

b. Records:

"Tarantelle", Heller, Rhythmic Activities; Vol. 3.
Children scamper around on tiptoe.

9. Story: Who Cleaned the Walk, p. 167.
Children clean the walk and make a snowman.

Correlated Activities:

a. Songs:

(1) "The Snowman", The Kindergarten Book, p. 101.
"It's Snowing," Singing and Rhyming, p. 116.
"Making a Snowman", The First Grade Book, p. 135.

(2) Related Activities:

(a) The songs about the snow end on a descending tonal pattern like snow falling.
(b) Skipping rhythm indicates happy times. Begin to recognize this rhythmic pattern.
(c) Children imitate snowflakes with fingertips or tiptoe.
(d) Children make up a tune to poem on p. 168 of the story.
(e) Snowman song starts slowly and gets faster as the ball rolls easier.

b. Records:

"Passepied", Delibes, Rhythmic Activities, Vol. 2.
"Snow is Falling", Children's Corner, Debussy.
"Snowflakes", Songs From Singing On Our Way, Album 2.
"Making a Snowman", Songs From the First Grade Book, Album 1 B.

10. Story: The Christmas Tree, p. 172.
Zeke lights the tree in the park.

Correlated Activities:

a. Songs:

(1) "Let's Dance Around the Christmas Tree", The Kindergarten Book, p. 84.
"I'm a Little Christmas Tree, Singing On Our Way, p. 81.

(2) Related Activities:

(a) Children clasp hands and dance around a make-believe Christmas tree.

(2) Related Activities, (cont.)
(b) Repetition of tonal and rhythmic pattern gives feeling of going around the tree.
(c) Skipping rhythm of long-short beat.
(d) Notice how the running notes almost say "glittering", and do, mi, so, do for "star at my head".

b. Records:
"March of the Gnomes", Rheinhold, Listening Activities, Vol. 3.

11. Story: The Silly Little Rabbit, p. 232.
Same story as the "Chicken Licken".

Correlated Activities:
a. Songs:
(1) "Chicken Licken", Luther, The First Grade Book, Our Singing World, p. 190-198.
(2) Related Activities:
(a) Imitate animal sounds on mi, re, do.
(b) So, fa, mi, re, do, "the sky is going to fall.
(c) Note scale-wise notes of laughing pattern.
(d) Mi, fa, so, la, ti, do. "They all ran home again"
(e) Sing with recording.

b. Records:
"Chicken Licken", Frank Luther, Decca Records.

12. Story: The Johnny Cake, p. 217.
Same story as the "Gingerbread Boy".

Correlated Activities:
a. Songs:
(1) "The Gingerbread Boy", Luther, The First Grade Book, pp. 199-204.
(2) Related Activities:
(a) Sing with recording.
(b) Children sing next-door notes.
(c) "I'm the Gingerbread Boy" skipping rhythm. "I can run from you", running rhythm.
(d) Extensive use of the do, mi, so, pattern throughout the song.

b. Records:
"The Gingerbread Boy", Frank Luther, Decca Records.

D. MORE FRIENDS AND NEIGHBORS.

1. Story: Fun In the Snow. p. 6.
Children climb Oak Hill and slide down on their sleds, and make a snowman.

Correlated Activities:

a. Songs:

(1) "The Snowman", The Kindergarten Book, p. 101.
"Making a Snowman", The First Grade Book, p. 135.
"Coasting", Singing On Our Way, p. 115.

(2) Related Activities:

(a) Children dramatize lyrics about rolling snowman.
(b) Tonal pattern follows lyrics on climbing to the top of the hill with sleds, and "zip" glissandos on the octave.

b. Records:

"Making a Snowman", Songs From the First Grade Book, Album 1 B.

2. Story: Fun On the Ice, p. 12.
Children go ice skating.

Correlated Activities:

a. Songs:

(1) "Let's Go Skating", The First Grade Book, p. 28.
"Skating", Singing On Our Way, p. 117.

(2) Related Activities:

(a) Imitate skating motion on accented beat, long smooth pushing motions.
(b) "Come with me", do, re, mi, calling tonal pattern.
(c) "Skating," so, do, tonal pattern.

b. Records:

"Skating", Kullak, Rhythmic Activities, Vol. 2.
"Skaters Waltz", Waldteufel, Rhythmic Activities, Vol. 4.
"Let's Go Skating", Songs From the First Grade Book, Album 1 A.

3. Story: Bobby's New Shoes, p. 26.
Bobby gets new shoes and takes a walk.

Correlated Activities:
a. Songs:
(1) "Shoes", The Kindergarten Book, p. 126.
"New Shoes", The First Grade Book, p. 8.
"Skipping and Walking", Singing On Our Way, p. 19.

(2) Related Activities:
(a) Dramatize the different rhythms suggested by different size shoes.
(b) Skipping to show happiness over new shoes, walking to slow down and look at them. Recognize the contrast in these rhythms, and the notation.

b. Records:
"Air de Ballet", Jaddesohn, Rhythmic Activities, Vol. 2.
"Skip", Anderson, Rhythmic Activities, Vol. 1.

4. Story: Molly's Surprise, p. 38.
The children go roller skating and play games.

Correlated Activities:
a. Songs:
(1) "I'll Skate on My Roller Skates", The Kindergarten Book, p. 32.
"Here We Go Skating Along", Singing On Our Way, p. 22.
(2) Related Activities:
(a) Imitate skating motion by pushing on accented beats.
(b) Songs built on scale-wise tonal pattern and children recognize next-door notes.
(c) Children see difference in notation of the two songs, 6/8 and 3/4.

b. Records:
"The Skaters Waltz", Waldteufel, Rhythmic Activities, Vol. 4.

5. Story: Which Circus?, p. 44.
Jack goes to the wrong circus.

Correlated Activities:

a. Songs:

(1) "The Clown", The First Grade Book, p. 112.
"The Merry-go-round", The First Grade Book, p. 34.
"The Funny Old Clown", Singing On Our Way, p. 67.

(2) Related Activities:

(a) Children recognize tonal pattern so, do, and "falls right down" mi, re, do.
(b) Children recognize that the half note gets two beats, and the rest means the voice stops.
(c) Songs about clowns are happy songs.

b. Records:

"Clowns" (Midsummer Night's Dream). Mendelssohn, Rhythmic Activities, Vol. 1.
"The Clown", Songs From The First Grade Book, Album 1B.

6. Story: Little Mouse Dances, p. 122.
Little mouse decides she likes things clean when she dances.

Correlated Activities:

a. Songs:

(1) "The Broom", Singing On Our Way, p. 46.
"Sweep, Sweep", Singing All the Day, p. 16.
"The Sweeper Song", Singing On Our Way, p. 142.

(2) Related Activities:

(a) Children make up tunes to the rhymes in the story.
(b) Use rhythm of sweep, sweep on accented beat of songs listed above.
(c) tonal pattern built on so, do, or do, so.

b. Records:

"Elfenspiel", Kyerlief, Rhythmic Activities, Vol. 4.

7. Story: The Little Engine, p. 128.
The Little Engine does the work the big engines wouldn't do.

Correlated Activities:
a. Songs:
(1) "All Aboard" The Kindergarten Book, p. 133.
"Down by the Station" The First Grade Book, p. 177.
"Here is a Big Train", Singing On Our Way, p. 148.

(2) Related Activities:
(a) Children make up tunes to fit rhymes in the story.
(b) Imitate lyrics and rhythms of train starting slowly and gradually gathering speed, making arms go in the motion of wheels turning.
(c) Children should recognize by rhythmic notation where each phrase should increase in speed.
(d) "All aboard", do, do, so calling pattern.

b. Records:
"Running Horses", Anderson, Rhythmic Activities, Vol. 1.

8. Story: Aunt Susan's Clock, p. 154.
The children watch the clock while the pies bake.

Correlated Activities:
a. Songs:
(1) "What the Clock Says", and "Tick Tock", The First Grade Book, p. 165.
"Tick, Tock," Singing On Our Way, p. 142.
"Clocks", Singing and Rhyming, p. 156.

(2) Related Activities:
(a) Picture note values of each size clock, and discuss why notes are faster as clocks get smaller.
(b) "Tick, tock" do, so, always goes down.
(c) Use tone blocks and rhythm sticks to emphasize the rhythm.

b. Records:
"The Clock", Kullak,
Rhythmic Activities, Vol. 1.
"Clock Symphony" theme from Andante, Haydn,
Listening Activities, Vol. 5.
"Clock", Songs from the First Grade Book,
Album 1 B.
"Wake Up Clock", Songs from Singing On Our Way,
Album 2.

9. Story: Tommy's Pumpkin, p. 174.
Tommy plants a pumpkin seed and watches it grow.

Correlated Activities:
a. Songs:
(1) "My Garden" and "Planting Seeds", The First Grade Book, Our Singing World, p. 141.
(a) Imitate hoeing and raking motion on accented beat.
(b) Tonal pattern built on do, mi, so, and do, mi, do.
(c) Walking rhythm as seeds are planted.

(2) "Oh, When I Go A-ploughing", Singing On Our Way, p. 44.
"Fun In Our Garden", Singing On Our Way, p. 119.
(a) Dramatize the lyrics on the accented beat, hoeing, raking, etc.
(b) Tonal pattern rises at the end and lyrics indicate anticipation of making a jack-o-lantern from the pumpkin seeds.

b. Records:
"Wheel Barrow Motive", Anderson,
Rhythmic Activities, Vol. 1.
Imitate hoeing and raking.

10. Story: The Three Billy Goats Gruff, p. 220.

Correlated Activities:
a. Songs:
(1) "The Three Billy Goats Gruff" Luther, Singing On Our Way, p. 167.
(2) Related Activities:
(a) Imitate three goats, high voice, middle voice and low voice.

(2) Related Activities, (cont.)
(b) Imitate rhythmic pattern of running or hopping.
(c) "I'm a troll" on so, do, mi sung three times, once for each head.
(d) So, fa, mi, re, do, ti, do, "Safely over the rickety bridge."
(e) Sing with recording

b. Records:
"The 3 Billy Goats Gruff", Frank Luther, Decca Records.

11. Story: "The Animals Who Made a Home, p. 230.

Correlated Activities:
a. Songs:
(1) "Raggletaggletown Singers", Singing and Rhyming, p. 170.

(2) Related Activities:
(a) Dramatize story, using appropriate voices for each character.
(b) "Hee-haw", do-do octave, dog, mi-so, cat mi, so, do, rooster do, la, so, do, mi.
(c) Songs are built on a scale pattern.

E. STREETS AND ROADS

1. Story: Susan's Birthday Picnic, p. 15.
Susan has a birthday picnic instead of a party.

Correlated Activities:

a. Songs:

(1) "My Birthday" and "Happy Birthday", Singing On Our Way, p. 68.
"Birthdays Are Such Jolly Times", Singing On On Our Way, p. 69.
"Helping Mother Bake a Cake", Singing and Rhyming, p. 60.

(2) Related Activities:
(a) Do, mi, so tonal pattern indicates happy carefree times.
(b) Rhythmic pattern indicates skipping or marching around the birthday cake. Children recognize which is skipping rhythm and which is walking rhythm.
(c) Children begin to recognize re, fa, and ti, re, tonal pattern.

b. Records:
"March" Anderson,
Rhythmic Activities, Vol. 1.

2. Story: A Funny Balloon Ride, p. 44.
The boys try to rent balloons from the balloon lady in the park.

Correlated Activities:

a. Songs:

(1) "Flowers for Sale", and "Will You Buy", Singing and Rhyming, p. 54.
"Balloons" Singing On Our Way, p. 25.

(2) Related Activities:
(a) Have children discuss people who might be selling things in a city park.
(b) Have children imitate the call of "Hawkers", and discover it is built on do, so, mi, or mi, do, or do, so, or do, do.
(c) Have children discover these calls in songs listed above.

(3) Other Suggested songs:
"Ice-Cream Man", Singing On Our Way, p. 64.

Correlated Activities, (cont.)
(3) Other suggested songs: (cont.)
"The Street Organ", Singing On Our Way, p. 66.

b. Records:
"Wind Elves", Songs from Singing On Our Way, Album 2.
"The Hurdy Gurdy Man", Goossens, Listening Activities, Vol. 2.

3. Story: The Halloween Party, p. 50.
The girls go to two parties in masquerade.

Correlated Activities:
a. Songs:
(1) "Halloween Is Coming", Singing On Our Way, p. 70.
"The Wind is Howling", Singing On Our Way, p. 73.
"Soon Comes the Day", Singing and Rhyming, p. 79.
"Halloween", Singing and Rhyming, p. 82.

(2) Related Activities:
(a) Skipping rhythm to indicate happiness, children recognize the notation now.
(b) "The Wind is Howling", and "Soon Comes the Day" may be used as sight reading songs since they are built on the ascending and descending scale. Good for phrasing also.
(c) Children understand that songs built on the la scale are in the minor.

b. Records:
"What a Surprise", Songs from Singing On Our Way, Album 2.
"Gnomes", Reinhold, Rhythmic Activities, Vol. 2.

4. Story: Bread and Jam, p. 58.
Poky and Don take the bee hive out of the way.

Correlated Activities:
a. Songs:
(1) "Busy, Buzzy Bee", The Kindergarten Book, p. 107.
"Song of the Bee", The First Grade Book, p. 157.
"Buzz, Buzz, Buzz", Singing and Rhyming, p. 133.

(2) Related Activities:
(a) Children imitate the sound of the bees.
(b) Notation is close interval on buzzing.
(c) "Buzz, Buzz", contains tonal pattern so, ti, re, fa, mi, ti, do, la.

b. Records:
"The Bee" Schubert,
Listening Activities, Vol. 3.

5. Story: Benny's Trick, p. 77.
David teaches his rooster to march and has to rescue him from the buyer.

Correlated Activities:
a. Songs:
(1) "Marching and Playing We Come", The First Grade Book, p. 36.
"We Come a Marching", Singing and Rhyming, p. 27.

(2) Related Activities:
(a) Marching rhythm dramatized.
(b) Children whistle as they march to imitate David.

(3) Other suggested Songs:
"My Rooster", Singing and Rhyming, p. 137.

b. Records:
"March, Little Soldier", from Memories of Childhood, Pinto,
Listening Activities, Vol. 1.

6. Story: Pinky at the Fair, p. 90.
Pinky the pig goes to the fair with Jim and Jill.

Correlated Activities:
a. Songs:
(1) "Mary Middling", Singing and Rhyming, p. 138.
"Here We Go", The First Grade Book, p. 40.

(2) Related Activities:
(a) "Mary Midling", each phrase starts on an ascending tone of the scale, with last line coming down the scale do-do.

(2) Related Activities: (cont.)
(b) Children can imitate scrubbing the pig as they sing.
(c) "Here We Go", the children are ready to march their pets around the ring, show pets to this happy march.

(3) Songs suggestive of things seen at the fair:
"Balloons", Singing On Our Way, p. 25.
"Popcorn", The Kindergarten Book, p. 63.
"Balloons", The First Grade Book, p. 35
"Flowers for Sale" and "Will You Buy", Singing and Rhyming, p. 54.

b. Records:
"Here We Go", Songs From The First Grade Book, Album 1 A.

7. Story: Sojo, p. 140.
Sojo yawns and goes to sleep anywhere.

Correlated Activities:
a. Songs:
(1) "I Yawn So", Singing and Rhyming, p. 67.
"The Night Wind's Lullaby", Singing and Rhyming, p. 114.
"Evening In the Garden", Singing and Rhyming, p. 107.
"Tra La La", Singing and Rhyming, p. 124.
"There Came to My Window", Singing On Our Way, p. 119.

(2) Related Activities:
(a) Lullaby gives rocking motion.
(b) Children now realize evening is more than hearing lullabies and going to sleep.
(c) Children can sing the re, so mi, "I yawn so" as they stretch.
(d) Mi, re, do, "Go to Sleep".

b. Records:
"Quiet is the Night", Songs from Singing On Our Way, Album 2.

8. Story: The Bears' Picnic, p. 220.
The bears steal the picnic food.

Correlated Activities:

a. Songs:

(1) "Goldilocks and the Three Bears", The Kindergarten Book, p. 152.

(2) Related Activities:

(a) Imitate the voices of the three bears, high, medium and heavy,

(b) Dramatize the story, using records.

b. Records:

"Goldilocks and the Three Bears", Frank Luther, Decca Records.

F. MORE FRIENDS AND NEIGHBORS

1. Story: The Airplane Contest, p. 45.
   The boys enter a model airplane contest.

   Correlated Activities:
   a. Songs:
      (1) "Aeroplane", The First Grade Book, p. 180.
      "The Aeroplane", Singing and Rhyming, p. 162.
      "Taking Off", Singing On Our Way, p. 149.

      (2) Related Activities:
      (a) Songs start low and get higher as plane rises.
      (b) Children now imitate how the plane goes with sweeping motions of the hand rather than actually imitating the plane.
      (c) Scale wise tonal pattern gives feeling of lifting.

   b. Records:
      "Run, Run, Run", Concone, Rhythmic Activities, Vol. 2.

2. Story: Ice From the Clouds, p. 56.
   David goes riding on his burro and gets in a hailstorm.

   Correlated Activities:
   a. Songs:
      (1) "Hail on the Pine Trees", Singing and Rhyming, p. 110.
      "Home on the Range", Singing and Rhyming, p. 38.

      (2) Related Activities:
      (a) Have children especially notice good phrasing in these songs.
      (b) Each phrase on p. 110 starts with mi, la.
      (c) Show how "Hail on the Pine Trees" may be played on the black keys.

   b. Records:
      "On the Trail", from Grand Canyon Suite, Grofe.

1. Story: Mrs. Goose's Bath: p. 122.
The Ducks help Mrs. Goose take a bath.

Correlated Activities:

a. Songs:

(1) "The Ugly Duckling", Singing and Rhyming, p. 182.

(2) Related Activities:

(a) Children recognize notation of various rhythms.
(b) 1,2,3,4,5, can be used at the piano.
(c) "Come in", mi, so, calling interval.
(d) Rhythmic and tonal pattern give feeling of going around on swimming song, the way Mrs. Goose may have done in the bathtub.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

a. Summary

The present trend in education, which places the emphasis on the self-contained classroom in the primary grades, gives the primary teacher the opportunity to correlate many subjects and activities and to bring about a process of integration in the whole curriculum. In carrying out this program of integration, the primary teacher must recognize the importance of starting with the experience background of the individual child as a basis from which to educate and develop the whole child. The capacities and needs of the individual in relation to his background of experiences must be the concern of the teacher in creating situations for growth. Good social attitudes must be developed and all possible activities should be used to insure maximum learning in every situation. Since society is made up of individuals, the quality of the society depends upon the quality of the individuals who comprise it. In meeting the challenge of contributing something which will help to promote social growth and make the child a better member of society it is felt that musical activity and the appreciation of music have a definite place in the school curriculum. This appreciation of music includes both the understanding and enjoyment of the association with music.

The purpose of this thesis has been to show how music can be used with the language arts to establish a basis for correlating and building a background of familiar experiences which will provide for sound growth in the individual child.

Chapter I presented the need for the study, a definition and limitation of the problem, and the method of investigation. Chapter II presented a review of the current literature pertinent to establishing the aims and objectives which coincide in the teaching of music and language arts. Chapter III listed and evaluated the aims and objectives derived from the review of the literature. Chapter IV analyzed the stories and songs selected from the basic state adopted texts in Arizona in both music and reading for the primary grades which offered an opportunity for correlating musical activity with the language arts program. This chapter (Chapter V) gives a summary of the study, makes some concluding generalizations, and some recommendations for further study in this field.

b. Conclusions

In reviewing the current literature in the fields of music and the language arts curriculum there emerged five major areas wherein these subjects bear a common relationship.

1. Utilization of the developmental or functional process of instruction.

2. Insistence on a program of social growth and development.

3. The understanding of the problem of readiness.

4. The use of symbols.

5. The use of the physical senses.

It was found that in each of the five areas the aims and objectives of music and the language arts coincided. From these five areas were developed three major aims which appear identical in the teaching of music and reading.

a. Reading:

1. Developing and utilizing the background of experience.

2. Utilizing the spoken word for listening and telling stories.

3. Developing the mastery of the written symbol.

b. Music:

1. Developing and utilizing the background of experience.

2. Participating with song and recordings to learn to express associative ideas gained.

3. Developing the mastery of the written symbol.

These major aims indicated the outcomes for which the good teacher will strive in correlating these subjects. The general aims were found to be the following:

1. To extend the experience of the individual.

2. To develop the ability to make good use of leisure time.

3. To master the fundamentals and mechanics of the subject.

4. To develop the mastery of these fundamentals on a constantly increasing level, but at the child's speed.

From the criteria established and through the content of the stories and songs analyzed, the music curriculum was found to coincide in every area with that of the language arts curriculum. The outcomes of these areas were found to contribute to the development of the child in the following specific ways:

1. As a means of communication.

2. Adequate participation in group activity.

3. Values derived as a listener as well as a performer.

4. Insight needed for living in the present based upon the experiences of the past.

5. Information needed to develop appreciation of our neighbors both near and far.

c. Recommendations for further study

There is a great need for further research in correlating the music program with other subjects in the school curriculum. Many opportunities exist for developing techniques and materials to build the type of experience background which places the child at its center. Since there has been no attempt on the part of the writer to validate the findings of this thesis except in terms of the several criteria set forth, it is recommended that its value be established through experimental procedure in

future studies.

Further research should be encouraged which will bring music to all general areas within the experiences of boys and girls. A study correlating music with the field of social studies in the primary grades would be welcome. It is further suggested that curricular studies be made from the participation of teachers in workshop groups. It is hoped that these studies will stimulate successful teaching where the learner will have experiences which are real, compelling, and of value.

> "In the last analysis (correlated musical activity) should be selected and developed for inherent qualities of living that (will) enable resultant experiences to run through school life, like bands of gold. Music would then add both strength and beauty to the curriculum design".[1]

---

1. Pitts, Lilla Belle, Music Curriculum in a Changing World, p. 145.

BIBLIOGRAPHY

A. Books

1. Betts, Emmett, Albert
   Foundations of Reading Instruction
   American Book Company, Cincinnati, Ohio, 1946

2. Bogoslovsky, Boris Basil
   The Ideal School
   The MacMillan Company, New York, 1936

3. Brooks, B. Marion, and Brown, Harry A.
   Music Education in the Elementary School
   American Book Company, Cincinnati, Ohio, 1946

4. Cline, Sarah Y.
   Let's Explore Music
   Ginn and Company, New York, 1940

5. Coleman, Satis N.
   Your Child's Music
   The John Day Company, New York, 1939

6. Dewey, John
   Democracy in Education
   The MacMillan Company, New York, 1916

7. Dewey, John
   Experience in Education
   The MacMillan Company, New York, 1931

8. Fox, Lillian Mohr, and Hopkins, L. Thomas
   Creative School Music
   Silver Burdette Company, New York, 1936

9. Gates, Arthur I.
   The Improvement of Reading
   The MacMillan Company, New York, 1947

10. Gehrkins, Karl, W.
    Music in the Grade School
    C. C. Birchard and Company, Boston, 1936

11. Harrison, M. Lucille
    Reading Readiness
    Houghton Mifflin Company, Boston, 1936 and 1939

12. Kwalwasser, Jacob
    Problems in Public School Music
    W. Witmark and Sons, New York, 1932

13. Lee, Murray
The Child and His Curriculum
D. Appleton Century Company, New York, 1940

14. McKee, Paul
Language in the Elementary Schools
Houghton Mifflin Company, Boston, 1939

15. McKee, Paul
Reading and Literature in the Elementary School
Houghton Mifflin Company, Boston, 1934

16. McKee, Paul
Teaching of Reading
Houghton Mifflin Company, Boston, 1947

17. Murray, Josephine, and Bathurst, Effie G.
Creative Ways for Children's Programs
Silver Burdette Company, New York, 1938

18. Mursell, James L.
Developmental Teaching
McGraw-Hill Book Company, New York, 1949

19. Mursell, James L.
Education for Musical Growth
Ginn and Company, New York, 1948

20. Mursell, James L.
Human Values in Music Education
Silver Burdette Company, New York, 1934

21. Mursell, James L.
Music in the American Schools
Silver Burdette Company, New York, 1943

22. Mursell, James L.
Principles of Music Education
The MacMillan Company, New York, 1927

23. Mursell, James L., and Glenn, Mabelle
The Psychology of School Music Teaching
Silver Burdette Company, New York, 1931

24. Myers, Louise Kifer
Teaching Children Music in the Elementary School
Prentice Hall, Inc., New York, 1950

25. Pitts, Lilla Belle
The Music Curriculum in a Changing World
Silver Burdette Company, New York, 1944

26. Rugg, H. O., and Schumaker, Ann
The Child Centered School
The World Book Company, Inc., New York, 1928

27. Sheehy, Emma
There's Music in Children
Nevry Holt and Company, New York, 1946

28. Thompson, Carl O.
Keys to Teaching Elementary School Music
Paul A. Schmitt Music Company, Minneapolis, Minn., 1949

29. Witty, Paul, and Kopel, David
Reading and the Educative Process
Ginn and Company, New York, 1939

B. Books of Proceedings

1. Pitts, Lilla Belle
"Music Education and Important Curricular Trends"
Yearbook of Music Educators' National Conference,
Vol. 30, 1939-40, p 128

2. Morgan, Hazel N., (Ed.)
Music Education Source Book
Music Educators' National Conference, Chicago, 1947

C. Courses of Study

1. Snyder, Hartley D.
"A Teacher's Guide to Child Development Through
Music Education"
Tucson Public Schools, Tucson, Arizona, 1946

2. Arizona Department of Public Instruction, A Guide for
the Improvement of the Teaching of Music in the
Elementary Schools of Arizona, Phoenix, Arizona,
1950

D. Textbooks

1. Gray, William S., and Arbuthnot, May Hill
Basic Readers: Curriculum Foundation Series
Scott, Foresman and Company, New York, (Current editions)

First grade, Fun With Dick and Jane
Our New Friends

Second grade, Friends and Neighbors
More Friends and Neighbors

Third grade, Streets and Roads
More Streets and Roads

2. Pitts, Lilla Belle, Glenn, Mabelle, Watters, Lorrain E.
Our Singing World
Ginn and Company, New York, 1949

Kindergarten, The Kindergarten Book

First grade, The First Grade Book
Primers, Singing As We Play
Singing All the Way

Second grade, Singing On Our Way

Third grade, Singing and Rhyming

E. Recordings

Songs From the First Grade Book, Album 1 A, Our Singing World, Ginn and Company, New York, 1950.

Songs From the First Grade Book, Album 1 B, Our Singing World, Ginn and Company, New York, 1950.

Songs From Singing On Our Way, Album 2, Our Singing World, Ginn and Company, New York, 1950.

Rhythmic Activities, Vol. 1,2,3,
Listening Activities, Vol. 1,2,3,4,
Singing Games, Rhythm Band, RCA Victor Record Library for Elementary Schools

Grand Canyon Suite, Ferde Grofe, RCA Victor Red Seal Records.

The Children's Corner, Claude Debussy, RCA Victor Records.

Chicken Licken, Frank Luther, Decca Records.

The Gingerbread Boy, Frank Luther, Decca Records.

The 3 Billy Goats Gruff, Frank Luther, Decca Records.

Goldilocks and the Three Bears, Frank Luther, Decca Records.