

Sample Lesson: Kindergarten, Connect Domain

Project	Using Children's Literature in the Music Classroom	
Standard(s)	K.GM.Cn1.A - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (such as expressing personal preferences in music or how music is used in daily life). K.GM.Cn2.A - Demonstrate understanding of relationships between music an the other arts, other disciplines, varied contexts, and/or daily life (such as exploring the connection between poems and songs through rhyme).	
Unpack the standard to set learning targets		
What will the students know?	That children's literature can also be musical literature	
What will the students understand?	Students will understand the connection between children's books and music.	
What will the students be able to do?	Students will be able to sing or play instruments to help recreate the story in a children's book.	
Consider what the learning will look like		
Presenting Content How will students engage with the content?	Students will sing or play instruments while the teacher reads a story.	
Activities, Space, and Materials What level of choice will students have?	Various classroom instruments, a children's book	
Academic Feedback What feedback will students get from the teacher about their learning? How will students give feedback to each other? How will students give feedback to the instructor?		
Connections		
Literacy	Children's Stories	
Reflections and Assessment		

Standards:

K.GM.Cn1.A - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (such as expressing personal preferences in music or how music is used in daily life).

K.GM.Cn2.A - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as exploring the connection between poems and songs through rhyme).

Lesson Guidance:

These are a few examples of how to implement children's literature into a music classroom. This is not intended as a single lesson plan.

1. *Chicka Chicka Boom Boom* by Bill Martin Jr and John Archambault
 - a. Teach children a so-mi or so-la-mi melody to the recurring words. For example:

sol sol la la sol mi sol sol la la sol mi

 - i. "Chicka Chicka Boom Boom, will there be enough room?"
 - b. That melody is the responsibility of the students any time you point to them.
 - c. Now have the class pat the beat, while you read the book rhythmically.
 - i. Possible extension - instrumental accompaniment, such as a bordun on a bass xylophone
2. *The Singing Chick* by Victoria Stenmark
 - a. This book is very useful for vocal exploration and identifying different instrumental timbres.
 - b. Before reading the book inform the students how to respond every time they hear a character's name.
 - i. For example, when you say "Chick," they say "peep peep" in a high voice. "Fox," they say "sneaky sneaky fox" in a quiet, sneaky voice. "Wolf," they howl. "Bear," they growl.
 - ii. Also be sure to create a simple so-mi or so-la-mi melody for the Singing Chick's song.
 - c. On a second reading, assign unpitched percussion instruments to each character
3. *The Little Old Lady Who Wasn't Afraid of Anything* by Linda Williams
 - a. This is a great story for introducing the concept of layering parts.
 - b. Assign each of the "found items" to small instrumental groups.
 - i. Create a sound for each of them and when they hear their assigned word, they come in.

- ii. By the end all students are participating at once.
 - c. Consider reading the story with a lilting melody using so and mi for the old lady's words.
 - d. This story also works well with older grades by creating an ostinato for the instrumental parts.
4. Poetry:
- a. *An Old Silent Pond* by Basho Matsuo (1644-1694)
 - i. An old silent pond...
 - ii. A frog jumps into the pond,
 - iii. splash! Silence again.
 - b. Have students suggest different ways of saying this poem. Ask questions such as: "What instruments would help us say this poem?" and "What types of movement could we do during this poem?"

Resource Created by Jason Glashauser