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Josie Schultz

Western Kentucky University, josieschultz2011@hotmail.com

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BRIDGING THE MUSIC EDUCATION GAP: DESIGNING A CURRICULUM FOR
STUDENTS WITH AUTISM TO BE TAUGHT BY PRE-SERVICE TEACHERS

A Capstone Experience/Thesis Project Presented in Partial Fulfillment
of the Requirements for the Degree Bachelor of Arts
with Mahurin Honors College Graduate Distinction
at Western Kentucky University

By

Josie Bess Schultz

May 2020

CE/T Committee:

Professor Catherine Wilson, advisor

Professor Christina Noel

Professor Mary Wolinski

Approved by

Advisor
Department of Music

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ABSTRACT

This paper contains 20 music lessons written and designed for the elementary students enrolled in the Kelly Autism Program at Western Kentucky University. The Kelly Autism Program serves local students diagnosed with autism and offering educational support and after school services. The program in previous years had music classes however, because the staff had no formal training in music, these lessons were forgotten about when staff members resigned, and new staff were hired. These lessons were also limited in content, the lessons in this thesis have been designed to be taught by teachers with little musical training. Each lesson has been written with clear musical and social objectives for students as well as following federal standards for music education. This thesis aims to bridge the gap between the staff and their level of content in facilitating music interventions for students enrolled at the Kelly Autism Program.

Keywords: Music Education, Autism, Curriculum, Lesson

This thesis is dedicated to my friends, family and everyone who has supported me on this
journey.

ACKNOWLEDGMENTS

This project would not have been possible without the help of many people. I am extremely grateful to Dr. Catherine Wilson and Dr. Christina Noel for advising me on this project and assisting me throughout the process. Without Dr. Wilson and Dr. Noels expertise in their fields this thesis would not have been possible. I would also like to thank Dr. Michelle Elkins at the Kelly Autism Program for allowing me to design these lessons and volunteer at KAP. I would like to thank my third reader Dr. Mary Wolinski for being of assistance during the thesis process. I would also like to thank the Honors College for allowing me the opportunity to write this thesis, the Honors College has given me a unique opportunity that has allowed me to grow as a musician and teacher. Lastly, I would like to thank my family and friends for supporting me throughout this process, I am forever grateful for their support.

VITA

May 29,1997..... Born- Louisville, Kentucky

2016.....Spencer County High School,
Taylorsville Kentucky

2016.....Music Tutor Spencer County Elementary School,
Taylorsville Kentucky

2019.....Senior Student in the Music Department,
Western Kentucky University

2019- 2020.....Area Director for
Special Needs program,
SpringHill Camps

2020.....Successful proposal for
Undergraduate Presentation at
Student Research Conference,
Western Kentucky University
Conference Cancelled due to Coronavirus

FIELD OF STUDY

Major Field: Music Education

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CHAPTER 1

Introduction

Music education in recent years has been of increasing interest due to its potential benefit to individuals diagnosed with Autism Spectrum Disorder (ASD). This project explores the uses of music lessons for individuals with ASD and how music can be used as a way to address social goals. This literature review aims to find and evaluate research regarding the use of music lessons with individuals diagnosed with ASD and how the various approaches used by music educators and therapists to teach music has benefitted the educational goals of individuals with ASD.

According to the American Psychiatric Association “ASD is characterized by weaknesses in communication, misreading social cues and difficulty in developing typical social relationships (Mclesky, Rosenberg, & Westling, 2010, pg. 93.)” The characteristics of ASD can be displayed in varying degrees and while researching the use of music lessons and how they may be beneficial those benefits may look drastically different for different individuals with ASD. This literature review aims to review the benefits of music lessons with individuals with ASD and how music educators may be able to better understand students with ASD.

Literature Review

Music Education and Autism Spectrum Disorder

Regarding the use of music to teach students with Autism Spectrum Disorder, researchers are in agreement that the use of music has beneficial outcomes for students. A research study by Fong and Jelas (2010) in Malaysia examined the effects of music interventions on five students in a small music class setting over the course of 15 sessions. In the study a camera was placed in the corner of the room where the music lessons took place, each session included five students and two teacher aides; researchers later watched the lessons and recorded the outcomes. The study focused on the on-motor development, social skills, and communication skills, specifically how the music lessons were beneficial for increasing these skills. At the end of the research it was concluded that all five participants experienced positive effects in communication skills and social skills among participants, as recorded as the researchers (Fong and Jelas, 2010, pg.72). In addition to positive social skills, studies have also suggested that music can help students with ASD better organize sequential events.

A study by Hourigan and Hammel (2017), examined how music educators can better understand the thought processes of their students with ASD and how learning strategies can be incorporated in their classroom to benefit students with ASD. Research suggest that an issue with which students with ASD struggled with is organizing information such as storylines, because they have a tendency to focus on individual parts of a story rather than how those parts interact with each another. Music teachers can assist students by using story songs with visuals representing each part of the story that

help to show how the parts connect. This method is called visual mapping and by providing a strong visual representation of a storyline, students with ASD can follow along with age appropriate content (Hourigan and Hammel, 2017)

Music Accessibility

As aforementioned, the use of music with children with ASD is beneficial and more researchers are investigating this area of study. Research by Jellison and Drapers (2013) showed that the largest study of inclusive music education in a classroom setting showed that only 22 such studies existed and that 18 of those were in music therapy journals while just 3 were in music education journals. As of 2013, it could be concluded that further research is needed regarded to investigate the social and communicative benefits of music education for students with ASD. As of 2020 there have been more studies researching inclusive music education, but we still have more to go.

While the inclusion of children with ASD in music classrooms is preferred it's important to assess the assistance and accommodations that can best support these students. A study by Ellary A. Draper (2019) offers advice to music educators on how they can adapt their classrooms to meet the needs of students with ASD. Ellary is an assistant professor of music therapy at the University of Alabama and is both a music educator and music therapist. Ellary suggests that while there is not much research on how to structure a music classroom for children with ASD, we can use existing strategies to address their needs based upon the characteristics of ASD. For example, addressing students' needs for structure by adding routines to the music class can empower students with ASD to feel more comfortable, adding opportunities for students to interact with one

another by allowing students to have short breaks in instruction to discuss a topic. This can help to increase interaction between students both with and without disabilities.

In Suzanne Burton's book *Engaging Musical Practices* (2012) she gives educators insight into how they can incorporate students with ASD in the classroom. In her chapter "Making it Happen: Creative Pedagogy for Learners with Special Needs", Burton gives the advice to educators to reach out to the special education teachers about how to best support special education students. Burton suggests that teachers go to their special education students' homerooms with them and see what barriers the students face and what strengths they have in another classroom. Students with ASD can display a wide range of characteristics and the ability to witness students in another classroom can allow educators the opportunity to see what instructional methods work for their students.

Research has also suggested music can help students with ASD by encouraging joint attention (JA). Joint attention can be defined as "the process of engaging another person's attention to share in the experience of observing an object or event." (Mundy and Acra, 2006, pg.46). Mary Crum Scholten (2019) reviewed multiple studies containing instructional strategies that can be used in self-contained music classrooms. The studies found that for students with ASD encouraging joint attention could assist the students in communicating with their peers and in responding in social interactions. Scholten's conclusions explained that teachers can encourage JA by using a 'least to more' prompting method by beginning with giving the student or students with ASD very little prompting to clearer prompting to encourage JA. This method allows the teachers to determine how much prompting the student or students with ASD need and then

gradually decrease the level of prompting needed to encourage JA as students become more skilled.

According to Srinivasan and Bhat (2013) musical activities such as singing, and song games require communication between individuals and provides students with the opportunity to make social connections with their peers. This idea coincides with the earlier research mentioned by Scholtens (2019) that suggested encouraging joint attention with students with ASD to assist them in their communicating and social interactions with peers is helpful.

This literature review has suggested that music for students with ASD can be beneficial in facilitating social skills, (Fong and Jelas, 2010) communication, (Fong and Jelas, 2010) joint attention, (Mundy and Acra, 2006, pg.46) organization of events, (Hourigan and Hammel, 2017) and making connections with peers (Srinivasan and Bhat, 2013). This paper aims to discuss the benefits of music education with students in an afterschool program in specifically designed for children with ASD. The lessons were created by a pre-service music educator as research for the honors college, during her undergraduate honors program. The literature and the resources reviewed regarding music education were useful resources when developing lessons for the KAP.

Methodology

Observation

The project began with my observations at the Kelly Autism Program (KAP) at Western Kentucky University in the fall of 2018. The observations began with the “music and movement class at KAP,” which was assigned for an Introduction to Special Education course taught by Dr. Christina Noel, who had encouraged all music education majors to obtain their required observation hours at the KAP. During the beginning observations it was quickly apparent that the music and movement class had little structure, and staff said they were continuously working on improving the class, but the staff members had no formal music training. During the fall semester I spoke with Dr. Noel about augmenting her class by teaching a few lessons at the KAP. When the idea was presented to the KAP staff they were happy to allow me to teach some classes.

The Need

Through the semester of observation at the KAP the music classes relied greatly on YouTube videos and dancing to music. The staff at the KAP expressed that they were not using a music curriculum for the class and that the staff had no musical training and therefore had few ideas of what they could do with the students at KAP during the music class to actively engage them.

The Solution

At the end of the fall 2018 semester I decided to help design music lessons for KAP that would be accessible enough that the KAP staff with or without formal music

training could teach to the students. During this time, I approached Dr's. Christina Noel and Catherine Wilson about my desire to assist the KAP by designing lessons for their students and requesting the assistance of both professors. Both teachers agreed that the lessons could be beneficial and that they would be willing to mentor me in my pursuits. After speaking with my professors, I next gained approval from the director of the KAP, Michelle Elkins about designing the lessons and continuing to teach lessons at the KAP.

The Lessons

With the assistance of Dr. Wilson and Dr. Noel in the Spring of 2019 I began writing the lessons and laid out the curriculum for a total of ten weeks of lessons. Each lesson was given a social objective and music goal which aligned with state standards for music education. Throughout the semester the lessons began approximately two to three times a week beginning in February 2019. During the lessons at the KAP I was able to talk with staff members to gain feedback on the lessons and get ideas on how I could make the lessons easily accessible to them in the future. During this time staff members agreed that having recordings of the songs and the words written out would help them in learning the music because the staff could not read music.

In addition to teaching lessons at KAP Dr. Wilson and myself became aware that in the past Dr. Robyn Swanson had designed music lessons for the KAP. Upon this discovery I asked the director of the KAP, Michelle Elkins, if she knew anything about these lessons and where they could be. She had not known about the lessons, but upon my description of the curriculum, another staff member realized that the lessons were in storage at the facility. After accessing Dr. Swanson's lessons and looking over them, I was able to gain some inspiration for the new lessons and was also able to use some of

the instruments that had been stored with the curriculum. When discussing the curriculum with Michelle Elkins, we concluded that the curriculum had been put in storage when the previous director left, and new staff were hired. They were unaware of the curriculum's purpose.

The Classes and Techniques

During the music lessons each class had approximately three-five students between the ages of seven-nine. Students were enrolled for classes on Tuesday and Thursday, 4pm-5:30pm, Monday and Wednesday 4pm-5:30pm or Fridays from 4-6pm. Because of variations in student attendance the classes did not consistently have the same 3-5 participants. All participants required prompting to engage in typical social behaviors and redirection by staff to remain focused on activities. Each class had myself and two of the KAP staff in the classroom while I was teaching.

Each class began with students entering the music classroom and if there were new students, I would ask them their name and tell them my name. I would then begin by giving students an overview about what we would be doing that day. This technique was used to alleviate stress upon students by helping them transition from their last class to the music class. After welcoming students to music, we began with a review of what they had done and learned during the previous lesson. I would prompt students by asking things such as "Can someone tell me what activity we did during our last lesson?" then I would follow this by asking "What did we learn through participating in that activity?". This method of questioning allowed students to tell me what they learned and then we were able to review before proceeding to the current lesson and activity.

The methods of instruction during the lessons were varied depending upon the type of lessons. For lessons with songs that incorporated games I used the I Do, We Do, You Do method of instruction. As explained by Shaun Killian “I Do, We Do, You Do model captures the essence of explicit teaching, with the gradual release of responsibility to your students.” (Killian, 2019). By using this method, I was able to first show students what I wanted them to do, then I was able to do it with them and lastly, they were able to do it on their own. While using this method, I also provided students with visuals by giving them a typed copy of the words to the song that they could read as I was demonstrating. By using the I Do, We Do, You Do method of instruction students were able to gradually learn a song or game and I was able to easily go back and review if needed before having students do it on their own.

When teaching lessons on rhythm I used the Kodály method of counting. The Kodály method of counting uses the syllables Ta and Ti Ti to represent quarter and eighth notes respectively and a held Ta-ah-ah-ah for whole notes. As explained by the Organization of American Kodály Educators, Kodály is a method emphasizing experience-based learning that uses singing, Curwen hand signs, folk music and rhythm syllables (“The Kodály Concept”, 2020). This method was used during lessons to teach rhythm. The lessons were also designed to be experiential in nature. For example, in lessons where students learned how to count rhythm, they were also encouraged to make up their own rhythms. Allowing students to design their own rhythm examples without my assistance empowered them to use knowledge they had learned and gave them the feeling of accomplishment in their learning.

While teaching the class, all songs were taught by rote. Rote learning is the use of repetition to memorize information. One game and song that students learned was *Lucy Locket*. When teaching this song I used the I Do, We Do, You Do, method by first singing through the entire song, and then singing one line of the song and have the students repeat it with me, and then have them try singing it by themselves. When playing the game *Lucy Locket*, students would sit in a circle, and one student would sit in the middle of the circle with their eyes closed. Once everyone was ready, they would begin singing the song and passing the “pocket” which was a coin purse. At the end of the song, the students would each pretend to hide the pocket, and the person in the middle would guess who had it. Another game that the students were particularly fond of was *One Elephant*. In this game students stand in a circle, and one student was in the middle. When they began singing, the person in the middle began to walk around the inside of the circle pretending to be an elephant, and at the end of the song, the person who was walking would choose someone else to join them.

The students seemed to really enjoy interacting socially during the music education lessons, and the staff at the KAP reported a decrease in undesirable behavior when students had the opportunity to engage through music education lessons. As previously mentioned, staff had reported that they were unsure of how to design music lessons in the past that socially engaged students, and the staff was excited that I had designed lessons that were user friendly. In other words, the staff could teach these lessons with little to no musical training or background.

Conclusions and Implications

Conclusion

The goal of this project was to create music lessons for students with ASD and to incorporate social goals within these lessons. These lessons were also intended to be accessible enough that pre-service teachers with and without musical training would be able to effectively teach them. Throughout the course of this project, 20 lessons were designed, and staff were provided with step-by-step lesson plans and recordings of songs to teach to students.

Individual responses that I witnessed throughout these lessons were intriguing. Initially while teaching game songs that required students to make eye contact students often avoided making eye contact. This behavior was one that I and the KAP staff had to remind students of before and during each activity. Throughout the lessons however I and the staff at the KAP were able to explain to students why eye contact was important during the games for reasons such as picking a partner or passing the ball and this behavior improved. Another response that I noticed was that students particularly enjoyed the games *Lucy Locket* and *Tinker Tailor*. In *Tinker Tailor* students were very enthusiastic about chasing their peers around the circle. In *Lucy Locket* students were intrigued and excited to try and figure out who had the pocket, I found this to be interesting because students seemed most comfortable making eye contact during this game in particular. Both *Tinker Tailor* and *Lucy Locket* were games that the students frequently asked about and asked to play if there was any free time.

The biggest difficulties while teaching at the KAP most often included keeping the students on task. On two occasions when students arrived at music class they did not want to participate because they were upset about something from the class they were in before mine. This was a difficult situation to address because the class sizes were small and for many of the games, we needed everyone's participation. The other main difficulty was keeping the classes on track when more than one class was present in the music classroom. On several occasions due to low attendance the KAP staff would combine groups to make one class of 3-5 students, on these days it was often more difficult to keep students on task due to the difference in routine.

After seeing how students responded to these lessons and observing staff teach approximately three of the lessons, I believe this project has been successful. When speaking with one staff member at the KAP and asking if she felt the lessons were effective, she said "Absolutely. I really enjoyed them, and the students were more engaged." It is my belief that through these lessons, students were more engaged and active within the music class, and staff were able to create a more structured environment within the music classroom.

Limitations

I believe it's important to note that in my time teaching lessons, the classes did not consistently have the same three to five students. Due to the inconsistencies in attendance, it was not realistic to draw concrete results from individual students. I had to rely on observations of groups of students as a whole and the KAP staff's observations.

The outcome of this report using music education lessons at the KAP is applicable only to this location, situation and, time. While this information may be helpful for other locations, I do not assume that the successes here will apply to all situations.

Implications

It is my hope that these lessons will continue to be used at the KAP to assist students in achieving their social goals. In the future I would suggest that the KAP work with the Music Department at WKU to continue designing new lessons and/or adjust the current lessons to meet the needs of current students. While the students were successful with the original 20 lessons, it will be important that new lessons be added to allow students to continue progressing in both musical skills and in meeting social goals.

Lastly, I would suggest that the KAP continue to track the progress of students with these lessons. If able, the KAP should try to consistently have the same students and the same teachers in each class, so that they can more accurately evaluate students' progress after each lesson.

If I were to continue this research, I would like to observe a full semester of the lessons being implemented at the KAP. Throughout the process of this project, I was able to teach the majority of the lessons but was not able to watch the staff at the KAP teach many of them. This semester was intended to be the first semester that the KAP would implement the curriculum but due to Covid 19 the semester was cut short and this was not possible. I would like the opportunity to observe all of the lessons to evaluate where improvements could be made and if any more training or instructions are needed for the staff at the KAP. I would also like to continue working with the KAP staff to design

more lessons, while my lessons do include social goals, I would like to see the lessons align with the social lessons' students learn during the other classes at the KAP.

In the future, I would like to keep in touch with the staff at the KAP to gain feedback on the curriculum after a few semesters. I would like to see if they feel the curriculum is still effective and any suggestions, they would have in regard to what could be added.

Overall, this project was unlike any other that I have had the opportunity of working on and the students taught at the KAP taught me invaluable skills as an educator. When teaching the lessons, I learned how to give clearer instruction, how the smallest adjustments can dramatically change the success of a lesson and, I learned how to design my lesson for the specific audience and their strengths.

Appendix A: Week One Lessons

Lesson 1 Week 1

Lesson Plan Title: Explanation of Rules for the Music Class and beginning games

Grade Level: 2nd-4th

Goal: For students to be able to successfully sing and march to the tune of the Nobel Duke of York.

Objectives:

- Students will be able to sing the Nobel Duke of York correctly 3 of 4 times.
- Students will be able to march to the beat of the Nobel Duke of York 80% of the time.

Social Goal(s):

- Students will be able to answer questions when asked and will not speak out of turn.

National Music Standards(s):

- MU: Pr4.2.3c Describe how context (such as personal and social) can inform performance.

Materials Needed:

- Visual of classroom rules
- Visual with song lyrics.
- Speaker to play the music (optional)

Procedures and transitions:

- For the first lesson class should begin by going over the classroom rules.
- The teacher should spend a few minutes walking through each one of the rules attached and ask students if they can tell you what they think the rules mean. Example: Rule is use instruments and materials with care, you can then ask them for an example of how they can use the instruments with care.
- Once rules have been explained you can move on to the first activity which is the Nobel Duke of York.
- First speak through words of the Nobel Duke of York and the actions that go along with it.
- Once you have done this break down the song by singing one line at a time and have the kids sing it back to you. Once you have done all the lines make sure to run through it once or twice all the way through before adding motions
- Game for Nobel Duke of York:

- Once they have learned the song explain that when they are singing the song, they will all march in a line to the steady beat. Make sure to explain that one person will lead the line but that they will take turns.
- Next explain that during the song on the first woo they will put their hands up in the air and on the second woo they will put their hands low to the ground.
- Next explain that at the end of the song they will put their hand up on the word up and down on the word down.
- After they have learned it you can play the game. Make sure they are marching to the beat and have the kids take turns leading the line.

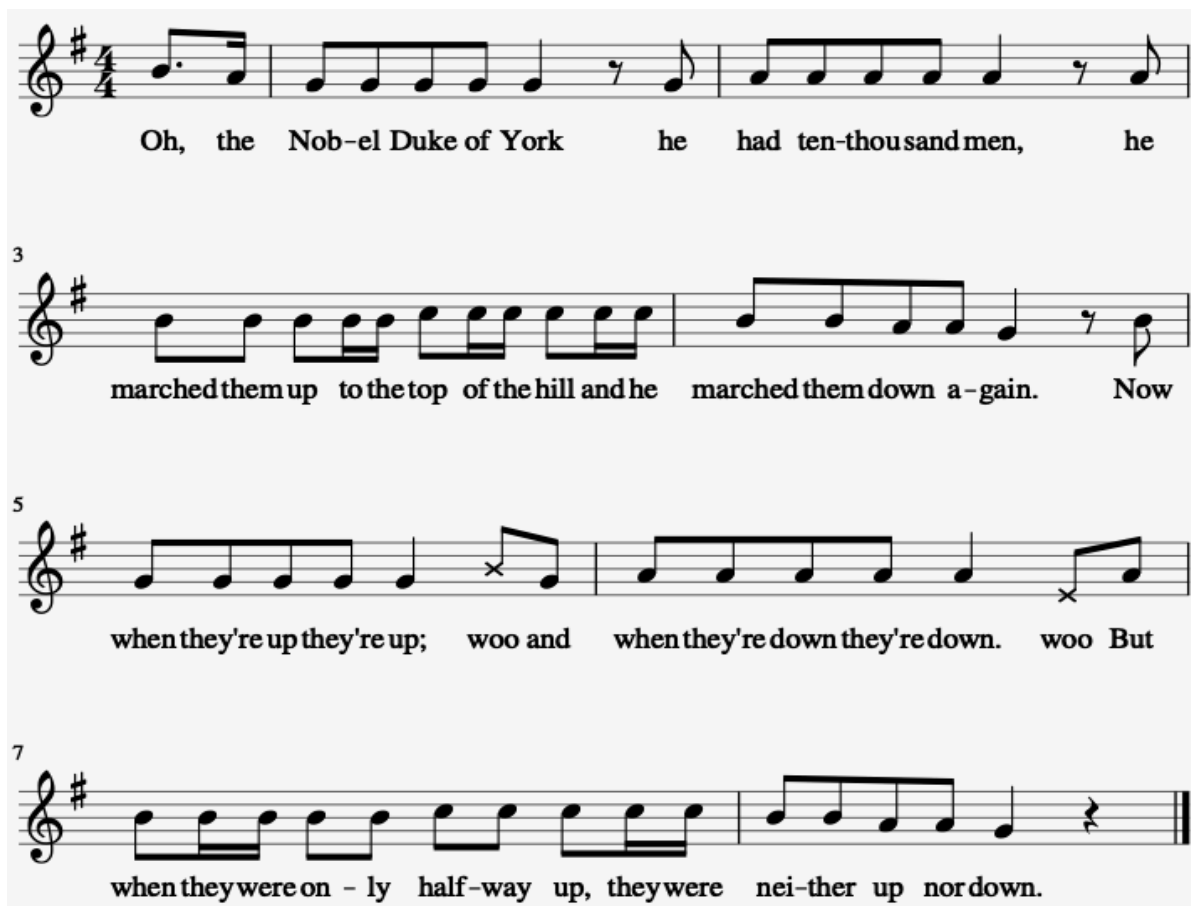
Formative assessment:

- Assess which students were able to sing the Nobel Duke of York 3 out of 4 times.
- Assess whether students have successfully marched to the beat of The Nobel Duke of York approximately 80% of the time.
- Assess which students were able to answer questions when asked and did not speak out of turn.



Figure 1. Graphic used to teach the students at the KAP rules for music class.
*Permission has been given by Jeri Crosby from
<http://mymusicalmagic.blogspot.com/2013/07/freebie-music-class-rules.html>
for educational purposes*

The Noble Duke of York



Oh, the Nob-el Duke of York he had ten-thousand men, he

3 marched them up to the top of the hill and he marched them down a-gain. Now

5 when they're up they're up; woo and when they're down they're down. woo But

7 when they were on - ly half-way up, they were nei-ther up nor down.

Oh, the Noble Duke of York
He had ten thousand men
He marched them up to the top of the hill
And he marched then down again
And when they're up they're up woo
And when they're down they're down woo
And when they're only halfway up
They're neither up nor down

Figure 2. Sheet music to the Nobel Duke of York that was used to learn the music.

*This music is in the public domain. *

Lesson 2 Week 1

Lesson Plan Title: Review the Nobel Duke of York, Learn Bounce High Bounce Low and Tinker Tailor

Grade Level: 2nd-4th

Goal: For students to accurately sing Bounce High Bounce Low and Tinker Tailor as well as be able to pass the ball in Bounce High Bounce Low while making eye contact.

Objectives:

- Students will be able to pass the ball on the beat during the song for Bounce High Bounce low two out of three times.
- Students will successfully sing Bounce High Bounce Low and Tinker Tailor three out of four times.

Social Goal(s):

- Students will be able to make eye contact while passing the ball two out of three times.

National Music Standard(s):

- MU: Pr6.1.3 Perform music with expression and technical accuracy.
- MU: Pr5.1.3 Apply teacher provided and collaboratively developed criteria and feedback to evaluate accuracy of ensemble performances.

Briefly describe your previous plan:

- In the previous lesson students learned the rules of how to behave in the classroom.
- In the previous lesson the students learned the song the Noble Duke of York and the movements that go along with it.

Materials Needed:

- Lyric sheet for Bounce High Bounce Low and Tinker Tailor.
- Speaker and computer if using the recording of the music.
- Recording of Tinker Tailor.
- Recording of Bounce High, Bounce Low.
- Recording of Nobel Duke of York.

Procedures and transitions:

- Begin this class by reviewing the last lesson they had.
- Examples:
 - Can anyone remind me of the rules we learned?
 - Can anyone tell me what game we learned during our last class?
- Once you have reviewed what you learned last class you may sing through Noble Duke of York a few times with them and march along with the song or move right on to the next activity.

- Explain that you will be learning a new game today called Bounce High Bounce Low.
- Begin my speaking through the words of the song and using the visual of the music.
- Next you can model the song by singing through it line by line and letting the students repeat after you.
- Game for Bounce High Bounce Low:
 - First explain that everyone will stand in a circle while singing the song.
 - Next explain that while singing students will bounce the ball to one another. Stress the importance of students making eye contact with each other so they know who they are bouncing the ball to.
 - Lastly explain that at the end of the song after the word “Shiloh” whoever has the ball will bounce it straight down in front of themselves and try to spin around and catch the ball on the way back up.
 - You will want to do this multiple times so each child gets a turn.
- Next you will move on to teaching them the song Tinker Tailor, you can follow the same steps as with the previous song. The teacher should sing it and let the students sing it back to them and then all sing it together to play the game.
- Game for Tinker Tailor:
 - First tell students that everyone should stand up and then put them into pairs of two. (feel free to let staff play the games too!)
 - Explain that everyone will be sitting in a circle and that one-person will walk around outside of the circle and tap heads while we sing Tinker Tailor.
 - Explain that on the word “thief” the person who is walking outside the circle will tag someone and they have to chase them around the circle and try to take their seat. (This game is played like Duck Duck Goose.)

Formative assessment:

- Assess which students were able to pass the ball on the beat two out of three times during Bounce High Bounce Low.
- Assess which students were able to sing Bounce High Bounce Low and Tinker Tailor three of four times.
- Assess which students made eye contact when passing the ball in Bounce High Bounce Low two of three times.

Tinker Tailor

Tink - er tail - or sol - dier sail - or rich man poor man beg - gar man thief

Tinker tailor
Soldier sailor
Rich man
poor man
Beggar man thief

Figure 3. Tinker Tailor Sheet music and Lyrics provided to the KAP staff.
**This music is in the public domain. **

Bounce High, Bounce Low

Bounce high, bounce low, Bounce the ball to Shi - loh.

Bounce high, bounce low,
Bounce the ball to Shiloh.

Figure 4. Bounce High, Bounce Low sheet music and lyrics provided to the KAP staff.
**This music is in the public domain. **

Appendix B: Week Two Lessons

Lesson 3 Week 2

Lesson Plan Title: Continuation of Games and Peer Interaction

Grade Level: 2nd-4th

Goal: For students to continue playing songs and work on establishing comfortable peer interaction.

Objective:

- Students will sing Tinker Tailor and Wishy Washy accurately and with expression three out of four times.
- Students will pat each other on the head on the steady beat three out of four times.

Social Goal(s):

- Students will be able to hold hands during the game Wishy Washy with no more than two prompts.

National Music Standards(s):

- MU: Pr6.1.3 Perform music with expression and technical accuracy.

Briefly Describe your previous plan:

- In the previous lesson students engaged in games to the songs Tinker Tailor, Bounce High, Bounce Low and, The Nobel Duke of York. During the last lesson students were reminded of appropriate procedures during games and encouraged

Materials Needed:

- Lyric sheet for Tinker Tailor and Wishy Washy.
- Speaker and computer if using recordings.

Procedures and transitions:

- First begin by reviewing what they learned during the last lesson.
- Also remind them of appropriate peer interaction and expectations. Be sure to explain that today they will be continuing playing games and singing songs.
- Next review the song Tinker Tailor, first you may ask if they remember it and if they do sing through it all together.
- Play one or two rounds of Tinker Tailor before moving on to the new activity.
- Next explain that today they will be learning a new song and game called Wishy Washy.
- Begin by using the I Do, We Do, You Do, method to introduce the song. First you sing all the way through it. (or play the recording) Next sing through it line by

- line and each time after you sing a line have them repeat it after you. Once you have done the entire song begin from the beginning again with everyone singing the entire song. (it may take multiple tries to sing through the entire thing but try to make sure they have a good grasp before moving onto the game.)
- Once they have learned the song explain that now they will learn a game to their song.
- Game for Wishy Washy:
 - First tell students that everyone should stand up and then put them into pairs of two. (feel free to let staff play the games too!)
 - Once they have a partner explain have one of the students demonstrate with you how the game will go. First explain that they will hold hands with their partner and walk in a circle once we start singing the song.
 - Next explain that once the song gets to the words “wishy washy” that they will drop hands with their current partner and pick a new person. When picking a new partner, they will face them and put their hands on their shoulders.
 - Explain that they will begin holding hands and walk in a circle again at the beginning of the song.
- Play this game for a few minutes and then ask questions to let the students reflect on the lesson. Remind students that music class is almost over.
- Examples:
 - What two songs did we learn today?
 - Can anyone tell me what the two games were that we learned today?
- Once reflection is done be sure to prepare students for switching classes by reminding them a few minutes before.

Formative assessment:

- Assess which students sang Tinker Tailor and Wishy Washy accurately and with expression three out of four times.
- Assess which students successfully pat other students on the head on the steady beat of Tinker Tailor three of four times.
- Assess which students were able to hold hands with no more than two prompts.

Wishy Washy

Oh we are two sail - ors late - ly come from sea, and

5
if you want an - oth - er one, come a - long with me. Oh,

9
wish - y wash - y, wish - y wash - y, wish - y wash - y, wee, and if you want an -

14
oth - er one, come a - long with me.

The image shows a musical score for the song 'Wishy Washy' in 6/8 time. It consists of four staves of music with lyrics underneath. The first staff starts with a treble clef and a key signature of one flat. The lyrics are: 'Oh we are two sail - ors late - ly come from sea, and'. The second staff starts with a measure rest and the lyrics: 'if you want an - oth - er one, come a - long with me. Oh,'. The third staff has the lyrics: 'wish - y wash - y, wish - y wash - y, wish - y wash - y, wee, and if you want an -'. The fourth staff has the lyrics: 'oth - er one, come a - long with me.' and ends with a double bar line and repeat dots.

Oh we are two sailors
Lately come from sea,
And if you another one
Come along with me.
Oh, wishy washy, wishy washy,
Wishy washy, wee,
And if you want another one,
Come along with me.

Figure 5. Wishy Washy sheet music and lyrics provided to the KAP staff.

*This music is in the public domain. *

Lesson 4 Week 2

Lesson Plan Title: One Potato Two Potato, Big Fat Biscuit and Reflection of the first two weeks.

Grade Level: 2nd-4th

Goal: For students to successfully sing and play Big Fat Biscuit and One Potato, Two Potato.

Objective:

- Students will sing Big Fat Biscuit accurately three of four times.
- Students will sing One Potato, Two Potato accurately three of four times.

Social Goal(s):

- Students will answer at least one reflection question.

National Music Standards(s):

- MU: Pr6.1.3 Perform music with expression and technical accuracy.

Briefly Describe your previous plan:

- In the previous lesson students played learned the song Tinker Tailor and Wishy Washy and played games along to the songs.

Materials Needed:

- Big Fat Biscuit sheet music and lyrics
- One Potato, Two Potato sheet music and lyrics
- Speaker if using recordings.

Procedures and transitions:

- First begin by reviewing and asking what songs they learned last week.
- Examples:
 - What songs did we learn last class?
 - Can someone tell me what games we played last class?
 - How did we interact with each other for the games?
- Next relate this to what they are doing today by explaining that they will continue to learn songs and play games today.
- Introduce the first song which will be One Potato, Two Potato.
- Teach this song the same way as done previously and use the I Do, We Do, You Do method. First the teacher should sing it, then sing it line by line with the students repeating after them and then all together.
- Game for One Potato, Two Potato
 - Each person will sit in the circle with their hands two hands in fist held in front of them.
 - Once they begin singing the teacher will begin by taking one of their hand and tapping their hand on the person next to them. The teacher will tap each hand in

- a clockwise motion around the circle until they get to the end of the rhyme. At the end of the rhyme whoever's hand they tapped on the word "more" is out.
- The student should put that one hand behind their back and this process should continue until no one is left.
 - Next the class should learn the song Big Fat Biscuit. Teach this song following the same procedures as the last one.
 - Game for Big Fat Biscuit:
 - Once everyone knows the song have get into pairs of two. Once they are in pairs of two explain that the whole class is going to sing the song and at the end of the song they are supposed to jump as far as they can to see who can jump further.
 - Whoever wins from each round will play the winner of the other team.
 - This game should be played several times with pairings mixed up to give each student a fair chance.
 - Lastly once the game is done have everyone sit on the floor and reflect on the last two weeks of lessons.
 - Example:
 - Can anyone remind me of the rules we have learned?
 - Can anyone tell me what songs and games we have learned?
 - How should we interact with each other during our games? (This is a great time to remind them of how we keep our hands to ourselves unless directed and if we don't like something, we ask someone to stop politely.)
 - End class by reminding students a few minutes before that class is almost over. Also prepare students for next class by telling them that they will be playing instruments.

Formative assessment:

- Assess which students successfully sang Big Fat Biscuit and One Potato, Two Potato accurately three out of four times.
- Assess which students answered one review question.

One Potato, Two Potato

One po-ta - to, two po-ta - to, three po-ta - to four,
5
Five po-ta - to, six po-ta - to, se-ven po-ta - to more!

The image shows a musical score for the song 'One Potato, Two Potato'. It consists of two staves of music in 6/8 time. The first staff contains the first four measures of the song, with lyrics 'One po-ta - to, two po-ta - to, three po-ta - to four,'. The second staff starts at measure 5 and contains the lyrics 'Five po-ta - to, six po-ta - to, se-ven po-ta - to more!'. The music is written in a simple, child-friendly style with a treble clef and a key signature of one flat.

One potato, two potato
Three potato, four
Five potato, six potato,
Seven potato more!

Figure 6. One Potato, Two Potato sheet music and lyrics provided to the KAP staff.

**This music is in the public domain. **

Big Fat Biscuit

Big fat bis - cuit, chew - be - lew. Jus' from the o - ven
7
chew - be - lew. Boy jump o - ver yon - der chew - be - lew.

The image shows a musical score for the song 'Big Fat Biscuit'. It consists of two staves of music in 2/4 time. The first staff contains the first four measures of the song, with lyrics 'Big fat bis - cuit, chew - be - lew. Jus' from the o - ven'. The second staff starts at measure 7 and contains the lyrics 'chew - be - lew. Boy jump o - ver yon - der chew - be - lew.'. The music is written in a simple, child-friendly style with a treble clef and a key signature of one sharp.

Big fat biscuit
chewbelew.
Jus' from the oven
chewbelew.
Boy jump over yonder
chewbelew.

Figure 7. Big Fat Biscuit sheet music and lyrics provided to the KAP staff.

**This music is in the public domain. **

Appendix C: Week Three Lessons

Lesson 5 Week 3

Lesson Plan Title: Exploring Rhythm at the KAP

Grade Level: 2nd -4th

Goal: For students to be able to use the drums to establish a steady beat and participate in a call and response game with the teacher with various rhythms using the syllables ta and ti ti.

Objectives:

- Students will establish steady beat with the drum three out of four times.
- Students will listen and repeat the teacher's patterns with the drum while saying ta and ti ti three of four times.

Social Goal(s):

- Students will appropriately acknowledge an interaction initiated by others by giving an appropriate response, either verbal or non-verbal two of three times.
- Students will be able to work in pairs and stay on task to improvise their own rhythms.

National Music Standards(s):

- Mu:Pr6.1.1b: Perform appropriately for the audience and purpose.
- Mu.Cr1.1.2a: Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

Briefly describe your previous plan:

- In the previous lesson students learned the games Bounce High Bounce Low and Tinker Tailor.
- Students were able to sing both songs and play the games appropriately and gained an understanding of marching to the beat to establish a kinesthetic idea of steady beat.

Materials Needed:

- 6 drums (if drums are not available clapping will suffice)
- rhythm example sheets.

Procedures and transitions (bullet points please):

- The teacher should begin by telling the students that they will use drums today but that instruments need to only be played once the teacher has given instructions.
- The teacher should begin by asking the students what they think steady beat is.

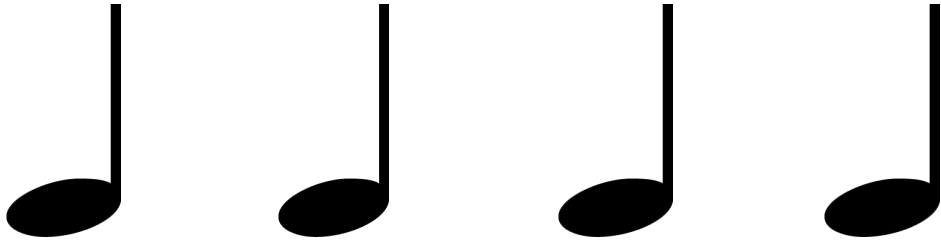
Steady Beat- The underlying continuous pulse of music. You can compare this to a clock ticking or what you tap your foot to in a song.

- The teacher should then begin with establishing steady beat using the syllable ta four times and clapping, the syllable ta represents a quarter note. (example rhythms will be provided but the teacher is welcome to make up their own as the lesson goes on.)
- Next they should take turns between the teacher demonstrating the steady beat and the students as a group, then individual students playing the steady beat.
- For the second step the teacher will explain how to use the syllables ti ti and then repeat the first activity with these syllables. The syllables ti ti represent eighth notes and each ti gets half the value of ta.
- Next the student's teacher will demonstrate various rhythms with the drum while saying the syllables, with each rhythm the teacher will do it first, then the students will join, and then students by themselves.
- The teacher can also hand out drums if the students are successfully participating in the activity.
- Next the students will have a chance to improvise their own rhythms in pairs and then in front of the others.
- If time allows the students will add movement to the activity by marching around the room to the rhythms, they create.

Formative assessment:


- Assess which students were able to establish steady beat with the drum three of four times.
- Assess which students were able to successfully repeat the teacher's patterns while using the syllables ta and ti ti three of four times.
- Assess which students stayed on task and successfully improvised rhythms with a partner.

Rhythm Examples



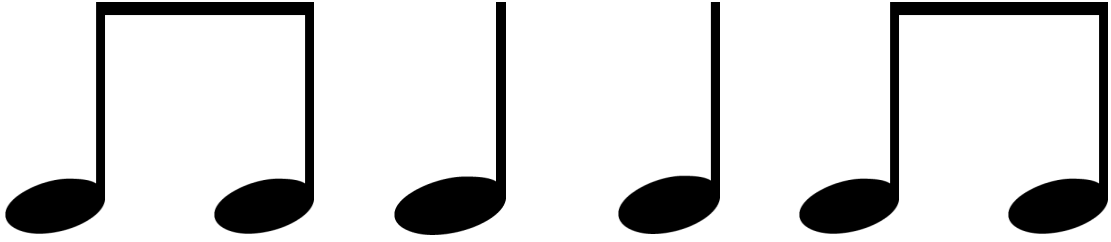
Ta Ta Ta Ta

This example shows four quarter notes, each represented by a solid black oval with a vertical stem extending upwards. They are spaced evenly across the row.



Ta Ta Ta Ti Ti

This example shows three quarter notes followed by a pair of beamed eighth notes. The first three notes are quarter notes with solid black ovals and vertical stems. The last two notes are beamed eighth notes, represented by two solid black ovals connected by a horizontal line above them, with a single vertical stem extending upwards from the center.



Ti Ti Ta Ta Ti Ti

This example shows a pair of beamed eighth notes, two quarter notes, and another pair of beamed eighth notes. The first two notes are beamed eighth notes with two solid black ovals and a horizontal line above them. The next two notes are quarter notes with solid black ovals and vertical stems. The last two notes are another pair of beamed eighth notes with two solid black ovals and a horizontal line above them.

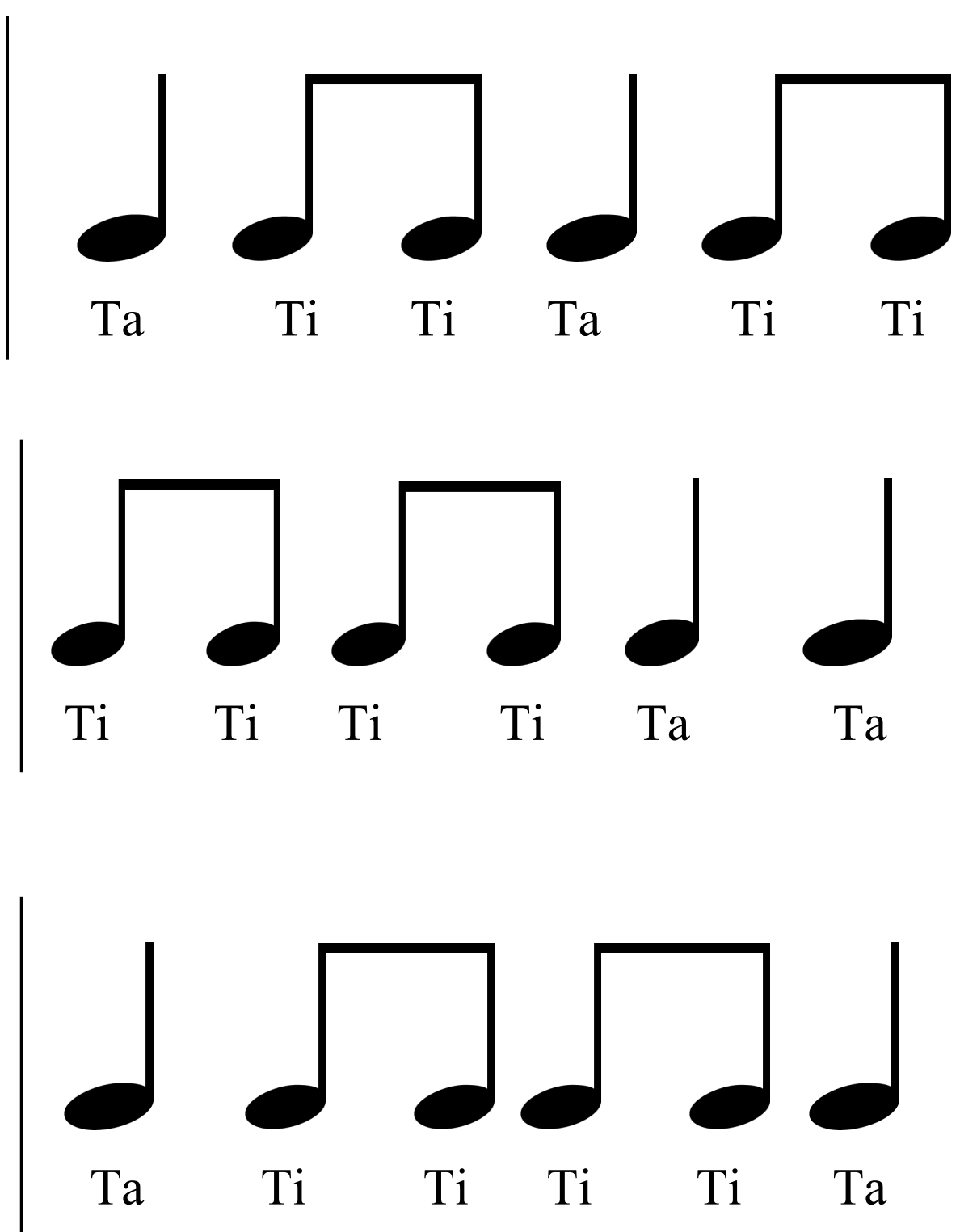


Figure 8. Rhythm examples using Kodaly Counting.
 *Quarter notes and eighth note were given permission from
<http://linkwaregraphics.com/music/symbols/beamednotes/> (2020)*

Lesson 6 Week 3

Lesson Plan Title: One Elephant and Lucy Locket

Grade Level: 2nd-4th

Goal:

- For students to be able to apply what they learned in the previous lesson to feel the steady beat of the song One Elephant in today's lesson.
- Students will be able to accurately sing the song and complete the activity with accurate expression.

Objectives:

- Students will walk to the steady beat during One Elephant three of four times.
- Students will be able to express the elephant character during One Elephant 80% of the time.
- During Lucy Locket the students will be able to successfully sing the notes, so, mi and la 80% of the time.

Social Goal(s):

- Students will be able to make eye contact when selecting someone during One Elephant.

National Music Standards(s):

- MU:Re7.1.3a Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.
- MU:Pr.1.1a: With limited guidance, perform music for a specific purpose with expression.

Briefly describe your previous plan:

- In the previous plan the students did a rhythm activity with drums where they learned the syllables ta and ti ti which were used to count quarter notes and eighth notes.

Materials Needed:

- A coin purse for Lucy Locket.
- Visual with lyrics for Lucy Locket and One Elephant.

Procedures and transitions:

- The students will begin with the activity One Elephant Went Out to Play, the teacher will first teach the students the song.
- The teacher will teach the students the song by singing the song for the students and having them repeat after them. This can be done by breaking the song up into phrases and then singing the whole thing through.
- Game for One Elephant Went Out to Play:

- Students will begin by standing in a circle with one student standing in the middle.
- Explain that the student in the middle will act as the “Elephant”. They should bend down and use one of their arms to imitate the “trunk” of the elephant and will walk along to the steady beat while everyone sings the song.
- Explain that at the end of the song the person in the middle will pick another person to join them and they will both then be the “Elephants”. You will continue this until everyone is walking around.
- This song focuses on the beat, students not marching will internalize it while the ones marching will be doing it to the beat. This song also gives the students in the middle a chance to express the character of the piece.
- The next activity will be Lucy Locket.
- The teacher will teach the students the song and then the activity.
- Game for Lucy Locket:
 - For the activity everyone will sit in a circle on the ground. One student should sit in the middle.
 - Next the whole class will begin singing the song to Lucy Locket. During the song the person in the middle will close their eyes and the individuals sitting in the circle singing will pass the “pocket” or coin purse.
 - Once the song is finished everyone pretends to hide the pocket and the person in the middle opens their eyes and guesses who they think has it.
 - After they guess you will switch out who is in the middle and repeat the activity.
- This song focuses on the use of quarter and eighth notes and uses the solfege so, mi and la.

Formative assessment:

- Assess which students were able to walk to the steady beat during One Elephant three of four times.
- Assess which students were able accurately express the elephant character 80% of the time.
- Assess which students were able to accurately sing Lucy Locket 80% of the time.
- Assess which students were able to make eye contact during One Elephant.

Lucy Locket



Lu - cy Lock - et lost her pock - et Kit - ty Fish - er found it.

5
Not a pen - ny was there in it, on - ly rib - bons round it.

Lucy Locket lost her pocket
Kitty Fisher found it.
Not a penny
was there in it
only ribbons round it.

Figure 9. Lucy Locket sheet music and lyrics provided to the KAP staff.
**This music is in the public domain. **

One Elephant

one el - e - phant went out to play, on a spi - ders web on

8

day he had such e - nor - mous fun He asked an - oth - er el - e - phant to come.

The image shows a musical score for the song 'One Elephant'. It consists of two staves of music in 2/4 time, written in a single treble clef. The first staff contains the melody for the first line of lyrics: 'one el - e - phant went out to play, on a spi - ders web on'. The second staff, starting with a measure rest of 8, contains the melody for the second line of lyrics: 'day he had such e - nor - mous fun He asked an - oth - er el - e - phant to come.' The music is simple, using quarter and eighth notes.

One Elephant went out to play
One a spider's web on day
He had such enormous fun
He asked another elephant to come

Figure 10. One Elephant sheet music and lyrics provided to the KAP staff.

**This music is in the public domain. **

Appendix D: Week Four Lessons

Lesson 7 Week 4

Lesson Plan Title: Dynamics

Grade Level: 2nd -4th

Goal: For students to be able to learn the basics of dynamics and will be able to relate animals to the different dynamics. Students will also be able to explain each dynamic when asked.

Objectives:

- Students will each pick at least one animal to represent a dynamic.
- Students will each be able to explain what the term dynamics means.
- Students will be able to identify what each dynamic is three of four times.

Social Goal(s):

- Students will raise their hand and wait to be called on before talking aloud in group settings

National Music Standards(s):

- Mu: Pr4.3.2a- Demonstrate understanding of expressive qualities and how creators use them to convey expressive intent.

Briefly describe your previous plan:

- In the previous lesson students learned the songs Lucy Locket and One Elephant. The students learned games to the songs and worked on feeling the steady beat.

Materials Needed:

- Dynamics paper,
- Dynamics flashcards.

Procedures and transitions:

- Begin the class by asking the students if they know what the term dynamics means.
- Dynamics- The loudness or softness of a note.
- After listening to their answers and helping redefine as needed show the students the dynamics chart.
- With this chart begin with piano and explain what it means and then let the children pick an animal noise that could represent this dynamic. (Ex: piano can be represented by a mouse)
- Repeat this process through the whole chart.

- Once the chart is finished repeat what each dynamic means and what animal the students picked and have them demonstrate the noises as you do this.
- The last step is to use the dynamics cards to test the kids on what each one means. Let them imitate the animals they picked for each dynamic!
- If the students are confused at any point feel free to keep the original chart out and explain as needed!

Formative assessment:

- Assess which students picked at least one animal to represent a dynamic.
- Assess which students were able to explain what the term dynamics means.
- Assess which student was able to identify a dynamic correctly three of four times.

<u>Term</u>	<u>Symbol</u>	<u>Meaning</u>
Pianissimo	<i>pp</i>	Very Soft
Piano	<i>p</i>	Soft
Mezzo Piano	<i>mp</i>	Moderately Soft
Mezzo Forte	<i>mf</i>	Moderately Loud
Forte	<i>f</i>	Loud
Fortissimo	<i>ff</i>	Very Loud

Figure.11 Dynamics sheet used to teach the different dynamics and their meanings.

* *These images were used with permission from
<http://linkwaregraphics.com/music/symbols/dynamics/> (2020)*

Dynamics Flashcards

pp

Very
Soft

p

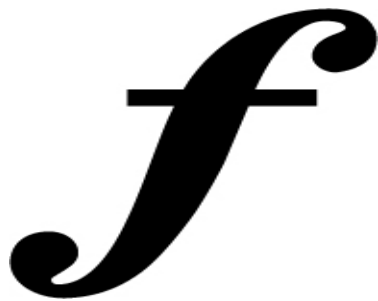
Soft

mp

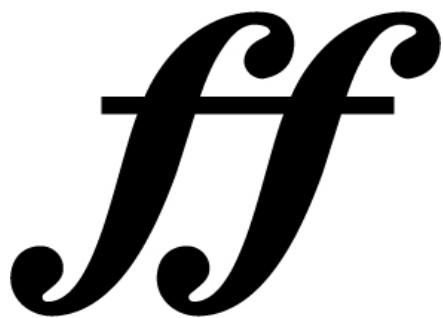
Moderately
Soft

The image shows the musical dynamic symbol 'mf' in a large, elegant, black cursive font. The letters are connected, with the 'm' having a long, sweeping tail that curves under the 'f'.

Moderately
Loud

The image shows the musical dynamic symbol 'f' in a large, elegant, black cursive font. The letter has a long, sweeping tail that curves under the main body of the letter.

Loud

The image shows the musical dynamic symbol 'ff' in a large, elegant, black cursive font. The letters are connected, with the 'f' having a long, sweeping tail that curves under the second 'f'.

Very
Loud

Figure.12 Dynamics flashcards used to review dynamics with the students at the KAP.

*These images were used with permission from

<http://linkwaregraphics.com/music/symbols/dynamics/> (2020)*

Lesson 8 Week 4

Lesson Plan Title: Continuing Dynamics

Grade Level: 2nd-4th

Goal:

- For students to be able to demonstrate knowledge of dynamics verbally and demonstratively.

Objective:

- Students will be able to correctly identify what dynamics the teacher is playing at three of four times.
- Students will be able to use the appropriate vocabulary to describe the levels of dynamics three of four times.

Social Goal(s):

- Students will be able to take turns when leading the class and not interrupt their peers with no more than two prompts.

National Music Standards:

- MU: Cr2.1.3- Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.
- MU: Pr4.3.3- Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo)

Briefly Describe your previous plan:

- In the previous lesson students learned dynamics and their meaning by picking an animal to represent each one, students were able to connect previous knowledge to the idea of dynamics.

Materials Needed:

- 6 Drums
- Computer and speaker
- Dynamics chart

Procedures and transitions:

- For this lesson begin by pulling out the dynamics chart from the previous lesson.
- First ask students about each dynamic and have them tell you what they think it means. (if students become stuck you can remind them of the animals they picked during the last lesson)
- Next have students demonstrate knowledge of dynamics by asking them to play their drums at a certain level such as piano and see if they can play it correctly.

- The teacher should repeat this with each dynamic level until they feel the students know the dynamics.
- Once the teacher feels like they can do a single dynamic they should demonstrate a dynamic level and change to another. Example: Piano to Forte. Then ask the students to describe what you are doing.
- The teacher should also ask students questions about expressions as throughout the lesson. For example, ask students, what kind of emotion do you think they are portraying if the music is piano?
- The teacher should then give the students a chance to lead and let them begin playing one dynamic level and change to another for the class and then the other students should say what they think it was.
- Next the teacher should play the following songs and ask the students to describe how the dynamics effect the mood of the music?
- You can also ask students to show you with their hands loud or soft.
- Gustav Mahler-Symphony no 9
- Gustav Mahler-Symphony no 9 movement 3
- Hector Berloiz- Requiem (this is a good one that begins quiet and gets louder quickly.)

Formative Assessment:

- Assess which students were able to identify the dynamic the teacher played at three of four times.
- Assess which students were able to describe the different levels of dynamics three of four times.
- Assess which students were able to take turns with no more than two prompts.

Appendix E: Week Five Lessons

Lesson 9 Week 5

Lesson Plan Title: Review of Everything they've Learned

Grade Level: 2nd -4th

Goal:

- For students to review what they have learned so far in the music class.

Objective:

- Students will be able to define the rhythm terms such as steady beat, Ta and Ti Ti correctly two of three times.
- Students will be able to define dynamics terms such as piano, pianissimo, forte, mezzo forte etc. three of four times.

Social Goal(s):

- Students will be able to participate in demonstrating rhythms with no more than two prompts.

National Music Standards:

- MU: Cr2.1.3- Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.
- MU: Pr4.3.3- Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo)

Briefly Describe your previous plan:

- In the previous lesson students continued learning dynamics and had the opportunity to demonstrate them by listening to various pieces and identifying what dynamic they were.

Materials needed:

- 6 Drums
- Noble Duke of York music with lyrics
- Speaker and computer

Procedures and Transitions:

- Begin by reviewing rhythm, let each student use a drum and ask them if anyone can explain and demonstrate steady beat?

- Once students have explained steady beat you can play the game the Noble Duke of York as a review activity. You may need to go over the words slowly again to refresh if students have forgotten.
- Once students have explained and demonstrated this ask if anyone can demonstrate what ti ti should sound like when played.
- To help review the use of ti ti alternate between 4 beats of ta and 4 beats ti ti so that students can understand what ti ti should feel like.
- The teacher should then let the students make up their own rhythms and lead them in front of the class in a call and response style.
- For the next activity the students will review dynamics. The teacher should explain that music will be played over a speaker and the students will have to pick and stand on one side of the room or the other. (one side should represent quiet and one should represent loud)
- After each song the teacher should ask them why they thought it was quiet or loud and if they can give a specific dynamic level for the song.
- Gustav Mahler-Symphony no 9
- Gustav Mahler-Symphony no 9 movement 3
- Hector Berloiz- Requiem (this is a good one that begins quiet and gets louder quickly.)

Formative Assessment:

- Assess which students successfully defined terms such as rhythm, steady beat, ta and ti ti correctly two of three times.
- Assess which students were able define various dynamics terms three of four times.
- Assess which students were able to participate in demonstrating rhythms in front of the class with no more than two prompts.

Lesson 10 Week 5

Lesson Plan Title: Expression through Music and Dance

Grade Level: 2nd -4th

Goal:

- For students to be able to hear a piece and express through dance what they think the piece is trying to portray.

Objective:

- For the students to be able to dance to the music and explain the emotion being portrayed two of three times.

Social Goal(s):

- Students will engage in appropriate turn-taking skills by waiting for own turn and not interrupting.

National Music Standards(s):

- MU: Cn1.1.3- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU: Cr2.1.3- Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.

Briefly describe your previous plan:

- In the previous lesson students learned about dynamics and assigned a different animal noise to each dynamic to help them understand the dynamics as well as to better remember them.

Materials Needed:

- Speaker and computer with internet access.
- Projector (optional)
- List of music to play.

Procedures and transitions:

- With this activity students will listen to various pieces of music and will dance. The students should be able to listen to the piece and decide how it makes them feel and show that through dance.
- In between the different pieces the teacher should ask students what they think the piece is about or the mood of the piece. Be sure to draw together different ideas such as the dynamics of the piece, tempo etc.

George Frederic Handel- The arrival of Queen Sheeba

Vivaldi- Four Seasons

Johann Strauss Junior- Radetzky March

Pyotr Ilyich Tchaikovsky- Dance of the Sugar Plum Fairy
Mozart- Marriage of Figaro Overture
Rimsky-Korsakov- Flight of the Bumblebee
Pyotr Ilyich Tchaikovsky- Swan Lake (Swan Theme)
Claude Debussy- Clair De Lune
Romeo and Juliet Suite No.2, Op.64: VII. Romeo at Juliet's Grave

Formative assessment:

- Assess which students danced to the music and explain the emotion they were portraying two of three times successfully.

Appendix F: Week Six Lessons

Lesson 11 Week 6

Lesson Plan Title: Melody

Grade Level: 2nd -4th

Goal:

- For students to understand what a melody is and be able to sing along with a melody.

Objectives:

- Students will sing the Noble Duke of York correctly three of four times.
- Students will each be able to describe what a melody is to the teacher.

Social Goal(s):

- Students will be able to talk with their neighbor about what a melody is and stay on task with no more than two prompts.

National Music Standards(s):

- MU: Pr6.1.3 Perform music with expression and technical accuracy.

Briefly describe your previous plan:

- In the previous lesson students were able to express how music made them feel. Students were given the opportunity to dance to various pieces of music and were able to talk about why they chose to dance the way that they did.

Materials Needed:

- Noble Duke of York

Procedures and transitions:

- The first thing the teacher should do is explain that they will be learning about what a melody is but that you want to review a song with them first.
- Next introduce the song The Noble Duke of York by singing it to the students.
- Sing the song again but have the students do it with you this time. (They should remember the song from the previous lesson but if they don't use the I Do, We Do, You Do method with them to review)
- Once everyone has heard and reviewed the song the teacher should explain that they were singing what we call a melody.
- Explain to students the definition of melody:
- Melody: A melody is a series of pitches high and low that go up, down and stay the same.

While explaining this the teacher should motion with their hand to give students a visual. (Hold your hand up high, then low and then at your waist for stay the same.)

- Repeat the definition of melody with the students and this time have the students say it with you and do the motions with you.
- You may need to repeat this a few times but make sure they do the motions with you as this will help them remember.
- Now remind students of the motions to The Nobel Duke of York. Have everyone stand up with you and remind them that you are marching to the steady beat.
- Have everyone march with you during this part while you all begin to sing the song.
- When you get to the phrase “when they were up, they were up whoo” stop marching and prompt students by asking them what movement comes next (they should remember this from the game but if not remind them you reach up)
- Prompt them and ask why you would put your hand up during the first “who” of the song and why you put your hands down on the second “who” (You will explain that your hands go up because the first “who” goes up in pitch and down because the second “who” goes down in pitch.
- Explain to them that the song is also referring to the men going up and down just like a melody.
- The teacher should break up the song and ask students if the pitches go up, down or stay the same and for them to show you with their hand signs.
- The teacher can model each section for example if the teacher were to sing just the beginning which is “Oh the Nobel Duke of York” this part of the song goes down and then stays the same and students can hear it. (If you would like to project the sheet music on the wall this may help them to connect what they are seeing with a visual)
- Next the teacher should sing the next section and repeat this through the whole song.
- At the end the teacher should model “they were neither up nor down”. This part demonstrates the pitches going down.
- To close class have students partner up and discuss what a melody is.

Formative assessment:

- At the end of class have each student define what a melody is to you.
- Assess which students successfully sang the Nobel Duke of York three or four times.

Lesson 12 Week 6

Lesson Plan Title: Continuing Melody Making a Visual

Grade Level: 2nd-4th

Goal: For students to verbally and visually demonstrate knowledge of what a melody is.

Objectives:

- Students will be able to identify when pitches are going up and down three or four times.
- Students will be able to verbally explain what a melody is.
- Students will be able to demonstrate with the string when the pitches go up or down three or four times.

Social Goal(s):

- Students will be able to talk with a partner about what a melody is with no more than two prompts.

National Music Standards(s):

- MU: Cn11.1.3- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Briefly describe your previous plan:

- In the previous lesson students reviewed the song The Nobel Duke of York and learned what a melody is.

Materials Needed:

- Sheet music for The Nobel Duke of York.
- Sheet music for One Potato Two Potato.
- Sheet music for One Elephant.
- Recordings of songs if using them.
- 5 feet pieces of string or yarn for each student.

Procedures and transitions:

- Begin class by reviewing what a melody is. A Melody is a series of pitches high and low that go up, down, or stay the same. Have everyone say this with you and do the hand motions.
- Start reviewing what you learned about The Nobel Duke of York.
- Talk about the direction of the pitches (Have the sheet music projected onto the screen so you can point and show them) For example:
 - Are these notes going up or down?
 - Are these notes the same?
- Once you have reviewed, pair students up and give each group a string. Explain that they are going to lay their string on the ground in a straight line and then

move their string to show the direction of the melody after you sing a section of the song.

- To do this activity break the song up just like when you are teaching it to them, sing a small section at a time and have them show with their string the direction it is going.
- After doing this with The Nobel Duke of York give each student their own string and do the same activity with the songs One Potato, Two Potato and One Elephant.
- At the end of each section have students review with their neighbor what they heard.
- While they are doing this the teacher should also be monitoring what each child's string looks like and if it is correct.
- If a student is incorrect on a section (they have their string go up but the song went down) make sure to show how the notes are moving on the sheet music on the board.
- At the end of class have students talk to one another about what a melody is and explain that next week they will be learning about the staff.

Formative assessment:

- Assess which students correctly identified when pitches went up or down three of four times.
- Assess which students correctly demonstrated with the string when the melody went up or down.
- Assess who successfully worked with a partner with no more than two prompts.

Appendix G: Week Seven Lessons

Lesson 13 Week 7

Lesson Plan Title: Learning the Staff and Review Game

Grade Level: 2nd -4th

Goal: For students to be able to understand what the staff is and will be able to identify the notes on the treble staff.

Objectives:

- Students will each be able to define what the staff is.
- Students will be able to identify what the notes are on the lines of the treble staff with 80% accuracy.
- Students will be able to identify what the notes are on the spaces of the treble staff with 75% accuracy.

Social Goal(s):

- Students will be able to interact appropriately with peers and will raise their hand to speak.

National Music Standards(s):

- Mu: Re 7.2- Describe how specific music concepts are used to support a specific purpose in music.

Briefly describe your previous plan:

- In the previous lesson students listened to various pieces of music and danced with them. They expressed in their dancing what they thought the music was trying to express.

Materials Needed:

- Staff picture handout
- Examples of a hand staff.
- Computer and projector for the game
- <http://musicteachersgames.com/trebleClefOne>

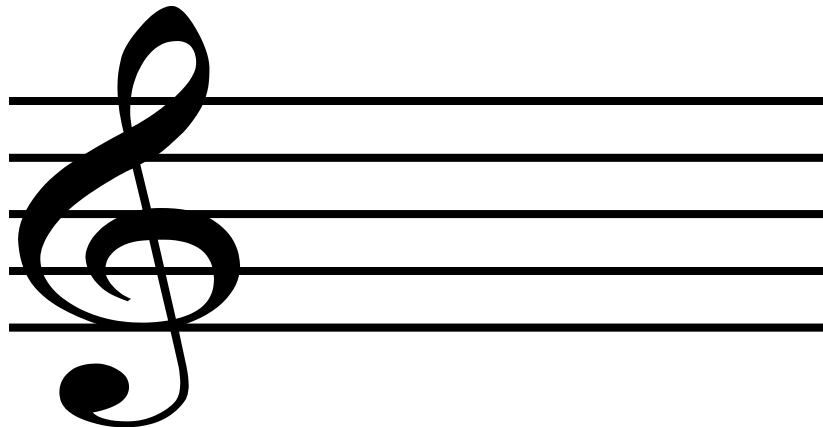
Procedures and transitions:

- Begin by asking students if they know what the staff is.
- Staff: Is a set of five lines and four spaces that tells us how high or low a pitch is.
- Explain to students how our hand can be compared to the staff because our five fingers can represent the five lines and the four spaces in between our fingers can represent the four spaces on the staff.

- Use the hand staff visuals provided while explaining this.
- Explain the acronym Every Good Boy Does Fine and how it represents the lines on the treble staff. You can use the Hand staff provided to point at each line while teaching the acronym.
- Explain the acronym FACE and how it represents the spaces on the treble staff.
- Once students have learned the acronyms quiz them with examples provided.
- Students can also play the games link provided to practice what they have just learned.
- <http://musicteachersgames.com/trebleClefOne>

Formative assessment:

- Use the handout to assess which students can correctly identify the lines on the treble staff with 80% accuracy.
- Use the handout to assess which students can correctly identify the spaces on the treble staff with 75% accuracy.



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*Figure 13. Graphic of a blank staff used to quiz students over the lines and spaces.
*Permission has been given by Dana Thynes from <https://www.music-for-music-teachers.com/staff-paper-pdf.html> for educational purposes**

Lesson 14 Week 7

Lesson Plan Title: Learning the Staff

Grade Level: 2nd-4th

Goal: For students to be able to understand what the staff is and identify the notes on the staff.

Objectives:

- Students will each be able to define what the staff is.
- Students will be able to identify what the notes are on the lines of the treble staff with 80% accuracy.
- Students will be able to identify what the notes are on the spaces of the treble staff with 75% accuracy.

Social Goal(s):

- Students will be able to interact appropriately with peers during the game.

National Music Standards:

- Mu: Re 7.2- Describe how specific music concepts are used to support a specific purpose in music.

Briefly describe your previous lesson:

- In the previous lesson students learned what the staff is by using their hands to identify the different lines and spaces.

Materials Needed:

- Hand staff examples
- Staff examples
- Tape (to put a staff on the ground)

Procedures and Transitions:

- For this lesson the teacher should begin by holding up the hand staff that the students used during the last lesson to learn the staff and review what each line and space is.
- If students have forgotten remind them of how to use Every Good Boy Does Fine and FACE.
- Once the students remember what they learned from the previous lesson the teacher should hold up an actual staff and explain how each line represents a finger from the hand staff and how each space represents each space on the hand staff.
- The teacher should also review what the treble clef is with the students.
- Once the students have a clear understanding of the staff you should explain that they will next play a game.

- Explain to the students that you will ask them to identify a note and they will race to stand on the correct space or line on the staff on the ground.
- The teacher can do this for the rest of the class, they can also let the students take turns calling out the notes.
- The teacher should also ask students why they think it's important to know the notes on the staff? (so that they know what note to play or sing)

Formative Assessment:

- Use the review game to assess which students can correctly identify the lines on the treble staff with 80% accuracy.
- Use the review to assess which students can correctly identify the spaces on the treble staff with 75% accuracy.

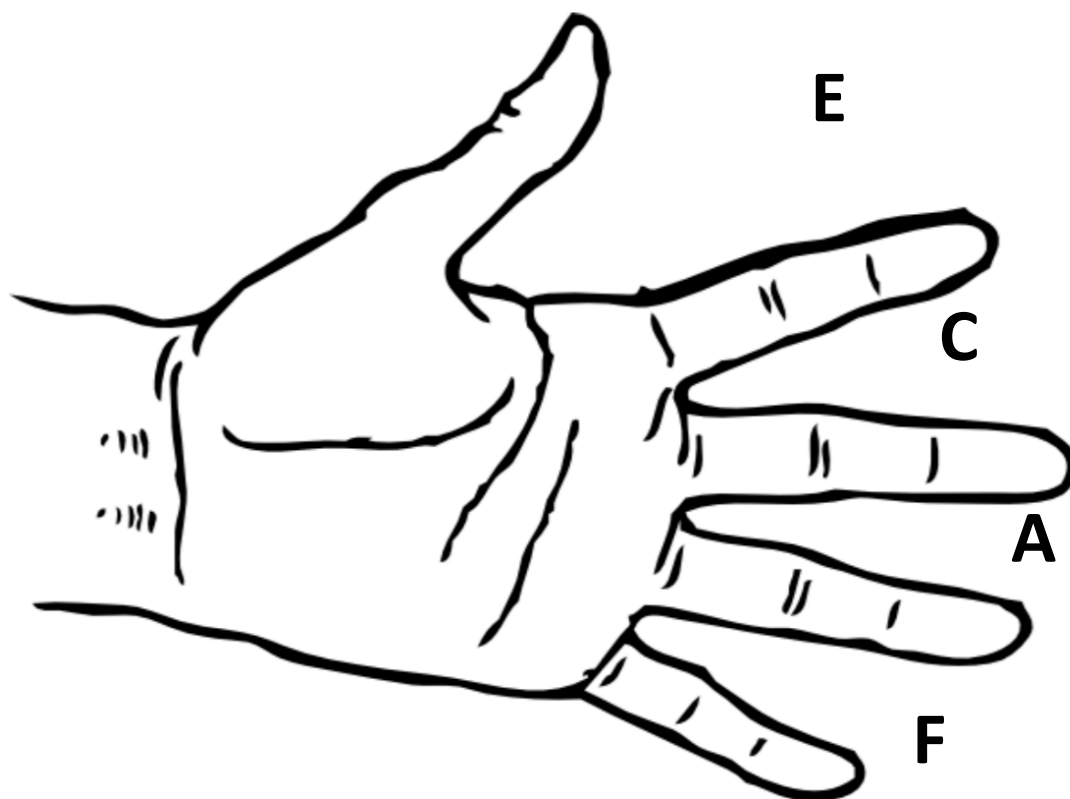


Figure 14. Hand graphic with spaces labeled used with the students at the KAP to teach them the spaces of the staff.

Hand graphic permission was given permission from <http://clipart-library.com/clipart/qcBXgK8pi.htm> (2020)

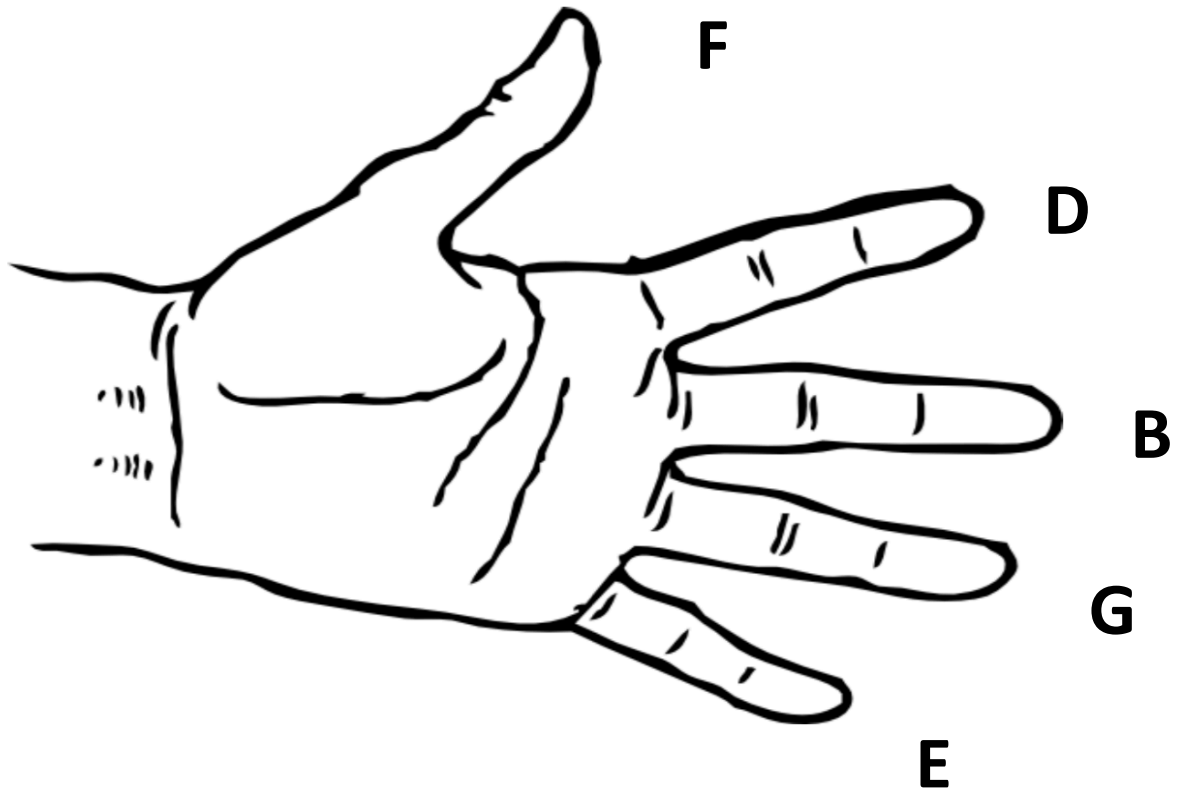


Figure 15. Hand graphic with fingers labeled given to the students at the KAP to teach them the lines on the staff.

* Hand graphic permission was given permission from <http://clipart-library.com/clipart/qcBXgK8pi.htm>(2020)*

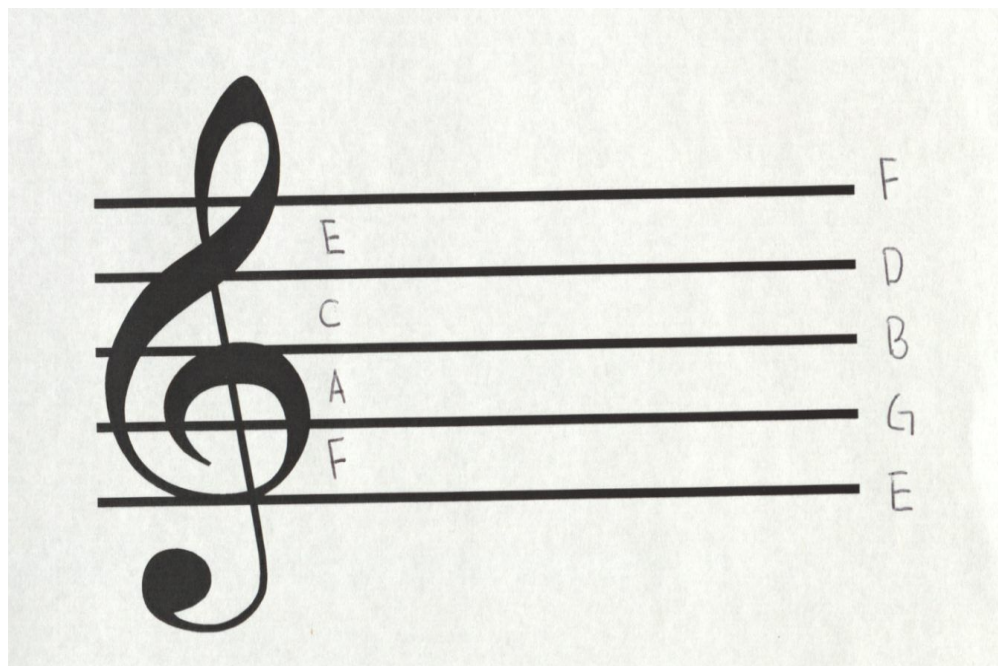


Figure 16. Graphic of a staff with lines and spaces labeled provided to the KAP staff.

Appendix H: Week Eight Lessons

Lesson 15 Week 8

Lesson Plan Title: Learning Tempo

Grade Level: 2nd -4th

Goal:

- For students to be able to identify and explain the various tempos.

Objectives:

- Students will be able to correctly explain what tempo markings mean three of four times.
- Students will be able to demonstrate tempos by walking at different speeds three of four times.

Social Goal(s):

- Students will be able to discuss tempo with a partner appropriately with no more than two prompts.

National Music Standard(s):

- Mu: Re 7.2- Describe how specific music concepts are used to support a specific purpose in music.

Briefly Describe your Previous Lesson:

- In the previous lesson students learned about the staff. They learned how to identify all of the notes on the lines and spaces, they also learned what the treble clef is.

Materials Needed:

- Tempo chart
- Tempo matching papers

Procedures and Transitions:

- Begin by explaining that today they will be learning about tempo.
- Go over the definition of tempo. Tempo- Is how fast or slow a piece of music is.
- Next take out the tempos chart and beginning with “Grave” explain what it means and talk about the meaning and then the animal example. (the animal is going to be used later in the lesson for the students to act out the tempos.)
The teacher should continue these steps until they are all the way through the chart. You may have to repeat some of them or explain in more words than the

chart and that is okay. If students become stuck, try to relate it to something they know.

- Once you have talked through the chart have the students stand up and go through each tempo again, but this walk around the room at each pace acting as that animal. Make sure that students understand how fast or slow to go and explain that the animals are a great way to remember tempo.
- This should be repeated until they get through the entire chart.
- Once students are through this the teacher should call out different tempos and have them act them out.
- At the end of class have everyone sit on the ground and talk with their neighbor about each tempo and what they mean.

Formative Assessment:

- Assess which students successfully defined tempo marking three of four times.
- Assess which students successfully demonstrated tempos three of four times.
- Assess which students successfully discussed tempo with a partner with no more than two prompts.

Tempo Sheet

Tempo-Refers to how fast or slow a piece of music is.

<u>Term</u>	<u>Meaning</u>	<u>Example</u>
Grave	Extremely Slow	Sloth
Lento	Slowly	Snail
Adagio	At leisure	Elephant
Andante	Walking pace	You!
Allegro	Fast	Rabbit
Vivace	Fast and lively	Ostrich
Presto	Very fast	Cheetah

Figure 17. Tempo sheet with terms and meanings.

Lesson 16 Week 8

Lesson Plan Title: Continuing Tempos

Grade Level: 2nd -4th

Goal: For students to continue learning about tempo and be able to demonstrate the different tempos.

Objective:

- Students will be able to complete the tempo worksheet and come up with their own examples to demonstrate the various tempi.

Social Goal(s):

- Students will be able to converse with a partner during the activity with no more than two prompts.

National Music Standard(s):

- Mu: Re 7.2- Describe how specific music concepts are used to support a specific purpose in music.

Briefly Describe your Previous Lesson:

- In the previous lesson students began learning about tempo using a sheet comparing tempos to different animals. Students were able to walk around the room and demonstrate these different tempos.

Materials Needed:

- Tempo Sheet
- Tempo worksheet

Procedures and Transitions:

- Begin class by telling students that they will continue learning about tempo.
- Begin by using the tempo sheet to review what they learned last lesson. Have students walk around the room again demonstrating the different tempos using the animal example. (begin by reviewing them in order and then mix them up)
- Once this is done have everyone sit down explain that there can be many different animals that can represent a tempo. Beginning with the beginning of the sheet ask students to get with a partner and think of one more animal that could represent that term.
- Example: Grave could also be represented by a turtle.
- After each term have the students give you their examples. (This is a great opportunity for them to explain to their peers why they picked that animal)
- After you have done this with the whole sheet give out the worksheet to students and explain that they will match the term to the animal. (be sure to emphasize that this is just for you to see what they know.)

Formative Assessment:

- Take up the worksheets at the end of the lesson and make note of who got five out of seven correct or more.
- Assess who successfully worked with a partner with no more than two prompts.

Draw a line matching the term to the animal.

Term

Example

Grave



Lento



Adagio



Andante



Allegro



Vivace



Presto



Figure 18.

These are public domain images used from <http://clipartist.net/>(2020)

Appendix I: Week Nine Lessons

Lesson 17 Week 9

Lesson Plan Title: Free Choice

Grade Level: 2nd -4th

Goal: For students to pick their favorite activities and talk about terms from those lessons and what they have learned.

Objective:

- From the activities of their choice students will be able to recall relevant terms from the lesson with 75% accuracy.

Social Goal(s):

- Students will be able appropriately interact with peers during games.

National Music Standard(s):

- MU: Cn1.1.3- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Briefly Describe your Previous Lesson:

- In the previous lesson the students continued learning about tempos.

Materials Needed:

- Recommended to have drums, tv, speaker computer.
- Have all sheet music and recordings from the lessons available if needed.

Procedure and Transitions:

- The teacher should ensure that whatever activities the students choose to do should still be somewhat structured. It is encouraged that if students want to play different games that the teacher helps to facilitate taking turns.
- The teacher should explain that they will have two free days and that for today they will focus on the first 5 weeks of lessons to choose activities from.
- The activities that are recommended to play and review are:
 - Nobel Duke of York
 - Bounce High Bounce Low
 - Tinker Tailor
 - Wishy Washy
 - One Potato, Two Potato
 - Big Fat Biscuit
 - Drumming with rhythm examples

- It is recommended to focus on two activities each day of free choice. The teacher should try to have students agree on activities but if not, you may let each child pick one.
- Remind students of the original intent of each activity by asking questions about what they learned from it.
- Example:
 - What did we learn from this song?
- The teacher should remind students that next week will be the last week of music lessons.

Formative Assessment:

- With any activity the students choose the teacher should take note of what they remember and take note of who did so with 75% accuracy.

Lesson 18 Week 9

Lesson Plan Title: Free Choice

Grade Level: 2nd -4th

Goal: For students to pick their favorite activities and talk about terms and what they have learned.

Objectives:

- Students will be able to recall different terms they have learned in relation to the activity they pick with 75% accuracy.

Social Goal(s):

- Students will be able to work together to pick activities with no more than two prompts.

National Music Standards(s):

- MU: Cn11.1.3- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Briefly describe your previous plan:

- In the previous lesson students picked activities from the first five weeks to review.

Materials Needed:

- Recommended to have drums, tv, speaker computer.
- Have all sheet music and recordings from the lessons available if needed.

Procedures and transitions:

- The teacher should ensure that whatever activities the students choose to do should still be somewhat structured. It is encouraged that if students want to play different games that the teacher helps to facilitate taking turns.
- The teacher should explain that they will have two free days and that for today they will focus on the first 5 weeks of lessons to choose activities from.
- The activities that are recommended to play and review are:
 - Lucy Locket
 - One Elephant
 - Dynamics with animals
 - Dynamics with drums
 - Dancing with expression
 - Staff Game

Formative assessment:

- Depending on what activities they pick take note of what they remember and keep this in mind for next semesters lessons.

Appendix J: Week Ten Lessons

Lesson 19 Week 10

Lesson Plan Title: Reflection

Grade Level: 2nd -4th

Goal: For students to pick their favorite activities and talk about what they have learned.

Objective:

- Students will write down three things they have improved on throughout the semester.
- Students will write down three things they would like to continue to improve on.

Social Goal(s):

- Students will be able appropriately interact with peers during reflection.

National Music Standard(s):

- MU: Cn11.1.3- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Briefly Describe your Previous Lesson:

- In the previous lesson the students picked their favorite activities and discussed what they learned.

Materials Needed:

- Paper
- Pencils

Procedure and Transitions:

- Begin by explaining that today they will be reflecting on what they enjoyed about music class and what they want more of.
- Give each student a piece of paper and instruct them to list three things they think they have improved on during music this semester.
- Next have them write down three things that they would like to continue improving on.
- Give students about five minutes for this activity and assist them in recalling different activities if they have questions.
- Once they have written them down take their sheets and have everyone sit in a circle and ask for volunteers for each question.
- For example:
 - What is one thing you improved on during music this semester?

- What is one thing you want to continue improving?
- How can you take what you have learned to your life?

- Explain that they do not have to share if they do not want to but that it is encouraged.
- If students are uncomfortable you can share your own answers to get it started.
- End by letting students pick one activity to play.

Formative Assessment:

- Assess which students wrote down three things to continue improving on and three things they improved on throughout the semester.

Lesson 20 Week 10

Lesson Plan Title: Reflection on What We've Learned

Grade Level: 2nd-4th

Goal: For students to review what they have learned in music class this semester.

Objective:

- Students will be able to relate activities they learned to the music terms and skills they learned through it three of four times.

National Music Standard(s):

- MU: Cn11.1.3- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Social Goal(s):

- When prompted students will be able to connect previously learned skills and explain them with peers with no more than two prompts.

Briefly Describe your Previous Lesson:

- In the previous lesson students were able to reflect on what they think they improved on in music class. They also reflected on what they want to continue working on. Lastly, they picked their favorite activities from previous weeks to do.

Materials Needed:

- I would suggest having the dynamics and tempo sheets handy in case they need a refresher.

Procedures and Transitions:

- For the last lesson the teacher should ask students about what they learned during the semester in music.
- The teacher should start with the beginning and prompt the students about what they learned. (ex: what did we learn about steady beat)
- Some reflection questions may include:
 - What did we learn about steady beat?
 - What dynamics did you all learn about?
 - Can you remember animals you picked to represent dynamics?
 - What does tempo mean?
 - What are some of the tempo terms you learned?

Formative Assessment:

- Assess which students successfully related activities to the terms and skills learn three of four times.

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