

KONNECTING KINDERMUSIK
WITH THE
PK KURRICULUM

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INTRODUCTION

It has been said that there's music in all things, if men had ears; yet I add there's music in all things if teachers have ears and eyes, the ears to literally hear music, of course, but the eyes to look for other places to incorporate music other than in the formal structures activities. My main objective is to reveal opportunities to teach music in the daily schedule aside from the time specified as "Music Lesson." It is easy to include music, rhythm, and spontaneous movement in various aspects of the curriculum, such as drama, reading, and other means of creative self-expression. Music can enhance the informal, unplanned experiences that result spontaneously from a child's curiosity. Transitions and routines are more fun with the addition of music. The confidence children gain from expressing themselves in musical activities will encourage other forms of their self-expression.

Kindermusik, a relatively new music program for the very young, translated from German, emphasizes the total development of children, which is very similar to the overall efforts of a preschool curriculum. In the following project, a thorough integration of the two curricula will be attempted. Looking closely at the appropriate practices of the preschool and the objectives of Kindermusik, I will endeavor to determine what sort of lesson plans will be taught to a group of preschoolers, with the teachers keeping record of successes and failures. In the end, a full teacher-proof lesson plan will be available to any preschool teacher who is eager, yet reluctant because of experience deficiency, to teach music in the classroom.

CONCEPT OF PRESCHOOL

Characteristics of the Developmental Stage From Birth to Six Years

The first six years of life are the most significant in human development. Children make great leaps forward in terms of physical development, sociability, and emotional management; they move from complete dependency upon caregivers toward personal independence. As infants flourish into toddlerhood, they become aware that they are individuals with identities separate from all others in their surroundings, and they begin to develop what is described as a personality. Burton L. White, director of Harvard University's Preschool Project, supports the idea that first priority in helping children reach their maximum potential is for caregivers "to do the best possible job in structuring experiences and opportunities" (White, p.264) That job demands four extremely important tasks:

- 1) Arranging the children's world
 - Ranging from designing a safe environment to providing for maximum opportunities within the environment and supplying motivational materials.
- 2) Being a consultant to the children
 - Interacting sincerely with children while conversing.
- 3) Accepting a role of authority in children's life
 - Assisting children in understanding and accepting the limitations on their behavior.
- 4) Providing for many play opportunities
 - Serving as a means of social adaptation and as a medium of understanding and expressing emotions (White, p. 264).

The complete helplessness and dependency of the infant misrepresents the tremendous personality formation occurring during this period (Heyge, p.xi).

In the children's process of development, the value of work is too easily overlooked, because it is practically impossible to quantify. How-

ever, there appears to be a growing appreciation and respect for the instinctive nature of the children's exploration of the surroundings, which forms the foundations of what has been called "microknowing". Microknowing means more than intellectual knowledge, because it involves feelings, expressions, and understanding. (Heyge and Sillick, p.xi) According to Erikson infants learn to trust others to meet their needs, thus developing feelings of self-worth. Toddlers began the phase of autonomy in learning to be self-sufficient by mastering such tasks as feeding and/or dressing themselves. At this age, they also begin to conform to social rules. Expanding on the autonomy, preschoolers establish pretend play with peers and begin to accept responsibilities such as helping with housekeeping chores (Stroute, p. 33). All these experiences make children more and more aware of themselves as the doers who gain mastery over the components of their environment, and bring to view the internal involvement of the joy of learning and excitement of repetitions and new activities.

Because children are born with great potential to become a creatively unique person, they need to be in contact with the world, the adults in it, and the customs of the involved culture. The environment should make available every opportunity for the children to develop through their sensorimotor explorations and personal experiences. According to several theorists, the child from birth to six is a sensorimotor explorer. First, observations or experiences from the five senses bombard a child from the time of birth. This chaos of sensory impressions causes quite a challenge of organizing and ordering for the child when at the same time total perception is being attempted. (Heyge and Sillick, p. xi) It is safe to say that in an orderly environment, young children are more likely to categorize impressions to form the necessary framework for knowing, relating, and integrating experiences.

There are several characteristics to describe the first developmental stages of the child during the years from birth to six (Heyge and Sillick, p. xii-xiii). 1) Security and stability are insured when children, who depend upon an organized environment to obtain mental order, are placed in predictable surroundings. 2) Because sensorimotor is intensely significant, hands-on experiences are ideal for learning. 3) Children become fascinated with language simply because it makes possible communication with the world. 4) Development of muscle coordination and awareness of one's self makes it necessary for much movement and manual activity. 5) To reach maximum competence and self-confidence, children should be allowed to be independent and try things on their own.

There are countless characteristics of preschoolers, but this is ample evidence to prove educators need to provide a well-planned and organized learning environment to nurture the needs of young children in the process of their development. In my research and study of Kindermusik, I found it to be well rounded music program. A program that encompasses not only musical development, but the development of vocabulary, motor skills, self-confidence, and other areas related to the overall growth of human beings.

Sources of Early Childhood Curricula

Schools for young children are designed to achieve certain goals. Day after day, school figures engage in activities to achieve these goals, thus developing a school curriculum. A curriculum in this sense can be defined as "organized experiences designed to provide opportunities for learning to children in a school setting, which can be both formal and informal". (Spodek, p. 30)

According to past theorists and much research, there are many sources of early childhood curricula. Some theorists such as Maria Montessori and Friedrich Froebel, pioneers of early childhood education, suggest that early childhood curricula should originate from the children themselves. Observations of the children and their behaviors lead teachers to provide the elements necessary for learning.

The use of activities that come naturally to the children as the curricula source is a romantic ideal that dates back as far as Jean-Jacques Rousseau. Educators who use the ideal of unsocialized beings' best instincts being destroyed by surrounding culture feel they are aiding the children in doing what comes naturally. On the contrary, there is nothing natural about any school; activity cannot be directly obtained from the natural activities of a child. There are constant modifications and interventions by teachers whether it is directly by selecting a room's furniture, materials, and equipment or indirectly by dealing with past experiences of the children. Unfortunately, curricula prepared from observations of children becomes somewhat biased because certain attributes are considered critical and provide a focus for observing, while other attributes thought to be un-critical are overlooked. Curricula based upon observations of the "natural"

childhood behavior will not always prove to be substantial because the purpose for which one is observing determines what one will see. (Spodek, p. 31)

Child development theories have been used as a source of curricula by early childhood educators. Many theorists, such as Gesell, Piaget, Freud, and Erikson, give their ideas of how a human matures and what takes place at each level. The theorists then decide what needs to be taught at each stage of development. There are also problems with this source. Characteristics of childhood vary culturally and physically as a result of environment. What a child is at any level of development somewhat depends upon the dominance of the culture. Secondly, there are elements added when translating theory to practice. Programs can stem from the same development framework, but may possibly differ in essential and significant ways. (Spodek, p.32)

Just as developmental theories have been used as a source of curricula planning, so have learning theories of intelligence. While developmental theories deal with change over long periods of time, learning theories aim toward short term change. Many approaches have been suggested in dealing with human learning--from the conduct curriculum of Patty Smith Hill to the behavior explanations of B. F. Skinner. Psychological theory focusing on behavior has determined the structure of many early childhood education programs. While it is the short term change that is being observed and evaluated, often the long-term effects are not considered; therefore, these programs may very well be based as much on faith as any of the traditional programs. At the most, learning theory can aid in the development and assessment of new instructional methods. (Spodek, p. 33-34)

One other item to consider in the use of psychological theory to formulate curricula is testing and evaluation (Spodek, p. 34). Since many programs have been justified as ways of increasing intelligence, one way of judging the intelligence of the children is through IQ tests. These tests contain items to cover a broad range of intellectual behaviors in children. The validity of testing is not always dependable simply because of the materials testing and the differences in the children being tested.

Jerome Bruner felt that organized fields of knowledge should become the backbone of curriculum for all levels of children. A number of projects were developed according to his suggestion that key ideas in each area of study would be taught in more sophisticated ways as children moved through their unified and the courses in no way related (Spodek, p. 35). The areas of knowledge could be great in determining school content, but by itself it is not enough to determine school curricula.

All of these are possible sources of curricula, just as society, culture, and parental desires can be considered sources, but most authorities would say no one source by itself is the best or proper source. To achieve the ultimate source one must use the advantages of a combination of sources to arrive at the broadest curriculum.

Planning and Practicing the Curriculum

Young children learn by doing. The research of many theorists such as Piaget, Montessori, Erikson, Bruner, and others has shown that learning is a complex process that is a result of children's experiences and own thinking in the world about them. As they mature children acquire new skills and experience new things that facilitate their learning. For example, the older a child gets, the better he/she is at manipulating and discovering the environment. Therefore, in planning a curriculum, the teacher must be careful to

provide for the developing child's needs and abilities; instructors should provide not only for development of intellectual or cognitive growth, but also for development of healthy social and emotional as well as physical skills. Be sure to make allowances for self-expression and creativity. Children will learn best when they are not forced, but are put in an atmosphere where they are motivated by their own desire to make sense of the things around them. The teachers in turn should closely observe to see what the children do and do not understand and should probe additional challenges relevant to the activity in order to instigate deeper thinking. If their learning is relevant, the children will most likely be persistent with the given task and at the same time be motivated to learn more.

Taking into consideration how young children learn, a Commission of the NAEYC (National Association for the Education of Young Children), chaired by Bernard Spodek, compiled a report of developmentally appropriate practices for 4- and 5-year old children. Developmentally appropriate programs are both age and individual appropriate; the program is designed for a particular age group and implemented with attention to the needs and differences of the individual children. (Bredekamp, p. 49)

In the area of curriculum goals, Spodek suggests three appropriate practices, all of which we have already more or less covered.

- Spodek reemphasizes that experiences are provided to meet the children's needs and stimulate learning in all developmental areas.
- Next, he says each child is to be considered a unique person with an individual pattern and timing of development. Therefore, the curriculum as well as adult interaction should be responsive to individual interest and ability. Make a conscious effort to expect, accept, and use the various levels of ability development to design appropriate activities.
- Last, he mentions that interactions and activities are designed to enhance children's self-esteem and positive feelings toward learning.

When examining teaching strategies there are several appropriate practices to be taken into view.

- Teachers, first of all, need to prepare the environment for children to learn through exploration and interaction with adults, peers, and materials.
- Children should also be able to select many of their own activities from a variety of learning areas prepared by the teacher--among the centers should be dramatic play, blocks, science, math, games, puzzles, books, recordings, art, and music.
- Instead of sitting down quietly and watching and listening and waiting, children should be physically and mentally active, choosing from among activities the teacher has set up or choosing to do what they spontaneously initiate.
- Although most instruction is given in large teacher-directed group, teachers should realize children spend most of their time individually or in small informal groups and will learn best in that way.
- Concrete learning materials and activities and people relevant to the children's lives need to replace the ditto sheets, flash cards, and other abstract materials that dominate the curriculum.
- Teachers should move among the groups and individuals to make the children's involvement with materials less difficult by asking questions, offering suggestions, or adding more complex materials or ideas to a situation; children are at a disadvantage when teachers dominate the environment.
- It is important that teachers make more than one answer acceptable to questions that are often expected to have one correct answer. When teachers recognize that children learn from self-directed problem solving and experimentation, there will be less rote memorization and drill emphasis.

As teachers begin to consider the guidance of socioemotional development there are two important practices to notice

- In the development of self-control in children, teachers can make it easier by using positive guidance like modeling and encouraging the expected behavior, redirecting children to a more acceptable activity, and setting clear limits; results will be better than spending a great amount of time enforcing rules, punishing undesirable behavior, making children sit and be quiet, or controlling disagreements.

- Instead of working individually at desks and tables all the time or listening to teacher directions in a large group, teachers should provide the opportunity for children to develop social skills such as cooperating, sharing, helping, negotiating, and talking with peers to solve problems. Teachers need to take advantage of situations throughout the day to make easier the development of positive social skills.

During language development there is a very important practice for teachers to heed.

- Children should be provided many opportunities to see how reading and writing are useful before they are instructed in letters, names, sounds, and word identification; these basic skills will develop when there becomes meaning to the children. Thus it becomes necessary to provide an abundant supply of activities rich in language and literacy development such as listening to and reading stories and poems; taking field trips; dictating stories; engaging in dramatic play and other kinds of communication experiences; viewing classroom charts; and other prints in use; talking informally with peers and adults; and experimenting with writing by drawing, copying, and creating their own spelling.

Cognitive development deals with only one but intense appropriate practice.

- To avoid instructions that stress isolated skill development through memorization and rote, like counting, circling items on a worksheet, memorizing facts, watching demonstrations, drilling with flashcards, or looking at maps, teachers should help children develop understanding of concepts about themselves, others, and the world around them through observations, interacting with people and real objects, and seeking solutions to concrete problems. To keep the cognitive development from being fragmented in the content areas such as math, social studies, health, science, etc., integrate these areas through meaningful activities such as building with blocks; measuring sand, water, or cooking ingredients; observing changes in the surroundings; working with wood and tools; sorting objects purposefully; exploring animals, plants, wheels, etc.; singing and listening to various types of music; drawing, painting, and modeling with clay; and following routines that help children keep themselves safe and healthy.

Physical development is most often considered to be the easiest planned part of the curriculum--usually free play, yet teachers must remember:

- children need daily opportunities to use large muscles, thus including running, jumping, and balancing; try not to put too many limitations on indoor large motor activity.

- Outdoor activities should be planned daily so children can develop large muscle skills, learn about outdoor environments, and express themselves freely and loudly. Outside play is not just a way to get children to use up excess opportunities to develop smaller muscle skills through activities like puzzles, pegboards, cutting, painting, and other similar activities.

the development of aesthetics could be encouraged more by instructors if they follow this appropriate practice:

- Instead of providing music and art only at slotted times, make available opportunities throughout the day for aesthetic expression and appreciation. Children need the chance to experiment and enjoy various forms of music at the appointed time as well as at transitional periods. To replace the coloring of pre-drawn forms or copy an adult-made model, provide a variety of art media for creative expression, such as an easel painting or finger painting or clay modeling.

A rule of motivation in activities of learning in which the teacher will find helpful is:

- Instead of requiring children to participate in all activities to obtain rewards, such as stickers or privileges, or approval from the teacher, encourage a natural desire to satisfy whatever curiosities arise and to make sense of the surrounding world.

To obtain proper practice with parent-teacher relationships:

- Teachers may be wise to work in partnerships with parents, communicate regularly to establish a better understanding of the child's greatest consistency; In best interest, try to avoid communication with parents only concerning problems.

Assessment of children has become a great challenge because parents always like to see concrete evidence of children's progress, but this is not possible.

- Advice to teachers when making major decisions concerning the children's enrollment, retention, assignment to remedial classes, etc. is to base the decision primarily on observational information, NOT on the basis of a single test score.
- Teachers are encouraged to use the assessment of children's achievement and to plan the curriculum, identify any special needs, communicate with parents, and last evaluate the effectiveness of the program.

As far as who may enter the program, regulations are as follows:

- There is a place for every child of legal age, regardless of the developmental level.
- No child should be denied access to public-school programs on the basis of screening results or other discretions related to the child's lack of readiness.
- Instead of expecting children to adapt to an inappropriate program, educational systems are inclined to adjust to the developmental needs and levels of the served children.

Teacher qualifications tend to be somewhat lenient compared to other professional occupations.

- Teachers are considered to be qualified to work with 4- and 5-year olds after having college-level preparation in Early Childhood Education or Child Development and highly supervised experience with this particular age group.

There is a limit set on child-staff ratio simply to allow individualized and age-appropriate programming.

- Teachers should accommodate for no more than a group of 20 4- and 5- year olds per 2 adults.

(Appropriate Practices for 4- and 5- year old children, Bredekamp, p. 50-53)

The concept of developmentally appropriate practice can be summarized as a problem of match. What is perfectly suitable for one age group is absolutely inappropriate for another because it does not match the child's developmental level. The appropriate practice provided for 4- and 5- year old children is intended to help those involved work to provide the best quality care and education for the children so that they in turn may develop to their fullest potential.

Kindermusik was designed for children from the ages of four to seven; therefore, it readily accommodates for the appropriate practices for 4- and 5- year olds.

KINDERMUSIK CURRICULUM

Overview of Kindermusik

Kindermusik is an introduction to music for children ages four to seven. It is a unique program of music learning that nurtures the total development of the child. Using the Kindermusik curriculum, a teacher can create an environment where the children are able to explore their world through music. Its goals and objectives are very specific, structured, sequential, and flexible and can be achieved in the process of four fifteen week semesters.

Through Kindermusik the children experience many facets of music, such as speaking and singing, moving, listening, and creating, writing, and reading music, and playing various percussion instruments. All of these activities aid in promoting language development, symbolic thinking, coordination and social interaction and at the same time awaken the child's imagination. (MRI, brochure)

Kindermusik is basically a studio program. The teacher instructs ten to fifteen children for approximately 75 minutes each week in a community facility, church, home, or classroom. The musical training is based on the understanding of fundamental concepts and is geared to the specific developmental stages of young children. Often times creative school teachers and church musicians will find this Kindermusik approach applicable and adaptable to their program. (MRI, brochure)

Kindermusik provides for a life-long love of music and a joy in making music as an individual or in a group. After two years of Kindermusik, the

child is well prepared for the next step in a musical life whether it is instrumental lessons, singing in a class or choir, participating in music and movement classes or playing an ensemble.

Children are allowed to obtain materials that include four beautiful colored, illustrated folders of pictures, songs, graphic notation and drawing pages; a musical games bag, a parents' handbook so that learning may continue through activities at home; an identification badge; attendance stickers; a soprano glockenspiel; and a Kindermusik tote bag to transport materials to and from class. Two detailed lesson guidebooks, one for each of the two years, and corresponding listening cassettes which include musical examples from all areas of the repertoire as well as sounds from the home, nature, and environment, are made available for the teachers. (MRI, brochure)

Holistic approach

Kindermusik is a holistic and integrated approach to the education of the very young. The Greek word "holos" refers to integrated wholes whose properties cannot be reduced to those of smaller units. In almost every area of study there appears to be a convergence of thoughts and ideas. The planet we live on is a global village that is interrelated biologically, psychologically, and socially. It is practically impossible to view any level of life without seeing the interconnections and interdependencies.

The human person is a "psychosomatic whole", a living interacting being. From birth, every child possesses a creative potential that shapes mankind and the future of the world. It is the objective of the holistic approach to education to help every child reach his/her fullest human development.

Kindermusik is committed to a holistic and integrated approach to music education. "Educare" means to "lead forth" the whole child, who is not simply an aggregation of separate parts to be "taught", but a whole mind-brain/body entity. Kindermusik endeavors to give the child a total musical experience at a time when the development factors are receptive to one of life's great experience, music. The focus is on a process, not a performance, whether listening or moving, vocalizing or playing a instrument, creating or reading music, or enjoying an ensemble. (Heyge and Sillick, p. xiii).

Movement

All muscular and mental activities require movement; life is movement which is a basic element of Kindermusik, simply because of the psychological and physiological connection between the child's effort to coordinate movements with the development of the mind.

Kindermusik sets several goals to reach the best possible movement development, such as:

1. Children will develop balance, control, and coordination through sequenced activities that they find fun and challenging.
2. Children will explore concepts in music through movement.
3. Kindermusik will raise the child's level of consciousness of how, where, and what parts of the body to move.
4. Children will develop self-awareness through movement.
5. Kindermusik will introduce group work with simple dances, and emphasize give-and-take social interaction through dance.
6. Children will move to steady music, e.g. steady beats.
7. Children will learn to accompany movement instrumentally and vocally.
8. Children will express activities and feelings of everyday life through mime and drama.
9. Children will experience music through movement. (Heyge, and Sillick, p. xv).

Movement with purpose and intent raises the consciousness to a level of greater self-awareness. Such high order motor activities develop the expressions, muscles, laterality, spatial concepts, directionality, hand-eye coordination, strength, balance and equilibrium, agility, endurance, and allow for the appropriate practice Spodek described for physical and aesthetic development. (Heyge, and Sillick, p. xv).

Listening

The ear is beyond comparison to the other sense organs. It maintains the body's balance and equilibrium and continuously functions as a voluntary organ of listening to the surrounding world. The body, skin functioning as the sense of touch, responds to vibrations that encompass it waves off in stimulating sound. The human ear is characterized by its ability to listen selectively, providing the basis for all communication and learning. (Heyge, and Sillick, p. xv)

The ability to listen affects one's appreciation of music. The flood of sounds in our noisy environment makes it difficult for the child to tune in and discriminate the finer aspects of music or language; therefore, it is important that the ear learn to listen. Kindermusik attempts to create an atmosphere in which the child can focus on listening to sounds, maintaining the goal of setting up listening to the best environment. It begins by simply listening to sounds they can make with the body and sounds in the environment, in an attempt to draw a child into an awareness of sounds. These conscious listening experiences will relate easily to musical examples if they are short and focused on a specific aspect. The listening experience will grow and expand from recognizing contrasting elements, such as long and short, high and low, to move sophisticated expression in classical music. (Heyge, and Sillick, p. xvi)

Music involuntarily creates an emotional response, and it is true that emotions are critical to the formation of the entire personality. The Kindermusik curriculum is aware that young children are forming their personality and acknowledges the emotions and individual responses to music.

Kindermusik involves many aspects in the listening program. For example, when the children are learning about the concept of up and down, they follow these types of procedures:

1. Climbing up and down a pretend tower or ladder
2. Accompany these movements vocally
3. Play up and down the glockenspiels
4. Listen to several series of ascending and descending sounds on the tape
5. Draw up and down on paper in response
6. Listen to a section of classical repertoire in which the musical line rises and falls obviously

Carefully selected listening examples are accompanied with pictures that are:

- full of detail and suggestive of many sounds
- true to life, plants, animals, and instruments
- about real people in real life situations
- informative about culture, nature, etc.
- illustrations of children moving, playing, singing, and dancing

The artwork draws the child's attention to the sound and sight harmoniously thus creating a powerful impression. A great amount of time will be spent in preparing the children for the actual listening and the pictures will definitely highlight the session; however, the main goal will be to motivate the children to listen more consciously to the sounds in their environments thereafter. (Heyge, and Sillick, p. xvi-xvii)

Vocal Development

All children have the ability to learn to sing. The voice is our most important instrument and it is brought to class with the children on the first day. Kindermusik sets forth to introduce a program with facets of vocal development:

1. Singing in a group is fun and can be especially enjoyable when taken from our own North American heritage.
2. Many of the beginning songs, chosen selectively are built on the sol-mi interval. After that each new interval is prepared carefully, through listening, singing, playing, writing, and reading.
3. Language and speech are types of music because of the rhythm of language; therefore, rhymes, chants, and poems are frequently used because they are one of the best ways to develop rhythm and ensemble playing.
4. Singing games are important and it is possible for children to sing and play games simultaneously. The movement is simple, but just enough to keep the child's involvement.
5. Vocal imitation of various sounds with movement accompaniment leads to an exploration of the broad range of possibilities of the human voice.
6. It is important in the beginning that the children become aware of their different voices such as whisper, sing, shout, and speak, and to be comfortable with using the varied voices. Voice building and breathing techniques are also practiced.
7. Language development, memory, diction, and spelling are enriched in vocal development. (Heyge, and Sillick, p. xviii)

Individual vocal development is a part of the Kindermusik that needs to be handled with care. Instead of forcing a child to vocalize individually, encourage him/her to climb the ladder of vocal development. In the beginning, there will be silence and no motion, if lucky, next time there may be a smile, nod, or other gesture. The third time expect a mumble or some type of audible response. Then will come one or two spoken words. The fifth step will be a few half-sung or half-spoken words at a low pitch, and will pro-

gress to a short phrase sang at random pitch. The last three steps to expect are singing a sentence creating a new melody. (Heyge, and Sillick, p. xx)

Kindermusik stresses to keep the goals low in introducing vocal development at an early age. Do not expect top quality, but do make a conscious effort to be a consistent model for the children. (Page, S. E., Workshop)

Ensemble Instruments and Development

Instruments are used in many ways in Kindermusik. The children learn how to play them and how to create new sounds. They also learn to play instruments together; they listen to a variety of instruments.

There are two special instruments introduced in the child's materials:

1. The soprano glockenspiel--a tuned pitch model to reinforce the sounds of the intervals
2. Rhythm sticks--small rods to enhance hand-eye coordination and at the same time ideal for practicing rhythms and preparing for glockenspiel playing.

The glockenspiel is truly attractive to children because of its beautiful sound quality, and they can play it readily. The glockenspiel serves many purposes in the Kindermusik curriculum, from accurate and precise pitch to creating sounds for stories and rhymes and so on. It can teach instrument appreciation and work on fine motor development, and the list continues. They are relatively simple instruments to play. A helpful tip is to make sure the child is positioned correctly in front, not too much over it nor below, of the glockenspiel so that a good tone can be "pulled" out of the instrument rather than "pounded" out of it. (Heyge and Sillick, p. xxi)

Relax and play confidently the heart and soul.

Children love to make music together, and a child's contribution, whether playing or waiting to enter into play, is growing in self awareness

in the context of the group. In ensemble development, though, it is important to take one step at a time:

1. Starting with the beat on the body and chanting one-syllable words.
2. Then play the beat on a simple instrument and chant.
3. Tap on the body and sing a song.
4. Play the beat on an instrument and sing a song.
5. Tap an alternate beat and chant.
6. Tap an alternate beat and sing.
7. Play an alternating pitch and sing.
8. Play half notes on instruments and sing.
9. Divide into groups. (Heyge and Sillick, p. xxii)

Writing and Reading

Because music is a language, we have to approach learning music pretty much the same as we learned to read and write--encoding and decoding. In Kindermusik, there are two major ways to communicate notation--graphically and traditionally. Graphically, motions to sounds are written in the air and then the sound is drawn on paper. Vocal accompaniment and expressive movement are used to mutate sounds. Then traditional notation as the isolation of rhythm and pitch, the business of five lines and four spaces. The manipulatives (five strings and eight chips) are excellent resources for teaching tradition. (Heyge and Sillick, p. xxiii)

All in all, Kindermusik aims to assist the total development of a child; but it could be so much more with the addition of the richness of the preschool programs.

INTEGRATING CURRICULA

Working in a Day Care Center for two years offered me much first hand experience with preschool curriculum. Music was scheduled into the daily routine whether in the actual lesson, in a group activity, or in the backgrounds. Although music carried out its role in the curriculum, I never actually realized the great potential for the combination of preschoolers and music until I became involved with a Kindermusik program. Even though I researched other methods of teaching music to young children, such as Orff, Kodaly, Dalcroze, and Suzuki, I still felt Kindermusik was the best practice because it did take a holistic approach to music whereas the others were concerned with the theory or the movement or the performance. Kindermusik was by far the most well-rounded of the five.

After studying Kindermusik for a semester and spending a week in Princeton, NJ at a Kindermusik convention, I discovered music can be an incredible asset to the development of a child if taught in the proper sequence and with the proper objectives. For example, marching children around the room accompanying a recording with rhythm instruments can be affective if underlying foundations have previously been laid. Take for instance, control; it is important to have some control over the activity so that learning is sure. In order to create a sense of boundary and structure, yet a feeling of free movement and creativity, provide a visible path on which the children can march. I tried the guided play on an ellipseshaped path and discovered it to be much more successful than the random movement throughout the room. The attention span seems to be increased and through experience, I found that the instructor is able to

continue an activity and inject variations without stopping and starting everytime a movement changes, which is desirable to aid in keeping the children's chain of thought. I found the path to be an excellent focal point not only for large motor activities, but for smaller activities such as circle/story time.

The rhythm instrument accompaniment can also be more effective if some certain basic concepts have been internalized earlier. A perfect illustration is the understanding of a steady beat. It would practically be improbable for a child to pick up a percussive instrument and immediately keep a steady beat at the accurate tempo with a recording. In my own teaching of two different groups, I instructed one group to march around the room with a record and follow on the floor while the other group received careful step-by-step demonstrations. The controlled group began with the chant-- "Show me how you tap your knees, knees, knees, knees, ..."--and continued on the word knees until everyone was basically able to tap the knees only when the word was spoken. Making a conscious effort to keep the chant rhythmically steady, it was repeated and when the knees were tapped correctly, we changed body parts--"Show me please how you tap your head, head, head, shoulders, shoulders, etc.," After a relatively steady beat was accomplished using the chant in its entirety, we tried this; "Show me please how you tap your (knees), (knees), etc."--only this time tap without saying the word knees. Advancing to the next step meant no words could be said, except when beginning I repeated something like "tapping" over and over; that could easily transfer into an activity like "marching" in the same steady beat. Even still the concept of a steady beat was rehearsed when every child was given a set of rhythm sticks, and yet, accompanying only the chant. Reciting and accompanying the chants in various styles and in varied tempos

reinforced the desired concept of a steady beat. If the children were rather successful on the rhythm sticks, we branched out to other instruments, working with the chant and gradually working to accompany a simple recording. It worked beautifully! Group two can much better maintain a steady beat uniformly.

Following an intense amount of thorough research in both the preschool and Kindermusik curricula, I discovered a strikingly clear consistency--the overall goal of total child development in the best possible environment. So why not integrate the two and allow children to learn through a much enjoyed medium and at the same time develop an extremely basic foundation for music and an appreciation for its value. With this in mind it was my goal to carefully examine several examples of preschool lesson plans and guidelines for teaching. Then take the better of the two worlds, preschool and Kindermusik and combine them into one curriculum that will draw on the maximum potential of the involved children.

FIELD EXPERIENCE

Weekly themes spread over a broad range of topics in a preschool setting, thus allowing the instructor to teach largely whatever they desire and in whatever method is feasible for them. Therefore, I took it upon myself to create some lesson plans of my own and contact Day Care Center for permission to work with a group of preschoolers. Permission was granted, my lessons were reviewed and approved by the director, so I began teaching the week before Christmas. (Note: Integrated lesson plans in the appendices.)

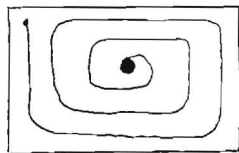
Christmas Miscellaneous. The theme was "Christmas Miscellaneous" mainly because it was a week to wrap up the previous work of the routing teacher. My goals were to;

1. Introduce parts of a new environment--the path, the work place and the activities--moving, listening, singing, chanting, creating, playing instruments, and drawing.
2. Explore the contrast between long and short.
3. Establish a descending minor third aurally and vocally.
4. Establish a body beat with a chant.
5. Experience stop and start.

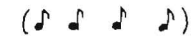
Class began when I sang to them as a class "Hello Children" (minor third interval--c,a) and then as individuals, "Hello Kelly". It took a while before they responded, but when one did it and I commended him so graciously, they all wanted a shot at it. Then we continued with a little song "Teddy Bear" (minor third interval). Proceeding to the path, it became the central point of our class except when there was written work to be done and that was set aside for appointed places at the tables. To introduce the path, I simply had the children to walk in one direction, as I was careful to watch for even heel-toe movement and arms swinging naturally. (No dragging feet!) Next,

the children walked on the path to the steady beat of a hand drum making special effort to choose a comfortable tempo for the children. The children were told to walk when the drum was sounding and stop when the drum stopped. Such cues enhanced the attentiveness and the listening of the children. For creative movement we pretended to trudge through the deep snow, and shovel snow because snow was our theme for the day. We settled down by reading a book, "Frosty the Snowman," and that opened doors to a new concept--snowmen, long, short. First, we all did a action chant, "I'm a Little Snowman" (over and over until I was tired of it), and that led to how do we build a snowman. Recalling the story of Frosty, we discussed rolling balls of snow, rolling them long distances and short distances. The triangle was used at this point to demonstrate a long sound and the word block was used to demonstrate a short sound. Beginning with the triangle, I established a precise holding and striking position, and endeavored to draw attention to the length of the sound by moving my dominant hand in a horizontal gesture. In striking the woodblock, I moved my hand with a staccato gesture to indicate the short sound. Each child was given an opportunity to make a long or short sound and move according to the sound they made. Then to conclude the long and short concept, we vocalized, making long and short sounds each with appropriate arm movements.

At the table, our art lesson was to explore the total space of our paper, so with chalk and black construction paper, we started in one corner and rolled a ball of snow all the way around the paper until we were able to build a snowman, talking about all the things we see as we roll that ball of snow. Then on the flip side we glued three white circles of varied sizes to create a snowman. Markers were used to make a face. Throughout the day we randomly chanted the motif SNOW MAN. (♪ ♪)



During arrival and free play the next day, I observed children walking the path as if it were a tightrope and others were just walking around it. The first portion of Day #2 was spent reviewing Day #1. The starting and stopping cues were as natural as could be and the long and short sounds were already learned by the majority of the children. So we reviewed the SNOW MAN motive and preceded with Tuesday's lesson. The objectives were the same as the day before, but the theme was now wrapping paper. First we discussed uses and designs of wrapping paper and looked at pictures of Christmas presents, then began chanting the WRAP-PING PA-PER motif.



Several scraps of seasonal wrapping paper were at their disposal. Each child was provided with glue, scissors, and a sheet of construction paper. We made wrapping paper collages, chanting as we cut and glued. They were also reminded of long and short as they cut pieces accordingly.

Then the various centers were opened for the children. One at a time I helped the children dip three marbles in three different colors of paint (red, green, and yellow). We were making our own wrapping paper for our Christmas gifts as we shook the marbles on a sheet of paper in the bottom of a shirt box. In the wrap up of class we assembled on the path and listened carefully for starting and stopping cues, and the children listened to distinguish between SNOW-MAN and WRAP-PING PA-PER as I tapped them out on the hand drum.

I was not able to make it to class on Day #3 because I was sick so I do not know what happened. But, on Day #4, we doubled up. The opening activities were basically the same, we reviewed SNOW-MAN and WRAP-PING PA-PER, and I introduced the RED RIB-BON (♪ ♪ ♪) motif. I passed each child a piece of red ribbon and again we clapped, stomped, shaped, whispered, shouted the motif! Then we went to the work area and wrapped some small

purchased gifts with our homemade wrapping paper. Then we tied red ribbons on our gifts. We cut the other stuff and went on to the SANTA CLAUS (♪♪♪) motif, thoroughly covering it on the path. We sang a familiar Christmas carol--"Here Comes Santa Claus." Then to settle the group, we read the book A Visit From St. Nicholas, by Clement C. Moore. Migrating back to the path and chanting the SAN-TA CLAUS motif, we engaged in a fingerplay, "Santa Claus Is Big and Fat". The planned art project, yarn Santa dolls, was cancelled because of lack of time, so the children were given paint and paper at an easel and instructed to draw a Santa Claus. The other children were in centers.

Day #5 was planned as a review and evaluation day. After arrival we got started with a story, Pentunia's Christmas, by Roger Duvoisin. On the path we reviewed the four motives in different ways--whisper, shout, high pitched, low pitched, etc. To find out whether or not these concepts have been internalized, we played a guessing game. I would clap a rhythm and let the children guess the corresponding word. Repeat the same sort of activity with the children as partners. The work place was our next location of action. I took pre-made cookie dough mix and distributed a small portion to each child; Christmas shaped cookie cutters were put to use in making two sheets of cookies. The oven awaited our cookies and we prepared for Belkie Bear. To conclude our class, we had a party with games and music and food and fun!

Playground Safety. On another occasion I was permitted to teach my lessons on Playground Safety to a group of children already familiar with a Kinder-musik environment. The objectives I hoped to reach in this lesson were for the children to:

1. Explore space in movement and in drawing; up and down, back and forth, and across.
2. Locate direction of sounds.
3. Explore duration of sounds: long and short.

4. Compose and vocalize with graphic notation cards.
5. Conduct and learn the concept of left to right.
6. Realize the importance of safe play.

When I taught this lesson, I followed the lesson plans directly altering only the books I read in the circle which is permissible is the book used relates to the subject matter.

The children had so much to tell about playing on the playground or visiting a park. Instead of using sketches, I used an indoor slide to demonstrate the safe way to play on a slide. Each child had to go slowly up and down the slide while the other children watched with their "special" eyes to make sure each action was done correctly. That went well for the first five or six children. (Eventually the special eyes became ordinary eyes.) The children loved the vocalizing, especially the downward part of the slide.

It was difficult at first for them to get the hand motions in the air, but when I displayed graphic notation and encouraged each to follow it with their finger and voice, the results were outstanding. So I assumed they were ready to do notation on construction paper with the pre-cut shapes. At first, I forgot to display my graphic picture, but they soon reminded me when a half down little mouths started skreeching, "Ms. Amy, how does this go?" "Help me, Miss Amy!" After the display it was all smooth sailing, but the waves were not as wild.

The playground play was adorable. A couple of children were walking around vocalizing, and other teachers were confounded.

Day #2 we observed swing safety and several children, even though they knew it was against the rules, had to tell about jumping from the swings. I did not have an indoor swing, so we used a rocking chair. The children more

or less got the feel of the back and forth motion, much like that of a swing. Instead of letting all the children at once go through the motions, I let the quiet ones get a turn while the others waited until later. While one child was in the chair the other vocalized and went back and forth with a head motion. Using my graphic poster, the children and I put the motions in the air and then on paper. I did not forget to display this time. As we left for the playground, I encouraged the children to try to vocalize in the swings. They all made a dash for the swings.

On Day #3, we reviewed on with the graphic notation posters; the children could vocalize rather well. Of course they had to be assisted, but they immediately recognized what equipment was being portrayed. They also knew what to do and what not to do on the slide and swings. So we progressed to the next lesson. In this particular class the only climbing apparatus was an upside-down boat shaped object. We climbed up the two steps and walked across vocalizing as we went. That did not work very well, so we had to go outside and use the playground. It worked perfectly! I had to help hold some children up on the bars; the children caught on quickly. We went inside and vocalized with the poster and did our graphic notation on construction paper. That day when we went out on the playground at our scheduled time, I spent most of my time at the monkey bars going through the sound and motions over and over.

Day #4 required use of the boatshaped object, right side up. It worked well for this lesson because it gave the rocking up and down motion of a see-saw. We accompanied our motions vocally during each child's demonstration. The boat was big enough for four at one time. (I call it a boat because my children referred to it as a boat.) Again we used a graphic poster to vocalize, until they were ready to do the construction paper

notation. I usually do this when they are ready because they would become bored doing the same motion, or everyone had acquired the motion, which only happened once and that was the see-saw. I suppose that contributed to the fact they played regularly on the boat. There was no outside reinforcement because there were no see-saws.

On the last day we reviewed and I'm proud to say the majority of my objectives had been met, not by each individual, but by the group as a whole. We played guessing games, vocalizing to let other guess what equipment, and the children had fun--for a while. So we left that and made a conducting wand. That day I showed them how to conduct and follow the conductor. Most of them grasped the idea of vocalizing only when the wand was over a shape--a circle was a short sound, and a long shape for a long or sustained sound. That went well; I think it would have been better if I would have tried it a little each day instead of waiting until Friday to teach it as a separate entity. Last of all that day we made graphic notation booklets, bound with yarn so that it could easily be separated and conducted.

I contacted a teacher at a local day care center and explained to her what I was undertaking. She told me she was willing to take a sample lesson, teach it, and give me her critique. In our first meeting, I went over in detail the lesson plan and demonstrated all the musical aspects I thought might be challenging. She preceeded from there.

Mexican Cultures. The Mexican culture lesson plan has not been taught to its fullest, but I am presently experimenting with my Kindermusik class. Together, we hope to prepare a fiesta and let it serve as our first year commencement. Our parents will be present to view some of the things we have learned in our first year of Kindermusik. You are welcome to come and join in the fun at our Kindermusik Fiesta--TBA.

I started off the class by asking if anyone knew any Spanish words. Some knew a few; one little girl knew how to count to ten, and a small boy knew good-bye and hat. I assured him we would talk about sombreros later on in the week. My first thoughts when I entered the classroom was "Complete Failure!" However, it made me try harder to succeed in teaching the lessons. I did the "Hello" motif in English and after I tried explaining niños means children, and hola means hello, and señorita means Miss, I tried in Spanish but got very little response. By the end of the week the call and answer in Spanish was beautiful; it reminded me of the same way the children progressed when they learned the motif in English. The children loved the pictures of the Mexican people. One little boy called a matador a bad cowboy. I brought an authentic Mexican poncho to class and each child enjoyed having a turn to use it, so we agreed to make our own. We tried to learn some colors in Spanish, only to have little success. With more daily review, the children knew a majority of the colors by the finish of the week. We pursued our endeavor to make ponchos, except we made them out of paper bags; that was because of the lack of time to spend on the ponchos. The children had great pleasure in making their little outfits and even more fun in parading around in them. That afternoon we took much time to work out the scissors steps of the Mexican dance; it went pretty well.

Day #2 started better than the day before. A few Spanish words like *holá, rojo, verdé, negro, sombrero, and adios* were remembered. We talked about foods and most children has eaten tacos, and those couple who had never eaten Mexican food got to sample Doritos. In the lesson that day everyone got sample tortillas. Some liked them; others did not. The trip to Mexico was exciting. As we walked and called out various things in

Spanish. It was very interesting to hear the children's enunciation of the Spanish language. In this lesson, I discovered many children like to talk about the various other ethnic experiences they have had. One little girl continuously told me she had eaten Chinese food.

Day #3 was absolutely beautiful. I enjoyed watching facial expressions as Mexican Music was played! I discovered the children could hear the percussion difference in samples of American folk music and Mexican folk music. When one girl said, "that music's got rattlesnakes and jingles in it." (referring to the maracas and tambourines) it gave me the idea to make maracas by substituting small bottles for eggs to play with our music to give it a Mexican touch.

Lessons for Day #4 and #5 have yet to be taught. Dates for those two are at the first of May. Therefore, I can only guess at what the results will be.

Evaluation of the Integrated Curriculum.

By teaching the integrated curriculum, I found it to have enriched the development of the children involved. In comparison to the 75 minutes per week allotted to the Kindermusik lesson, an average preschool setting has a 10 hour day (including nap time) 5 day a week. Therefore, what took approximately 6 to 7 weeks to learn in Kindermusik was learned and better understood in one week's lesson. For example, in the Kindermusik's Teacher's Guide, it is not until the ninth lesson that all rhythm motives have been fully introduced. In the lesson I taught about "Christmas Miscellaneous" one week was all it required. So it's obvious the children can excel musically in a preschool that incorporated Kindermusik ideas simply because of the differences in class time.

Another area I saw influenced was the participation in a group activity. There was a little boy in one of the first classes I taught. He was reluctant to be in the circle time because he was not confident in what we were doing to become involved, so he lagged behind. Our activity continued on the path, as I encouraged him to just sit with us and watch. "Hello, Children" and "Hello Miss Amy" echoed through the room and each child was greeted individually until every one had a turn. The next day we congregated at the path to repeat the same activity. All the children eagerly raised their hand to have a turn and after a few hello calls had been exchanged, I saw the small boy's hand go in the air. Finally, he wanted a chance to do what the others had been doing, and he did. To me, it was one of the most precious hello calls I'd ever heard. It was under voiced and improperly enunciated, but he had become interested and had enjoyed the simple hello motif sang at a third interval enough to want to sing also. I've also seen this group activity turn into exploration with preschoolers. Two little boys were indirectly challenging each to do more one day when we were making an original

composition with graphic notations. They argued over what the merry-go-round would sound and look like. The two finally wound up going in circles.

In another similar situation, I have a very shy and timid, but smart little girl in my class. She can on a one to one basis tell me anything I ask about Kindermusik, but when it comes to group activity she withdraws herself. So I decided to make the time on the path just as exciting as I could, in hopes that she would be drawn to participation. For two weeks, everything the children did in group time was dramatic and I over praised them as individuals. Well on the third week she came out of her shell. Her steps were silly and she giggled at everything she did whether it was singing, chanting, or sharing experiences because she was still a bit shy. Today she is excelling tremendously, sometimes a little silly, but progressing beautifully.

After children have had a good experience with performing particular songs chants, and activities, their confidence builds. One day I was teaching a movement activity, "Doctor Foster" to merely see how well they could speak and act out a verse. With only two times through, the children were anxious to do it again and again in every lesson that followed; the same thing happened with verse "I'm a Little Snowman".

On the other hand, extended and fun practice following a slightly unsuccessful performing can build confidence. Referring back to the Hello motif, I had done that for weeks with my Kindermusik class and I would always lead the chanting. Suddenly one day we came in, got settled, and the children began; they said "Hello Miss Amy" without my prompting. How's that for a vote of confidence. Without a doubt those children felt secure about what they were learning.

I have noticed in teaching some lessons particularly the one with graphic notation, that the small children will compete. When we were

discovering the direction and duration of sounds, the children presented similar ideas. That was no problem, but when we began making out graphic booklets, chaos ruled. I thought it would be simple enough to demonstrate the tone as the lesson plan instructs, provide an illustration, give them materials and let them make their own booklets. Mistake! This little boy implies that his work is better than another child's because it looks like Miss Amy's. Needless to say feelings were hurt because the child had tried his best and to some it wasn't good enough. I decided then and there to pre-cut all the shapes for the children so there would be no upsets. I discovered through this experience that by me constructing the shapes there was more consistency and the children understood more clearly the concepts being taught.

As the children became more accustomed to me, I saw mouths open that before would not utter a sound during singing; I saw withdrawn children get into the action, and I saw a glow in the eyes of many children as they were so proud of what they had accomplished. To know they had learned something worthwhile and enjoyed it at the same time meant everything to me.

I scheduled an appointment with Ms. Charlotte Wilkins, the teacher who taught one of my integrated lesson plans. She chose to teach about Playground Safety and here is her critique of my ideas.

Day #1. In the morning circle, I had only two children share their experiences on the playground. Amanda, a five year-old, was on the monkeybars with a dress on. She was upside down trying to pull her dress down and fell to the ground. Another child shared an experience of falling off the sliding board. The children were interested in learning about safety. They knew about most of the rules because we've been trying to enforce them.

Due to an overload of kids on the first day, locating directions and sounds was a failure. Many of the kids were uninterested and impatient.

I think part of this contributed to the fact that I was not absolutely sure of what I was doing. So I contacted Miss Smith and got a second set of instructions. After she clarified what I was supposed to be doing, I thought I'd try it again.

Day #2. The children enjoyed locating the directions of sound. They were much more alert. Ashley, age 5, was more perceptive in determining the sounds when other children were making them. She began to really express herself in this activity. Again they were familiar with most of the rules.

Day #3 - Day #5. Going through the lesson plans for Day #3 through Day #5, I thought they were somewhat repetitious. Children need to experience or hear things more than once in order to learn. I think this week's lesson plans have made the children more aware of safety on the playground. Also, it is obvious they have discovered how to make sounds with the playground equipment and our playground will never be the same. (Wilkins, C., written reaction.).

The reactions of Ms. Wilkins were not exactly what I had expected to hear. She appeared to have some difficulty teaching the lessons, but seemed to have progressed rather well after our second meeting. Personally, I think her success would have been greater if she had been in a previous Kindermusik setting or even a workshop that promoted music in the preschool. That is what I hope to do in future days, conduct workshops for preschool teachers who are insecure about music as a part of their daily routine.

CONCLUSION

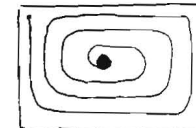
Music can be exactly what one makes it. Through much study, research, and especially experience, I found that music can be used to teach just about anything that one desires to teach. Many educators possess a phobia of integrating music in their curriculum because of intimidation; they can not sing or play an instrument as the teacher next door, or they do not know enough about music to teach any of it. I can partly sympathize with them because I do not feel comfortable doing anything I am not well equipped to do, but I've found these lesson plans to be teacher-proof. With that in mind one would not want to rob the children of musical experiences that could possibly have bearing on the remainder of their lives. The teacher may not have a voice to take him/her to the MET or maybe not even to the local church choir, but inside those classroom walls they can use these ideas to let it ring. Music is in the ears of the beholders and because of children's love for music, they will appreciate whatever efforts are put forth in making their musical experiences richer. It is guaranteed they will absorb quite a bit more than teachers think they will, if teachers experiment with these ideas and make available new opportunities.

To promote the idea of an integrated curriculum, I have made myself and parts of my work available to preschool teachers in the surrounding area for conferences and/or workshops. In the Kindermusik News, published quarterly, I have already shared some of my thoughts for enriched lesson plans. In the end of this semester, I have my first opportunity to contribute my perception of what music in the preschool should be with Dr. Maisonpierre in Hope Mills, N.C. at a preschool music workshop. I hope in the future to conduct my own workshops about the varied use of music in the curriculum for preschool teachers. Looking forward to rich success, I conclude by saying Let Us Lead By Serving Others!

Appendix A

Theme: Christmas Miscellaneous

- (Day #1) Snowman
- A. Center Activities
 1. Art table--black paper and chalk
 2. Building blocks
 3. Dress ups--winter clothes
 4. Small manipulatives
 - B. Morning Circle
 1. Get attention with Knees Chant--"Show me please how you tap your knees, knees, knees, etc."
 2. Talk about the weather conditions for required snow.
 3. Read book with the children: "Frosty the Snowman".
 4. Let children share snow experiences.
 - C. Group Lesson and Art Project
 1. Objectives
 - a. To explore the total space on a sheet of paper.
 - b. To establish a sense of steady beat.
 - c. To explore long and short sounds.
 - d. To learn a rhythmic motif.
 2. Materials
 - a. Black paper and white chalk
 - b. 2 different size pre-cut circles
 - c. Hat shape
 - d. Glue
 - e. Markers
 - f. Triangle
 - g. Woodblock
 3. Procedure
 - tell them we're going to roll a small snow ball into a large one so we can make a snowman.
 - roll it all around the yard talking about things we see as we go.
 - finished product looks similar to:



- a. Talk about how we walk in the snow. Let children demonstrate on the path. (Show me please how we walk in snow, snow, snow...)
- b. Talk about making snow balls, how we roll them up and throw them.
- c. Some snowballs are small, rolled only a short distance. Use the woodblock and are movement to make a short sound and motion. Have children roll a small snowball.
- d. Give each child a sheet of black construction paper and a piece of chalk.
- e. Build a snowman on the other side with the pre cut shapes.
- f. Let children draw faces.
- g. Chant SNOW MAN (♪♪) in a variety of voices (shouting, whispering, singing, chanting, high/low etc.) accompanying chant with hand clapping on the beat.
- h. Show children that SNOW MAN can be written: (♪ ♪)

D. Outside Play

Pretend the play ground is covered with snow and trudge through it.

E. Afternoon Activity

1. Complete any unfinished art project.
2. Do action rhyme--"I'm a Little Snowman"

(Day #2) Wrapping Paper

A. Center Activity

1. Drawing paper and Christmas color crayons
2. Bristle blocks
3. Winter dress up
4. Small manipulatives

B. Morning Circle

1. Review SNOW MAN (♪♪) and do "I'm a Little Snowman"
2. Talk about the Christmas tree and the things around including presents and what they look like on the inside.
3. Read book with the children "How the Grinch Stole Christmas" Geisel, Theodor

C. Group Lesson and Art Project

1. Objectives.

- a. To emphasize a sense of steady beat.
- b. To learn a rhythmic motif.
- c. To review long and short sounds.

2. Materials

- a. Scraps of Christmas wrapping paper.
- b. Glue
- c. Scissors
- d. Construction paper
- e. 3 colors of paint (red, green, and yellow)
- f. 3 marbles and a shirt box
- g. Paint paper

3. Procedure

- a. "Show me please how you trudge through the snow, snow..."
 --pretend to go to town and bring Christmas gifts and wrapping paper
 --bring them home and wrap them (steady beat)
 "wrap them, wrap them..."
- b. With two children at a time, others in centers, do marble painting
- c. Dip each marble in a different color
 drop into box on a sheet of paper
 shake marbles around---- product → Designer paper
- d. Chant WRAP PING PA PER (♪♪♪♪) in various voices and expressions
- e. Show children WRAPPING PAPER can be written: (♪♪♪♪)

D. Outside Play

Pretend the playground is snow covered-- Free Play

E. Afternoon Activity

1. Play a guessing game--clapping a rhythm and see if children distinguish between WRAPPING PAPER and SNOW MAN
2. Cut up scraps of wrapping paper. Long pieces when triangle is played and short pieces when woodblock is played. Make a collage on construction paper.

(Day #3) Red Ribbon

A. Center Activity

1. Art table
2. Housekeeping
3. Winter dress ups
4. Small manipulatives

B. Morning Circle

1. Review SNOW MAN and WRAPPING PAPER. Play the guessing game.
2. Read the book with the children: "The Night Before Christmas," Moore, Clement C.

C. Group Lesson and Art Project

1. Objectives

- a. To emphasize a sense of a steady beat.
- b. To learn a rhythmic motif.
- c. To review long and short sounds.

2. Materials

- a. Red Ribbon--long and short
- b. Wrapping paper made in lesson #2
- c. Tape
- d. Small gifts
- e. Triangle
- f. Woodblock

3. Procedure

- a. Introduce chant RED RIBBON (♩ ♪ ♪) as in previous lessons.
- b. Distribute pieces of ribbon long and short
*make sure children know whether they have a long or short piece.
- c. Sound the triangle and ask if that is long or short sound. Instruct all the ones with long ribbon to stand up and chant RED RIBBON while marching around the path.
- d. Repeat with woodblock.
- e. Show children RED RIBBON can be written: (♩ ♪ ♪)
- f. Using the wrapping paper made the day before--wrap small gifts
- g. Tie a RED RIBBON on the package.
*Take advantage of the opportunity to review rhythms.

D. Outside Play

Pretend each play area is a residence. Distribute gifts to the different homes.

Free play

E. Afternoon Activity

1. Play the guessing game.
2. Wrap up any unfinished project

(Day #4) Santa Claus
A. Center Activity

1. Red, black and white paint on an easel
2. Housekeeping
3. Winter dress up
4. Small manipulatives

B. Morning Circle

1. Review the three rhythmic motives
2. Read the story of Santa Claus from World Book Childcraft.
"Who is Santa Claus"
3. Let children tell what Santa is bringing them for Christmas.

C. Group Lesson and Art Project

1. Objectives

- a. To emphasize a steady beat
- b. To learn rhythmic motif.
- c. To become familiar with some Christmas legends.

2. Materials

- a. Yarn--white
- b. Cardboard
- c. Felt--red
- d. Eyes
- e. Scissors

3. Procedure

- a. Teach the SAN TA CLAUS motif. (♪♪♪)
- b. Show children that SANTA CLAUS can be written: (♪♪♪)
- c. Wrap yarn around a piece of cardboard. (Cardboard should be as long as you want the doll.)
- d. Cut the strands at one end.
- e. Tie a piece of yarn around the opposite end for a head.
- f. Divide strands for two arms and cut the ends to make them shorter than other strands.
- g. Tie pieces of yarn at the ends of the arms and body.
- h. Divide the strands for legs and tie pieces of yarn around feet.
- i. Add a red felt hat and eyes.

D. Outside Play

Children can be pretend Santas. Free Play

E. Afternoon Activities

1. Complete Santa dolls.
2. Draw a picture of Santa and what he will bring them for Christmas.
3. Guessing game.

(Day #5) Evaluation
A. Center Activity

1. Easel and Paint
2. Building blocks
3. Winter dress ups
4. Small manipulatives

B. Morning Circle

1. Review -- Guessing game
--have all the motives printed on tagboard paper with corresponding pictures on the back.
2. Using the rhythm cards-- let children choose one and perform
-- put more than one together and perform

C. Group Lesson and Art Project

1. Objectives

- a. To review all the material learned from lessons 1-4
- b. To follow directions

2. Materials

- a. Rhythm cards
- b. Simple cake mix
- c. Christmas shaped cookie cutters
- d. Cookie sheet

3. Procedure

- a. Review all the rhythm cards
- b. Some cards will correspond with shapes--ex.: SNOWMAN and SANTA CLAUS -- use them to review
- c. Let the children help mix up the cookie dough.
- d. Give each one a small portion to roll out and cut with a cookie cutter.
- e. Put on a cookie sheet and in the oven.
- f. Prepare the rest of the room for a party with any type of Christmas food and music and games.
- g. Invite a guest!
SANTA CLAUS OR BELKIE BEAR!!!
- h. HAVE FUN!!!





D. Outside Play

Free Play

E. Afternoon Activities

1. Guessing Game
2. Make rhythm cards
 - a. Use plain paper and markers
 - b. Have pictures or examples to correspond on the back.

KINDERMUSIK

1. Brown Bear 
2. Caterpillar 
3. Woodpecker 
4. Butterfly 

SEASONAL OPTIONS

CHRISTMAS:

1. Snowman
2. Wrapping Paper
3. Red Ribbon
4. Santa Claus

EASTER:

1. Egg Hunt
2. Bunny Rabbit
3. New Outfits
4. Easter Egg

HALLOWEEN:

1. vampire
2. Jack 'o' Lantern
3. black spider
4. witches' brew

THANKSGIVING:

1. Pilgrims
2. Horn of Plenty
3. Tom Turkey
4. Indian

Appendix B

Theme: Playground Safety

(Day #1) Safety on the slide

A. Center Activities

1. Building blocks
2. Easel and brushes and paints
3. Indoor slide
4. Small manipulatives

B. Morning Circle

1. Read a book with children, "Let's Find out About Safety"-- Shapp, M. and C.
2. Name the equipment on their playground.
3. Let children share any experiences they may have had on the playground.

C. Group Lesson and Art Project

1. Objectives

- a. To explore space in movement and in drawing: up and down.
- b. To locate direction of sounds.
- c. To explore duration of sounds; short and long.
- d. To realize the importance of safe play.

2. Materials

- a. Series of sketches, photographs, or slides showing staged sequences of proper ways to play on slides
- b. Drawing paper and crayons
- c. Two different colors of construction paper
- d. Glue
- e. Scissors

3. Procedure

- a. Make a series of sketches as described above. Use the following guidelines: (Croft and Hess, p. 268)
 - Using an indoor slide, hold on with both hands as they go up the steps of the slide, taking one step at a time; never go up the sliding surface of the frame. Keep at least one arm's length between children.
 - Slide down feet first, always sitting up, one at a time.
 - Be sure no one is in front of the slide before sliding down.

- Be patient, not to push or shove, and to wait their turn.
- Leave the front of the slide after they have taken their turn.
- Never use a metal slide that has been sitting in the sun.

- b. Have children pantomime the movement of going up and down a slide using the whole body.
- c. Explore the movement with sound and express them vocally. Demonstrate the sound with arm motions with steps as short motions as the steps and a long motion as the slide.
- d. Observe the children carefully to determine whether or not they are ready to write, or whether more attention needs to be directed to distinctive features of the sounds.
(The best results are obtained when the children draw spontaneously, transferring the arm movement to the paper using crayons and drawing paper.)
- e. Comment on the work, drawing attention to different solutions that are appropriate.
- f. Provide scissors and construction paper to children, instructing them to cut out the shapes they drew.
(Close supervision and much assistance will be needed.)
- g. Distribute the second sheet of construction paper and glue so children can glue shapes to match the drawing.

D. Outside Play

Take each child through procedure on the actual equipment making use of the vocal accompaniment.

E. Afternoon Activity

1. Complete art project if time did not allow in Morning Activity
2. Do activity rhymes and/or finger plays.

F. Possible Product



(Day #2) Safety In The Swing

A. Center Activities

1. bristle blocks
2. easel and fingerpaints
3. rocking chair
4. small manipulatives

B. Morning Circle

1. Review the playground equipment.
2. Read book with children.
"In the Park," Hautzig
3. Review Day #1 Slide procedure with sounds and motions.

C. Group Lesson and Art Project

1. Objectives

- a. To explore space in movement and in drawing: back and forth
- b. To locate direction of sounds.
- c. To explore duration of sounds: long
- d. To realize the importance of safe play.

2. Materials

- a. Same series of sketches.
- b. Drawing paper and crayons
- c. Construction paper--2 colors
- d. Scissors
- e. Glue

3. Procedure

- a. Use sketches and follow these guidelines; (Croft and Hess, p. 267-268)
 - Use the rocking chair to demonstrate the back and forth motion.
 - Emphasize to sit in the center of the swing, never stand or kneel.
 - Hold on with both hands.
 - Stop the swing before getting off.
 - Walk away around a moving swing--not too close to the front or the back.
 - Have only one person in one swing at a time.
 - Never swing empty swings or twist swing chains.
 - Avoid putting head and feet through exercise rings on swing sets.
- b. Follow the same procedure as in the slide lesson, altering only the equipment and the motion.

D. Outside Play

Take each child to the swing, one at a time, and demonstrate with them the procedure and safety regulations. Make use of motions and vocal accompaniment.

E. Afternoon Activity

1. Complete Art Project if time did not allow.
2. Do action rhymes and/or games and/or fingerplays.

F. Possible Product



(Day #3) Monkey Bar Safety

A. Center Activities

1. Large wooden blocks
2. Climbing apparatus
3. Easel and fingerpaint
4. Small manipulatives

B. Morning Circle

1. Review the slide and swing procedures, making sure children distinguish between the two.
2. Review the playground equipment.
3. Show a picture of children on a playground to motivate discussion.
4. Read book with the children, "Monkey in the Jungle," Preston.

C. Group Lesson and Art Project

1. Objectives:

- a. To explore space in movement and in drawing: up, across, down.
- b. To locate direction of sounds.
- c. To explore duration of sounds: short and long.
- d. To realize the importance of safe play.

2. Materials

- a. Same sketches
- b. Drawing paper and crayons
- c. Construction paper--2 colors
- d. Scissors
- e. Glue

3. Procedure

- a. Use sketches and follow these guidelines: (Croft and Hess, p. 268)
 - Use some climbing apparatus to tell children to start at the same end of the equipment and, using the "lock grip," move in the same direction.
 - Stay well behind the person in front and try to avoid swinging feet as much as possible.
 - Never use equipment when it is wet.
 - Avoid speed contests or trying to cover too large a distance in one move.
 - Drop from the bars with knees slightly bent and land on both feet.
- b. Follow the same procedure as in the slide lesson, altering only the equipment, and the motion.

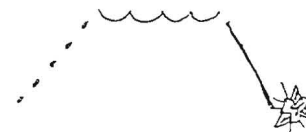
D. Outside Play

Take each child to the monkey bars, one at a time, and demonstrate the procedure and safety regulations. Make use of vocal accompaniment.

E. Afternoon Activity

1. Complete art project if time did not allow earlier.
2. Use "Playskool Pipeworks" to build monkey bars.

F. Possible Product



(Day #4) See Saw Safety

A. Center Activities

1. Large building blocks
2. Easel and brush and paints
3. Lincoln logs (make catapults)
4. Small manipulatives

B. Morning Circle

1. Review the swing and the monkey bar procedures, making sure children can distinguish between the two.
2. Read a book with children.
"Up and Down," Jardine
3. Motivate discussion about a see saw using a picture or drawing.

C. Group Lesson and Art Project

1. Objectives

- a. To explore space in movement and in drawing: up and down.
- b. To locate direction of sounds.
- c. To explore duration of sound: long.
- d. To realize the importance of safe play.

2. Materials

- a. Sketches
- b. Drawing paper and crayons
- c. Construction paper--2 colors
- d. Scissors
- e. Glue

3. Procedure

- a. Use the sketches and follow these guidelines:
 - Center and straddle the body on the board and place hands firmly on the hand bars.
 - First person levels the board to allow the second person to straddle and center the body.
 - Keep the legs bent at the knee joints.
 - Never place feet underneath the board.
 - Keep other children away from the fulcrum.
 - When dismounting, be sure both bring the board to a level and allow one at a time to dismount so partners will not hurt each other.
- b. Follow the same procedures as in the slide lesson, altering only the equipment and the motion.

D. Outside Play

Take each child in pairs to the see-saw and demonstrate with them the procedure and safety regulations. Make use of vocal accompaniment.

E. Afternoon Activity

1. Complete art project if time did not allow in morning activity.
2. Do action rhyme

"Two Little Monkeys"

Two little monkeys (Pointer and middle finger up)
Fighting in bed.
One fell out (Middle finger down)
And hurt his head
The other called the doctor (Pointer finger of other hand)
And the doctor said:
"That's what you get
for fighting in bed." (Shake "doctor" finger at
"monkeys")

F. Possible Product



(Day #5) Evaluation--Playground Safety

A. Center Activities

1. Block and/or Pipeworks
2. Paint and easel
3. Slide/rocking chair/ and climbing apparatus
4. Small manipulatives

B. Morning Circle

1. Review all of the procedures demonstrated for the playground equipment.
2. Share the playground experiences of this week.

C. Lesson Group and Art Project

1. Objectives

- a. To explore space in movement and in drawing: up, down, across.
- b. To locate direction of sounds
- c. To explore duration of sound: long and short
- d. To realize the importance of safe play.
- e. To vocalize and compose with graphic notation cards.
- f. To learn concept of left to right.

2. Materials

- a. Graphic notation cards of each child made from construction paper.
- b. Hole punchers
- c. Rings or yarn

3. Procedure

- a. Do activities or play games to know if children have learned the vocalization.
- b. Vocalize and let the children choose the correct graphic notation and vice versa.
- c. Perform a series of cards at on time.
- d. Teach the child how to be conductors by moving a pointer in a vertical position and in a horizontal direction across the graphic pages.
- e. Punch holes in the paper and distribute rings or pieces of yarn to make a graphic booklet. (Make sure it is easy for the child assemble and disassemble the booklet.)

D. Outside Play

Let each child choose something on which to play. Allow the child to demonstrate for you the safe way to play. (Reminders may be necessary at times.) Encourage the vocal accompaniments.

E. Afternoon Activity

1. Complete booklets.
2. Make conductor wands from dowels or rolled up paper covered with strong tape.
3. Pair children to act as conductors using their wands.

Make sure to demonstrate conducting for the children. To conduct, place a wand, pencil, rhythm stick vertically at the left side of a notation card and move horizontally move to the right. Other vocalize as the wand moves over the notation

Appendix C

Theme: Mexican Culture

(Day #1) Mexican Clothing
A. Center Activities

1. Markers, crayons, paper--to reproduce posted Mexican materials
2. Housekeeping
3. Automotives
4. Small Manipulatives

B. Morning Circle

1. Talk about fact that there are many people all over the world. People in Mexico are different from us.
 - a. Language is different
 - b. Spanish vocabulary--
 - good morning--buenos días
 - hello--hola
 - good-bye--adios
 - girl--niña
 - boy--niño
2. Using a globe, show children where Mexico is located. (Tape it so the children can show you.)
3. Read a book with children--
"Carlos Goes to School," Anderson, Eloise.

C. Group Lesson and Art Project

1. Objectives
 - a. To discover other cultures.
 - b. To be familiar with the style of the clothing.
 - c. To learn beginning steps of a Mexican dance.
 - d. To be exposed to another language.
2. Materials
 - a. Pictures of Mexicans and/or Mexican cultures
 - b. Poncho
 - c. Paint and brushes
 - d. Markers
 - e. Scraps of construction paper
 - f. Glue
 - g. Cloth (old sheet, burlap sack, any type of material)

3. Procedure

- a. Show the pictures of the Mexicans to motivate discussion about dress style.
- b. Show the children a ready-made poncho.
- c. Tell colors in Spanish--
 - red--rojo
 - green--verde
 - blue--azul
 - yellow--amarilla
 - purple--púrpura
 - orange--naranja
 - black--negro
 - brown--moreno
 - white--blanco
 - pink--rosado
- d. Assist children in making a poncho
 - pre-cut cloth so that it has only a head hole so that it drapes over the shoulders.
 - Let child design the material for themselves. (use paint, markers, scraps of construction paper, etc.)
 - Make sure each child can wear his/hers without difficulty

D. Outside Play

Have a procession outside parading the made ponchos they made and greet other children with Spanish language.

E. Afternoon Activity

1. Movement

- a. Children sit with knees drawn up
- b. Try scissor movement with the legs.
- c. Place one foot forward and tap four beats with the heel; then switch to the other foot and tap four beats
- d. Teacher chants "1, 2, 3, 4, change, 2, 3, 4, etc."
- e. Try three beats, two beats, and working toward the scissor action

2. "La Raspe" (Mexican dance)

- a. Children stand and try scissor movement with hands on hips.
- b. Teacher sings/plays the first half of Mexican dance, "La Raspe," shows the children the appropriate scissor movement and claps. Repeat as necessary.

(Day #2) Mexican Foods

A. Center Activities

1. Easel and paints
2. Housekeeping (With Mexican styles if possible)
3. Automotives
4. Small manipulatives

B. Morning Circle

1. Review Spanish words and location
2. Motivate discussion with more pictures or sample foods of nachos or cinnamon crispas.
3. Read a book with children--
"Maria," Lexau, Joan.

C. Group Lesson and Project

1. Objectives

- a. To explore the food of another culture
- b. To be exposed to arts of the Mexican culture
- c. To develop language of another land.

2. Materials

- a. Warm water
- b. Corn flour (Masa Harina)
- c. Bowls
- d. Griddle
- e. Rolling Pin
- f. Butter and salt

3. Procedure

- a. Gradually stir 2/3 cup warm water into corn flour until the dough can be worked into a smooth ball.
- b. Let children take a small handful of mix, form into a ball, and roll a circle with a rolling pin.
- c. Bake about 2 minutes on a hot griddle, turning frequently.
- d. Eat with butter and a little salt. (Also good with grated cheese.)

D. Outside Play

Take children for a walk on a pretend trip to Mexico! Don't forget to pack your bags! You may even want to take along your ponchos! *Note: On your trip, identify as many things in Spanish as possible. See Appendix

E. Afternoon Activity

1. Review steps learned in the dance.
2. When children have an understanding of first and second phrases, continue to the third phrase.

(Day #3) Mexican Music

A. Center Activities

1. Markers, paper crayons--Display a Mexican flag and have children make copies.
2. Housekeeping (Decorated with Mexican paraphernalia)
3. Music/listening center (Mexican music) SUPERVISE!
4. Small manipulatives

B. Morning Circle

1. Review Spanish words and location on globe/map.
2. Read book with the children--
"Mario's Mystery Machine," Hancock, Sibyl.
3. Listen to examples of music and discuss what was heard. Listen closely for types of instruments. Maracas--especially.

C. Group lesson and Project

1. Objectives

- a. To develop language of another land.
- b. To explore the music of the Mexican culture.
- c. To observe Mexican instruments.

2. Materials

- a. Plastic egg-shaped containers
- b. Rice/beans
- c. Paint and brushes
- d. Wooden dowel
- e. Recording of Mexican music
- f. Recordplayer

3. Procedure

- a. Place rice/beans inside plastic egg-shaped containers
- b. Poke hole to insert a wooden dowel.
- c. Paint the maracas.
- d. Establish a steady beat without recording. "Show me please, how you make your maraca shake, shake, shake, shake.."
(Shake is used as a steady beat.)
- e. After beat is established, accompany a recording.

D. Outside Play

Have a Maracas March around the block or around the playground. (Remember to keep the steady beat.)

E. Afternoon Activity

1. Review steps of dance.
2. Learn the third and fourth phrases thoroughly. (Pointer: Results are best if music is added until movements are learned, and the addition of two phrases at a time.)

(Day #4) Mexican Fiestas

A. Center Activities

1. Markers, paper, and crayons--complete the flag project.
2. Mexican housekeeping
3. Mexican music
4. Small manipulatives

B. Morning Circle

1. Review Spanish words with game of
 - a. "Who's Got the Crayon?"
 - b. "¡Hola Niños!"
2. Read book with children--
"Just for Manuel," Hampton, Doris.
3. Show pictures of festivals (fiestas) and motivate discussion of things that happen.

C. Group lesson and Project

1. Objectives

- a. To expand language of another culture.
- b. To explore Mexican festival customs.
- c. To explore the role of children in festivities.

2. Materials

- a. 2 brightly painted, but undecorated piñatas.
- b. Feathers
- c. Sequins
- d. Bows
- e. Candy and/or small toys

3. Procedure

- a. Tell a story and show pictures of children trying to break a piñata.
- b. Cover piñatas with feathers, sequins, bows.
- c. Let dry.
- d. Fill with candy and/or toys.

D. Outside Play

Free play on swings, slides, etc.

E. Afternoon Activity

1. If possible have a person with Mexican background to come into the classroom to talk and do activities with children.
2. Review the entire dance with music.

(Day #5) "The Fiesta"/Evaluation

A. Center Activities

1. Finger paint to duplicate any Mexican pictures.
2. Mexican housekeeping
3. Mexican music/read along books.
4. Small manipulatives

B. Morning Circle

1. Have flashcards of items to recall in Spanish.
2. Have a special treat for those who can point out Mexico on globe or map.
3. Display the pictures one at a time to see how much children recall.
4. Practice dance wearing ponchos.

C. Group Lesson and Project

1. Objectives

- a. To expand language of another culture.
- b. To explore Mexican festival customs.

2. Materials

- a. 1 egg for each child
- b. Container
- c. Paint
- d. Colored paper
- e. Confetti

3. Procedure

- a. Tell children they are going to make cascarones (decorated egg shells.) Show them one.
-- Cascarones are hidden and sought for much like our Easter eggs.
- b. Carefully poke a hole in the pointed end of eggs and empty them.
- c. Rinse and dry eggs.
- d. Paint with bright colors.
- e. Fill the eggshells halfway with confetti.
- f. Cover ends with colorful paper.
*Note: Make extras!

D. Outside Play

Hide the cascarones and let the children go on an egg hunt

E. Afternoon Activity

Have A Fiesta!

1. Perform the dance for other classes.

2. Blindfold one child at a time and let him/her try to break the piñata with a stick. Take turns until candy /toys fall out for everyone to share.
3. Have a parade wearing ponchos and marching with maracas.
4. Let children break cascarones over each other's head.
5. Play Mexican music in background.
6. Serve any small Mexican food.
7. Invite parents or video to share with others.

Mexican Culture Resource Sheet

A. How to Make a Piñata

1. Make a mixture of liquid starch and glue
2. Inflate a large balloon and tape on rolls of paper to fashion a head, arms, legs, wing, and so on.
3. Use mixture to saturate strips of tissue paper or newspaper and cover balloon with several layers.
4. Let dry and cut a small opening as the bottom to insert toys and candy.
5. After goodies are inserted, tape the opening shut.

B. Music Resources:

Bowmar Records
 622 Rodier Dr.
 Glendale, CA 91201
 for Mexican Folk Songs, a children's recording

"La Raspa" by Ella Jenkins
Little Johnny Brown (SC7631)
 produced by Folkways Records.

C. Spanish Vocabulary

Mexico - Mexico	bathroom - baño
children - los niños	kitchen - cocinar
boy - niño	house - casa
girl - niña	mama - mama
hello - hola	daddy - padre
good bye - adios	brother - hermano
colors - el color	sister - hermana
good - bueno	teacher - profesora
good morning - buenos dias	table - mesa
meat - carne	chair - silla
eggs - los huevos	books - libros
milk- leche	bird - pájaro
juice - jugo	son - hijo
cookies - los pasteles	daughter - hija
dog - perro	desk - pupitre
cat - gato	piano - piano
hat - el sombrero	
dress - el vestido	
pants - los pantalones	
"listen" - escuchar	

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