

CONTENTS

Acknowledgements	x
Introduction	1
Letter to My Teacher	6
The Child's Four Step Learning Process	7
The Sound Wheel	9
Pentatonic Scales	10
Cue Sheet for Rhythmic Notation	11
Hand Signals to Focus the Voice: Muscular Memory	12
<i>SECTION ONE:</i>	
STARTING THE DAY; IMPROVING SELF IMAGE	13
<i>SECTION TWO:</i>	
MATHEMATICS	49
<i>SECTION THREE:</i>	
LANGUAGE ARTS	68
<i>SECTION FOUR:</i>	
HERITAGE AND HISTORY; NATURAL FORCES; MUSIC SKILLS	125
<i>GLOSSARY OF TERMS</i>	159
<i>BIBLIOGRAPHIES</i>	161
<i>SONGS: INDEX OF FIRST LINES</i>	165
<i>CROSS-INDEX</i>	167

SECTION ONE:

STARTING THE DAY; IMPROVING SELF IMAGE

What Makes the Day (<i>Verse</i>)	13
Let's Start the Day (<i>Action Song</i>)	14
Let's Start the Day: Voice Inflections	15
Sing a Good Morning (<i>Round</i>)	16
Have a Happy Day (<i>Speech Rondo</i>)	16
Howdy Do (<i>Action Song</i>)	17
Name Games: Sentences	18
First Name Game (<i>Song</i>)	19
What's Her Name? (<i>Song</i>)	20
Saying Your Name	21
How Does Your Name Sound?	22
Who Stole the Cookie From the Cookie Jar? (<i>Traditional Children's Game</i>)	23
Birthdays: Counting-Out Rhymes	25
Bluebells (<i>Song</i>)	26
Using Your Voice	27
Stretch Your Voice (<i>Action Game for Extending the Voice Range, Speaking and Moving</i>)	28
Try Your Singing Voice (<i>Song</i>)	28
Exercise Your Eyes (<i>To Strengthen and Relax the Eyes</i>)	29
Your Head Doesn't Move (<i>Song</i>)	29
What Can You Do With a Body That Moves, Stretches, Squirms and Talks?	30
Wake Up! (<i>For Blood Circulation to the Brain</i>)	31
Head and Shoulders (<i>Traditional Song Game for Parts of the Body</i>)	32
Crossing the Mid-Line (<i>Three Action Verses</i>)	33
Hot Cross Buns	33
What Can You Do With Feelings That need Expressing, Recognizing, Controlling?	34
Hall Behavior (<i>Games</i>)	35
Do Not Bump in Partner Game	36
Maze Game (<i>Listening Focus</i>)	37
Telephone Numbers (<i>Song</i>)	38
Won't You Come Out and Play With Me? (<i>Telephone Song</i>)	40
Simon Says Do This (<i>Echo Game</i>)	41
Walking Forward and Backwards (<i>Song Game</i>)	42
Vegetables and Vitamins (<i>Cumulative Speech Game</i>)	44
Oliver Twist (<i>Cumulative Action Game</i>)	44
My Aunt Came Back (<i>Cumulative Echo Song</i>)	45
What Can You Do With Rhymes and Sayings?	46
Story Sequence for Action, Drawing, Telling	47
When Our Work is Done (<i>Recess or Good-bye Song</i>)	48

SECTION TWO:
MATHEMATICS

Johnny Pounds With One Hammer (<i>Counting Action Song</i>)	49
Numbers: I'll Give You the Answer (<i>Counting</i>)	50
Math Exercises With Sound Gestures; Counting; Number Facts: Doubles	51
Number Facts: Multiplication	52
Tens and Ones	52
Count With Me (<i>Song</i>)	53
Counting With Sound Gestures (<i>By 5's, 2's, 3's, and 4's</i>)	54
Math Facts With Sound Gestures (<i>Triple Repetition Factor</i>)	54
Rocky Mountain (<i>American Folk Song and Math Game</i>)	55
Telling Time Is As Easy As Pie! Four Games	56
Hands of the Clock	57
Clock Song - Tick Tock	57
Clock Game: Punchinella (<i>Song</i>)	59
When Our Work Is Done (<i>Song; See Section One, page 48</i>)	
Multiply, Give a Try	60
Now Subtract, Be Exact	60
Head and Shoulders (<i>Add and Multiply;</i> <i>See Section One, page 32</i>)	
Who Stole the Cookie From the Cookie Jar? (<i>Counting; See Section One, page 23</i>)	
Weevily Wheat (<i>Folk Song; Multiplication</i>)	61
Drawing Lines: Vertical, Horizontal, Curved	63
Money, Money, Money: Let's Talk About Our Money	64
Cardinal and Ordinal Numbers (<i>Song</i>)	65
Game of 5's, 6's, 7's or 8's: Circle	66
Choose a Number Less Than Eight	66
Metric System	67

SECTION THREE:
LANGUAGE ARTS

Introduction

I'm Dy-No-Mite!	68
Took-Uh: Speech articulation, Muscle coordination	69
Reading Blues	70

Phonics

Alphabet Partners Game (<i>Song Chant</i>)	71
Alphabet and Numbers Sequence	72
Alphabet Letters: Chickamy Chickamy (<i>Song</i>)	73
Alphabet Letters: Before and After	73
Initial Consonant Sounds	74
Follow Up Activities	74
Recognizing Letters (<i>Game</i>)	76
Long Vowels Circle Game (<i>Song</i>)	77
When Two Vowels Go A-Walking (<i>Song</i>)	77
Vowels (<i>Mirror Action Song</i>)	78
Long Vowels, A, E, I, O (<i>Song</i>)	78
Make Words With "AD": at, ed, id, an, ab, etc. (<i>Song</i>)	79
Put in the Vowel Sound (<i>Song</i>)	79
CH Sounds, SH Sounds (<i>Song</i>)	80
Weevily Wheat (<i>Digraphs; See Section Two, page 61-62</i>)	
Theophilus Thistle: Th Digraph (<i>Song</i>)	81
Phonograms: Word Families	82
Silent E (<i>Song, "The Goat"</i>)	84
Contractions	86

Spelling

Spelling	87
I Can Spell a Word	88
Spell With Me (<i>Song</i>)	89
I Like to Spell	90
Learning Spelling Words	91
Days of the Week; Months (<i>Calendar; See below, pages 110-123</i>)	

Grammar

Nouns	93
Verbs: Circle Game (<i>Song</i>)	94
Have and Has	95
Adjectives	96
Adjectives Card Game	96
Adjectives and Variants	97
ER and EST	98
Comparisons	99

Supply a Noun	99
Adverbs: Circle Game (<i>Song</i>)	100
Questions (<i>Song</i>)	101
Name Games: Sentences (<i>See Section One, page 18</i>)	
My Kinds of Sentences	102
Antonyms in Movement	103
Antonyms in Action	103
Spelling Game With Homonyms	104
Plurals: es-suffix	105
Prefixes and Suffixes	106
Colors	
Down Came a Lady (<i>American Singing Game</i>)	107
Game With Colors (<i>Song</i>)	108
Color Me North (South) (<i>See Section Four, page 146</i>)	
Mixing Colors	109
Calendar	
Days of the Week (<i>Spelling and Song</i>)	110
Today is Monday (<i>Song</i>)	112
Months of the Year (<i>Speech Ensemble</i>)	113
All About the Months of the Year	114
September	114
October (<i>Song and Speech</i>)	115
November	116
December	116
A Thanksgiving Fable (<i>Song</i>)	117
Holiday Carol (<i>Song</i>)	118
January (<i>Action Verse</i>)	119
February	120
Valentine's Day (<i>Song</i>)	120
March	121
April	121
May	121
In the Spring (<i>Song</i>)	122
Wow! Vacation Time!	123
At the Ball Game (<i>Song</i>)	123
Poetry	
I Cannot See - But I Know	124
The Prairie	124
Cinquains (<i>Five-Line Poems</i>)	124
Springboards to Creative Poetry	124

SECTION FOUR:

HERITAGE AND HISTORY; NATURAL FORCES; MUSIC SKILLS

Our Heritage: Traditional

All Hid (<i>Traditional Hide and Seek Game Song</i>)	125
Alphabet Letters: Chickamy Chickamy (<i>Alphabet, See Section Three, page 73</i>)	
Closet Key (<i>Song</i>)	126
Down Came a Lady (<i>Colors; See Section Three, page 107</i>)	
Ham Bone, Ham Bone (<i>Street Game</i>)	128
Head and Shoulders (<i>See Section One, page 32</i>)	
It Rained All Day (<i>Natural Forces; See Section Four, page 144</i>)	
Johnny Pounds With One Hammer (<i>Counting; See Section Two, page 49</i>)	
Miss Mary Mack (<i>Street Game</i>)	129
Nonsense and Rhyming Verses	130
Old Brass Wagon (<i>Song</i>)	131
Proverbs and Sayings	132
Clock Game: Punchinella (<i>See Section Two, page 59</i>)	
Rocky Mountain (<i>See Section Two, page 55</i>)	
Wake Me! (<i>Folk Song</i>)	133
Weevily Wheat (<i>See Section Two, page 61</i>)	
Who Stole the Cookie From the Cookie Jar? (<i>See Section One, page 23</i>)	

History and Patriotism

Columbus (<i>Song</i>)	135
Connecticut Indian Tribes (<i>Speech Ensemble</i>)	136
Indians, Come and Dance (<i>Song</i>)	138
Flag Day, U.S.A. (<i>Song Ensemble</i>)	139
Our Flag (<i>Speech</i>)	140
Martin Luther King - January 15 (<i>Speech Ensemble</i>)	141

Natural Forces

A Day of Weather: Hear . . See . . Feel . . Taste	142
Song Preparation: Catching Raindrops	142
Catching Raindrops (<i>Song</i>)	143
It Rained All Day (<i>Song</i>)	144
Compass Directions: A Riddle Game for North, South, East, West	145
Longitude and Latitude	145
Color Me North (South)	146
All About Rocks: A Rock Concert	147
Calling, "Earth Man" (<i>Ecology</i>)	148

Music Skills	
Exploring Sounds	149
Rhythm, Rhythm, Rhythm	149
Cue Sheet for Rhythmic Notation (<i>See Introduction, page 11</i>)	
Traditional Rhymes (<i>Rhythmic Ensembles with Movement and Notation</i>)	150
Phrase and Rhythm Match (<i>Notation</i>)	151
Notation Cards (<i>Game</i>)	152
Musical Fish Card Game (<i>Rhythmic Notation</i>)	153
Drum Plays (<i>Hand Drum Ensembles</i>)	155
Take a Taco! (<i>Song</i>)	157

ACKNOWLEDGEMENTS

The authors acknowledge with appreciation the encouragement and contributions of music specialists and classroom teachers who are teaching this way every day, and to children in Connecticut and Arizona who are bringing to light their way of learning.

We give special tribute in our dedication of this book to Dr. Lloyd Schmidt, Music Consultant, Connecticut State Department of Education for his visionary design of projects that brought us, the authors, together, and for his continuing confidence and encouragement in our pursuit toward more effective and more joyous learning in the classroom.

Grace C. Nash
Geraldine Jones
Barbara Potter
Patsy Smith

INTRODUCTION

Children can do so much more than is expected of them—when they are interested—is the opinion of behaviorists and brain specialists. Yet teachers are asking, “How can we help children learn? How can we bring them out of their apathy, restore eagerness and curiosity and involve them in learning?”

Recent research shows that children are spending more and more hours watching T.V. This crippling immobility of body and eye (more than 3,000 hours or 260 days for the five-year old) may be a major factor in the increasing number of learning disabilities, apathy and muscular coordination problems found in our classrooms.

Inactivity breeds lethargy in mind and body. Children must “move to learn and learn to move.”* Their learning is muscular, sensory, creative and emotional. Where adult learning is said to be 80% visual (left side of the brain), children use their entire brain, muscles, senses and imagination. These are the tools that can turn on the ignition of their vast learning power.

Do It My Way is a handbook of learning activities that incorporates these tools. Procedures and techniques of Carl Orff, Zoltan Kodaly and Rudolf Laban are applied in a four-step learning process.** 1. Express (by imitation or rote); 2. Explore and Extend; 3. Relate and Create; 4. Literacy (reading and writing). Too often in the pressure to reach literacy, Steps 2 and 3 are omitted. This leaves the child in the first step of rote learning. Steps 2 and 3 are essential to literacy attainment.

In this book the elements of language, movement and music are brought together to motivate, reinforce and strengthen learning with E.H.P. (Expanding Human Potential) factors that lighten and brighten the learning task. Designed for classroom use, the material is also of singular value to the music specialist who wants to mainstream music into the daily curriculum.

Illustrations throughout the book have a three-fold purpose for use in the classroom, in chalkboard drawings or transparencies for overhead projectors: 1. to portray more graphically what the lesson is “all about”; 2. to add dimensions of humor and

*Ray Barsch, “Achieving Perceptual-Motor Efficiency,” Vol. I, Special Child Publications, Seattle, Washington, 1967.

**See pages 7-8 for explanation of Four-Step Learning Process.

empathy with the animal characters and their problems; 3. to relieve some of the learning tensions in children who may not yet be grasping the given problem.

Summarized in the following paragraphs are “hows, whats and whys” in child development based on recent findings in brain research, sensory-motor integration and nature and needs of children in America today.*

THE BRAIN

Cognitive learning unfortunately has been directed mostly to the left side of the brain which deals with language, logic, reasoning and analysis. This is the adult way of learning, visual and conceptual in process. The child psyche is different. The child directs his learning more from the right side of the brain which has to do with motor-muscular, spatial orientation, artistic talents, intuition, imagination and feelings. In total he uses his entire brain, muscles and skin cells, and his five senses!

Jumping and twirling† in abundance are essential to his growth for 1. blood circulation to the brain; 2. developing balance which is related to the inner ear. Out-of-school hours used to be active ones, taking care of these basic needs. Children could manage to “sit” during school time. Today a majority of children are inactive, watching T.V. before and after school. Active school hours must somehow compensate now by combining language and reasoning with sensory and motor integration; using movement and speech, expressing their lessons in related media; exploring and extending given material (theater games, song, movement, art and instruments). This is ACTIVE LEARNING, CONFLUENT EDUCATION that combines reasoning with feelings.

SENSORY-MOTOR INTEGRATION: THE BRAIN STEM

Before reading can occur, there must be sensory-motor integration. This process takes place at the base of the brain, normally between the ages of five and eight. This coordinating process between mind and body enables the child to visualize the total from a single sensory stimulus and make appropriate motor responses without conscious effort. From the smell of an orange, for example, he visualizes the taste, sight, texture and name, “orange.”

Motor integration brings easy control of the body without conscious effort, such as independent use of different parts of the body. The child’s repeated PLAY patterns performed automatically indicate motor integration. Spatial awareness, balance, ability to keep a beat and to cross the midline, all are a part of pre-reading skills. Crossing the midline is the automatic reaching for an object that requires crossing the center line to procure it. Corresponding to this are independent right and left eye movements without having to move the head. An example of sensory-motor integration is the act of driving a car—at the automatic level—without analyzing each hand, foot, eye and thought action.

*For more detailed explanation in these subject areas see book titles listed in the Bibliography.

†See page 31.

Also occurring at the brain stem is a sorting out process of the stimuli bombardment coming from all parts of the body. In order to focus on one set of stimuli, extraneous, unrelated stimuli have to be blocked out. Hyperactivity indicates this sorting out process may not be functioning. Hypoactivity (apathy) usually indicates that too few stimuli are being received. In many cases rhythmic speech *with* muscular pattern accompaniment not only reveals such learning disorders but will also serve to alleviate them.

REPETITION

Repetition is the child's security in learning. It can be of great help in the classroom with repeated (ostinato) patterns of clap, snap, etc. to accompany and reinforce his spoken sequences (math facts, spelling words, etc.). Use "muscular memory" to motivate and accelerate the learning process. (It is now established that children not only absorb knowledge through their skin cells but they also remember with their muscles!)

Repetition plays a further role in memorization with forward or backward replay of sequences such as, alphabet, numbers, months, days, etc. Exercising both the conscious and subconscious areas of the mind, as in PLAY, the performance of the muscular pattern is carried on by the subconscious. This frees the conscious mind to listen carefully to the spoken sequence. When this focus of concentration lasts through the sequence, there is immediate and accurate playback. As soon as this "happening" is experienced and explained to children, they can apply it to any learning.

TONAL SOUND AND E.H.P. FACTORS

In further development, these repeated patterns in speech and sound gestures (clap, snap, etc.) can be transferred to hand percussion and Orff tonebar instruments. The result is an ensemble of unusual beauty, a carpet of sound to accompany their rhymes, songs and movement in which each performer is concentrating on speaking or singing AND playing. This taste of beauty and excellence by children's own expression is an aesthetic experience that expands their potential beyond known boundaries.

The potential for sensitivity growth through the use of tonal sound is almost unlimited. Where impairment of hearing affects the other senses as well, hearing acuity sharpens the other senses. Thus, the earlier that tonal sound is brought within reach of the child, the more sensitive he becomes to his entire environment.

The natural media for exploration of sound and sensory-motor development are the Orff instruments mentioned above. Specially designed for children, they have removable tonebars, true-toned pitch and contrasting timbres of wood, metal and drum in bass to soprano registers. The sound of these instruments, the rhythmic speech and song draw children into participation in which they become the composers, performers and the listeners, a three-way involvement that opens learning receptivity in total. Here also are new dimensions for interpreting poetry, art, movement and drama; for creative teaching and learning according to the child's interests and needs; for awakening and expanding individual potential.

CARL ORFF

The Orff Schulwerk (Music for Children) thus provides logical transition from the spoon-tapping, pots and pans percussion world of infancy into muscular sound patterns with rhythmic speech and song, into tonal ensembles that require more listening focus and sophistication in value judging. Developed by Carl Orff and Gunild Keetman of Germany, the Schulwerk follows the natural progression of our musical history beginning with a five-tone scale. Children remove the 7th (leading tone) and 4th scale tone from the instruments, thereby opening the way for their improvisations and ensembles. (See Pentatonic Scales Chart, page 10). From two and three-tone chants into pentatonic melodies and folk songs, their singing voices develop with accuracy and independence while they are accompanying themselves on the instruments.

Although the Orff philosophy is music-centered in name, its impact on elementary education in total is far reaching. Using sensory awareness with language and sensory-motor integration, its Gestalt-like process expands human potential, leading the child along his own four-step learning path!

ZOLTAN KODALY

The music education program in Hungary, founded by Zoltan Kodaly, is a carefully sequenced choral system to develop musical literacy. It begins with the universal two and three-tone chants into the pentatonic and diatonic scales found in Hungarian folksongs and art form literature. This starting premise of both Kodaly and Orff - using childhood chants into pentatonic scale—is supported by the research of Pillsbury Foundation Studies, Santa Barbara, California.

The Hungarian system combines the hand signs of James Curwen of England, 1860, with the American “Movable Do” syllables in a game-like reinforcement for tonal focus and memory. Speech symbols for note values with an easy short-hand system for written notation provide young students with the needed specifics to clarify and motivate their vocal and literacy achievement.

SINGING

Singing is an extension of speech and denotes a sense of well being. Singing should be a part of every school day, and can be applied to many areas of the curriculum. The importance of helping every child find his singing voice is best stated in the fact that INABILITY to sing can be an inhibiting force throughout life.

MOVEMENT

The degree of alertness in the normally active child can hardly be measured. It is practically 100 percent in contrast to adult alertness which regresses to approximately 1/3 maximum comprehension of the learning material given. The major cause of this regression is reported to be “lack of movement.”

In today’s classrooms, movement is acknowledged to be the most needed element, and the most neglected one—not movement by itself, but in conjunction *with* learning. Too often motor skills are isolated or separated from language in speech or song and from sensory experiences. Instead, they should be combined and related.

LABAN'S BASIC EFFORT-ENERGIES

The late Rudolf Laban's Movement Education had its source in Dalcroze Eurhythmics and deals with opposites in Time, Weight and Space while leading the entire movement with one part of the body. The specifics needed by children for their self-directing movement are supplied in eight effort-energies as follows: Dab, Flick, Float, Glide, Press, Punch, Slash and Wring. Using these, one by one, with speech rhymes, songs, spelling words and learning facts, not only reinforces the learning but develops better speech articulation, inflection and phrasing, muscular coordination and spatial awareness. There comes a new realization of language content with "listening to" what they are saying. It is the physical expression of the "beat," phrased by language* that contributes vitally to the child's learning sequence and development. Without feeling of beat and rhythm, he is inhibited and clumsy. This affects his performance in many areas as well as his self image. The visionary work of Laban in science of movement has supplied us with the tools for combining language and effort-energies in a total growth.

Examples: Emphasize difficult letters in a spelling word with a Punch! Express character roles, emotions, voice levels and attitudes with corresponding effort actions. (Expressing a phrased beat is necessary in coordination of mind and body. This practice is very much needed by children with learning problems or by lethargic and/or hyperactive students.)

RELAXATION

In recent studies on relaxation and focus of concentration (Bio-Feedback and Alpha brain waves) and Sensory-Motor Integration, the key to receptivity and focus of concentration is found in *relaxation*. It is agreed that tension retards and/or prevents learning. Where it is difficult for the adult to direct his own relaxation response, children seem to be able to open their tension blocks easily, once they understand the physical process and feeling.

Blood circulation to the brain maintains alertness. Therefore to avoid weariness and learning slumps, hourly rhythmic breaks are suggested until such time as a relaxation process is understood by the class or the use of muscular memory is included with academic learning throughout the day.

In conclusion, rhythmic expression in speech, song, sound gestures, instruments and movement brings into focus the child's nature and needs in daily learning. The above process stretches and expands self potential to the degree that language and movement are used in conjunction *with* the other media.

*See page 30.

Letter to my teacher

Dear Miss Reed,

You are my new teacher. I hope you are going to like me. Maybe if I tell you about myself we'll have a good year.

I need lots of repetition (3 to 8 times usually, 8 to 25 times sometimes). I need to use my hands and feet when I learn because I have muscular memory! I need to find out more about myself and my world.

I like rhythm and neat instruments to play. Rhythm helps me learn and organise what I'm doing. It makes me feel good and enjoy my work. I need to sing too - not hard songs, but good songs.

I learn through opposites.... what is good by what is bad. My skin seldom sleeps. Like my dog, it alerts me to love, fear, hate, joy or just "don't bother me now." I need to move, I need to jump, I need to whirl, I need to crump, I need to twist, I need to stretch, I need to run and skip and dance.

yours sincerely,

Greg

THE CHILD'S FOUR STEP LEARNING PROCESS

(To reach the fourth step, he must experience the first three steps.)

1. He *expresses* by IMITATION, echo or repetition, that which he hears or sees.
2. He *explores* and *extends* this material or action, finding out what he can do with it, how it fits together and what it comes from.
3. He *relates* and *creates*, reorganizing the material or contents into something of his own. It may be quite similar to, or quite different from the original material, but it is *his*.
4. *Literacy*. Now he is ready to use written symbols, to translate his experiences into abstract symbols, recognizing, relating and associating those symbols with that which he has experienced.

As teachers, too often we try to jump from the first step, imitation, to literacy, the fourth step without processing steps two and three. The result? The child remains in the first step, imitation, not attaining literacy!

EXPRESS EXPLORE EXTEND CREATE WRITE & READ

Express	Clap / / / } (clap rests overhead) Speak "Pease porridge hot," etc.
Explore	Establish pattern in 4 meter with verse. Try other patterns such as: Clap 4th pulse under knee; to the side; snap or stamp 4th pulse; Try "snap, clap, patsch (thigh slap/leg pat), stamp" pattern with verse
Extend	Add speech ostinati with snap or clap: "hot, } cold, } " "(9) days old }" etc. Speak verse in round canon, two parts.
Extend	Add walking the pulse; change direction each phrase. Try different Laban efforts with verse while walking the beat.
Express & Explore	Make a song with the text (draw from pentatonic scale). Try different leaders with their ideas. Use hand signals. S M S } , etc.

ALPHABET LETTERS Chickamy Chickamy

(Traditional Chant - adapted)

Chick-a-my chick-a - my cran - ey crow, What is this let - ter? Let me know?

CHILD GIVES ANSWER

M he said and M it is.
(or)
D he said but M it is.

Instrument setting: (F Pentatonic)



CIRCLE - Children sing the first two phrases of the chant as the teacher (or one child) holds up a letter to be identified. One child gives the answer; the class then sings the last phrase of the chant which confirms the child's answer or corrects it. Repeat the chant and hold up a new letter to be identified.

Extend

1. Adapt this game of recognition to include numbers, colors, shapes, words, etc.
2. Add instruments (F pentatonic) to accompany the singing of the chant.

ALPHABET LETTERS Before and After

You name a letter, We'll add on with the
 one that comes before it and the one that goes beyond.

Extend

Substitute the word "number" for "letter" and adapt as a math exercise.