

START WITH THE ARTS



vsa

The International Organization
on Arts and Disability

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Introduction to *Start with the Arts*

Introduction

Family Letters and Arts Boxes

A Guide for Inclusive
Practice in Your Classroom

Introduction

Introduction

Introduction

Start with the Arts is an instructional resource developed by VSA arts that uniquely combines literacy, family involvement, and inclusive strategies for teaching the arts to young children, including children with disabilities. Incorporating long-standing educational principles as well as some of the most recent research on early childhood learning, *Start with the Arts* is designed to actively involve children of all abilities in arts experiences—including visual arts, creative dramatics, dance and creative movement, and music.

Inclusion through Universal Design and Differentiated Instruction

Today's classroom is more diverse than ever, including students with a range of learning styles and abilities. Attending school for the first time can be a challenge—especially for children with disabilities, who may develop at different rates and in different ways. They may exhibit challenges with communication, impulse control, motor coordination, and manipulation of materials. *Start with the Arts* is based on the underlying premise that children of all abilities should receive appropriate instruction based on sound teaching strategies for individual achievement. To help ensure the success and inclusion of all children, *Start with the Arts*

employs the concepts of Universal Design for Learning and Differentiated Instruction through creativity.

Universal Design. What is Universal Design? Typically, products and environments are designed for the average user. In contrast, Universal Design (UD) is “the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design” (Mace, 2008). For example, a standard door is not accessible to everyone; installing a large switch allows more people, such as people in wheelchairs, to enter it. When UD principles are applied, sensors would be installed to signal the door to open when anyone approaches, and the building would become accessible to everyone—a small child, a man carrying a large box, an elderly woman, or a person using a walker or wheelchair (Burgstahler, 2007).

Universal Design for Learning helps educators meet the challenge of diversity in the classroom by suggesting flexible instructional materials, techniques, and strategies. “A universally designed curriculum is designed from the outset to meet the needs of the greatest number of users, making costly, time-consuming, and after-the-fact changes to curriculum unnecessary” (CAST, 2008, p. 3). See the sidebar “Primary

Principles of Universal Design for Learning” for more details.

Primary Principles of Universal Design for Learning

- **Principle I:** Provide Multiple Means of Representation (the “What” of learning). Students differ in the ways that they perceive and comprehend information that is presented to them. For example, those with sensory disabilities (e.g., blindness or deafness), learning disabilities (e.g., dyslexia), language or cultural differences, and so forth may all require different ways of approaching content. Others may simply grasp information better through visual or auditory means rather than printed text. In reality, there is no one means of representation that will be optimal for all students; providing options in representation is essential.
- **Principle II:** Provide Multiple Means of Expression (the “How” of learning). Students differ in the ways that they can navigate a learning environment and express what they know. For example, individuals with significant motor disabilities (e.g., cerebral palsy), those who struggle with strategic and organizational abilities (e.g., executive

function disorders, ADHD), those who have language barriers, and so forth approach learning tasks very differently and will demonstrate their mastery very differently. Some may be able to express themselves well in writing text but not oral speech, and vice versa. In reality, there is no one means of expression that will be optimal for all students; providing options for expression is essential.

- **Principle III:** Provide Multiple Means of Engagement (the “Why” of learning). Students differ markedly in the ways in which they can be engaged or motivated to learn. Some students are highly engaged by spontaneity and novelty while others are disengaged, even frightened, by those aspects, preferring strict routine. In reality, there is no one means of representation that will be optimal for all students; providing multiple options for engagement is essential.

(CAST, 2008)

Extensive guidelines for implementing the concept of UDL can be downloaded from www.cast.org/publications/UDLguidelines/version1.html.

Differentiated Instruction. Many factors influence children’s learning, such as learning style, readiness, learning pace, how they value learning, and their confidence in learning. Children’s strengths and preferences affect not only the ease with which they learn, but also how they can best represent what they know and understand (Heacox, 2002). Howard Gardner (1983, 1993), through his exploration of the theory of multiple intelligences, has contributed significantly to the development of this concept (see the box “Multiple Intelligences” for more details).

Multiple Intelligences

In the early 1980s Howard Gardner, professor of education at Harvard University, first described his theory of multiple intelligences. He proposed that there are at least seven types of intelligences. In most people, these intelligences work together to solve problems. Over the past decades he has expanded his theory to include at least eight different kinds of intelligences (Armstrong, 2000, p. 2):

1. Linguistic—The capacity to use words effectively, whether orally (e.g., as a storyteller, orator, or politician) or in writing (e.g., as a poet, playwright, editor, or journalist).

- 2. Logical-Mathematical**—The capacity to use numbers effectively (e.g., as a mathematician, tax accountant, or statistician) and to reason well (e.g., as a scientist, computer programmer, or logician).
- 3. Spatial**—The ability to perceive the visual-spatial world accurately (e.g., as a hunter, scout, or guide) and to perform transformations on those perceptions (e.g., as an interior decorator, architect, artist, or inventor).
- 4. Bodily-Kinesthetic**—Expertise in using one’s whole body to express ideas and feelings (e.g., as an actor, a mime, an athlete, or a dancer) and facility in using one’s hands to produce or transform things (e.g., as a craftsperson, sculptor, mechanic, or surgeon).
- 5. Musical**—The capacity to perceive (e.g., as a music aficionado), discriminate (e.g., as a music critic), transform (e.g., as a composer), and express (e.g., as a performer) musical forms.
- 6. Interpersonal**—The ability to perceive and make distinctions in the moods, intentions, motivations, and feelings of other people.
- 7. Intrapersonal**—Self-knowledge and the ability to act adaptively on the basis of that knowledge.

8. Naturalist—Expertise in the recognition and classification of the numerous species—the flora and fauna—of an individual’s environment. In the case of those growing up in an urban environment, the capacity to discriminate among nonliving forms such as cars, sneakers, and music CD covers.

(Armstrong, 2008)

Differentiated Instruction (DI) involves three elements of the curriculum that can be differentiated: content, process, and product (Tomlinson, 2001). “Differentiating instruction means changing the pace, level, or kind of instruction you provide in response to individual learners’ needs, styles, or interests” (Heacox, 2002, p. 5). This approach to teaching and learning provides multiple options for children to take in information and make sense of ideas (see the sidebar “Components of Differentiated Instruction” for more details). Teachers are flexible in their approach to teaching and adjust the curriculum and presentation of information to learners rather than expecting children to modify themselves to the curriculum (Hall, 2002).

Principles of Differentiated Instruction

Teachers can differentiate at least four classroom elements based on student readiness, interest, or learning profile: content, process, products, and learning environment. For additional details and examples, please see “A Guide for Inclusive Practice in Your Classroom.”

Content

Differentiating content refers to varying what the student needs to learn or how the student will get access to the information, such as presenting ideas through both auditory and visual means.

Process

Differentiating process refers to varying activities in which the student engages to make sense of or master the content, such as providing interest centers that encourage students to explore subsets of the class topic of particular interest to them.

Products

Differentiating product refers to varying culminating projects that ask the student to rehearse, apply, and extend what he/she has learned in a unit, such as giving students options of how to express required learning (e.g., create a puppet show, write a letter, or develop a mural with labels).

Learning Environment

Differentiating learning environment refers to varying the way the classroom works and feels, such as making sure there are places in the room to work quietly and without distraction, as well as places that invite student collaboration.

(Tomlinson, 2008)

The arts provide endless opportunities to employ the concept of Differentiated Instruction. For example, children are given the task of describing how they came to school that day—some children may choose to draw a map or picture of their journey; others may want to create a song, dance, or act it out; still others may prefer to tell or write a story about it.

Start with the Arts subscribes to the philosophy that all children can and will learn and teachers should have high expectations for *all* children. However, a high expectation for one child may look quite different than a high expectation for another child. Tiered instruction is commonly used. For example, when teaching children how to draw using perspective, some children may need to begin by copying lines the teacher has made on the chalkboard, while others may be able to create their own line drawings, but need additional one-on-one instruction on shading or

using scale (The Access Center, 2004).

The lessons in *Start with the Arts* focus on children’s abilities, or what they can do, rather than what they cannot do. An extensive section called “A Guide for Inclusive Practice in Your Classroom” follows this introduction and offers suggestions for including all children in the arts experience (see page 35).

A Variety of Settings and Age Groups

Start with the Arts is meant for young children (average age 3–6 years), but many lessons are appropriate or can be easily adapted for older children. *Start with the Arts* may be used in many different settings, including the classroom, before- and after-school programs, library and museum programs, preschool programs, home school programs, and children’s developmental and recreational programs. The educator can select the lessons and activities that are most appropriate and integrate them into the current program. The resource is designed to be flexible so that even within lessons, educators can select portions that best meet their students’ needs.

Critical Success Factors

Language is the key to learning. Boyer (1991) notes that children who fail to develop adequate speech and language skills in the first years of life are up to six times more likely to experience reading problems in school than those who receive adequate stimulation. He emphasizes

that literacy in the richest, fullest sense means learning to communicate not just verbally but nonverbally as well, because young children respond powerfully to music, dance, and the visual arts, even before becoming fluent in the symbol system of language.

The arts are an excellent vehicle for engaging young children in learning, sharing learning experiences, and thinking about what they have learned. Through interacting with the art forms, children have opportunities to create and communicate new knowledge in a meaningful context. Using experiences in the arts as a common base, teachers can build a language-rich and meaningful environment for children by stimulating discussion, responding to children's natural curiosity, encouraging and modeling language use, and fostering the development of inquiry skills. Through carefully constructed learning experiences in the classroom and at home, *Start with the Arts* engages young children in developing important expressive and receptive verbal and nonverbal communication skills through the arts.

VSA arts, in developing *Start with the Arts*, considered factors important to reaching children effectively and enriching their learning experiences:

The arts are inherently motivating and critical to the development of cognitive, linguistic, motor, social, and emotional skills. *Start with the Arts* uses arts and literary activities

to engage children in expressing concepts, thoughts, and feelings. As they learn to express themselves creatively, children build and strengthen specific skills in literacy and develop an understanding of their personal relationship to the world around them.

The arts naturally enrich children's lives with contributions from many cultures and ethnic origins. Our global, multicultural, and multiethnic society offers many ways to increase children's understanding of different viewpoints and ways of living. As an expression of culture and ethnicity, the arts can expand children's view of the world and teach tolerance. Throughout lessons, *Start with the Arts* lists books representing children from a variety of cultures, abilities, and family structures. Some lessons, such as "Music from Many Places," highlight practices from different cultures. Others include discussion about people from different backgrounds.

The arts, fused with a thematic approach, support most early childhood programs. Recent brain research indicates that helping children understand connections and form patterns is important to their learning (Project Great Start, 2005). A theme-based model encourages children to form those patterns. *Start with the Arts* themes generally pertain to children's life experiences and interests. By selecting topics of high interest to children, educators can build on children's current

knowledge and interests by developing new skills and knowledge. *Start with the Arts* is organized into four themes: “All About Me”; “How I Go from Here to There”; “Feeling Hot, Cold, and Wet”; and “The World Around Me.” The activities within these themes can be easily linked to other activities throughout the standard early childhood curriculum. Within each theme, *Start with the Arts* includes three to five lessons for each art domain, for a total of 54 lessons.

Learning in the arts affects academic and social skills. Instances where learning in one context assists learning in a different context is referred to as “transfer” (Catterall, 2002). Sound research now links arts learning to an array of academic and social outcomes (see Table 1).

Table 1.
Compendium Summary: The Arts and Academic and Social Outcomes

ARTS LEARNING	COGNITIVE CAPACITIES AND MOTIVATIONS TO LEARN
<i>Visual Arts</i>	
Drawing	Content and organization of writing
Visualization training	Sophisticated reading skills/interpretation of text
Reasoning about art	Reasoning about scientific images
Instruction in visual art	Reading readiness

ARTS LEARNING	COGNITIVE CAPACITIES AND MOTIVATIONS TO LEARN
<i>Music</i>	
Early childhood music training	Cognitive development
Music listening	Spatial reasoning Spatial temporal reasoning Quality of writing Prolivity of writing
Piano/keyboard learning	Mathematics proficiency Spatial reasoning
Piano and voice	Long-term spatial temporal reasoning
Music performance	Self-efficacy Self-concept
Instrument training	Reading SAT verbal scores
Music with language learning	English skills for ESL learners

ARTS LEARNING	COGNITIVE CAPACITIES AND MOTIVATIONS TO LEARN
<i>Creative Dramatics</i>	
Dramatic enactment	<ul style="list-style-type: none"> Story comprehension (oral and written) Character identification Character motivation Increased peer interaction Writing proficiency and prolixity Conflict resolution skills Concentrated thought Understanding social relationships Ability to understand complex issues and emotions Engagement Skill with subsequently read, unrelated texts Problem-solving dispositions/strategies General self-concepts
<i>Dance</i>	
Traditional dance	<ul style="list-style-type: none"> Self-confidence Persistence Reading skills Nonverbal reasoning Expressive skills Creativity in poetry Social tolerance Appreciation of individual/group social development

ARTS LEARNING	COGNITIVE CAPACITIES AND MOTIVATIONS TO LEARN
Creative movement	General creative thinking—fluency General creative thinking—originality, elaboration, flexibility
<i>Multi-arts Programs</i>	
Integrated arts/academics	Reading, verbal, and mathematics skills Creative thinking Achievement motivation Cognitive engagement Instructional practice in the school Professional culture of the school School climate Community engagement and identity
Intensive arts experience	Self-confidence Risk-taking Paying attention Persevering Empathy for others Self-initiating Task persistence Ownership of learning Collaboration skills Leadership Reduced drop out rates Educational aspirations Higher-order thinking skills

ARTS LEARNING	COGNITIVE CAPACITIES AND MOTIVATIONS TO LEARN
Arts-rich school environment	Creativity Engagement/attendance Range of personal and social developments Higher-order thinking skills

(Catterall, 2002)

The arts deepen the learning experience.

There are several reasons why the arts change a child’s learning experience (Fiske, 1999). The arts reach children who are not otherwise being reached. The arts are important in learning for all children, but may hold special significance for children with disabilities who typically bring a vast variety of learning styles to the educational setting (Riccio, Rollins, and Morton, 2003). The arts can help “level the playing field” for children from disadvantaged circumstances. In fact, there is evidence that high arts participation makes a more significant difference to students from low-income backgrounds than for high-income students (Catterall, Chapleau, and Iwanaga, 1999). Research has found that for some children the arts provide a reason, and sometimes the only reason, for coming to school. The ways in which the arts encourage collaboration can transform the environment,

and the skills it teaches helps prepare students for the workplace (see “What the Arts Add to the Learning Environment”).

What the Arts Add to the Learning Environment

The arts reach children in different ways.

Children have different styles of learning and the arts tap into a variety of learning styles. Children who are considered classroom failures, perhaps “acting out” in a conventional classroom, often become high achievers in arts learning settings.

The arts allow children to learn about themselves and to connect to others. Children engage their “whole person” as they create artwork. In art there is no single right answer. When children engage in arts experiences, they

feel invested in ways that are deeper than “knowing the answer.” In the classroom, as effective arts learning communities are formed, the attitudes of children toward one another are altered.

The arts transform the learning environment.

When the arts become central to the learning environment, schools become places of discovery. As art is displayed in hallways, and students perform what they have learned, the buildings themselves are transformed and teachers are renewed.

The arts provide learning opportunities for the adults in the lives of children. In effective arts learning programs, the roles of the adults—teachers, parents, and other adults—change, as do their relationships with each other. When adults become coaches, or active facilitators of learning, this alters the dynamics between them and young people. Stevenson and Deasy (2005) adopt the metaphor of “third space” to describe the positive and supportive relationships that develop among students, teachers, and the school community as a whole while creating, performing, or responding to works of art.

In the arts, the term “third space” describes the emotional, communal, even spiritual transformation that takes place when individuals or groups work together to complete and exhibit an artwork, or produce a performance. The new roles that they

Start with the Arts activities are designed to work take on as part of a play, a dance, a song, for students of all backgrounds and learning styles. Modifications to lessons are suggested so that teachers can adapt them to the needs of specific populations.

Arts activities and arts learning should be continued and extended to the home environment. Families’ hopes and expectations play a critical role in their children’s early development (Christenson, 1999). Families and other community members provide many of the experiences and relationships needed for young children’s success. Their active involvement can take many forms, both inside and outside of the classroom (see “A Partnership with Families!”).

The adult workplace has changed radically in the recent past, as have the skills needed to prepare for, and compete, in the workplace. The arts learning experiences described in research show remarkable consistency with the skills that are needed in the evolving workplace—the ability to generate, bring to life, and communicate new ideas.

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A Partnership with Families

Research states that children do better when their families are involved in the education process. Children earn higher grades and test scores, attend school more regularly, complete more homework, demonstrate more positive attitudes and behaviors, graduate from high school at higher rates, and are more likely to enroll in higher education (Funkhouser and Gonzales, 1997). Thus, schools—particularly those serving low-income and other students at risk of failure—now place an even higher priority on increasing family involvement in their children's education.

Typically, the parents of children who do well in school have close relationships with teachers and caregivers. These relationships not only help families and children, but provide educators with insights essential to meeting children's academic and developmental needs. Building these solid partnerships between educators and families takes time

and effort, yet everyone reaps the benefits.

The literature informs us that offering families a range of support, beyond mere teaching, is critical to positive outcomes for children (Dunst, Trivette, and Deal, 1988). The family bears the chief responsibility for protecting the rights and well being of all of its members. Rightfully, parents play the key role in deciding what is important for themselves and their family, from fulfilling basic human needs to participating in arts activities. But the education professional must support and strengthen each family's ability to nurture its members. This means that educators must remain aware of, and responsive to, the needs and priorities of each family.

Schools need to provide parents with the opportunities and support to become true partners in the education of their children (Funkhouser and Gonzales, 1997). Too often schools expect families to do it all alone. To develop effective partnerships with families, all school staff (administrators, teachers, and support staff) can play a role in creating a welcoming school environment. Parents should be encouraged to raise questions, voice their concerns, and participate in decision making. Schools should provide parents with not only invitations to participate in their children's learning, but also with the information and training that encourage their involvement.

Truly engaging parents and other family members means looking beyond “traditional” definitions of involvement. It means moving beyond attending parent/teacher meetings and/or signing report cards. Successful schools seek to support families in the activities outside of school that can encourage their children’s learning (Funkhouser and Gonzales, 1997).

Start with the Arts strives to encourage families—parents, guardians, older brothers and sisters, grandparents, aunts, uncles, and friends—to take an active role in conversations about the arts activities and to continue the learning in the home setting. To facilitate this, a “Family Letter” with ideas and a list of books, songs, and Internet sites accompany each lesson. At the end of this introduction, additional Family Letters introduce *Start with the Arts* and its lessons and describe each of its four arts domains, along with ways to assemble Arts Boxes.

Learning Through an Array of Art Forms

The activities found in *Start with the Arts* encourage children to learn skills related to four art domains: Visual Arts, Creative Dramatics, Dance and Creative Movement, and Music.

Creative Dramatics. Dramatic activities involve children in reading and writing as a holistic and meaningful communication process. In

imaginary, unscripted, and spontaneous scenes, meaning is made from the engagement and transactions between the teacher and students. Drama provides a context for children to relate to their lived experience. McNaughton (1997) reports that in writing development, children who experience drama also appear to be more capable of making appropriate linguistic choices as well as expressing opinions or suggesting solutions. Dramatic expression also is a valuable tool for building self-esteem and self-awareness. Through drama experiences, children become fluent in language and movement, express and elaborate on ideas, increase vocabulary, and learn to imitate.

Rather than formal theater, which involves scripts and performances for audiences, *Start with the Arts* techniques are more spontaneous and include pantomime, role play, dialogue, improvisation, puppetry, and storytelling.

Visual Arts. Young children may have difficulty putting their ideas, thoughts, and feelings into words but can express themselves through the visual arts. Through exploring and discovering new means of expression, children develop understanding and gain control over their world.

In *Start with the Arts* visual arts lessons, children are given opportunities to create through drawing, painting, constructing, and sculpting. They learn to view works of art with

sensitivity and appreciation. They can actively express themselves through manipulating and controlling tools and working with the concepts of color, line, shape, form, and pattern.

Dance and Creative Movement. Nonverbal expression is a critical part of communication. As children move, they become more aware of how they can use their bodies to express themselves as well as understand others. *Start with the Arts* dance and creative movement lessons capitalize on children’s inherent and natural love of movement.

Start with the Arts lessons are not designed to teach formal dance steps, but rather to facilitate children’s learning as they explore the concepts of space, time, and energy as they relate to the body. Children learn to move in relation to others and in response to rhythm and music.

Music. Whether children are engaged in energetic activity or quiet time, music can set the tone for all their activities and enrich their learning experience. Educators need not be trained musicians or singers in order to enliven the classroom with music. Children will welcome and appreciate songs, recordings, instruments, rhythms, and even the use of music to signal transitions in the school day. As children participate in *Start with the Arts* music experiences, they explore and distinguish between such opposites as fast/slow, high/low, loud/soft, up/down, stop/go. They build

awareness of sound and silence, rhythm and melody, intonation and form.

Refer to “A Guide for Inclusive Practice in Your Classroom” on page 35 for ideas for including all children and developing literacy, general teaching tips for the arts, and more specific tips for each art domain.

Becoming Familiar with *Start with the Arts*

As a resource guide, *Start with the Arts* can be incorporated into many teaching styles and learning environments. Therefore, users are encouraged to first consider the possibilities that the 54 lessons and related materials offer. However, it is helpful to conduct activities in such a manner that respects the integrity of the activities and the educational objectives. Following are some ideas for getting the most from *Start with the Arts* and incorporating it into curriculum.

Peruse the entire resource to familiarize yourself with its features. Review the Family Letters and Arts Boxes found in this introduction. Review “A Guide for Inclusive Practice in Your Classroom,” a time-saving guide to prepare teachers for getting started. The guide includes general advice for preparing the classroom and teaching arts; specific tips for each of the four arts domains; and tips for teaching children with some of the more common disabilities.

Then scan the individual lessons, which are organized by arts domain, within each of the four themes. Finally, the appendices include kindergarten through fourth grade National Standards for Visual Arts, Drama, Dance and Movement, and Music Education (listed in the National Standards for Art Education, © 1994 MENC, available online at www.artsedge.kennedy-center.org/teach/standards/);* a resource list including books about children with disabilities, songs, videos/DVDs, and Internet sites; and a comprehensive bibliography that includes all the books mentioned in the lessons.

Select and review at least one of the lessons in detail, noting their uniform format, which includes the following elements.

1. Activity Title
2. Learning Objectives—A list of instructional objectives for children.
3. Materials—A list of items needed for the lesson's activities.
4. Preparation—Things to do before presenting the lesson.
5. Including All Children
6. Read With Me

* Although more than 25 states have developed content standards for preschoolers and the Head Start Child Outcomes Framework describes learning expectations in each of eight domains, the National Association for the Education of Young Children (NAEYC) released a position statement outlining the risks and benefits of standards for preschoolers

7. Listen Up
8. Arts Experience
9. Introducing an Artist with a Disability
10. Learning Log
11. Family Letter—A letter for children to take home to their families, signed by the child, describing the class activity, suggesting ways to talk about the experience, and offering ideas for continuing learning at home.

Planning Your Arts Program

Select all or parts of lessons that you will use. There are many ways for you to incorporate them into your program. Consider your own preferred teaching style and the unique learning needs and requirements of your students. Keep in mind the following:

Activities and themes generally are not sequential, although some build on each other. For example:

- The lesson “My Body Is Me” identifies individual body parts, and the direction in which they move. It is presented as a building sequence however, teachers could present the opening portion without completing the entire exercise.

(NAEYC, 2002). In addition, North Carolina has developed Extended Content Standards for children in kindergarten through twelfth grade with the most significant cognitive disabilities, defining three entry points: symbolic, early symbolic, and pre-symbolic (see <http://www.ncpublicschools.org/curriculum/ncecs>). This is a good resource for those working with children with cognitive disabilities.

- Although “Printing Patterns” could be conducted at any time, it works well for children to experience it after creating their portraits in “My Portrait,” so they can add patterns to their portraits’ clothing.

Activities may be tailored to include activities from more than one arts domain. For example:

- Children could create sound effects for the story in “Storms and Sounds,” a drama activity, and also create drawings about a stormy night, a visual arts extension to the story.
- “Breezy Chimes,” a music lesson, could be combined with “Wind Effects,” a dance and creative movement activity.

Activities are most effective when they relate to a current event. For example:

- “Here Come the Clouds” would be an effective visual arts activity for a cloudy day.
- The music lesson “Rain Song” would be appropriate for a rainy day.

Activities may be conducted in segments over several days or weeks. For example:

- The drama activity “Puppet Families” could

be organized into the following segments: (1) reading books and talking about families, (2) drawing portraits of family members, (3) discussing puppets and creating a puppet that represents a family member, (4) creating a puppet stage, and (5) holding a puppet show.

Activities may be adjusted, sometimes spontaneously, to correspond with the time available or with children’s moods. For example:

- Suppose children are sleepy and distracted and, therefore, not responding to song writing in the music activity “Yummy in My Tummy.” Switch to simply singing, perhaps to the words in one of the children’s books selections, and come back to the song writing at a later time.

Activities can be organized in a learning center format. For example:

- Children could experience the visual arts lesson “Favorite Seasons” and its extensions by selecting and/or rotating among the following centers: (1) reading books about different seasons, (2) drawing using a wet-chalk technique and (3) creating collages about a favorite time of the year.

Activities could start with a large group and then move to a learning center format. For example:

- For the visual arts activity “Going Places,” the discussion about travel and sculpture could take place as a large group. Afterwards, the vehicles could be constructed at learning centers. One center could be for gluing; another center could be for painting.

Selected activities can be adjusted based on children’s experience with the materials. If children have never played musical instruments, or if they have rarely used modeling clay, then the lesson first needs to focus only on the new materials or the new techniques. Help children discover what a medium can do. For example:

- Encourage them to manipulate clay in different ways so they can learn all the possibilities of the medium.
- Have them experience the range of sounds that different drums can make.

Continue this exploration and build familiarity over a period of time. Real comfort does not typically occur in one session. Once children know their materials and the rules and expectations for the arts experience, then they are ready for you to add another concept, such as using the musical instruments to create moods.

Activities should include concrete examples, when possible. Children’s learning will be more

comprehensive and long-lasting when they have firsthand experience. For example:

- If children are creating murals depicting an undersea world or dancing and moving as sea creatures, start off with the “real thing” by bringing in real crabs and show how they scurry across the floor. Have children feel the scales on the side of a fish or observe guppies darting about in a fish tank.
- Naturally, bringing snow to children in a warmer climate is impossible, but helping them realize the implications of it by feeling the warmth and coarseness of woolen hats is a step toward making the experience more definitive.

Remember to consider children who have allergies when making decisions about concrete experiences.

Activities should include a plan for including children with disabilities. When preparing lessons, ask the following questions:

- What is a reasonable outcome of this activity for children with disabilities? Is it the same or different from the outcomes other children will experience?
- Are modifications needed in group size or the pacing of the activity for children with disabilities to experience the desired outcome?
- Are modifications needed in the physical space or materials necessary for the activities?

- Would children benefit from a modified teaching approach, such as providing a child with cognitive disabilities an opportunity to explore, in advance, the materials that will be used in the lesson?
- What adjustments need to be made to the Family Letter? Do ideas for continuing the learning at home need to include accommodations for disabilities?

This introduction should help you plan your activities. However, the guide should provide considerable assistance in planning how to facilitate them, as should the notes included in individual lessons.

A final planning note: the books and materials listed in this resource are comprehensive. Gathering materials, books, and recordings at the last minute may be difficult. Instead, once you are generally familiar with all the *Start with the Arts* activities, you can build your collection at a comfortable pace. In time, you will become more familiar with the book and recording selections in your school or public library and can discuss possible selections to order with the librarian or media specialist. Stay alert for garage sale finds for the drama corner, the prop box, and the other Arts Boxes. Save examples and take photographs of children's work so that you can share these with later classes.

Getting Started with the Arts

This introduction and the materials that follow should help you incorporate arts into your

classroom. *Start with the Arts* is a vital beginning: it sets children well on their way to enjoying and reaping the many benefits of arts activities and learning for the rest of their lives. *VSA arts* hopes that you, the children you teach, and their families will enjoy this lifelong journey.

Family Letters and Arts Boxes

To help foster a supportive relationship with families, *Start with the Arts* presents Family Letters as a useful resource. As stated previously, each lesson concludes with a Family Letter briefly describing the activity, presenting ideas for building on the activities, and listing related children's books, songs, and Internet sites.

In addition to the letters that accompany the lessons, below are Family Letters to introduce the overall program and the learning for each of the four arts domains. They describe the Arts Boxes and encourage families to build a collection of arts-related materials for home learning and enjoyment.

Refer to the guide on page 35 for more ideas for involving families.

Start with the Arts Introductory Letter

Dear Family:

I am writing to tell you about your child's participation in *Start with the Arts*, a useful resource with arts lessons and activities that will enhance and expand your child's learning.

The arts—visual arts, creative dramatics, dance and creative movement, and music—are a cornerstone of early childhood programs. Through the arts, children develop skills and understanding that serve as a foundation for learning in other areas.

Start with the Arts combines arts activities with books and ideas for building children's literacy, ways to adapt lessons and materials to make sure children of all abilities are included, and family letters from your child to involve you as a partner in your child's learning. Letters will include some ideas for talking to your child about the activity and continuing the experience at home. Brothers, sisters, cousins—any family member—can join in!

Yours truly,

TEACHER'S NAME

P.S. I look forward to talking with you about *Start with the Arts* and hearing your ideas about what you and your child can do together at home.

Start with the Arts Family Letter for Visual Arts

Dear Family:

Your child's scribbles are more important than you might think! Young children learn communication skills through art. Try this. The next time your child "scribbles" on a piece of paper, ask, "Would you like to tell me about your drawing?" You may be surprised by all that your child has to say!

When children have ways to explore, discover, and express themselves through art, they learn to think and better solve problems.

To encourage your child's exploration, it would be good if you could keep a few basic supplies on hand. Most supplies, such as crayons, markers, unlined paper, paper plates, tape, glue, and a child's pair of scissors, can be found in grocery stores. Your child really does not need coloring books to "show how it is done." There is no right way to create art! Children would rather use their imaginations instead of coloring in someone else's design.

Could you help your child find some place at home to keep some art materials? I have included a list of some ideas for an Art Box. This is a big list, but just a few items are enough to get started.

Your child has agreed to take good care of the art materials and return them to the Art Box after using them. Please ask your child to tell you about what we are doing in class. Children also are very proud when their family puts their art work on the wall for everyone to see.

Maybe you and your child can even draw or create something together.

Yours truly,

TEACHER'S NAME

ART BOX

- Crayons, lots of colors. Take them out of the boxes and keep them in a larger container with a lid. Unwrapped crayons can be used on their sides and broken crayons are still okay to use.
- Paper, a variety: computer and typing paper, newsprint pads, drawing paper, construction paper
- Markers, water-based
- Scissors, child-size, lefty scissors for lefties, or scissors modified to meet your child's needs
- Paste, small bottles of glue, glue sticks
- Old magazines, greeting cards, and postcards that can be cut up
- A box to keep scrap paper
- Wallpaper sample books
- Scrap cloth, yarn, ribbon
- Paper plates

FOR THREE-DIMENSIONAL ART

- Old containers, cardboard boxes, egg cartons
- Old packing material
- Pieces of scrap wood
- White glue and heavy tape
- Modeling clay
- Clothes pins, chenille stems, buttons, straws

EXTRAS

- Hole punch
- Stickers and/or file labels, colored dots
- Small jars of tempera paint, large children's paint brushes
- Heavy and/or large paper for painting
- Old shirt or smock
- Tissue paper in a variety of colors
- Colored pencils
- Watercolor paints

Start with the Arts Family Letter for Creative Dramatics

Dear Family:

Have you noticed that, when your child uses his or her imagination, a towel can become a magic cape and a piece of rope can become a dangerous snake?

Play is a child's "work." Through play, children solve problems, expand thinking, learn social skills, and develop confidence. Young children especially enjoy pretending to be someone or something else!

You can encourage your child's creative and spur-of-the-moment play by having simple, inexpensive materials on hand. I have included some ideas for a Creative Dramatics Box. You and your child can start with just a few items and continue to build the collection.

Sit back and enjoy the show!

Yours truly,

TEACHER'S NAME

CREATIVE DRAMATICS BOX

- Old clothes, scarves, hats, accessories, neckties
- Large fabric scraps and old sheets to wrap, drape, and tie
- Aluminum foil for space suits, armor, and shields
- Old household items, such as discarded tools, an old telephone, a broken hair dryer without the cord, broom, and bucket
- A microphone, if available
- Cardboard boxes of various sizes for stages, scenery, and puppet shows
- Glue, heavy-duty tape (like package or duct tape)
- Paper plates and paper bags to create puppets (More supplies can be found in the Visual Arts Box)

Start with the Arts Family Letter for Dance and Creative Movement

Dear Family:

Young children naturally dance and play. They are always moving. With a little bit of help, maybe a few props, and lots of encouragement, you can channel your child's energy in ways that build self-esteem, self-expression, positive social skills, a good sense of physical space, and that develop small and large muscle coordination and strength. That's a lot!

One way to start would be to have a Dance and Creative Movement Box that is filled with materials to spur the imagination. You could give your child the opportunity to perform. Better yet, you and your child could dance together!

I have included some suggestions for a Dance and Creative Movement Box and some ideas for what you and your child can do.

Move, dance, play, enjoy!

Yours truly,

TEACHER'S NAME

DANCE and CREATIVE MOVEMENT BOX

- Scarves
- Colored tissue paper or tissues
- Crepe paper streamers (even a toilet paper roll)
- Elastic tape for stretching or pulling
- Bubbles
- Maracas, or a sealed container 1/2 full of dried macaroni
- Dancing socks: bells sewn onto top of ankle socks (nonskid soles give children extra traction while dancing)
- Favorite dancing DVDs or CDs
- "Inside balls" (Superball or styrofoam ball)
- Flashlight or glow stick (please check age requirement to see if appropriate for your child)
- Music
- Instruments (See Music Box)

We could:

- Create a dance with flowing scarves, tissue paper, or crepe paper.
- Stretch, using elastic tapes (found in sewing centers or variety stores). Sew the ends of tapes together to make a huge elastic band.
- Dance with balloons and/or bubbles to all kinds of music.
- Bounce or throw "inside balls" in new and inventive ways.
- Create dances in the dark with flashlights or glow sticks.
- Shadow-dance in a dark room in front of a light source.
- Write your name in the air with different parts of your body.
- Follow the leader by dancing facing a partner and imitating the movement.
- Dance and move in front of a mirror.

Start with the Arts Family Letter for Music

Dear Family:

Music is all around us, from television to radio to music in grocery stores. Did you know that you could build your child's listening, memory, communication, and social skills through music activities?

As with all the arts, your child's world is enriched when it is filled with songs, rhythm, playful chants, and instruments. It would be fun if you and your child could listen to different kinds of music, listen to music together, or sing together.

I have included some ideas for a Music Box for your home. It has tips for making your own instruments using simple materials, such as blocks of wood or containers with lids filled with rice and beans. You probably have the makings of a rhythm band in your own home and might not even know it!

Your child has agreed to take good care of the homemade instruments, as well as musical recordings, by keeping them in a special place and returning them when they are finished.

Together you and your child could enjoy favorite sounds and discover new ones.

Yours truly,

TEACHER'S NAME

MUSIC BOX

- Rhythm sticks. Use blocks of wood, old blocks, pieces of wooden dowel, rungs from an old chair, or any heavy sticks. Use a wooden dowel for the stick and add to one end a thread spool, cork, wooden bead, Superball, cotton ball covered with heavy cloth or a little piece of leather, or wrap the end of the stick with a rubber band. Drill or wrap, and glue firmly. A pencil with its eraser is also fine. Use rhythm sticks as drumsticks as well.
- Shakers. Use containers with lids—coffee cans, plastic deli containers, margarine tubs, film canisters, and anything else with a lid. Fill the containers with rice, beans, pebbles, lentils, acorns, and/or odd buttons. Tape or super-glue the lids securely.
- Bells of any size and sound. They are easy to find in yard sales and dollar stores. At holiday time you can buy a whole card of inexpensive “jingle bells” in different sizes, which can be used as is, or taken off the card and strung on a string.
- Wind instruments. Find various inexpensive bamboo flutes, whistles, old plastic recorders, and plastic bird “warblers.”
- Drums. Use a coffee can with a plastic lid, a bowl or a small wastebasket with heavy plastic stretched over the top, or plastic milk or liquid cleaner jugs held upside down.
- Cymbals. Use pot covers of all sizes with knobs to clash like cymbals, or hang lids from a cord to strike with various sticks or to tap with thimbles on fingers.
- Other instruments can be created from aluminum pie plates taped together with pebbles inside, or glasses to hold water of different depths that can be tapped to create different tones.

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A Guide to Inclusive Practice in Your Classroom

The following tips are compiled to include all children in the arts experience. Using the concepts of Universal Design for Learning and Differentiated Learning, they can serve as guidelines to:

- Create an inclusive environment, both in setting up the classroom and obtaining materials;
- Prepare teachers, including planning lessons and managing the classroom;
- Develop a learning process for teaching arts to students of any ability; and,
- Engage families in extending the arts activities.

There are no magic formulas for teaching arts concepts to children of all abilities. Nor is there a single strategy that works best. Instead, these tips set forth principles that are understood and incorporated by all educators.

- Each child is an individual with unique strengths, abilities, and needs.
- Each child deserves respect, acceptance, and encouragement.

- Each child needs to be challenged and supported with activities that are developmentally appropriate.
- Each child should learn in an environment that allows for a range of styles and needs.

The first section of general tips applies to all arts experiences. Then, discipline-specific tips address the most common art forms. The final section of tips provides guidance for people with specific disabilities.

Start with the Arts values the engagement of all teachers and students in arts experiences. Some educators may lack experience at teaching arts while others may be artists themselves. Some may desire basic guidance on what has worked well for other educators, or they may wish to augment what has already worked in their own classrooms. Teachers are encouraged to consider the range of approaches presented here and to adapt these tips to the needs of their own students.

People-First Language

Language shapes the way we speak and act toward one another and conveys the respect we have for others. The use of appropriate language about people with disabilities can be an important tool in building a community that accepts all people.

Appropriate language is both sensitive and accurate. *VSA arts* promotes the use of “people first” language—language that puts the focus on the individual rather than on a disability. “People first” language helps us to remember that people are unique individuals and that their abilities or disabilities are only part of who they are.

EXAMPLES OF POSITIVE PHRASES	EXAMPLES OF NEGATIVE PHRASES AND OTHER TERMS TO AVOID
Person with a disability	The disabled; handicapped; crippled; suffers from a disability
Person who is blind; person with a visual impairment	The blind
Person who is deaf; person with a hearing impairment	The deaf; deaf and dumb; suffers a hearing loss
Person with intellectual disabilities;	Retarded
Person with mental illness	Crazy; psycho; lunatic;
Person who uses a wheelchair	Confined or restricted to a wheelchair; wheelchair bound
Person with a physical disability; person with a mobility impairment	Cripple; lame; handicapped; deformed

GENERAL GUIDELINES

Avoid euphemisms such as “physically challenged,” “special needs,” “differently abled,” and “handicapped.” Many disability groups object to these phrases because they are considered condescending and reinforce the idea that disabilities cannot be spoken of in an up front and direct manner.

Do not sensationalize a disability by using terms such as “afflicted with,” “suffers from,” or “crippled with.” These expressions are considered offensive and inaccurate to people with disabilities.

When referring to people who use wheelchairs, avoid terms such as “wheelchair bound” or “confined to a wheelchair.” Wheelchairs do not confine people with disabilities. They provide freedom of movement to assist individuals in traveling throughout the community.

When writing or speaking about people with disabilities, emphasize abilities rather than limitations, focusing on a person’s accomplishments, creative talents, or skills. This guideline does not mean avoiding mention of a person’s disability, but doing so in a respectful manner and only when relevant to the situation.

GENERAL TIPS FOR DEVELOPING AN INCLUSIVE LEARNING ENVIRONMENT

Preparation

The Environment

Ensure that all areas are accessible. Areas may need more space to accommodate a child using a wheelchair.

Place toys and materials on low open shelves that can be reached easily by all children, including those who are in wheelchairs or adapted chairs, or those who are positioned on the floor. Organize materials by type.

Materials

Large magnifiers
House painting brushes, foam wedges, roll-on applicators, and squeeze bottles for children with motor and coordination disabilities.

Stiff lacing, rather than shoestrings, for stringing beads.

Adaptation of Materials

For handling. Attach wooden knobs to the lids of containers, add foam pieces to the corners of book pages, and attach Velcro® fasteners to dress-up clothing and costumes.

continued on pg 38

GENERAL TIPS FOR DEVELOPING AN INCLUSIVE LEARNING ENVIRONMENT

Preparation

The Environment	Materials	Adaptation of Materials
<p>Place direct lighting over work areas, and locate the art center near indirect light.</p> <p>Incorporate adapted equipment into learning centers. For example, with the advice of a physical therapist, include an adapted chair so the child with physical disabilities will feel welcomed.</p> <p>Encourage children’s interaction with each other and with objects, such as placing chairs so they face each other and arranging small work areas for two or three children.</p> <p>Provide a work surface with raised edges to prevent materials from falling on the floor. Secure trays to tables.</p> <p>Keep furniture rearrangements to a minimum. And, provide time for children to explore the room, with just you alone, whenever changes are made.</p> <p>Observe children to see if changes in the physical environment are needed to encourage independence.</p> <p>Arrange the environment to reduce distractions by separating noisy active areas from quiet areas. Use shelves and other furnishings to define areas.</p>	<p>Lazy Susans, to simplify reaching for objects.</p> <p>Safe art materials: some children with chemical sensitivities can be adversely affected by art materials such as glue, markers, starch, and tempera paint, particularly if they have odors or are sprayed. Avoid using aerosol sprays and check with the children’s families and/or physicians for materials to avoid; use reasonable substitutes. For further suggestions on safe materials, refer to <i>Teaching Art Safely to the Disabled</i> by M. McCann (1987), New York: Center for Safety in the Arts.</p>	<p>For holding. To allow children to grasp them with their full hand, shorten brush handles and use electrical tape to secure a short dowel across the end in a “T” shape. Modify paint brushes, markers, crayons, or pencils by wrapping clay, foam or cloth around them to make them thicker and easier to hold. Foam hair curlers work well.</p> <p>For stabilizing. Stabilize materials with magnetic strips, so they can be positioned on a cookie sheet. Secure materials to surfaces using suction cups, c-clamps, non-skid matting, Velcro®, or sandbags.</p> <p>For sensory contrast. Mix vanilla extract and other scents with paint. Add unusual textures to familiar materials, such as Velcro® dots to blocks and sand to finger paint. Vary the temperatures in the water table.</p>

An Inclusive Learning Process¹

Communication

- **Encourage a cooperative rather than competitive atmosphere.** In most situations “buddy systems” work well.
- **Refrain from comparisons of one child’s work, skills, or abilities with those of another.** Describe each child’s work enthusiastically.
- **Make eye contact when speaking.**

Refrain from labeling children with disabilities as “different” by having separate handouts and supplies. Instead make the adaptive materials available to all children.

As a natural part of the learning experience, encourage discussion and increase awareness of disabilities. Display pictures of people with a range of abilities, read books that include characters with disabilities, and introduce celebrities with disabilities. Invite people with disabilities to share their expertise on given topics, and learn to be comfortable asking questions! (Just ask in advance if there are any questions that your guest would prefer not to answer.)

Construct simple dolls with physical representations of disabilities (hearing aids, crutches, thick glasses, etc.) to help young children relate to these new friends.

Demonstrate enthusiasm. This can mean the difference between success and failure. If you are enjoying yourself the attitude will be contagious!

Freedom and Experimentation

The process is more important than the product. Refrain from being prescriptive about what the final product, dramatization, dance, or musical piece should be like.

Encourage creative thinking and risk taking. Much learning takes place when children know that it is okay to experiment.

Leave room for children to be surprised by their own insights. Effective learning in the arts is highly dependent on children’s discovery rather than on teacher explanations.

An Inclusive Learning Process

Offer opportunities for children to make choices in art materials they use and in the ways they express themselves. Children develop confidence as they deal with the results of their decisions.

Critical Thinking²

Involve all students in viewing, talking about, and evaluating art. The following questions will develop their observational and analytical skills.

1. Description: *What do you see/hear?*

The student takes an initial inventory of what is seen. At this first perceptual level a consensus should be reached that can be referred to in succeeding stages. Description involves noting objects, shapes, colors, and other items with which the individual has probably had some prior experience. For performing arts, the description would involve time, space, number of performers, rhythms, or stories, as well as other elements such as costumes, sets, and props.

2. Formal Analysis: *How are things put together?*

This more formal review has a perceptual basis but it takes place at a deeper level. Students begin to analyze the makeup or composition of an art work. The individual who can distinguish between symmetry and asymmetry, describe the nature of the material, and be sensitive to the kinds and qualities of color and line can comment about the form of an art work. In performing arts, they can distinguish between speed, such as fast and slow; groupings such as solos, duets, and larger ensembles; progression from beginning to end; and type of movement, sound, or story.

3. Interpretation: *What is the artist trying to say?*

In the interpretive stage the individual is asked to think about the meaning of the painting. To do this the individual is required to establish some connection between the structure that can be discerned in a particular painting or performance and the intent of the artist.

4. Judgment: *What do you think of it?*

The final judgmental phase is the most complex because it requires individuals to render their opinion regarding the worth of an object, basing that opinion on what they have

An Inclusive Learning Process

learned in the previous stages. Such questions as the following are asked: “Are you moved by this work of art?” “How do you feel about it?” “Would you like to own it or hang it in your room, or would you like to see it again?” “Do you dislike it?”

Time and Structure

Be consistent with instructions, routines, and expectations. Simple procedures, once learned, help children to work independently.

Plan for transitions, and minimize the time that children are idle and waiting.

Announce, in advance, time for cleanup or changes in activities to give children a chance to adjust. Prepare materials in advance, and plan alternative activities for subgroups. While some children are washing hands, those waiting may be singing a song.

Use signals to gain attention. For example, use a “secret code word,” a song, a clapping pattern and bells, music selections, blinking lights, or an ASL sign. The key to success is being consistent with the signal and its meaning. Use music and sound in creative ways to gain attention, such as a small chime or a hand drum.

Differentiated Learning³

Utilize the principles of differentiated learning as an aid in enhancing the arts experience for children of all abilities. “At its most basic level, differentiation consists of the efforts of teachers to respond to variance among learners in the classroom. Whenever a teacher reaches out to an individual or small group to vary his or her teaching in order to create the best learning experience possible, that teacher is differentiating instruction” (Tomlinson).

Differentiating content refers to varying what the students need to learn or how the students will access the information by: (1) using written and visual materials at varying readability levels, such as displaying one poster with the words of a play or script and another with icons representing words; (2) playing and making available books on tape; (3) presenting ideas through both visual and auditory means, such as playing a song and displaying its words on a poster; (4) using buddies for drama and dance and creative movement activities; and (5) meeting with small groups to re-teach an idea or skill or to extend the activity, such as spending

An Inclusive Learning Process

one-on-one time assisting a student with a visual arts project or challenging the student to try something new with it.

Differentiating process refers to varying activities in which the students engage in order to make sense of or master the content by: (1) using tiered activities where students work with the same important skills and understandings but have different levels of support, challenge, or complexity, such as giving an open-ended dance/creative movement direction to move a part of the body in any way they can or wish; (2) providing centers – costume corner, library, listening station, and visual arts center – that encourage students to explore arts activities of particular interest to them; (3) offering manipulatives or other hands-on supports for students who need them, such as providing scarves to wave or supports to lean on during a dance and creative movement lesson; and (4) varying the length of time a student may take to complete an art activity to provide additional support and time for greater exploration.

Differentiating products refers to varying the nature of culminating projects that ask the students to rehearse, apply, and extend what they have learned by: (1) giving students options of how to express their thoughts and ideas, such as creating a puppet show, writing a letter, or making a mural; (2) allowing students to work alone or in small groups on their arts projects; and (3) encouraging students to create their own ideas rather than prescribing the details of each project or arts activity.

Differentiating the learning environment refers to varying the way the classroom looks, works, and feels by: (1) ensuring there are places where students can work quietly without distraction on arts projects and places where students can collaborate and work together; (2) providing materials that reflect a variety of cultures and home settings, such as including clothes from different countries in the costume corner; (3) matching independent work with individual needs, such as allowing students to select their own set of materials for an art project; and (4) providing options for students to either move around or sit quietly, such as allowing a physically active student to walk around during a visual arts lesson and permitting a more introverted student to observe a drama activity instead of participating.

GENERAL TIPS FOR DEVELOPING AN INCLUSIVE LEARNING ENVIRONMENT

Family Tips

Orientation. An orientation session and demonstration of a lesson will share program goals with families and get their input.

Art Boxes. Show families sample art, creative dramatics, dance, and music boxes and encourage them to create art boxes at home. Refer to the introduction for items to include in each box.

Lending Library. With families, create a library of books about art and arts activities.

Set up a Children's Gallery and Theater to display works. Invite families to performances and to view the gallery during intermission.

Community Showcase. Take excerpt or products from art lessons to public libraries, community art shows, and other special events.

¹ Some of the ideas for developing an inclusive environment came from Wesley, P. W., Dennis, B. C., and Tyndall, S. T. 1998. [*QuickNotes: Inclusion Resources for Early Childhood Professionals.*] Lewisville, NC: Kaplan Press.

² The stages of the critical process are adapted from Gaitskell, C. and Hurwitz, A. 1975. [*Children and Their Art.*] New York: Harcourt Brace Jovanovich, Inc.

³ Elements of differentiated learning are adapted from Tomlinson, Carol A. 2003-2004. *Differentiation of Instruction in the Elementary Grades.* [*ERIC Digest*]. (accessed May 28, 2008). Retrieved 28 May 2008 <http://www.ericdigests.org/2001-2/elementary.html>.

GENERAL TIPS FOR DEVELOPING AN INCLUSIVE LEARNING ENVIRONMENT

Preparation

The Environment

Create a space for movement. Arrange a dance space that is large, clean, and clear of furniture and other obstacles. Be sure the space is well-lit and that the floor is not slippery. It may be useful to have a barre, or ledge, on the side to support students with limited motor abilities.

Provide age-appropriate music with varied rhythms and speeds. Lyrics can give verbal cues for the movement, and instrumental music will encourage free movement.

Find books and DVDs that show different dance styles, as well as dancers with mixed abilities.

Take the time to increase your own comfort level with movement. The more comfortable you are, the more the class will be. Take a dance course at a local studio.

Lesson Structure

Be consistent with the structure of the lessons. Communicate ground rules such as not running or touching others during the lesson. Lessons should first teach a movement principle or step and then apply it in a longer sequence.

Start lessons with a **warm-up**, or a slow sequence of movements that incorporate stretching and simple steps.

Build the sequence of movements from **simple** (such as walking) to **complex** (such as varying rhythms or patterns).

Wrap up each lesson with a **culminating activity** or learning summary.

End with a **“cool-down”** of gradually slowing movement to slow the heart rate and return the focus to the classroom.

Class Management

Ask questions. Engage children’s thinking about their impressions as well as what they are doing. Ask for their general observations, and tailor some questions to the lesson (such as the pattern, speed, rhythm, timing, etc.).

Change dynamics. Alternate vigorous and slow movements.

Change spatial arrangements. The class can warm-up in a circle, dance all together, or take turns moving across the space.

Vary activities. If the class has been moving in unison, change to using partners or groups. Take turns having half the group dance while the other half observes.

GENERAL TIPS FOR DEVELOPING AN INCLUSIVE LEARNING ENVIRONMENT

Preparation

The Environment

Dance to your favorite songs at home. Try out your lesson plan on a friend ahead of time.

Lesson Structure

Give students choices in how, and how much, they participate. Allow them to move or watch according to their comfort level.

Class Management

Use signals to help with transitions. An instrument or another audible cue (such as a clap or vocal sound) will alert children that it is time to “stop” and wait for the next direction.

AN INCLUSIVE LEARNING PROCESS

Schedule dance and movement activities on a consistent basis. Children will enjoy repetition in their lessons; activities such as Head, Shoulders, Knees, and Toes and Freeze Dance can be done often.

Use movement to develop a variety of skills. Skills can include taking turns, working together, and increasing spatial awareness.

Praise enthusiastic participants. This will encourage more reluctant or shy children to get involved. Often children are more apt to imitate behavior and learn from their peers than from adults. Avoid drawing extra attention to children who are hesitant to participate.

Use a range of lessons. Some may teach students about specific movement concepts such as patterns and steps (such as “move your hand every time you hear the drum beat”), while others may encourage free expression (such as “move your body as if you are light as a feather”).

Create lessons that readily adapt to a range of physical abilities. Simple directions such as lean forward or reach to the sky can be interpreted in a variety of ways. Using the same rhythm, some can march with their feet while others can use their arms or hands.

Consider having a “buddy system” for children with physical disabilities. Make sure that the child with a disability gives permission for another classmate to assist.

Refer to the individual Dance and Creative Movement lessons. Lessons include more ideas and tips about including children with a wide range of abilities.

CREATIVE DRAMATICS

Preparation

The Environment

Set up a costume corner.

A shelf with labeled boxes helps to keep the drama center organized when it is time to clean up.

Organize an area for story boxes for children's independent dramatic activities.

Each labeled box contains a copy of the story and masks and props to help children get started. One box might contain the story "Goldilocks and the Three Bears," along with bear noses or masks, a wig, three bowls, three spoons, and reading cards labeled: "too hot," "too cold," "too hard," "too soft," and "just right."

Materials

Dress-up clothes, including scarves, hats, accessories, seasonal items, like mittens, and a piece of cloth for children to create their own impromptu costumes.

Scenery materials, including large pieces of foam core, cardboard, cardboard boxes, and textured paint.

Adaptation of Materials

Adapt costumes as needed. Construct costumes to facilitate independent use by children with motor disabilities. Attach Velcro® fasteners as described in "General Tips."

Help children construct and decorate scenery.

Using foam core, cardboard, and/or cardboard boxes, create trees, bushes, buildings, and vehicles. Use textured paint to add tactile dimension for children with visual disabilities.

An Inclusive Learning Process

Value each student's contribution to the activity, large or small. Some students may be enthusiastic participants while others are more inhibited: all should be recognized and appreciated.

Allow enough time for children to plan, think, and act. Most drama activities require children to make decisions about characters, the sequence of events, and the actions performed.

Participate yourself. Children's experiences will be enhanced by your active involvement and enthusiasm.

CREATIVE DRAMATICS

An Inclusive Learning Process

Manage children's behaviors. Redirect children if they begin to mimic or mock others. If they become overly stimulated, move to a calmer activity.

Refer to the individual Creative Dramatics lessons. Lessons include more ideas and tips about including children with a wide range of abilities.

LITERACY

Preparation

The Environment

Set up a library and quiet reading corner. Include a variety of children's books, handmade books, Class Books, and reference books related to the arts and other classroom experiences.

Materials

A variety of books. Most of the children's book selections listed can be found in school and public libraries, in bookstores, and on the Internet.

Adaptation of Materials

Provide books on tape. Children with substantial visual disabilities may enjoy having these at a listening station. Sighted children will also enjoy listening to the words while they look at the book.

An Inclusive Learning Process

Reading can take place at any time. Read or have children read before, during, after, or before and after the lesson.

Read selections more than once within the same lesson. Each time, have a different emphasis. The first time may focus on the storyline; the second may focus on the illustrations and how they were created.

Revisit favorite selections in future lessons. Weeks after the original lesson, rereading a selection will bring back good memories.

DRAMA

An Inclusive Learning Process

Manage children’s behaviors. Redirect children if they begin to mimic or mock others. If they become overly stimulated, move to a calmer activity.

Refer to the individual Creative Dramatics lessons. Lessons include more ideas and tips about including children with a wide range of abilities.

LITERACY

Preparation

An Inclusive Learning Process

Vary the way books are “read” and “listened to.” Some books may be sung or told in a whisper. Children may want to dance the story as it is read or act out different parts. Some books may be “read” by a puppet or in a variety of different voices. Use ASL to “tell” the story as it is read aloud.

Create and read Class Books. These books will have a special meaning to children as they are the authors and the illustrators! Read them to the class regularly. “Extending the Experience” activities in the individual lessons provide ideas for making Class Books.

Encourage family members to read aloud with children. Whether parents, guardians, older siblings, grandparents, babysitters, or friends, family members may want to write and illustrate their own stories. They can use a notebook or scrapbook, staple pages together, and/or use computer software for writing and making their own books.

MUSIC

Preparation

The Environment

Display the words to familiar songs on posters or easels. This provides effective reading material for emergent readers.

Display picture cards with simple illustrations that represent favorite songs so that children with cognitive disabilities or speech delays can communicate their selections by pointing.

Designate a storage place for musical instruments. When not in use, they should be kept in a safe place to ensure a quiet and orderly classroom.

Materials

A recording collection of a broad range of music. Start with a few tried and true, best-loved artists and include music from a variety of cultures, countries, styles, and genres. Consider different versions of the same tune.

Homemade musical instruments. Include wooden objects, shakers from containers filled with objects, bells, wind instruments, old kitchen utensils, pieces of pipe, drum substitutes, cymbals, and a variety of instruments made from found objects.

Adaptation of Materials

Become comfortable with singing aloud. If you feel limited as a singer (though most people are not!) or need a boost of confidence, find a selection of children's tapes and sing along with them regularly: in the shower, around the house, or while driving.

Consider the music specialist as a valuable resource. Ask for guidance, assistance, and recommendations about effective activities, recordings, and music teaching tips.

Select songs with simple lyrics to teach. Use songs that are more complicated for sing-alongs.

An Inclusive Learning Process

Give children choices in the ways they can participate. Students can play an instrument, sing, clap, or watch depending on their comfort level. Some students may like to try new instruments while others may prefer to select the same one each lesson; allow and encourage both preferences.

Be careful not to single students out. Some students may enjoy the spotlight while others may not be comfortable performing for their peers.

MUSIC

An Inclusive Learning Process

Incorporate singing throughout the school day's activities. You will be expanding children's learning experiences as singing and speaking use two different parts of the brain.

Use music to set the mood for classroom activities. Select appropriate pieces to start, end, and/or add to lessons.

Let children know that songs are alive! There is no "right way" or "right words" for any song. Encourage children to make up their own verses to familiar songs.

Establish the value and importance of class instruments. Encourage children to treat all instruments, including homemade and found objects, as real instruments by creating rituals for their use.

Use rhythm to help focus children's attention. A clapping session, for instance, in which children echo the educator's claps, may help to calm the entire class. Create rhythms using all parts of the body such as hand clapping, knee patting, shoulder tapping, and finger snapping.

Teach new songs one verse at a time. Wait until children have mastered one verse before moving on to another.

Teach all children to use ASL to sign simple songs.

Refer to the individual Music lessons. Lessons include more ideas and tips about including children with a wide range of abilities.

VISUAL ARTS

Preparation

The Environment

Label shelves and storage containers for arts supplies with words and pictures. This will help children clean up independently.

Plan storage space for projects that take more than one session or require time to dry. Providing a space where children's creations can be kept safe and undamaged tells them that their work is valued.

Materials

A variety of age-appropriate drawing utensils in thick and thin sizes. Include pencils, crayons, colored pencils, scented and unscented markers, and chalk.

A variety of paper. Choose for sensory variation light and dark contrasting paper and shiny and sparkling paper.

Adaptation of Materials

Modify drawing utensils. Adapt as needed to make the handles easier to hold.

Keep crayons in containers rather than in crayon boxes. Children can select colors more easily. (Broken crayons are okay!) Take paper off crayons so they can be used on the sides.

Maintain scrap boxes in either cardboard or plastic bins. Have separate boxes for paper scraps, magazine pages and/or scraps, cloth scraps, yarn, ribbon, buttons and chenille stems for collages, sculptures, and mixed media projects.

An Inclusive Learning Process

Refrain from using adult examples or models of the art project for children to imitate. Children may view them as the "right way" and try to copy them instead of developing their own means of expression.

Understand children's developmental stages. Realize that artwork that may appear as scribbling is appropriate for them. Value all efforts equally.

VISUAL ARTS

An Inclusive Learning Process

Use open-ended questions to talk with children about their artwork. Rather than asking “What is this?” ask “Would you like to tell me about your work?”

Pair students of differing abilities to work on a project together. The child with greater ability in a particular area can assist the child whose abilities are not as great.

CHILDREN WITH LIMITED DEXTERITY, MOTOR DISABILITIES, AND PHYSICAL DISABILITIES

**Refer also to General Tips for Developing an Inclusive Learning Environment.*

Preparation

Visual Arts

Adaptations for handling. Attach wooden knobs to the lids of supply containers, and apply Velcro® to wood strips (for children who have difficulty gluing).

Adaptations for holding. To allow children to grasp them with their full hand, shorten brush handles and use electrical tape to secure a short dowel across the end in a “T” shape. Modify paint brushes, markers, crayons, or pencils by wrapping foam, cloth, white sports tape, bicycle handgrip tape, modeling clay, or plasticene to thicken the tool handle. (Modeling clay and plasticene are good for this as they follow the unique contours of a student’s hand. Foam hair curlers also work well.) Adapt printmaking tools by adding knobs or handles to them.

Performing Arts

General

Make sure children are fully included.

Try not to isolate student who have disabilities with “special” rules and environments. Ask the same of them as you would any child. Do not avoid words, topics, or areas because you think a child cannot do the activity.

Dance and Creative Movement and Creative Dramatics

Use terms that are open and broad. For example, say “reach for the sky” rather than specifics such as “march on tiptoes.”

Encourage all children to move from one place to another. Children using wheelchairs can move in different pathways, in different directions, and do different beats and dynamics. Upper body, arms, and hands can move as alternate versions of legs.

CHILDREN WITH LIMITED DEXTERITY, MOTOR DISABILITIES, AND PHYSICAL DISABILITIES

**Refer also to General Tips for Developing an Inclusive Learning Environment.*

Visual Arts

Adaptations for stabilizing. Stabilize materials with magnetic strips so they can be positioned on a cookie sheet. Secure materials to surfaces using suction cups, c-clamps, non-skid matting, Velcro®, or sandbags. Stabilize pie pans of paint by taping the pan to the table with a strip of heavy-duty tape.

Adaptive supplies to acquire. Select from the following materials as appropriate to your arts projects: large magnifiers, stiff lacing (rather than shoestrings for stringing beads), Lazy Susans (to simplify reaching for objects), house painting brushes; foam wedges; roll-on applicators; squeeze bottles; hand rollers to flatten clay (because they can be used with one hand); rolling pins; adaptive squeeze scissors (called “spring scissors”); custom self-opening scissors (with large loops and spring action to make them self-opening for one- or two-hand cutting); stamps and cookie cutters with grips; self-stick colored dots or stickers; large collage materials such as ribbon, yarn, and fabric; wheelchair easels or lap trays (that include a pencil holder, wrist rest, pouch for arts supplies, and possibly scoot guards or Velcro® to hold items in tray); and a variety of fastening materials.

Adaptations for students without the use of their arms. Use homemade or purchased headgear to hold tools to allow them to hold a brush; attach a rubber spatula to the end of a brush to create a comfortable mouth painting tool.

Performing Arts

Consider moving a child’s limbs in a therapeutic way that has been taught by the child’s family or therapist. Although some children cannot “get up and dance”, each child can participate in his or her own unique way.

Consider a “buddy system.” Make sure that the child with a disability gives permission for the able-bodied classmate to assist.

Music

Have available various instruments. Include instruments that can be played with one hand and/or with little movement. Have wrist bells available for children who have trouble grasping.

Modify instruments as needed. Attach bells to the wheels of wheelchairs or scooters. Attach rain sticks to a limb or wheel with a simple Velcro® strap. Add extra support to drumsticks by strapping them onto hands with Velcro®.

Visual Arts

Adaptation for foot painters and sculptors. Construct an art slipper from wood and leather that fits over the shoe and can be attached to the front of the slipper by drilling holes in the wood.

Adaptation for those without fine dexterity but with limited use of their hands. Construct a cuff that can fasten a brush or tool to the hand.

Adaptations for students with limited fine motor control. Fill empty roll-on deodorant bottles with paint to create a painting tool that is easy to maneuver. Also, wrap sticks around the roller of a polling paint brush to create unique textures. Avoid very small collage items that may be difficult to pick up. Assist by spreading glue where the child wishes to add collage materials.

CHILDREN WHO ARE BLIND OR HAVE VISION DISABILITIES

**Refer also to General Tips for Developing an Inclusive Learning Environment.*

Visual Arts and Literacy

Adaptive supplies to acquire. Select from the following materials as appropriate to your arts projects: gel paint (because it leaves a raised bead when dry, providing tactile definition); textured paint; tempera paint with sand added; scented markers; high-contrast paper (light, dark, shiny, and sparkling paper); large magnifiers; and collage materials that create a textured surface (such as cotton balls and crumpled tissue paper).

Adaptation for differentiation. Use bold colors and/or textures that are easily distinguished.

Adaptation for accessibility. Line up art materials in open containers or trays in a particular order. Tell children which material is first, second, and third.

Adaptation to help define boundaries. Place the drawing paper inside a tray with raised edges.

Adaptation to help students feel the difference between the top and bottom of a piece of paper. Notch papers on one corner.

Adaptation to create a relief effect that can be felt with fingers. Place screen, cardboard, rubber matting, heavy cloth, or other textured surfaces beneath the students' drawing paper.

Performing Arts

General

Always notify a child who is blind that you are leaving him or her before walking away. Make sure other children identify themselves before speaking.

Dance and Creative Movement and Creative Dramatics

Involve students in verbally describing movement activities.

Use auditory cues such as music to indicate the beginning and end of performances. Define children's personal performance space. Use thick cord taped to the floor in either circles or squares. Students can feel the edge of their movement space with their feet.

Extend a rope from one wall to the other to serve as a guide that children can move along. Consider a "buddy system." Make sure that the child with the disability gives permission for the able-bodied classmate to assist.

CHILDREN WHO ARE BLIND OR HAVE VISION DISABILITIES

**Refer also to General Tips for Developing an Inclusive Learning Environment.*

Visual Arts and Literacy

Tape recorder and books on tape. Provide a tape recorder for children to “record” a drawing, such as an oral portrait. Allow time for them to practice what they want to record. Give suggestions such as: “Describe your hair, your height, the way you sit, and the way you move.” Provide books on tape at a listening station.

CHILDREN WITH HEARING DISABILITIES

**Refer also to General Tips for Developing an Inclusive Learning Environment.*

Visual Arts and Literacy

Make sure children are looking at you and paying attention before giving instructions.

Include many visual props. This will enhance the meaning of the songs and activities.

Use pictures to illustrate a story.

Provide visual cues. For example, use red and green cards to indicate the drumbeat or when the music starts or stops.

Write out the words of songs on the chalkboard or easel pad.

Add visual cues to stories. For example, quickly shine a flashlight to indicate lightning.

Performing Arts

General

Speak directly to a person who is deaf, not his or her sign language interpreter.

Do not let children play with a companion or guide dog. They are working and should not be distracted.

Music

Face children and play the rhythm of the music on a drum in their view.

Invite them to feel the drum vibrate.

Provide headphones. Some children may prefer listening to music through them.

Invite children to sit close to the speakers. They can feel the vibration as the music is played.

CHILDREN WITH HEARING DISABILITIES

**Refer also to General Tips for Developing an Inclusive Learning Environment.*

Visual Arts and Literacy

Remember that children may require their sight to follow along with an activity. Having children close their eyes or even dimming the lights too low may inhibit or even prevent their participation.

Performing Arts

Encourage participation in class songs. Allow children to sing along whenever possible, sing along in sign language, or play along with a musical instrument.

CHILDREN WITH COGNITIVE DISABILITIES

**Refer also to General Tips for Developing an Inclusive Learning Environment.*

General

Set out materials in the order in which they will be used. This will help children plan what to do first, next, and last.

Give instructions one step at a time. Praise each completed step then continue with the next one.

Provide safe opportunities for children to touch warm and cold objects to differentiate temperatures.

Suggest parameters for visual arts lessons. Give children more specific ideas for subject matter; for instance, “What I Like to Do ___ (on the playground, with my family, in the summer, etc.).”

Performing Arts

Dance and Creative Movement and Creative Dramatics

Break up stories into small sections. Stop between sections to summarize and ask questions. Check for comprehension before reading or telling the next section.

Use multi-sensory props when telling a story or conducting a drama lesson. Consider tactile, auditory, and visual props along with props that incorporate children’s sense of smell.

Demonstrate dance movements. Give children only one or two movements to focus on at a time. Build sequences gradually.

Music

Provide picture cards that represent favorite songs. Children can communicate their selections by pointing.

CHILDREN WITH COGNITIVE DISABILITIES

**Refer also to General Tips for Developing an Inclusive Learning Environment.*

Performing Arts

Tape large shapes or color cutouts to the floor for each child. These can serve as a starting and ending spot for dance and movement activities.

CHILDREN WITH BEHAVIORAL AND EMOTIONAL DISABILITIES

**Refer also to General Tips for Developing an Inclusive Learning Environment*

General

Set appropriate expectations and boundaries, and make sure children know and understand them. Focus on the desired behaviors rather than telling children what not to do. Consistency is important for all children and particularly for children with behavioral issues.

Praise and encouragement will reinforce positive behavior.

Commenting on effort, cooperation, and appropriate expressions will encourage children to seek recognition and attention in constructive ways.

Offer a range of choices in all activities so that children feel secure that they can participate.

Keep consequences for inappropriate behavior clear. These should be consistent with the general classroom routine. At all times, difficult behavior should be dealt with calmly and in a matter-of-fact manner, so that escalation of emotional outbursts is avoided as much as possible.

Performing Arts

When conducting drama and other lessons that involve expressions of feelings, be aware of any traumatic events in children's lives. Take care not to cause them distress during pantomime, dramatizations, role-playing, or dance.

Pair children with others or have them perform with small groups. Some children may feel uncomfortable in the spotlight.

Some children may prefer to assist with stopping and starting music or helping with other cues, rather than directly participating in drama.

All About Me

Visual Arts Lessons

- My Portrait
- Printing Patterns
- Getting to Know Me
- An Appreciation

Drama Lessons

- Puppet Families
- My Feelings
- Friends are Special
- When I Grow Up

Dance and Movement Lessons

- My Body is Me
- Breathing and Balloons
- Being Moved by Feelings
- My Pet Friends
- Now We are Cooking

Music Lessons

- Name Song
- Moods and Feelings
- Music from Many Places
- Playing Our Own Instruments
- Yummy in My Tummy

AI About Me

All About Me

My Portrait

Creating a life-size self-portrait

Learning Objectives

- Express thoughts and feelings about the experience of creating a portrait.
- Identify the various movements and functions of different parts of the body.
- Build vocabulary related to parts of the body and creating a portrait.
- Use scissors to cut along a curved line.
- Create a life-size portrait that shows movement and unique features that characterize oneself.

Materials

Art reproductions of portraits – a variety of people of different ages, cultures, ethnic backgrounds and abilities, from different times in history ■

Mural paper in white, brown and/or other colors ■

Dark crayon or water-based marker for outlining

Full-length mirror

Markers, crayons

Variety of paper scraps of various colors and textures, as well as foiled paper

Pieces of yarn, ribbon, stickers

Preparation

Cut mural paper into pieces about the length of children's bodies.

Arrange for helpers to assist with this lesson.



TIP

Check with your school's art teacher or the library for sources.

TIP

Newsprint rolls of large paper are less expensive and can be substituted for mural paper; however, because newsprint is a lighter weight, don't cut out the portraits.



TIP

Point out how the illustrations in the book show different parts of the body and their movements.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for the main parts of the body and use these signs during the lesson.

For children with limited dexterity, provide self-stick colored dots or stickers, as well as large pieces of ribbon, yarn and fabric. Assist by spreading glue where they wish to add collage materials.

For children who are blind, consider providing a tape recorder for them to record an oral portrait. Allow time for them to practice what they want to record. Give suggestions like: **Describe your hair, your height, the way you sit and the way you move. Are you smiling?**

Remember to provide these options to all children, not singling out children with disabilities.

READ WITH ME

Books that emphasize different parts of the body **T**

Face Talk, Hand Talk, Body Talk by Sue Castle, Photos by Frances McLaughlin-Gill

Hairs = Pelitos by Sandra Cisneros, Trans. by Liliana Valenzuela, Illus. by Terry Ybáñez

Hand Talk by Remy Charlip

I'm Growing by Alik

Just Like Me by Barbara J. Neasi, Illus. by Lois Axeman

My Feet by Alik

My Five Senses (Let's Read and Find Out Books) by Alik

My Hands by Alik

New Shoes for Silvia by Johanna Hurwitz, Illus. by Jerry Pinkney

Someone Special, Just Like You by Tricia Brown, Illus. by Fran Ortiz
Thumbs Up, Rico! by Maria Testa, Illus. by Diane Paterson
Whose Shoe? by Margaret Miller

Key Vocabulary: hands, feet, legs, arm, head, body, portrait

LISTEN UP

Songs about people

- “Everyone Is Differently Abled” by Tickle Tune Typhoon from All of Us Will Shine
- “Nobody Else Like Me” by Cathy Fink and Marcy Mercer from Help Yourself
- “Seeing With Your Ears” by Ruth Pelham from Under One Sky

ARTS EXPERIENCE

Getting Started

When planning this lesson, consider dividing it into large and small group activities.

- For a large group, introduce the lesson with the story and the awareness activity. Then, with the help of a teacher’s aide or older students, have two to three children at a time create their portraits.
- Set up an area for the tracing, cutting and drawing part of this lesson. Include a mirror, an open space for the child to lie on the mural paper and an art table with a variety of supplies. Some children may need several days to complete their portraits.



**TIP**

Children could act out the scenes in the portraits.

TIP

Allow children to draw what is most important to them. Some may lose interest in coloring or decorating the entire body.

Connecting to Past Experience

Invite children to notice their different body parts. Notice your hands (or another body part). Shake them, wave them, create a dance with them. What else can hands do? Continue with other parts of the body. Add humor. Notice your ears. Shake them, wave them, create a dance with them. What can ears do?

Expressing Through Art

Introduce portrait as an art form. Show an array of portraits. Ask children to describe the people in the portraits. Notice how they are holding their hands. Notice their legs. Are they shown in the portrait? Are the people sitting quietly or does the portrait show them moving? ■

Describe the process for creating life-size portraits.

Children will:

- Select a large piece of paper for their bodies.
- Lie on the paper. Strike a pose. Have your arms do something. Tilt your head. Hold still while a helper outlines your pose.
- Draw their face, hair, clothing and shoes with markers or crayons. ■
- Cut out their portraits with the assistance of a helper.
- Add something special to their portraits like a hat or a medal or a special necklace. ■ (See next page)

Talking About Art

Tell us about your portrait. What are your hands doing? How are your legs positioned? Tell us about the fancy hat you are wearing in your portrait. Is your portrait like any of the portraits we looked at?

Ask questions about how the portrait would have been different two years ago. What do you think you will look like next year?

Extending the Experience

- Class writing experience- Label the body parts on a body outline.
- Create additional portraits – drawings of friends, family and/or pets.
- Create a Class Book about parts of the body. Each child writes and illustrates a page. For example, the sentence on each page starts with a body part and ends in a verb: “Hands (body part) can wave (verb),” and each page includes an illustration of that body part.

INTRODUCING AN ARTIST WITH A DISABILITY

Chuck Close is an American artist who was born in Washington state in 1940. When he was five years old, his father gave him an easel for his birthday, and he began to learn how to paint. (An easel is a stand that holds what you are painting on upright.)

When Mr. Close was a young boy, he had a hard time learning things in school because he had learning disabilities. People thought that because he didn't learn things the way other kids did, he was stupid. Mr. Close kept painting, though!

In 1988, he had a blood clot in his spinal cord that left him a quadriplegic – someone who cannot move his arms or legs. After a lot of physical therapy, he began to be able to move his arms a little bit. This disability did not stop him from creating art; in fact, he challenged himself to find a way to paint again.

Today, from his wheelchair, Mr. Close straps a paintbrush to his hand and still paints large portraits that are sometimes eight or nine feet tall.



TIP

Provide a variety of collage materials and glue.



LEARNING LOG

Options:

Invite children to draw a portrait and label the body parts.

Invite children to write or dictate a story to you about their experience making their life-size portrait.

Suggested Title: This Is Me

My Portrait

LEARN ALONG AT HOME

Dear Family,

As a class, each child created a life-size portrait! We read books about different body parts, talked about portraits and then created our own portraits. Please ask your child about his or her experience. Also, take a look at the ideas for continued learning. You and your child may enjoy learning more about portraits together.

Talking With Your Child

What did you like most about creating your portrait? Name the different parts of your body. Show me what they can do. What can your hands do? What can your feet do?

Ideas for Continued Learning

Select and read books from the library. Consider:

- Face Talk, Hand Talk, Body Talk by Sue Castle, Photos by Frances McLaughlin-Gill
- Hairs = Pelitos by Sandra Cisneros, Trans. by Liliana Valenzuela, Illus. by Terry Ybáñez
- Hand Talk by Remy Charlip
- I'm Growing by Alik
- Just Like Me by Barbara J. Neasi, Illus. by Lois Axeman
- My Feet by Alik
- My Five Senses (Let's Read and Find Out Books) by Alik
- My Hands by Alik
- New Shoes for Silvia by Johanna Hurwitz, Illus. by Jerry Pinkney

- Someone Special, Just Like You by Tricia Brown, Illus. by Fran Ortiz
- Thumbs Up, Rico! by Maria Testa, Illus. by Diane Paterson
- Whose Shoe? by Margaret Miller

With your child...

If available, look at family pictures and photo albums, or look at pictures of children of different ages in magazines. Create a THEN and NOW list similar to the one below.

THEN	NOW
I crawled.	I walk.
I had to be fed.	I eat by myself.
I talked "baby talk."	I talk like a big kid.

Visit an art museum or an art gallery. Look for portraits. Talk about who the portraits are of and what the person might be like.

Collect old magazines that can be cut up for the ART BOX.

ARTS VOCABULARY

Portrait – A painting, drawing or photograph of a person or small group of people, like a family portrait. Usually, the focus of the work is the person's face.

Printing Patterns

Using printmaking techniques to create patterns

This lesson may be used to create clothing for the life-size portraits created in the lesson “My Portrait” from this section.

Learning Objectives

- Express thoughts and feelings about the experience of printmaking.
- Identify pattern in sound, movement, clothing, the environment.
- Build vocabulary about pattern, color and printmaking.
- Demonstrate various stamping techniques.
- Recognize that mixing primary colors creates secondary colors.
- Create a unique pattern of shape and color.

Materials

Samples of cloth or clothing with a variety of repeated shapes, lines and colors
Containers of objects suitable as printmaking tools: empty spools, corks, small pieces of scrap wood, blocks, pieces of sponge, film and other small containers, fruit and vegetables cut in half ■

Aluminum pie tins or sturdy paper plates

Tempera paint: red, yellow and blue

Paper towels

Paper of various kinds: tissue, lightweight, heavyweight, various colors

Life-size portraits from the “My Portrait” lesson

Preparation

Cover work area with newspaper.

Pour small amounts of paint into tins or plates.



TIP

Select printing tools that children can hold easily without touching the printing surface (a plastic container would be better than the lid of that container).



TIP

Remember to have children notice the patterns in the book's illustrations.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “red,” “blue” and “yellow,” and use these signs throughout the lesson.

For children with limited dexterity and motor disabilities, adapt printmaking tools by adding knobs or handles to them. Stabilize pie pans of paint by taping the pans to the table with a strip of heavy-duty tape.

For children with visual disabilities, use bold colors that are easy to differentiate. Add sand to the paint. Some children may find this activity easier to do if they use their fingers or hands to make the print, rather than the tool.

READ WITH ME

Books with a repeated pattern or with illustrations showing patterns in clothing **T**

Chicka Chicka Boom Boom by Bill Martin, Jr. and John Archambault,
Illus. by Lois Ehlert

I See Patterns by John and Linda Benton, Illus. by John Peck

Little Blue and Little Yellow: A Story for Pippo and Other Children
by Leo Lionni

Mouse Paint by Ellen Stoll Walsh

Ten Little Rabbits by Virginia Grossman, Illus. by Sylvia Long

The Emperor's New Clothes by Hans Christian Andersen, Trans. by Naomi
Lewis, Illus. by Angela Barrett.

Thumbprint Circus by Rodney Peppe

Key Vocabulary: printmaking, stamping, cloth, pattern, red, yellow, blue, green, purple, orange

LISTEN UP

Songs with distinct patterns about body parts

- “Put Your Finger in the Air” by Woody Guthrie from Woody’s 20 Grow Big Songs
- “Head, Shoulders, Knees, and Toes” by Joanie Bartels from Bathtime Magic (this can also be found on other recordings by Nancy Cassidy, Patti Dallas, Laura Baron and Raffi)
- “Sharing Song” by Raffi from Singable Songs for the Very Young

ARTS EXPERIENCE

Getting Started

Organize an area for creating patterns. Display a variety of cloth patterns, demonstration patterns and children’s work. Cover the table with newspaper. Provide printing objects, trays of paint and paper.

Connecting to Past Experience

Introduce pattern.

- Have children clap their hands or use other body movements to indicate a pattern of sound. **CLAP clap clap clap. CLAP clap clap clap**, etc.
- Have children create a pattern of movement. **Turn to the side. Turn to the back. Face front. Turn to the side. Turn to the back. Face front**, etc.
- Have children chant a familiar line. **I have a secret! I have a secret!**
- Have children observe the repeated designs on their clothing. **Circle, squiggle, square. Circle, squiggle, square.**



**TIP**

Remove excess paint by pressing first on paper towels.

TIP

Show how one dip into the paint provides enough paint for several presses onto the paper but that the image becomes lighter the more times it is printed.

Expressing Through Art

Demonstrate creating a pattern using a stamping technique.

- Dip the stamping object (scrap wood, small container) in the paint. ■
- Press onto paper. Emphasize the up- and down-motion of stamping. ■
- Repeat with another object. Emphasize the repetition of the pattern.

Invite children to create their own patterns on different types of paper. Encourage them to discover what happens when you overlap in shape and in color. **What happens when red and yellow mix together? What about blue and yellow? What about blue and red?**

Have children add clothing patterns to their life-size portraits in the “My Portrait” lesson by stamping directly onto the portraits.

Talking About Art

What did you like best about printmaking? How did you make a pattern? What happened if your color overlapped?

Extending the Experience

- Create necklaces with a repeated pattern of color and shape by using beads, looped strips of paper or macaroni. To color macaroni for beads: have an adult mix food coloring with alcohol in a sealable plastic bag. Add macaroni and shake. Dry on paper towels.
- Look for patterns in the environment in such things as windowpanes in the classroom, or leaf patterns outside the windows. Feel patterns in clothing, in the repetition of tiles and bricks. Dance and move in patterns. Clap a pattern of beats.
- Use colorfast paint and print patterns on T-shirts.

- Play games involving memory and word chains. Suggest a word chain of three to four words (for example: **yellow, run, sky, dog**). The first child says the first word, the second child says the first and second words, and so on. After four children say their words in the chain, the fifth child starts the chain again. Encourage children to make up their own word chains. Vary the difficulty by limiting or increasing the number of words and/or using words with a common theme, such as the names of colors.

INTRODUCING AN ARTIST WITH A DISABILITY

Henri Matisse was a French artist who lived from 1869 to 1954 and was known for his paintings and paper cutouts. Mr. Matisse was interested in the way that patterns and colors showed the feeling of light in his paintings.

For most of his life he painted, but when he became ill and too weak to paint, he started to experiment with the art of **papiers decoupes**. This was a technique of using paper cutouts in brilliant colors and curvy shapes.

He would cut the large shapes from painted paper and arrange the shapes to create designs for murals, fabric and stained glass windows. In his later years, he developed visual disabilities and chronic bronchitis. He continued to create from his bed by having his assistants tape the paper to the ceiling. Then he drew his shapes with a crayon attached to a long stick. His assistants cut out the shapes and glued them to a background.



**TIP**

Make sure the stamp pad is water soluble, or use a sponge saturated with paint instead.

LEARNING LOG

Using a stamp pad, have children create a border pattern of fingerprints and draw a portrait of themselves in the center. **T**

Option: Have children draw a picture with crayons and then stamp a frame around it using paint and the printmaking objects.

Suggested Title: Printing a Border Around Me

Printing Patterns

LEARN ALONG AT HOME

Dear Family,

Patterns are everywhere! As a class, we clapped patterns, moved in repeated ways and found patterns of shape and color in our clothing. The stories we read were about patterns too, or were illustrated with a repeated design. We also created our own patterns with paint and found objects.

Please talk to your child about the experience and consider making your own patterns at home.

Talking With Your Child

Tell me about making patterns. How did you do it? What colors did you use?

Ideas for Continued Learning

Select and read books from the library. Consider:

- Chicka Chicka Boom Boom by Bill Martin, Jr. and John Archambault, Illus. by Lois Ehlert
- I See Patterns by John and Linda Benton, Illus. by John Peck
- Little Blue and Little Yellow: A Story for Pippo and Other Children by Leo Lionni
- Mouse Paint by Ellen Stoll Walsh
- Ten Little Rabbits by Virginia Grossman, Illus. by Sylvia Long
- The Emperor's New Clothes by Hans Christian Andersen, Trans. by Naomi Lewis, Illus. by Angela Barrett.
- Thumbprint Circus by Rodney Peppe

With your child...

Explore your environment for repeated patterns. You might find a repeated pattern on wallpaper, wrapping paper, borders of paper towels, clothing, rugs, curtains and dishes.

Repeat the lesson at home. Collect objects (such as empty spools, small pieces of scrap wood, blocks, pieces of sponge, film and other small containers), tempera paint and paper. Pour the paint in a shallow dish, like a pie pan. Have your child show you the stamping process:

1. Dip the object in paint.
2. Stamp once on a paper towel to remove excess paint.
3. Stamp with an up and down motion onto the paper.
4. Repeat.

Consider making your own note cards and wrapping paper.

ARTS VOCABULARY

Pattern – A design in which elements, such as lines, shapes and/or colors, are repeated in a regular or irregular manner

Printmaking – Creating multiple impressions from the same master plate or object

Getting to Know Me

Drawing and using collage materials

Learning Objectives

- Express thoughts and feelings about things that are special and meaningful.
- Develop confidence in sharing ideas about self and artwork.
- Identify unique and special personal attributes.
- Identify unique and special attributes of others.
- Build vocabulary about drawing, collage and texture.
- Use scissors, glue, markers and crayons.
- Create a drawing and a collage that describe oneself.
- Use textured materials in new ways.

Materials

Heavy drawing paper, construction paper or poster board

Crayons and/or markers ■

White glue, masking tape or clear tape

A variety of textured materials, such as wallpaper samples, cloth, aluminum foil and other foiled paper, crepe paper, ribbon, rick-rack, embossed and corrugated paper

Option: Examples of books with actual textures designed for babies to touch, such as Pat the Bunny by Dorothy Kunhardt.

Preparation

Cut textured materials into small pieces for the collages.



TIP

If using markers, encourage children to place the top on the end of the marker and then to replace “Mister or Miss Marker’s hat” when finished.



INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for pieces of clothing, and use these signs throughout the activity.

For children with cognitive disabilities, suggest some parameters to the collage theme or other visual arts lessons by giving children more specific ideas for subject matter; for instance: “What I Like To Do _____ (on the playground, with my family, in the summer).”

For children with physical disabilities, avoid very small collage items that may be difficult to pick up. Assist by spreading glue where children wish to add collage materials.

For children with visual disabilities, carefully set up and/or line up the collage materials in open containers. Tell them which material is first, second and third.

READ WITH ME

Books highlighting collage or learning about each other

[Aekyung’s Dream](#) by Min Paek

[All About Alfie](#) by Shirley Hughes

[Amazing Grace](#) by Mary Hoffman and Shay Youngblood

[Barrio: Jose’s Neighborhood](#) by George Ancona

[Ben Has Something to Say: A Story About Stuttering](#) by Laurie Lears, Illus. by Karen Ritz

[Claire and Emma](#) by Diana Peter, Photos by Jeremy Finlay

[I Like Me](#) by Nancy Carlson

[Kente Colors](#) by Debbi Chocolate, Illus. by John Ward

Leo, the Late Bloomer by Robert Kraus, Illus. by Jose Aruego
Little Eight John by Jan Wahl, Illus. by Wil Clay
Lucy's Picture by Nicola Moon, Illus. by Alex Ayliffe
Pat the Bunny by Dorothy Kunhardt
Pepito's Story by Eugene Fern
See You Tomorrow, Charles by Cohen Miriam, Illus. by Lillian Hoban
Series: My Grandpa is Amazing, My Grandma is Wonderful, My Dad is Awesome, My Mom is Excellent by Nick Butterworth
Tell Me Again About the Night I Was Born by Jamie Lee Curtis, Illus. by Laura Cornell
The Boy of the Three-Year Nap by Dianne Snyder, Illus. by Allen Say
The Hundred Penny Box by Sharon Bell Mathis, Illus. by Leo Dillon and Diane Dillon
The Orphan Boy: A Maasai Story by Tolowa M. Mollel, Illus. by Paul Morin
Umbrella by Taro Yashima
What It's Like to Be Me edited by Helen Exley

Key Vocabulary: textures, collage, overlap

LISTEN UP

Songs about growing up

- "I'm Not Small" by Sharon, Lois and Bram from One Elephant
- "Happy Adoption Day" by John McCutcheon from Family Garden
- "I'm a Little Cookie" by John McCutcheon from Mail Myself to You





ARTS EXPERIENCE

Getting Started

Set aside a collage table where children can add their own contributions to the textured materials already there. Making collages could be an ongoing activity.

Connecting to Past Experience

Encourage children to share something special about themselves to validate the importance of individual interests, ideas and feelings. **What do you like to do? What things do you like best? What are your favorite toys, games, foods, colors? What makes you happy? What do you think makes you special?**

Expressing Through Art

Encourage children to draw pictures of themselves that show their special attribute or interests.

Introduce texture. Have children run their hands or arms or the side of their faces across the clothing they are wearing. **What does the material feel like?** Continue the experience by having children feel their shoes, their desks or tabletops.

Introduce a variety of collage materials. Distribute a sample to each child. **What does your object or piece of material feel like?**

Key Vocabulary: rough, smooth, scratchy, silky, crinkly, furry, bumpy, hard, rubbery

Introduce collage. **Collage** is a French word that means to cut and paste. Demonstrate the collage process by selecting, cutting and/or tearing and gluing. Remind children that the glued materials will not stay stuck until the glue is dry. Show children how to overlap items.

Invite children to select and add collage materials to their drawings. They may want to make hair, a piece of clothing, grass or trees with the textured materials. Let the collages dry flat. ■

Remind children to sign their collages, as artists always sign their work.

Talking About Art

Tell us about your artwork. What does it tell us about you?

Have children identify the work of their classmates by looking for clues. Can you guess who made this collage? What did you see in the collage that led you to that guess? ■

Extending the Experience

- Create an album page, one for each child. Have children bring photographs, if available, greeting cards and other personal items from home to make a collage that tells about themselves and/or their families.
- Create ongoing About Me books. Include self-portraits, and drawings of family members, pets and friends. Add magazine cutouts to pages, and label (for example: “My Favorite Foods”).
- Have children cut out the individual letters of their name. Use the letters to create another collage or add them to one of the pages in their books.
- Visit the library and find books that are illustrated by collage, such as books by Eric Carle.



TIP

Be prepared with sharp scissors or shears to cut thick materials for the children.

TIP

Invite four to five children a day to share their collages with the class. Encourage them to talk about their collages and to describe the textured material they selected.



INTRODUCING AN ARTIST WITH DISABILITIES

Magdalena Carmen “Frida” Kahlo was born on July 6, 1907, in Coyoacan, Mexico. As a young child she was often sick and had to stay in bed. To keep herself company she had an imaginary friend whom she would “visit” by blowing her breath on the windowpane and drawing a door on the opaque glass. Through this “door,” Frida pretended that she could leave her bed and play with her friend.

When Ms. Kahlo was older, she was injured in a serious bus accident. Once again she found herself in bed for a long time because she had to have many operations. This is when she taught herself to paint.

Even though she could not get up, she painted! She had a mirror attached to the canopy over her bed, and while she lay on her back, she painted her self-portrait.

She became a well-known artist, famous for her expressive portraits that showed her strong feelings and depicted her Mexican heritage.

LEARNING LOG

Invite children to write or dictate something they learned about their classmates from their collages. **What did you learn about your classmates?**

Suggested Title: About My Friend

Getting to Know Me

LEARN ALONG AT HOME

Dear Family,

Did you know that the word “collage” is a French word that means to cut and paste? In our visual arts lesson, children drew themselves and then added textured materials to create a collage. Ask your child about his or her collage.

Please review the list of ideas for continuing the learning process at home. You may want to select books from the library that are illustrated with collages, or make a collage with your child.

Talking With Your Child

How did you like making a collage? What was the hardest part? What was easy to do? Tell me about your collage. Tell me what you are doing in it.

Ideas for Continued Learning

Select and read books from the library. Consider:

- All About Alfie by Shirley Hughes
- Amazing Grace by Mary Hoffman and Shay Youngblood
- Barrio: Jose’s Neighborhood by George Ancona
- Ben Has Something to Say: A Story About Stuttering by Laurie Lears, Illus. by Karen Ritz
- Claire and Emma by Diana Peter, Photos by Jeremy Finlay
- I Like Me by Nancy Carlson
- Leo, the Late Bloomer by Robert Kraus, Illus. by Jose Aruego
- Little Eight John by Jan Wahl, Illus. by Wil Clay
- Lucy’s Picture by Nicola Moon, Illus. by Alex Ayliffe

- Pepito’s Story by Eugene Fern
- Tell Me Again About the Night I Was Born by Jamie Lee Curtis, Illus. by Laura Cornell
- The Hundred Penny Box by Sharon Bell Mathis, Illus. by Leo Dillon and Diane Dillon
- The Orphan Boy: A Maasai Story by Tolowa M. Mollé, Illus. by Paul Morin
- What It’s Like to Be Me edited by Helen Exley

With your child...

Make family collages. Family members could work on one collage together, or each family member could make an individual collage. Cut or tear objects and/or scenes from magazines or newspapers that tell about you. Paste, tape or glue them to a plain piece of paper. You may want to draw pictures and/or add photographs and special things. Hang collages on family members’ bedroom doors or on a wall in a common area.

Create a family book, one page per family member. Start the page with, for example, “Mom likes...,” and finish the sentence. Repeat for each family member. Think of special hobbies or interests to describe.

Collect a variety of materials with different textures for the ART BOX.

ARTS VOCABULARY

Collage – A work of art created by attaching materials, such as different kinds of paper, fabrics, etc., to a backing with glue or another type of adhesive. It may be combined with painting, drawing or writing.

In Appreciation

Creating plaques or medals from clay

Learning Objectives

- Relate feelings about a special person and/or caregiver.
- Recognize that appreciation can be shown in many different ways.
- Build vocabulary about clay techniques.
- Demonstrate various techniques with modeling or ceramic clay, such as rolling balls, coils, flattening and stamping techniques.
- Create pattern and texture into a clay surface.
- Create a gift that will honor someone special.

Materials

Examples of plaques or medals **T**

Options for clay:

- Ceramic clay – ask your art teacher or local crafts center to fire it.
- Self-drying clay
- Play-doh
- Baker's clay – make your own (See Preparation)

Assorted tools for sculpting and stamping, such as dowels, spools, wood scraps, sticks or old forks

Cookie cutters or metal containers



TIP

An excellent example would be to show an award you received.



TIP

As always, provide a selection of tools and supplies for all children. Don't give "special" supplies only to children with disabilities.

Preparation

Obtain clay or make your own.

Recipe for Baker's Clay:

4 cups flour

1 cup salt

1 cup water (maybe a little more)

Roll clay into balls, the size of golf balls, one per child

INCLUDING ALL CHILDREN

Teach children the American Sign Language sign for "clay" and use it throughout the lesson.

For children with limited dexterity, provide rolling pins or hand rollers to flatten clay because they can be used with one hand. Provide stamps and cookie cutters that have easy-to-grasp grips. ■

For children with visual disabilities, remember to line up the tools in a given order and tell children where the tools can be found on the table.

READ WITH ME

Books about giving presents to another person **T**

A Chair for My Mother by Vera B. Williams

A Kiss for Little Bear by Else Homelund Minarik, Illus. by Maurice Sendak

A Special Trade by Sally Wittman, Illus. by Karen Gundersheimer

A Very Special Sister by Dorothy Hoffman Levi, Illus. by Ethel Gold

Aunt Flossie's Hat (and Crab Cakes Later) by Elizabeth F. Howard, Illus. by James Ransome

Curious George Gets a Medal by H. A. Rey

Happy Birthday, Moon by Frank Asch

I Speak English for My Mom by Muriel Stanek, Illus. by Judith Friedman

John Henry by Julius Lester, Illus. by Jerry Pinkney

Mr. Rabbit and the Lovely Present by Charlotte Zolotow

My First Kwanzaa Book by Deborah M. Newton Chocolate, Illus. by Cal Massey

Rosie and Michael by Judith Viorst, Illus. by Lorna Tomei

The Choosing Day by Jennifer Beck, Illus. by Robyn Belton

Three Cheers for Catherine the Great! by Cari Best, Illus. by Giselle Potter

Key Vocabulary: gift, clay, plaque or medal, coil, ball, flatten, stamp, pattern

LISTEN UP

Songs celebrating people

- “Birthday Hallelujah” and “The Unbirthday Song” by Sharon, Lois and Bram from Happy Birthday
- “That’s What I Like About You” by Cathy Fink and Marcy Mercer from Changing Channels



TIP

Remember to introduce the author and the illustrator to children before reading a selection.



TIP

Help children expand the meaning of a gift. A gift may be kind words, helping somebody or a friendly smile. Emphasize the many ways they can give gifts.

TIP

Be prepared to help children do this.

ARTS EXPERIENCE

Connecting to Past Experience

Invite children to think about someone who is special or dear to them. Encourage them to think about all the people who take care of them and who help them day-to-day. **Who is someone who is special or dear to you? Why? Do you ever show or tell that person that he or she is special? Sometimes we like to express our appreciation to people who are doing special things for us.** ■

Expressing Through Art

Introduce plaques and medals as tokens of appreciation or as awards for doing something special. Show examples.

Invite children to create a medal from clay that shows appreciation to a special person.

Practice using the clay. Help children discover how clay can be manipulated by rolling balls, making coils or flattening the clay.

Demonstrate making a medal:

- Flatten the clay by pressing it between the palms of your hands and then pressing it onto the table.
- Rub the surface with your fingertips to make it smooth.
- Use a cookie cutter or metal container to stamp out a shape. Trim off the excess clay.
- Decorate the medal. Add the person's initials. Add a pattern by stamping in a repeated design using the clay tools. **Refer** to patterns from the lesson "Printing Patterns" and texture from the lesson "Getting to Know Me," both in this section.
- Poke a hole in the medal for hanging. ■

Show how the clay will harden as it dries and a ribbon can be added for hanging. Ceramic clay will need to be fired first.

Options: Create a small plaque instead of a medal or give children a choice.

Talking About Art

Tell us about your medal. Who is it for and why? How did you create a pattern? What is the texture of the medal – how does the surface feel?

Extending the Experience

- Paint the medals or plaques after they are dry.
- Add a stain to the medals or plaques with wax shoe polish.
- Make other clay sculptures, such as pinch pots or animals.
- Adjust this lesson to use the clay plaques to create faces.
- Have children make medals for themselves to highlight something special and/or a job well done.
- Invite a local potter to visit the class.





INTRODUCING AN ARTIST WITH DISABILITIES

When Michael Naranjo, a Native American of the South Clara Pueblo in New Mexico, was a little boy he would go hiking with his brother. The two boys would sit in the meadows for hours and listen to the birds and watch the squirrels run about. Michael dreamed of one day becoming a sculptor so he could create artwork as beautiful as the nature he admired.

Later when he was in the Vietnam War, an explosion caused him to lose his eyesight. While recovering from his injuries in a hospital, he was given a piece of clay. As he sculpted the clay, he knew that he would realize his dream even without his eyesight.

Today, Mr. Naranjo is known for his beautiful sculptures in wood. His sculptures are as large as he is! Mr. Naranjo has won numerous awards, and his art is displayed all over the world.

LEARNING LOG

Invite children to draw a picture of a person who is special to them. Encourage them to write or dictate the person's name, as well as why he or she is special.

Suggested Title: Why _____ Is Special

In Appreciation

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories about giving gifts, and we talked about people in our lives who are special or dear to us. We made a medal for a special person by shaping and adding designs to clay. Talk to your child about the experience. Review the book selections and the ideas about making handmade gifts. You and your child may want to continue the lesson at home.

Talking With Your Child

Who is the special person you made a gift for?
Who else is special in your life? What are other ways, besides giving gifts, that you can show people that they are special?

How did you make the clay gift? Tell me about what you did first, second, third?

Share with your child by talking about the people who are special to you.

Ideas for Continued Learning

Select and read books from the library. Consider books about giving presents to another person, such as:

- A Chair for My Mother by Vera B. Williams
- A Kiss for Little Bear by Else Homelund Minarik, Illus. by Maurice Sendak
- A Special Trade by Sally Wittman, Illus. by Karen Gundersheimer
- A Very Special Sister by Dorothy Hoffman Levi, Illus. by Ethel Gold
- Aunt Flossie's Hat (and Crab Cakes Later) by Elizabeth F. Howard, Illus. by James Ransome

- Curious George Gets a Medal by H. A. Rey
- I Speak English for My Mom by Muriel Stanek, Illus. by Judith Friedman
- Mr. Rabbit and the Lovely Present by Charlotte Zolotow
- My First Kwanzaa Book by Deborah M. Newton Chocolate, Illus. by Cal Massey
- Rosie and Michael by Judith Viorst, Illus. by Lorna Tomei
- The Choosing Day by Jennifer Beck, Illus. by Robyn Belton

With your child...

Create handmade cards and gifts for holidays, or just to show someone that they are special. Cards can be made from children's drawings or printing techniques. Additional clay medals and animal sculptures can be made from self-hardening clay purchased at crafts stores.

Add plasticine clay, typically found in grocery and variety stores, to the ART BOX. Remind your child to work with the clay outdoors or in a designated area covered with newspapers.

ARTS VOCABULARY

Clay – A form of sculptural material that hardens when dry or fired (except for plasticine clay)

Pattern – A design in which elements, such as lines, shapes and/or colors, are repeated in a regular or irregular manner

Texture – The element of art that refers to how a surface feels to the touch, or how it looks like it feels (for example: smooth or bumpy)

Puppet Families

Creating puppets and puppet shows

Learning Objectives

- Express thoughts and feelings about a family member or caregiver.
- Recognize that there are many different types of families.
- Recognize characteristics of own family members.
- Build vocabulary about puppets and families.
- Demonstrate use of markers, scissors, glue, collage materials.
- Create a paper bag puppet and use it in a puppet show.

Materials

Examples of puppets, such as marionettes, sock puppets, stick puppets, paper bag puppets ■

Small paper bags ■

Construction paper, various colors

Variety of paper scraps of various colors and textures

Scraps of string or yarn

Markers

Glue

Scissors



TIP

Although they take a bit more preparation, sock puppets are easier to work with for small children or children with disabilities.

TIP

Often grocery stores will donate the bags or they can be purchased inexpensively.

**TIP**

Encourage children to create their own unique puppets and to refrain from copying yours.

Preparation

Try out the lesson before presenting. Create a number of paper bag puppets to try out the steps and to use to introduce and explain the lesson. ■

Cut construction paper for puppet faces, sized to fit the bottom of the bag.

Cut construction paper for shirts, sized to fit the side of the bag.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “mother,” “father,” “sister” and “brother” and use these signs throughout the activity. Be prepared to teach other family signs like “grandmother” and “uncle.”

For children with cognitive disabilities, give instructions for making the puppets one step at a time. Praise each completed step, then continue with the next step.

For children with limited dexterity, have a large variety of pre-cut shapes and/or self-stick shapes for them to use to create the puppet’s facial features.

For children with visual disabilities, have a completed puppet with a variety of tactile surfaces for them to experience. Assist as necessary as they create their own puppet. Guide them as they explore the top and bottom of the bag.

READ WITH ME

Books about families **T**

- Abuela's Weave by Omar S. Casteneda, Illus. by Enrique O. Sanchez
All Families Are Different by Sol Gordon, Illus. by Vivien Cohen
Amelia's Road by Linda Altman, Illus. by Enrique O. Sanchez
At the Beach by Huy Voun Lee
Bigmama's by Donald Crews
Dad and Me in the Morning by Patricia Lakin, Illus. by Robert G. Steele
Daddy and Me: A Photo Story of Arthur Ashe and His Daughter, Camera by Jeanne Moutoussamy-Ashe
Daddy Calls Me Man by Angela Johnson, Illus. by Rhonda Mitchell
Daddy's Roommate by Michael Willhoite
Family Pictures = Cuadros de familia by Carmen Lomas Garza, Trans. by Rosalina Zubizarreta
Friday Night Is Papa Night by Ruth A. Sonneborn, Illus. by Emily A. McCully
Grandfather's Journey by Allen Say
Habari Gani? = What's the News? by Sundaira Morninghouse, Illus. by Jody Kim
Having a Brother Like David by Cindy Dolby Nollette and Others
Hooray for Me by Remy Charlip and Lilian Moore, Illus. by Vera B. Williams
How My Family Lives In America by Susan Kuklin
I Love My Family by Wade Hudson, Illus. by Cal Massey
I Speak English For My Mom by Muriel Stanek, Illus. by Judith Friedman
I'll Fix Anthony by Judith Viorst, Illus. by Arnold Lobel
In Daddy's Arms I Am Tall: African Americans Celebrating Fathers Illus. by Javaka Steptoe
Judge Rabbit and the Tree Spirit: A Folktale from Cambodia by Cathy Spagnoli and Lina Mao Wall, Illus. by Nancy Hom



TIP

When selecting books, select a range of different books to show children that there are many different family configurations and that families come from a variety of different cultures and ethnic backgrounds.



TIP

Remember that a puppet can “read” the story.

Knots on a Counting Rope by Bill Martin, Jr. and John Archambault, Illus. by Ted Rand

Mama Talks Too Much by Marisabina Russo

Much Bigger Than Martin by Steven Kellogg

Mufaro’s Beautiful Daughters by John Steptoe

My Aunt Otilia’s Spirits = Los espíritus de mi tía Otilia by Richard García,
Trans. by Jesús Guerrero Rea, Illus. by Robin Cherin and Roger I. Reyes

My Brother Sammy by Becky Edwards and David Armitage

Our Granny by Margaret Wild, Illus. by Julie Vivas

Peter’s Chair by Ezra Jack Keats

Pinocchio by Carlo Collodi, Illus. by Ed Young

Something Special for Me by Vera Williams

The Hundred Penny Box by Sharon Bell Mathis, Illus. by Leo and Diane Dillon

The Ugly Duckling by Hans Christian Anderson, Illus. by Jerry Pinkney

Through Grandpa’s Eyes by Patricia MacLachlan, Illus. by Deborah Ray

Treasure Nap by Juanita Havill, Illus. by Elivia Savadier

When I’m Old with You by Angela Johnson, Illus. by David Soman

Key Vocabulary: puppet, puppet show, family ■

LISTEN UP

Songs about families

- “Brothers and Sisters” by Red Grammer from Down the Do-Re-Mi
- “Under One Sky” by Ruth Pelham from Under One Sky
- “Daddy Does the Dishes” by Rosenshontz from Family Vacation
- “I Live in a House” by Red Grammer from Can You Sound Just Like Me?
- “Families Are Made of Love” by Lisa Atkinson from The One and Only Me

ARTS EXPERIENCE

Getting Started

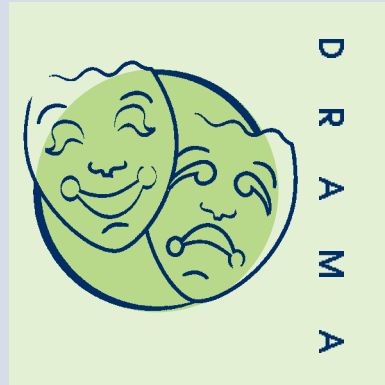
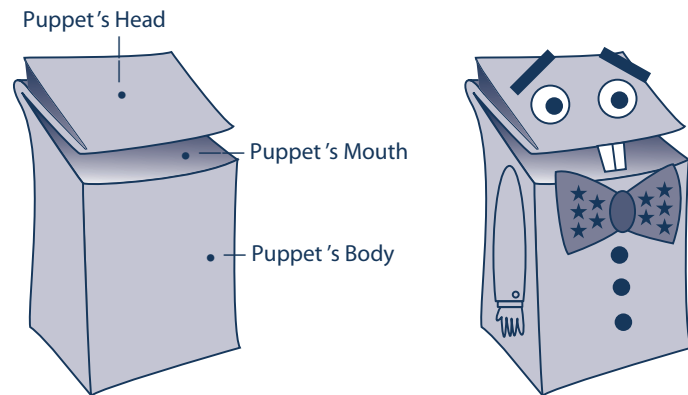
Option: Organize the lesson into two parts: First read the story and talk about family members and caregivers. Have children draw a portrait of an important family member or caregiver. Later, introduce puppets, refer back to the portraits and then have children create a puppet of that person. **T**

Connecting to Past Experience

Encourage children to talk about their families. Ask children to describe an important family member or caregiver. **What does he or she look like? Is this person usually smiling or serious? What are his or her distinguishing features? Does he wear glasses? Does she always wear red lipstick?**

Introduce puppets. **Have you ever seen a puppet show? Was it on television, or at a carnival or perhaps at a birthday party? What did the puppets look like? What did they do? Who was making the puppet talk and move?**

Show examples of puppets, if possible. Emphasize the many different kinds of puppets and the many different types of materials that can be used for puppets. Show how a paper bag could be a puppet by placing your hand inside a small paper bag and pulling down the bottom of the bag for the puppet's face.



TIP

The portraits could serve as “billboard posters” for the puppet shows!



TIP

Hair can be string or yarn scraps or small strips of paper, straight or curled around a pencil.

TIP

This is a good activity for pairs and small groups.

Expressing Through Drama

Invite children to create a paper bag puppet of a family member. Distribute the paper bags and have children:

- Select construction paper for the face and glue it to the bottom of the bag.
- Select construction paper for the shirt and glue it to the side of the bag.
- Draw a face with markers and/or cut out and glue features from paper scraps.
- Give their puppets a distinctive look by adding hair, a hat, ears, buttons on the shirt, etc. ■

How to make a puppet come alive:

Invite children to plan and produce a puppet show with the puppets they created. **Puppets tell stories.** What story would you like your puppet to tell? What does your puppet like to do? What holidays does your puppet celebrate? Have children take turns interviewing their puppets. Encourage them to ask their puppets about likes and dislikes and family traditions. ■

Talking About Drama

What did you like best about creating a puppet and a puppet show?
What did you learn about your classmates' families or caregivers from the puppet shows?

Extending the Experience

- Organize a puppet area for ongoing shows. Simply place a tablecloth over a small table or create a stage with three sides of a large cardboard box with a window cut in the center panel.
- Organize an area for children to make puppets of additional family members.

- Create a group of “family” puppets, choosing some characteristic that “relates” all the puppets—green hair, special clothes, etc.
- Research the history of puppets. Find out information about puppets from different cultures. Indonesia is known for its shadow puppets.
- Check out the excellent websites www.puppeteers.org, www.legendsandlore.com, www.pbs.org/totstv/english/puppets.html and www.sagecraft.com/puppetry for ideas about puppets.
- Create other types of puppets found in books or on websites.
- Take a field trip. Some cities have puppet museums or portions of children’s museums devoted to puppets.
- Videotape the class puppet shows.

INTRODUCING AN ARTIST WITH DISABILITIES

Hans Christian Anderson grew up a long time ago in Denmark. When he was a young boy, his father taught him how to build and work a puppet theater. As a young man, he worked in the theater before completing school and starting a career as a writer.

Mr. Anderson had dyslexia, a type of learning disability that causes a person to reverse letters, words and/or phrases while reading, writing or speaking. Yet, Mr. Anderson became a successful writer!

He is best known for writing children’s books. He wrote 168 stories for children, including The Ugly Duckling.





LEARNING LOG

Invite children to draw pictures of their families or caregivers. Assist them in writing the name of each family member. Emphasize the first letter of each family member's name. The personal reference will help them remember letter sounds.

Suggested Title: Someone in My Family or _____ Is in My Family

Puppet Families

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories about families and talked about puppets. Children made puppets of family members using paper bags and presented a puppet show to the class.

Talk to your child about the experience and perhaps have a puppet show at home!

Talking With Your Child

Whom does your puppet represent? What is his or her name? How did you make your puppet?

Ideas for Continued Learning

Select and read books from the library about families and/or about puppets. Consider:

- Abuela's Weave by Omar S. Casteneda, Illus. by Enrique O. Sanchez
- All Families Are Different by Sol Gordon, Illus. by Vivien Cohen
- Bigmama's by Donald Crews
- Dad and Me in the Morning by Patricia Lakin, Illus. by Robert G. Steele
- Daddy's Roommate by Michael Willhoite
- Family Pictures = Cuadros de familia by Carmen Lomas Garza, Trans. by Rosalina Zubizaretta
- Friday Night Is Papa Night by Ruth A. Sonneborn, Illus. by Emily A. McCully
- Grandfather's Journey by Allen Say
- Having a Brother Like David by Cindy Dolby Nollette and Others

- How My Family Lives In America by Susan Kuklin
- I Love My Family by Wade Hudson, Illus. by Cal Massey
- I Speak English For My Mom by Muriel Stanek, Illus. by Judith Friedman
- In Daddy's Arms I Am Tall: African Americans Celebrating Fathers Illus. by Javaka Steptoe
- Mufaro's Beautiful Daughters by John Steptoe
- My Aunt Otilia's Spirits = Los espíritus de mi tía Otilia by Richard García, Trans. by Jesús Guerrero Rea, Illus. by Robin Cherin and Roger I. Reyes
- My Brother Sammy by Becky Edwards and David Armitage
- The Hundred Penny Box by Sharon Bell Mathis, Illus. by Leo and Diane Dillon
- Through Grandpa's Eyes by Patricia MacLachlan, Illus. by Deborah Ray
- When I'm Old with You by Angela Johnson, Illus. by David Soman

With your child...

Encourage your child to use the puppet to present a puppet show for you and other family members. A stage can be created by placing a cloth over a small table, or by ducking behind a piece of furniture. More puppets of additional family members can be made using small paper bags and markers.

Attend a puppet show in your area or watch puppets perform on television.

My Feelings

Expressing feelings through pantomime

Learning Objectives

- Express thoughts about experiences that evoke a particular feeling.
- Recognize feelings related to given events and/or experiences.
- Build vocabulary about different kinds of feelings.
- Demonstrate facial expressions, gestures and body movements that indicate different feelings.
- Express a particular feeling through pantomime.

Materials

Easel pad and markers

Preparation

Label columns or sections of the easel pad with feelings, such as happy, sad, scared and angry. Add a photograph or magazine cutout showing a person with that expression.



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INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “happy,” “sad,” “scared” and “angry,” and use these signs throughout the lesson.

Carefully consider children in the class that may have emotional or behavioral disabilities when planning and conducting drama lessons. Sometimes drama activities trigger strong emotions. Be aware of any traumatic events in children’s lives and take care not to cause them distress during the pantomime.

For children with physical disabilities, make sure they are fully included in the drama experience. Try not to isolate them with “special” rules and environments. Ask the same of them as you would any child.

For children with visual disabilities, talk with their families to get ideas about how to make the pantomime activity meaningful. Would the child feel comfortable feeling the mime’s face to identify various emotions?

READ WITH ME

Books about feelings or about characters expressing particular feelings

Alexander and the Terrible, Horrible, No Good, Very Bad Day by Judith Viorst,
Illus. by Ray Cruz

Corduroy by Don Freeman

DW’s Lost Blankie by Marc Brown

Feelings by Joanne B. Murphy, Illus. by Heather Collins

How Are You Peeling? Foods with Moods by Saxton Freyman and Joost Elffers

Koala Lou by Mem Fox, Illus. by Pamela Lofts

Let’s Be Friends Again! by Hans Wilhelm

Lon Po Po: A Little Red Riding Hood Story from China by Ed Young

Mama, Do You Love Me? by Barbara M. Joosse, Illus. by Barbara Lavallee
Mine! by Hiawyn Oram, Illus. by Mary Rees
Muskrat Will Be Swimming by Cheryl Savageau, Illus. by Robert Hynes
Sad Day, Glad Day by Vivian L. Thompson
Scared Silly!: A Halloween Book for the Brave by Marc Brown
Sing, Pierrot, Sing: A Picture Book in Mime by Tomie dePaola
The Chinese Mirror by Mirra Ginsburg, Illus. by Margot Zemach
The Crane Girl by Veronika Martenova Charles
The Jester Has Lost His Jingle by David Saltzman
The Magic Purse by Toshiko Uchida, Illus. by Keiko Narahashi
Today I Feel Silly and Other Moods by Jamie Lee Curtis, Illus. by Laura Cornell
Where the Wild Things Are by Maurice Sendak

Key Vocabulary: feelings, happy, sad, scared, angry, pantomime, mime, actor

LISTEN UP

Songs about feelings

- “You’ve Gotta Sing When the Spirit Says Sing” by Raffi from Corner Grocery Store
- “Sing a Happy Day” by Rosenshontz from Rosenshontz Tickles You
- “I Cried” by Ruth Pelham from Under One Sky



**TIP**

Keep in mind that in some cultures outward expressions of feelings are considered impolite or embarrassing.

ARTS EXPERIENCE

Getting Started

In planning this lesson, consider repeating it several times, each time with a different twist to it. One time you may encourage children to generate expressions of feelings from their own experiences; another time you may want to emphasize the reading experience.

Connecting to Past Experience

Encourage children to talk about what makes them feel happy, sad, scared and angry. Record their responses on an easel pad. **T**

Expressing Through Drama

Introduce pantomime as telling a story and expressing feeling without words or sounds. The actor or mime uses facial expression and body movements to convey the message.

Invite children to pantomime different feelings. Encourage children to use their hands, arms and shoulders along with their facial expressions. Demonstrate an example of someone who is sad or tired. Then have children pantomime their version. Continue. **How would you look if you were feeling very unhappy?**

Expand the activity by having children pantomime a situation that may evoke a particular feeling. **What if someone gave you an ice cream cone? How would that make you feel? Pantomime receiving the ice cream. What would you do with the ice cream? Show how you might feel about it. What if you took one lick and the ice cream fell on the ground?**

Once children feel comfortable, ask for volunteers to pantomime for the class. Ask the class to guess the feeling portrayed.

Give every child a chance to do a pantomime. If a child is struggling with the activity, ask him or her to name a feeling to pantomime. Then have the entire class pantomime that feeling.

Talking About Drama

What was it like to be a mime? What did you like about it? What did you find difficult? Did you find it hard not to talk?

Discuss how different events caused different emotions and reactions.

Extending the Experience

- Class writing experience: Generate a list of things that evoke one type of feeling (for example, happy school things and/or events). Add pictures to help children read the list. Repeat with other feelings.
- Listen to various types of music that evoke a sad or a happy feeling. Try pantomiming as the music plays.
- Create masks from paper plates to portray different feelings.
- Watch a videotape about Marcel Marceau, a famous mime, or The Red Balloon, a story without words.
- Create dances that show different feelings.
- Learn songs related to feelings, such as “If You’re Happy and You Know It,” “I’m So Mad” by Jim Gill from The Sneezing Song and Other Contagious Tunes or “Everybody Has Feelings” by Hap Palmer from Ideas, Thoughts and Feelings.





LEARNING LOG

Invite children to draw a picture of something that makes them feel a particular emotion. Encourage them to write a word or sentence that describes the event, or have them dictate a sentence for you to write.

Suggested Title: This Makes Me Feel _____

My Feelings

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories about feelings and talked about what makes us feel happy, sad, scared or angry. We learned the term “pantomime,” which is a way to tell a story without words or sounds. The actor, or “mime,” uses facial expression or movements to give the message. We had opportunities to pantomime different feelings.

Please talk to your child about the classroom experience and select some of the ideas for continuing learning at home.

Talking With Your Child

Show me how you look when you feel happy, sad, scared or angry. Tell me what makes you feel that way.

Talk with your child about a book you have read together or a movie or television program you watched. **What parts were happy, sad, etc.?**

Ideas for Continued Learning

Select and read books from the library about feelings. Consider:

- [Alexander and the Terrible, Horrible, No Good, Very Bad Day](#) by Judith Viorst, Illus. by Ray Cruz
- [DW's Lost Blankie](#) by Marc Brown
- [Feelings](#) by Joanne B. Murphy, Illus. by Heather Collins

- [How Are You Peeling? Foods with Moods](#) by Saxton Freyman and Joost Elffers
- [Lon Po Po: A Little Red Riding Hood Story from China](#) by Ed Young
- [Mama, Do You Love Me?](#) by Barbara M. Joose, Illus. by Barbara Lavallee
- [Mine!](#) by Hiawyn Oram, Illus. by Mary Rees
- [Sad Day, Glad Day](#) by Vivian L. Thompson
- [Scared Silly!: A Halloween Book for the Brave](#) by Marc Brown
- [Sing, Pierrot, Sing: A Picture Book in Mime](#) by Tomie dePaola
- [The Crane Girl](#) by Veronika Martenova Charles
- [The Jester Has Lost His Jingle](#) by David Saltzman
- [The Magic Purse](#) by Toshiko Uchida, Illus. by Keiko Narahashi
- [Where the Wild Things Are](#) by Maurice Sendak

With your child...

Make a happy-face mask using a paper plate or cardboard from an empty cereal box, markers and crayons. Cut out the eyeholes and then let your child design the mask. Tie with string or staple it to a strip of cardboard or a tongue depressor so that your child can hold it.

ARTS VOCABULARY

Mime – An actor who pantomimes stories for an audience

Pantomime – A way to tell a story without words or sounds, with only facial expressions, gestures and body movements

Friends Are Special

Creating role-plays about friendship

Learning Objectives

- Express feelings about friends and friendship.
- Recognize one's responsibility in a friendship.
- Build vocabulary about friendship and role-plays.
- Assume a character in a role-play and follow the director's signal.
- Create an impromptu role-play using conflict to create drama.

INCLUDING ALL CHILDREN

Teach children the American Sign Language sign for "friend," and use the sign throughout the lesson.

For children with visual disabilities, make sure other children identify themselves before speaking.

For children with physical disabilities, incorporate their disabilities into the role-play by having some dogs in wheelchairs and some cats that are deaf or blind. ■



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TIP

Try not to highlight disability in a performance, but at the same time, don't disregard it. Consider disability as you would any other diversity. Allow children to be whatever character they choose regardless of their disability or ethnic background. Remember this is acting and all children have the ability to pretend.

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TIP

Remember children could role-play the stories in these books.

READ WITH ME

Books about friends and friendships **T**

- [A Friend Is Someone Who Likes You](#) by Joan Walsh Anglund
[And Sunday Makes Seven](#) by Robert Baden, Illus. by Michelle Edwards
[Best Friends](#) by Miriam Cohen
[Best Friends for Frances](#) by Russell Hoban
[Chrysanthemum](#) by Kevin Henkes
[Darcy and Gran Don't Like Babies](#) by Jane Cutler, Illus. by Susannah Ryan
[Extraordinary Friends](#) by Fred Rogers, Illus. by Jim Judkis
[Friends](#) by Helme Heine
[Friends at School](#) by Rochelle Bunnett, Photos by Matt Brown
[Frog and Toad Are Friends](#) by Arnold Lobel
[Ira Sleeps Over](#) by Bernard Waber
[Just My Friend and Me](#) by Mercer Mayer
[Nettie Jo's Friends](#) by Patricia C. McKissack, Illus. by Scott Cook
[See You Tomorrow Charles](#) by Miriam Cohen, Illus. by Lillian Hoban
[That's What Friends Are For](#) by F. P. Heide
[The Doorbell Rang](#) by Pat Hutchins
[The Rainbow Fish](#) by Marcus Pfister, Trans. by J. Alison James
[We Are Best Friends](#) by Aliki
[Will I Have a Friend?](#) by Miriam Cohen, Illus. by Lillian Hoban
[Yo Yes!](#) by Chris Raschka

Key Vocabulary: friend, agree, disagree, role-play, director, characters, conflict, drama

LISTEN UP

Songs about friends

- “Make New Friends” by Sweet Honey in the Rock from [All For Freedom](#)
- “Share It” by Rosenshantz from [Uh Oh](#)
- “A Good Friend” by Rosenshantz from [It’s the Truth](#)
- “Be My Friend” by Red Grammer from [Touch a Hand, Make a Friend](#)

ARTS EXPERIENCE

Connecting to Past Experience

Encourage children to talk about friends and friendship. What makes a good friend? What makes you a good friend to others? What do you enjoy doing with your friends? What’s the most fun you ever had with your friends? Do you and your friend(s) ever disagree? How do you solve your disagreements?

Relate the discussion to current movies, cartoons or books where friends have disagreements. Often the animal characters cannot get along; for example, in [Stuart Little](#), the cat and the mouse couldn’t be friends because the cat wanted to eat or hurt the mouse. Good friends don’t want to hurt their friends. Emphasize that friendship means sharing and caring for each other.

Expressing Through Drama

Invite children to role-play situations that sometimes happen between friends. This lesson gives children opportunities to role-play conflict situations and harmonious situations.




TIP

You may want to invite one of the children to assume the role of director.

Explain a role-play as pretending to be someone else: for example, an actor plays a role on television or in the movies. Name actors that children might know.

Define the role of a director. Tell the class that you, as the director, will present the situation and then they will role-play, or act it out. Review and demonstrate the director's signals of "Stop," "Action" and "Cut." Have children practice responding to the signals.

Role-play a conflict situation among animal characters.

- Assign characters, organizing the class into dogs, cats and birds.
- Give the director's signal for the animals to disagree. The dogs will chase the cats. The cats will chase the birds, and the birds will "dive-bomb" the cats.
- Control the action by calling "Stop." Children freeze-frame their characters.
- Start the action again by calling "Action." Children resume the chase.
- Repeat this a number of times before calling "Cut," which ends the scene.

Discuss the role-play. **Were the animal characters enjoying each other or were they bothering each other?**

Transition to the harmonious situation. Ask children if they know of any dogs, cats and/or birds, either their pets or their neighbor's pets, or characters from movies or books, that are friends. **What do the animal friends do together other than chase each other? How do they behave so that they are not bothering each other?**

Role-play a harmonious situation among animal characters. ■

- Have children return to their characters.
- Give the director's signal for the characters to play together:
 - Playing in a field together.
 - Jumping from rock to rock to cross a stream with the assistance of the birds flying overhead.
 - Rolling down a hill together.
 - Sharing toasted marshmallows by a campfire.

Talking About Drama

How did the different role-plays make you feel? How did you like pretending to be animal characters? What other characters would you like to play? What did you learn about conflict? What did you learn about friendship?

Extending the Experience

- Create character stick puppets and/or add to the puppet collection. Have children retell one or more of the stories read to them. **Refer** to the lesson “Puppet Families” in this section.
- Learn a song about friendship, such as “Be My Friend” by Hap Palmer from Getting to Know Myself or “Make New Friends” by Sweet Honey in the Rock from All For Freedom.
- Create a Class Book. Each page starts with, **A good friend is someone who _____**. Have children complete the sentence and add illustrations.
- Watch a popular children’s videotape that shows conflict and resolution among animal friends, such as Stuart Little or Homeward Bound.





INTRODUCING AN ARTIST WITH DISABILITIES

James Earl Jones is an actor for television and movies who was born on January 17, 1931. Mr. Jones has a speech impairment and stutters. But often, people who stutter in everyday life don't stutter when they are singing or performing.

Mr. Jones is known for his deep voice, and when he is reading a script, he doesn't stutter. He is the well-known voice of Darth Vader in Star Wars. He is also the voice of the Lion King Mufasa in The Lion King.

LEARNING LOG

Have children complete the sentence, A friend is _____,
and illustrate.

Friends Are Special

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories about friends and friendship. We talked about the qualities that make a good friend, and we recognized that sometimes friends get along and sometimes they disagree.

We also talked about movies and books in which animal characters had difficulty being friends. Children became animal characters and participated in role-plays about friendship and getting along with each other.

Talk to your child about the experience, and together read a book about friendship. Your child may want to role-play, or act out the story in the book.

Talking With Your Child

What did you like about the role-play? What animal character were you? What did you do to show you were not getting along with the other animal characters? What did you do when you were being a good friend to others?

Ideas for Continued Learning

Select and read books from the library about friends and friendship. Consider:

- A Friend Is Someone Who Likes You by Joan Walsh Anglund

- And Sunday Makes Seven by Robert Baden, Illus. by Michelle Edwards
- Best Friends for Frances by Russell Hoban
- Chrysanthemum by Kevin Henkes
- Extraordinary Friends by Fred Rogers, Illus. by Jim Judkis
- Friends by Helme Heine
- Frog and Toad Are Friends by Arnold Lobel
- Ira Sleeps Over by Bernard Waber
- Just My Friend and Me by Mercer Mayer
- Nettie Jo's Friends by Patricia C. McKissack, Illus. by Scott Cook
- The Rainbow Fish by Marcus Pfister, Trans. by J. Alison James.
- Will I Have a Friend? by Miriam Cohen, Illus. by Lillian Hoban
- Yo Yes! by Chris Raschka

With your child...

Share with your child the qualities that you think make a friend special.

Plan to do something special for a friend, such as sending a card, bringing him or her a snack or giving a gift from nature like a special leaf or stone.

ARTS VOCABULARY

Role-play – The acting out of the part of another person or another being. Typically, in role-plays participants are given a situation and assigned roles. Participants develop their own words and actions for the given situation.

When I Grow Up

Using costumes and role-plays to suggest different jobs

Learning Objectives

- Express ideas about interests and job preferences.
- Recognize that a number of opportunities are available.
- Build vocabulary about a number of different jobs and professions.
- Create a costume that represents a person in a given career.
- Create an impromptu role-play using action and props to create character.

Materials

A costume box with a variety of clothes, cloth scraps, scarves, feathers, other accessories ■

A box of props, related to work, such as clipboards and/or various tools

A variety of posters showing different careers, if available

Preparation

Visit flea markets and garage sales for used clothing and props. Feather dusters can be taken apart for the feathers. Old sheets and tablecloths can be cut up. Look for sales at fabric stores.

Hang posters representing different jobs and professions throughout the classroom.



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TIP

Include large pieces of cloth in a variety of colors and textures. Children can wrap, tie, drape and layer, creating their own costumes.

**TIP**

Select a variety of books about trades/professions throughout history. Talk about how careers have changed over the years.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for a few professions such as “doctor,” “teacher” and “scientist,” and use these signs throughout the activity.

For children with cognitive disabilities, work more closely with them to select a career, or role-play different careers as a group so they have an example to follow.

For children with visual disabilities, make sure the props collected have distinctive identities. For example, a construction worker hard hat, a police officer hat and a firefighter hat all feel distinctly different.

READ WITH ME

Books about different jobs, trades, professions, careers **T**

A Chef by Douglas Florian

A Potter by Douglas Florian

A Special Trade by Sally Wittman, Illus. by Karen Gundersheimer

Annie and Company by David McPhail

Bea and Mr. Jones by Amy Schwartz

Cowboy Bunnies by Christine Loomis, Illus. by Ora Eitan

Doctor DeSoto by William Steig

Hi, Pizza Man! by Virginia Walter, Illus. by Ponder Goembel

I Want To Be a Firefighter by Edith Kunhardt

I Want to Be an Astronaut by Byron Barton

Mathew’s Dream by Leo Lionni

Mommies at Work by Eve Merriam, Illus. by Eugenie Fernandes

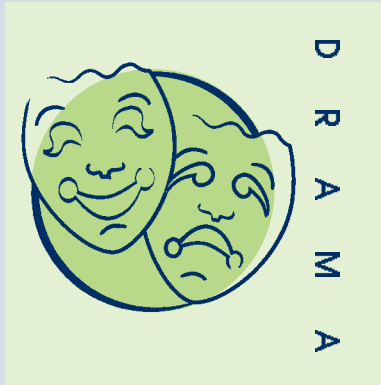
Mommy's Office by Barbara Shook Hazen, Illus. by David Soman
Moses Goes to a Concert by Isaac Millman
Mothers Can Do Anything by Joe Lasker
Mr. Grigg's Work by Cynthia Rylant
My Mama's Little Ranch on the Pampas by Maria Cristina Brusca
Our Teacher's In A Wheelchair by Mary Ellen Powers
Pig Pig Gets a Job by David McPhail
The Bat Boy and His Violin by Gavin Curtis, Illus. by E.B. Lewis
The Candystore Man by Jonathan London, Illus. by Kevin O'Malley
The Legend of the Indian Paintbrush by Tomie dePaola
Thomas Alva Edison: Great Inventor by David A. Adler, Illus. by Lyle Miller
Toddlecreek Post Office by Uri Shulevitz
Uncle Jed's Barbershop by Margaree King Mitchell, Illus. by James Ransome
What Do People Do All Day? by Richard Scarry
Wilma Unlimited by Kathleen Krull, Illus. by David Diaz
Women Working A to Z by Maria A. Kunstadter

Key vocabulary: career, costume, action, prop

LISTEN UP

Songs about growing up

- "I'd Love to Be" by Nancy Tucker from Glad That You Asked
- "What Does Your Mama Do?" and "I Want to Grow Up to Be an Old Woman" by Cathy Winter and Betsy Rose from As Strong As Anyone Can Be
- "When I Grow Up" by Kathy Lowe from When I Grow Up





ARTS EXPERIENCE

Getting Started

Organize a costume area with a rod to hang clothing, and perhaps, cardboard drawers. Children can learn to be responsible for hanging and/or folding items, rather than stuffing them in a box.

In planning the lesson, consider coordinating it with the Great American Teach-In, or another time during the year when the school invites people to come to school and talk about their jobs.

Connecting to Past Experience

Explore the concept, “When I grow up.” Ask children what they want to do and be when they are older. Encourage a wide range of responses and point out that many adults do a lot of different things and may have several careers in a lifetime. Discuss the many jobs that older children and teenagers have. Point out how those jobs help them get ready for other jobs.

Expressing Through Drama

Invite children to role-play different careers that they might be interested in as adults. **What would a person in your chosen career do?** Ask other children in class to identify the role being played and the actions they are using to play the role.

Expand the lesson to include costumes. Have children put together costumes from the costume area or from fabric and other found items in the prop box that suggest a career choice – either a real profession or a fantasy one. Explain the difference between real and fantasy.

Talking About Drama

Why did you select that job or profession? Who does that job? Do you know somebody in the profession you selected? What are your interests? What do you want to learn more about?

Extending the Experience

- Create a Class Book about different occupations and/or careers. Have children cut or tear pictures from magazines representing different jobs or professions. Label them. ■

Option: If available, have children bring in photographs of themselves from home that can be cut up. Have them paste photographs of their heads on the magazine cutouts. Offer to take photos of any children who don't have access to their own. Obtain parental permission prior to photographing the child.

- Create a class mural, "When I Grow Up, I Would Like to Be...." Have children draw themselves in their chosen job or profession. Cut out the drawings; paste them on mural paper and display them on the wall. Have children add a background.



TIP

Give children a shallow box with torn pages from magazines, rather than entire magazines. They are easier to handle. Select pages for color and texture rather than pictures.



INTRODUCING AN ARTIST WITH DISABILITIES

Leonardo da Vinci was an Italian Renaissance artist born in 1452. He was a famous painter who was also very interested in the new discoveries being made in science at that time. He was also a musician, a sculptor, an architect and an inventor. He painted the portrait known as the “Mona Lisa,” which was one of his favorite pictures that he made. He also drew plans for such inventions as the parachute and the helicopter.

He made notes and drawings about his inventions in his scientific notebooks. Sometimes, he wrote backwards in his notebooks so others would need a mirror to be able to read his writing.

It is believed that Leonardo da Vinci had dyslexia, a learning disability that causes a person to reverse letters, words and/or phrases while reading, writing and/or speaking. His ability to write backwards in spite of having dyslexia is remarkable.

LEARNING LOG

Invite children to draw pictures of themselves as adults in a chosen job or profession. Help them to label the drawing; for example: “James the Teacher.”

Suggested Title: When I Grow Up I’ll Be a _____.

When I Grow Up

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories about different jobs and professions. The children created role-plays about jobs of their choice. They used costumes from the costume corner to portray a job or a profession. Some were real jobs and some were fanciful.

Talk to your child about the experience and about your job. Together, read books about different careers.

Talking With Your Child

When you grow up, what job would you like to have? Tell me why you made that choice. Remind children that they will most likely change their minds many times before they are grown.

Talk about the various jobs and professions of family members, friends and neighbors.

Ideas for Continued Learning

Select and read books from the library. Consider:

- A Chef by Douglas Florian
- A Special Trade by Sally Wittman, Illus. by Karen Gundersheimer
- Annie and Company by David McPhail
- Bea and Mr. Jones by Amy Schwartz
- Doctor DeSoto by William Steig
- I Want To Be a Firefighter by Edith Kunhardt
- I Want to Be an Astronaut by Byron Barton
- Mathew's Dream by Leo Lionni

- Mommies at Work by Eve Merriam, Illus. by Eugenie Fernandes
- Moses Goes to a Concert by Isaac Millman
- Mothers Can Do Anything by Joe Lasker
- Mr. Grigg's Work by Cynthia Rylant
- My Mama's Little Ranch on the Pampas by Maria Cristina Brusca
- Our Teacher's In A Wheelchair by Mary Ellen Powers
- Toddlecreek Post Office by Uri Shulevitz
- Uncle Jed's Barbershop by Margaree King Mitchell, Illus. by James Ransome
- What Do People Do All Day? by Richard Scarry
- Wilma Unlimited by Kathleen Krull, Illus. by David Diaz
- Women Working A to Z by Maria A. Kunstadter

With your child...

If possible, take your child to where you work. Show him or her what you do for a living.

Look through magazines and picture books. Notice all the different jobs and professions. Talk about them with your child.

Collect items for the DRAMA BOX.

ARTS VOCABULARY

Role-play – The acting out of the part of another person or another being. Typically, in role-plays participants are given a situation and assigned roles. Participants develop their own words and actions for the given situation.

My Body Is Me

Becoming aware of different parts of the body and the ways they can move

Learning Objectives

- Express thoughts, feelings and preferences about creating different movements for different parts of the body.
- Identify familiar and less familiar parts of the body.
- Describe the functions of various parts of the body.
- Build vocabulary about parts of the body.
- Generate a variety of movements, including changes in direction and speed, for various body parts.
- Create dances using movements of various body parts.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for key body parts, and use these signs during the dance.

For children with cognitive disabilities, those who are shy, or those who have difficulty understanding verbal directions, the leader should first demonstrate the movements and perform the exercises as example and inspiration. Give only one or two movements to focus on at a time. Build sequence gradually.





TIP

Read the book and let children dance to the story as you read.

For children with physical disabilities, fully include them in all dance activities. Don't avoid words, topics or areas because you think a child cannot do the activity. For instance, a child can “kick” a soccer ball using the footrest on his or her wheelchair; a child using a walker may be able to “jump” rope. A person in a wheelchair can climb a mountain with the proper equipment and assistance. Try not to isolate the children with disabilities by giving them “special” scenarios.

For children with vision disabilities, use thick cord taped to the floor in either circles or squares to mark the children's personal performance space. Now they can “feel” the edge of their dance and movement space with their feet.

For children with hearing disabilities, provide visual cues such as red and green cards to indicate when the drumbeat or music has stopped or started.

READ WITH ME

Books that highlight different parts of the body **T**

Angelina Ballerina by Katharine Holabird

Bones: Our Skeletal System by Seymour Simon

Dance, Tanya by Patricia Lee Gauch, Illus. by Satomi Ichikawa

Face Talk, Hand Talk, Body Talk by Sue Castle

From Head to Toe by Eric Carle

Jonathan and His Mommy by Irene Smalls-Hector, Illus. by Michael Hays

Muscles: Our Muscular System by Seymour Simon

My Feet by Alike

Nick Joins In by Joe Lasker

Nina, Nina Ballerina by Jane O'Connor

Now One Foot, Now the Other by Tomie dePaola

The 5 Senses Series: Touch, Taste, Smell, Feel, Hear by J. M. Parramon and J. J. Puig, Illus. by Maria Rius

The Balancing Girl by Berniece Rabe

The Foot Book by Dr. Seuss

The Shape of Me and Other Stuff by Dr. Seuss

We Can Do It! by Laura Dwight

Key Vocabulary:

Limbs: arms, hands, legs, feet, thigh, calf, fingers, toes

Torso: hips, pelvis, back, spine, ribs, chest, abdomen or stomach

Joints: knees, ankles, elbows, wrists, shoulders

Head: neck, jaw, mouth, tongue, nose, eyes, forehead, ears

LISTEN UP

Songs about the body

- “Bean Bag Boogie” by Greg and Steve from Kids in Motion
- “I’m Not Small” by either Bill Harley from Monsters in the Bathroom or Sharon, Lois and Bram from One Elephant, Deux Elephants
- “The One and Only Me” by Lisa Atkinson from The One and Only Me



**TIP**

“Freezing” when the music stops is an excellent classroom management technique. New instructions can be given easily.

ARTS EXPERIENCE

Getting Started

In planning this lesson, consider:

- Organizing the lesson into many segments over time. With each segment, increase the complexity of the movements and the identification of body parts.
- Ways to define children’s personal space.
 - Have them stretch their arms in all directions. If they touch a classmate or furniture, then they are too close.
 - Have them move through space surrounded by a bubble. Bubbles should not touch each other, but if they do they bounce off gently.
- Defining starting and stopping points by providing a rug square for each child, or taping an X for each child on the floor. Use a hand drum, or other musical signal, to “freeze” the children if any bumping occurs. Adjust their spaces as necessary and then begin again. ■

Connecting to Past Experience

Invite children to recognize their own personal space by having them spread out around the room, an arm’s length apart.

Expressing Through Dance and Movement

Encourage children to identify various parts of their bodies. Start with familiar parts, such as fingers and hands, and advance to less familiar parts, such as wrists. Have them explore what each part can do. For each body part invite children to:

- Explore the direction that it can move: forward, backward, sideways, up and down.

- Explore moving it at different speeds: fast, slow, very fast, super fast.
- Move it with different qualities: smooth, stiff, floating, flicking.
- Explore what it can do: stretch, wiggle, jerk, lead the rest of the body around the classroom, meet a friend, create a dance.

Expand the experience by combining the movements of two or more body parts.

- Create a dance with, for example, just wrists and fingers.
- Move two body parts at once; for example, create a dance with an arm and a leg. ■

Continue to expand the experience by creating a dance for limbs, or for the torso, the head or the joints. Create a:

- Fast dance, slow dance.
- Dance that is low to the ground, dance that is high in the air.
- Dance that is moving all around the room, dance that is only in one spot.

Expand the experience further by moving inside the body.

- Experience the lungs expanding and contracting. Relate this to a balloon and/or bellows. **Refer** to the lesson in this section “Breathing and Balloons.”
- Feel the heart beat. Stamp a beat that is consistent with the heartbeat. Move to the rhythm of the heart.
- Talk about the bones. Feel them under the skin. Create a stiff bones dance. Create a loose “no bones” dance.



TIP

Add music or drumbeats to the movements.



Talking About Dance and Movement

How does it feel to move different parts of your body by themselves? How does it feel to move different parts of your body together? Which parts move the easiest? Which parts are the hardest to move? Which parts feel stiff? Which parts feel loose? What did you like about creating movements for different parts of your body?

Extending the Experience

- Have a child take a turn leading the group by moving one body part while the group mirrors his or her actions.
- Invite children to imitate activities they like to do for fun, such as climbing, running, jumping rope, shooting baskets, kicking a soccer ball, swinging or turning cartwheels. Have them notice the way the different parts of their bodies move for each activity.
- Introduce alignment and balance. Ask children to stand very tall and name each part of their bodies from their feet to their heads. As each part is named, have the children feel how it aligns on top of the part underneath. Have children change their position so that they are leaning in one direction and hold the pose. **What did you do to hold your balance? How did your body change?**
- Play a drumbeat or music. When the drum or music stops, ask children to stop and notice the position of their bodies. **Where are your legs? Where are your arms in relationship to your legs? Where are your toes in relationship to your nose? Where is your belly button?**

INTRODUCING AN ARTIST WITH DISABILITIES

Alicia Alonso was born Alicia Martinez in 1921 in Havana, Cuba. She studied ballet in Cuba, London and New York City. She became a premiere ballerina, dancing for George Balanchine, the famous choreographer for the American Ballet Theatre, and in Broadway musicals. She danced even though she has visual disabilities.

In 1948, she returned to her home in Cuba and formed the Ballet Alicia Alonso, which was renamed the Ballet Nacional de Cuba in 1955. The ballet school is well known for the quality of its recruiting and training.

LEARNING LOG

Options:

Invite children to draw themselves moving. Add a sentence that describes the movement.

Draw different parts of the body in different positions. Write a sentence about how it feels and looks.

Suggested Title: When I Move or How Body Parts Move



My Body Is Me

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories about different parts of our bodies and the different ways that they can move. We identified different parts of our bodies, such as our hands and our ankles, and moved them in different ways. We stretched them, wiggled them and created a dance with them.

Talk to your child about the experience and perhaps, create your own dances at home!

Talking With Your Child

What is your favorite play activity? How do the different parts of your body move when you are involved in that activity? Can you create a dance that shows your favorite playtime activity? How is a dance different than just doing the activity?

Ideas for Continued Learning

Select and read books from the library. Consider:

- [Angelina Ballerina](#) by Katharine Holabird
- [Bones: Our Skeletal System](#) by Seymour Simon
- [Dance, Tanya](#) by Patricia Lee Gauch, Illus. by Satomi Ichikawa
- [Face Talk, Hand Talk, Body Talk](#) by Sue Castle
- [From Head to Toe](#) by Eric Carle

- [Jonathan and His Mommy](#) by Irene Smalls-Hector, Illus. by Michael Hays
- [Muscles: Our Muscular System](#) by Seymour Simon
- [My Feet](#) by Aliko
- [Nick Joins In](#) by Joe Lasker
- [Nina, Nina Ballerina](#) by Jane O'Connor
- [Now One Foot, Now the Other](#) by Tomie dePaola
- [The 5 Senses Series: Touch, Taste, Smell, Feel, Hear](#) by J. M. Parramon and J. J. Puig, Illus. by Maria Rius
- [The Balancing Girl](#) by Berniece Rabe
- [The Foot Book](#) by Dr. Seuss
- [The Shape of Me and Other Stuff](#) by Dr. Seuss
- [We Can Do It!](#) by Laura Dwight

TIP Your child may want to dance to the story as it is being read.

With your child...

Create different dances by making up different movements to popular songs. Notice how the different parts of the body move.

Collect items for the DANCE AND MOVEMENT BOX. Encourage your child to use the props and to use different parts of his or her body to create a dance.

Breathing and Balloons

Focusing on breathing, expanding and contracting

Learning Objectives

- Recognize one's breathing and the functions of the lungs.
- Differentiate between inhaling and exhaling.
- Build vocabulary.
- Demonstrate different kinds of breathing: fast, slow, shallow, deep, pant, snore, hiccup, cough, sneeze, sigh, whisper, hiss.
- Create a dance that imitates a balloon that fills with air and then has the air released.

Materials

A medium or large balloon for demonstration purposes, not for children to use

Caution: Children can suck in un-inflated balloons, or pieces of broken balloons, and suffocate to death. Balloons mold to the throat and lungs and can completely block breathing. Please do not let children play with balloons.





INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “slow,” “fast,” “up” and “down,” and use these signs throughout the activity.

For children with physical disabilities, modify the activities by inviting them to stretch and shrink to the extent that they can, perhaps rising and slouching in a chair.

READ WITH ME

Books that highlight balloons

Color Dance by Ann Jonas

Harvey Potter’s Balloon Farm by Jerdine Nolen, Illus. by Mark Buehner

Hot Air Henry by Mary Calhoun, Illus. by Erick Ingraham

Let’s Dance! by George Ancona

Moses Goes to a Concert by Isaac Millman

The Big Balloon Race by Eleanor B. Coerr, Illus. by Carolyn Croll

The Red Balloon by Albert Lamorisse

Where Do Balloons Go? by Jamie Lee Curtis, Illus. by Laura Cornell

You Can’t Take a Balloon into the Metropolitan Museum by Jacqueline Preiss Weitzman, Illus. by Robin Preiss Glasser

Key Vocabulary: breath, breathing, inhale, exhale, lungs, heart, ribcage, fast, slow, shallow, deep, panting, snoring, hiccup, cough, sneeze, sigh, whisper, hiss

LISTEN UP

Songs about breathing and balloons

- “Bubble Bath” by either Rory from I’m Just a Kid or Joanie Bartels from Bathtime Magic
- “Balloon-alloon-alloon” by Tom Paxton from Balloon-Alloon-Alloon

ARTS EXPERIENCE

Connecting to Past Experience

Introduce children to this movement activity and the way they breathe by using a large balloon. Blow up the balloon, then let the air out. Have children observe how the balloon gets bigger as it fills with air and how it deflates as the air is released. Blow up the balloon again and let the air out slowly so the balloon makes a hissing sound. Have children observe what happens to the balloon. Blow up the balloon again, this time letting the air out quickly. Have children observe the difference.

Relate the balloon experience to the way we breathe. **As we breathe in, our lungs fill with air; as we breathe out, we let the air out.** Have children experience this for themselves by breathing in and out, noticing their breath and the movement of their chests. Encourage them to let the air out in different ways, observing how it affects their bodies.

Transition to the dance and movement part of the activity. **Now let’s try this again, this time breathing and dancing to the changing balloon.**





TIP

Children's favorite part of this activity is when the air is let out of the balloon quickly and it darts all over the room before flopping to the floor. Invite children to dance this movement.

Expressing Through Dance and Movement

Invite children to dance the expansion and contraction of the balloon. As we breathe in and inhale, we will get bigger and bigger. Then, when we let our breath out and exhale we will get small again.

- Children start on the ground or floor, curled up.
- Blow up the balloon.
- Children breathe in and get bigger and bigger and bigger...
- Let the air out of the balloon.
- Children exhale and shrink back into their curled position.

- Blow up the balloon.
- Children breathe in and get bigger and bigger and bigger...
- Let the air out slowly so the balloon makes a hissing sound.
- Children exhale and slowly, slowly, slowly become curled up again.

- Blow up the balloon.
- Children breathe in and get bigger and bigger and bigger...
- Let the air out quickly
- Children exhale forcefully and jump back into their curled-up position.

Expand the experience by having children experiment with different kinds of breathing such as short quick breaths, long deep breaths, coughing, sneezing, hiccups, panting and snoring. ■

Talking About Dance and Movement

How is your breathing like a balloon? What is your breathing like after running around the playground? What is your breathing like when you are falling asleep? Have you ever been swimming underwater? What do you do with your breath?

Extending the Experience

- Have a volunteer dance a kind of breathing (for example: shallow breathing), while classmates guess which kind of breath is being performed.
- Relate different kinds of breathing to different emotions or circumstances. **How do we breathe when we are happy, afraid, rushed or sleepy?**
- Create a story that uses different kinds of breath. Dance the breath to present the story rather than telling the story.
- Display a chart of the organs of the body (usually found in kindergarten science kits). Identify the lungs and the heart. Point out that they are protected by the rib cage.
- Have children observe balloons filled with helium and balloons filled with air. Why do some balloons float and some fall to the ground? Explain that helium balloons float because the helium gas is lighter than air.
- Set up a game in which children blow table tennis balls across a table or tray or try to keep a feather (a down feather, if possible) in the air with their breath.

LEARNING LOG

Invite children to write or dictate a sentence, or short story, to you about their experience with the dance and movement activity.

Suggested Title: Breathing and Balloons



Breathing and Balloons

LEARN ALONG AT HOME

Dear Family,

As a class, we learned about how we breathe by watching a balloon expand and contract. We created dances that imitate a balloon growing larger with air and then smaller as the air is released. We became aware of many different kinds of breathing, like how we breathe when we are running fast.

Please talk to your child about the experience, and perhaps find a book to read about balloons or how we breathe.

Caution: Children can suck in un-inflated balloons, or pieces of broken balloons, and suffocate to death. Balloons mold to the throat and lungs and can completely block breathing. Please do not let children play with balloons.

Talking With Your Child

Please show me your balloon dance. What happens when the balloon is filling with air? What happens when the air is released? How is that like the way we breathe?

Ideas for Continued Learning

Select and read books from the library. Consider:

- Color Dance by Ann Jonas
- Harvey Potter's Balloon Farm by Jerdine Nolen, Illus. by Mark Buehner
- Hot Air Henry by Mary Calhoun, Illus. by Erick Ingraham
- Let's Dance! by George Ancona
- Moses Goes to a Concert by Isaac Millman
- The Big Balloon Race: by Eleanor B. Coerr, Illus. by Carolyn Croll
- The Red Balloon by Albert Lamorisse
- Where Do Balloons Go? by Jamie Lee Curtis, Illus. by Laura Cornell
- You Can't Take a Balloon into the Metropolitan Museum, by Jacqueline Preiss Weitzman, Illus. by Robin Preiss Glasser

With your child...

Experiment with different activities and notice your breathing. Create a chart that looks something like this.

Activity	Observation of Breathing
Running a distance	Heavy, short breaths
Running around a room for a short period of time	Short breaths, but not as heavy
Spinning around in circles for several minutes	Short breaths
Sitting on a chair	Slow, quiet breathing

Being Moved By Feelings

Expressing emotions through body movement

Refer to the drama lesson “My Feelings” in this section.

Learning Objectives

- Recognize the alignment, position and movement of one’s body for a given emotion.
- Perceive the emotions of others.
- Communicate feelings using body language.
- Build vocabulary about feelings and emotions.
- Demonstrate various gestures and body movements that express emotion.
- Create movements to depict a particular emotion.

Materials

Large (at least 8" x 10") pictures of children showing different emotions

Record, tape or CD player

A variety of musical selections that create different moods, or any of your favorite recordings





INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “happy,” “sad,” “angry” and “scared,” and use these signs throughout the activity.

Explain that all children and adults have feelings and that sometimes they show them in similar ways. Don’t force a child to participate in this activity.

For children with emotional disabilities, be aware of any traumatic events in their lives. Plan and/or adapt the lesson so children do not experience distress.

READ WITH ME

Books highlighting different emotions

Abuela by Arthur Dorros, Illus. by Elisa Kleven

Alexander and the Terrible, Horrible, No Good, Very Bad Day by Judith Viorst,
Illus. by Ray Cruz

Angel Child, Dragon Child by Michelle Maria Surat, Illus. by Vo-Dinh Mai

Feelings by Aliki

How Do I Feel by Norma Simon, Illus. by Joe Lasker

I Feel: A Picture Book of Emotions by George Ancona

I’ll Fix Anthony by Judith Viorst, Illus. by Arnold Lobel

Kinda Blue by Ann Grifalconi

Oh, the Places You’ll Go! by Dr. Seuss

Scared Silly, A Book for the Brave by Marc Tolon Brown

Shake My Sillies Out by Raffi, Illus. by David Allender

Shy Charles by Rosemary Wells

Silent Lotus by Jeanne M. Lee

Somebody Called Me a Retard Today... and My Heart Felt Sad by Ellen O'Shaughnessy, Illus. by David Garner

Sometimes I Like to Be Alone by Heidi Goennel

Tell Me A Story Mama by Angela Johnson

The Dance by Richard Paul Evans, Illus. by Jonathan Linton

The Jester Has Lost His Jingle by David Saltzman

The Mud Pony by Caron Lee Cohen, Illus. by Shonto Begay

Today I Feel Silly and Other Moods by Jamie Lee Curtis, Illus. by Laura Cornell

Where the Wild Things Are by Maurice Sendak

William's Doll by Charlotte Zolotow, Illus. by William Pene Du Bois

Key Vocabulary: emotions, feelings, happy, unhappy, sad, mad, glad, excited, scared, angry, joyful, confused, nervous, shy, proud, lonely, grumpy, mean, cranky, frustrated, discouraged, encouraged

LISTEN UP

Songs about feelings

- "The Body Rock" by Greg and Steve from either Kidding Around or Kids in Motion
- "Shake My Sillies Out" by Raffi from Singable Songs for the Very Young
- "I'm in the Mood" by Raffi from Rise and Shine





TIP

Remember that children need a safe environment if they are expected to reveal and express emotions. Keep the experience impersonal at first. Be sensitive that in some cultures it is considered impolite or embarrassing to reveal emotions.

ARTS EXPERIENCE

Connecting to Past Experience

Introduce a variety of different emotions by holding up pictures of children showing different emotions. **How do you think this child is feeling? What is communicating that feeling?** **T**

Expressing Through Dance and Movement

Invite children to dance and create movements for a particular emotion. Present one emotion at a time. **When the music starts, show us through your body movement and facial expression that you are happy. When the music stops, hold your position and show the shape of that emotion.** Repeat the experience with another emotion.

Point out the different movements you observe and invite children to imitate them.

- Look how Michael's shoulders are drooped. Can you do that?
- See how Tonya is dragging her feet? Can you do that?

Expand the experience to include phrases that relate movement to emotions. Have children dance and move to them.

- Jump for joy
- Shake with laughter
- Droop with sadness
- Shiver in fright
- Stomp with anger

Talking About Dance and Movement

Show the pictures again. For each picture, ask children to describe how they moved to show this feeling.

Extending the Experience

- Watch television or a videotape without the sound. Have children identify emotions by the body movements.

INTRODUCING AN ARTIST WITH DISABILITIES

Heather Whitestone was crowned Miss America on September 17, 1995. During the pageant, she dazzled the audience with her inspiring and graceful ballet performance. Although she could not hear the music, she danced in perfect time and went on to become the first woman with a disability to become Miss America.

Ms. Whitestone lost her hearing when she was 18 months old when she had a very high fever. She learned to read lips as a child and learned sign language in high school. Today she is an articulate and expressive public speaker.





LEARNING LOG

Invite children to draw themselves expressing a certain emotion that resulted from a particular event, such as a birthday party or falling off a swing.

Invite them to write or dictate a sentence or a story about the picture.

Invite children to create a dance for the story.

Suggested Title: How I Felt

Being Moved By Feelings

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories about different situations that made people feel a certain way. We talked about how a person's facial expression, gestures and body movement can show how that person is feeling, even without words. Children used dance and movement activities to show different feelings like happy, sad and angry.

Please talk to your child about his or her experience. Together, select and read books. Your child may want to dance the story as you read.

Talking With Your Child

Please show me how people look when they are happy, sad, angry or scared.

Ideas for Continued Learning

Select and read books from the library that highlight different emotions. Consider:

- Alexander and the Terrible, Horrible, No Good, Very Bad Day by Judith Viorst, Illus. by Ray Cruz
- Angel Child, Dragon Child by Michelle Maria Surat, Illus. by Vo-Dinh Mai
- Feelings by Aliko
- How Do I Feel by Norma Simon, Illus. by Joe Lasker
- I Feel: A Picture Book of Emotions by George Ancona

- I'll Fix Anthony by Judith Viorst, Illus. by Arnold Lobel
- Kinda Blue by Ann Grifalconi
- Shake My Sillies Out by Raffi, Illus. by David Allender
- Shy Charles by Rosemary Wells
- Silent Lotus by Jeanne M. Lee
- Somebody Called Me a Retard Today... and My Heart Felt Sad by Ellen O'Shaughnessy, Illus. by David Garner
- The Dance by Richard Paul Evans, Illus. by Jonathan Linton
- The Jester Has Lost His Jingle by David Saltzman
- The Mud Pony by Caron Lee Cohen, Illus. by Shonto Begay
- Today I Feel Silly and Other Moods by Jamie Lee Curtis, Illus. by Laura Cornell
- Where the Wild Things Are by Maurice Sendak
- William's Doll by Charlotte Zolotow, Illus. by William Pene Du Bois

With your child...

Observe other people around you. Perhaps, take a walk to an area with a lot of people, like a shopping center. Notice the way they are moving and try to guess how they might be feeling. Talk about the clues you gathered to make your guess.

My Pet Friends

Exploring how different pets move

Learning Objectives

- Express thoughts and experiences about pets.
- Express feelings about a pet animal.
- Identify size, color, textures, temperament and habits of a given pet animal.
- Identify the various movements that pet animals make.
- Build vocabulary related to different kinds of pets.
- Demonstrate particular movements associated with pets, including curling up, stretching, flying, slithering, creeping, crawling, trotting, galloping, swimming, pawing, scratching.
- Create the movements of familiar pet animals.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for a few popular pets, and use these signs throughout the lesson.

For children with cognitive delays and emotional disabilities, have a starting and ending point for the dance/movement. Tape a large unique shape or color cutout to the floor, one for each child. This is the point where they will start and end each dance/movement.

For children with motor disabilities or physical disabilities, be prepared to suggest animals that they can successfully imitate.





TIP

Remember to vary the reading experience. Invite children to dance the story while it is being read.

READ WITH ME

Books about pets **T**

Animals Can Be Special Friends by Dorothy Chlad

Cats Do, Dogs Don't by Norma Simon

Dreams by Ezra Jack Keats

Friends by Helme Heine

Golden Bear by Ruth Young, Illus. by Rachel Isadora

Handtalk Zoo by George Ancona

Hi, Cat! by Ezra Jack Keats

Jamaica's Find by Juanita Havill

Laura Charlotte by Kathryn Galbraith

Martha Speaks by Susan Meddaugh

Martin Is Our Friend by Eveline Hasler, Illus. by Dorothea Desmarowitz

Millions of Cats by Wanda Gag

Mrs. Katz and Tush by Patricia Polacco

My Buddy by Audrey Ososky, Illus. by Ted Rand

Our Cat, Flossie by Ruth Brown

Pet Show by Ezra Jack Keats

Pretend You're a Cat by Jean Marzolla, Illus. by Jerry Pinkney

Sam, Bangs and Moonshine by Evaline Ness

The Lion Who Had Asthma by Jonathan London, Illus. by Nadine Bernard Westcott

The Story of Nim: The Chimp Who Learned Language by Anna Michel

The Stray Dog by Mark Simont

Key Vocabulary: pet, cat, dog, bird, parakeet, fish, gerbil, snake, hamster, stretch, curl, creep, fly, slither, crawl, trot, gallop, swim, scratch.

LISTEN UP

Songs about pets

- “I Wanna Purple Kitty for My Birthday, Mom” by Charlotte Diamond from Diamonds and Dragons
- “Mister Rabbit” by either The Seeger Family from Animal Folk Songs for Children or Pete Seeger from Stories and Songs for Children
- “Doggie” by Red Grammer from Can You Sound Just Like Me?
- “Did You Feed My Cow?” by Ella Jenkins from African Folk Rhythms and You Sing a Song and I’ll Sing a Song

ARTS EXPERIENCE

Connecting to Past Experience

Encourage children to talk about the pets they have or would like to have. Ask them to describe their pets. Include size, color, the way they feel to the touch, temperament, particular likes and dislikes. **What do you like to do with your pet? How do you help take care of your pet? How can pets be friends? How can you be friends to pets and to other animals?** **T**

Expressing Through Dance and Movement

Invite children to imitate the movements of pets. **Think about the way your pet moves. How does a cat move? What about a dog, or a bird in a cage?** Have children pantomime different pet animal movements starting with their own pets. Use the children’s expression of movement to highlight various movements for the rest of the class to try.



TIP

Be sure to include children who do not have pets by having them talk about a pet they would like to have. If the majority of the class does not have a pet, use the class or school pet, such as a hamster, to initiate the discussion about the ways in which pet animals move and are cared for.



TIP

You may want to tell children a story about a pet and have them create movements to go with the story.

- Look how Javier has curled up into a ball like his cat. Can you try that?
- Kellyn is stretching out her paws and appears to be sleeping. Would you like to try that?
- Look at Jessie slinking around the room like a cat that may be trying to hide.

Continue the experience with a variety of pets. Have children walk like a dog, wag their tails and bury bones. Have children pretend to eat birdseed or flap their wings as if in a birdbath. Include horses and fish as pets. **T**

Talking About Dance and Movement

What was it like to move like your pet? In what ways do pets move differently from people? In what ways do people move like pets?

Extending the Experience

- Together, plan a Stuffed Pet Show. Have children bring in their favorite stuffed animal pets. Encourage children to introduce their “pets” and to highlight their best features. Give prize ribbons to all the pets. Celebrate the occasion with a Parade of Pets, complete with music.
- Create a Class Book about pets and the way they move. Each page could have a sentence such as: “Horses gallop” with a child’s illustration or cutout from a magazine.
- Have a pet for a day! One day may feature cats, another day, dogs, etc. Focus dance and movement, art and language arts on that particular pet. Create a page for the Class Book about that pet. After many pet days, bring out the Class Book to read and dance each page all over again.
- Invite pet owners or an animal expert from a natural science museum to visit the class with real animals. Be sure to discuss the visit with children’s families in advance. Remind all children of the importance of handling animals carefully and gently. Do not force any child to touch or be near an animal.

LEARNING LOG

Invite children to draw a picture of their pet or a pet they would like to have.
Add the name of the pet or a descriptive sentence about the pet.

Suggested Title: My Pet



My Pet Friends

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories about pets and imitated the movements of different kinds of pets. The vocabulary we used to describe our movements included action words such as stretch, curl, creep, fly, slither, crawl, trot, gallop, swim and scratch.

Does your family have a pet or do you have friends with pets? Talk to your child about the movements pets make, and perhaps read together or write stories about pets.

Talking With Your Child

Please show me how you moved to imitate a pet animal. How does a pet show affection for the person who cares for it?

If you could have any pet you wanted, what would that be? How would that pet move? Please show me the movements.

How do a fish, a bird and a horse move?

Ideas for Continued Learning

Select and read books from the library about pets. Consider:

- Animals Can Be Special Friends by Dorothy Chlad
- Cats Do, Dogs Don't by Norma Simon
- Dreams by Ezra Jack Keats
- Friends by Helme Heine

- Golden Bear by Ruth Young, Illus. by Rachel Isadora
- Handtalk Zoo by George Ancona
- Hi, Cat! by Ezra Jack Keats
- Jamaica's Find by Juanita Havill
- Laura Charlotte by Kathryn Galbraith
- Martha Speaks by Susan Meddaugh
- Martin Is Our Friend by Eveline Hasler, Illus. by Dorothea Desmarowitz
- Millions of Cats by Wanda Gag
- Mrs. Katz and Tush by Patricia Polacco
- My Buddy by Audrey Osofsky, Illus. by Ted Rand
- Our Cat, Flossie by Ruth Brown
- Pet Show by Ezra Jack Keats
- Pretend You're a Cat by Jean Marzolla, Illus. by Jerry Pinkney
- Sam, Bangs and Moonshine by Evaline Ness
- The Lion Who Had Asthma by Jonathan London, Illus. by Nadine Bernard Westcott
- The Story of Nim: The Chimp Who Learned Language by Anna Michel
- The Stray Dog by Mark Simont

With your child...

Write and illustrate a story about your pet, a pet you or your child would like to have or a stuffed animal pet. Include photographs. Have your child bring it to school to share with the class. If you have access to the Internet, you can buy the Illustory Kit from Creations By You. Go to www.creationsbyyou.com for more information.

Now We Are Cooking

Creating a dance

Learning Objectives

- Demonstrate cooperation and interaction with others.
- Build vocabulary about cooking.
- Identify possible ingredients for soups.
- Create movements that simulate bubbling and stirring.

INCLUDING ALL CHILDREN

Teach children the American Sign Language sign for “soup,” and use the sign throughout the lesson.

For children with significant physical disabilities, consider moving the child’s limbs in a therapeutic way that has been taught by the child’s family or therapist. Although some children cannot “get up and dance,” each child can participate in his or her own unique way.

For children with cognitive disabilities, pair them with children by having two carrots, two potatoes and so on. If any child does not understand the idea of “dancing” the way the soup is made, he or she will have an example to follow.





TIP

Remember you can have children make movements to accompany the story as you read it.

READ WITH ME

Books related to cooking **T**

[A Very Special Critter](#) by Gina Mayer

[Bread and Jam for Frances](#) by Russell Hoban, Illus. by Lillian Hoban

[Chicken Soup with Rice](#) by Maurice Sendak

[Curious George Bakes a Cake](#) by Margaret and H. A. Rey

[Daddy Makes the Best Spaghetti](#) by Anna Grossnickel Hines

[Dumpling Soup](#) by Jama Kim Rattigan, Illus. by Lillian Hsu-Flanders

[Everybody Cooks Rice](#) by Norah Dooley, Illus. by Peter Thornton

[From Fruit to Jam](#) by Ali Mitgutsch

[George and Martha](#) by Edward Marshall, Illus. by James Marshall

[I Like a Snack on an Iceberg](#) by Iris Hiskey Arno, Illus. by John Sanford

[In The Night Kitchen](#) by Maurice Sendak

[Jake Baked the Cake](#) by B. G. Hennessy, Illus. by Mary Morgan

[Oliver's High Five](#) by Beverly Swerdlow Brown

[Sofie's Role](#) by Amy Heath, Illus. by Sheila Hamanaka

[Stone Soup](#) by Ann McGovern, Illus. by Winslow Pinney Pels

[Strega Nona](#) by Tomie dePaola

[The Magic Porridge Pot](#) by Paul Galdone

[The Popcorn Book](#) by Tomie dePaola

[The Talking Pot](#) by Virginia Haviland, Illus. by Melissa Sweet

[Vegetable Soup](#) by Jeanne Modesitt, Illus. by Robin Spowart

Key Vocabulary: soup, cook, cooking, chop, mix, stir, boil, pot, bowl

LISTEN UP

Songs about food

- “I Am a Pizza” by either Charlotte Diamond from 10 Carrot Diamond or by Peter Alsop from Wha’d’ya Wanna Do?
- “The Ooh Ooh Song” by Cathy Block from Timeless
- “Spaghetti Legs” by Jim Gill from The Sneezing Song and Other Contagious Tunes

ARTS EXPERIENCE

Connecting to Past Experience

Encourage children to recall soups and/or stews with multiple ingredients. What is your favorite soup? Are there vegetables in the soup? What is in the soup? Did you ever have stew that was cooked on the stove? What was in the stew? How does food change when it is cooked? **T**

Expressing Through Dance and Movement

Invite children to take part in “Grandma’s (or Grandpa’s) Soup.” Children sit in a large circle. Invite one child at a time to become an ingredient for the soup, such as a carrot, a piece of celery or a potato. What would you like to be in Grandma’s soup? The teacher plays the role of “Grandma” or “Grandpa.”

- Grandma turns on the heat and stirs.
- Children wiggle and shake, still seated in their places.
- Grandma hears the telephone and must leave for a minute. She turns her back.
- This is magic soup. All the ingredients (children) get up and dance.
- Grandma returns. **Get back into the pot, you silly soup!**
- Children quickly sit down. Grandma goes back to stirring the soup.



TIP

Adjust the discussion to your locale and population.



- Grandma is distracted again and turns her back.
- The ingredients get up and dance.
- Grandma returns. **Get back into the pot, you silly soup!**
- And so on until the soup is fully cooked and Grandma turns off the heat.

Talking About Dance and Movement

Tell us about your dance. What ingredient were you? What movements did you make? How did you change as you were “cooked”? Can you dance a vegetable starting off hard then getting softer and softer as it is cooked?

Extending the Experience

- Talk about the qualities of each ingredient that would go in a pot of soup or stew. What color is a carrot? How would you describe its shape? Is it soft or hard? Is it good for you? How does it help you grow and be healthy? What is your favorite ingredient?
- Cook a pot of soup. As a class, create a recipe, gather the ingredients and cook on a hot plate.
- Relate the soup to eating and what food does inside the body. Dance this process: food is chewed in the mouth, and swallowed, then travels down the esophagus, and is churned in the stomach where vitamins and minerals go to the blood and muscles making us strong and healthy; the rest of the food then goes to the intestines where more vitamins are absorbed in the blood.
- Invite a guest to share a soup recipe representative of a specific culture. Together, make the soup for the class to sample.

LEARNING LOG

Invite children to draw pictures of Grandma’s Soup. Label the ingredients.

Suggested Title: Grandma’s or Grandpa’s Soup

Now We Are Cooking

LEARN ALONG AT HOME

Dear Family,

As part of our dance and movement activities, we read books about cooking and talked about our favorite soups and stews. We discussed how foods change when they are cooked. And then children created a dance entitled “Grandma’s Soup.”

Please talk to your child about the experience; read a book that relates to cooking, and perhaps together make your own soup.

Talking With Your Child

What is Grandma’s Soup? What ingredient were you? What did you do? Please show me your dance.

Ideas for Continued Learning

Select and read books from the library. Consider:

- [A Very Special Critter](#) by Gina Mayer
- [Bread and Jam for Frances](#) by Russell Hoban, Illus. by Lillian Hoban
- [Chicken Soup with Rice](#) by Maurice Sendak
- [Curious George Bakes a Cake](#) by Margaret and H. A. Rey
- [Daddy Makes the Best Spaghetti](#) by Anna Grossnickel Hines
- [Dumpling Soup](#) by Jama Kim Rattigan, Illus. by Lillian Hsu-Flanders

- [Everybody Cooks Rice](#) by Norah Dooley, Illus. by Peter Thornton
- [From Fruit to Jam](#) by Ali Mitgutsch
- [George and Martha](#) by Edward Marshall, Illus. by James Marshall
- [I Like a Snack on an Iceberg](#) by Iris Hiskey Arno, Illus. by John Sanford
- [In The Night Kitchen](#) by Maurice Sendak
- [Jake Baked the Cake](#) by B. G. Hennessy, Illus. by Mary Morgan
- [Oliver’s High Five](#) by Beverly Swerdlow Brown
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- [Stone Soup](#) by Ann McGovern, Illus. by Winslow Pinney Pels
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- [The Talking Pot](#) by Virginia Haviland, Illus. by Melissa Sweet
- [Vegetable Soup](#) by Jeanne Modesitt, Illus. by Robin Spowart

With your child...

Select a favorite recipe, read it together, and create the dish for friends and/or the family.

Create your own soup. Start with broth and select vegetables and/or other ingredients to add to it. As you chop, add and stir in the ingredients, have your child dance each step for each ingredient. Better yet, dance together!

Name Song

Tapping a rhythm and chanting

Learning Objectives

- Recognize one's name as being unique and special.
- Identify name in writing.
- Build vocabulary related to rhythm and pattern in music.
- Demonstrate tapping to a strong rhythmic beat.
- Create a rhythmic pattern using one's name.

Materials

Optional: A few percussion instruments

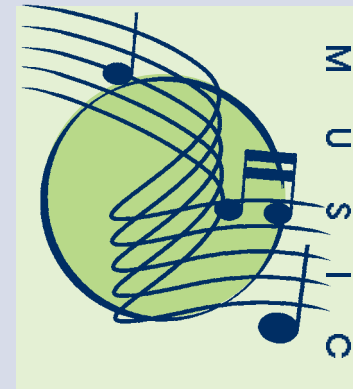
INCLUDING ALL CHILDREN

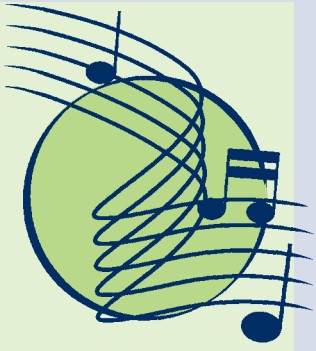
Teach children the American Sign Language sign for “name,” and use it throughout the activity.

For children who are deaf or have hearing disabilities, remember that they can still enjoy and learn from music. Face children with hearing disabilities and drum out the rhythm on a drum in their view so they can follow along. Invite them to feel the drum.

Children who are deaf may prefer to follow along to a beat that is stomped on the floor so they can feel it.

Write out the words and phrases of songs on the chalkboard or easel pad. Use pictures to illustrate the story.





TIP

Be sure you vary the speed of the beat for all children if you vary it for one, so as not to isolate a child with speech and language disabilities.

For children with speech and language disabilities, know that they may have difficulty with this activity. Vary the speed of the tapping that accompanies the children's names, so that the beat is slower and easier to follow. ■

For children with physical disabilities, be prepared to suggest a way they can feel successful as they tap the rhythm of their names.

READ WITH ME

Books that involve a child's name

[A, My Name Is Alice](#) by Jane Bayer, Illus. by Steven Kellogg

[Dawn](#) by Molly Garrett Bang

[I See Rhythm](#) by Toyomi Igus, Illus. by Michele Wood

[It's Just Me, Emily](#) by Anna Grossnickle Hines

[Odd Velvet](#) by Mary E. Whitcomb, Illus. by Tara Calahan King

[Say Hello, Vanessa](#) by Marjorie Winman Sharmat

[There's An Ant in Anthony](#) by Bernard Most

[Where Is Ben?](#) by Marisabina Russo

[You Can Call Me Willy: A Story for Children About AIDS](#) by Joan C. Verneiro

Key Vocabulary: name, beat, rhythm

LISTEN UP

Songs about names

- "Say Hi" by Red Grammer from [Teaching Peace](#)
- "Mary Wore a Red Dress" by either Raffi from [Rise and Shine](#) or Peggy and Mike Seeger from [American Folk Songs for Children](#)

ARTS EXPERIENCE

Getting Started

Display children's names throughout the classroom on desks or tables, the chalkboard, storage bins, coat racks, etc.

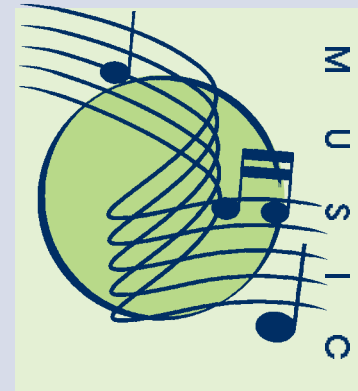
Connecting to Past Experience

Invite children to feel the rhythm. Have children sit in a circle. Start with a slow, soft knee pat and chant. **Feel the beat on your knees, on your knees, on your knees.** Repeat with other parts of the body, like chest, head or cheeks. Move to **Feel the beat in the air, in the air, in the air.** Make the last move to **Feel the beat in your hands, in your hands, in your hands.** Repeat each line several times before moving on to a new body part. **T T**

Expressing Through Music

Invite children to chant the Name Chant. **Let's feel the beat of our names on our knees.**

- Give an example. **Bob-bie, Bob-bie, Bob-bie, Bob-bie** as you pat out the rhythm on your knees.
- Ask for volunteers to chant their names while others listen.
- Go around the circle chanting each child's name in turn. Invite children to join in. Pause for a moment between each child's name.
- Go around the circle a second time, this time not pausing between names so that all the children's names form a continuous chant and the rhythm keeps going.

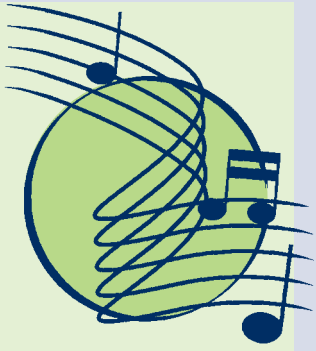


TIP

You may want to add a soft hand drumbeat.

TIP

Repeat this activity many times. Incorporate it into circle time and whenever children need a change of pace.



Talking About Music

What did you like about the Name Chant? Who has a name with a single beat? Who has a name with several beats to it?

Discuss where accents fall in each name and help children compare differences; for example, Tok'ma vs. A'li'ci'a.

Extending the Experience

- Conduct a name hunt. Place tagboard cards with children's names randomly around the classroom. Have children find their names.
- Listen to or learn songs related to names:
 - "Mary Wore a Red Dress" by Ruth Seeger from American Folk Songs for Children. Substitute the children's names and clothing: **Susie wore a blue dress; Derek wore a white shirt**
 - "Who Stole the Cookies from the Cookie Jar"
 - "Willoughby Walloughby Woo" by Raffi from Singable Songs for the Very Young
 - "Everybody Eats When They Come to My House" by Sharon, Lois and Bram from Happy Birthday
 - "The Name Game" by Joanie Bartels from Sillytime Magic
- Tape record children chanting their names. Have the recording available in the listening center.
- Create name puzzles for each child. Cut pieces of one color of construction paper into squares. For each child write each letter of his or her name on a square, one letter per square. Place the lettered squares into an envelope labeled with the child's name. One name = one color. Have children put their name puzzles together. Younger children may need help with this.
- Create a class chart of names and beats (or syllables). Divide an easel pad into columns labeled 1 Beat, 2 Beats, 3 Beats, 4 Beats. As a class, list each child's name in the appropriate column.

INTRODUCING AN ARTIST WITH DISABILITIES

Ludwig van Beethoven was a composer who was born in Bonn, Germany, in 1770. He grew up studying piano and writing music.

In 1792, when he was 22, Beethoven began to notice he was losing his hearing. He wrote his most famous piece, the Fifth Symphony, to emphatically show that he was not going to stop writing music even with his hearing loss.

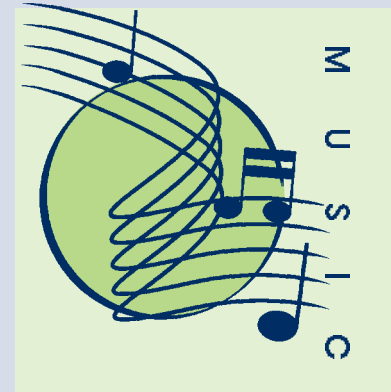
Gradually over the next 25 years he continued to lose his hearing until he was completely deaf. He then relied on conversation books as a way for people to “talk” to him. Conversation books are notebooks in which Beethoven and his friends wrote notes back and forth to each other.

Beethoven continued to write music until his death in 1827.

LEARNING LOG

Invite the children to write their name and then decorate it or draw a picture all around it. If appropriate, have them indicate the number of beats or syllables in their names.

Suggested Title: My Name Is _____



Name Song

LEARN ALONG AT HOME

Dear Family,

During our music activity, we tapped out the rhythm of our names. We learned about rhythm, as well as how many beats are in our names.

Please talk to your child about the experience and select one of the books to read or other activities to continue learning at home.

Talking With Your Child

Please show me how you tap out the rhythm of your name.

Together, tap out the beat of your name and the names of other family members and friends on your knees.

Ideas for Continued Learning

Select and read books from the library. Consider:

- [A, My Name Is Alice](#) by Jane Bayer, Illus. by Steven Kellogg
- [Dawn](#) by Molly Garrett Bang
- [I See Rhythm](#) by Toyomi Igus, Illus. by Michele Wood

- [It's Just Me, Emily](#) by Anna Grossnickle Hines
- [Odd Velvet](#) by Mary E. Whitcomb, Illus. by Tara Calahan King
- [Say Hello, Vanessa](#) by Marjorie Winman Sharmat
- [There's An Ant in Anthony](#) by Bernard Most
- [Where Is Ben?](#) by Marisabina Russo
- [You Can Call Me Willy: A Story for Children About AIDS](#) by Joan C. Verneiro

With your child...

Listen to music together and tap out the beat.

Think of an unusual word that has four or five beats. You may need to use a dictionary. Write the word on a piece of paper and, if appropriate, have your child draw a picture of it. Have your child bring this word to school to display on our Big Words Board. An example of a “big word” is **metamorphosis**.

Chant and clap the names of family members.

Moods and Feelings

Recognizing various moods in response to different musical selections

Refer to the lessons about moods and feelings “My Feelings” and “Being Moved By Feelings” in this section

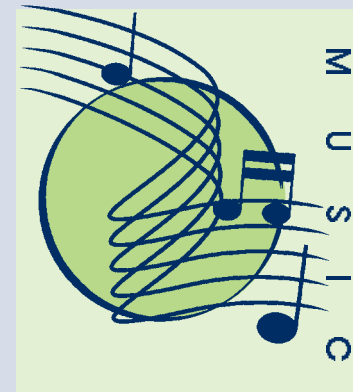
Learning Objectives

- Express thoughts and feelings in response to a given musical piece.
- Identify personal experiences that evoke a particular emotion.
- Build vocabulary related to different feelings.
- Identify various sound qualities, such as loud, soft, sharp, smooth.
- Demonstrate listening skills.
- Create mind images in response to a given musical piece.

Materials

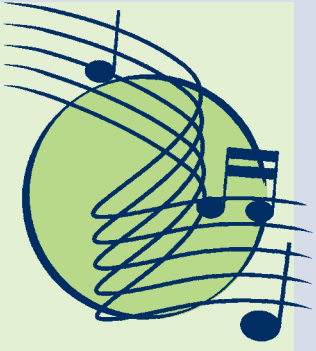
A record, tape or CD player

A selection of music and songs that clearly express various moods such as: Relax, Daydream and Draw from The Mozart Effect; Baby Beethoven from Baby Einstein; and A Gentle African Journey from Baby Tuner International Baby **T**



TIP

Have your music specialist help pick out music selections if you have trouble finding the choices listed here.



INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “happy,” “sad” and “sleepy,” and use these signs throughout the lesson.

For children with hearing disabilities, remember that they may require their sight in order to follow along with the activity. Having children close their eyes or even dimming the lights too low may inhibit or even prevent their participation. Invite them to sit close to the speakers so that perhaps they can feel the vibration as the music is being played.

READ WITH ME

Books about different moods

[A Cane in Her Hand](#) by Ada Bassett Litchfield

[A Very Special Sister](#) by Dorothy Levi, Illus. by Ethel Gold

[Eukee, The Jumpy Jumpy Elephant](#) by Clifford L. Corman and Esther Trevino,
Illus. by Richard Dimatteo

[Father and Son](#) by Denize Lauture

[Feelings](#) by Joanne Brisson Murphy, Illus. by Heather Collins

[How Do I Feel](#) by Norma Simon, Illus. by Joe Lasker

[Hush Little Baby](#) by Alik

[Miss Spider’s Tea Party](#) by David Kirk

[Northern Lullaby](#) by Nancy White Carlstrom, Illus. by Leo and Diane Dillon

[One of Three](#) by Angela Johnson, Illus. by David Simon

[Silent Lotus](#) by Jeanne M. Lee

[The Jester Has Lost His Jingle](#) by David Saltzman

Key Vocabulary: mood, feelings, sleepy, sad, scared, excited, angry, happy, Braille

LISTEN UP

Songs related to moods and feelings

- “If You’re Happy” by Tickle Toon Typhoon from Hug the Earth (this can be found on other recordings as well)
- “Where Are My Feelings” by Cathy Fink and Marcy Marxer from Help Yourself
- “Cuando estoy triste (When I am Sad)” by Suni Paz from Canciones para el recreo (Songs for the Playground)

ARTS EXPERIENCE

Getting Started

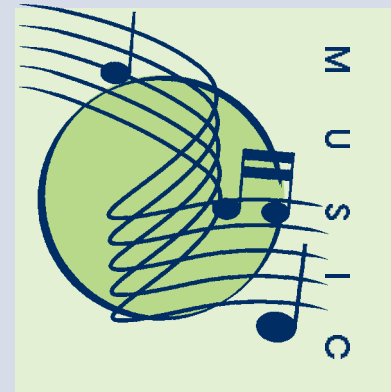
In planning this lesson, consider organizing it as a series of mini lessons, playing one or two selections each time or having a musical section of the day.

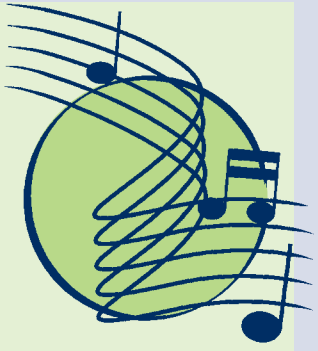
Connecting to Past Experience

Encourage children to share experiences that make them feel sleepy, sad, scared, excited, angry, happy, etc.

Introduce music as a means to create a mood or a feeling. **What kinds of songs are played, or sung, to babies to help them fall asleep? What kinds of songs are played at sports events? Why?**

Demonstrate by playing a lullaby and an energetic musical piece.





TIP

Remember to listen for and discuss one quality at a time.

Expressing Through Music

Prepare for listening. Have children lie on the floor or put their heads down on their tables. Create a chant that gives directions but also sets the mood; for instance: **now close your eyes and close your mouths, but open your ears, open your ears, open your ears** (fading into a whisper).

Play the selection. If the music is from another country, tell the children where it is from. Talk about the mood it created, and then play a contrasting selection. Have children identify when the music was fast, slow, strong, light, loud, soft, sharp or smooth. **T**

Talking About Music

What pictures did the music make in your mind? What mood or feelings did it create?

Extending the Experience

- Learn the song, “If You’re Happy and You Know It” by Greg and Steve from We All Live Together, or by Tickle Tune Typhoon from Hug the Earth or a song from other recordings mentioned in the lesson.
- Create masks showing different feelings. Provide a selection of paper plates of different colors, markers, yarn, construction paper scraps and ribbon. Precut the eyeholes. Have children design a two-sided mask depicting one mood or feeling on one side and another feeling on the other side. Incorporate the masks with the musical selections. If masks are stapled to cardboard strips or tongue depressors, then children can turn the masks to change the expression of feeling.
- Study masks from African, Native American, Asian and South American cultures. Notice the expressions and find out how the masks and music were used in various ceremonies

INTRODUCING AN ARTIST WITH A DISABILITY

Ray Charles was born in Albany, Georgia, on September 23, 1930. From the age of four onward, he gradually lost his sight, until at the age of seven he was completely blind. He was enrolled in the St. Augustine School for the Deaf and Blind where he learned classical piano and music composition in Braille.

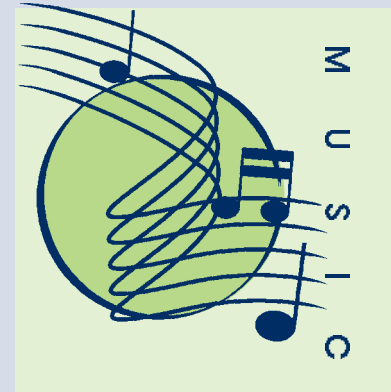
When Mr. Charles was only sixteen, his mother died, and he set out on the road to become a professional musician. Mr. Charles is now a famous musician and has received both the Kennedy Center Honors and National Academy of Recording Arts and Sciences Lifetime Achievement Award. He was inducted into the Halls of Fame for Rhythm & Blues, Jazz, and Rock & Roll, and he has won twelve Grammy Awards.

Mr. Charles has said of his blindness: "Being blind was...an aid. I never learned to stop at the skin. Music was one of my parts. Like my blood. It was a force already with me when I arrived on the scene. It was a necessity for me – like food or water. Music is nothing separate from me. It is me."

LEARNING LOG

Have children draw freely as they listen to music.

Suggested Title: How Music Makes Me Feel



Moods and Feelings

LEARN ALONG AT HOME

Dear Family,

During our music activity, we listened to different music selections and talked about how different selections of music made us feel. We learned how various rhythms used in music can influence our emotions.

Please talk to your child about his or her experience. Together, select a book to read. What if the two of you sang the story instead of simply reading it?

Talking With Your Child

Tell me about the music you listened to in class. How did it make you feel?

What did the music make you think about when you were listening to it?

Ideas for Continued Learning

Select and read books from the library. Consider:

- A Cane in Her Hand by Ada Bassett Litchfield
- A Very Special Sister by Dorothy Levi, Illus. by Ethel Gold
- Eukee, The Jumpy Jumpy Elephant by Clifford L. Corman and Esther Trevino, Illus. by Richard Dimatteo
- Father and Son by Denize Lauture

- Feelings by Joanne Brisson Murphy, Illus. by Heather Collins
- How Do I Feel by Norma Simon, Illus. by Joe Lasker
- Hush Little Baby by Alike
- Miss Spider's Tea Party by David Kirk
- Northern Lullaby by Nancy White Carlstrom, Illus. by Leo and Diane Dillon
- One of Three by Angela Johnson, Illus. by David Simon
- Silent Lotus by Jeanne M. Lee
- The Jester Has Lost His Jingle by David Saltzman

With your child...

Talk about the book you read. Talk about the feelings or the character or how the story made you or your child feel. Ask your child: **What kind of music do you think would go well with this book?**

Listen to music and talk about words that describe the piece. **Could the music be described as bouncy, happy, sad, lazy, sleepy, scary, etc.?**

During a television program or a movie that has music playing in the background, ask your child to close his or her eyes and listen to the music. **What feeling do you think this music is trying to give us? Do you think it is trying to make the audience feel scared or happy?**

Music From Many Places

Expanding awareness by experiencing music from a variety of cultures

Learning Objectives

- Express thoughts, feelings and preferences about different musical selections.
- Experiencing many different sounds from different cultures
- Recognize that music is part of all cultural heritages.
- Recognize the music of one's own heritage.
- Build vocabulary related to music from different parts of the world.
- Demonstrate listening skills and a focus on the music.

Materials

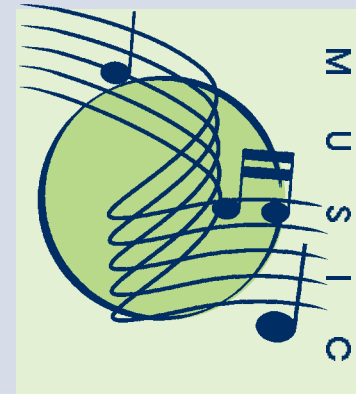
Record, tape or CD player

Pictures of instruments, or people playing instruments, from other cultures, if available

Actual instruments, such as an African drum

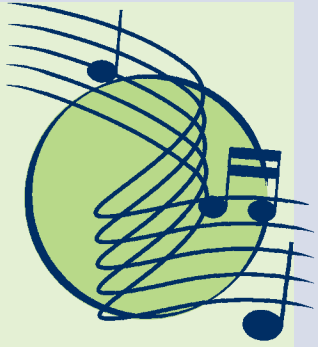
A selection of recordings representing many countries and cultures: **T**

- "Ise Oluwa" (Yorba) or "Tama Tama" (Guinea) by Sweet Honey in the Rock from Family Folk Festival
- "She She Ko Le" (Nigeria) by Sarah Pirtel from The Wind Is Telling Secrets
- "Sa Ntima" (Congo) from Putumayo Presents Africa
- "Chirri Bim" (Chasidic) by Sharon, Lois and Bram from Smorgasbord



TIP

Your music specialist may be able to suggest other recordings that will work too.



TIP

Ella Jenkins recordings have songs from many countries and are exceptionally easy to sing along with.

- “An Arabic Chant that Means Welcome” by Ella Jenkins from [Call and Response](#)
- “La Bamba” by Red Grammer from [Favorite Sing Along Songs](#) or by Jose-Luis Orozco from [Lirica Infanatil](#)
- “Frere Jaques” or “Sur Le Pont D’Avignon” (French) by Raffi from [Corner Grocery Store](#)
- “Haru Ga Kiti” (Japanese) by Raffi from [Everything Grows](#)
- “Sto Lat” (Polish) by Sharon, Lois and Bram from [Happy Birthday](#)
- “May There Always Be Sunshine” (Russian) by Charlotte Diamond from [Ten Carrot Diamond](#) or by Sarah Pirtle from [Two Hands Hold the Earth](#) or by Lisa Monet from [Jump Down](#) or by Raffi from [Raffi On Broadway](#)
- “Greetings in Many Languages” and many other selections by Ella Jenkins from [Multicultural Children’s Songs](#) **T**
- “Arroz con Leche” and many other selections by El Lobo from [Songs and Games of Latin America](#)
- “Jim Crack Corn” and many other selections by Peggy and Mike Seeger from [American Folk Songs for Children](#)

Collections of music from many countries by various artists:

- [A Child’s Celebration of the World](#). Music For Little People, 1998.
- [Family Folk Festival](#). Music For Little People, 1994.
- [World Music for Little Ears](#). Ellipsis Arts, 2000.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “music” and “world,” and use these signs throughout the activity.

For all children and children with cognitive disabilities, complement the multicultural music with pictures of people from different cultures, examples of clothing, samples of food.

READ WITH ME

Books highlighting cultural practices and traditions

Babushka by Charles Mikolaycak

Dance, Sing, Remember: A Celebration of Jewish Holidays by Leslie Kimmelman, Illus. by Ora Eitan

Dancing with the Indians by Angela Shelf Medearis, Illus. by Samuel Byrd

Dream Wolf by Paul Goble

Duke Ellington by Andrea Davis Pinkney, Illus. by Brian Pinkney

Follow the Drinking Gourd by Jeanette Winter

Grandfather Tang's Stories by Ann Tompert

In the Time of the Drums by Kim L. Siegelson, Illus. by Brian Pinkney

Knots on a Counting Rope by Bill Martin, Jr. and John Archambault, Illus. by Ted Rand

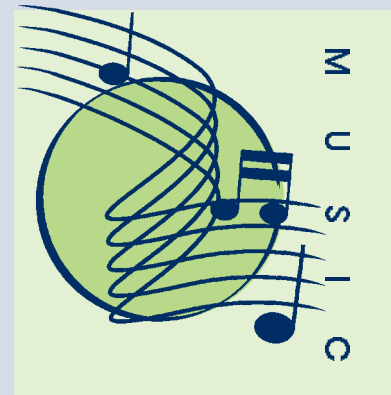
Kofi and His Magic by Maya Angelou, Photos by Margaret Courtney-Clarke

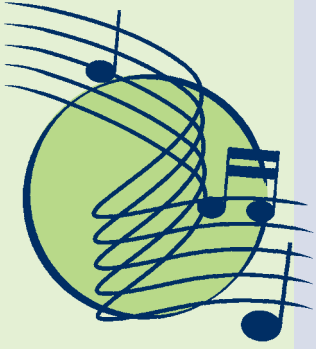
Lon Po Po: A Little Red Riding Hood Story from China by Ed Young

Making Magic Windows by Carmen Lomas Garza

Mary McLean and the St. Patrick's Day Parade by Steven Kroll, Illus. by Michael Dooling

My Grandmother's Journey by John Cech, Illus. by Sharon McGinley-Nally





Nine-in-One Grr! by Blia Xiong, Illus. by Cathy Spagnoli
On the Pampas by Maria Brusca
Osa's Pride by Ann Grifalconi
Pablo Remembers: The Fiesta of the Day of the Dead by George Ancona
Pedro and the Monkey by Robert D. San Souci, Illus. by Michael Hays
People by Peter Spier
Silent Lotus by Jeanne M. Lee
The Legend of the Indian Paintbrush by Tomie dePaola
The Legend of the White Buffalo Woman by Paul Goble
Tonight is Carnival by Arthur Dorros

ARTS EXPERIENCE

Getting Started

In planning this lesson, expand beyond the cultural make-up of your class by offering a broad selection of music from as many different cultures as possible.

Connecting to Past Experience

Introduce music as a part of everyone's lives.

Because people come from a variety of different parts of the world – some live nearby and some live far away – we have music that originates from a variety of different places. The words in the songs often tell us about the people and how they live.

What kinds of music do you and your family like? List responses on an easel pad or the chalkboard.

Expressing Through Music

Expand children’s awareness by playing musical selections from different cultures. Use the suggested recordings in a variety of ways – for listening, clapping along, singing, chanting and moving so that the experience fully engages the children.

Look for songs in different languages that have easy words or chorus sing-along possibilities so that the children can join in.

If possible, read a translation of the words that are in other languages.

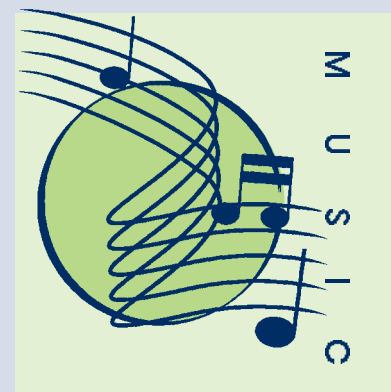
When songs come from other countries but are in English, have children listen for words and clues that tell about the culture from which the song comes. **T**

Talking about Music

What was your favorite song? What did you like about it? Was it soft or loud? Did you hear any words that are new to us? Did it tell us something about people in other parts of the world?

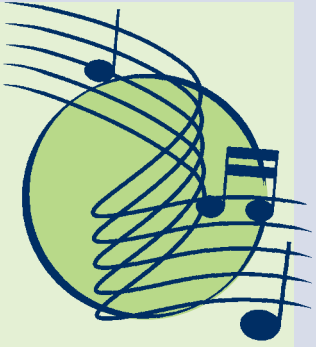
Extending the Experience

- Teach playground games, jumprope rhymes, finger plays or circle dances from different regions or countries.
- Play and sing songs that celebrate diversity such as:
 - “Family Under One Sky” by Ruth Pelham from Under One Sky or by Bill Harley from 50 Ways to Fool Your Mother
 - “Brothers and Sisters” by Red Grammer from Down the Do-Re-Mi
 - “One World” or “Part of the Family” by Louis LaFond from One World
 - “To Everyone in All the World” by Raffi from Baby Beluga



TIP

Rather than playing a lot of songs at one time, introduce new songs over several sessions so children can focus on the new styles and sounds, one or two at a time.



INTRODUCING AN ARTIST WITH A DISABILITY

Joseph Henry Sharp was of European heritage. He was born in Bridgeport, Ohio, in 1859. His introduction to people from another culture came when he was six years old. He met some Native American boys and was impressed with their bow and arrow skills.

Swimming and fishing were Sharp's favorite activities, but he almost drowned three times and became deaf as a result of the third near-drowning. He learned to lip-read and also carried a small pad and pencil with him wherever he went.

As he became older, still fascinated with getting to know Native Americans, he began to paint pictures of them. The color of their costumes and splendor of their dances intrigued him.

Throughout his life, Mr. Sharp painted all aspects of Native American life. His paintings show the culture, heritage and traditions of many Native American tribes.

LEARNING LOG

Invite children to draw, write or dictate a story about their experience with hearing music and learning about different cultures.

Suggested Title: Music From Many Places

Music From Many Places

LEARN ALONG AT HOME

Dear Family,

Music comes from so many different places! During our music activities we read stories, listened to and sang songs from different cultures and countries. Please talk to your child about the experience and select some of the ideas for continuing the learning at home.

Talking With Your Child

What was your favorite song? What culture or country does it come from? Would you sing it or hum it for me?

Ideas for Continued Learning

Select and read books from the library about music and different cultures. Consider:

- Babushka by Charles Mikolaycak
- Dance, Sing, Remember: A Celebration of Jewish Holidays by Leslie Kimmelman, Illus. by Ora Eitan
- Dancing with the Indians by Angela Shelf Medearis, Illus. by Samuel Byrd
- Duke Ellington by Andrea Davis Pinkney, Illus. by Brian Pinkney
- Follow the Drinking Gourd by Jeanette Winter
- Grandfather Tang's Stories by Ann Tompert
- In the Time of the Drums by Kim L. Siegelson, Illus. by Brian Pinkney
- Knots on a Counting Rope by Bill Martin, Jr. and John Archambault, Illus. by Ted Rand
- Lon Po Po: A Little Red Riding Hood Story from China by Ed Young
- Mary McLean and the St. Patrick's Day Parade by Steven Kroll, Illus. by Michael Dooling

- My Grandmother's Journey by John Cech, Illus. by Sharon McGinley-Nally
- Nine-in-One Grr! by Blia Xiong, Illus. by Cathy Spagnoli
- On the Pampas by Maria Brusca
- Osa's Pride by Ann Grifalconi
- Pablo Remembers: The Fiesta of the Day of the Dead by George Ancona
- Pedro and the Monkey by Robert D. San Souci, Illus. by Michael Hays
- Silent Lotus by Jeanne M. Lee
- The Legend of the Indian Paintbrush by Tomie dePaola
- The Legend of the White Buffalo Woman by Paul Goble
- Tonight is Carnival by Arthur Dorros

With your child...

Talk about your family culture and your family history. Tell your child the country (or countries) that your ancestors came from. Play music from those countries and encourage your child to share the music with the class.

Option: Talk with your child about a country or culture in which you are interested. Listen to music from that culture.

Get together with neighbors or friends who have a cultural heritage different than yours. Talk about your cultures, particularly the music you enjoy.

ARTS VOCABULARY

Culture – the music, dress, customs, traditions, food, language, religion, beliefs and values that make up one's heritage.

Playing Our Own Instruments

Creating a circle of sound

Learning Objectives

- Express thoughts and experiences about playing instruments.
- Build vocabulary about music and musical instruments.
- Identify a variety of rhythm instruments.
- Demonstrate care and respect for rhythm instruments.
- Demonstrate cooperation in playing instruments with others.
- Create a circle of sound by setting silence and playing instruments. **T**

Materials

Suggested instruments, although others could be substituted:

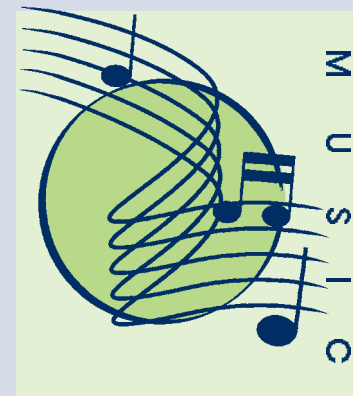
- | | |
|-----------------|---------------|
| ■ Xylophones | ■ Rain sticks |
| ■ Drums | ■ Cymbals |
| ■ Triangles | ■ Wind chimes |
| ■ Wooden sticks | ■ Bells |

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “quiet,” “wait” and “listen,” and use these signs throughout the lesson.

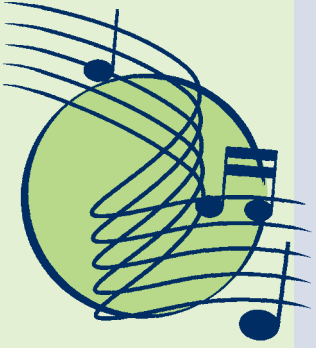
For children with hearing disabilities, as with all children, make sure they are looking at you and you have their attention before giving instructions.

For children with physical disabilities, plan ahead for how they can participate in this activity. Be sure to have available various instruments that can be played with one hand and/or with little movement.



TIP

A circle of sound could be created with many different kinds of instruments. Refer to “I Love A Parade” from the How I Go From Here to There section, and “Instruments Around Us” in The World Around Me section for instructions on making and using instruments.



READ WITH ME

Books that feature different musical instruments

Abiyoyo by Pete Seeger, Illus. by Michael Hays

Apartment 3 by Ezra Jack Keats

Ben's Trumpet by Rachel Isadora

Charlie Parker Played Bebop by Chris Raschka

Dance at Grandpa's by Laura Ingalls Wilder, Illus. by Renee Graf

I Make Music by Eloise Greenfield, Illus. by Jan Spivey Gilchrist

I See The Rhythm by Toyomi Igus, Illus. by Michele Wood

London Bridge Is Falling Down by Ed Emberley

Mama Don't Allow by Thacher Hurd

Music Over Manhattan by Mark Karlins, Illus. by Jack E. Davis

Skip To My Lou by Nadine Bernard Westzolt

This Old Man by Carol Jones

Thump, Thump, Rat-a-Tat-Tat by Gene Baer, Illus. by Lois Ehlert

Ty's One-Man Band by Mildred Pitts Walter

Zin! Zin! Zin! A Violin by Lloyd Moss

Key Vocabulary: rhythm, clap, instruments, conductor, band, orchestra, compose

LISTEN UP

Songs about playing instruments

- "The Kitchen Percussion Song" by the Chenille Sisters from 1-2-3 for Kids
- "Play My Drum" by Paul Strausman from Camels, Cats and Rainbows
- "Guitar Box Band" by Ruth Pelham from Under One Sky

ARTS EXPERIENCE

Getting Started

To avoid chaos, treat the homemade rhythm instruments as “real instruments.” Introduce them in a way that encourages real listening and expressive playing, such as the following ritual:

- Take the instruments out of their box carefully, one at a time.
- Lay them on a rectangle of fabric. This is the resting area for the instruments, or the “magic music rug.” This is where they are quiet and safe.
- Have children pick up their instruments from the rug carefully, holding them properly and taking care that they don’t make sounds until it is time to play. Children are “babysitters” or caregivers for their instruments.
- Once back at their places, have children place their instruments in front of them so the instruments don’t make a sound until the conductor signals the child’s turn to perform.
- When the performance is over, the ritual is reversed. **T**

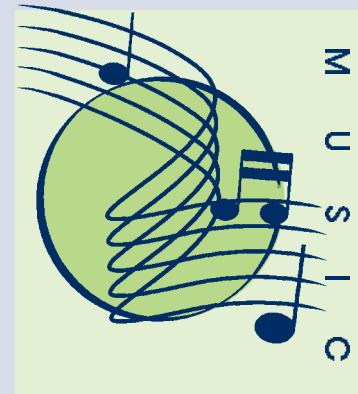
Connecting to Past Experience

Capture attention by being a bit mysterious. We are going to create a circle of sound with our instruments.

Expressing Through Music

Invite children to create a circle of sound. Describe how a circle of sound is created:

- We will all sit in a circle with our instruments.
- Each of you will have a turn to play. When it comes to your turn you will pick up your instrument and play. **T**
- When you are finished playing, look at your classmate next to you. That will be the signal. Your classmate will know it is now his or her turn to play.
- I will start by playing the first sound and end by playing the last sound.

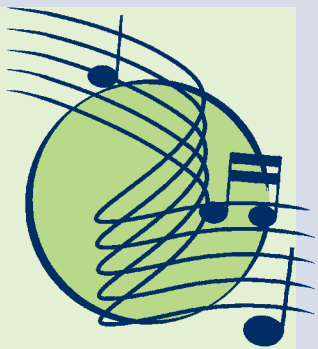


TIP

You may want to introduce different instruments over a period of days or weeks.

TIP

If the class is larger than fifteen children, organize into two groups with one group watching as the other group performs. Children switch places after one group completes a circle of sound.



TIP

Because it is hard to have complete silence in a school environment, tell children that the silence is in the circle where the music will take place. It may take a few tries to get complete silence, but once children learn to do this, they love it!

TIP

A bright sound works well for a starter.

Prepare to start. Let's set a silence so the instruments have space to play. Invite children to close their eyes and be as quiet as they can so they can hear the silence. **T**

When the silence is set, begin the circle of sound with one or two rings of a little bell or a short tap on a triangle. **T**

Then turn to the child next to you. That child plays, then turns to the next child, and this continues until every child has contributed to the circle of sound.

Talking About Music

What did you like best about our circle of sound? What is your favorite instrument? What kind of sound can this instrument make? Is it sharp, hard, gentle, soft? What does this sound remind you of?

Extending the Experience

- Once children are familiar with the circle of sound, have children take turns being a "concert master." The child stands, holds up his or her hands until complete silence is set, then points to the instrument to lead off the circle of sound.
- Record the circle of sound, listen to it and talk about it. Encourage children to name the instruments that they hear.
- Make a list of sound qualities such as sharp, soft, smooth and so on. Group instruments that create these sounds.

LEARNING LOG

Options:

Invite children to draw pictures of themselves playing their instruments. Have them write or dictate a descriptive phrase or sentence.

Invite children to draw freely and expressively to illustrate a sound quality.

Suggested Title: My Favorite Instrument or A Picture of a Sound

Playing Our Own Instruments

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories about music, instruments and bands. Children were introduced to a variety of instruments and got the opportunity to play when it was their turn. Each child contributed to a wonderful circle of sound!

Please talk to your child about the experience and perhaps, create your own music at home.

Talking With Your Child

What is a circle of sound? How do you make one? What instrument did you play? What does it look like? What does it sound like?

Tell your child about your favorite music and explain what you like about it.

Ideas for Continued Learning

Select and read books from the library. Consider:

- Abiyoyo by Pete Seeger, Illus. by Michael Hays
- Apartment 3 by Ezra Jack Keats
- Ben's Trumpet by Rachel Isadora
- Charlie Parker Played Bebop by Chris Raschka
- Dance at Grandpa's by Laura Ingalls Wilder, Illus. by Renee Graf

- I Make Music by Eloise Greenfield, Illus. by Jan Spivey Gilchrist
- I See The Rhythm by Toyomi Igus, Illus. by Michele Wood
- London Bridge Is Falling Down by Ed Emberley
- Mama Don't Allow by Thacher Hurd
- Music Over Manhattan by Mark Karlins, Illus. by Jack E. Davis
- Skip To My Lou by Nadine Bernard Westzolt
- This Old Man by Carol Jones
- Thump, Thump, Rat-a-Tat-Tat by Gene Baer, Illus. by Lois Ehlert
- Ty's One-Man Band by Mildred Pitts Walter
- Zin! Zin! Zin! A Violin by Lloyd Moss

With your child...

Look about for objects in your home that could make music. Think about kitchen utensils, blocks or pieces of wood. Are there toys that might make some interesting or unusual sounds? Try them out. Would they contribute to a rhythm band?

Listen to music together and keep the beat by clapping hands or using rhythm instruments found around the home.

Invite friends and family members to create a circle of sound. Use instruments from the MUSIC BOX.

Yummy in My Tummy

Creating nonsense songs with many verses

Learning Objectives

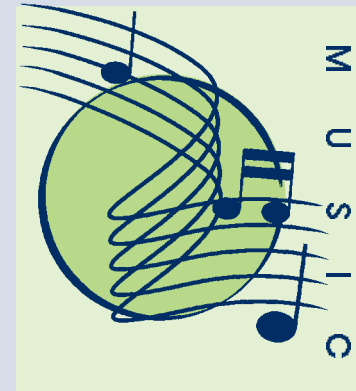
- Express thoughts about nonsense songs and the experience of songwriting.
- Recognize nonsense and cumulative songs.
- Build vocabulary related to songwriting and different foods.
- Identify a variety of foods that could make up a sandwich.
- Create a cumulative nonsense song with several verses.

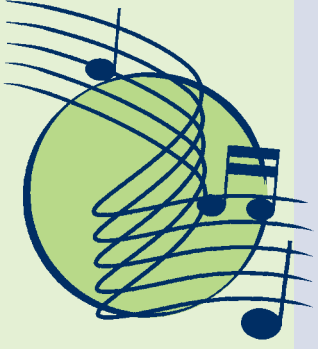
Materials

Easel pad, markers, tape

Preparation

Write the words to a cumulative song, such as “I Know An Old Lady Who Swallowed a Fly,” on an easel pad. Write the verses, leaving some space between them. Enhance the words with pictures. Fold up the paper so that all the verses are covered except for the first one. As each verse is sung, you will unfold the paper that covers that verse. By the time the entire song is sung, all the words to the song will be revealed.





INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for key foods, and use these signs while you are singing.

For children with hearing impairments, include many visual props to enhance the meaning of the songs.

READ WITH ME

Books that have something to do with food

[A Pizza the Size of the Sun](#) by Jack Prelutsky, Illus. by James Stevenson

[A Spoon for Every Bite](#) by Joe Hayes, Illus. by Rebecca Leer

[Bread, Bread, Bread](#) by Ann Morris, Photos by Ken Heyman

[Chato's Kitchen](#) by Gary Soto, Illus. by Susan Guevara

[Chicken Soup with Rice](#) by Maurice Sendak

[Dinner at the Panda Palace](#) by Stephanie Calmenson, Illus. by Nadine Bernard Westcott

[Eating the Alphabet: Fruits and Vegetables From A to Z](#) by Lois Ehlert

[Feast for 10](#) by Cathryn Falwell

[If You Give a Mouse a Cookie](#) by Laura Joffe Numeroff, Illus. by Felicia Bond

[Jalapeño Bagels](#) by Natasha Wing, Illus. by Robert Casilla

[Martha Speaks](#) by Susan Meddaugh

[One Grain of Rice: A Mathematical Fairytale](#) by Demi

[People of the Corn: A Mayan Story](#) by Mary-Joan Gerson, Illus. by Carla Golembe

[Rain Makes Applesauce](#) by Julian Scheer, Illus. by Marvin Bileck

[Roses Sing on New Snow: A Delicious Tale](#) by Paul Yee, Illus. by Harvey Chan

[Swamp Angel](#) by Anne Isaacs, Illus. by Paul O. Zelinsky

[The Tortilla Factory](#) by Gary Paulsen, Illus. by Ruth Wright Paulsen

The Wolf's Chicken Stew by Keiko Kasza
Too Many Tamales by Gary Soto, Illus. by Ed Martinez
Two of Everything by Judith Mathews, Illus. by Lily Ti Hong

Key Vocabulary: compose, songwriting, verses, nonsense songs

LISTEN UP

Songs about food and cooking

- “Recipe” by Troubadour from Can We Go Now?
- “Stone Soup” by Tom Chapin from Mother Earth
- “Biscuits in the Oven” by Raffi from Baby Beluga
- “Peanut Butter” by either John McCutcheon from Howjadoo or Sharon, Lois and Bram from Smorgasbord
- “Everybody Eats When They Come to My House” by Sharon, Lois and Bram from Happy Birthday

ARTS EXPERIENCE

Connecting to Past Experience

Invite children to recall familiar songs that are cumulative by singing all or part of “I Know an Old Lady That Swallowed a Fly.” As each verse is sung reveal the words on the easel pad. Define cumulative. **Did you notice how the song became longer with each verse and how each verse built on the one before it?** ■

Invite children to recall silly nonsense by singing songs like “Little Bunny (or Rabbit) Frou Frou” or “Five Little Monkeys Jumping on the Bed.” **What makes this song so silly? What are some other silly songs?**

Create a smooth transition to songwriting experience. **What if we created our own song?**

START WITH THE ARTS • VSA arts



TIP

Substitute any cumulative song that children know.



TIP

Repeat the songwriting experience several times over a period of days and weeks. When children are familiar with the song and creating verses, new versions of the song can be enjoyed.

Expressing Through Music

Invite children to create their own cumulative nonsense song. Sing for the children the first line of “Let’s Make a Sandwich,” then have them join in.

Let’s Make a Sandwich

Free Rhythm



Let's make a sandwich
 A peanut butter and jelly sandwich
 A peanut butter and jelly sandwich on whole wheat bread.

Ask children: “What else could we put in our sandwich?” Sing the first two lines adding the new idea.

Let's make a sandwich
 A peanut butter and jelly sandwich
 A peanut butter, jelly and roast beef sandwich on whole wheat bread.

Introduce children to the concept of verses. Remind them how the cumulative song kept growing each time a verse was added.

Let's make a sandwich
 A peanut butter and jelly sandwich
 A peanut butter, jelly, roast beef and ice cream sandwich on whole wheat bread.

Continue until several verses are created and sung. **T**

Talking About Music

What happened to the song as we added more verses? Which verse did you like best? Who wrote this song? Would the song be the same if we wrote it again?

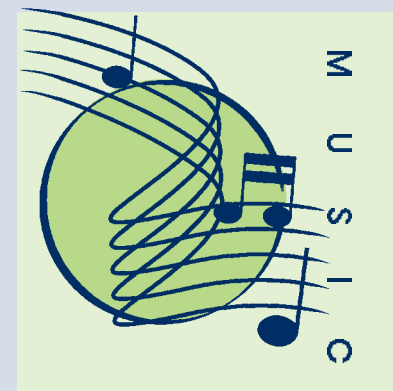
Extending the Experience

- Try a version adding non-food items to the sandwich.
Let's make a sandwich
A peanut butter and jelly sandwich
A peanut butter, jelly and dirty sock sandwich on whole wheat bread.
- Write the song on an easel pad so children can “read” what they created.
Use pictures to illustrate.
- Have children draw pictures of the silly sandwich. Compile them into a Class Book.
- Create crazy collage sandwiches. Give children a “piece of whole wheat bread” (a piece of brown paper) to start with and have them add pictures of food cut out from magazines. Add another piece of whole wheat bread on top. This could be a group collage with each child adding his or her favorite food. **T**

LEARNING LOG

Invite children to draw a picture of their silly sandwich. Some children may draw the completed sandwich; others may draw their favorite verse. Have children write or dictate a descriptive sentence.

Suggested title: Silly Sandwiches



TIP

You can make the top piece of bread on the collage hinge open so children can peek at the sandwich underneath!

Yummy in My Tummy

LEARN ALONG AT HOME

Dear Family,

As a class we made up our own song! Children became songwriters as they made up their own words and nonsense verses to the song:

Let's make a sandwich

A peanut butter and jelly sandwich

A peanut butter and jelly sandwich on whole wheat bread.

Please talk to your child about the experience, read a book together and perhaps make your own silly sandwich!

Talking With Your Child

Please sing the song you and your class created. What did you like best about it? What was the silliest verse?

Ideas for Continued Learning

Select and read books from the library. Consider:

- [A Spoon for Every Bite](#) by Joe Hayes, Illus. by Rebecca Leer
- [Chato's Kitchen](#) by Gary Soto, Illus. by Susan Guevara
- [Chicken Soup with Rice](#) by Maurice Sendak
- [Dinner at the Panda Palace](#) by Stephanie Calmenson, Illus. by Nadine Bernard Westcott
- [Eating the Alphabet: Fruits and Vegetables From A to Z](#) by Lois Ehlert

- [If You Give a Mouse a Cookie](#) by Laura Joffe Numeroff, Illus. by Felicia Bond
- [Jalapeño Bagels](#) by Natasha Wing, Illus. by Robert Casilla
- [One Grain of Rice: A Mathematical Fairytale](#) by Demi
- [People of the Corn: A Mayan Story](#) by Mary-Joan Gerson, Illus. by Carla Golembe
- [Rain Makes Applesauce](#) by Julian Scheer, Illus. by Marvin Bileck
- [The Tortilla Factory](#) by Gary Paulsen, Illus. by Ruth Wright Paulsen
- [The Wolf's Chicken Stew](#) by Keiko Kasza
- [Too Many Tamales](#) by Gary Soto, Illus. by Ed Martinez

With your child...

Make a silly or unusual sandwich. Experiment with different foods. How about a peanut butter and sliced carrot sandwich? Or a celery and mayonnaise sandwich? Have your child create a song to go with the sandwich you make.

Check the MUSIC BOX and play an instrument with the song you made up. Adding a drumbeat and/or the sounds of a shaker would be nice.

Make a food book. Get materials from the ART BOX. You will need several pieces of paper folded in half and stapled together to form a book. Have your child cut or tear pictures of food from magazines, and glue or tape one on each page. Label each page. Your child just created a book to read to you!

How I Go From Here to There

Visual Arts Lessons

- Going Places
- Floating Boats
- A Trip Quilt

Drama Lessons

- A Very Special Truck
- Community Helpers on Wheels
- Spaceship to the Moon

Dance and Movement Lessons

- From Here to There
- Human Trains
- Ready for Take Off

Music Lessons

- I Love a Parade!
- Water Music
- Sounds of Traffic

How I Go

Going Places

Creating sculptures from everyday objects

Learning Objectives

- Identify a variety of means of transportation, extending this to the imaginary and fantastic.
- Recognize the necessity of getting from one place to another.
- Build vocabulary related to transportation and sculpture.
- Assemble a variety of three-dimensional forms.
- Use tape, glue and paint.
- Create a representation of a vehicle that could transport people in unique ways.

Materials

A variety of three-dimensional forms: small boxes, quart-size milk containers with the tops cut off, cardboard tubes of various sizes, round containers (such as yogurt and margarine), spools, clothes pins, pieces of dowel, large solid wooden blocks and foam cubes ■

Construction paper scraps, foil
Masking, duct or electrical tape
Scissors
Glue, Velcro
Brushes
Paint ■

Preparation

Cover painting area with newspapers.

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TIP

Have children bring in materials to add to this collection.

TIP

Keep paint in plastic containers with lids.



INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “car,” “boat” and “plane,” and use these signs during the activity.

Give all children the opportunity to select adapted art materials, such as wider pencils, squeeze scissors and shaving brushes or rolling applicators for painting. Be careful not to isolate children with disabilities by having “special” adaptive supplies for them only.

For children with physical disabilities, provide a variety of fastening materials. Wood strips with pre-applied Velcro may be easier than gluing for some children.

READ WITH ME

Books about getting from one place to another. Look for books with a variety of transportation modes – from walking to space travel.

Away We Go! by Rebecca Kai Dotlich, Illus. by Dan Yaccarino

Bigmama’s by Donald Crews

Edward’s Exploit and other Thomas the Tank Engine Stories by Rev. W. Awdry,
Photos by Terry Permane

Listen for the Bus: David’s Story by Patricia McMahon, Illus. by John Godt

My Big Machine by FunFax

Our Teacher’s In a Wheelchair by Mary Ellen Powers

Polar Express by Chris Van Allsburg

Rolling Along With Goldilocks and the Three Bears by Cindy Meyers, Illus. by
Carol Morgan

Sheep in a Jeep by Nancy E. Shaw, Illus. by Margot Apple

Tar Beach by Faith Ringgold

The Little Engine That Could by Watty Piper, Illus. by Doris and George Hauman

The Train by David McPhail

To Market, To Market by Anne Miranda, Illus. by Janet Stevens

Train Song by Diane Siebert, Illus. by Mike Wimmer

Key Vocabulary: transportation, sculpture, car, boat, plane

LISTEN UP

Songs about getting from one place to another

- “Long Way Home” by Tom Chapin from Family Tree
- “A New Car” by John McCutcheon from Mail Myself to You

ARTS EXPERIENCE

Getting Started

When planning the lesson, consider organizing large groups for discussing travel and sculpture and small groups, or centers, to assemble and paint the sculptures.

Connecting to Past Experience

Encourage children to talk about the way people get from place to place. Start with children’s lives and then extend the dialogue beyond their immediate experience. **How do you get to school? How do you go to the store? What other places do you go? How do you get there? How does a turtle get from one place to another? What about a bird? How do people in cities travel**





TIP

Point out sculptures that may be on the school grounds or in the neighborhood, such as a statue of a benefactor or a sculpture to commemorate a particular event.

from place to place? What about people who live in the country or on a mountain? What about people who live in places that are very cold? In places that are very warm?

Have children brainstorm about the many different ways to get from one place to another: cars, buses, trucks, motorcycles, trains, planes, boats, helicopters, hot-air balloons, space ships, bicycles, animal-drawn carts, walking. Talk about their different purposes.

Discuss preferences and extend the imagination. What is your favorite way to go from one place to another? What if you could travel in any way you wanted? What if your traveling machine had magic powers? How would it get you where you wanted to go?

Expressing Through Art

Introduce sculpture. A sculpture is a work of art that is not flat. It has a top, bottom and sides. It has depth. You may be able to see around it or even walk around it. It takes up space. ■

Invite children to create a sculpture that represents a way to take people from one place to another. Show them a variety of materials to use. Demonstrate taping and gluing.

Remind children to figure out a way for this sculpture to be able to “move” and be able to carry people from place to place. It is okay for the sculpture to fly or move in magical ways.

Talking About Art

Tell us about your vehicle. Does it have a top, bottom, sides? Who would travel in your vehicle? How did you make it move from place to place?

Extending the Experience

- Invite children to make a vehicle for a pet to ride in.
- Create vehicles from scrap wood. Glue pieces together. Ask children what sounds their vehicles make.
- Create a town or a city for the transportation creations. Draw a system of roads on paper taped to a tabletop, or in sand, or indicate roads with tape on a rug. Outline roads with tape and paint with gel paint to provide tactile definition for children with visual impairments.
- Create a Class Book or recording about going different places.
- Create collages. Provide pages from magazines showing different modes of transportation, drawing paper, scissors, crayons and/or markers and glue. Have children select a vehicle, cut it out and glue it to the drawing paper. They may want to draw themselves in the vehicle and the scenery around it.

INTRODUCING AN ARTIST WITH DISABILITIES

Michelangelo Buonarroti (commonly known as just “Michelangelo”) was a sculptor, painter and architect born in Italy in 1475. He was one of the greatest artists during the High Renaissance in Italy. The High Renaissance was a time in Europe when art and building beautiful buildings were much more important in everyday life than they are now.

In 1504 he completed his most famous sculpture, “David.” The sculpture is carved from marble and stands thirteen and a half feet tall. That’s more than twice as tall as an adult! He also painted the ceiling of the Sistine Chapel for the Catholic Pope. He had to lie on scaffolding built near the ceiling and paint





on his back. It took him almost four years to finish painting the ceiling.

Michelangelo had bipolar disorder. This means that sometimes he would be very sad for weeks, and at other times he had so much energy that he hardly ever slept. Often artists work in “spurts” – having periods of great energy mixed with quiet periods.

LEARNING LOG

Options:

Invite children to write or draw about their experience making a vehicle or sculpture.

Invite children to draw a picture of themselves in the vehicle (or sculpture) they created.

Suggested Title: My Very Own Car or My Made-Up Vehicle

Going Places

LEARN ALONG AT HOME

Dear Family,

As a class we read stories and talked about different ways to get from one place to another. We discussed a wide range of vehicles, from cars to space capsules to imaginary flying machines.

We learned that sculpture is a form that has length, width and depth, and we created sculptures that would take people to other places. We used all kinds of found materials like old milk cartons and cardboard boxes. Some of our vehicles were magical!

Please talk to your child about the classroom experience and select some of the following ideas in this letter to continue the learning at home.

Talking With Your Child

Tell me about the sculpture you made. What kind of vehicle is it? Where does it go? Who travels in this vehicle? How did you make it?

Ideas for Continued Learning

Select and read books from the library about transportation. Consider:

- Away We Go! by Rebecca Kai Dotlich, Illus. by Dan Yaccarino
- Bigmama's by Donald Crews
- Edward's Exploit and other Thomas the Tank Engine Stories by Rev. W. Awdry, Photos by Terry Permane
- Listen for the Bus: David's Story by Patricia McMahan, Illus. by John Godt
- My Big Machine by FunFax
- Our Teacher's In a Wheelchair by Mary Ellen Powers

- Polar Express by Chris Van Allsburg
- Rolling Along With Goldilocks and the Three Bears by Cindy Meyers, Illus. by Carol Morgan
- Sheep in a Jeep by Nancy E. Shaw, Illus. by Margot Apple
- Tar Beach by Faith Ringgold
- The Little Engine That Could by Watty Piper, Illus. by Doris and George Hauman
- The Train by David McPhail
- To Market, To Market by Anne Miranda, Illus. by Janet Stevens
- Train Song by Diane Siebert, Illus. by Mike Wimmer

With your child...

Look at maps. Talk about the symbols for roads, dividing lines for states or cities, and railroad markings. Imagine using the map to take a trip.

Look for sculptures in your town or city. Notice statues in parks and by office buildings.

Visit an art museum or art gallery. Pay particular attention to the sculpture inside and outside the museum.

Add to the ART BOX discarded objects that could be used for making sculptures at home. Contribute items such as small boxes, containers, yarn and pieces of packing material. Your child also will need glue and may need help gluing or taping the heavier pieces.

ARTS VOCABULARY

Sculpture – A three-dimensional work of art, having length, width and depth

Floating Boats

Creating boats that float

Learning Objectives

- Express thoughts, experiences and feelings about water travel.
- Build vocabulary related to boats and water travel.
- Assemble materials that will float.
- Create a boat. Create a story about how the boat floats, where it goes and who travels on it.

Materials

Popsicle sticks, tongue depressors
Toothpicks
Small milk containers with the tops cut off
Pieces of Styrofoam
Lightweight paper, drawing and tissue paper
Plastic, mylar or cloth scraps for flags
Markers
Towels

Preparation

Cut up Styrofoam packing material, plates and/or cups into a variety of shapes **T**
Set up a “lake” using long baking pans, a water table or plastic tubs.
Consider playing a tape of water sounds, set at a low volume, near the water basin.



TIP

A sharp, serrated knife works well.



INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “water” and “boat,” and use these signs during the activity.

For children who use wheelchairs, be sure to place water basins on a table that they can access easily, rather than on the floor.

For children with severe physical disabilities and limited mobility, consider moving the entire activity to the floor or mat where the child can be positioned for maximum comfort and range of motion.

READ WITH ME

Books about boats and other things that float

Amos and Boris by William Steig

Armen’s Fishing Trip by Catherine Stock

Big City Port by Betsy Maestro and Ellen Del Vecchio, Illus. by Giulio Maestro

Boats by Byron Barton

Harbor by Donald Crews

Little Toot by Hardie Gramatky

Lobster Boat by Brenda Guiberson, Illus. by Megan Lloyd

Polar the Titanic Bear by Daisy Corning Stone Spedden, Illus. by Laurie McGraw

Sailing to the Sea by Mary Claire Helldorfer, Illus. by Loretta Krupinski

Sheep on a Ship by Nancy Shaw, Illus. by Margot Apple

The Owl and the Pussy Cat by Edward Lear, Illus. by Louise Voce

Three Days on a River in a Red Canoe by Vera B. Williams

Who Sank the Boat? by Pamela Allen

Key Vocabulary: sink, float, boat, wet, dry, light, heavy

LISTEN UP

Songs about boats

- “Row Row Row” by Raffi from Rise and Shine
- “Early in the Morning” by Phil Rosenthal from Chickens in the Garden
- “Sailing to the Sea” by Tom Chapin from Mother Earth

ARTS EXPERIENCE

Getting Started

Organize an area with a pan of water for testing the materials for building a boat. Organize another area to serve as a “lake” for the finished boats. **T**

Connecting to Past Experience

Encourage children to talk about their experiences with water. Some children may live close to the water; some may live inland and never have seen a body of water. Talk about puddles and the water in bathtubs. **Did you ever play in a tub of water, in a puddle or by a lake? Did some things sink and other things float?**

Introduce boats as a way to travel and as something that floats. Show pictures of different boats. Have children share their experiences and questions related to boats and water travel.

Extend the discussion. **Are there some boats that do not float? What boats operate underwater as well as above the surface? Are there ways to travel under the water?**



TIP

Have a “test boat” for these experiments. Children may not want to see their work of art sink!



TIP

Be ready to help with gluing and attaching flags.

TIP

Keep the lesson open-ended. If some children end up with boats that do not float that is okay too. For display purposes, they could be “at the dock.”

Expressing Through Art

Invite children to create a boat by:

- Selecting materials that will float (Test them in a pan of water)
- Drying off the materials
- Assembling them to create a boat
- Cutting out a flag or a series of flags
- Attaching the flag(s) to the boat **T**
- Decorating boats and flags with markers

When the glue and markers are dry, launch the boat in the “lake.”

Talking About Art

Tell us about the boat you created. How did you make it? Does it float? Why? Who would like to travel on your boat? What is special about your boat? How does your boat move? Does it have a motor? Does the wind carry it? Give your boat a name. **T**

Refer to the lesson “Going Places” from this section, for information about creating sculpture.

Extending the Experience

- Have a boat show. Using a baby pool, long baking pans filled with water, a water table or plastic tubs, display the children’s creations. Invite another class to the show.
- Conduct an experiment. Using a variety of objects (a penny, walnut halves, corks, pencils, small ball of clay, crayons, a wooden block, Popsicle sticks), have children predict if each object will sink or float. Test in a basin of water. Record predictions and the results of the experiment.

- Continue the experiment. Have children locate materials to add to the experiment (such as: leaves, twigs and/or stones). Place each item, one at a time, on the “test boat.” **Does the boat sink or does it continue to float? Is the item light? Or is the item heavy?** **T**
- Encourage children to move like boats in still water and in stormy water. **Refer** to the lesson “Water Music” in this section.
- Make a recording of boat sounds generated by the children.

INTRODUCING AN ARTIST WITH DISABILITIES

Claude Monet was a famous French painter who was born in 1840. He was part of a group of painters called “Impressionists” because they often used many dabs of paint to show the whole impression that a scene gave to a person, rather than the tiny details. He was often outside while he was painting scenes of nature so he could see what he was painting better and is well known for his paintings of water lilies.

Later in life, Monet became nearly blind from a cataract on his eye. A cataract is a cloudy area on the lens of the eye. It makes it difficult for people to see clearly and sometimes changes the colors that a person sees. Monet continued to paint even though he could not see well, and during this period his paintings of outdoors were mostly red.

Following an operation to remove the cataract he could see all of the colors again, and his paintings looked more like real life. Today his paintings hang in museums around the world.



TIP

Take photographs of the experiment and display them.



LEARNING LOG

Invite children to draw pictures of themselves in their boats. Remind them to draw the body of water around the boat and to show the weather. Add a descriptive sentence.

Suggested Title: Me in My Boat

Floating Boats

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories about boats and water travel. Children created their own boats from found materials. Most of the boats actually floated!

Talk to your child about the experience and together read a book about water travel. Notice some of the other ideas to further your child's learning at home.

Talking With Your Child

What kind of boat did you make? How did you make it? Did it float? Who would travel on your boat? Where does your boat go?

Ideas for Continued Learning

Select and read books from the library. Consider:

- Amos and Boris by William Steig
- Armien's Fishing Trip by Catherine Stock
- Big City Port by Betsy Maestro and Ellen Del Vecchio, Illus. by Giulio Maestro
- Boats by Byron Barton
- Harbor by Donald Crews
- Little Toot by Hardie Gramatky
- Lobster Boat by Brenda Guiberson, Illus. by Megan Lloyd

- Polar the Titanic Bear by Daisy Corning Stone Spedden, Illus. by Laurie McGraw
- Sailing to the Sea by Mary Claire Helldorfer, Illus. by Loretta Krupinski
- Sheep on a Ship by Nancy Shaw, Illus. by Margot Apple
- The Owl and the Pussy Cat by Edward Lear, Illus. by Louise Voce
- Three Days on a River in a Red Canoe by Vera B. Williams
- Who Sank the Boat? by Pamela Allen

With your child...

Conduct an experiment with objects found around the home. Drop them in a pan of water, the sink or a bathtub. Which objects float and which objects sink? Record your findings.

Add materials to the ART BOX for making sculptures that float. Consider packing material such as styrofoam pieces and plastic containers. Allow your child to test them out.

ARTS VOCABULARY

Sculpture – A three-dimensional work of art, having length, width and depth

A Trip Quilt

Drawing images of a trip and designing a quilt

Learning Objectives

- Express thoughts, experiences and feelings about a trip.
- Recognize possibilities for trips from short, familiar ones to more extensive trips.
- Build vocabulary related to travel.
- Demonstrate cooperation in contributing to a class quilt and story.
- Create a drawing about a trip.

Materials

Examples of quilts, cloth and/or pictures of quilts

For a paper quilt

Paper squares, white, approximately 8" x8" **T**

Crayons, markers

Backing (like a large piece of cardboard or foam core)

Glue or thin white tape

For a cloth quilt

Fabric crayons

Paper squares, white, approximately 8"x8"

Cloth squares, white cotton, approximately 8"x8"

Felt or other backing large enough to accommodate the children's squares **T**

Iron and ironing board for adults to use

Iron-on bonding material

Fabric paint in squirt containers for designing borders when the quilt is complete

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TIP

Adjust the size of the quilt to suit available material but remember that children's drawings tend to be large.

TIP

Make more than one quilt if the backing material is not big enough for the entire class.



TIP

Remember to point out the illustrations. Look for patterns – repeated shapes and colors

Preparation

For a cloth quilt: Try out the procedure before presenting it to the class.

For both quilts: Cut the paper or cloth into squares.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “quilt” and/or “blanket,” and use these signs during the activity.

For children with disabilities, remember to ask before providing assistance. Wait to see if your offer of assistance is accepted. When giving assistance, provide only the amount that is needed.

For children with cognitive disabilities, break the activity into small steps. Instead of having them draw a picture depicting a trip, they might draw a road or a wheel.

For children with visual disabilities, invite them to record a story about a trip or have them help with assembling the squares. Provide tactile materials for them to use on their squares.

READ WITH ME

Books that have a quilt as part of the story. **T**

Eight Hands Round: A Patchwork Alphabet Book by Ann Whitford Paul, Illus. by Jeanette Winter

Franklin’s Blanket by Paulette Bourgeois, Illus. by Brenda Clark

Patchwork Quilt by Valerie Flournoy, Illus. by Jerry Pinkney

Sweet Clara and the Freedom Quilt by Deborah Hopkinson, Illus. by James Ransome

Tar Beach by Faith Ringgold

[The Boy and the Quilt](#) by Shirley Kurtz, Illus. by Cheryl Benner
[The Josephina Quilt Story](#) by Eleanor Coerr, Illus. by Bruce Degen
[The Keeping Quilt](#) by Patricia Polacco
[The Quilt Story](#) by Tony Johnson, Illus. by Tomie dePaola
[The Quiltmaker's Gift](#) by Jeff Brumbeau, Illus. by Gail de Mareker

Key Vocabulary: quilt, piecing, thread, needle, thimble, fabric

LISTEN UP

Songs about taking a trip or quilts

- “Walkin’” by Sharon, Lois and Bram from [Stay Tuned](#)
- “Let’s Go Riding” by Red Grammer from [Can You Sound Just Like Me?](#)
- “The Awful Hilly Daddy-Willie Trip” by John McCutcheon from [Mail Myself to You](#)

ARTS EXPERIENCE

Getting Started

Organize an area with a “quilting table” – a large table with the backing material. Have an iron and ironing board nearby if creating a cloth quilt.

Connecting to Past Experience

Introduce storytelling. Sometimes books tell stories. Sometimes people tell stories. Families have stories. Does your family have a story? Is there someone in your family who always tells stories? Or do you have a next door neighbor or a friend that likes to tell stories? Do the stories make you laugh? Do the stories make you feel scared? Sometimes stories are told in words and sometimes stories are told in pictures.





TIP

Allow for a wide range of responses as to what connotes a trip. It could be a short trip across town or a trip to another state. It may also be an imaginary trip.

Expressing Through Art

Tell children about quilts. Quilts were made to serve as blankets to keep families warm. They were made from scraps of material, such as old clothes that could no longer be worn.

Quilts can also be works of art. Quilt artists work together to create beautiful designs with repeated patterns. Often quilts tell a story. It may be a story about a family, or it may be a story about a trip or an adventure that the family experienced.

Show examples and/or pictures of quilts.

Refer to the patterns from the lesson “Printing Patterns” in the All About Me section.

Ask children about a trip they recently experienced. Where did you go? Who went with you? How did you get there? **T**

Invite children to contribute their stories to a class quilt about travel.

- Draw yourself traveling. Show us if you are walking, taking a bus or riding on the back of a camel. For a paper quilt, use crayons. For a cloth quilt, use fabric crayons on white paper.
- Bring your completed quilt square to the “quilting table” and help arrange it with the squares created by classmates. For a cloth quilt, an adult will transfer the paper drawings to the cloth squares using a hot iron. **T** (See next page)

Talking About Art

Display the quilt.

- Look at the individual squares. Have children share their quilt-making experiences. What did you like about making your quilt square? Tell us about your trip. How did you get there?
- Look at the quilt as a whole. What is the story of the entire quilt? Have children add their classmate’s trip stories to their stories by making up a new story that includes each child’s trip.

Extending the Experience

- Create a Class Book about a favorite quilt or blanket. Each child draws a picture of a special sleeping blanket or quilt, then dictates as the teacher or helper writes. **What do you like about this blanket? Where did you get it?** This can be a real story or an imaginary one.
- Create a Class Book or a recording about a class trip with children contributing their impressions of the trip in pictures and in words.
- Research and study quilting in American art. Look for pictures of quilts and stories and/or videotapes about the people who made the quilts.

INTRODUCING AN ARTIST WITH DISABILITIES

Susan Shie is a quiltmaker who has very limited vision. She can't see the whole quilt as she works on it but can work only on very small areas that are highly magnified. She and her husband work together. They make very colorful quilts that are displayed, like paintings.

Susan and her husband Jimmy use a collage technique with their designs. They decorate the quilts by painting, drawing, sewing, attaching buttons, sequins and other found objects to the quilt's design. Her quilts are displayed in many places and are often featured in books about quilting.



TIP

Enlist the help of an aide or an older student to attach the squares to the backing. For a paper quilt, glue or tape the squares. For a cloth quilt, use iron-on bonding material.



LEARNING LOG

Invite children to write, draw or dictate the story that goes with the quilt square they made.

Suggested Title: I Took a Trip or A Square About My Trip.

A Trip Quilt

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories and talked about quilts. We also talked about different kinds of trips: from a trip to the store to a trip by plane to another part of the country. Each child in the class drew a picture of a trip on a square for a quilt. The result was a class “Trip Quilt” that tells all our stories.

Please talk to your child about the experience and select some of the ideas for continued learning.

Talking With Your Child

Tell me about your trip and the quilt square you made. What did the quilt look like when everyone’s square was included? What trips did some of your classmates make?

Ideas for Continued Learning

Select and read books from the library about quilts. Consider:

- Eight Hands Round: A Patchwork Alphabet Book by Ann Whitford Paul, Illus. by Jeanette Winter
- Franklin’s Blanket by Paulette Bourgeois, Illus. by Brenda Clark
- Patchwork Quilt by Valerie Flournoy, Illus. by Jerry Pinkney
- Sweet Clara and the Freedom Quilt by Deborah Hopkinson, Illus. by James Ransome
- Tar Beach by Faith Ringgold
- The Boy and the Quilt by Shirley Kurtz, Illus. by Cheryl Benner
- The Josephina Quilt Story by Eleanor Coerr, Illus. by Bruce Degen
- The Keeping Quilt by Patricia Polacco
- The Quilt Story by Tony Johnson, Illus. by Tomie dePaola
- The Quiltmaker’s Gift by Jeff Brumbeau, Illus. by Gail de Mareker

With your child...

Visit a crafts or folk art museum where quilts are displayed. Quilts are often shown at flea markets, country stores and antique markets. You may have a family quilt in your home.

Create a scrapbook of a recent family trip. Combine your child’s drawings about the trip with souvenirs and photographs. Create an album of a trip you would like to take or even a fantasy trip. Using old magazines, cut or tear out pictures of places you’d like to go and things you’d like to do.

ARTS VOCABULARY

Quilt – A bed cover or blanket made of two layers of fabric with a layer of cotton, feathers, wool or down between the layers. All layers are stitched firmly together in a specific pattern.

The tops of quilt blankets are made by piecing and sewing fabric together in a specific way to create a pattern, such as a log cabin or star pattern. Another type of quilt is a “crazy quilt,” which is made by sewing pieces of cloth together randomly.

Quilt artists often sew pieces of fabric together to create landscapes and other scenes. They finish the piece with decorative stitching.

A Very Special Truck

A dramatization of a trip by truck

Learning Objectives

- Express experiences, thoughts and feelings related to going someplace in a truck.
- Recognize that there are many places to travel and ways to get there.
- Expand vocabulary to a variety of different trucks and places to travel.
- Identify characters (drivers) and settings for the dramatization.
- Demonstrate variations of movement, vocal pitch, tempo and tone for the way different trucks move and sound.
- Create a story about the work and trip taken by a truck driver.

Materials

Easel pad, markers

Optional:

Sounds of trucks or music that simulates “revving up.”





INCLUDING ALL CHILDREN

Remember that all children can be creative and imaginative. Try not to over-instruct children with disabilities by telling them “how to act.”

Teach children the American Sign Language sign for “truck,” and use it during the activity.

For children with cognitive and learning disabilities, keep in mind that they may need some guidance to get started. Demonstrate parts of the truck dramatization, but once started they should be encouraged to develop their own dramatization.

Children with autism or behavioral disabilities may prefer to assist by starting and stopping the music or helping with the signals for starting and stopping the trucks.

READ WITH ME

Books about trucks

Cars and Trucks and Things That Go by Richard Scarry

Construction Trucks by Betsy Imershein

Machines at Work by Byron Barton

Mike Mulligan and His Steam Shovel by Virginia Lee Burton

Seymour Simon’s Book of Trucks by Seymour Simon

Tonka: Look Inside Trucks by Patricia Relf, Illus. by Thomas Lapadula

Truck Jam by Paul Stickland

Truck Song by Diane Siebert, Illus. by Byron Barton

Trucks by Betsy Imershein

Trucks by Donald Crews

Key Vocabulary: dump truck, moving van, 18-wheeler, delivery truck, pick-up truck, tanker truck, garbage truck, tow truck, etc.

LISTEN UP

Songs about vehicles

- “Take Me For A Ride In Your Car Car” by Peter, Paul and Mary from Peter, Paul and Mommy
- “Truck Driving Woman” and “Ballet Dancing Truck Driver” by Cathy Winter and Betsy Rose from As Strong as Anyone Can Be
- “Eighteen Wheels on a Big Rig” by Raffi from Rise and Shine

ARTS EXPERIENCE

Connecting to Past Experience

If appropriate to your locale, invite children to look out the window and identify the various trucks that pass by. Keep track of the number of trucks, the type of trucks and their descriptions. **What size are the trucks? What color? Do they have writing or pictures on them?** **T**

Encourage children to talk about trucks. **What are some different kinds of trucks? What do they carry?**

Ask children to name as many different kinds of trucks as they can. Ask children to name all the different places that trucks go. **Where would you like to go if you were driving a truck?** List the responses.



TIP

Additional concrete experiences could be provided by visiting a truck sales lot or having someone who drives a truck visit the class.

**TIP**

Add background music at this point – maybe actual truck engines or music that could represent “revving up,” or excerpts from “Take Me For A Ride In Your Car Car.”

Expressing Through Drama

Invite children to pantomime the work and trip that a truck driver might take. Have children prepare for the trip:

- Arrange chairs and/or desks to simulate your truck.
- Select a load (for example: oranges, cattle or furniture) for your truck to carry and a place for it to go.
- Get in your truck and start your engine! **T**

Option: Instead of music, create a signal for starting and stopping the trucks.

Continue the dramatization. Have children:

- Drive along with the other truckers on the road and interact with them.
- Drive their trucks to the selected destination.
- Unload and experience the new surroundings.
- Return to their trucks, tired but feeling a sense of accomplishment.
- Drive back to the classroom.

Throughout the dramatization, ask children leading but open-ended questions. How high up are you in your truck? What do you see out the windows? What does your load look and smell like?

Talking About Drama

Tell me about your experience driving a truck. How did you show you were driving the truck? What was your truck carrying? How did you show you were unloading it? Where did your truck go? How did you show you were tired? How did you show you were pleased with the work you did?

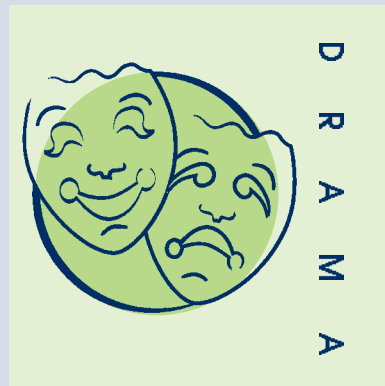
Extending the Experience

- Mark roadways with tape on the floor or outside the classroom. Add road signs, such as Stop, Slow, Curve, etc.
- Repeat the lesson, this time have children ride on a motorcycle or drive a jeep or convertible car. Set up a fan so children can “drive into the wind.” Use theme music to set the stage (“Born to Be Wild” for motorcycles, music by the Beach Boys for jeeps or “Route 66” for a road trip in a convertible).
- Add new travel locations, such as an amusement park, a beach or a sporting event. Select a place that children know and have experienced.
- Add costumes and props to the journeys. Add problems along the way, such as a flat tire. Have children solve the problems and come up with additional ones.
- Expand the dramatization to include many roles, such as a truck driver, a loader/unloader, a farmer with produce, a grocery clerk, a road builder, a cement mixer driver and a person to direct the truck as it backs up.

LEARNING LOG

Invite children to write or draw a picture about their experience.
Add a descriptive phrase or sentence to drawings.

Suggested Title: I Drove a Truck



A Very Special Truck

LEARN ALONG AT HOME

Dear Family,

During our drama activity, children created a dramatization about driving a truck to its destination. We read stories about trucks and talked about the different loads that they carry and the places they may go.

Please talk to your child about the experience and continue the learning at home.

Talking With Your Child

Tell me about your trip by truck. How did you show you were driving the truck? What was your truck carrying? How did you show you were unloading it? Where did your truck go?

Ideas for Continued Learning

Select and read books from the library. Consider:

- Cars and Trucks and Things That Go by Richard Scarry
- Construction Trucks by Betsy Imershein
- Machines at Work by Byron Barton
- Mike Mulligan and His Steam Shovel by Virginia Lee Burton

- Seymour Simon's Book of Trucks by Seymour Simon
- Tonka: Look Inside Trucks by Patricia Relf, Illus. by Thomas Lapadula
- Truck Jam by Paul Stickland
- Truck Song by Diane Siebert, Illus. by Byron Barton
- Trucks by Betsy Imershein
- Trucks by Donald Crews

With your child...

Pretend to take another trip by truck or by another means of transportation, such as bus or train. If possible, arrange chairs to simulate the vehicle. Decide with your child on the destination, pretend to travel and then arrive at the new place. Act out the activities you might do at this place, then take the bus or train home again.

Encourage your child to draw a picture of a place that he or she would like to go. Use a piece of paper the size of a postcard. Help your child write a message on the back. Pretend to send it to another family member or display it in your home.

Community Helpers on Wheels

Translating a story into a dramatic presentation

Learning Objectives

- Express thoughts and feelings about the importance of community helpers.
- Recognize responsibilities of self and others in a community.
- Build vocabulary related to community helpers and their vehicles.
- Identify characters and settings for a dramatic presentation.
- Demonstrate variations of movement, vocal pitch, tempo and tone for different characters.
- Translate a story into a dramatic presentation by improvising dialogue.
- Create dramatic effects and add them to a specific story.

Materials

Easel pad, markers

Models of police cars, fire engines, ambulances, etc.

Real or toy community helper props (such as badges, hats, boots, medical kit)

Preparation

Optional: Prepare a two-column chart, labeled “Community Helper” and “Vehicle,” for discussion purposes.





INCLUDING ALL CHILDREN

Teach children the American Sign Language sign for “help,” and use it during the activity.

For children with cognitive disabilities, break up stories into small sections, stopping between sections to summarize and ask questions. Check for comprehension before reading or telling the next section.

Ask a child who uses a wheelchair if he or she would mind pretending it is a community vehicle.

READ WITH ME

Books highlighting community helpers in their vehicles

[A Visit to the Sesame Street Firehouse: Featuring Jim Henson’s Sesame Street Muppets](#) by Dan Elliott and Jim Henson, Illus. by Joseph Mathieu

[All Aboard Fire Trucks](#) by Teddy Slater, Illus. by Tom Lapadula

[Busy, Busy Town](#) by Richard Scarry

[Curious George Visits a Police Station](#) by Margaret and H. A. Rey

[Emergency Room](#) by Anne F. Rockwell

[Fire Fighters](#) by Robert Maass

[Katy and the Big Snow](#) by Virginia Lee Burton

[Machines at Work](#) by Byron Barton

[Mommies at Work](#) by Eve Merriam, Illus. by Eugenie Fernandes

[Officer Buckle and Gloria](#) by Peggy Rathmann

[Russ and the Firehouse \(Day with Russ\)](#) by Janet Elizabeth Rickert

[The Candystore Man](#) by Jonathan London, Illus. by Kevin O’Malley

[The Fire Station](#) by Robert Munsch, Illus. by Michael Martchenko

[The Wheels on the Bus](#) by Raffi, Illus. by Sylvie Kantorovitz Wickstrom

[Toddlecreek Post Office](#) by Uri Shulevitz

Videos: Fire and Rescue and Where the Garbage Goes from Fred Levine Productions; There Goes a Firetruck, There Goes a Police Car and There Goes a Rescue Vehicle from the “There Goes” Series from Kid Vision

Key Vocabulary: community helpers, law enforcement officer, firefighter, doctor, emergency medical technician (EMT), setting, dialogue

LISTEN UP

- “Wheels on the Bus” by Raffi from Rise and Shine
- “Long Way Home” by Tom Chapin from Family Tree

ARTS EXPERIENCE

Connecting to Past Experience

Ask children to name the various community helpers who drive vehicles in their communities. List their responses. Have children compare the use of the vehicles with the functions of the helper occupation. **How does a fire truck help a firefighter do his or her job?**

Expand children’s awareness of helper occupations. **Who else assists the firefighter (for example: the 911 operator, law enforcement, citizens who report the emergency)?**

Expressing Through Drama

Select a book about a community helper, or preferably a number of community helpers working together, and read it to the class. Encourage children to listen carefully, noting the helpers, the vehicles and the actions that occur. Have them raise their hands whenever they hear the name of a community helper or the name of the helper’s vehicle.

Option: Tell the following true story:

START WITH THE ARTS • VSA arts



**TIP**

Encourage children to improvise. They may take the story in a different direction or add new characters and/or scenes.

A stray mother cat was found repeatedly running back into a burning building to retrieve and carry out each of her kittens, even after the fire burned her. A firefighter at the scene spotted the cat and helped her retrieve the remaining kittens and administered oxygen to help the cat breathe.

A veterinarian volunteered to treat the cat and the kittens for their burns. And the news media ended up broadcasting the story leading to the adoption of the mother cat and her family of kittens.

Invite children to dramatize the story they just heard. Ask for volunteers to play different parts. Have children set the stage with chairs and other props. Encourage children to make up their own dialogue. When a community vehicle arrives on the scene, have children create the sound that it makes. **T**

Consider children's abilities, interests and preferences in the roles they choose to play. Feel free to make suggestions about roles that they might enjoy.

Talking About Drama

What community helpers were in the drama you created? What kind of vehicles do they drive? What sounds did you make? How did you make these sounds? What could be another ending to the story?

Extending the Experience

- Have children extend the story. Add a surprise aspect to the children's dramatization. Suppose the fire truck got a flat tire on the way to the scene. Suppose a herd of elephants just happened to be crossing the street as the fire truck came roaring down the road.
- Have children take turns pretending to be a community helper and describing certain features of their vehicles to the class. Or have them pantomime (no words) certain functions of the job while classmates guess the community helper they are portraying.

- Create a Class Book featuring the community helpers and their vehicles. On one side of a double-page layout, write the title of the community helper such as “law enforcement officer.” On the other side, write the vehicle, such as “patrol car.” Have children illustrate the book.
- Take a field trip to the local police station or fire department, or invite community helpers to visit the school and bring their vehicles.

INTRODUCING AN ARTIST WITH DISABILITIES

Chris Burke was born on August 26, 1965, with Down syndrome, a developmental disability that includes some degree of mental retardation. This made it harder for him to learn things in and out of school.

Mr. Burke’s acting career began with the role of a boy with Down syndrome in the movie Desperate. ABC developed a television series for him, “Life Goes On,” which aired from 1989 to 1993 and earned Burke a Golden Globe nomination.

Since then he has made guest appearances on CBS’s “Touched By an Angel.” He is the spokesperson for the National Down Syndrome Society, and he has written a book about the story of his life entitled A Special Kind of Hero published by Bantam Doubleday Dell.





LEARNING LOG

Invite children to draw pictures of their favorite community helpers. Assist them in writing a descriptive phrase or sentence about the drawing.

Suggested Title: Friends Who Help Us

Community Helpers on Wheels

LEARN ALONG AT HOME

Dear Family,

During our drama activity, children listened to a story and then created a dramatization to depict their version of the story. The story was about community helpers and their vehicles.

Please talk to your child about the experience and select some of the following ideas for continuing learning at home.

Talking With Your Child

Tell me or show me how you acted out the story. What were the different community helpers in the story? What sounds did their vehicles make?

Ideas for Continued Learning

Select and read books from the library about community helpers in their vehicles. Consider:

- [A Visit to the Sesame Street Firehouse: Featuring Jim Henson's Sesame Street Muppets](#) by Dan Elliott and Jim Henson, Illus. by Joseph Mathieu
- [All Aboard Fire Trucks](#) by Teddy Slater, Illus. by Tom Lapadula
- [Busy, Busy Town](#) by Richard Scarry
- [Curious George Visits a Police Station](#) by Margaret and H. A. Rey
- [Emergency Room](#) by Anne F. Rockwell
- [Fire Fighters](#) by Robert Maass

- [Katy and the Big Snow](#) by Virginia Lee Burton
- [Mommies at Work](#) by Eve Merriam, Illus. by Eugenie Fernandes
- [Officer Buckle and Gloria](#) by Peggy Rathmann
- [Russ and the Firehouse \(Day with Russ\)](#) by Janet Elizabeth Rickert
- [The Fire Station](#) by Robert Munsch, Illus. by Michael Martchenko
- [The Wheels on the Bus](#) by Raffi, Illus. by Sylvie Kantorovitz Wickstrom.
- [Toddlecreek Post Office](#) by Uri Shulevitz

With your child...

Next time you and your child see a police car, ambulance or fire truck, talk about the special features the vehicle possesses.

Encourage your child to draw pictures of different community helpers. You may want to make a book by folding or stapling several pictures together. Ask your child to dictate a sentence for you to write on each page.

Talk about friends, relatives or neighbors who may work as community helpers. If possible, visit them and encourage your child to ask questions about their job. For example, visit a post office or talk with a school crossing guard. Help your child ask questions about the community helper's job.

Spaceship to the Moon

Creating a dramatization about space travel

Learning Objectives

- Express ideas, thoughts and feelings about astronauts and space travel.
- Recognize that our world extends into the universe and that space travel may be part of the children's future.
- Build vocabulary related to astronauts and space.
- Demonstrate various movements characteristic of space travel (putting on helmets and special suits, moving in slow motion, etc.).
- Create a dramatization about a space trip and walking on the moon, using imagination and concentration skills.

Materials

Pictures and models of astronauts, space and space vehicles **T**
A movie, such as [Apollo 13](#), or other videotape about space travel.

Preparation

Arrange chairs, one for each child, in a large circle, facing outward. This will serve as the space capsule.

If using a videotape to introduce the activity, select the segment that you plan to show and cue it to the appropriate starting point.



TIP

Be sure to include astronaut pictures of women and minorities.



INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “moon,” “helmet” and “walk,” and use these signs during the activity.

For children with physical disabilities, extend the discussion about space travel to their whole body. **How did your body feel when you were on the moon? How did you feel when you were back on earth?** Include wheelchairs when talking about the experience. When talking about the terrain, ask what it was like to walk or roll on the moon.

READ WITH ME

Books about astronauts, space and space travel

Astronauts by Carol Greene

Bugs in Space by David A. Carter

Galaxies by Seymour Simon

I Want To Be An Astronaut by Byron Barton

Moog-Moog, Space Barber by Mark Teague

Regards to the Man in the Moon by Ezra Jack Keats

The Magic School Bus: Lost in the Solar System by Johanna Cole, Illus. by Bruce Degen

UFO Diary by Satoshi Kitamura

Key Vocabulary: astronaut, space, space capsule, gravity, concentration

LISTEN UP

Songs about space and the moon

- “What Will I Take to the Moon?” by Parachute Express from [Happy to Be Here](#)
- “Mr. Spaceman” by Bill Harley from [50 Ways to Fool Your Mother](#)

ARTS EXPERIENCE

Getting Started

Organize an area for a space station for ongoing drama activities.

Connecting to Past Experience

Discuss how space is different from earth. Talk about the differences in temperature, oxygen, gravity and light.

Encourage children to talk about their perceptions of astronauts and space travel. **Have you ever watched a program on television or seen a movie about space travel? What were the astronauts wearing? Describe their suits. How did they move?** Explain why astronauts float in their space capsules and walk in slow motion on the moon. Ask for volunteers to demonstrate. **T**

Expressing Through Drama

Invite children to travel to the moon. Have children pantomime putting on their space suits and helmets. Tell them to go to a chair walking as an astronaut would on the way to the capsule. **Take a seat, and strap yourself into it.**



TIP

If using a videotape, show the selected segment. Deaf children will enjoy seeing the blastoff; children with visual impairments can hear the excitement.



When children are ready, begin the countdown together: 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. **We have liftoff!** Encourage children to act as if they are taking off in the space capsule. Once they are on their journey, have them pretend to look out the space capsule window. Ask them to share what they see and what it feels like to be in space.

Cue the children: **Now we are landing on the moon...Get ready to land... We have touchdown!** Ask children to describe what they see out of the window now. Have children take off their seat belts and prepare for their walk on the moon. Point out children who are walking in slow motion or demonstrating other movements. **Look how Jack is walking on the moon. Can you try that?**

Complete the activity by returning to the space capsule, returning to earth to the classroom.

Talking About Drama

What did you like best about your space flight and your walk on the moon? What did you do on the moon? What did you see? How did your legs feel when you were on the moon? How did your legs feel when you were back on earth? Why do people want to travel in space?

Extending the Experience

- Add sound effects to the experience. The soundtrack from the film *2001: A Space Odyssey* can be used for moon walking.
- Create a mural or bulletin board about space travel. Have children draw pictures of astronauts, stars, moons, galaxies, suns, space vehicles. Add information about space travel and pictures of astronauts.
- Draw a launch pad with chalk on a sidewalk outside. Invite children to pretend to “blast off” from the pad.

- Create self-portraits that are dressed in space suits. Have children draw pictures of themselves and then use tin foil and other collage materials to decorate their space suits.
- Create a spaceship in the classroom from a very large cardboard box. Paint it metallic silver. Have children add windows, control panels, gadgets, flags and emblems. Use tin foil, found objects and strips of cardboard to decorate the spaceship.
- Have children create moonscapes using a shallow tray of sand and rocks.

LEARNING LOG

Invite children to draw a picture of what they did on the moon. Encourage them to write a phrase or sentence about the drawing.

Suggested Title: My Trip to the Moon



Spaceship to the Moon

LEARN ALONG AT HOME

Dear Family,

As a class we read stories and talked about space and space travel. Then, during our drama activity, the class pretended to be astronauts traveling in a space capsule to the moon. Children imagined what it would be like to walk on the moon and talked about what we saw there.

Please talk to your child about the experience and select some of the ideas for continuing the learning at home.

Talking With Your Child

Tell me about your space travel. Show me how you blasted off to the moon and what you did when you arrived. How did you walk on the moon?

Ideas for Continued Learning

Select and read books from the library about space and space travel. Consider:

- Astronauts by Carol Greene
- Bugs in Space by David A. Carter
- Galaxies by Seymour Simon

- I Want To Be An Astronaut by Byron Barton
- Moog-Moog, Space Barber by Mark Teague
- Regards to the Man in the Moon by Ezra Jack Keats
- The Magic School Bus: Lost in the Solar System by Johanna Cole, Illus. by Bruce Degen
- UFO Diary by Satoshi Kitamura

With your child...

Pretend with your child to go on a trip to the moon. Talk about how you are going to get there. Together, make up a story about your flight and what you did on the moon.

Look at the night sky. Note the different phases of the moon at different times of the month. Help your child keep a record of the moon's changes with drawings; add dates.

Using materials from the DRAMA BOX, create costumes to wear in space.

From Here to There

Expressing individuality in moving from one point to another

Learning Objectives

- Express thoughts and feelings about going places on foot.
- Recognize personal preferences and abilities for moving from one point to another.
- Build vocabulary related to locomotor movement.
- Demonstrate various types of movement in keeping with a drumbeat.
- Create a personal walk or means of getting from one point to another.

Materials

A drum, or any available means of percussion (for instance: pots, spoons, buckets, sticks)

Preparation

Practice a variety of drumbeats. **T**



TIP

You could also clap the rhythms.



INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “leg,” “arm” and “head,” and use these signs during the activity.

For children using wheelchairs, remember that all children move from one place to another. Children using wheelchairs can also move in different pathways, in different directions, at different rates, to different beats and different dynamics. Simply think of a wheelchair as an alternative way to “walk and run.” Upper body, arms and hands can do alternative versions of any movements that legs can do. This also applies to other mobility aids that children may use, including braces, scooters, crutches and walkers.

Discuss with the class how people with visual disabilities move from one place to another. Discuss canes, dogs and mobility aids such as push sticks that move along a raised track secured in the ground.

For children with motor disabilities, allow them to move in any way that works well for them.

READ WITH ME

Books related to moving from one point to another on foot. They may be books about animals or people.

Abuela by Arthur Dorros, Illus. by Elisa Kleven

Arnie and the New Kid by Nancy Carlson

Arrow to the Sun: A Pueblo Indian Tale by Gerald McDermott

Away We Go! by Rebecca Kai Dotlich, Illus. by Dan Yaccarino

Can't Sit Still by Karen Lotz, Illus. by Colleen Browning

Come with Me: Poems for a Journey by Naomi Shihab Nye, Illus. by Dan Yaccarino

Howie Helps Himself by Joan Fassler

Mama Zooms by Jane Cowen-Fletcher

Oh, The Places You'll Go! by Dr. Seuss

Our Teacher's In a Wheelchair by Mary Ellen Powers

The Moonglow Roll-O-Rama by Dave Pilkey

The Story of the Travels of Barbar by Jean de Brunhoff and Louis Jordan

Traffic Jam by George Mendoza, Illus. by David Stoltz

Key Vocabulary:

Locomotor movements: walk, run, hop, jump, leap, gallop, slide, skip

Developmental movements: roll, slither

Axial movements: bend, twist, stretch, swing

Directional movements: forward, backward, sideward, turning, zig-zag, diagonal

Pathway movements: straight, curved

Mobility aids: wheelchair, walker, crutches, braces

LISTEN UP

Songs about going from one place to another

- “Bumping Up and Down in a Little Red Wagon” by Raffi from Singable Songs for the Very Young
- “Something in My Shoe” and “Walk, Walk, Walk” by Raffi from Rise and Shine
- “I Got Shoes” by Sweet Honey in the Rock from I Got Shoes
- “Jig Along Home” by Raffi from Corner Grocery Store



**TIP**

You may want to have small groups of children move around at one time, while the remaining children continue to move to the beat in their places.

ARTS EXPERIENCE

Getting Started

Create a large open space. Desks and/or tables could be placed around the edge of the classroom, or the class could go outside.

Plan ahead for assisting children who have motor disabilities.

Connecting to Past Experience

Introduce the dance and movement activity. If we have only our bodies to use, how do we go from place to place? Sometimes we get from one place to another by walking or running. What are some places you walk to? When would you run? How else can you move from one place to another: quickly, slowly, at a high level or at a low level?

Expressing Through Dance and Movement

Initiate the dance and movement experience:

- Have children sit at one end of the classroom.
- Begin the drumbeat.
- Give children time to find their own rhythm to the beat with knee pats or small body movements while they are sitting.
- Change the beat. Allow children time to change their movements.
- Invite children to stand and begin to move around with the beat. **T**
- Change the instrument, such as using a bell instead of a drum. Allow children time to change their movements accordingly.

Ask children to think about traveling from one point of the classroom to another. **How many different ways could you do this?**



Invite children to explore different ways of moving from one place to another. Consider moving fast and moving slowly. Consider moving in different directions. Encourage children to invent their own movements. Some may march, hop, skip, move in small jumps, wiggle, zigzag. Remind them to move with the beat. Continue until everyone has had several turns with different movements.

Ask children to demonstrate how an alligator, a cat, a crab, a bear, a frog and a snake would cross the room. What about a tired bear? A very full snake? A nervous penguin?

Slow the rhythm down until the children are moving very slowly. Then stop.

Talking About Dance and Movement

What movement did you like best? How would you describe your personal walk? What if the beat was very fast? How would you get from one point to another? What if you were going to the ice cream store? How would you move?

Extending the Experience

- Go on an imaginary journey through different environments, land masses and water. Dance the way you would travel through each of them.
- Add music and have children select a locomotor movement that best fits the music.
- Create a Class Book about different movements. Each page could be titled with a movement: I can walk; I can wiggle; I can jump; I can roll. Have children illustrate it.
- Invite a person who uses mobility aids to visit the classroom and demonstrate how these work.
- Create a class videotape of creative ways to move. Encourage children who have experienced motor limitations to take the lead.



INTRODUCING AN ARTIST WITH DISABILITIES

Kitty Lunn is a dancer. While preparing for her first Broadway performance, Ms. Lunn slipped on ice, fell down a flight of stairs, broke her back and became paralyzed. This means that she couldn't use her legs any longer. Ms. Lunn has continued to dance even though she uses a wheelchair.

She founded the Infinity Dance Theatre, a non-traditional dance company that includes dancers, with and without disabilities, over the age of 40.

She says, "I have learned that my ability has nothing to do with my disability or the fact that I now use a wheelchair."

LEARNING LOG

Invite children to draw pictures of themselves dancing their special or favorite way of getting from one place to another. Assist them in writing a phrase or sentence to describe the movement.

Suggested Title: Dancing From Here to There

From Here to There

LEARN ALONG AT HOME

Dear Family,

During our dance and movement activity, we expressed our individuality when we created different ways of moving across the room to the beat of a drum. The vocabulary we used included walk, run, hop, jump, leap, gallop, slide, roll, slither and skip.

Talk to your child about the dance and movement experience and select from the following ideas to continue learning at home.

Talking With Your Child

Show me some ways that you moved. How does an alligator, a cat, a frog, a crab or a bear move? Show me your favorite way to move.

Ideas for Continued Learning

Select and read books from the library. Consider:

- Abuela by Arthur Dorros, Illus. by Elisa Kleven
- Arnie and the New Kid by Nancy Carlson
- Arrow to the Sun: A Pueblo Indian Tale by Gerald McDermott
- Away We Go! by Rebecca Kai Dotlich, Illus. by Dan Yaccarino
- Can't Sit Still by Karen Lotz, Illus. by Colleen Browning

- Come with Me: Poems for a Journey by Naomi Shihab Nye, Illus. by Dan Yaccarino
- Howie Helps Himself by Joan Fassler
- Mama Zooms by Jane Cowen-Fletcher
- Oh, The Places You'll Go! by Dr. Seuss
- Our Teacher's In a Wheelchair by Mary Ellen Powers
- The Moonglow Roll-O-Rama by Dave Pilkey
- The Story of the Travels of Barbar by Jean de Brunhoff and Louis Jordan
- Traffic Jam by George Mendoza, Illus. by David Stoltz

With your child...

Observe people moving – dancing, playing basketball, swimming, jogging, skating – and talk about the different ways they move their bodies in these different environments.

Go for a walk. Change the pace – walk fast, then slow. Mix up the pace. Take long strides; take short strides. Walk backwards for a distance. Try walking sideways. Have your child make up different ways to walk. Imitate each other.

Check the DANCE and MOVEMENT BOX for props for creating ideas for additional movements from one point of the room to another.

Human Trains

Imitating the sound and movements of trains

Learning Objectives

- Express thoughts about how trains move, where they go and how they work.
- Demonstrate cooperation when moving with others.
- Build vocabulary related to trains.
- Demonstrate train movements to include slow, gradually building speed, going over mountains, going through tunnels and stopping.
- Imagine self as a train using movement and sound.

Materials

Optional:

Record, tape or CD player
A recording of a train

For children who live in areas without trains

Pictures and videotapes of trains

Resources for train sounds

- [There Goes a Train](#) from the “There Goes” Series from Kid Vision
- [Big Trains, Little Trains](#) from Big Kids Productions
- [The Big Train Trip](#) from “The Big Adventures” Series from Little Mammoth





TIP

Have children dance the story as it is read.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “train,” “big,” “small,” “loud” and “stop,” and use these signs during the activity.

For a child who uses a wheelchair, invite him or her to be the engine.

For children with visual disabilities, invite them to join the train in the middle. Some children may prefer to “man” the train station rather than connect to the train.

For children with cognitive and learning disabilities, model various train movements to help them get started.

READ WITH ME

Books about trains **T**

[A Magic Ride in Fozbah-Land: An Inside Look at Diabetes](#) by Jean Betschart

[All Aboard ABC](#) by Doug Magee and Robert Newman

[Aunt Harriet’s Underground Railroad in the Sky](#) by Faith Ringgold

[Choo Choo, The Story of a Little Engine Who Ran Away](#) by Virginia Lee Burton

[Clickety Clack](#) by Rob and Amy Spence, Illus. by Margaret Spengler

[Curious George at the Railroad Station](#) by H. A. Rey

[Mac and Marie and the Train Toss Surprise](#) by Elizabeth Fitzgerald Howard, Illus. by Gail Gordon Carter

[Railroad Toad](#) by Susan and Jon Butler Schade

[The Little Engine That Could](#) by Watty Piper, Illus. by George and Doris Hauman

[The Squiggle](#) by Carole Lexa Schaefer, Illus. by Pierre Morgan

The Train to Lulu's by Elizabeth Fitzgerald Howard, Illus. by Robert Casilla
Train Song by Diane Siebert, Illus. by Mike Wimmer
Trains by Ray Broekel

LISTEN UP

- “All Aboard” and “Down the Railroad Track” by Ken Lonquist from Welcome 2 Kenland
- “Freight Train” by Pete Seeger from Family Concert
- “Trans Canadian Super-Continental Special Express” by Fred Penner from Fred Penner's Place
- “Down by the Station” by Pat Carfa from Lullabies and Laughter With the Lullaby Lady

ARTS EXPERIENCE

Getting Started

When planning this lesson, consider conducting it outdoors.

To make the experience more concrete, take a train ride or visit a train station.

Connecting to Past Experience

Start with the recording of the sound of a train. **What do you hear?**

Encourage children to talk about their experiences with trains. **What do trains carry? What do trains move on?** Talk about the number of cars on a train and how the train gets its power. **T**

Encourage children to imagine all the different places a train could go. Discuss trains that go across countries, over or around mountains, through tunnels, over bridges and underground.



TIP

Don't limit the discussion to the traditional locomotive engine, cars and caboose. Include high-speed trains, trains with sleeping berths and mass transit trains.



TIP

Children's experience with trains will vary widely. Adjust this discussion to your locale and population. Show pictures or videotapes to children who live in areas without trains.

Expressing Through Dance and Movement

Invite children to join your train. Tell them you will be the engine. They will be the cars.

Have children create their own train movement. Encourage them to add train sounds – whistles and the sound of the wheels on the track. Encourage children to choose their own movement, rather than imitate the movement of the child in front of him or her. This will allow children with disabilities to choose the movement that best fits their abilities.

Start at one end of the room. Pick up one child by tapping him or her on the shoulder. The child joins the train by holding the waist or shoulders of the last person in line. Then that child taps the next child and so on until the entire class is moving.

- Leave slowly from the station.
- Gradually move faster and faster.
- Slow down at the next station.
- Stretch up high to go over a bridge. Duck down low to go through a tunnel.
- Move slowly up the mountain and then quickly down the mountain.
- Move forward. Move backward. Create straight lines and curved lines.
- Create shapes with the human train – circles, rectangles.

Talking About Dance and Movement

What did you like about moving like a train? What movements did you make? What did your train car carry? Where did you go? ■

Extending the Experience

- Use tape (inside) or a hose (outside) to create a train “track” for children to follow.
- Vary the activity by picking up small groups of children (cars) at the various train stations.
- Share leadership by having children take turns being the engine.
- Experiment with big trains and little trains.
- Build a model train using boxes.

Refer to the lesson “Going Places” from this section for other ideas.

LEARNING LOG

Invite children to write or draw a picture of their experience moving as trains.
Suggested Title: The Trains We Made



Human Trains

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories and talked about trains. During our dance and movement activity, we pretended to move in a long line, like trains. We moved slowly and built up speed. We pretended to go over bridges, through tunnels and over mountains.

Talk to your child about the experience and perhaps read a book together about a train.

Talking With Your Child

Show me some ways that you moved like a train.
Where did your train go?

Ideas for Continued Learning

Select and read books from the library about trains. Consider:

- [A Magic Ride in Foozbah-Land: An Inside Look at Diabetes](#) by Jean Betschart
- [All Aboard ABC](#) by Doug Magee and Robert Newman
- [Aunt Harriet's Underground Railroad in the Sky](#) by Faith Ringgold
- [Choo Choo, The Story of a Little Engine Who Ran Away](#) by Virginia Lee Burton
- [Clickety Clack](#) by Rob and Amy Spence, Illus. by Margaret Spengler

- [Mac and Marie and the Train Toss Surprise](#) by Elizabeth Fitzgerald Howard, Illus. by Gail Gordon Carter
- [Railroad Toad](#) by Susan and Jon Butler Schade
- [The Squiggle](#) by Carole Lexa Schaefer, Illus. by Pierre Morgan
- [The Train to Lulu's](#) by Elizabeth Fitzgerald Howard, Illus. by Robert Casilla
- [Train Song](#) by Diane Siebert, Illus. by Mike Wimmer
- [Trains](#) by Ray Broekel

Your child may want to dance the story as you read it.

With your child...

Continue the train experience at home. Have your child be the engine. Move around your home, picking up other family members as you go.

Take an actual train, subway and/or trolley ride. Notice the sounds and the movements. Compare the different rides if you traveled by more than one mode.

Plan a pretend train trip. Ask your child where he or she would like to go. Encourage your child to make up a story about a magic train trip. Write the story and have your child illustrate it.

Visit a train station or someone you know with an electric train.

Ready for Take-Off

Imitating the flight of airplanes

Learning Objectives

- Express experiences, thoughts and feelings related to airplanes and air flight.
- Generate a variety of different movements simulating air flight.
- Build vocabulary related to flight or airplanes.
- Demonstrate locomotive and directional skills.
- Create stories about air flight using dance and movement.

Materials

Pictures and models of airplanes, gliders, helicopters, hot-air balloons

Optional:

Videotape of airplanes taking off and flying, if available

Flags of different colors marking the left of the runway and the right of the runway





INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “airplane” and “wing,” and use these signs during the activity.

For children who have paralysis, limited or no mobility in their arms, try using a piece of one-inch PVC plumbing pipe cut into three-foot lengths and painted metallic silver. Sand the edges. Use duct tape to horizontally tape the pipe to the back of the chair to add “wings” to their wheelchairs.

READ WITH ME

Books about planes and air travel

[Airplanes and Things That Fly](#) by Gina Ingoglia

[Angela’s Airplane](#) by Robert Munsch, Illus. by Martin Martchenko

[First Flight](#) by David McPhail

[Flying](#) by Donald Crews

[Going on a Plane](#) by Anne Civardi

[Harry at the Airport](#) by Derek Radford

[Kitty’s First Airplane Trip](#) by Linda C. Falken, Illus. by Lynn Adams

[La Isla](#) by Arthur Dorros, Illus. by Elisa Kleven

[Lisa’s Airplane Trip](#) by Anne Gutman, Illus. by Georg Hallensleban

[Plane Song](#) by Diane Siebert, Illus. by Vincent Nasta

[Planes and Other Things That Fly](#) by Jan Pienkowski, Illus. by Helen Balmer and Renee Jablow

[Planes](#) by Anne F. Rockwell

[Tar Beach](#) by Faith Ringgold

[The Glorious Flight Across the Channel with Louis Blériot](#) by Alice and Martin Provensen

[Up in the Air](#) by Myra Cohn Livingston, Illus. by Leonard Everett Fisher

Key Vocabulary: airplane, airport, flight, high, low, take-off, runway, gate, wings, cockpit, pilot, hangar, airport, control tower

LISTEN UP

Songs about trains

- “Flying ‘round the Mountain” by Joe Scruggs from [Even Trolls Have Moms](#)
- “She’ll Be Coming ‘round the Mountain” by Greg and Steve from [We All Live Together, Vol. 2](#)
- “A Winter Plane Ride” by Ella Jenkins from [Come Dance by the Ocean](#)

ARTS EXPERIENCE

Getting Started

When planning this lesson, consider how effective it would be outdoors. In addition to the large “flying” space, children may be able to view actual planes flying overhead. Point out that planes appear to be small because they are so far away. Compare this to a plane on the ground at the airport.

Consider ways to present this lesson so there is a good structure for the children to follow.

- Clearly mark the take-off and landing areas. A natural division of a playing field or playground can serve as a runway. You can also mark areas with athletic cones.
- Plan to have signals for starting, stopping, take-off and landing. Create signals with a drum, a whistle or a flag. You may want to use a portable microphone and simulate the commands of an air traffic controller.





TIP

If conducting the activity indoors, play music to complement the flight movements.

TIP

Use the different colored flags to help children learn left and right turns.

Connecting to Past Experience

Encourage children to talk about their experiences with airplanes. **Have you ever been on an airplane? What was it like? Have you ever been to an airport?** Show pictures and models of different kinds of airplanes.

Expressing Through Dance and Movement

Encourage children to describe the take-off and flying sequence.

- First the plane taxis to the runway.
- It builds speed until it has enough speed for lift off.

Invite children to imitate the flying sequence by creating their own movements that simulate flight. Generally, children should: **T**

- Line up on the runway for take-off.
- Get in a low, crouched position and then move forward, rising slowly until they are standing on their tiptoes.
- Extend their arms and soar across an open area.
- “Fly” to a given destination (such as from the door to the drinking fountain).

Encourage children to:

- Fly high; fly low.
- Turn left; turn right. **T**
- Form small groups and fly in formation.
- Fly in a circle, in other shapes and patterns.

Have children fly through different types of weather: wind, a storm, hail, sunshine.

Reverse the sequence for landing until children and their “planes” have come to a stop at the gate.

Talking About Dance and Movement

Tell us about your flight. Where did you go? Did you fly high or low? How many turns did you make?

Extending the Experience

- Mark a runway with masking tape. Include flashlights for props.
- Invite children to select a special place to which they could fly. Play music for the flying time. Once children are “on the ground,” ask them to describe where they are and what they are doing.
- Videotape the activity. Show the videotape and have children describe what they see.
- Make paper airplanes.
- Create a song about flying and airplanes. **Refer** to “Yummy in My Tummy.”

INTRODUCING AN ARTIST WITH DISABILITIES

Mary Verdi-Fletcher dances in her wheelchair. She says, “I loved music, movement, dance, but I had no opportunity to learn [because I was in a wheelchair]. I had to create it.”

In 1980 she founded Dancing Wheels, one of the first dance companies in the United States to include dancers with and without disabilities. She prefers to call the dancers in her company either “stand up” or “sit down” dancers, and says, “to us, wheelchairs are a means of mobility and freedom.”





In 1990 the company formed a partnership with The Cleveland Ballet and became The Cleveland Ballet Dancing Wheels. Today they perform over 150 educational lecture/demonstrations annually.

Ms. Verdi-Fletcher uses a wheelchair because she was born with spina bifida, a condition that weakens or paralyzes muscles below the waist.

LEARNING LOG

Invite children to draw a picture of their airplane experiences.
Add a descriptive phrase or sentence.

Suggested Title: Watch Me Fly

Ready for Take-Off

LEARN ALONG AT HOME

Dear Family,

Up, up and away! As a class, we read stories and talked about planes and how they build up speed, take off, fly and then land. Children pretended to move like planes changing their speeds and making patterns in the “air.”

Please talk with your child about the experience, and together read a book about airplanes or flying.

Talking With Your Child

How did you like pretending to be a plane?

Please show me how you took off, how you flew and how you landed.

Ideas for Continued Learning

Select and read books from the library about planes and/or flying. Consider:

- Airplanes and Things That Fly by Gina Ingolia
- Angela’s Airplane by Robert Munsch, Illus. by Martin Martchenko
- First Flight by David McPhail
- Flying by Donald Crews
- Going on a Plane by Anne Civardi
- Harry at the Airport by Derek Radford
- Kitty’s First Airplane Trip by Linda C. Falken, Illus. by Lynn Adams

- La Isla by Arthur Dorros, Illus. by Elisa Kleven
- Lisa’s Airplane Trip by Anne Gutman, Illus. by Georg Hallensleban
- Plane Song by Diane Siebert, Illus. by Vincent Nasta
- Planes and Other Things That Fly by Jan Pienkowski, Illus. by Helen Balmer and Renee Jablow
- Planes by Anne F. Rockwell
- Tar Beach by Faith Ringgold
- The Glorious Flight Across the Channel with Louis Blériot by Alice and Martin Provensen
- Up in the Air by Myra Cohn Livingston, Illus. by Leonard Everett Fisher

With your child...

Play some instrumental music or create a rhythm by clapping. Have your child become an airplane, take off and create a dance in the air. At the end of the music or clapping, have your child come in for a landing.

Visit an airport if you live near one. Watch the planes take off and land. Point out how large the plane is on the ground. Compare it to planes in the air and how the planes in the air appear to become smaller as they fly away.

I Love a Parade!

Playing in a rhythm band

Learning Objectives

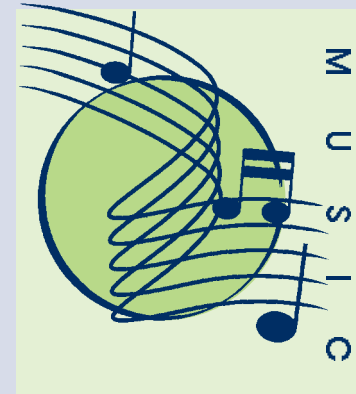
- Express thoughts and feelings about parades.
- Build vocabulary about parades and rhythm instruments.
- Demonstrate cooperation in playing instruments with others.
- Demonstrate a variety of movements to include marching, walking on tip-toe, swaying to music.
- Using percussion instruments, create rhythms for a parade.

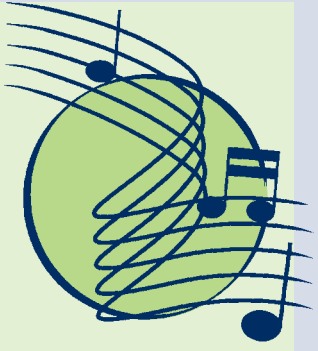
Materials

Pictures and/or videotapes of parades, if available
Record, tape, or CD player

A selection of music that would be played in a parade, for example:

- Any John Phillips Sousa march
- “Colonel Bogey’s March” by Kenneth J. Alford
- “Pomp and Circumstance” by Sir Edward Elgar
- “76 Trombones” from The Music Man
- “Turkish March” from Beethoven’s The Ruin of Athens





TIP

Shorter, wider dowel sticks (approximately 8" in length and 2" in diameter) are easier for small hands to manipulate.

A selection of instruments. Percussion instruments are suggested, but any number of instruments could be substituted. This lesson works well with typical classroom rhythm instruments. **Refer** to "Playing Our Own Instruments" from the All About Me section and "Instruments Around Us" from The World Around Me section.

Percussion or rhythm instruments:

Blocks of wood, pieces of dowel, old blocks, rungs from old wooden chairs
Shakers, such as containers with lids filled with rice, beans, pebbles, lentils, etc. and taped shut

Bells of any shape or sound

Old kitchen utensils, including wooden or metal spoons, lids from pots

Pieces of pipe, PVC and metal (remember to check for sharp edges)

Drum substitutes, including a coffee can with a plastic lid, a bowl or small wastebasket with heavy plastic stretched across the top, heavy milk or liquid cleaner jugs held upside down

Drumstick substitutes, including pencils or chop sticks with their ends wrapped in rubber bands

Pot covers of various sizes

Refer to the Appendix for a list of books about making musical instruments

Optional: crepe paper streamers of various colors, cut in approximately 12" strips

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for "drum," "music" and "march," and use these signs during the activity.

For children with physical disabilities, use phrases that are more open or broad such as "reach for the skies" while marching rather than instructing them to march on their "tiptoes." Similarly, try "swaying your body" while marching rather than "swinging arms" while marching.

For children who may have difficulty grasping an instrument, have plenty of wristband bells available.

For children who use wheelchairs, ask their permission to decorate the wheelchair as a float.

All children benefit from options in activities, particularly children with disabilities. Give children options to “march” or perform with an instrument, or act as the baton twirler or a float rider, etc.

Walking to a beat is a high-level developmental activity. Allow all children to participate at their own developmental level.

READ WITH ME

Books highlighting parades

[A Very Special Critter](#) by Gina Mayer

[Clifford At The Circus](#) by Norman Bridwell

[I Went Walking](#) by Sue Williams, Illus. by Julie Vivas

[Lion Dancer: Ernie Wan's Chinese New Year](#) by Kate Waters and Madeline Slovenz-Low, Photos by Martha Cooper

[Lottie's Circus](#) by Joan W. Blos, Illus. by Irene Trivas

[Mary McLean and the St. Patrick's Day Parade](#) by Steven Kroll

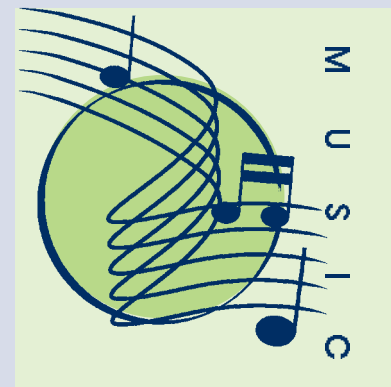
[Parade](#) by Donald Crews

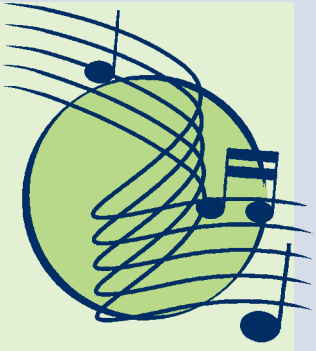
[The Balancing Girl](#) by Berniece Rabe

[The Clown Said No](#) by Mischa Damjan, Illus. by Jozef Wilkon

[Thump, Thump, Rat-a-Tat-Tat](#) by Gene Baer, Illus. by Lois Ehlert

Key vocabulary: parade, march, rhythm instruments, music





TIP

Adjust the discussion to your locale and population.

LISTEN UP

- “Parade of Colors” by Hap Palmer from Can a Cherry Pie Wave Goodbye?
- “Heartbeat Drumbeat” by Joanie Bartels from Jump for Joy
- “The Parade Came Marching” by Paul Strausman from Camels, Cats and Rainbows

ARTS EXPERIENCE

Getting Started

In planning this lesson, you may want to organize it into several sessions, perhaps practice sessions and then the actual parade.

Connecting to Past Experience

Encourage children to talk about their experiences with parades. Have you ever been to a parade? What was it like? Describe the costumes and the floats. What was the music like? Was everyone in the band moving or marching together? What kind of songs was the band playing? How did the music in the parade make you feel? What did you do? Why do we have parades? Who watches them? **T**

Discuss a variety of different parades, such as circus parades, parades at athletic events and parades for different holidays.

Show pictures and/or videotapes of parades, if available.

Expressing Through Music

Invite children to participate in a parade. Tell them they will play their rhythm instruments as they march and move in different ways along the parade route.

Prepare for the parade. Practice movement without the instruments. Vary the music and include:

Marching

Moving on tiptoes

Taking long strides

Swaying

Swinging arms

Playing loudly, playing softly

Playing quickly, playing slowly

Select and practice playing the rhythm instruments. **Refer** to “Playing Our Own Instruments” in the All About Me section for tips on introducing instruments to children. Consider practice circles where small groups of children practice playing together to selected music. Each practice circle then takes turns performing for the rest of the class. Encourage the performers to bow and the audience to applaud.

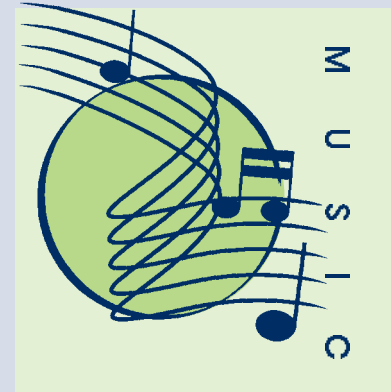
Pull all the preparations together. Mark out the parade route. Consider adding crepe paper streamers to the rhythm instruments and/or to children’s hats, wrists, etc. March, move and play to the music! Vary the music and combine the movement. Have the children play very softly, loudly, stop and start.

Talking About Music

What part of the parade did you like best? What did you like best about playing your rhythm instrument? If we planned another parade, what would you do differently? Would you rather ride a float or march while playing your instrument?

Extending the Experience

- Embellish the parade theme to include costumes. Coordinate with other classes. Parade throughout the school, playground and/or neighborhood.





- Have parades with different themes. Dress as your favorite storybook character or have a hat parade. Organize a parade around a school event, such as a book fair. Carry signs and banners.
- Invite one or more children from upper grades who are in the school band, or ask a high school band director for students to visit, show and play their instruments.
- Introduce parades from different cultures.
- Rent and watch the videotape Stomp, Out Loud.

INTRODUCING AN ARTIST WITH DISABILITIES

Evelyn Glennie is a musician. She was born and raised on a farm in Northeast Scotland. She began studying piano at the age of eight, just when she was beginning to lose her hearing. By the age of 12 she was profoundly deaf, but she had already fallen in love with playing percussion.

She continued to study and became a professional solo percussionist. Ms. Glennie traveled to Japan, Brazil and Korea to explore their percussion heritage. She performs without wearing shoes because she uses her feet to help her feel the vibrations of the music through the floorboards.

LEARNING LOG

Invite children to draw themselves in a parade. Encourage them to describe the parade. **Are you in a circus parade or in a marching band?** Add a descriptive phrase or sentence.

Suggested Titles: See Me March or I'm in a Parade

I Love a Parade!

LEARN ALONG AT HOME

Dear Family,

Parades are always great fun and a wonderful way to build skills. Children planned and practiced for their own parade by marching and moving to different kinds of parade music and by playing their own instruments.

Please talk to your child about the experience, and perhaps find a book about a parade to read together.

Talking With Your Child

What was your favorite part about the parade?
How did your class prepare for the parade? What instrument did you play?

Ideas for Continued Learning

Select and read books from the library. Consider:

- [A Very Special Critter](#) by Gina Mayer
- [Clifford At The Circus](#) by Norman Bridwell
- [I Went Walking](#) by Sue Williams, Illus. by Julie Vivas
- [Lion Dancer: Ernie Wan's Chinese New Year](#) by Kate Waters and Madeline Slovenz-Low, Photos by Martha Cooper
- [Lottie's Circus](#) by Joan W. Blos, Illus. by Irene Trivas

- [Mary McLean and the St. Patrick's Day Parade](#) by Steven Kroll
- [Parade](#) by Donald Crews
- [The Balancing Girl](#) by Berniece Rabe
- [The Clown Said No](#) by Mischa Damjan, Illus. by Jozef Wilkon
- [Thump, Thump, Rat-a-Tat-Tat](#) by Gene Baer, Illus. by Lois Ehlert

With your child...

Attend a parade. Notice the costumes and the music. Notice the types of songs the band plays and the different instruments the musicians are playing. Notice what all the different people in the parade are doing and how they are moving.

Relate stories about being in a parade or watching a parade, if you have ever had the experience.

Select rhythm instruments from the MUSIC BOX, or use "instruments" found around the house, like pots and pans, and have your own parade at home.

Ask your child if there is anything he or she would like to celebrate by having a parade.

Water Music

Singing, listening and moving to music

Learning Objectives

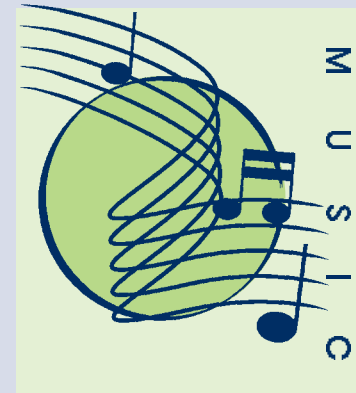
- Express thoughts and feelings about water travel.
- Recognize a variety of ways to move on water.
- Differentiate between motorized and non-motorized vessels.
- Build vocabulary about water and water travel.
- Sing songs related to water and create new verses.
- Listen and interpret musical selections that evoke a sense of water.
- Create pictures in one's mind in response to different musical selections.

Materials

Children's floor mats and/or rug squares
Record, tape or CD player

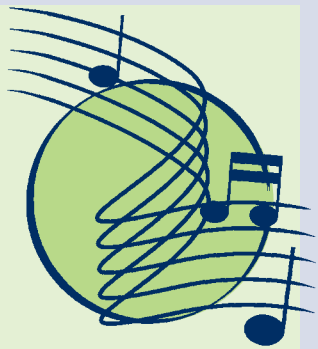
Songs related to water: **T**

Row, Row, Row Your Boat
Michael Row de Boat Ashore, an African American spiritual
Cape Cod Girls
Blow the Man Down
My Paddle's Clean and Bright, a Native American canoe round
Down by the Bay
Yellow Submarine
Octopus' Garden



TIP

Ask your music specialist
for suggestions.



Musical selections that evoke a sense of traveling on water:

“Blue Danube Waltz” by Strauss

“Voiles” by Debussy

“Water Music” by Handel

Optional: videotapes featuring stories that take place on or near water

Preparation

Write words to songs on an easel pad

For pre-readers add simple visual cues, such as line drawings of a sail, a steering wheel or a paddle.

INCLUDING ALL CHILDREN

Teach children how to sign at least one song using American Sign Language.

For children who are deaf or have hearing disabilities, emphasize their participation in the songwriting part of the lesson. When it is time to float down the river, provide experiences that allow them to feel the vibrations: sitting close to the speaker with their hands on it or close to a large hand drum as you do brush strums in march time.

READ WITH ME

Books related to water and traveling on the water ■

A River Dream by Allen Say

Bill and Pete Go Down the Nile by Tomie dePaola

Boats by Byron Barton

Jenny's Journey by Sheila White Samton

Little Toot by Hardie Gramatky, Illus. by Larry Ross

Moonlight on the River by Deborah Kovacs, Illus. by William Shattuck

One Wide River to Cross by Barbara Emberley, Illus. by Ed Emberley

River Parade by Alexandra Day

Sailing with the Wind by Thomas Locker

Slave Songs of the United States: The Classic 1867 Anthology Edited by

William Francis Allen, Charles P. Ware and Lucy M. Garrison

The Story About Ping by Marjorie Flack and Kurt Wise

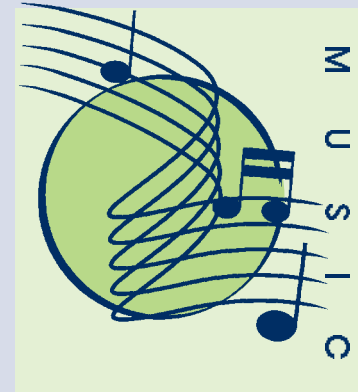
The Wreck of the Zephyr by Chris Van Allsburg

Where the River Begins by Thomas Locker

Key Vocabulary: rowboat, raft, sailboat, sail, wind, oars, paddles, steer, drive, boat, vessel, lake, pond, gulf, bay

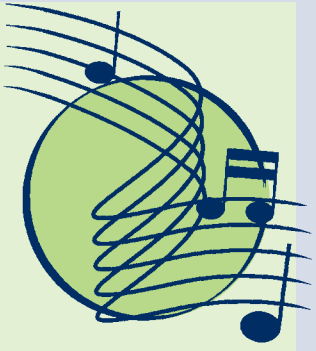
LISTEN UP

- "Waterdance" by Raffi from Baby Beluga
- "Mingulay Boat Song" by Red Grammer from Red Grammer's Favorite Sing Along Songs
- "Sailing to the Sea" by Tom Chapin from Mother Earth



TIP

Remember that you and/or the children can chant or sing some stories.



TIP

Children's experiences with moving across water will vary greatly depending on your locale. If you are far from bodies of water, then provide experiences for children through stories and videotapes.

ARTS EXPERIENCE

Connecting to Past Experience

Encourage children to describe their experiences with traveling across lakes or ponds, down rivers and/or in open gulfs or bays. **Have you ever traveled on the water? Have you watched movies or shows on television that featured water travel? Have you ever floated in an inner tube in a swimming pool?** ■

Expressing Through Music

Part One

Invite children to sing songs related to water. Choose one that is a classroom favorite or from the list under the Materials section of this lesson.

Refer to the lesson “Music From Many Places” in the All About Me section for other music ideas and selections.

Point to the words written on an easel pad as children sing.

Encourage children to make up their own verses to the songs. **Refer** to “Yummy in My Tummy” in the All About Me section.

Part Two

Expand children’s awareness by talking about a variety of ways to move on water. **In what ways do people travel on water?** Categorize the list as vessels with motors (speedboats, jet skis, ocean liners, fishing boats) and vessels without motors (canoes, kayaks, rafts, gondolas, rowboats, sailboats) ■ (See next page)

Have children imagine traveling across a lake in a speedboat. Then have them imagine floating across the lake on a large tube, paddling with their arms. Discuss the differences.

Invite children to pretend they are floating on water as they listen to music. Tell children you are going to dim the lights, then do so. Their floor mat or rug square is a raft, a rowboat, or a sailboat. Invite them to find a space in the room and carefully step into their imaginary craft. Some children may want to row; others may want to simply hold on to the sides as they imagine their vessel gently moving. Provide the following instructions:

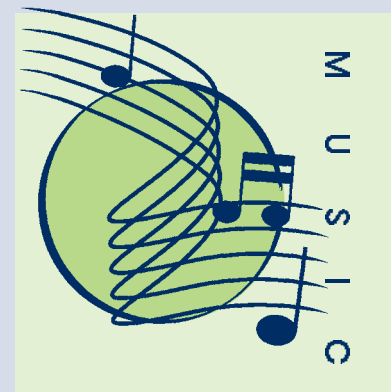
- As you listen to the music, imagine you are floating down a large river. (Name a familiar local body of water if there is one nearby.)
- Think about what the music is telling you.
- Move to the music as you go down the river.

Talking About Music

Tell us about your water travel. What kinds of pictures did the music make in your mind? What is your favorite song? What do you like about it?

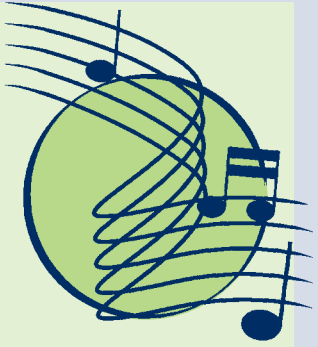
Extending the Experience

- Sing some of the many other verses of the song, “Michael Row de Boat Ashore,” or make up new verses.
- Tape an outline for a “boat” on the floor. Small groups of children could float in the boat together.
- Conduct the activity outside by using tires as boats or having children bring their mats outside.



TIP

Remember that some vessels operate with and without motors (for example: sailboats often have motors on board for times when there is no wind).



INTRODUCING AN ARTIST WITH DISABILITIES

Robin Yu was born on December 26, 1979. She began playing the violin at the age of six. She has a condition that causes her muscles to be weak and she gets tired easily.

Undaunted by the physical strength that violin playing demands, Ms. Yu rehearses every day and has worked hard to become an accomplished violin player. She has made solo performances and received many awards for her music.

She says, “I love to express myself through music. I want to show that hard work can overcome disabling conditions. We should do our best, no matter what the circumstances. All I know is that I am going to live life to the fullest and work at my music, one day at a time.”

LEARNING LOG

Play the music again. This time have children draw freely to the music. Add a descriptive sentence.

Suggested Title: My Water Music Drawing

Water Music

LEARN ALONG AT HOME

Dear Family,

During our music activity, we sang songs related to water and water travel. Some of the verses we made up ourselves! Then, we listened to music and imagined ourselves floating down a river.

Please talk to your child about the music activity, and together read a book about water travel and/or select some of the other ideas listed below.

Talking With Your Child

Please sing me the song(s) you sang in class. What new verse did you and your class compose? Show me how you moved to music as you pretended to move down the river. Tell me about your boat. How did the music make you feel?

Ideas for Continued Learning

Select and read books from the library. Consider:

- A River Dream by Allen Say
- Bill and Pete Go Down the Nile by Tomie dePaola
- Boats by Byron Barton
- Jenny's Journey by Sheila White Samton
- Little Toot by Hardie Gramatky, Illus. by Larry Ross

- Moonlight on the River by Deborah Kovacs, Illus. by William Shattuck
- One Wide River to Cross by Barbara Emberley, Illus. by Ed Emberley
- River Parade by Alexandra Day
- Sailing with the Wind by Thomas Locker
- The Story About Ping by Marjorie Flack and Kurt Wise
- The Wreck of the Zephyr by Chris Van Allsburg
- Where the River Begins by Thomas Locker

With your child...

Collect pictures of different kinds of boats. Assist with the cutting and create a scrapbook about boats and water travel. Label the boats.

Listen to music together. Does the music remind you of water or traveling on water?

Sing and act out motions for "Row, Row, Row Your Boat."

Sounds of Traffic

Making sounds and using wind instruments

Learning Objectives

- Recognize a variety of different sounds found in a city or town.
- Express preferences for different sounds.
- Build vocabulary related to different sounds.
- Demonstrate various sounds by mouth and by using wind instruments.
- Create sounds of traffic.

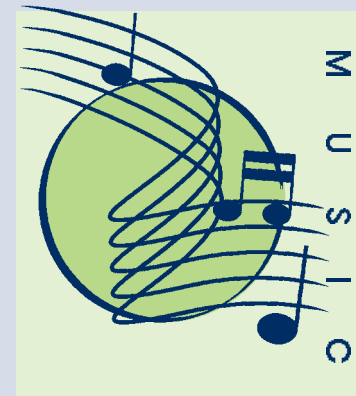
Materials

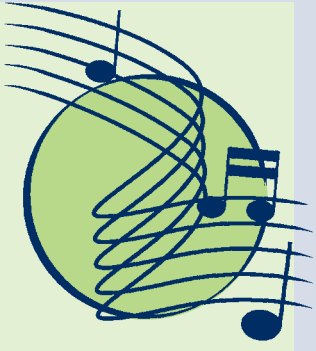
Pictures and/or models of different types of vehicles, such as cars, trucks and fire engines

Record, tape or CD player

Recording of traffic sounds

Refer to other lessons with musical instruments: “Playing Our Own Instruments” in the All About Me section, “I Love a Parade” in this section and “Instruments Around Us” in the World Around Me section. Remember that the instruments can be interchanged among the different lessons.





TIP

Since wind instruments go in mouths, keep them separate from the other instruments. Have white vinegar on hand, and dip each mouthpiece and rinse with clear water after use.

A selection of wind instruments: **T**

Bamboo flutes

Whistles, but not the ones with a shrill tone

Plastic recorders

Plastic bird “warblers”

Little ocarinas

Kazoos

Horns

Slide whistles

Preparation

Write the words to songs on an easel pad.

Make a tape of traffic sounds in your area. Consider a variety of sounds, such as city traffic, country roads and traffic near your school.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “horn,” “siren” and “traffic,” and use these signs throughout the activity.

For children who may have trouble blowing wind instruments, provide wristband bells, buzzer noisemakers or garden chimes.

READ WITH ME

Books about vehicles that would be found in a city of any size **T**

All Aboard Fire Trucks by Teddy Slater, Illus. by Tom Lapadula

Curious George Rides a Bike by H. A. Rey

Freight Train by Donald Crews

How Many Trucks Can a Tow Truck Tow? by Charlotte Pomerantz, Illus. by R. W. Alley

I Read Signs by Tana Hoban

Joshua James Likes Trucks by Catherine Petrie, Illus. by Joel Snyder

Moses Goes to a Concert by Isaac Millman

Safety Can Be Fun by Munro Leaf

School Bus by Donald Crews

The Car Trip by Helen Oxenbury

The Story of Cars by Howard Kanetzke

Wheels by Annie Cobb, Illus. by Davy Jones

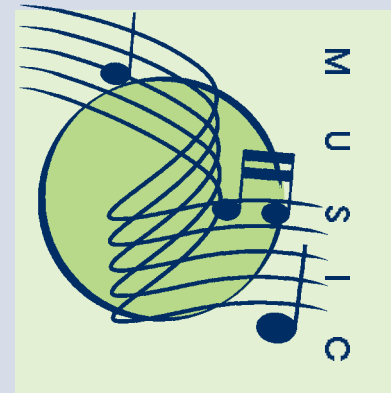
When I Cross the Street by Dorothy Chlad, Illus. by Lydia Halverson

Key Vocabulary: city, bicycle, car, ambulance, police car, fire engine, train, horn, siren, whistle

LISTEN UP

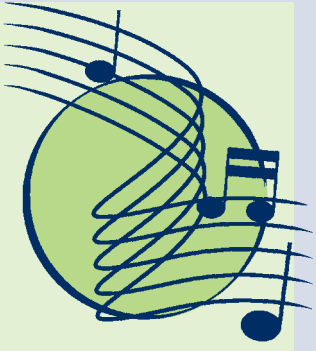
Songs about cars and safety

- “Stop, Look, and Listen” by Cathy Fink and Marcy Marcer from Help Yourself
- “This Old Car” by the Seeger Family from Songs and Stories for Little Children
- “Car, Car” by Woodie Guthrie from Nursery Days



TIP

As you read the book, have children add the sounds of the vehicles to the story.



ARTS EXPERIENCE

Connecting to Past Experience

If you are located in an area with street and traffic sounds:

Open the window or go outdoors. Ask children to be very quiet and listen. Invite them to listen with their eyes shut. **What do you hear?** Have children describe all the sounds and imitate them.

If you are located in an area without street and traffic sounds:

Listen to a tape recording of traffic sounds. Show pictures and/or models of different types of vehicles. Encourage children to talk about the way people move from place to place and the sounds in a city or town.

List the different types of transportation on an easel pad or the chalkboard. Discuss the sounds the vehicles make and the way they communicate to others.

- Bicycle riders use their horns.
- Drivers of cars and trucks use their horns.
- Drivers of ambulances and police cars use sirens.
- Train engineers use whistles.
- Garbage and delivery trucks use back-up warning beepers.
- Discuss the safety features that help people cross streets.

Most cities today have crosswalk signs that tell people when it's safe to cross. Some cities have audible street signs that beep or speak to people so that people who have trouble seeing can hear the street sign and know when it's safe.

Guide dogs can help people who are blind or have vision disabilities to know where curbs and light posts and other obstacles are. Guide dogs can also help people who are deaf or have hearing disabilities by "hearing" for them and alerting them when an ambulance or fire truck is coming.

Expressing Through Music

Invite children to make sounds of traffic. For each vehicle and mode of transportation listed in the previous discussion, have children use mouth sounds to represent it.

Introduce the wind instruments to the mix of sounds. Demonstrate the different sounds they make. Ask children to relate the sounds of the wind instruments to the sounds of traffic. ■

Describe sanitary precautions for the wind instruments, such as not sharing wind instruments with others. Demonstrate how you clean the instrument after each use.

Prepare for using wind instruments. Organize the class into groups of different vehicles. Ask for volunteers to be trucks, cars, etc. Display the wind instruments and have children select one that corresponds to the sounds their vehicles make.

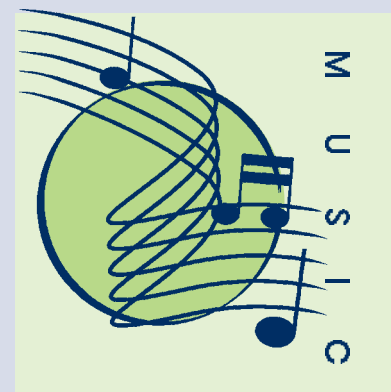
Refer to the lesson “Playing Our Own Instruments” in the All About Me section for tips for introducing instruments.

Invite children to practice using their instruments. On cue, point to the group with car sounds. Have them blow their horns. They stop when you point to another group. Continue until all groups have practiced and are familiar with the cueing.

Invite children to sing the following song. Then sing the song again adding the sounds of traffic at the appropriate time. (This song uses the melody from the nursery rhyme, “This Is The Way We Wash Our Hair.” Adjust it to include all the vehicle sounds selected.)

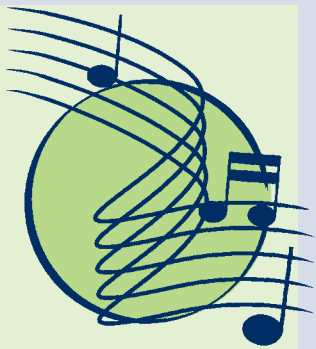
Verse 1

This is the way we ride our bike, ride our bike, ride our bike.
This is the way we ride our bike as we go on to school.



TIP

Keep in mind that the wind instruments will not sound exactly like traffic. Some children can play the instruments while others make mouth sounds for a real traffic jam!



Additional verses might be:

This is the sound of blowing its horn, blowing its horn, blowing its horn...

This is the way the ambulance drives, ambulance drives,
ambulance drives...

This is the sound of pressing its siren, pressing its siren, pressing its siren...

Have all the children sing the song. Have the children designated for the different vehicles substitute the sound of the wind instrument for the “blowing its horn,” “pressing its siren,” etc. Cue the appropriate group as in the practice session.

Talking About Music

What did you like about the sound your vehicle made? Did your wind instrument sound like the actual sound? What did all the instruments sound like all together?

Extending the Experience

- Repeat the lesson with different songs, such as “The Wheels on the Bus” or “Riding in a Car, Car.” Many of these songs lend themselves to Velcro-backed pictures, such as the bus, wheels, driver, people, baby, grandma, etc. Pictures may be created by the children and mounted on tagboard, then backed with Velcro so the people can “ride” in the cars and buses.
- Invite children to take a make-believe trip. **How will we get there?** Encourage them to name various modes of transportation. Have children pretend to be taking the trip. For each mode of transportation, have them make mouth sounds to represent it.
- Make horns from cardboard tubes and milk cartons with the bottoms cut off. Have children listen to the sounds the different horns make.
- Invite children to create a city in the sandbox or in the block corner. Use model cars and trucks.

Sounds of Traffic

LEARN ALONG AT HOME

Dear Family,

During our music activity, we listened to, and talked about, the different sounds that you hear outside like the horns on cars and bicycles, the sirens on emergency vehicles, and the sounds of train whistles. Then children created sounds of traffic by using mouth sounds and playing instruments. Children learned to stop and start on cue.

Please talk to your child about the experience and select some of the ideas for continuing learning at home.

Talking With Your Child

What sound did your wind instrument make?
What vehicle did it represent? What songs did you sing? Which one was your favorite?

Ideas for Continued Learning

Select and read books from the library about vehicles that would be found in a town or city of any size. Consider:

- All Aboard Fire Trucks by Teddy Slater, Illus. by Tom Lapadula
- Curious George Rides a Bike by H. A. Rey
- Freight Train by Donald Crews

- How Many Trucks Can a Tow Truck Tow? by Charlotte Pomerantz, Illus. by R. W. Alley
- I Read Signs by Tana Hoban
- Joshua James Likes Trucks by Catherine Petrie, Illus. by Joel Snyder
- Moses Goes to a Concert by Isaac Millman
- Safety Can Be Fun by Munro Leaf
- School Bus by Donald Crews
- The Car Trip by Helen Oxenbury
- The Story of Cars by Howard Kanetzke
- Wheels by Annie Cobb, Illus. by Davy Jones
- When I Cross the Street by Dorothy Chlad, Illus. by Lydia Halverson

With your child...

Make horns from cardboard tubes. Listen to the different sounds that different horns make.

Listen to the sounds of various horns, sirens and whistles when you are in a town or city together. Encourage your child to imitate the sounds that he or she hears.

Talk about ways to cross streets safely by looking right and left, watching the traffic lights, and listening to the crossing guard or safety patrol. If pertinent, discuss ways to ride a school bus safely. Talk about buckling seat belts when riding in cars.

- Role-play safe ways to cross streets. Have some children pretend to be crossing guards and/or a school safety patrol. Have the other children practice appropriate behaviors when crossing streets, such as looking right and left, watching the traffic lights, and listening to the crossing guard or safety patrol. Switch roles. Extend this activity to include safe ways to ride the school bus. Invite the school bus driver to discuss how to ride the bus safely.

INTRODUCING AN ARTIST WITH DISABILITIES

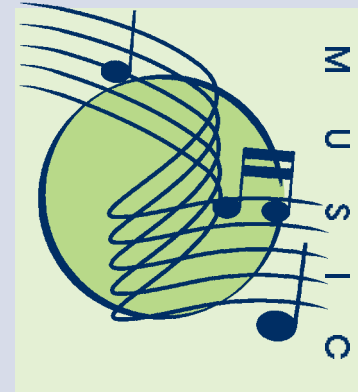
Teddy Pendergrass was born in 1950 and grew up in Philadelphia, Pennsylvania. He started singing gospel music in church and taught himself how to play the drums. He was in several singing groups as both a drummer and a singer, and finally started his solo career in 1976. His first five albums went platinum (which means selling over a million albums!), making him the first black male singer to record five consecutive multi-platinum albums.

In 1982, Mr. Pendergrass was injured in a car accident and became quadriplegic, which means that he had limited use of his arms and no use of his legs. After a year of physical therapy, Mr. Pendergrass returned to recording music. Mr. Pendergrass returned to the stage at Live Aid in 1985 and continues to record and perform today.

LEARNING LOG

Invite children to draw a picture of the vehicle that they made sounds for, or a town or city with many vehicles, making many sounds. Encourage children to label the drawing with a sentence or with words indicating the sounds.

Suggested Title: Noisy Trucks and Cars



Feeling Hot, Cold and Wet

Visual Arts Lessons

- Here Come the Clouds
- Rain Again?
- Favorite Seasons

Drama Lessons

- Here Comes the Sun
- Storms and Sounds
- Snow Sculptures

Dance and Movement Lessons

- Storm Dance
- Wind Effects
- Hot and Cold

Music Lessons

- Weather Report
- Breezy Chimes
- Rain Song

Feeling Hot

Feeling Hot

Here Come the Clouds

Creating clouds with tissue paper collage

Learning Objectives

- Express thoughts and ideas about clouds and the experience of making a collage.
- Recognize the shapes and colors of clouds and sky.
- Build vocabulary related to the sky and to collage.
- Use collage glue and tissue paper.
- Tear paper into shapes.
- Arrange papers, overlapping them and affixing them to a surface.
- Create a collage with tissue paper that shows clouds in the sky.

Materials

9"x12" heavy drawing or construction paper, sky colors
Larger construction paper for mounting finished artwork
Newsprint paper to practice tearing
Tissue paper, assorted sky and cloud colors
Collage glue
Brushes

Preparation

Mix collage glue
3 parts white glue with 1 part warm water

- Combine in a jar or bottle with a screw-top lid.
- Shake until well mixed.
- Transfer to plastic containers for children's use.

Experiment with your own tissue paper collage before the activity to become familiar with the process. **T**



TIP

Keep your collage to yourself. Allow children to discover their own expressions without adult examples.



INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “sky” and “cloud,” and use the signs throughout the lesson.

For children with visual disabilities, alternate cotton balls and tissue paper for clouds so that the different cloud layers can be discerned. Children can also scrunch up the tissue to have more of a textured surface.

For children with motor disabilities, using adaptive squeeze scissors (called “spring scissors”) with assistance may be easier than tearing a cloud shape.

For children with cognitive disabilities, encourage them to name the colors and to count the clouds as they work.

READ WITH ME

Books featuring clouds

Cloud Dance by Thomas Locker

Cloudy with a Chance of Meatballs by Judi Barrett, Illus. by Ron Barrett

Dreams by Peter Spier

It Looked Like Spilt Milk by Charles G. Shaw

That Sky, That Rain by Marilyn Otto

The Cloud Book by Tomie dePaola

Key Vocabulary: clouds, sky, collage, fluffy, wispy

LISTEN UP

Songs about clouds

- “Puffy Clouds” by Norman Foote from If the Shoe Fits
- “It Rained a Mist” by Mike and Peggy Seeger from American Folk Songs for Children
- “One Hundred Raindrops” by Jessica Harper from A Wonderful Life

ARTS EXPERIENCE

Connecting to Past Experience

Go outside on a cloudy day or look out the window. Ask children to describe the clouds that they see. Encourage them to use descriptive words, such as large, fluffy, wispy. **Have you ever imagined pictures in clouds? What pictures do you see now? What colors do you see in the sky?**

Expand the concept. What other kinds of clouds are there? What do clouds look like in a rainstorm? What color is the sky in a rainstorm? What do clouds look like when the sun is setting? What other colors can the sky be? What does the sky tell you about the weather?

Expressing Through Art

Invite children to create a collage of clouds.

Encourage children to discover an appropriate technique for a cloud collage. **What happens when we use scissors to cut? Do the scissors cut in smooth lines? Are the outlines of clouds smooth or are they fuzzy and wispy? What would be another way to get a cloud shape from a piece of paper?** **T**

Demonstrate tearing cloud shapes. Have children practice with you.

START WITH THE ARTS • VSA arts



TIP

Be prepared for some struggles as children are not used to being told to tear paper. Typically, they are told not to tear paper. Practice with newsprint paper, then with tissue paper.



TIP

Be prepared to soothe frustrations if the tissue paper keeps pulling off the paper. If the tissue paper does pull off, it will probably make an interesting imprint. Some children might want to pull it off on purpose.

Demonstrate gluing the cloud shapes.

- Brush a thin layer of collage glue on the drawing or construction paper where a cloud will be placed.
- Lay a tissue paper cloud on the wet glue. **T**
- Gently, start from the middle of the cloud and brush outward like sunbeams radiating from the sun, smoothing down the cloud.

Define and demonstrate overlapping. **Just as clouds can go behind each other, clouds can overlap in a collage. What happens when the different colored tissue paper overlaps?**

Once the collages are dry, mount them on larger pieces of construction paper for a finished effect.

Talking About Art

Tell us about your cloud collage. What colors are in your collage? What is your weather report? What did you like about making a tissue paper collage? What was difficult?

Extending the Experience

- Continue the collage with other materials. When the tissue paper collage is dry, encourage children to add a landscape to the collage, or other things in the sky, like birds or planes. Provide pages torn from magazines with appropriate pictures, assorted papers, scissors and glue.
- Suggest that children draw a sky picture with clouds in the shape of something, such as a cloud in the shape of a cat.
- Talk about how clouds move. Have children become clouds. Pretend to blow on them and have them move. Tell children you are filling them up with moisture. They are getting fatter and fatter. Finally they can no longer hold in all the water and they will produce rain. **Refer** to the lessons “Storm Dance” and “Wind Effects” in this section.

INTRODUCING AN ARTIST WITH DISABILITIES

Vincent van Gogh was born in 1853 in Holland. He completed over 700 paintings and over 1500 drawings in less than 15 years.

But in his lifetime he sold only one painting!

Van Gogh loved to paint. He is known for his swirling, noticeable brush strokes and thick textured paint application. He thought that pictures were easier to understand than words.

Throughout his lifetime, Van Gogh experienced mental illness, meaning that he sometimes felt extremely sad or upset. Van Gogh found that he was happy when he was painting. He used color and his swirling brushstrokes to paint what he was feeling. In the last years of his life, he often sought help at hospitals.

His famous painting “Starry Night” shows the view from his room at the hospital. Another painting, “Dr. Gachet,” is a portrait of one of the doctors who cared for him. Today Van Gogh’s paintings hang in museums all over the world.

LEARNING LOG

Options:

Invite children to draw a picture of a cloudy day. Add a descriptive sentence.

Invite children to write about their experience making the tissue paper collage.

Suggested Title: A Cloudy Day or Clouds in the Sky



Here Come the Clouds

LEARN ALONG AT HOME

Dear Family,

During our visual arts activity, we made a collage of clouds. We talked about the different shapes and colors that clouds can be. Then we created a cloud picture by tearing tissue paper into cloud shapes and gluing them to a piece of paper.

Please talk to your child about the art activity and continue the learning experience at home.

Talking With Your Child

What does your tissue paper collage look like? What kind of weather does it show? Does it show a sunny day or a stormy day? Does it show a sunset? What did you like about making a tissue paper collage? What was difficult?

If your child shows you his or her collage: Tell me about your collage.

Ideas for Continued Learning

Select and read books from the library that feature weather or clouds. Consider:

- Cloud Dance by Thomas Locker
- Cloudy with a Chance of Meatballs by Judi Barrett, Illus. by Ron Barrett

- Dreams by Peter Spier
- It Looked Like Spilt Milk by Charles G. Shaw
- That Sky, That Rain by Marilyn Otto
- The Cloud Book by Tomie dePaola

With your child...

Go outside, look for clouds and notice their shapes. Describe the shapes and what they resemble. Observe the movement of the clouds. Talk about these observations.

Watch a weather report. Notice how the person describing the weather shows the cloud masses.

Create collages from the materials in the ART BOX.

ARTS VOCABULARY

Collage – A work of art created by attaching materials, such as different kinds of paper, fabrics, etc., to a backing using glue or another type of adhesive. It may be combined with painting, drawing or writing.

Rain Again?

Creating a rain scene with watercolor paint

Learning Objectives

- Express thoughts and feelings about a rainy day.
- Recognize the effects of rain on the environment and personal plans.
- Build vocabulary related to rain and painting.
- Discover that watercolor paints change as more or less water is added to them.
- Create a rain scene using watercolor paint.

Materials

Examples of watercolor paintings, if available
Watercolor paper or absorbent white paper
Watercolor paints
Large brushes
Tins or small containers of water
Cotton balls

Preparation

Write the rhyme, "Rain, rain, go away..." on chart paper. Add pictures to illustrate it.
Cover tables with newspaper.
Display many different pictures of rain scenes throughout the classroom.





INCLUDING ALL CHILDREN

Teach the American Sign Language signs for “rain,” “wet” and “dry,” and use these signs throughout the lesson.

For children with limited dexterity, adapt paint brushes by slipping foam hair curlers over them to make them easier to grip. You can also build the grip up with white sports tape or bicycle handgrip tape. Remember to offer adapted materials to all children so that children with disabilities are not singled out.

READ WITH ME

Books about rain

[Amy Loves the Rain](#) by Julia Hoban

[Bringing the Rain to Kapiti Plain](#) by Verna Aardema, Illus. by Beatriz Vidal

[Come a Tide](#) by George Ella Lyon, Illus. by Stephen Gammell

[Listen to the Rain](#) by Bill Martin, Jr. and John Archambault, Illus. by James Endicott

[Mushroom in the Rain](#) by Mirra Ginsburg, Illus. by Jose Aruego and Ariane Dewey

[Peter Spier’s Rain](#) by Peter Spier

[Rain](#) by Robert Kalan, Illus. by Donald Crews

[Rain Talk](#) by Mary Serfozo, Illus. by Keiko Narahashi

[The Rains Are Coming](#) by Sanna Stanley

[Umbrella](#) by Taro Yashima

[What Does the Rain Play?](#) by Nancy White Carlstrom, Illus. by Henri Sorensen

Key Vocabulary: weather, rain, watercolor paint, brush, wet, dry

LISTEN UP

Songs about weather

- “I Can Sing a Rainbow” by Fred Penner from Happy Feet
- “One Hundred Raindrops” by Jessica Harper from A Wonderful Life
- “When the Rain Comes Down” by Cathy Fink from When the Rain Comes Down
- “It’s Raining” by Peter, Paul and Mary from Peter, Paul and Mommy

ARTS EXPERIENCE

Getting Started

When planning this lesson, consider organizing the painting component as a small group activity. Children may need extra attention.

Connecting to Past Experience

Encourage children to remember a time that it rained. **How did the rain make the sky change? What color(s) was the sky? What did the clouds look like? How did the rain affect the road or the street? Were you inside or outside when it started to rain? How did the rain make you feel? Did you have to change your plans because of the rain? Did you want it to stop raining?**

Recite the following nursery rhyme together: **Rain, rain go away. Come again another day. Little Johnny wants to play.** Have children substitute their own names for “Johnny.” Repeat the rhyme, having children continuing to substitute words for “Little Johnny,” such as sad puppy, Big Momma, old grandpa, or long alligator.



**TIP**

Remember that the darker the tone of the color, the more pronounced the effect.

TIP

Using cotton balls to wipe away some areas while the painting is wet will give the impression of clouds.

Expand awareness. Is there a time when you were glad to see the rain? Are there times that you liked to play in the rain? What about watching the rain out of the window or listening to it when you are indoors? What sounds does rain make?

Expressing Through Art

Introduce watercolor paint and watercolor paintings. Watercolor paint is paint that usually comes in small cakes (a set) or tubes. The artist varies the amount of water that is mixed with the paint to create different effects. Show examples of watercolor paintings, if available.

Invite children to create rain pictures with watercolor paints. Demonstrate, then have the children do the activity with you.

- Carefully cover the entire piece of watercolor paper with water using a large paintbrush.
- Select a color for the rain. Using a paintbrush, add water to the cake of color until the brush is saturated with color. **T**
- Run the brush filled with color across an edge of the wet paper.
- Gradually tilt the paper at a slight angle and watch the color run down it forming streaks of “rain.”
- Keep tilting the paper more and more until the “rain” has descended to the bottom. **■**

Talking About Art

Tell us about your rain picture. What is the rain falling on? Does the rain feel cold or warm, heavy or soft? How does the rain affect the people, buildings, forest, etc.? What was it like to use watercolor paint?

Extending the Experience

- Once the paintings are dry, invite children to draw or add collage to what is happening in the rain. Provide crayons and/or assorted papers, scissors and glue. ■
- Dance and move as the rain moves. Have children move as a light sprinkle of rain, a gentle shower, a heavy storm and a hurricane. Add the wind. Use rain sticks to accompany the dance.

INTRODUCING AN ARTIST WITH DISABILITIES

Pierre-Auguste Renoir was a famous French painter who was born in France in 1846. He was part of a group of painters who were called “Impressionists” because they didn’t concentrate on the small details of a scene, but the impression that a person gets from everything in a scene. Impressionist painters often painted outside so that they could better see the way that light makes things look. Until the Impressionists started doing this, almost all painters only painted inside.

Renoir developed rheumatoid arthritis in 1911 and used a wheelchair. He had an assistant who strapped brushes to his hands so he could paint. He continued to paint for the rest of his life. His paintings hang in museums all over the world.



TIP

Remind children that shapes can be torn as well as cut with scissors.



LEARNING LOG

Invite children to draw a picture of a rainy day they remember. **Did the rain change the plans?** Assist children in writing a phrase or sentence about the experience.

Option:

Invite children to dictate a story about rain for you to write or to make a recording of their story.

Suggested Title: A Rainy Day

Rain Again?

LEARN ALONG AT HOME

Dear Family,

We read stories about rain and talked about our experiences with rainy days. Then the class used watercolor paint to create a rain scene. We painted across the top of a wet piece of paper, then held the paper at an angle so the paint would run down.

Please talk to your child about the experience, and together read a book about rain.

Talking With Your Child

What did you learn about rain today? How did you make your watercolor painting? What colors did you use?

If your child shows you his or her painting: Tell me about your rain scene.

Ideas for Continued Learning

Select and read books from the library about weather and rain. Consider:

- [Amy Loves the Rain](#) by Julia Hoban
- [Bringing the Rain to Kapiti Plain](#) by Verna Aardema, Illus. by Beatriz Vidal
- [Come a Tide](#) by George Ella Lyon, Illus. by Stephen Gammell
- [Listen to the Rain](#) by Bill Martin, Jr. and John Archambault, Illus. by James Endicott

- [Mushroom in the Rain](#) by Mirra Ginsburg, Illus. by Jose Aruego and Ariane Dewey
- [Peter Spier's Rain](#) by Peter Spier
- [Rain](#) by Robert Kalan, Illus. by Donald Crews
- [Rain Talk](#) by Mary Serfozo, Illus. by Keiko Narahashi
- [The Rains Are Coming](#) by Sanna Stanley
- [Umbrella](#) by Taro Yashima
- [What Does the Rain Play?](#) by Nancy White Carlstrom, Illus. by Henri Sorensen

With your child...

Keep track of rainy days. On a calendar or a plan book, allow your child to draw a symbol each day to indicate the weather. After a month, talk about weather patterns and trends. Count the number of sunny days, cloudy days, rainy days. Have your child use this information to predict the weather for the next month.

Collect rain. Next time it rains, collect rainwater in a jar. Measure the inches of rainfall with a ruler.

ARTS VOCABULARY

Watercolor – paint that uses water as a medium. The term is most often used to refer to transparent watercolor paints.

Favorite Seasons

Illustrating a season with wet-chalk drawings

Learning Objectives

- Express thoughts and feelings about a particular time of the year.
- Recognize preferences for different times of the year.
- Build vocabulary related to seasons.
- Identify a sequence of events.
- Use chalk as a drawing tool.
- Describe colors and subject matter in one's work and in works of others.
- Create a wet-chalk drawing that shows a particular season.

Materials

Pictures showing different seasons
Multi-sensory examples of seasons
Easel pad and markers
Chalk, a variety of colors
Liquid starch
Large brushes, approximately 1"
Heavy white drawing or construction paper
Paper towels

Preparation

Cover tables with newspapers.
Pour the liquid starch into small containers.





INCLUDING ALL CHILDREN

Teach the American Sign Language signs for the names of seasons appropriate to the children's locale. Use these signs throughout the art activity.

For children with cognitive disabilities, consider multi-sensory props representative of the different seasons. Show pictures. Have tactile examples of items such as acorns, apples, flowers, fruit, ice, leaves and sand. Play auditory examples of sounds of a storm, chirping birds, a rain shower and splashing in a pool (these can be found on sounds of nature recordings – ask your music specialist if you have questions). Incorporate the children's sense of smell by asking them to smell items such as flowers, hot apple pie, salty ocean air, chlorine pool water, wet wool mittens, etc. Remember to explain that some examples fit with more than one season.

For children with visual disabilities, place the paper on which the children will be drawing inside a tray with raised edges. This will help define the boundaries.

READ WITH ME

Books that highlight the different seasons of the year or emphasize a particular season

[A Book of Seasons](#) by Alice Provensen

[Caps, Hats, Socks, and Mittens: A Book About the Four Seasons](#) by Louise

Borden, Illus. by Lillian Hoban

[Fall Is Here](#) by Jane Belk Moncure

[Fall Leaves Fall!](#) by Zoe Hall, Illus. by Shari Halpern

[Four Stories for Four Seasons](#) by Tomie dePaola

[Frederick](#) by Leo Lionni

I Have To Go! by Robert Munsch, Illus. by Michael Martchenko
Peboan and Seegwun by Charles Larry
Sleepy Bear by Lydia Dabcovich
Spring Is Here by Jane Belk Moncure
Summer Is Here by Jane Belk Moncure
The Boy Who Didn't Believe in Spring by Lucille Clifton, Illus. by Brinton
Turkle
The Happy Day by Ruth Krauss, Illus. by Marc Simont
The Moon Was at a Fiesta by Matthew Gollub, Illus. by Leovigildo Martinez
The Seasons of Arnold's Apple Tree by Gail Gibbons
Thirteen Moons on Turtle's Back: A Native American Year of Moons by Joseph
Bruchac and Jonathan London, Illus. by Thomas Locker
Thomas' Snowsuit by Robert Munsch, Illus. by Michael Martchenko
When Summer Ends by Susi L. Fowler, Illus. by Marisabina Russo
White Wonderful Winter by Elaine W. Good, Illus. by Susie Shenk Wenger
Winter Is Here by Jane Belk Moncure

Key Vocabulary: fall, winter, spring, summer, cold, hot

LISTEN UP

Songs about seasons

- "I Can't Wait for Spring" by Sarah Pirtle from The Wind is Telling Secrets
- "Jumping in the Leaves" by Eric Nagler from Improvise with Eric Nagler
- "Late on a Cold Winter Night" by Phil Rosenthal from Comin' Round the Mountain
- "The Rhythm of Nature" by Kathy Lowe from The Rhythm of Nature





TIP

Consider adding pictures to the chart to illustrate children's ideas.

ARTS EXPERIENCE

Getting Started

In planning this lesson consider:

- The climate in which children live. Adapt this lesson to the seasons that they experience. Some children may live in areas that have wet and dry seasons. Other children may live in climates where it never snows or rarely gets cold. After children are aware of their own climate, they can be introduced to other climates in which children live.
- Focusing on one season and then repeating the lesson at different times of the year.

Connecting to Past Experience

Introduce seasons by talking about the current season. Expand the discussion to include all the seasons of the year. For each season ask children to describe the environment. **How do the trees, sky, flowers, roads, streets, etc., look? What colors do you notice most?** Show pictures of the different seasons.

Expand children's awareness by asking them about clothing, games and activities associated with different seasons. Chart their responses on an easel pad under the following categories: Fall, Winter, Spring, Summer. ■

Expressing Through Art

Invite children to create a wet-chalk drawing about their favorite season. Demonstrate the technique, then have children create their drawings.

- Brush a small amount of liquid starch across the surface of the drawing paper.
- Draw with the chalk while the starch is still wet.

- Emphasize and demonstrate the properties of chalk. Drawing with the end creates a narrow line, while using the side creates a wide line with a different texture. Chalk leaves a grainy texture that may be blended with fingertips for a smooth surface and can be erased with a damp paper towel. ■
- Set aside drawings to dry.

Option: Drawing with chalk will work without the liquid starch.

Talking About Art

Tell us about your wet-chalk drawing. What is your favorite season? What colors remind you of that season?

Have classmates look for visual clues that indicate the season depicted, for instance: someone wearing clothing that protects him from the cold, or large sun with sunrays emphasized.

Extending the Experience

- Read stories about children who live in other parts of the world and experience different changes in seasons.
- Draw a winter scene using dark colored paper and only white chalk at first. Then add colored chalk to children's supplies.
- Create collages about a favorite season or time of the year. Use torn tissue paper and collage glue. **Refer** to the lesson "Here Come the Clouds" in this section.
- Create individual books or tape recordings about the seasons. Each child creates a work of art or an oral description for each of the seasons he or she experiences. Add a sentence describing each scene.
- Create a Big Class Book. Each child completes the sentence and illustrates a page. For instance: "In summer I (example: swim)"; "In fall I (example: rake leaves)."
- Create a television weather broadcast. Children pose as weather reporters, describing the weather for a given season, the activities they like to do and the clothing they like to wear at this time of the year.



TIP

The starch acts as a fixative so chalk dust is not a cleanup problem.



INTRODUCING AN ARTIST WITH DISABILITIES

Michael Waters was born in 1989 with a form of muscular dystrophy, a condition that limits the use of his arms and legs.

From an early age, Waters showed a great deal of talent as an artist, particularly with drawing and painting. He draws by positioning a pencil between his fingers and moving his upper body, and he paints by holding a brush in his mouth and using head movements.

When he was eight years old, with the help of his parents, he founded his own company, Waters' Colors Unlimited. He began his business by designing and painting holiday cards with winter scenes on them. He used the money he earned to purchase playground equipment for children who use wheelchairs at Wellington Elementary School, where he went to school in Wellington, Florida.

LEARNING LOG

Invite children to draw a picture of themselves outside during their favorite season. Encourage them to write words that describe what they are doing or have them dictate a sentence for you to write.

Suggested Title: My Favorite Season Is _____

Favorite Seasons

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories and talked about the different seasons. During our visual arts activity, children created pictures to show their favorite season using a wet-chalk drawing technique. They painted liquid starch across their paper and then drew with different colors of chalk.

Please talk to your child about the art activity, and together read a book about the different seasons. You may also like to draw with chalk at home.

Talking With Your Child

What season did you draw? How did you like drawing with colored chalk? What is your favorite color? What is your favorite season? What do you like about it?

If your child shows you his or her drawing: Tell me about your drawing and your favorite season.

Ideas for Continued Learning

Select and read books from the library about different seasons. Consider:

- [A Book of Seasons](#) by Alice Provensen
- [Caps, Hats, Socks, and Mittens: A Book About the Four Seasons](#) by Louise Borden, Illus. by Lillian Hoban
- [Fall Is Here](#) by Jane Belk Moncure

- [Fall Leaves Fall!](#) by Zoe Hall, Illus. by Shari Halpern
- [Four Stories for Four Seasons](#) by Tomie dePaola
- [Peboan and Seegwun](#) by Charles Larry
- [Spring Is Here](#) by Jane Belk Moncure
- [Summer Is Here](#) by Jane Belk Moncure
- [The Boy Who Didn't Believe in Spring](#) by Lucille Clifton, Illus. by Brinton Turkle
- [The Seasons of Arnold's Apple Tree](#) by Gail Gibbons
- [Thirteen Moons on Turtle's Back: A Native American Year of Moons](#) by Joseph Bruchac and Jonathan London, Illus. by Thomas Locker
- [Thomas' Snowsuit](#) by Robert Munsch, Illus. by Michael Martchenko
- [When Summer Ends](#) by Susi L. Fowler, Illus. by Marisabina Russo
- [White Wonderful Winter](#) by Elaine W. Good, Illus. by Susie Shenk Wenger
- [Winter Is Here](#) by Jane Belk Moncure

With your child...

Draw outside with colored chalk on the sidewalk or driveway. Your child may want to experiment by taking a little water and washing over the picture. **How many washings does it take to wash the chalk away?**

Try wet-chalk drawings. You will need to add liquid starch and chalk, both found in grocery or variety stores, to the ART BOX. Use light-colored, heavy paper.

Here Comes the Sun

Performing in the spotlight

Learning Objectives

- Express ideas and feelings about the sun and sunny days.
- Identify the sun as a star in our galaxy.
- Build vocabulary related to the sun.
- Demonstrate a reaction to the spotlight through facial expression, gesture and body movement.
- Use a spotlight to focus action in a dramatization.

Materials

Spotlight or heavy-duty flashlight

Construction paper to cover the light when the sun goes down

Easel pad, markers

INCLUDING ALL CHILDREN

Teach children the American Sign Language sign for “sun,” and use it throughout the lesson.

For children with emotional disabilities or who are shy, keep in mind that they may feel uncomfortable in the spotlight. Try the following adaptations:




TIP

Consider adding pictures to the chart to illustrate children's ideas.

- Pair children and have them perform their favorite activities for each other.
- Ask children about their favorite activities, develop a group list, and then have the entire class pantomime the activities. ■

For children with visual disabilities, describe each pantomime. Play soft music during the time that the spotlight is on. Turn off the music when the sun “sets.”

READ WITH ME

Books that feature the sun

[A Promise to the Sun: An African Story](#) by Tololwa M. Mollel, Illus. by Beatriz Vidal

[Arrow to the Sun: A Pueblo Indian Tale](#) by Gerald McDermott

[Cats in the Sun](#) by Lesley Anne Ivory

[Dawn](#) by Uri Shulevitz

[Gathering the Sun](#) by Alma Flor Ada, Illus. by Simón Silva

[Sing to the Sun](#) by Ashley Bryan

[Sun Song](#) by Jean Marzollo, Illus. by Laura Regan

[Sun Up, Sun Down](#) by Gail Gibbons

[The Sun Our Daytime Star](#) by Jane Belk Moncure, Illus. by Helen Endres

[The Sun Our Nearest Star](#) by Franklyn M. Branley, Illus. by Don Madden

[When the Sun Rose](#) by Barbara Helen Berger

[Why the Sun and the Moon Live in the Sky](#) by Elphinstone Dayrell, Illus. by Blair Lent

Key Vocabulary: sun, sunny, star, galaxy, pantomime, spotlight, focus, action

LISTEN UP

Songs about the sun

- “Here Comes the Sun” by Raffi from [Rise and Shine](#)
- “The Sun Inside Us” by Sarah Pirtle from [The Wind Is Telling Secrets](#)
- “May There Always be Sunshine” by Sarah Pirtle from [Two Hands Hold the Earth](#)
- “Look, Look the Sun Woke Up” by Sweet Honey in the Rock from [I Got Shoes](#)

ARTS EXPERIENCE

Connecting to Past Experience

Introduce the sun as a star in our galaxy. It is not the largest star, but it is the closest, which makes it appear to be the largest. Ask children to think about all the things people do when the sun is shining. What do you like to do on sunny days? Why do we need the sun?

Expressing Through Drama

Invite children to pretend that the spotlight or the flashlight is the sun. Imagine that it rained all week and you couldn't go outside and play. Finally the sun comes out. What will you do? How will you feel? Remind children that pantomime is telling a story without words.

- As the spotlight shines on them, children stand and pantomime what they like to do on a sunny day.
- Classmates name the activity based on their observation of the pantomime. ■



TIP

If children cannot figure out the activity, help them. If they still cannot figure it out, have the child pantomiming tell the class.



TIP

As the children move, follow them with the spotlight (sun).

TIP

You could have groups of children “gardens” stand up as the sun shines on them.

Vary the experience to include small groups of children. Shine the spotlight on three or four children at one time. ■

- Invite the group to pantomime what they like to do on a sunny day.
- Have the rest of the class guess the activities being pantomimed.
- Encourage the other children to imitate or build on the activity in their own way.

End the activity by having the light slowly fade out by covering the flashlight with a piece of construction paper. Have children say goodbye to one another and go home, now that the sun has gone down and night is falling.

Talking About Drama

What did you like best about the pantomime? Review the list of things children said they like to do when it is sunny. Would you still be able to do these things after the sun goes down? Why or why not?

Extending the Experience

- Create another pantomime about flowers responding to sunlight. Explain how the sun’s closeness to the earth affects the weather and the temperature and helps flowers to live and grow. Have children pretend that they are flowers. As the spotlight shines on them, have them open their petals and reach out to the sun. ■
- Have children make up different ways to bow. When the spotlight shines on them, have them take a bow. Encourage the audience to clap for them.
- Create a Class Book or tape recording entitled “Fun in the Sun.” Each child completes the sentence, “I like to _____ in the sun” and illustrates it, or tells a related story.
- Create a game of “_un” words. Draw and cut out a large sun from tagboard. Write the word **sun** in the center, but instead of the letter S cut two horizontal slits. On a separate vertical strip of tagboard write a vertical list of different letters (e.g., **b, f, g, n, r, s, sp**). Children pull the vertical strip through the slit to create different “_un” words.

- Use a globe and a flashlight to show that the sun doesn't really go down. Mark where you live on the globe with tape, hold a flashlight high to represent the sun and slowly turn the globe. Have children discover that each day we spend some of the time in sunlight and some of the time in darkness. Instead of the sun going down we are turning away from it.

INTRODUCING AN ARTIST WITH DISABILITIES

Lynn Manning is an award-winning poet and playwright, an actor and former world champion judo player. He was a visual artist and juvenile counselor before losing his sight in 1978, when he received a gunshot wound to the head.

Mr. Manning now paints with his words. He uses a talking computer with a print recognition system to read, write, edit and research his works. He has a CD titled "Clarity of Vision" and has appeared in many television shows. He was the U.S. Olympic Committee's 1990 Blind Male Athlete of the Year, winner of the first World Cup for Blind Judo in Italy in 1991 and a silver medalist in the 1992 Paralympics in Barcelona.

LEARNING LOG

Invite children to draw a picture of themselves doing something on a sunny day. Assist children in writing a descriptive phrase or sentence.

Suggested Title: Playing in the Sunshine



Here Comes the Sun

LEARN ALONG AT HOME

Dear Family,

During our drama activity, children experienced how it felt to perform in the spotlight. They pretended that the light was the sun. When the sun came out they were happy because it meant they could go outside and play. Children pantomimed what they would do if it were a sunny day.

Please talk to your child about the experience and select some of the following ideas for continuing the learning at home.

Talking With Your Child

What did you do when the spotlight was on you? What is your favorite activity on sunny days?

Ideas for Continued Learning

Select and read books from the library. Consider:

- [A Promise to the Sun: An African Story](#) by Tololwa M. Mollel, Illus. by Beatriz Vidal
- [Arrow to the Sun: A Pueblo Indian Tale](#) by Gerald McDermott
- [Cats in the Sun](#) by Lesley Anne Ivory
- [Dawn](#) by Uri Shulevitz
- [Gathering the Sun](#) by Alma Flor Ada, Illus. by Simón Silva
- [Sing to the Sun](#) by Ashley Bryan
- [Sun Song](#) by Jean Marzollo, Illus. by Laura Regan

- [Sun Up, Sun Down](#) by Gail Gibbons
- [The Sun Our Daytime Star](#) by Jane Belk Moncure, Illus. by Helen Endres
- [The Sun Our Nearest Star](#) by Franklyn M. Branley, Illus. by Don Madden
- [When the Sun Rose](#) by Barbara Helen Berger
- [Why the Sun and the Moon Live in the Sky](#) by Elphinstone Dayrell, Illus. by Blair Lent

With your child...

Play a game of “Freeze and Defrost” using a flashlight. Have your child remain very still and “frozen” when the light is not on him or her. Shine the light on your child and watch the “defrosting” as he or she moves around. Once the light is off, then it is time to “freeze” again. Reverse roles; let your child shine the light on you as you freeze and defrost.

Watch a sunset. Talk about all the different colors. Encourage your child to paint or draw a picture of a sunset. Different colors of crayons can be blended together and used on top of each other.

ARTS VOCABULARY

Mime – An actor who pantomimes stories for an audience

Pantomime – A way to tell a story without words or sounds, with only facial expressions, gestures and body movements

Storms and Sounds

Creating sound effects for a story

Refer to the lesson featuring sound effects, “Sounds of Traffic,” in the How I Go From Here to There section.

Refer to the lessons “Wind Effects” and “Storm Dance” about wind and storms found in this section.

Learning Objectives

- Express thoughts and feelings about thunderstorms.
- Build an awareness of a variety of sounds in the environment.
- Build vocabulary related to storms.
- Recognize storms in works of art.
- Discover that sound effects can enhance storytelling.
- Create sound effects using mouth sounds and a variety of objects.

Materials

Cardboard tubes, one per child
A rain stick
Pots and pans, spoons
A sheet of thin aluminum
Dried peas
A metal tray, cardboard lid, or aluminum pie pans
Tin foil and paper that crinkles, like mylar
Metal objects
Wooden blocks or sticks
Shakers – containers with lids, filled with beads and buttons





TIP

Have children add sound effects as you read the story.

INCLUDING ALL CHILDREN

Teach children the American Sign Language sign for “rain” and use it during the activity.

All children can participate in making sounds regardless of whether or not they can hear them.

For children with hearing disabilities, add visual effects to the sounds (for example, add “lightning” to the thunder by briefly shining a flashlight on the metal thunder plate while shaking it for the sound of thunder).

For children with physical disabilities, gather some materials in a box and assist them in using their hand to “stir it up” to make sound effects.

READ WITH ME

Books about storms **T**

Bringing the Rain to Kapiti Plain by Verna Aardema, Illus. by Beatriz Vidal

Gift Horse: A Lakota Story by S. D. Nelson

Hurricane by David Weisner

Listen to the Rain by Bill Martin, Jr. and John Archambault, Illus. by James Endicott

Lost in the Storm by Carol Carrick, Illus. by Donald Carrick

One Stormy Night by Ruth Brown

Storm in the Night by Mary Stolz, Illus. by Pat Cummings

The Washout by Carol Carrick, Illus. by Donald Carrick

Thunderstorm by Mary Szilagyi

Key Vocabulary: thunder, lightning, rain, storm, sound effects

LISTEN UP

Songs about storms

- “The Thunder Song” by Lisa Monet from My Best Friend
- “Shoveling” by Tom Chapin from Family Tree

ARTS EXPERIENCE

Getting Started

When planning this lesson, consider:

- Organizing children into small “sound effect teams” so materials can be shared.
- Organizing an area for two to three children at a time to experiment with making various sound effects. Include various metal objects, wooden blocks or sticks, rhythm instruments, tin foil and paper that crinkles, and shakers, etc. Children could also record their sound effects and add their own stories.

Connecting to Past Experience

Invite children to share their feelings and experiences with thunderstorms. Tell us about a time that you experienced a thunderstorm. What was it like? How did it make you feel? What did you do?

Explain thunder and lighting. Explain how thunder sounds are made. Emphasize the precautions to take in a storm.



**TIP**

Depending on your area, adapt and expand the thunderstorm story to take place in the city, the country, the mountains, etc.

Expressing Through Drama

Invite children to experiment with sounds. Frame the experiments with a story.

It is a dark and stormy night. You are inside, safe from the storm, but you can hear it outside your window and on the roof. First you hear the wind. Then you see a streak of lightening followed by a loud crashing noise. It is thunder! Now, here comes the pouring rain. ■

With each part of the storm invite children to make the sound effects. Encourage them to be creative and try different ways to make new sounds.

- Wind sounds through the cardboard tubes
- Shaking the thin metal plate for thunder
- Placing the dried peas on the tray and shaking it for the sound of rain

Experiment with additional sounds. Have children add mouth sounds to the use of objects.

Talking About Drama

Have children finish the story. What else happened? What other sound effects could you make?

Extending the Experience

- Draw a storm at night using a crayon resist technique. Have children draw the storm, encouraging them to press hard with the crayons. Then children cover the drawing with a dark blue watercolor wash. Notice how the bright colors like yellow pop out!
- Lead a class writing experience. Have children close their eyes, if they wish, and listen. Invite them to describe or name what they hear. Make a list of all the sounds at school. Repeat the experience outside.

- Listen for sounds. Play an audio recording of different sounds, and have children guess the sounds. Tell children how, before television, radio shows would tell stories to entertain people. **How do you think the storytellers made the stories seem more real? How do you think they made different sound effects?**

INTRODUCING AN ARTIST WITH DISABILITIES

Marlee Matlin was born in Morton Grove, Illinois, on August 24, 1965. She became deaf when she was just an infant due to illness. Ms. Matlin began her career as an actress when she was seven years old, starring as Dorothy in a Chicago children's theater production of "The Wizard of Oz."

Later in life, she starred in the film, Children of a Lesser God, for which she won the Academy Award for Best Actress (the youngest actress to win this award) and the Golden Globe Award for Best Actress. She has performed in many movies and was the first deaf person to star in a television series, "Reasonable Doubts." Most recently, she has been seen on the television series "The West Wing."

LEARNING LOG

Invite children to draw a picture of the thunderstorm they created with sound effects. Assist them in writing words that describe the sounds of thunderstorms or how thunderstorms made them feel.

Suggested Title: Noisy Thunderstorms



Storms and Sounds

LEARN ALONG AT HOME

Dear Family,

During our drama activity, children learned to make sound effects for a story. Since the story was about a storm, they made sound effects to simulate the rain, thunder and wind.

Please talk to your child about the experience and perhaps read a book about a storm. You may also want to select one of the other ideas for continuing learning at home.

Talking With Your Child

What sound effects did you make? How did your class make the sound of rain? Or the sound of thunder? Or the sound of wind? Did you make sound effects with your mouth or with other objects?

Ideas for Continued Learning

Select and read books from the library about storms. Consider:

- Bringing the Rain to Kapiti Plain by Verna Aardema, Illus. by Beatriz Vidal
- Gift Horse: A Lakota Story by S. D. Nelson
- Hurricane by David Weisner
- Listen to the Rain by Bill Martin, Jr. and John Archambault, Illus. by James Endicott
- Lost in the Storm by Carol Carrick, Illus. by Donald Carrick

- One Stormy Night by Ruth Brown
- Storm in the Night by Mary Stolz, Illus. by Pat Cummings
- The Washout by Carol Carrick, Illus. by Donald Carrick
- Thunderstorm by Mary Szilagyi

With your child...

Sit quietly, close your eyes and listen for sounds. Make a list, titled "Sounds at Home." Have your child bring the list to school to compare it with other lists of sounds. Make up a story that includes the sounds you heard.

Read or make up a story with your child that includes some actions that produce sounds. You could make up a short story about making a sandwich, such as:

It had been a long day and we were hungry. You could hear our stomachs growl. We walked into the kitchen and opened a jar of peanut butter. We opened the silverware drawer and took out a knife. We scraped the inside of the jar and spread peanut butter on a piece of bread.

Now retell the story and have your child make the sound effects for growl, opening a jar, opening a drawer, and using a knife to scrape the jar.

Snow Sculptures

Pantomiming sculpting a statue from snow

Learning Objectives

- Express thoughts and feelings about snow.
- Recognize three-dimensional forms in the environment – snow sculptures and/or sculptures in public places.
- Build vocabulary related to snow and sculpture.
- Pantomime the roles of the sculptor and the sculpture.
- Understand how characters interact with each other through intention and reaction to create drama.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “snow,” “snowman” and “ice,” and use these signs throughout the activity.

For children with behavioral, cognitive and emotional disabilities, ensure that they know what is appropriate touching. Prevent inappropriate behavior before it occurs by adapting the lesson so that the sculptor models the pose (rather than forming it), and the partner mimics it.

For children with visual disabilities, describe each pantomime. Consider playing music during the sculpting activity.

Children with cognitive disabilities or speech delays will benefit from having body parts named; for instance, “Now she is making the snowman’s head.”





Some children may not want to be touched by another child or may not want to be the sculptor. They might enjoy pretending to roll a large snowball on the ground or pretending to shovel snow.

READ WITH ME

Books about snow and ice

Don't Fidget a Feather! by Erica Silverman, Illus. by S. D. Schindler

Frosty the Snowman by Anne North Bedford

Katy and the Big Snow by Virginia Lee Burton

Norman's Snowball by Hazel Hutchins, Illus. by Ruth Ohi

Sadie and the Snowman by Allan Morgan, Illus. by Brenda Clark

Snow Day by Betsey Maestro, Illus. by Giulio Maestro

Snowflake Bentley by Jacqueline Briggs Martin, Illus. by Mary Azarian

The Big Snow by Berta and Elmer Harder

The First Snowfall by Anne and Harlow Rockwell

The Mitten: A Ukrainian Folktale by Jan Brett

The Snowman by Raymond Briggs

The Snowy Day by Ezra Jack Keats

Thomas' Snowsuit by Robert Munsch, Illus. by Michael Martchenko

Key Vocabulary: snow, sculptor, sculpture, pantomime, intention, reaction, drama

LISTEN UP

Songs about snow and winter

- "It's Going to be a Long Winter" by Kim Wallach from Even More Favorite Children's Songs

ARTS EXPERIENCE

Connecting to Past Experience

Encourage children to talk about their perceptions and/or experiences with snow. **What is snow? Where does it come from? How do you think it feels to be out in the snow for a long time?** ■

Introduce sculpture. **Did you ever make a snowman? Did you ever notice the statue in the park? What do they have in common? How are they different?** Explain that sculpture has form – a top, bottom and sides. You can walk around it. It takes up space. ■

Refer to the lessons “Going Places” and “Floating Boats” in the How I Go From Here to There section for ideas on using three-dimensional forms.

Expressing Through Drama

Invite children to become snowman sculptures through pantomime. Remind children that pantomime is telling a story without words. Organize pairs – one child is the snow and the other child is the sculptor. As the sculptor works, the child who is being formed into a statue assumes the position created by the sculptor. Select a partner and demonstrate. Invite children to follow your lead. ■

Remind children that once the sculpture is frozen into ice, it will not move.

Have the ice sculptures melt, and the children reverse roles and sculpt again.

Encourage the sculptors to be clear about their intention (what they want). Remind the sculptures that they are snow and their job is to react to the sculptor.



TIP

If you live in an area where children do not have concrete experiences with snow, have them imagine what it might be like, or show videotapes with snow scenes.

TIP

Some children may have seen mannequins in store windows or entertainers in amusement parks who pose as statues.

TIP

Discourage extreme or tiresome positions.

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**TIP**

Particularly use this idea if you live in an area that does not have snow.

Talking About Drama

Tell us about your sculptures. As a sculptor, how did you work with the snow? As the sculpture, how did you feel? What did you like about being “formed”?

Extending the Experience

- Write a class pen pal letter. Send it to a school in another part of the country noted for its snowstorms. Ask the pen pals what they like to do in the snow. ■
- Create snowmen from clay or Play-Doh. Invite children to pretend their sculptures “come alive” and tell a story about who they are and what they do.

LEARNING LOG

Options:

Invite children to write about their experience as a sculptor or as the snowman, or both!

Invite children to draw a picture of themselves as either the sculptor or the snowman. Label the drawing.

Suggested Title: Frozen Me or I’m Made of Snow

Snow Sculptures

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories and talked about snow. During our drama activity, children took turns both pretending to be a sculptor who was creating a snowman and being the snowman (or snowwoman) that was being created. The class did this all without words!

Please ask your child about the experience and continue the learning at home.

Talking With Your Child

Which role did you like better – the one of the sculptor or the one of the snowman? Please tell me about your experience.

Ideas for Continued Learning

Select and read books from the library about snow. Consider:

- Don't Fidget a Feather! by Erica Silverman, Illus. by S. D. Schindler
- Frosty the Snowman by Anne North Bedford
- Katy and the Big Snow by Virginia Lee Burton
- Norman's Snowball by Hazel Hutchins, Illus. by Ruth Ohi
- Sadie and the Snowman by Allan Morgan, Illus. by Brenda Clark

- Snow Day by Betsey Maestro, Illus. by Giulio Maestro
- Snowflake Bentley by Jacqueline Briggs Martin, Illus. by Mary Azarian
- The Big Snow by Berta and Elmer Harder
- The First Snowfall by Anne and Harlow Rockwell
- The Mitten: A Ukrainian Folktale by Jan Brett
- The Snowman by Raymond Briggs
- The Snowy Day by Ezra Jack Keats
- Thomas' Snowsuit by Robert Munsch, Illus. by Michael Martchenko

With your child...

Pretend you are a lump of clay or a pile of snow. Have your child sculpt you into a statue. Reverse roles and sculpt your child.

Make up a story about a statue. What if the statue came alive (like Frosty the Snowman)? What would the statue do and say? You may want to make up this story after seeing an actual statue in a park or by an office building.

ARTS VOCABULARY

Sculpture – A three-dimensional work of art, having length, width and depth

Sculptor – An artist that creates a sculpture

Storm Dance

Creating movements to simulate an impending and subsiding storm

Refer to other lessons about weather and storms in this section: “Storms and Sounds” and “Weather Report.”

Learning Objectives

- Express thoughts, experiences and feelings about changing weather and storms.
- Recognize possible body movements to express changing weather patterns.
- Build vocabulary related to storms.
- Demonstrate various directions and movement of different parts of the body.
- Create movements to tell a story about a storm.

Materials

A recording of a “storm” represented in music, such as in “The Grand Canyon Suite” by Ferde Grofé, “The Four Seasons” by Antonio Vivaldi (which has an accompanying poem) or “Symphony No. 6: Pastorale” by Ludwig von Beethoven.

A recording of weather sounds

Rhythm instruments or a rain stick

Pictures of wind, rain, clouds and the sun to be used as props during the activity





INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “listen” and “look,” and use the signs during the activity.

For children with physical disabilities, offer a “buddy” to assist in moving the wheelchair or gently helping the child to move his or her arms. Always first obtain permission of the child to be assisted.

READ WITH ME

Books about changing weather and storms

Bringing the Rain to Kapiti Plain by Verna Aardema, Illus. by Beatriz Vidal

Cloud Dance by Thomas Locker

Cloudy with a Chance of Meatballs by Judi Barrett, Illus. by Ron Barrett

Eukee: The Jumpy Jumpy Elephant by Clifford L. Corman and Esther Trevino,
Illus. by Richard A. DiMatteo

Gift Horse: A Lakota Story by S. D. Nelson

What Will the Weather Be? by Lynda DeWitt, Illus. by Carol Croll

What’s the Weather Today? by Allen Fowler

Key Vocabulary: weather report, storm, warning, dance, clouds

LISTEN UP

Songs about storms

- “The Thunder Song” by Lisa Monet from My Best Friend
- “Snowman” by Rosenshontz from Family Vacation

ARTS EXPERIENCE

Connecting to Past Experience

Go outside. Have children describe the weather.

Expand the discussion. What different kinds of weather have you experienced? What do you typically do and wear when it is sunny, raining, etc.? Have you ever watched a weather report on television or heard one on the radio? Why do you think people watch or listen to weather reports? ■

Discuss situations when it is important to know about impending storms, such as planning for snowstorms or hurricanes; if you are planning an outdoor picnic; if you are going to the baseball game; or if you want to go swimming.

Expressing Through Dance and Movement

Invite children to move as an impending storm would move. Have children stand around the room at arm's length apart. Give them a few minutes to become comfortable with their space. Then, ask them to move as they feel the storm coming on. Have the children move their bodies in their established space. Use a variation of the following: ■

At first there are only a few clouds and no wind at all. It is sunny.

Then the clouds become bigger and fatter and heavy with rain.

The light winds become stronger and move in every direction.

More wind and more and more clouds come until the sky is dark.

The sun is hidden.

The clouds burst open. Here comes the rain!

Sheets of rain. Gushes of rain.

After a while the rain becomes less and less.

Now there is only a gentle shower.

The clouds are disappearing ever so slowly.

Oh! What's this? The sun is starting to show from behind the clouds.

All is quiet again. ■



TIP

Adjust the discussion for your locale and population.

TIP

Play a recording or use rhythm instruments to accompany the dance. Varied sounds on a hand drum work well.

TIP

Vary the narrative to include a storm that comes up quickly.

**TIP**

Alternate with weather reports using words.

Talking About Dance and Movement

What was your favorite part of your storm dance? How did your movements show that the storm was coming? What kind of movement did you use to show the storm? How did your movements show that the storm had stopped?

Extending the Experience

- Create a poem about different kinds of weather and then dance to it. Have children identify different types of weather and qualities of each (for example, sunny, cloudy, raining, snowy, hail and sleet, storms, hurricanes, tornadoes). On an easel pad or chalkboard, write the descriptions in a list or create a poem. Invite children to dance the descriptions or the poem.
- Take a field trip to your local weather station and/or watch a weather report together. Notice the computer graphics that are used to show the weather. Talk about the symbols that are used. Explain to children what a symbol is.
- Have children, or groups of children, take turns giving the weather report for the day without using words. The weather could be described with pictures, dance and/or pantomime. Invite children to make up the “extended forecast.” ■

LEARNING LOG

Invite children to write or draw a picture about their storm dance.

Suggested Title: A Stormy Scene or A Stormy Dance

Storm Dance

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories and talked about weather and why it was important to know if a storm was coming. During our dance and movement activity we created a “storm dance” with movement that showed that the storm was getting stronger and then that it was dying down. The rain stopped and the sun was shining again.

Please talk to your child about the experience and together read a book about storms. Remember your child could dance the story as you read it.

Talking With Your Child

Tell me about (or show me) your storm dance. How did you show that the storm was coming? How did you move like a storm? How did you show that the storm was ending? What was your favorite part of the dance?

Ideas for Continued Learning

Select and read books from the library about weather and storms. Consider:

- [Bringing the Rain to Kapiti Plain](#) by Verna Aardema, Illus. by Beatriz Vidal
- [Cloud Dance](#) by Thomas Locker
- [Cloudy with a Chance of Meatballs](#) by Judi Barrett, Illus. by Ron Barrett
- [Eukee: The Jumpy Jumpy Elephant](#) by Clifford L. Corman and Esther Trevino, Illus. by Richard A. DiMatteo
- [Gift Horse: A Lakota Story](#) by S. D. Nelson
- [What Will the Weather Be?](#) by Lynda DeWitt, Illus. by Carol Croll
- [What's the Weather Today?](#) by Allen Fowler

With your child...

Watch or listen to a weather report. If watching on television, talk about the different symbols and computer graphics that are used to show the weather.

Discuss what your family would need to do to prepare for a storm.

Wind Effects

Moving with the wind

Learning Objectives

- Express thoughts and feelings about the effects of wind.
- Recognize the effects of wind on people, objects and weather.
- Build vocabulary related to the wind.
- Identify objects that are directly affected by wind and make use of the wind, like windmills, weathervanes and flags.
- Demonstrate directional movement, lines, shapes, patterns and various velocities.
- Create wind effects and a dance inspired by the wind.

Materials

Crepe paper streamers, two colors
Kite, wind sock, windmill, weathervane and/or flags
Pictures, art reproductions or a videotape of windmills

Preparation

Cut crepe paper into strips approximately two times your arm length, one per child
Collect visuals, information and history about kites, windmills, weathervanes and signal flags





TIP

Remember that children can dance the story as you read it.

INCLUDING ALL CHILDREN

Teach the American Sign Language sign for “wind,” and use it during the activity.

For children with limited dexterity and children without use of arms, encourage their participation by attaching the crepe paper streamer to their legs. Shorten streamers used by children with limited movement to maximize the effect. Remember to offer this option to all children so those with disabilities will not be singled out.

For children with hearing disabilities, consider using a red card and a green card to indicate stopping and starting of the wind. Use cards with directional arrows as cues as to the direction of the movement. Children can take turns directing the group with the cards.

READ WITH ME

Books about the wind **T**

Anatole Over Paris by Eve Titus, Illus. by Paul Galdone

Away Went the Farmer’s Hat by Jane Belk Moncure

Catch the Wind! All About Kites by Gail Gibbons

Curious George Flies a Kite by Margaret and H. A. Rey

Dragon Kite of the Autumn Moon by Valerie Reddix, Illus. by Jean Tseng and Mou-Sien Tseng

Gilberto and the Wind by Marie Hall Ets

Kite Flier by Dennis Haseley, Illus. by David Wiesner

Mirandy and Brother Wind by Patricia C. McKissack, Illus. by Jerry Pinkney

The North Wind and the Sun by Brian Wildsmith

The Wind Blew by Pat Hutchins

Key Vocabulary: wind, breeze, kite, windsock, windmill, weathervane, flags

LISTEN UP

Songs about the wind

- “The Wind is Telling Secrets” by Sarah Pirtle from The Wind Is Telling Secrets

ARTS EXPERIENCE

Getting Started

When planning this lesson, consider conducting portions of it outdoors.

Connecting to Past Experience

Introduce wind effects by displaying a variety of things that move in the wind. Hang kites, windsocks and/or flags by windows, air vents or fans so children can experience firsthand how they are affected by wind. Ask children to describe what they see. ■

Encourage children to relate this experience to other experiences with the wind. **What is it like outdoors on a windy day? What happens to your clothes, your hat? How does the wind feel on your face? Have you ever been on a sailboat?** ■

Expand the children’s awareness of wind effects by introducing windmills and weathervanes. Show pictures, if possible. **Windmills can generate power to grind corn, pump water and create electricity. Weathervanes were used throughout history so people could tell which way the wind was blowing and make predictions about the weather.** Emphasize and/or demonstrate the movements of windmills and weathervanes.



TIP

You may want to expand this discussion to include the use of maritime flags as signals.

TIP

Adjust the discussion to your locale and population.

**TIP**

You may have to demonstrate and have children follow your lead.

Expressing Through Dance and Movement

Invite children to imitate the wind. Tell them that they will be exploring different movements without moving their feet!

Distribute a crepe paper streamer to each child, giving half the class one color and the other half another color. Have children stand in their spaces with enough personal space to freely move their arms without bumping into a classmate.

Option: Tape an X on the floor to mark each child's space.

Ask children to create a variety of wind movements with their streamers, arms, heads and torsos while remaining in one place. Encourage children to move in different directions, at different speeds, with different qualities of movement, such as smooth or stiff movements, and at different levels, such as being low to the ground or up in the air. ■

- Move like a gentle wind.
- Move like a gusty strong wind.
- Move left, right, up, down.
- Use only one hand, then two hands.
- Cross your hands over like a figure eight.
- Create the movement of a windmill.
- Create the movement of a weathervane.
- Create curved lines, straight lines, zigzag lines.
- Hold your streamer in your left hand and touch your right foot.
- Raise your streamer above your head.
- Wave your streamer below your waist.

Talking About Dance and Movement

How many ways were you able to move your streamers without moving your feet? Which movement was your favorite? Why?

Extending the Experience

- Create a two-part dance. Invite the group of children with one color streamer to move through the room as if they are the gentle wind. Ask the group of children with the other color streamer to move when they feel the wind. After a period of time, switch roles.
- Create a dance with three colors of streamers and experiment with different wind velocities.
- Invite children to pretend they are weathervanes that sit atop the school building. **How do you respond to the wind?** Tell children that when the wind is fierce, they will turn rapidly. When the wind is gentle, they will turn slowly. Play a wind instrument, or recording of one, loudly for a strong wind and softly for a gentle wind.
- Experiment with the effects of wind on different objects. Provide children with small pieces of tissue, gauze, a feather, or a balloon, or use soap bubbles outdoors. Encourage children to float the object in the air by either blowing on it or using their arms to create wind movement. Ask them to talk about their experiences and the results of blowing hard and softly.
- Make pinwheels. Have children cut out a shape from colorful cellophane and affix it loosely with a brad to a strip of cardboard. Have children make the pinwheels move by blowing on them.
- On a windy day, fly kites or windsocks with streamers. Have the children take turns and then talk about their experiences.

LEARNING LOG

Options:

Invite children to draw themselves moving with the wind. Add a descriptive phrase or sentence.

Invite children to write something they learned about the wind and/or a time that the wind affected what they were doing, i.e., flying a kite.

Suggested Title: When the Wind Blows



Wind Effects

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories and talked about the wind. During our dance and movement activity, children used crepe paper streamers and danced without moving their feet to an imaginary wind.

Please talk to your child about the experience and consider some of the ideas for continuing your child's learning at home.

Talking With Your Child

Please show me your wind dance. (You could use a scarf or a piece of cloth instead of a crepe paper streamer.) Which part of the dance did you like the best? How did you dance a gentle wind? How did you dance a strong wind?

Ideas for Continued Learning

Select and read books from the library about wind. Consider:

- Anatole Over Paris by Eve Titus, Illus. by Paul Galdone
- Away Went the Farmer's Hat by Jane Belk Moncure
- Catch the Wind! All About Kites by Gail Gibbons
- Curious George Flies a Kite by Margaret and H. A. Rey
- Dragon Kite of the Autumn Moon by Valerie Reddix, Illus. by Jean Tseng and Mou-Sien Tseng
- Gilberto and the Wind by Marie Hall Ets
- Kite Flier by Dennis Haseley, Illus. by David Wiesner
- Mirandy and Brother Wind by Patricia C. McKissack, Illus. by Jerry Pinkney
- The North Wind and the Sun by Brian Wildsmith
- The Wind Blew by Pat Hutchins

With your child...

Use crepe paper streamers, cut approximately twice the length of your arm, to simulate different movements. Create the effects of wind moving slowly, quickly, to the left, to the right. Encourage your child to follow your lead without moving his or her feet.

Find cardboard tubes, or other tubes that can be used to make the sound of wind. Blowing across bottles also works. Have your child use this instrument to accompany a song and/or a dance.

Check the DANCE BOX for more ideas for dance and movement.

Fly a kite when the weather is suitable. Talk with your child about how the wind affects the kite.

Hot and Cold

Creating rising and falling movements

Learning Objectives

- Express thoughts and experiences related to thermometers, measuring temperature and hot and cold environments.
- Differentiate between hot and cold.
- Build vocabulary related to changing temperature.
- Demonstrate rising and falling movements and movements of different levels.
- Create a dance related to feeling hot and cold.

Materials

Examples of different kinds of thermometers (mercury, red alcohol, digital)
Sources of heat and cold, like lamps and ice

Preparation

Test out the thermometer examples. Make sure there is a noticeable change.





INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “hot” and “cold,” and use these signs throughout the activity.

For children with cognitive or sensory disabilities, provide safe opportunities for them to touch warm and cold objects such as a warm cup or ice. Add props to the dance, such as summer or winter clothing, to indicate warm and cold weather. This will give them additional cues.

READ WITH ME

Books that emphasize either hot or cold climates, or both

Antarctica by Helen Cowcher

My Summer Vacation by Sumiko

On a Hot, Hot Day by Nikki Weiss

The North Wind and the Sun by Brian Wildsmith

The Sun is a Golden Earring by Roland Belting

Up North in Winter by Deborah Hartley, Illus. by Lydia Dabovich

What Will the Weather Be? by Lynda DeWitt, Illus. by Carol Croll

Key Vocabulary: rise, fall, hot, cold, temperature, mercury, thermometer, high, low, middle

LISTEN UP

Songs about being hot and cold

- “What You Gonna Wear?” by Cathy Fink and Marcy Marxer from Help Yourself

ARTS EXPERIENCE

Getting Started

When planning this lesson, if your group is large, consider ways that children can easily see the rising and falling mercury of the thermometer. Consider:

- Organizing small groups, each with its own thermometer, led by an aide or an older student
- Having a large cardboard representation (or drawing on an easel pad) of a thermometer. Draw in the mercury as the actual thermometer is read.

Connecting to Past Experience

Introduce thermometers and the concept of measuring hot and cold. Include a variety of ways that we measure temperature, like mercury and digital thermometers. **Have you ever seen thermometers inside or outside buildings? Why do you think they are there? When is it important to measure hot and cold?** Discuss using personal thermometers to determine if a person has a fever, the temperature inside and outside the house, the heat in an oven and the temperature of the water in a swimming pool. ■

Demonstrate what happens to a thermometer when warm hands are placed around it. Have children notice the mercury rising. Place the thermometer in ice. Show children how the mercury falls.

Expressing Through Dance and Movement

Invite children to dance the rising and falling of the mercury and the hot and cold temperatures. Tell a quick story about a warm environment and then a story about a cold environment to give children a context for their dances.

Option: Encourage children to talk about hot and cold environments.



TIP

Adjust the discussion for your locale and population.



Invite children to:

- Dance being hot when the mercury is high.
- Dance being cold when the mercury is low.

Expand children's movement to different levels. Have children:

- Create movements that are high. The body is as tall and high as it can be.
- Create movements that are low. The body is as close to the ground as possible, perhaps rolling or crawling.
- Create movements that are in the middle. The body is moving with bent knees or bent over.

Combine the movements. Have children:

- Dance being hot at a high level.
- Dance being cold at a low level.
- Dance being cool at middle level.

Expand the movements to include a leader. Ask for a volunteer to dance at a high or low level. Classmates respond by dancing at the same level; however, they can choose to dance being either hot or cold.

Talking About Dance and Movement

What was your favorite part of the dance? Would you rather be hot or cold? How were your movements for hot and cold different?

Extending the Experience

- Create a class story about a hot or a cold environment. You may want to start the story and then allow one child at a time to add to it. Encourage participation. **And then what happened?** Tell the completed story and, as a class, dance to it.

- Using a keyboard or a xylophone held upright to visually indicate high and low, play high notes and have children dance at a high level. Play low notes and have children dance at a low level. Alternate roles and have children respond accordingly.
- Display a giant thermometer as the focal point of a bulletin board. Have children draw pictures of themselves in warm and cold environments. Encourage them to show what they are doing and what they are wearing. Display the drawings depicting the warm environment at the top of the thermometer and the drawings depicting the cold environment at the bottom.
- Have children create a “Hot Weather” and “Cold Weather” collage by tearing or cutting pictures from magazines and pasting them on tagboard or construction paper. Display.
- Place a large thermometer outside the classroom every day. Discuss what the numbers mean.

LEARNING LOG

Ask children which type of weather they prefer, hot or cold. Have them finish the sentence, “I like cold (or hot) weather because _____,” and then add a drawing about their sentence.



Hot and Cold

LEARN ALONG AT HOME

Dear Family,

Hot or cold, which do you prefer? As a class, we talked about thermometers and watched the mercury of a thermometer rise in a warm environment and fall in a cold one. Then, during our dance and movement activity, we moved as if we felt hot and then as if we felt cold. Children were able to move at different levels – high, low and at the middle.

Please talk to your child about the experience, read a story about hot and cold environments, and perhaps, continue the dance and movement at home!

Talking With Your Child

What is a thermometer? What happens to it when it is hot? When it is cold? Show me how you moved when the thermometer was hot. Show me how you moved when it was cold.

Ideas for Continued Learning

Select and read books from the library that emphasize either hot or cold climates, or both Consider:

- [Antarctica](#) by Helen Cowcher
- [My Summer Vacation](#) by Sumiko
- [On a Hot, Hot Day](#) by Nikki Weiss
- [The North Wind and the Sun](#) by Brian Wildsmith
- [The Sun is a Golden Earring](#) by Roland Belting

- [Up North in Winter](#) by Deborah Hartley, Illus. by Lydia Dabovich
- [What Will the Weather Be?](#) by Lynda DeWitt, Illus. by Carol Croll

With your child...

Create a book about clothing that is worn in hot weather (My Hot Weather Clothes) and clothing that is worn in cold weather (My Cold Weather Clothes). Adjust the content and title of these books to go with the climate in your region. On each page of the book your child draws one item of clothing and labels it, for example “Hat.” Have your child bring the book to class to share with classmates.

Rearrange clothing in the closet and/or in drawers, grouping together the clothing for warm weather and the clothing for cold weather. Label the drawers or sections of the closet with pictures your child draws or cuts from magazines to show both the type of weather for the clothing and what is in the drawers or closet.

Check the DANCE BOX for ideas. Dance together at a high level for hot temperatures by stretching upwards on tiptoes. Dance at a low level for cold temperatures by rolling or crawling on the ground. Dance in the middle for warm or cool temperatures by bending your knees.

Weather Report

Creating music with different instruments

Refer to and incorporate other lessons about weather including: visual arts lessons “Here Come the Clouds” and “Rain Again?”; the drama lesson “Storms and Sounds”; and dance and movement lessons “Storm Dance” and “Wind Effects”, all from this section.

Learning Objectives

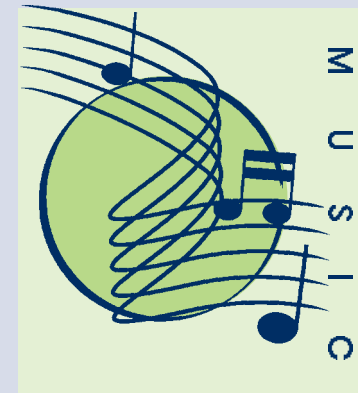
- Recognize different types of weather.
- Build vocabulary about weather and different musical instruments.
- Identify musical instruments and/or mouth sounds that may sound like weather.
- Demonstrate the sounds of different weather conditions.
- Create a musical composition by combining the sounds with others.

Materials

Refer to “Playing Our Own Instruments” in the All About Me section, “I Love a Parade” in the How I Go From Here to There section and “Instruments Around Us” in the World Around Me section. **T**

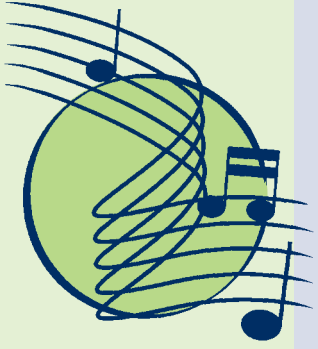
A selection of instruments:

- Xylophones
- Rain sticks
- Drums
- Cymbals
- Triangles
- Wind chimes
- Wooden sticks



TIP

Remember that instruments in these lessons are interchangeable.



Instruments may be created from:

- Pieces of aluminum or PVC pipe
- A sheet of aluminum
- Water glasses

Use glasses with water at different levels to make chimes on which “raindrop music” can be played. **Refer** to the lesson “Instruments Around Us” in The World Around Me section for further instructions.

Optional:

- Access to a television for watching a weather report or the Weather Channel
- Picture cues of different kinds of weather

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “sun,” “rain” and “snow,” and use these signs during the lesson.

For children with hearing disabilities, use visual cues instead of sound cues to signify the weather.

Consider children with disabilities when selecting instruments. For example, children with limited dexterity would enjoy wrist or ankle bands with bells. Children with hearing disabilities could feel the sounds made by shakers, maracas or drums.

READ WITH ME

Books about weather

It's Raining, It's Pouring by Kin Eagle

The Story of Lightning and Thunder by Ashley Bryan

The Sun, The Wind and The Rain by Lisa Westberg Peters, Illus. by Ted Rand

Time to Wonder by Robert McCloskey

What Will the Weather Be? by Lynda DeWitt, Illus. by Carol Croll

What's the Weather Today? by Allen Fowler

Key Vocabulary: weather, weather report, rain, sunny, windy, cloudy, foggy, xylophone, drums, triangle, cymbals

LISTEN UP

Songs about weather

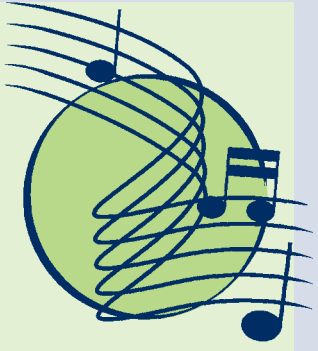
- "Rainbow 'round Me" by Ruth Pelham from Under One Sky
- "Weather Report" by Raffi from Radio

ARTS EXPERIENCE

Connecting to Past Experience

Ask children if they have ever watched, or listened to, a weather report, and/or watch one together. Point out the different visual symbols used to designate different kinds of weather and the computer graphics used to show cloud and weather patterns. Have children identify different types of weather.





TIP

Remember to accept children's expressions and not allow children to criticize one another if something is not realistic.

Transition to the music activity. Just as the person reporting the weather uses symbols and computer graphics to create pictures of the weather, we can use music to create pictures about weather. These pictures are in our minds – in our imaginations.

Expressing Through Music

Invite children to create a musical weather report by selecting and playing various instruments, along with mouth and body sounds, to give the feeling of different types of weather.

Emphasize that the music will not be realistic. You may not hear actual rain on a roof. We will create a mood that gives us the feeling that it is raining. This way, you can even play sun music! ■

Display a variety of instruments on the “magic music rug.” Have children select their instruments. **Refer** to “Playing Our Own Instruments” for a suggested way to introduce instruments.

Ask for volunteers to select instruments to depict a certain type of weather and test them out. **What does the class think?** Experiment by combining the sounds of more than one instrument. Experiment with mouth and body sounds, like soft and fast knee pats and feet tapping on floors. Use this exploratory method until the class has agreed on instruments and sounds or groups of instruments and sounds that suggest:

- Cloudy days
- Rain
- Storms
- Sunny days
- Hot and cold days
- Snow
- Windy days

Organize into musical groups, with each group creating music for a different type of weather. Take turns, one group playing after the other, to create a musical piece with all the different types of weather.

Option: Have children take turns being the weather reporter who describes the weather to which the other children respond with music.

Talking About Music

What musical weather report did we create? What pictures did the music create in your mind?

Extending the Experience

- Create a story to go with the musical composition. Narrate a short, simple story that has opportunities for creating musical images in children's minds, something like:

It was a dark winter night and the moon was shining on the soft white snow. We walked across the yard and saw our footprints on the path. A little wind made the icicles on the tree sway.

Give children plenty of time to work out just the right instruments and sounds to go with the story. The performance could be audio taped and played back to the class. Children could draw pictures to illustrate it.

- Sing songs about different kinds of weather such as "The Eensy Weensy Spider"; "Sun, Sun, Sun, Mr. Golden Sun"; "Raindrops Keep Falling On My Head"; "You Are My Sunshine"; "Let It Snow"; "It Ain't Gonna Rain No More"; and "It's Raining, It's Pouring." **Refer** to the lesson "Rain Song" in this section.

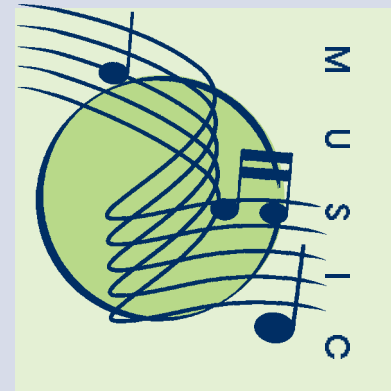
LEARNING LOG

Options:

Invite children to write or dictate a story to you about their experience with a musical weather report.

Invite children to draw themselves creating a musical weather report.

Suggested Title: A Musical Weather Report



Weather Report

LEARN ALONG AT HOME

Dear Family,

Music can give the feeling of a certain kind of weather. During our music activity, we read stories and talked about different kinds of weather. Then the class experimented with a variety of musical instruments and combined their sounds to suggest cloudy days, rain, storms, sunny days, etc.

Please talk to your child about the experience, and together select a book to read related to weather.

Talking With Your Child

What instrument did you play? What type of weather did your instrument represent? How did the class musical composition sound all together?

Ideas for Continued Learning

Select and read books from the library about weather. Consider:

- [It's Raining, It's Pouring](#) by Kin Eagle
- [The Story of Lightning and Thunder](#) by Ashley Bryan

- [The Sun, The Wind and The Rain](#) by Lisa Westberg Peters, Illus. by Ted Rand
- [Time to Wonder](#) by Robert McCloskey
- [What Will the Weather Be?](#) by Lynda DeWitt, Illus. by Carol Croll
- [What's the Weather Today?](#) by Allen Fowler

With your child...

Create your own musical composition using instruments from the MUSIC BOX. Add mouth sounds, clapping, finger snapping or foot tapping.

Watch the weather channel or listen to a weather report. Play along with homemade sounds from your MUSIC BOX.

Breezy Chimes

Creating different sounds with wind chimes

Refer to the lesson “Wind Effects” in this section.

Learning Objectives

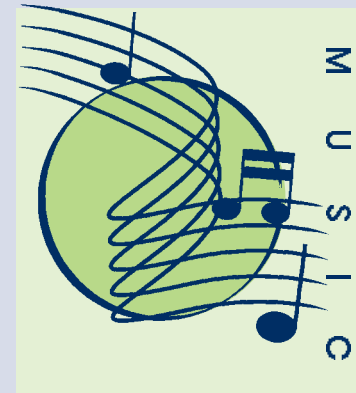
- Express thoughts about experiences playing and listening to wind chimes.
- Recognize the movement of the wind and how it affects sound.
- Build vocabulary related to making and playing wind chimes.
- Produce sounds with wind chimes.
- Perform a musical composition in unison.
- Create sounds to go with a variety of different wind velocities.

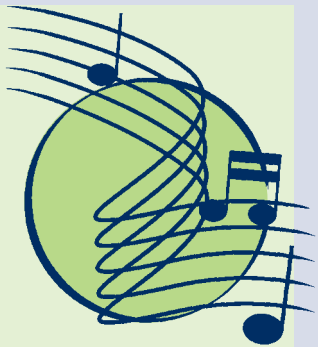
Materials

A variety of wind chimes in large and small sizes, with examples made from materials such as bamboo, metal, flatware, wood and pottery

Options for hanging base

- Ceramic clay flattened into pancakes with four to eight holes around the edge (but not too close!) and two holes next to each other in the middle. The clay must be fired to be durable.
- Plastic container lids with four to eight holes punched around the edge and two holes next to each other in the middle.





TIP

Solicit the help of older students or other assistants or volunteers.

Options for dangling chimes

- Old keys
- Small holiday bells
- Old spoons or forks
- Bamboo sticks
- Other metal objects

For dangling and holding the chimes

Thread heavy string through the center holes so there is a loop with a knot. This loop is for hanging or holding the wind chimes.

Optional: A small electric fan, chopsticks

Preparation

Collect several examples of wind chimes, homemade and/or inexpensive ones.

Collect materials for wind chimes.

Collect or create (with the children) a wind chime for each child or pair of children. ■

Decide on an instrument (you can use a drum) to use as a signal within the activity if you want.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “stop” and “start,” and use these signs in the activity.

READ WITH ME

Books about the wind

Dancing the Breeze by George Shannon, Illus. by Jacqueline Rogers

Feel the Wind by Arthur Dorros

Gilberto and the Wind by Marie Hall Ets

Millicent and the Wind by Robert Munsch, Illus. by Suzanne Duranceau

Mirandy and Brother Wind by Patricia C. McKissack, Illus. by Jerry Pinkney

The Match Between the Winds by Shirley Climo, Illus. by Roni Shepherd

The Wind Blew by Pat Hutchins

Key Vocabulary: wind, windy, wind chimes, blow, breeze, sway

LISTEN UP

Songs about wind

- “Who Has Seen the Wind” by Rachael Buckner from Hello Rachael, Hello Children

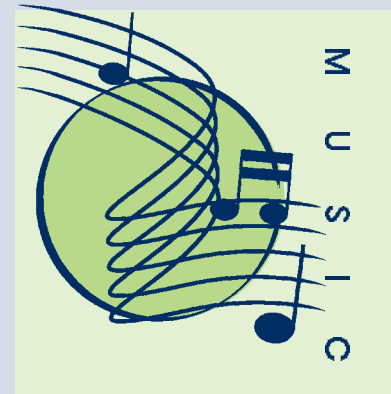
ARTS EXPERIENCE

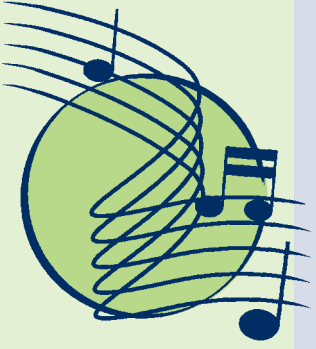
Getting Started

When planning the lesson, consider conducting the activity in small groups, or in pairs, if there is not a set of wind chimes for each child.

Connecting to Past Experience

Introduce wind chimes. Have you ever watched and listened to wind chimes? How did they move? What made them move? What sounds did they make?





TIP

Children can move the chimes by swaying them or tapping them with a pencil or a little stick, such as a chopstick.

TIP

A drumbeat or American Sign Language signs for “start” and “stop” are other possible signals.

Display a variety of different wind chimes and demonstrate the sounds. Invite children to listen carefully to the sounds. Ask them to describe what they hear. Build vocabulary by helping them with descriptive words; for example, the forks sound clunky, the silver chimes sound like icicles, etc.

Ask for volunteers to show how the chimes would move if there were a light, gentle breeze. **What if there were a strong wind?** ■

Expressing Through Music

Prepare for creating sounds with wind chimes. Sit in a circle. Distribute a wind chime to each child. Have children place their chimes in front of themselves. When they’re ready, have them pick them up and practice different ways of dangling them or tapping them with a small stick.

Give children some private time to explore and discover the qualities of the chimes. **What do you hear? What do you hear when the chimes are gently moving? What do you hear when the chimes are moving with a greater force?**

Present the music conductor’s signals for playing the wind chimes. Demonstrate how you will count to three with your fingers. This is the signal that the wind chime music will begin. You will signal that the wind has stopped by placing your fingers on your lips. ■

Invite children to be the wind and create sounds. **You are the wind and all the chimes in the classroom will move together.** Wait for total silence. Give the music conductor’s signal. Invite children to move the chimes using the following suggestions:

- Make a soft breeze.
- Sway back and forth with the breeze.
- The breeze is dying down. Stop.
- The breeze is building up again.

- Make a soft breeze.
- Make a stronger breeze.
- Sway with the stronger breeze.
- Oh! It is becoming a very windy day.

Talking About Music

What kind of sounds did the gentle breezes make? What about the stronger breezes on a very windy day? What were your favorite sounds?

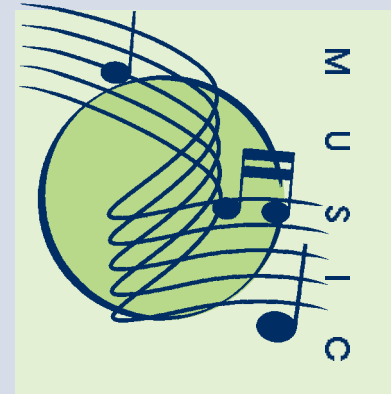
Extending the Experience

- Listen to the recordings “When the Rain Comes Down” by Kathy Fink from When the Rain Comes Down and/or “The Wind Is Telling Secrets” by Sarah Pirtle from The Wind Is Telling Secrets.
- Repeat the activity outdoors so children can experience the wind moving their chimes.

LEARNING LOG

Invite children to draw a picture of themselves holding their wind chimes. Is it a **gentle wind** or a **strong wind**? Write a descriptive phrase or sentence.

Suggested Title: The Wind Makes Music



Breezy Chimes

LEARN ALONG AT HOME

Dear Family,

During our music activity, we made a musical composition by moving wind chimes to create sounds. We created music to gentle breezes and to strong breezes.

Please talk to your child about the experience, and perhaps, together select and read a book about the wind.

Talking With Your Child

Tell me about your wind chimes. What did they look like? What kind of sounds did they make? How did you make a gentle breeze? How did you make a strong breeze?

Ideas for Continued Learning

Select and read books from the library. Consider:

- Dancing the Breeze by George Shannon, Illus. by Jacqueline Rogers
- Feel the Wind by Arthur Dorros
- Gilberto and the Wind by Marie Hall Ets

- Millicent and the Wind by Robert Munsch, Illus. by Suzanne Duranceau
- Mirandy and Brother Wind by Patricia C. McKissack, Illus. by Jerry Pinkney
- The Match Between the Winds by Shirley Climo, Illus. by Roni Shepherd
- The Wind Blew by Pat Hutchins

With your child...

Create your own wind chimes. Collect old keys, spoons and other metal objects. Tie them to a piece of wire, such as a wire clothes hanger bent into a circle or other shape. Hang them outside or by an open window. Listen as the wind blows through them.

Experiment with your chimes by holding them in front of a fan, by blowing on them, or by gently tapping them with a stick.

Rain Song

Singing, creating new words and sounds

Refer to the lesson “Yummy in My Tummy” in the All About Me section.

Learning Objectives

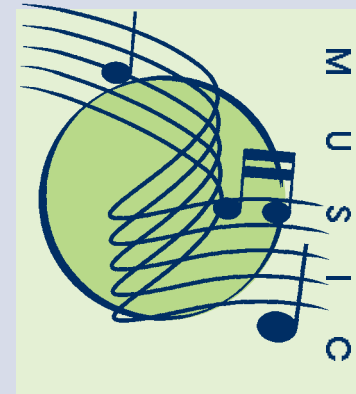
- Express thoughts and feelings about rainy days.
- Recognize that songs come from the imagination and everyone can make up songs.
- Build vocabulary related to rainy days.
- Identify instruments with sounds that suggest rain and/or weather related to rain.
- Demonstrate rain sounds using instruments.
- Create new words and sounds to a familiar song.

Materials

Easel pad, markers

A selection of instruments: **T**

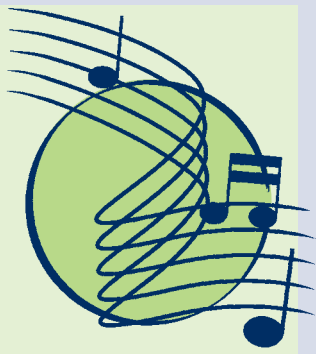
- Xylophones
- Drums
- Triangles
- Wooden sticks
- Rain sticks
- Cymbals
- Wind chimes
- Shakers



TIP

Remember that the instruments listed in the music lessons may be used interchangeably among all the music lessons involving instruments. **Refer** to “Playing Our Own Instruments” in the All About Me section, “I Love a Parade” in the How I Go From Here to There section and “Instruments Around Us” in The World Around Me section.

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TIP

Glass bottles can be substituted for the glasses.

Instruments may be created from:

- Pieces of aluminum or PVC pipe
- Dried peas in a jar for rain sticks
- Water glasses ■

Use glasses with water at different levels to make chimes on which “raindrop music” can be played. **Refer** to the lesson “Instruments Around Us” in The World Around Me section for further instructions.

Preparation

Write the words to the song on an easel pad or the chalkboard.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “rain” and “cloud,” and use these signs while singing.

For children with hearing and speech disabilities, encourage participation in class songs by allowing them to sing along whenever possible, sing along in sign language or play along with a musical instrument. Remember, when offering an optional participation method to one child, even if it is as an accommodation, offer it to all children as well.

For children with limited dexterity, modify the instruments. Provide wrist or headbands with bells sewn on or attach bells to the wheels of wheelchairs or scooters. Attach rain sticks to a limb or wheel with a simple Velcro strap. Add extra support to drumsticks by strapping them onto hands with Velcro.

READ WITH ME

Books about rain or rainy days

Amy Loves the Rain by Julia Hoban

It's Raining, It's Pouring by Kin Eagle, Illus. by Rob Gilbert

Listen to the Rain by Bill Martin, Jr. and John Archambault, Illus. by James Endicott

Mushroom in the Rain by Mirra Ginsburg, Illus. by Jose Aruego and Ariane Dewey

One Rainy Night by Doris Gove, Illus. by Walter L. Krudup

Rain by Robert Kalan, Illus. by Donald Crews

Thunderstorm by Mary Szilagyi

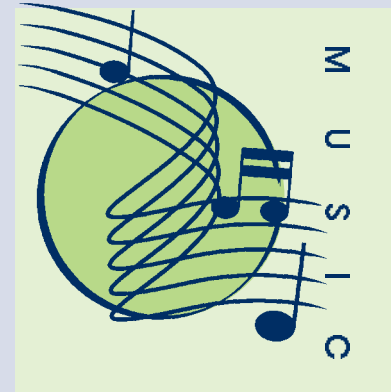
Umbrella by Taro Yashima

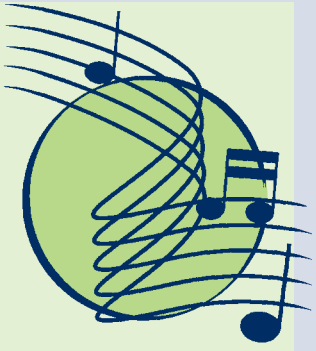
Key Vocabulary: weather, rain, sun, umbrella, wind, clouds, thunder

LISTEN UP

Songs about rain

- “It’s Raining” by Peter, Paul and Mary from Peter, Paul and Mommy
- “When the Rain Comes Down” by Cathy Fink from When the Rain Comes Down





TIP

The three tones used in this song are universally the first tones found in early childhood music. A child whose sense of pitch is not yet fully developed can often sing these tones with success.

ARTS EXPERIENCE

Connecting to Past Experience

Encourage children to talk about what they like to do on rainy days. **Refer** to the visual arts lesson “Rain Again?” from this section.

Transition to the music activity. **Let’s write a song about rainy days!**

Expressing Through Music

Part One

Invite children to sing “It’s Raining, it’s Pouring.” ■

Talk about the song. **What is the weather like when it is raining?** Develop a list of words related to rain, such as cloudy, foggy, windy, and thunder, and write them on an easel pad.

Sing the song again, making up new words; for instance: **It’s foggy, it’s foggy. The old man is soggy. Got all wet, felt real cold, stayed inside and played.** The new lines do not have to rhyme, but it is a nice surprise when they do.

Sing the verses of the song again with different dynamics.

- A stormy verse could be loud.
- A cloudy verse could be whispered.
- One verse could be sung very quickly.
- Another verse could be sung very slowly.

Part Two

Add musical instruments to the song. Display instruments on the “magic music rug.” Review the list of words about rain. Have children suggest an instrument, or combination of instruments, with sounds that remind them of one of the words or verses. **Does it work?** Continue until an instrument(s) is selected for each verse.

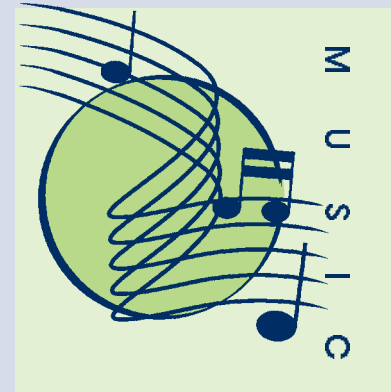
Sing the song again with one to three children taking turns accompanying the singing with the selected instruments. Repeat until all the children have had a turn playing an instrument. ■

Talking About Music

What did you like about writing your own song? Which verse was the funniest? What was it like when we added the instruments to our singing? Was it harder to sing or just different? Do you know other songs that you have made up words for?

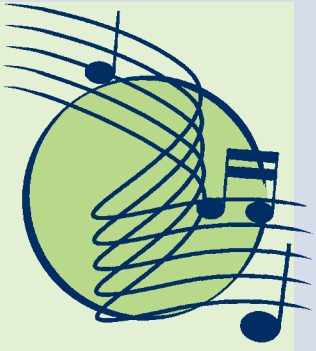
Extending the Experience

- Create a Class Book with songs that the class wrote together. Have children add illustrations.
- Record the song(s) the class made up. Have the tape recording available in the library or listening corner.
- Add dance and movement to the experience. As children sing, have volunteers dance along to the music.
- Develop a class weather chart to record the daily weather.
- Try singing the song in American Sign Language.
- Play a game in which the educator plays an instrument behind a screen. Children listen and guess which instrument is being played by pointing to or naming one on the “magic music rug.” This will require some duplicate instruments.



TIP

If there are too many words for children to remember, use only the first part of the song: “It’s foggy. It’s foggy. The old man is soggy.” Add, “It’s cloudy. It’s cloudy. The old man is...” (let children complete the line).



INTRODUCING AN ARTIST WITH DISABILITIES

Stevie Wonder was born in Saginaw, Michigan, on May 13, 1950. Although he has been blind since he was born, Mr. Wonder says, “I did what all the kids my age were doing: I played games, rode bikes and climbed trees.” He also signed a deal with Motown records at the age of 10.

Since then he has become a famous musician, winning 17 Grammy awards and an Oscar for Best Song. One of his most famous songs is “You Are the Sunshine of My Life.”

LEARNING LOG

Invite children to draw a picture of a rainy day. Help children add some descriptive words about rain, especially words from the songs they made up.

Suggested Title: A Rainy Day

Rain Song

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories and talked about rainy days. We sang the song, “It’s Raining, It’s Pouring” and made up new words to it. We developed a long list of words to describe rain and rainy days including, thunder, rain, cloudy, foggy, and windy. We made up several different verses and played musical instruments to the song as well.

Please talk to your child about the experience, and perhaps make up some new verses at home!

Talking With Your Child

What rainy day song did you sing? Do you remember the parts that the class made up? Please sing the song for me. What instrument did you play? How do you like making up your own songs?

Ideas for Continued Learning

Select and read books from the library about rain. Consider:

- [Amy Loves the Rain](#) by Julia Hoban
- [It’s Raining, It’s Pouring](#) by Kin Eagle, Illus. by Rob Gilbert

- [Listen to the Rain](#) by Bill Martin, Jr. and John Archambault, Illus. by James Endicott
- [Mushroom in the Rain](#) by Mirra Ginsburg, Illus. by Jose Aruego and Ariane Dewey
- [One Rainy Night](#) by Doris Gove, Illus. by Walter L. Krudup
- [Rain](#) by Robert Kalan, Illus. by Donald Crews
- [Thunderstorm](#) by Mary Szilagyi
- [Umbrella](#) by Taro Yashima

With your child...

Talk about things to do on rainy days. Encourage your child to draw pictures about the activities. A group of drawings could be bound into a Rainy Day Book. Have your child create a cover for it and bring it to school to share with the class.

Make up different endings to familiar songs. For example, instead of: “It’s raining, it’s pouring. The old man is snoring,” change it to: “It’s foggy, it’s foggy. The old man is soggy.” Experiment with endings that rhyme and endings that don’t rhyme.

Play rhyming games. Start with a word and together with your child think of as many words as possible that rhyme with it. For example, start with fog. Continue with clog, frog, smog. Silly, nonsense words are okay too.

The World Around Me

Visual Arts Lessons

- Magic Butterflies
- Underwater World
- Clues to Nature

Drama Lessons

- Let's Explore
- Story Telling
- The Tortoise and the Hare

Dance and Movement Lessons

- Slithering Snakes
- Making Waves
- From Seed to Flower

Music Lessons

- Animal Songs
- Peter and the Wolf
- Instruments Around Us

World Around

World Around

Magic Butterflies

Creating collage butterflies and their environments

Learning Objectives

- Recognize the life stages of a butterfly.
- Build vocabulary related to butterflies.
- Identify the sequence of events.
- Use collage materials and glue.
- Use a stamping technique.
- Create a butterfly and an environment for its home.

Materials

Examples or pictures of caterpillars, cocoons and butterflies

A book about butterflies

Drawing or construction paper cut into a variety of butterfly shapes

Assorted papers for collage of various colors, weights and textures

Details for collage, such as sequins, bits of ribbon, lace, yarn

Glue

Scissors

Markers, crayons

Objects for stamping, such as spools, Styrofoam pieces, strips of corrugated cardboard

Thick tempera paint

Aluminum pie tins or heavy-duty paper plates for the paint

Brushes

Paper towels

START WITH THE ARTS • VSA arts





Preparation

Cut drawing or construction paper into a variety of different butterfly shapes.

Set up a stamping area:

- Cover a table with newspaper.
- Pour a small amount of thick tempera paint into pie pans.
- Display objects for stamping on a tray or shallow box.
- Have brushes and paper towels handy.

Optional: Invite the help of an assistant or older student.

INCLUDING ALL CHILDREN

Teach children the American Sign Language sign for “butterfly,” and use it during the activity.

For children with chemical sensitivities, consider that they can be adversely affected by art materials (glue, markers, starch, tempera paint), particularly if the materials have an odor or are used in spray forms. Avoid using any aerosol sprays, and check with the children’s families and/or physicians for specific materials to avoid; use reasonable substitutes.

For children with cognitive disabilities, set out the materials in the order in which they will be used. This will help children plan what to do first, next and last.

For children with visual disabilities, use textured paint and gel pens to outline the butterfly.

READ WITH ME

Books about butterflies

Caterpillar, Caterpillar by Vivian French, Illus. by Charlotte Voake

Charlie the Caterpillar by Dom Deluise, Illus. by Christopher Santoro

Darkness and the Butterfly by Ann Grifalconi

Eating the Alphabet: Fruits and Vegetables From A to Z by Lois Ehlert

I Wish I Were a Butterfly by James Howe, Illus. by Ed Young

In The Small, Small Pond by Denise Fleming

Little Blue and Little Yellow by Leo Lionni

The Beautiful Butterfly: A Folktale From Spain by Judy Sierra, Illus. by Victoria Chess

The Butterfly Boy by Laurence Yep, Illus. by Jeanne Lee

The Very Hungry Caterpillar by Eric Carle

Where Butterflies Grow by Joanne Ryder, Illus. by Lynne Cherry

Key Vocabulary: caterpillar, cocoon, butterfly, metamorphosis, environment, author, illustrator

LISTEN UP

Songs about butterflies

- “Butterfly, Fly” by Janice Buckner from Everybody’s Special
- “Papaloapán (River of Butterflies)” by Suni Paz from Canciones para el recreo (Songs for the Playground)
- “Terrible Bug” by Nancy Tucker from Glad that You Asked





TIP

Remind children of the term “collage” and the activities from “Printing Patterns” and “Getting to Know Me” in the All About Me section if they have already experienced these lessons.

ARTS EXPERIENCE

Getting Started

Organize an area for the stamping part of this lesson. Have three to four children at a time create environments for their butterflies at this center.

If books by Eric Carle are not available, select another book about butterflies. Adjust the Expressing Through Art portion of the lesson to correspond with the method used to illustrate the story chosen, so that instead of creating a collage like Eric Carle, children may create drawings or paintings of butterflies.

Connecting to Past Experience

Encourage children to talk about their experiences with caterpillars and butterflies. **Did a caterpillar ever crawl on your arm? Where did you see a butterfly? What was the butterfly doing?**

Show examples or pictures of caterpillars, cocoons and butterflies. Introduce the word “metamorphosis.” Explain the stages of a butterfly’s life.

Expressing Through Art

Emphasize the artwork that illustrates the story The Very Hungry Caterpillar by Eric Carle. **How do you think the artist created these pictures? Where did you see this type of artwork before?** ■

Do you think Mr. Carle cut his papers or did he tear them? What other art materials do you think he used?

Invite children to create a special butterfly with collage materials. Provide an assortment of different butterfly shapes cut from drawing paper or colored construction paper. Have children:

- Select their butterfly-shaped paper.
- Cut and/or tear an assortment of papers into various shapes to decorate the butterfly's wings.
- Glue or paste the shapes to the paper.
- Add details and more designs with sequins, bits of ribbon, lace and yarn.

Optional: Outline the large shapes of the design with markers, crayons, textured paint or gel pens.

Invite children to add an environment or a place for the butterfly to live by using a stamping technique. The objects for stamping can create grass, tree bark, leaves, etc. Demonstrate and then have children: ■

- Glue the butterfly to paper that will serve as the background.
- Select a stamping object or “tool.”
- Dip it into the paint or brush on the paint.
- Press it one or two times on a paper towel to get rid of excess paint.
- Stamp the “inked” object onto the background.
- Continue to stamp until the paint on the tool is dry.
- Repeat the process with the same tool or with another tool.

Talking About Art

Tell us about your butterfly and the environment in which it lives. How did you create your butterfly? What art materials did you use? What was your favorite part of this activity? What was most difficult?



TIP

The environment background could be created before gluing on the butterfly. When the paint is dry, add the butterfly.



TIP

This torn tissue paper technique could be another way to create the butterflies for this lesson.

Extending the Experience

- Create a Very Hungry Class Book. Each child creates a page depicting a favorite food by:
 - Drawing the outline of the food on heavy drawing paper.
 - Painting inside the outline with white glue diluted with water.
 - Pressing torn pieces of tissue paper onto the glued area. ■
 - Allowing it to dry.
 - Outlining the food again with a dark colored marker.
 - Adding a sentence about the favorite food (for example: “Derek loves pizza”).
- Play music that evokes the feeling of butterflies fluttering as the children create.
- Create a pantomime about butterflies. Simulate the caterpillar going into its cocoon and then emerging as a butterfly.

LEARNING LOG

Options:

Invite children to write about their experiences creating a butterfly and its environment.

Invite children to draw pictures of the different stages of the life of a butterfly. Assist with a descriptive sentence.

Suggested Title: The Magic Butterfly

Magic Butterflies

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories about butterflies and talked about the authors and illustrators of books. During our visual arts activity, children created their own butterflies.

Talk to your child about the art experience and select some of the ideas for continuing learning at home.

Talking With Your Child

Tell me what you learned about butterflies. How did you create your own butterfly? What art materials did you use? What did you like best about making a butterfly? What did you find most difficult?

Ideas for Continued Learning

Select and read books from the library about butterflies. Consider:

- Caterpillar, Caterpillar by Vivian French, Illus. by Charlotte Voake
- Charlie the Caterpillar by Dom Deluise, Illus. by Christopher Santoro
- Darkness and the Butterfly by Ann Grifalconi
- Eating the Alphabet: Fruits and Vegetables From A to Z by Lois Ehlert
- I Wish I Were a Butterfly by James Howe, Illus. by Ed Young
- In the Small, Small Pond by Denise Fleming
- Little Blue and Little Yellow by Leo Lionni
- The Beautiful Butterfly: A Folktale From Spain by Judy Sierra, Illus. by Victoria Chess
- The Butterfly Boy by Laurence Yep, Illus. by Jeanne Lee
- The Very Hungry Caterpillar by Eric Carle
- Where Butterflies Grow by Joanne Ryder, Illus. by Lynne Cherry

With your child...

Go for a walk in search of butterflies. Help your child to draw pictures about the butterflies you see (if any). Count the number of butterflies. Be very still and see if they will land on you.

Visit a science or natural history museum, if one is nearby. Call ahead to see if there are exhibits about butterflies.

Underwater World

Creating a mixed media mural

Learning Objectives

- Express thoughts and ideas about life underwater.
- Recognize the plant and sea life that exists underwater.
- Build vocabulary related to murals and life underwater.
- Use markers, glue, collage materials, stamping techniques.
- Create an underwater scene.

Materials

Pictures of underwater sea life

Pictures of murals, if available

Large strip of blue mural paper

Tissue paper, various colors

Scrap paper box

Glue

Objects for stamping, such as spools, Styrofoam pieces, strips of corrugated cardboard

Thick tempera paint

Aluminum pie tins or heavy-duty paper plates for the paint

White drawing paper

Markers

Scissors





TIP

Remember to draw children's attention to the book illustrations. Have children find patterns, large and small objects, something that perhaps is "going off the page."

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for "fish" and "water," and use these signs during the activity.

For children with cognitive disabilities and visual disabilities, use art materials and methods that give the mural a relief textured surface. Instead of mural paper, use foam core or heavy cardboard from the side of a large cardboard box. Have children incorporate a variety of found objects, such as grasses, leaves, small stones, gravel or sand, crumpled and/or folded paper, into their murals.

Create an auditory tape to accompany the mural lesson. Invite children to describe how they made the mural or to tell a story about life underwater.

For children with cognitive disabilities, emphasize the concepts of big/little, plants/animals when describing the mural.

READ WITH ME

Books featuring life underwater **T**

[A House for Hermit Crab](#) by Eric Carle

[A Picture Book of Underwater Life](#) by Teresa Grace, Illus. by Roseanna Pistoletti

[Baby Beluga](#) by Raffi, Illus. by Ashley Wolff

[Dolphin](#) by Robert A. Morris

[Down at the Bottom of the Deep Dark Sea](#) by Rebecca C. Jones, Illus. by Virginia Wright-Frierson

[Fish Is Fish](#) by Leo Lionni

[Fish, Fish, Fish](#) by Georgie Adams, Illus. by Brigitte Willgoss

[In a Small, Small Pond](#) by Denise Fleming

[Magic Spring: A Korean Folktale](#) by Nami Rhee

[My Visit to the Aquarium](#) by Alike

Screen of Frogs: An Old Tale by Sheila Hamanaka

Swimmy by Leo Lionni

The Magic Fish by Freya Littledale, Illus. by Winslow Pinney Pels

The Rainbow Fish by Marcus Pfister, Trans. by Alison James

The Very Last First Time by Jan Andrews

The Whale's Song by Dyan Sheldon

Tracks in the Sand by Loreen Leedy

Key Vocabulary: underwater, fish, plants, rocks, shells, mural

LISTEN UP

Songs about water

- “I Wish I Were a Whale” by Sarah Pirtle from Two Hands Hold the Earth
- “The Wheel of Water” by Tom Chapin from Mother Earth

ARTS EXPERIENCE

Getting Started

In planning this lesson, consider organizing it into several sessions.

Set up an area for the mural. Attach the mural paper to the wall.

As children complete their fish and underwater life, they can come up to the mural to attach their creations. If you are using a stamping technique, the supplies can be set up in this area at the appropriate time.

Connecting to Past Experience

Encourage children to talk about their experience with life underwater.

Depending on the area in which they live, some children will have firsthand knowledge, and others will know about underwater life from books and the





TIP

Children will probably also come up with ideas for depicting sunken ships, divers, buried treasure and submarines.

media. Help children interpret and expand their experiences. What do you think it is like underwater? How do fish live, get food? Do they sleep? Do they communicate? How do they breathe? What other kinds of life can be found underwater? What about plants?

Show pictures of underwater sea life.

Expressing Through Art

Introduce a mural. A mural is a large work of art, typically painted on the inside or outside of buildings. Show pictures of murals if available. Have children describe murals in their communities or in places they've visited.

Invite children to create an undersea mural. Display a large sheet of blue mural paper. This will be the ocean. Encourage children to share their ideas for their underwater world. Consider: ■

- The types of fish they would like to create. Use drawing paper and markers. Cut out the fish and add them to the mural.
- Plants on the ocean floor. Tear from paper of various colors. Attach with dots of glue. Remember that the fish will swim in and around the plants.
- Plants, sand, shells, rocks and barnacles. Use stamping techniques. Do this after the collage work. **Refer** to the stamping portion of the previous lesson, "Magic Butterflies," and to "Printing Patterns" from the All About Me section.
- Labels for the fish and underwater life. Help children write labels for their fish and attach them to the mural also.

Talking About Art

What was the best part about creating an underwater mural? How are the fish similar? How are they different? What is special about the fish you made?

Extending the Experience

- Take a field trip to an aquarium, a fish hatchery, the ocean, a river or a pond.
- Turn the classroom into an underwater world, expanding children's concept of space. Hang fish and plants from the ceiling. Display the mural(s) along the side walls.
- Create an underwater class dictionary. Have children copy the labels from the mural into a book, adding illustrations.
- Provide tours for children from other classes. Have children show them the mural and explain how it was made. An auditory tape of wave sounds could add another sensory dimension to the tour.
- Create underwater drawings using a crayon resist technique. Children draw an underwater scene making sure some places are colored in with wax crayon. Then they paint over the drawing with a thin wash of blue watercolor paint. ■
- Take photographs throughout the mural-making process. Create a bulletin board showing how the mural was created.

LEARNING LOG

Options:

Have children draw or write about their experience making the mural.

Have children draw a picture of themselves swimming underwater. Add a descriptive phrase or sentence.

Suggested Title: The Underwater World



TIP

Fish may be made three-dimensional by having children fold paper in half, draw the outline of the fish, and then cut it out, keeping the paper folded. Add a staple or two to keep it in place when cutting. With a helper, children can stuff their fish with shredded newspaper and staple shut.

Underwater World

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories and talked about plant and animal life underwater. Then, children created a mural depicting underwater life. A mural is a large work of art, sometimes created by one artist, but in our classroom everyone contributed to its creation.

Please talk to your child about the experience and select some of the following ideas for continuing learning at home.

Talking With Your Child

Tell me what you learned about life underwater. What does the mural look like? How did you help with the mural? What was your favorite part of making a mural?

Ideas for Continued Learning

Select and read books from the library featuring life underwater. Consider:

- [A House for Hermit Crab](#) by Eric Carle
- [A Picture Book of Underwater Life](#) by Teresa Grace, Illus. by Roseanna Pistolessi
- [Baby Beluga](#) by Raffi, Illus. by Ashley Wolff
- [Dolphin](#) by Robert A. Morris
- [Down at the Bottom of the Deep Dark Sea](#) by Rebecca C. Jones, Illus. by Virginia Wright-Frierson
- [Fish Is Fish](#) by Leo Lionni

- [Fish, Fish, Fish](#) by Georgie Adams, Illus. by Brigitte Willgoss
- [In a Small, Small Pond](#) by Denise Fleming
- [Magic Spring: A Korean Folktale](#) by Nami Rhee
- [My Visit to the Aquarium](#) by Aliki
- [Screen of Frogs: An Old Tale](#) by Sheila Hamanaka
- [Swimmy](#) by Leo Lionni
- [The Magic Fish](#) by Freya Littleedale, Illus. by Winslow Pinney Pels
- [The Rainbow Fish](#) by Marcus Pfister, Trans. by Alison James
- [The Very Last First Time](#) by Jan Andrews
- [The Whale's Song](#) by Dyan Sheldon
- [Tracks in the Sand](#) by Loreen Leedy

With your child...

Visit an aquarium, a pet store or tropical fish store to observe the different kinds of fish and plant life.

Describe something that lives underwater, and encourage your child to guess what it is.

Make a book entitled [Under the Sea, I See](#). On each page your child draws something that he or she would see underwater. Help your child label each page. Have your child bring the book to class and read it to the class.

Look for murals in your neighborhood, city or town.

Clues to Nature

Creating imprints in clay

Refer to the lesson “In Appreciation” in the All About Me section.

Learning Objectives

- Relate thoughts and feelings about nature and the natural environment.
- Build vocabulary related to plants and nature.
- Identify natural and free-form shapes.
- Use clay imprinting techniques.
- Select and arrange natural objects to create a design.

Materials

Self-hardening clay

Natural objects to press into the clay such as leaves, shells, twigs ■

Preparation

Research information about fossils if you plan to add this to the lesson.



TIP

Even though children will be finding their own natural objects, have a supply of extra objects on hand to observe and touch.



INCLUDING ALL CHILDREN

Teach children the American Sign Language sign for “leaf,” and use the sign during the activity.

For children with limited dexterity, provide assistance with rolling clay balls and flattening clay. Offer dough rolling pins to children who have some use of both hands. Offer clay hand rollers to children who can use only one hand. Offer preflattened clay to children without the use of their limbs. Supply objects that can be pressed into clay using their mouth, if it is okay with their families and occupational therapist, or have them use their head or chin if they are comfortable with this.

For children with cognitive disabilities, help them describe the way the clay feels – wet, cold, smooth.

Some children may be tactile defensive and not want to touch the clay. Offer to help them with the imprint.

READ WITH ME

Books about the outdoors and nature

Digging up Dinosaurs and Dinosaur Bones by Aliki

Dina the Deaf Dinosaur by Carole Addabbo, Illus. by Valentine

Earth Day by Linda Lowery, Illus. by Mary Bergherr

Forest Child by Marni McGee, Illus. by A. Scott Banfill

Fossils Tell of Long Ago by Aliki

I Can Read About Fossils by John Howard

If the Dinosaurs Came Back by Bernard Most

In the Snow: Who’s Been Here? by Lindsay Barrett George

My Visit to the Dinosaurs by Aliki

Nora and the Great Bear by Ute Krause

The Day of the Dinosaur by Janice and Stanley Berenstain

The Desert Is My Mother = El desierto es mi madre by Pat Mora, Illus. by Daniel Lechón

This Year's Garden by Cynthia Rylant, Illus. by Mary Szilagyi

Under Your Feet by Joanne Ryder, Illus. by Dennis Nolan

Watch Them Grow by Linda Martin

We're Going On a Bear Hunt by Michael Rosen, Illus. by Helen Oxenbury

Where Once There Was a Wood by Denise Fleming

Key Vocabulary: imprint, clay, nature, free-form shape

LISTEN UP

Songs about dinosaurs

- “Dinosaurs” by Tickle Tune Typhoon from Circle Around
- “Over the Meadow” by John McCutcheon from Mail Myself to You
- “If I Had a Dinosaur” by Raffi from More Singable Songs
- “Dinosaur Bones” by Bonnie Phipps from Dinosaur Choir

ARTS EXPERIENCE

Getting Started

Plan the route for the nature walk. Try out the route to see if it is accessible to all children. See if there are opportunities for gathering sufficient variety and numbers of items. Adjust the walk to your locale. In urban settings, consider a walk in a park.

If your class must stay indoors, adapt the “walk” to an area of potted plants, with leaves, shells, stones, twigs and other natural items added.

Consider inviting adults or older students to accompany the children so the class can be organized into smaller groups.



**TIP**

You may want to explain how fossils are made and how they give us clues to the past. Show pictures.

TIP

The shape can be free form; it does not have to be a circle.

TIP

Dried autumn leaves will be too brittle to make an imprint, but newly fallen leaves will work.

Connecting to Past Experience

Encourage children to remember a time when they left an imprint of their hand or foot. Do you remember a time that you made a hand or a footprint? Where was it? At the beach? In the mud? On a wet or fogged windowpane? Did you make an imprint on purpose to see the design or to see how big your foot was? Did you want to save the imprint? What happened to it? Did it wash away? Did you ever see an animal's footprint in the dirt or sand? What animal do you think made it? ■

Transition to the art activity by telling children that imprints can be made to last if the right kind of material, such as clay or plaster, is used.

Expressing Through Art

Invite children to create an imprint in clay using natural objects.

- Take a nature walk to collect items. Tell children to look for objects, small enough to fit in their hands, which capture their attention.
- Back in the classroom, have children examine the items they collected. Do the natural objects have straight lines or curved lines? How would you describe their colors and their shapes? How do the natural objects feel? Are they rough, bumpy or smooth?
- Demonstrate making the imprint of the natural objects into clay, then have children follow your example: ■
 - Roll the clay into a ball and flatten it with the palm of your hand.
 - Select an item from nature such as a pinecone or a stone. ■
- Press it into the clay and then remove it.
- Notice the impression it left.
- Consider repeating with another item.
- Continue until you are satisfied with your nature design.

Talking About Art

Invite children to display their creations. Encourage classmates to determine which objects were used to make the imprints in clay. Have them describe the shapes, lines and textures. Help them discover the intricate patterns in leaves, shells and pieces of bark. ■

Discuss individual creations. **Why was the object(s) you selected to imprint in clay important to you? How did you make your nature design?**

Encourage children to close their eyes and explore the imprints. **Can you tell which objects made the imprint just by touching?**

Extending the Experience

- Create animals or dinosaurs from clay.
- Create a natural history museum. Display the imprints along with books, class books, models and other materials about nature. Invite children from another class to visit. Give them a museum tour.
- Make texture rubbings of leaves. Have children place a piece of lightweight paper on top of a leaf and then, using the side of a crayon with the paper removed, rub the crayon across the leaf. This works best with leaves that have just fallen, before they are too dry and brittle. Encourage children to experiment with overlapping colors and additional leaf shapes.
- Create monoprints by using light-sensitive paper, found in science catalogues or museum stores. Have children collect leaves, grasses and other natural items and arrange them indoors on the light-sensitive paper. Once the paper is exposed to the sun or a bright light, the parts of the paper without objects will turn color, leaving a monoprint (or imprint) of the natural design.
- Compare natural objects to manmade objects. Look at pictures of fruit and actual pieces of fruit. Help children discover that, for example, oranges growing on trees are natural or come from nature, and a picture of an orange was created by an artist.



TIP

In each child's piece, make a hole for hanging and ensure names are on the back.



LEARNING LOG

Options:

Invite children to write or draw a picture about their walk.

Children may want to draw their imprint in clay. Assist with adding a descriptive sentence.

Suggested Title: What I Found

Clues to Nature

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories and went for a nature walk. We collected natural objects that caught our attention. Then we created a nature design by making an imprint of the objects in clay.

Please talk to your child about the experience and together perhaps, go on a nature walk or read a book about the outdoors.

Talking With Your Child

What natural objects did you collect? Which natural objects did you press into clay? What do you think about your nature design? What did you learn about nature?

Ideas for Continued Learning

Select and read books from the library. Consider:

- Digging up Dinosaurs and Dinosaur Bones by Aiki
- Dina the Deaf Dinosaur by Carole Addabbo, Illus. by Valentine
- Earth Day by Linda Lowery, Illus. by Mary Bergherr
- Forest Child by Marni McGee, Illus. by A. Scott Banfill
- Fossils Tell of Long Ago by Aiki
- I Can Read About Fossils by John Howard
- If the Dinosaurs Came Back by Bernard Most
- In the Snow: Who's Been Here? by Lindsay Barrett George
- My Visit to the Dinosaurs by Aiki

- Nora and the Great Bear by Ute Krause
- The Day of the Dinosaur by Janice and Stanley Berenstain
- The Desert Is My Mother = El desierto es mi madre by Pat Mora, Illus. by Daniel Lechón
- This Year's Garden by Cynthia Rylant, Illus. by Mary Szilagyi
- Under Your Feet by Joanne Ryder, Illus. by Dennis Nolan
- Watch Them Grow by Linda Martin
- We're Going On a Bear Hunt by Michael Rosen, Illus. by Helen Oxenbury
- Where Once There Was a Wood by Denise Fleming

With your child...

Visit a museum of natural history, botanical gardens, wildlife refuge or a display of plants and flowers in a greenhouse or garden center.

Take a nature walk outdoors. Notice the different shapes, colors and textures of plants, leaves, trees and grasses. Bring along a bag to collect favorite items and a field journal or tape recorder to record where the items were found. At home, tape or glue the items into the journal and have your child add drawings.

Find pictures and information about plants and trees. Encourage your child to make a book about the natural environment. Help him or her label each page or write a sentence describing the picture. Encourage your child to share the book with friends.

Let's Explore

Portraying characteristics of living things

Learning Objectives

- Express thoughts and feelings about nature and the environment.
- Differentiate between living and non-living things.
- Build vocabulary related to living things and actors.
- Use movement and gesture to represent a living thing.
- Discuss reasons for selecting a particular movement and/or gesture.
- Make specific choices to create a unique dramatization of something in nature.

Materials

Easel pad, markers

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “tree,” “flower” and “sun,” and use these signs during the activity.

For children with cognitive disabilities, provide real, three-dimensional examples of living things. Some children with cognitive disabilities may enjoy holding a toy animal, such as the one portrayed, and moving the toy to make it “come alive.”

Consider children with special needs and their abilities when preparing for this activity. Make sure there are roles that they can play.





READ WITH ME

Books about the outdoors and living things, such as plants, insects and animals

[A Tree Is Nice](#) by Janice May Udry, Illus. by Marc Simont

[Be Good to Eddie Lee](#) by Virginia Fleming, Illus. by Floyd Cooper

[Blueberries for Sal](#) by Robert McClosky

[Cactus Hotel](#) by Brenda Z. Guiberson, Illus. by Megan Lloyd

[Dad and Me in the Morning](#) by Pat Lakin, Illus. by Robert Steele

[Jenny's Magic Wand \(My World\)](#) by Bill and Helen Hermann, Photos by Don Perdue

[Once There was a Tree](#) by Natalia Romanova, Illus. by Gennady Spirin

[Rainbow Crow](#) by Nancy Van Laan, Illus. by Beatriz Vidal

[Russ and the Apple Tree Surprise](#) by Janet Elizabeth Rickert, Photos by Pete McGahan

[Say Something](#) by Mary Stolz, Illus. by Alexander Koshkin

[The Giving Tree](#) by Shel Silverstein

[The Legend of the Blue Bonnet](#) by Tomie dePaola

[The Listening Walk](#) by Paul Showers, Illus. by Aiki

[The Mouse Bride](#) by Judith Dupre, Illus. by Fabricio Vanden Broeck

[The Reason for a Flower](#) by Ruth Heller

[The Seasons of Arnold's Apple Tree](#) by Gail Gibbons

[The Tiny Seed](#) by Eric Carle

[The Trees Stand Shining: Poetry of the North American Indians](#) by Hettie Jones

[Wild Wild Sunflower Child Anna](#) by Nancy White Carlstrom

[Working Cotton](#) by Sherley Anne Williams, Illus. by Carole Byard

Key Vocabulary: outdoors, living things, plants, insects, animals, actors, choice, gesture, observation

LISTEN UP

Songs about outdoors

- “De colores” by Sarah Pirtle from Two Hands Hold the Earth (this can also be found on Raffi’s One Light, One Sun or Tickle Tune Typhoon’s Hearts and Hands)
- “My Roots Go Down” by Sarah Pirtle from Two Hands Hold the Earth
- “Colors of Earth” by Sarah Pirtle from The Wind Is Telling Secrets

ARTS EXPERIENCE

Getting Started

Designate an area of the classroom for a stage.

Connecting to Past Experience

After a walk outside, ask children to describe all the living and non-living things they saw. Record children’s responses on an easel pad labeled “Living Things” and “Non-Living Things.”

Expressing Through Drama

Gather children in a circle.

Review the list of living things. Select one and discuss its characteristics and qualities. **What color is it? How big is it? How does it move?**

Ask for a volunteer(s) to become this living thing – to act it out and show its characteristics. Repeat for other living things listed. Have children become plants, leaves, trees or animals. ■

Expand children’s thinking and add humor to the performance by having volunteers become one of the non-living things on the list like a traffic light or a street sign.



TIP

Remind them of the list of living things. Some children may need help in selecting a role.

**TIP**

Vary and expand this story to make sure all the living things on the list are included.

Transition. Let's create an outdoor environment that is filled with living things!

Invite children to create an outdoor environment through acting. Define what it means to be an actor. Tell children they will be pretending to be living things. Give them a few minutes to decide on the role each of them will play.

Direct children to the stage area. Once children are positioned and "frozen" in the designated stage area, tell them that you will cue the start of the performance with a story. They need to listen carefully and then act out the story when they hear their part.

It is early in the morning. All the plants and grasses are wet with dew. The insects and the animals are still asleep. It was a long night. The sun is rising slowly in the east. The frogs let out several croaks. A few birds flutter and begin to fly. A mother bird searches for food for her crying baby birds. Off in a distance an old rooster announces the beginning of a new day. ■

As the sun rises higher in the sky, the plants and grasses shake off their dew. The flowers open their petals and stretch high to reach the sun's warm rays.

Continue in the story to describe the day and the setting of the sun when the environment is quiet again. As children perform, improvise the story to take advantage of their movements and their acting. Make sure each child has had an opportunity to participate. Consider expanding the story so that it rains or that a strong wind comes up. Invite children to add their ideas to the story.

Talking About Drama

What role did you play? How did you move? How did you interact with other living things in the environment? What did you like about being an actor?

Were there words in the story that you did not know? What would you like to know more about? How would you change the story if we were performing it again?

Extending the Experience

- Read The Giving Tree by Shel Silverstein and/or Once There Was a Tree by Natalia Romanova. Encourage the children to retell the story in sequential order and then choose their favorite part to dramatize. Consider planting a tree seedling in the schoolyard. Include children in caring for it and watching it grow.
- Start a windowsill garden. Use pumpkin or bean seeds. Have children plant the seeds in soil in different pots and identify the various seeds by name or with pictures. Encourage children to observe and describe the ways seeds change as they grow and develop. Record their observations using words, pictures and tape recordings. **Refer** to the lesson “From Seed to Flower” in this section.
- Create a natural science center by having children collect things found in nature to display. Label the objects: “grass,” “leaves,” etc. Add where they were found. **Refer** to the lesson “Clues to Nature” in this section.
- Place cards with pictures of different living things and/or three-dimensional representations of living things in a box. Pull, or have a child pull, an example from the box for the group to use in a dramatization.
- Repeat the dramatization with the nighttime version when bats, cicadas, moths, some snakes, raccoons, opossums and other animals are active. This will give children an opportunity to realize that everything does not go to sleep at night.

LEARNING LOG

Invite children to draw a picture of a plant, animal or insect that lives outdoors. Add a descriptive sentence about that living thing.

Suggested Title: An Outdoor Creature



Let's Explore

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories about living things and talked about nature. During our drama activity, children created an imaginary outdoor scene by acting as though they were different living things found in a natural setting. They performed as they listened to a story.

Please talk to your child about the experience and select a book to read together about living things. Your child may want to select a role and act out portions of the story for you.

Talking With Your Child

What living thing did you pretend to be? Where does this plant or animal live? What did you like best about the performance? What was most difficult?

Ideas for Continued Learning

Select and read books from the library. Consider:

- [A Tree Is Nice](#) by Janice May Udry, Illus. by Marc Simont
- [Be Good to Eddie Lee](#) by Virginia Fleming, Illus. by Floyd Cooper
- [Blueberries for Sal](#) by Robert McClosky
- [Cactus Hotel](#) by Brenda Z. Guiberson, Illus. by Megan Lloyd
- [Dad and Me in the Morning](#) by Pat Lakin, Illus. by Robert Steele
- [Jenny's Magic Wand \(My World\)](#) by Bill and Helen Hermann, Photos by Don Perdue

- [Once There was a Tree](#) by Natalia Romanova, Illus. by Gennady Spirin
- [Rainbow Crow](#) by Nancy Van Laan, Illus. by Beatriz Vidal
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- [The Legend of the Blue Bonnet](#) by Tomie dePaola
- [The Listening Walk](#) by Paul Showers, Illus. by Alike
- [The Mouse Bride](#) by Judith Dupre, Illus. by Fabricio Vanden Broeck
- [The Reason for a Flower](#) by Ruth Heller
- [The Seasons of Arnold's Apple Tree](#) by Gail Gibbons
- [The Tiny Seed](#) by Eric Carle
- [The Trees Stand Shining: Poetry of the North American Indians](#) by Hettie Jones
- [Wild Wild Sunflower Child Anna](#) by Nancy White Carlstrom
- [Working Cotton](#) by Sherley Anne Williams, Illus. by Carole Byard

With your child...

Grow and care for a plant or start a plant from seeds. Talk about how to care for it every day. Encourage your child to keep a diary, with drawings and/or words about the plant's growth.

Go for a walk together. Observe and talk about the trees, plants, animals and insects that you see along the way. Talk about how trees provide shade and oxygen we need in the environment.

Storytelling

Creating stories with a natural theme and focus on sequence

Learning Objectives

- Express thoughts about the outdoors.
- Identify natural objects from the environment.
- Build a vocabulary of natural objects.
- Recognize that stories have a beginning, a middle and an end.
- Organize events in sequential order to create plot.
- Create a unique story and translate the story into a dramatization.

Materials

A basket containing natural items such as twigs, dried grass or straw, leaves, birdseed, feathers, pinecones and flowers

A carpet square, or substitute, to serve as a story rug

Easel pad paper, markers

Preparation

Develop a three-column chart labeled “Beginning,” “Middle” and “End.”





INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “leaf,” “rock,” “nest” and “grass,” and use these signs during the storytelling activity.

For children with cognitive disabilities who are nonverbal, prepare an audio/visual framework of a story in advance.

For example, the audio tape, and the pictures that go with it, could present a river setting showing where the river started, leaves traveling down the river and beavers creating a dam.

Invite children to embellish and expand the story, integrating additional natural objects. Children may prefer to hold an object depicted in the story.

READ WITH ME

Books related to nature and/or animals and with a distinct sequence of events

[Are You My Mother?](#) by P. D. Eastman

[Five Little Monkeys Jumping on the Bed](#) by Eileen Christelow

[Have You Seen My Duckling?](#) by Nancy Tafuri

[Hawk, I'm Your Brother](#) by Bryd Baylor, Illus. by Peter Pamall

[Henny Penny](#) by Paul Galdone

[Lon Po Po: A Red Riding Hood Tale from China](#) by Ed Young

[Make Way for Ducklings](#) by Robert McCloskey

[Marianthe's Story: Painted Words, Spoken Memories](#) by Alik

[Millions of Cats](#) by Wanda Gag

[Miss Spider's ABC](#) by David Kirk

[Miss Spider's Tea Party](#) by David Kirk

[Owl at Home](#) by Arnold Lobel

[Rolling Along With Goldilocks and the Three Bears](#) by Cindy Meyers,
Illus. by Carol Morgan

Stellaluna by Janell Cannon
The Grouchy Ladybug by Eric Carle
The House that Jack Built by Jenny Stow
The Little Red Hen by Paul Galdone
The Three Bears by Paul Galdone
The Three Billy Goats Gruff by Paul Galdone
The Very Busy Spider by Eric Carle
The Very Lonely Firefly by Eric Carle
The Very Quiet Cricket by Eric Carle

Key Vocabulary: story, storytelling, plot, sequence, beginning, middle, end

LISTEN UP

Songs about telling stories

- “Feed My Cow” by Ella Jenkins from Rise and Shine
- “When I First Came to This Land” by either Charlotte Diamond from Diamonds in the Rough or Bill Harley from 50 Ways to Fool Your Mother

ARTS EXPERIENCE

Getting Started

In planning this lesson, you may want to organize it into several short sessions. Consider having children collect the items for the story basket for one of the sessions.

If the group is large, plan for small groups, each with a basket of items, with older students or adult helpers facilitating the discussion.





TIP

Include suggestions about the weather and/or seasons and time of day in the first couple of lines to establish the setting.

TIP

If a story is long, divide it into chapters or acts.

Connecting to Past Experience

Gather children in a circle and show them a basket of natural objects. Tell them the basket contains items from the outdoors to help tell a story. Bring out one item at a time. Pass it around the circle so each child can feel it and examine it up close. Talk about the object's color, size, texture, etc. **Where** would you find this object? **What** does it feel like? **What** does it smell like?

Refer to “Clues To Nature” in this section.

Once all the objects are examined and discussed, select items to serve as jumping-off points for a story, and place them on the story rug.

Options:

- Invite children to randomly pull three or four items from the basket without looking.
- Display all the items and have children vote for their three favorites.

Expressing Through Drama

Part One

Lead the children in creating an impromptu story. Start with “**Once upon a time...**” and say a couple of lines integrating one of the objects into the beginning of the story. ■

Have a volunteer continue the story, making sure another object is included in the middle of the story. Continue until all the items are mentioned. Prompt children to make sure the story has a beginning, middle and end: **And what happened next? How did the story end?** Keep the stories fairly short.

Repeat the storytelling with other objects.

Part Two

Write one of the children's stories on an easel pad (you may want to write several stories). ■

Invite children to select parts and act out their stories. Have them take turns assuming different roles.

Talking About Drama

What natural objects did we use in our story? What happened first? What happens in the middle of the story? How did the story end? What role did you play? What was your favorite part? What would you add to the story to make it more exciting?

Extending the Experience

- Create a Class Book about one of the stories. Have children illustrate the story.
- Create a shared story by sitting in a circle without items. The first child starts the story and passes the story on to the next child, and so on, until every child has had a turn. ■
- Use a “story stick” for children to draw stories in the sand.
- Tape record the stories and have them available in the library corner. Videotape the dramatizations.
- Read books that have a distinct sequence such as Have You Seen My Duckling? by Nancy Tafuri or Are You My Mother? by P. D. Eastman. Encourage children to retell the story in sequence.
- Draw stories. Fold a long strip of paper into thirds. Have children draw the beginning, middle and end of a story, comic strip style. Use colorful markers.
- Create a story banner using a piece of long fabric and fabric paint.

LEARNING LOG

Invite children to draw a picture of their favorite natural item from the basket and label it. More experienced writers may want to write a story about nature that has a beginning, middle and end.

Suggested Title: A Piece of Nature



TIP

Children could use a “talking stick,” which is passed from speaker to speaker as children take turns.

Storytelling

LEARN ALONG AT HOME

Dear Family,

As a class, we made up a story about living things in our environment. Children made sure the story had a beginning, middle and an end. Then, as part of our drama activity, children selected roles and acted out the story they created.

Please talk to your child about the experience and together read a book. Talk about the beginning, middle and end of the story you read.

Talking With Your Child

Tell me about the story your class created. How did it begin? Then what happened? How did it end?

Ideas for Continued Learning

Select and read books from the library related to nature and/or animals and with a distinct sequence of events. Consider:

- [Are You My Mother?](#) by P. D. Eastman
- [Five Little Monkeys Jumping on the Bed](#) by Eileen Christelow
- [Have You Seen My Duckling?](#) by Nancy Tafuri
- [Hawk, I'm Your Brother](#) by Bryd Baylor, Illus. by Peter Pamall
- [Henny Penny](#) by Paul Galdone
- [Lon Po Po: A Red Riding Hood Tale from China](#) by Ed Young
- [Make Way for Ducklings](#) by Robert McCloskey
- [Marianthe's Story: Painted Words, Spoken Memories](#) by Alik
- [Millions of Cats](#) by Wanda Gag
- [Miss Spider's ABC](#) by David Kirk
- [Miss Spider's Tea Party](#) by David Kirk
- [Owl at Home](#) by Arnold Lobel
- [Rolling Along With Goldilocks and the Three Bears](#) by Cindy Meyers, Illus. by Carol Morgan
- [Stellaluna](#) by Janell Cannon
- [The Grouchy Ladybug](#) by Eric Carle
- [The House that Jack Built](#) by Jenny Stow
- [The Little Red Hen](#) by Paul Galdone
- [The Three Bears](#) by Paul Galdone
- [The Three Billy Goats Gruff](#) by Paul Galdone
- [The Very Busy Spider](#) by Eric Carle
- [The Very Lonely Firefly](#) by Eric Carle
- [The Very Quiet Cricket](#) by Eric Carle

With your child...

Gather miscellaneous objects from nature or around the house and put them in a bag. Encourage your child to make up a story as you bring out the objects one at a time.

The Tortoise and the Hare

Comparing animals through discussion and dramatization

Learning Objectives

- Express thoughts about doing things slowly and quickly.
- Categorize animals by movement, size, body covering or texture.
- Build vocabulary using descriptive words about speed and texture.
- Demonstrate fast and slow movements.
- Create a dramatization using character, action and conflict.

Materials

Optional: Easel pad, markers

Optional: Face paints, brushes, animal noses and/or ears

Preparation

Develop comparison charts labeled “Slow” and “Fast,” “Large” and “Small,” “Smooth” and “Hairy,” etc.

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for a few of the popular animals, and use the signs throughout the lesson.





For children with cognitive disabilities, it may be difficult to perform entire stories or whole sections of stories. Once children have selected roles, invite them to act out the story in small sections, such as one page at a time.

Think of any special needs that children in the class may have. Consider their abilities and ask them for suggestions of animals that they might like to act out. For example, the wheels of a wheelchair may suggest a sense of stealth or gliding ability.

READ WITH ME

African Animals ABC by Philippa-Alys Browne

Animals Should Definitely Not Act Like People by Judi Barrett, Illus. by Ron Barrett

Baby Animals by Margaret Wise Brown, Illus. by Susan Jeffers

Borreguita and the Coyote: A Tale from Ayutla, Mexico by Verna Aardema, Illus. by Petra Mathers

Cats Do, Dogs Don't by Norma Simon, Illus. by Dora Leder

Does A Kangaroo Have a Mother Too? by Eric Carle

Frederick by Leo Lionni

Good Night, Gorilla by Peggy Rathman

How Giraffe Got Such a Long Neck and Why Rhino Is So Grumpy: A Tale From East Africa by Michael Rosen, Illus. by John Clementson

Is Your Mamma a Llama? by Deborah Guarino, Illus. by Stephen Kellogg

Jump Frog, Jump by Robert Kalan

Lee: The Rabbit with Epilepsy by Deborah M. Moss

Moon Rope: A Peruvian Folktale = Un lazo a la luna: una leyenda Peruana by Lois Ehlert

Slower than a Snail by Anne Schreiber

Ten Little Rabbits by Virginia Grossmand and Sylvia Long

The Bossy Gallito = El gallo exigente by Lucia M. Gonzalez, Illus. by Lulu Delacre

The Great Race of the Birds and the Animals by Paul Goble
The Runaway Bunny by Margaret Wise Brown, Illus. by Clement Hurd
The Tortoise and the Hare by Aesop, Illus. by Paul Meisel
Tops and Bottoms by Janet Stevens
Turtle Tale by Frank Asch
What Do You Do With a Kangaroo? by Mercer Mayer

Key Vocabulary: animal, tortoise, hare, fast, slow, large, small, smooth, hairy, conflict, action, character

LISTEN UP

- “Over in the Meadow” by John McCutcheon from Mail Myself to You
- “You Can’t Make A Turtle Come Out” by Cathy Fink from the compilation Grandma’s Patchwork Quilt
- “A Place in the Choir” by either Red Grammer from Down the Do Re Mi or Tickle Tune Typhoon from Hug The Earth

ARTS EXPERIENCE

Getting Started

Consider conducting this lesson outdoors. Consider organizing the lesson into several sessions.

Connecting to Past Experience

Encourage children to compare the ways that animals are alike and the ways in which they are different. Compare appearances, habitats, ways of moving, diet, etc. Consider recording children’s responses on comparison charts.



**TIP**

You may want to expand this by having children become different animals and have classmates guess which animal is being acted out.

Expressing Through Drama

Invite children to pretend to be different animals. Have them think about an animal that is fast. **What makes this animal fast?** Have volunteers demonstrate the way a fast animal moves. **What about an animal that is slow? What are this animal's characteristics?** Have volunteers demonstrate the way a slow animal moves. How would you show a large animal or a small animal? **What about an animal with a smooth body covering? What about a very hairy animal?**

Read the Aesop fable, "The Tortoise and the Hare." Compare the movement, size and speed of the tortoise and the hare.

Have children select a favorite part of the story and act it out. Consider the following variations:

- Have volunteers act out the story with one child taking the role of the tortoise and another child assuming the role of the hare. Ask for volunteers to be supporting characters. Invite the rest of the group to be the audience. ■
- Organize the class into two groups, "Actors" and the "Audience." Actors assume the role of several tortoises and several hares. After one performance, have children switch groups.
- Add face paint for whiskers, etc., and/or have children select from a variety of animal noses and ears. Use other props such as a "Finish" race marker.
- Embellish the story to include a variety of slow and fast animals, such as snails or leopards. Have children act out the animal of their choice. Add race music, like the theme song from the film *Chariots of Fire*. Have a number of animal races.

Encourage the audience to applaud at the end of each scene.

Talking About Drama

What character did you play? How did you show how the animal moved? How did you show the size of the animal? What kinds of things do you do quickly? What kinds of things do you do slowly?

Extending the Experience

- Create drawings of favorite parts of the story.
- Create stick puppets of the tortoise and the hare. Put together a puppet stage using a long table covered with a cloth. Stage the race!
- Read other books about animals. Have children continue with comparisons. Suggestions: Cats Do, Dogs Don't by Norma Simon and Animals Should Definitely Not Act Like People by Judi Barrett.

INTRODUCING AN ARTIST WITH DISABILITIES

James “Jay” Leno was born on April 28, 1950, in New York. Mr. Leno has a learning disability that causes him to reverse letters, words and/or phrases while reading, writing and/or speaking.

Mr. Leno’s learning disability caused him to have difficulty with class readings when he was in school, yet he continued to study. He worked hard and became a successful performer.

He started doing stand-up comedy while in college in Boston, Massachusetts, and later moved to Hollywood. There he performed at The Comedy Store before becoming host of NBC’s “The Tonight Show.”

LEARNING LOG

Have children divide the page in half with a vertical, horizontal or diagonal line. In one part of the paper have them draw themselves doing something fast. In the other part have them draw themselves doing something slowly. Label each drawing.

Suggested Title: Going Fast and Slow



The Tortoise and the Hare

LEARN ALONG AT HOME

Dear Family,

During the drama activity, we read the story of the Tortoise and the Hare. We talked about the characteristics of different animals, and then children acted out the different scenes from the book.

Please talk to your child about the experience, and select some of the ideas to continue learning at home.

Talking With Your Child

Please tell me the story of the Tortoise and the Hare. Show me how the tortoise moved. Show me how the hare moved. Why did the tortoise win the race? Why did the hare lose the race?

What other animals did you discuss? Are they slow or fast moving animals?

Ideas for Continued Learning

Select and read books from the library. Consider:

- African Animals ABC by Philippa-Alys Browne
- Animals Should Definitely Not Act Like People by Judi Barrett, Illus. by Ron Barrett
- Baby Animals by Margaret Wise Brown, Illus. by Sussan Jeffers
- Borreguita and the Coyote: A Tale from Ayutla, Mexico by Verna Aardema, Illus. by Petra Mathers
- Cats Do, Dogs Don't by Norma Simon, Illus. by Dora Leder
- Does A Kangaroo Have a Mother Too? by Eric Carle
- Frederick by Leo Lionni
- Good Night, Gorilla by Peggy Rathman
- How Giraffe Got Such a Long Neck and Why Rhino Is So Grumpy: A Tale From East Africa by Michael Rosen, Illus. by John Clementson

- Is Your Mamma a Llama? by Deborah Guarino, Illus. by Stephen Kellogg
- Jump Frog, Jump by Robert Kalan
- Lee: The Rabbit with Epilepsy by Deborah M. Moss
- Moon Rope: A Peruvian Folktale = Un lazo a la luna: una leyenda Peruana by Lois Ehlert
- Slower than a Snail by Anne Schreiber
- Ten Little Rabbits by Virginia Grossmand and Sylvia Long
- The Bossy Gallito = El gallo exigente by Lucia M. Gonzalez, Illus. by Lulu Delacre
- The Great Race of the Birds and the Animals by Paul Goble
- The Runaway Bunny by Margaret Wise Brown, Illus. by Clement Hurd
- The Tortoise and the Hare by Aesop, Illus. by Paul Meisel
- Tops and Bottoms by Janet Stevens
- Turtle Tale by Frank Asch
- What Do You Do With a Kangaroo? by Mercer Mayer

With your child...

Look through magazines and books. Have your child identify animals that are fast, slow, big, little, wild, tame. Choose a category, such as "Wild Animals," and have your child make a book about them. On each page have your child paste a picture from a magazine or draw a picture of an animal. Help your child write the name of the animal. Your child could share the book with the class.

Make a game of naming different animals and have your child act them out.

Add animal noses, ears, masks, fake fur and/or cloth with animal patterns to the DRAMA BOX, if possible.

Slithering Snakes

Imitating Reptile Movements

Learning Objectives

- Express experiences and feelings about snakes.
- Recognize various snakes, their shape, colors, patterns, way of moving and their habitats.
- Differentiate between the movements of reptiles and humans.
- Build vocabulary about snakes and different types of movement.
- Use bodies to show slithering movements.
- Create snake movements and imaginary experiences for a snake.

Materials

Pictures and/or a videotape about snakes
Heavy string or rope cut into one-yard lengths, one per child

Preparation

Learn about snakes, their habitats and how they live.

INCLUDING ALL CHILDREN

Teach children the American Sign Language sign for “snake,” and use the sign throughout the lesson.





Make sure **children with all degrees of physical disabilities are included**. Suggest ways for them to improvise snake movements using whatever movement they can and incorporating accommodations such as crutches, canes and wheelchairs. Be creative, adding costume elements to extend the look of the children's snake movement.

READ WITH ME

Books about snakes

Rattlesnake Dance by Jim Arnosky

A picture book and song about a yearly dance by rattlesnakes with instructions about dancing like a rattlesnake (sheet music included)

Baby Rattlesnake by Te Ata, Illus. by Mira Reisberg

Crictor by Tomi Ungerer

Jimmy's Boa and the Big Splash Birthday Bash by Trinka Hakes Noble

Jimmy's Boa Bounces Back by Trinka Hakes Noble

My Little Sister Ate One Hare by Bill Grossman, Illus. by Kevin Hawkes

Oliver's High Five by Brown Swerdlow

Snakes Are Hunters by Patricia Lauber

Snakes by Patricia Demuth

Snakes by Ray Broekel

The Day Jimmy's Boa Ate the Wash by Trinka Hakes Noble

The Foolish Tortoise and the Greedy Python by Richard Buckley, Illus. by Eric Carle

The Rainbow Serpent by Dick Roughsey

The Singing Snake by Stefan Czernecki and Timothy Rhodes

Key Vocabulary: snake, reptile, slither, wiggle, zigzag

LISTEN UP

Songs about dancing like animals

- “Ants in My Pants” by Joe Scruggs from Late Last Night

ARTS EXPERIENCE

Connecting to Past Experience

Encourage children to talk about snakes. Have you ever seen a snake? How big was it? Do you remember its color and the patterns on its body? How did it move? What does a snake eat? Where does it live? How do you feel about snakes? ■ ■

Expand children’s experience by showing pictures of snakes, viewing a videotape, reading about snakes and/or visiting a zoo or natural science museum.

Expressing Through Dance and Movement

Invite children to imitate the movement of a snake using the piece of rope. Children imagine the rope is the “snake.” Have it:

- Wiggle
- Slither
- Move slowly
- Move quickly
- Stretch up and coil back
- Take a nap
- Look for food
- Escape danger

Invite children to imitate the same movements with their bodies. Have children: **T**

- Wiggle their fingers, their hands, their arms, their head, their legs, etc.
- Slither on the ground toward you in groups of four, rolling their torsos and shoulders.
- Slither very slowly.
- Stretch the top part of their bodies to see over a rock.

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TIP

Emphasize snakes and reptiles from your region.

TIP

Keep in mind that some children (and adults) are extremely fearful of snakes.

TIP

Children who don’t want to slither on the ground may want to move in a crouched position



- Coil back down to the ground.
- Stretch out and relax in the sun.

Invite children to form a standing line and become a “group” snake, taking turns being at the front of the line. Some children may prefer to be a snake all by themselves.

Talking About Dance and Movement

How did you like being a snake? How does a snake move? How do humans get from one place to another? How are our movements different from the way snakes move? When would it be helpful for you to move like a snake?

Extending the Experience

- Create snakes from clay. Demonstrate the technique of rolling coils. Have children create snakes and then paint them with repeated designs. Create a natural environment with rocks and plants to display the artwork.
- Make a large snake soft sculpture by rolling up an old bed sheet and wrapping it with rubber bands at intervals. Paint the snake with fabric paint.
- Have children imitate other reptile movements (alligators, lizards, etc.).
- Create a story that includes snakes. Have children act out their story.
- Depending on your locale, visit a nature museum or have an expert on reptiles visit the classroom. This may be helpful for children who are afraid of snakes.

LEARNING LOG

Options:

Invite children to write or draw about a personal experience with a snake.

Invite children to illustrate a part of the story read in the class about snakes. Add a descriptive phrase or sentence.

Suggested Title: A Slithering Snake

Slithering Snakes

LEARN ALONG AT HOME

Dear Family,

As a class we read stories about snakes. Then, during the dance and movement activity, children imitated the movements of snakes. They practiced stretching upward, coiling and doing a snake crawl.

Please talk to your child about the experience, and read a book together about snakes. You may want to have your child dance or create snake movements as you read the story.

Talking With Your Child

What was it like to be a snake? Show me how you moved like a snake. Show me how a snake stretches and coils. How would a snake move if it were afraid? What if it wanted to rest in the sunlight?

Ideas for Continued Learning

Select and read books from the library about snakes. Consider:

- Baby Rattlesnake by Te Ata, Illus. by Mira Reisberg
- CriCTOR by Tomi Ungerer
- Jimmy's Boa and the Big Splash Birthday Bash by Trinka Hakes Noble
- Jimmy's Boa Bounces Back by Trinka Hakes Noble
- My Little Sister Ate One Hare by Bill Grossman, Illus. by Kevin Hawkes
- Oliver's High Five by Brown Swerdlow
- Rattlesnake Dance by Jim Arnosky
- Snakes Are Hunters by Patricia Lauber
- Snakes by Patricia Demuth
- Snakes by Ray Broekel
- The Day Jimmy's Boa Ate the Wash by Trinka Hakes Noble

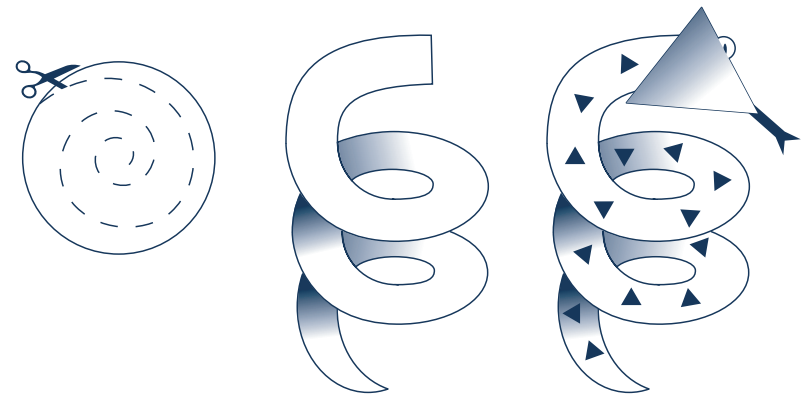
- The Foolish Tortoise and the Greedy Python by Richard Buckley, Illus. by Eric Carle
- The Rainbow Serpent by Dick Roughsey

With your child...

Discover how many words you can come up with that rhyme with "snake." Help your child write each word on a card, like an index card. Tape them together to make a snake. Your child can draw a head on the first card. Have your child bring his or her "word snake" to class.

Make a snake puppet. Cut out a large circle from a piece of stiff paper, such as construction paper. Cut the circle into a spiral, making sure the width is at least one inch thick. Give your child the opportunity to decorate the snake and draw its head on one end. The snake puppet can wrap around your child's lower arm.

Play music and create a snake dance. Suggest that your child imitate snake movements, including moving on his or her stomach across the room, stretching and coiling up.



Making Waves

Creating wave movements

Learning Objectives

- Express thoughts and feelings about experiences with the ocean and waves.
- Recognize how our arms and torsos can move like waves.
- Build vocabulary related to water and directional movement.
- Demonstrate up/down, side-to-side movements.
- Create imaginary waves of different velocities.
- Simulate swimming and floating on waves.

Materials

Parachute, a large sheet, or a number of large scarves or pieces of filmy cloth found in fabric stores

Audio tapes of waves or music suggesting water

Optional: Large bowl or glass pan of water

Optional: Set of dominos

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “water” and “waves,” and use these signs throughout the activities.

For children with physical disabilities, sew grip holds onto the parachute or cloth to assist in holding or put Velcro on the parachute and make Velcro wrist bands for the children.





READ WITH ME

Books related to the seaside, water and its inhabitants

[A House for Hermit Crab](#) by Eric Carle

[Does Anyone Know Where a Hermit Crab Goes?](#) by Michael Glaser

[Hop Jump](#) by Ellen Stoll Walsh

[Humphrey, The Lost Whale: A True Story](#) by Wendy Tokuda and Richard Hall,
Illus. by Hanako Wakiyama

[Island Boy](#) by Barbara Cooney

[Mermaid Janine](#) by Iolette Thomas, Illus. by Jennifer Northway

[Our Home Is the Sea](#) by Riki Levinson

[The Little Mermaid](#) by Freya Littledale, Illus. by Daniel San Souci

[The Seashell Song](#) by Susie Jenkin-Pearce and Claire Fletcher

[The Seashore Book](#) by Charlotte Zolotow

[Waiting for the Whales](#) by Sheryl McFarlane

Key Vocabulary: wave, ocean, seashore, sand, up, down, top, bottom, over, under

LISTEN UP

- “Octopus” by Charlotte Diamond from [10 Carrot Diamond](#)
- “Fish Are Orderly” by Tom Paxton from [Balloon-Alloon-Alloon](#)

ARTS EXPERIENCE

Connecting to Past Experience

Encourage children to talk about their experience with waves. Have you ever been by the ocean or large body of water? Did you sit in the sand by the water? What did the waves do? How did they move on your feet? Have you ever been on a boat? How did the boat move with the waves? Did you ever make waves in the bathtub? ■

Invite children to imitate the undulating movement of waves with their arms and then with their torsos. Have children notice how the motion travels through their arms and their torsos with a succession of movement.

Expressing Through Dance and Movement

Invite children to make waves using a parachute or a large sheet.

Optional: Organize the class into small groups with an adult helper at each group. Give each group a large scarf or piece of scarf-like material.

Place the parachute or cloth on the ground. Start the audio tape of wave sounds. Have children surround the parachute, hold it in both hands and create waves with the movement of their bodies. Invite children to dance the waves by:

- Stretching up
- Crouching down
- Swaying from side to side
- Crossing one hand over the other
- Peeking under the parachute and watching the waves
- Creating small waves
- Creating choppy waves
- Creating a storm



TIP

Adjust the discussion to your locale and population. Use a bowl of water to simulate waves if necessary. Use a set of dominos to demonstrate how waves move in succession. Line the dominos up and then tap the first one. Watch the wave effect!



While classmates continue to create waves, invite small groups of children to take turns under the parachute:

- Rolling like a wave
- Crawling like a crab
- Jumping like a frog
- Swimming like a fish

Talking About Dance and Movement

How do waves move? How did you make the waves move? How did you move your body with the waves? What kind of wave movement did you like the best?

Extending the Experience

Demonstrate how to make a human wave, like those made at sporting events. Have children stand or sit in a circle. The first child stretches up from the waist, extends both arms in the air and then brings his or her arms down. As the first child's arms are being lowered, the next child performs the same movement. Children continue the wave movements around the circle several times. Extend this experience to include any movement. Have a leader start a movement and pass this movement on. Each child repeats the movement until the circle is complete. Give each child a turn in being the leader.

Refer to other lessons about water and boats: “Underwater World” in this section and “Floating Boats” in the How I Go From Here to There section.

TIP

Consider using
finger paint.

LEARNING LOG

While playing a recording of waves, or music giving the feeling of water, have children draw freely, making swirls of line and color on paper. Encourage children to write about their drawing. ■

Suggested Title: Water Makes Waves

Making Waves

LEARN ALONG AT HOME

Dear Family,

During our dance and movement activity, we pretended to make waves with a parachute or a piece of cloth. Children moved the parachute up and down and side to side to simulate the movement of waves and danced and moved as crabs and fish would. We read stories and talked about the beach, the ocean and being on a boat.

Please talk to your child about the experience and select some of the ideas to continue learning at home.

Talking With Your Child

Tell me about your experience with making waves. Show me the movement of waves. How did you help your classmates make waves?

If your family has visited a body of water with waves, remind your child of this experience.

Ideas for Continued Learning

Select and read books from the library related to the seaside, water and its inhabitants. Consider:

- [A House for Hermit Crab](#) by Eric Carle
- [Does Anyone Know Where a Hermit Crab Goes?](#) by Michael Glaser
- [Hop Jump](#) by Ellen Stoll Walsh

- [Humphrey, The Lost Whale: A True Story](#) by Wendy Tokuda and Richard Hall, Illus. by Hanako Wakiyama
- [Island Boy](#) by Barbara Cooney
- [Mermaid Janine](#) by Iolette Thomas, Illus. by Jennifer Northway
- [Our Home Is the Sea](#) by Riki Levinson
- [The Little Mermaid](#) by Freya Littledale, Illus. by Daniel San Souci
- [The Seashell Song](#) by Susie Jenkin-Pearce and Claire Fletcher
- [The Seashore Book](#) by Charlotte Zolotow
- [Waiting for the Whales](#) by Sheryl McFarlane

With your child...

Make waves with a small sheet or a lightweight towel. Hold one end while your child holds the other end. Move the material up and down and side to side in unison to simulate the movement of waves. Make waves in the bathtub!

Look through magazines and have your child identify things that live in the water and things that live on the land.

Create a scrapbook about the beach, waves and water. Encourage your child to collect pictures from old magazines and post cards, and to create drawings. Add them to an album made from folded paper stapled together.

From Seed to Flower

Observing and imitating growth

Learning Objectives

- Make specific choices to create a unique dramatization of something in nature.
- Identify sensory qualities of plants and flowers.
- Build vocabulary related to plants and flowers.
- Discover how much can be noticed by moving slowly.
- Create movements associated with growing plants or flowers.
- Observe unique characteristics of living things.

Materials

Plants at different stages of growth
Flowers displayed in jars of water

INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “seed,” “grow” and “flower,” and use them throughout the lesson.

For children with cognitive disabilities, remember when telling the story to break it into smaller sections and stop between sections to summarize and ask questions. Similarly, break down the dance and movement into one or two steps or actions.





For children with physical disabilities, ensure that they are fully included in all dance activities. Don't avoid words, topics or areas because you think a child cannot do the activity. Try not to isolate the children with disabilities by giving them "special" scenarios.

READ WITH ME

Books that in some way highlight plants, flowers and growing things

Brown Bear, Brown Bear, What Do You See? by Bill Martin, Jr., Illus. by Eric Carle

Goodnight Moon by Margaret Wise Brown, Illus. by Clement Hurd

Jack's Garden by Henry Cole

Knots on a Counting Rope by Bill Martin, Jr. and John Archambault, Illus. by Ted Rand

Lisa and Her Soundless World by Edna Levine

Miss Rumphius by Barbara Cooney

My Five Senses by Alike

Polar Bear, Polar Bear, What Do You Hear? by Bill Martin, Jr., Illus. by Eric Carle

Sounds All Around by Jane Belk Moncure, Illus. by Lois Axeman

The Giving Tree by Shel Silverstein

The Legend of Bluebonnet by Tomie dePaola

The Look Book by Jane Belk Moncure, Illus. by Lois Axeman

The Magic School Bus Explores the Senses by Joanna Cole, Illus. by Bruce Degen

The Story of Ferdinand by Munro Leaf, Illus. by Robert Lawson

The Tiny Seed by Eric Carle

The Touch Book by Jane Belk Moncure, Illus. by Lois Axeman

Windows on the World by Anne T. White

Your Five Senses by Ray Broekel
Your Nose Knows by Jane Belk Moncure

Key Vocabulary: nature, seed, plant, flower, smell, stem, petals, leaves, soil, bud

LISTEN UP

Songs about gardens and plants

- “The Garden Song” by Peter, Paul and Mary from Peter, Paul and Mommy, Too (“The Garden Song” can be found on many other recordings as well)
- “Everything Grows” by Raffi from Rise and Shine
- “My Roots Go Down” by Sarah Pirtle from Two Hands Hold the Earth

ARTS EXPERIENCE

Getting Started

This lesson works best in springtime. The entire lesson may be conducted outdoors or organized into both indoor and outdoor segments. If you cannot take a nature walk, set up a nature path in the classroom and simulate the experience. Make sure you include objects from nature with strong sensory qualities. Include objects with distinct textures, colors and smells. You may even want to have fruit and/or nuts for children to taste. ■

Refer to the lessons “Clues to Nature” and “Instruments Around Us” that involve nature walks in this section.



TIP

Make sure that you are sensitive to allergies that children may have to flowers or foods.

**TIP**

Consider adding music to the dance.

TIP

Adjust the dance to correspond with your locale and/or children's experiences.

Connecting to Past Experience

Take a nature walk. Encourage children to observe nature. Take part of the walk in silence. Walk slowly. Emphasize children's sensory experiences. **What do you smell? What do you hear? What do you see? What colors do you see? What shapes? Gently touch leaves and flowers. Feel the bark of trees. What does nature feel like?**

Back in the classroom, observe plants in different stages of growth and the parts of one of the flowers. Notice the stem, the leaves, the petals and their functions. Discuss how flowers and other plants start from seeds.

Read a book that shows growth from a seed such as [The Tiny Seed](#) by Eric Carle.

Expressing Through Dance and Movement

Invite children to dance the growth of a seed into a flower. Remind children that the growth is slow and may take some time. ■ ■

Invite children to:

- Curl up and become tiny seeds asleep under the ground.
- Wake up as the sun warms and softens the earth.
- Respond as the rain falls.
- Grow bigger and bigger until the seeds pop from their casings.
- Continue to grow so that a leaf shoot breaks through the ground.
- Continue to grow upward, reaching for the sun, growing more leaves to collect sunlight.
- Dance as if they were leaves.
- Develop roots to reach deep in the soil to collect water.
- Dance as if they were roots.
- Continue to grow bigger and taller and create a bud.

- Grow bigger and bigger as a bud until it pops open and a flower emerges.
- Spread the petals of the flower wide.
- Dance in the sunshine.
- Sway in a gentle breeze.
- Droop because it is hot and water is needed.
- Respond to rain and perk up.

Continue the dance and movement as the weather turns cold and the winds become stronger. Invite children to:

- Shake in the cold wind and drop tiny seeds from the flower down in the ground.
- Become the tiny seed and burrow under the warm soil for winter.

Talking About Dance and Movement

What did you like about being a seed that turns into a flower? What kind of movements showed that you were “growing”? What happened to the flower?

Extending the Experience

- Some children may be ready to take nature journals or tape recorders on the nature walk. Use the journals for drawing and recording the number of different flowers or plants that they find. Save small flowers or samples of grass between the pages.
- Play “The Waltz of the Flowers” from The Nutcracker Suite by Pyotr Il’yich Tchaikovsky, and invite children to become flowers moving to the music.
- Read and talk about The Story of Ferdinand by Munro Leaf. **What size and shape are bulls? How do you think a bull would move? What did Ferdinand think about flowers? How did he react?** Invite children to pretend they are Ferdinand. Have them gallop in a circle, then walk slowly because the scent of flowers is in the air, then bend and smell the flowers.





- Experiment with various smells using perfume, flowers (if available) and extracts. Invite children to play a game in which they close their eyes, smell two different fragrances and say whether they are the same or different.
- Study the large floral paintings of Georgia O’Keeffe. Ms. O’Keeffe grew up on a farm and later in her life lived in the desert. She loved to paint nature. She painted her flowers so large, looking at her paintings is like looking through a magnifying glass. Do you see shapes in her large paintings that you missed when looking at real flowers? Ms. O’Keeffe became a great artist at a time in our history when there were not many women artists.
- Repeat the dance experience using only one part of the body (head, foot, arm, hand). How could a hand become a growing plant?
- Read Brown Bear, Brown Bear, What Do You See? by Bill Martin, Jr. Create a Class Book about flowers in the style of the author. For example: “Red rose, red rose, what do you see? I see a purple tulip looking at me. Purple tulip, purple tulip, what do you see?” etc.
- Draw or paint flowers observing the bouquets or potted plants in the classroom. Use 12" x 18" paper and crayons or paint. Fill up the paper. Have some parts of the flower or plant go off the page!

LEARNING LOG

Invite children to write a story or draw a picture of the garden on the school grounds, a garden at home or an imaginary garden.

Suggested Title: A Garden Full of Flowers

From Seed to Flower

LEARN ALONG AT HOME

Dear Family,

As a class, we went for a nature walk. We walked quietly and slowly so we could really observe nature – smell the flowers, hear the sounds, see and feel the plants. We read books and talked about how flowers and plants start from tiny seeds. In our dance and movement activity we became the tiny seed and slowly grew into a flower!

Please talk to your child about the experience, and select one of the following ideas to continue learning at home.

Talking With Your Child

Show me the ways you pretended to be a seed growing into a flower. Show me how flowers move. What if there were a gentle breeze? What if there were a heavy storm?

Ideas for Continued Learning

Select and read books from the library. Consider:

- Brown Bear, Brown Bear, What Do You See? by Bill Martin, Jr., Illus. by Eric Carle
- Goodnight Moon by Margaret Wise Brown, Illus. by Clement Hurd
- Jack's Garden by Henry Cole
- Knots on a Counting Rope by Bill Martin, Jr. and John Archambault, Illus. by Ted Rand
- Lisa and Her Soundless World by Edna Levine
- Miss Rumphius by Barbara Cooney

- My Five Senses by Aliki
- Polar Bear, Polar Bear, What Do You Hear? by Bill Martin, Jr., Illus. by Eric Carle
- The Giving Tree by Shel Silverstein
- The Legend of Bluebonnet by Tomie dePaola
- The Look Book by Jane Belk Moncure, Illus. by Lois Axeman
- The Magic School Bus Explores the Senses by Joanna Cole, Illus. by Bruce Degen
- The Story of Ferdinand by Munro Leaf, Illus. by Robert Lawson
- The Tiny Seed by Eric Carle
- The Touch Book by Jane Belk Moncure, Illus. by Lois Axeman
- Windows on the World by Anne T. White
- Your Nose Knows by Jane Belk Moncure

With your child...

Draw a garden or field of flowers together. Place a dab of cologne on the flowers so your child can “stop and smell the flowers” whenever he or she likes.

Experiment with the sense of smell. Assemble different items, such as oranges, garlic, cinnamon. Wearing a blindfold, have your child smell the item and tell you what it is. Change roles. Have your child find items for you to smell.

Plant seeds in a small pot. Help your child care for it and be patient as it will take a while to grow. Your child could draw a picture of the plant at different stages of its growth.

Animal Songs

Singing songs about animals and their habitats

Learning Objectives

- Express preferences and experiences with various animals and their habitats.
- Recognize animals that are local and ones that live in other places.
- Build vocabulary related to animals and their habitats.
- Express sounds and characteristics of animals through singing.

Materials

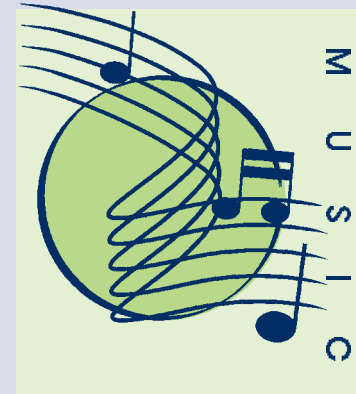
Easel pad, markers

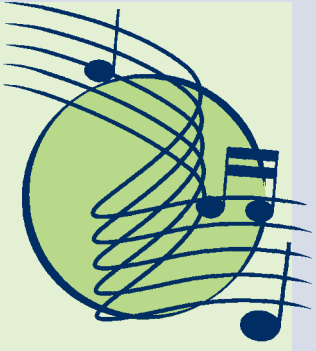
Pictures of animals and their habitats

Preparation

Review and select different songs about animals.

Write words to songs on an easel pad.





INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “elephant,” “monkey,” “bear” or other animals, and use these signs throughout the lesson.

For children with hearing and speech disabilities, ensure participation by having them sing along whenever possible, sing along in sign language or play along on an instrument. Offer optional methods of participation to all children so as not to isolate children with disabilities.

For children with cognitive disabilities or hearing disabilities, use visual or pictorial interpretations of the songs to assist children with following the words.

For children with cognitive disabilities, talk about the animal’s body parts. Use plastic or rubber models, or pictures, to point out head, feet, tail, etc.

READ WITH ME

Books about animals in their habitats

[A Farmyard Song: An Old Rhyme with New Pictures](#) by Christopher Manson

[A House for Hermit Crab](#) by Eric Carle

[A House Is a House for Me](#) by Mary Ann Hoberman, Illus. by Betty Fraser

[Bat Jamboree](#) by Kathi Appelt, Illus. by Melissa Sweet

[Digger: The Story of a Mole in the Fall](#) by Tessa Potter, Illus. by Ken Lilly

[Eentsy, Weentsy Spider: Fingerplays and Action Rhymes](#) by Johanna Cole and

Stephanie Calmenson, Illus. by Alan Tiegreen

[Frog Went A-Courtin’](#) by John Langstaff, Illus. by Fedor Rojankovsky

[Houses and Homes](#) by Ann Morris, Photos by Ken Hayman

[Howling Hill](#) by Will Hobbs, Illus. by Jill Kastner

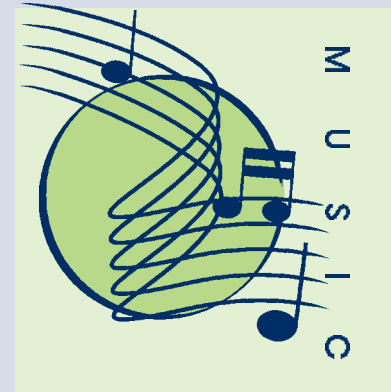
I Like a Snack on an Iceberg by Iris Hiskey Arno, Illus. by John Sanford
In a People House by Theo LeSieg, Illus. by Roy McKie
LaLa Salama: An African Lullaby by Hannah Heritage Bozylinsky
Mole's Hill by Lois Ehlert
Mousehole Cat by Antonia Barber, Illus. by Nicola Bayley
Old MacDonald Had a Farm by Glen Rounds
Over the Meadow by Jane Cabrera
Papa Gatto: An Italian Fairy Tale by Ruth Sanderson
Rise and Shine! by Nancy White Carlstrom
Seven Blind Mice by Ed Young
Shelley, The Hyperactive Turtle by Deborah M. Moss, Illus. by Carol Schwartz
Stellaluna by Janell Cannon
Ten Little Circus Mice by Bob Beeson
The Napping House by Audrey Wood
Where Do Bears Sleep? by Barbara Shook Hazen, Illus. by Mary Morgan Van Royen
Where I Live by Christopher Wormell
Where's Chimpy? by Berniece Rabe, Photos by Diane Schmidt
Who's in Rabbit's House: A Masai Tale by Verna Aardema, Illus. by Leo and Diane Dillon

Key Vocabulary: various animals; house; and habitats such as a lair, den, hive, or tree

LISTEN UP

Songs about animals and habitats

- "Mama Crow" by Sarah Pirtle from The Wind Is Telling Secrets
- "Over the Meadow" by John McCutcheon from Mail Myself to You
- "Habitat" by Nancy Tucker from Glad That You Asked





TIP

Consider making a two-column chart labeled “Animals” and “Habitats.”

ARTS EXPERIENCE

Connecting to Past Experience

Encourage children to talk about animals. What is your favorite animal? What sounds does that animal make? What is the animal’s size and color? How does the animal move, eat and sleep? Does the animal come out at night or during the day? Show pictures of different animals. ■

Expand the discussion to animal habitats. Where does your favorite animal live? Does this animal live in our area? Does it live in a tree or in a cave? Consider listing responses on an easel pad or chalkboard.

Expressing Through Music

Sing songs or do chants from rhyming books about favorite animals, and talk about where the different animals live. Start with “Mole in the Ground.” Make up other verses as you and the class feel more comfortable with the song.

Mole in the Ground

NORTH CAROLINA

C G C F

1. I wish I was a mole in the ground, I wish I was a
 2. I wish I was a lizard in the spring, I wish I was a

C

mole in the ground, If I’s a mole in the ground, I’d—
 lizard in the spring, If I’s a lizard in the spring, I’d—

G C

root that moun-tain down, I wish I was a mole in the ground.
 hear my sweet-heart sing, I wish I was a lizard in the spring.

Continue with other animal songs and/or chants (many of these have been made into children's books):

Bingo

Brown Bear, Brown Bear

Down By the Bay

Five Little Ducks

Five Little Fish

Five Little Monkeys Jumpin' on the Bed

Going on a Bear Hunt

Going to the Zoo

Mary Had a Little Lamb

Old MacDonald Had a Farm

One Elephant

Sally the Camel

The Animal Fair

The Dinosaur Stomp

The Fox

The Lion Sleeps Tonight

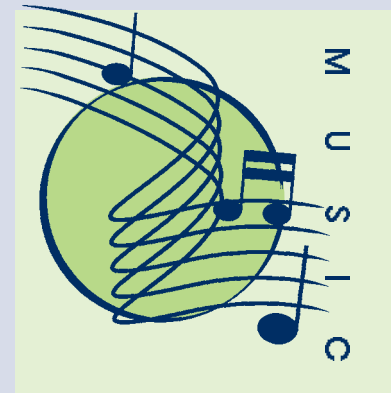
Talking About Music

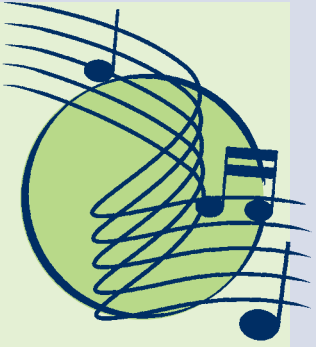
Review the list of animals and habitats created during the initial discussion. Are there more animals we can add to this list? Why does each habitat suit the animal who lives there? What is your favorite animal song? What do you like about it?

Extending the Experience

Create variations to the songs. Have children add their own verses, such as: "Five little elephants jumpin' on the bed..." "Mary had a little giraffe..." Sing parts of the songs at different volumes.

- Have children act out a song pretending to be an animal in its habitat. They can pretend to swing, climb, fly, etc.
- Have children dance the "Hokey Pokey" as the animal of their choice. Change the words to the song accordingly: "Put your left paw in...." Add opportunities for making animal sounds and using movement like different animals. End the dance with animals returning to their homes, or habitats, and "going to sleep."





TIP

Consider having children add pieces of sandpaper and fabric. Make sure children can reach the paintings to feel the different textures.

- Play a matching game. Hold up pictures of various habitats followed by pictures of different animals. Have children match the animal to the habitat. Create a set of matching cards for children to match habitats and animals.

Option: Place the habitat pictures around the room. Give children the animal cards. At the signal, children go to the habitat for the animal card they are holding.

- Create totem poles with animal faces. Research and tell children about the history of totem poles. Invite children to paint pictures of animal faces. When the paintings are dry, stack them one above the other like a totem pole. Tape them to a wall. ■
- Sway and snap fingers while listening to the song “Habitat” by Nancy Tucker from Glad that You Asked. Sing along on the chorus, or learn a verse.

LEARNING LOG

Invite children to draw a picture of their favorite animal in its habitat. Label the drawing and/or add a line from one of the songs, such as “On the farm, he had a pig...” from “Old MacDonald’s Farm.”

Suggested Title: An Animal at Home

Animal Songs

LEARN ALONG AT HOME

Dear Family,

As a class, we read stories and sang songs about animals. We talked about our favorite animals and where they lived.

Please talk to your child about the experience. Together, select a book to read. What if the two of you “sang” the story instead of simply reading it?

Talking With Your Child

What is your favorite animal? Where does it live?
Did you sing a song about that animal?
What animal songs did you sing? What is your favorite song?

Ideas for Continued Learning

Select and read books from the library about animals. Consider:

- A Farmyard Song: An Old Rhyme with New Pictures by Christopher Manson
- A House for Hermit Crab by Eric Carle
- A House Is a House for Me by Mary Ann Hoberman, Illus. by Betty Fraser
- Bat Jamboree by Kathi Appelt, Illus. by Melissa Sweet
- Digger: The Story of a Mole in the Fall by Tessa Potter, Illus. by Ken Lilly
- Eentsy, Weentsy Spider: Fingerplays and Action Rhymes by Johanna Cole and Stephanie Calmenson, Illus. by Alan Tiegreen
- Frog Went A-Courtin' by John Langstaff, Illus. by Fedor Rojankovsky
- I Like a Snack on an Iceberg by Iris Hiskey Arno, Illus. by John Sanford
- In a People House by Theo LeSieg, Illus. by Roy McKie
- LaLa Salama: An African Lullaby by Hannah Heritage Bozylinsky
- Mole's Hill by Lois Ehlert
- Mousehole Cat by Antonia Barber, Illus. by Nicola Bayley
- Old MacDonald Had a Farm by Glen Rounds
- Over the Meadow by Jane Cabrera
- Seven Blind Mice by Ed Young
- Stellaluna by Janell Cannon
- Where Do Bears Sleep? by Barbara Shook Hazen, Illus. by Mary Morgan Van Royen
- Who's in Rabbit's House: A Masai Tale by Verna Aardema, Illus. by Leo and Diane Dillon

With your child...

Use instruments from the MUSIC BOX or your mouth, to make sounds to go with stories. Make up sounds to go with parts of the story that suggest a particular sound, like a dog barking or a cat purring. Make up new verses to favorite songs about animals. Who can make up the silliest verse – you or your child?

Play “Name That Animal.” Think of an animal that your child should know. Encourage your child to guess the animal you are thinking about by asking you questions about the animal. Once your child correctly identifies the animal, it is his or her turn to think of an animal for you to guess.

Peter and the Wolf

Listening and identifying parts of music

Learning Objectives

- Express thoughts, feelings and preferences about a musical story.
- Build vocabulary related to the story and music.
- Identify characters in a story through the musical themes.

Materials

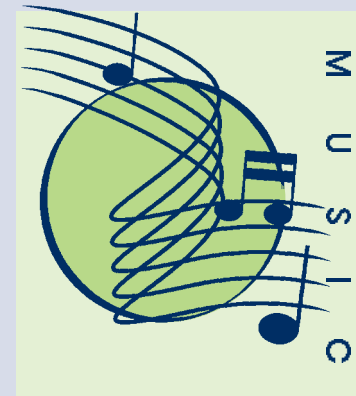
Record, tape or CD player

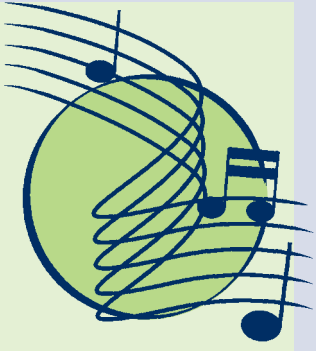
Recording of Peter and the Wolf by Sergei Prokofiev

Optional: Pictures or the actual instruments representing the characters in the recording

Preparation

Become familiar with the music and the instruments associated with the different characters. You may want to confer with your music specialist about this lesson.





INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for “wolf,” “father” and “boy,” and use these signs throughout the activity.

For a child who is deaf or has hearing disabilities, have the book available throughout the lesson. The child could turn the pages of the book to follow along with the story. Another approach would be to select an instrument with good vibrating qualities, one for each animal and character in the story. Playing the instruments, the child can feel the percussion or in other tactile ways identify the different animals and characters.

For children with behavioral disabilities or who have trouble hearing, invite them to hear the story and the music using earphones. Having the sound so close to the ears, at an appropriate volume, can be beneficial to all children.

READ WITH ME

Books about animals

Chang’s Paper Pony by Eleanor Coerr, Illus. by Deborah Kogan Ray

Leo the Late Bloomer by Robert Kraus

Make Way for Ducklings by Robert McCloskey

Mice Squeak, We Speak by Arnold Shapiro, Illus. by Tomie dePaola

Noisy Nora by Rosemary Wells

Once a Mouse by Marcia Brown

Peter and the Wolf by Sergei Prokofiev, Illus. by Barbara Cooney

Peter and the Wolf by Sergei Prokofiev, Retold and Illus. by Michèle Lemieux

Peter and the Wolf by Sergei Prokofiev, Trans. by Joe Johnson, Adapted and Illus. by Miguelanxo Prado

Peter and the Wolf by Sergei Prokofiev, Trans. by Maria Carlson, Illus. by Charles Mikolaycak

The Girl Who Loved Wild Horses by Paul Goble

The Ugly Duckling by Hans Christian Anderson, Adapted and Illus. by Jerry Pinkney

Key Vocabulary: wolf, animals, orchestra, instruments, composer

LISTEN UP

- “Who’s Afraid of the Big, Bad Wolf” by Rosenshantz from [Share It](#)

ARTS EXPERIENCE

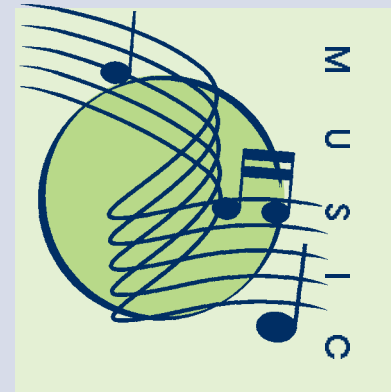
Getting Started

Organize the lesson into several sessions: one may be reading the book, the next one may be introducing the musical themes for the characters, another may be listening to the entire recording.

Connecting to Past Experience

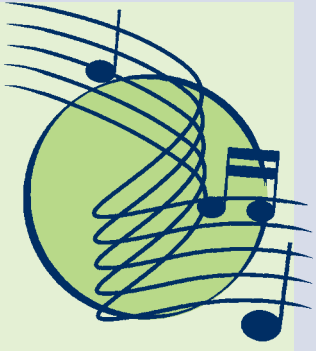
Prepare children for listening. Ask children to “put their ears on” or some other listening cue. Pretend to put your ears on and tighten them on your head.

Tell children that music can tell a story. Different instruments or pieces of music can stand for a certain character in a story. ■



TIP

If available, show pictures or the actual instruments representing the characters. Your music specialist will have these.



Expressing Through Music

Introduce music as a way to portray characters. Play the first part of Peter and the Wolf, where the characters are introduced. Replay this part, having the children identify the characters. **Who is that?** Talk about how the composer created different personalities and moods for each of the characters. **What do you think Peter is like? What about the wolf? Do you think it is a friendly wolf or a scary wolf?** Play the remainder of the recording.

Organize children into groups, each representing a different animal or character in the story. Play the recording again. As the story progresses, ask children to raise their hands when they hear the musical piece representing their character.

Talking About Music

Who was your favorite character in the story? How did you know that character was entering the story?

Extending the Experience

- Create a skit. Dramatize the story of “Peter and the Wolf.”
- Listen to other recordings with music suggesting different characters. Play the recording Carnival of the Animals by Saint-Saëns. Encourage children to listen and guess each animal portrayed.
- Ask for volunteers to demonstrate how elephants walk. Have children discover that they can use both arms for a trunk. Using classroom instruments, add music to their “elephant walk.”
- Use different sounds, claps and/or rhythm instruments to enhance a familiar story. For example, consider the story of the Three Billy Goats Gruff. As a class, decide on a particular musical theme for each character, and assign a group of children to make the sounds for that character. Tell the story and have the children add the music.

INTRODUCING AN ARTIST WITH DISABILITIES

Thomas Alva Edison, who lived from 1847 to 1931, is one of the most famous inventors of all time. He began inventing things when he was a teenager and didn't stop until he died at the age of 84. By the time he died, he had over 1,000 patents for inventions. This means that he filed his design of the invention with the government, and no one could copy it.

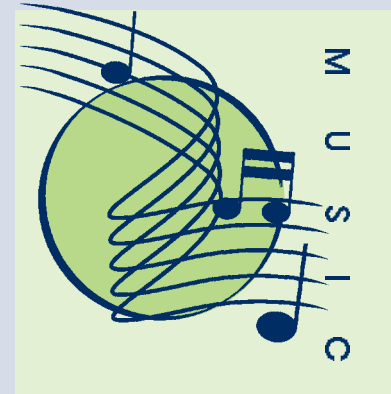
One of his most famous inventions was the incandescent light bulb. The light that was created from light bulbs allowed people to see better. Another of his inventions, the phonograph – an old-fashioned record player – had a strong impact on everyone's lives. People could now record music and then listen to music by playing records on the phonograph. This was just the start! We now also listen to music on tapes and CD's.

Mr. Edison began losing his hearing at the age of 12, and later became totally deaf.

LEARNING LOG

Invite children to draw their favorite part from the Peter and the Wolf selection. Assist them in writing a label, phrase or sentence about the drawing.

Suggested Title: Peter and the Wolf



Peter and the Wolf

LEARN ALONG AT HOME

Dear Family,

As a class, we listened to a recording of Peter and the Wolf by Sergei Prokofiev. We talked about the characters and the animals in the story and identified the musical instruments and themes used to represent them.

Please talk to your child about the experience, and perhaps listen to this music together.

Talking With Your Child

Tell me about Peter and the Wolf. Who was your favorite character? How did music add to the story?

Ideas for Continued Learning

Select and read books from the library. Consider:

- Chang's Paper Pony by Eleanor Coerr, Illus. by Deborah Kogan Ray
- Leo the Late Bloomer by Robert Kraus
- Make Way for Ducklings by Robert McCloskey
- Mice Squeak, We Speak by Arnold Shapiro, Illus. by Tomie dePaola
- Noisy Nora by Rosemary Wells
- Once a Mouse by Marcia Brown

- Peter and the Wolf by Sergei Prokofiev, Illus. by Barbara Cooney
- Peter and the Wolf by Sergei Prokofiev, Retold and Illus. by Michèle Lemieux
- Peter and the Wolf by Sergei Prokofiev, Trans. by Joe Johnson, Adapted and Illus. by Miguelanxo Prado
- Peter and the Wolf by Sergei Prokofiev, Trans. by Maria Carlson, Illus. by Charles Mikolaycak
- The Girl Who Loved Wild Horses by Paul Goble
- The Ugly Duckling by Hans Christian Anderson, Adapted and Illus. by Jerry Pinkney

With your child...

Think about animal stories you have read together. Which ones are your favorites? What do you like about them? If you were to add music to this story, what instrument would represent the animal in your favorite story?

Select instruments from the MUSIC BOX. Assign one, or a combination of instruments, to represent each character in a story you selected from the library. Read the story. Then read the story again adding the music to it.

Instruments Around Us

Creating and playing instruments from objects found outdoors

Learning Objectives

- Describe thoughts and experiences with finding and creating a rhythm instrument.
- Identify objects in the environment that can be used to make music.
- Build vocabulary about music and musical instruments.
- Create and play an instrument made from a found object.

Materials

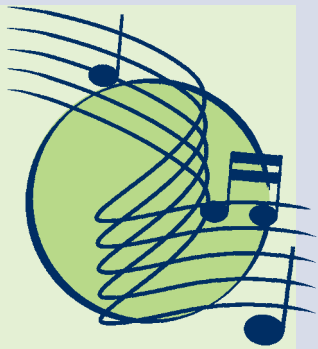
Pictures and/or videotapes about handmade instruments, if available
Paper bags from grocery stores, one per child, to use as a “collection bag”
Plastic containers with lids, one per child, to find items for shakers
A small piece of cloth for each child to serve as a “magic music rug” for the instrument
Record, tape or CD player
A selection of favorite children’s recordings

Preparation

Research homemade instruments. Find out about different cultures. **Refer** to books for making homemade instruments in the Appendix.

Collect a number of possible natural and manmade objects to have on hand in case children do not find enough suitable objects for instruments. Consider “planting” a few appropriate objects in the area for children to find.





INCLUDING ALL CHILDREN

Teach children the American Sign Language signs for some of the objects that they find, such as “acorn,” “leaf” and “stick,” and use these signs throughout the activity.

For children with cognitive disabilities, focus on making one type of instrument at a time. Give instructions for turning the found object into an instrument one step at a time. Praise each completed step, then continue with the next step of instructions. If appropriate, have completed examples and pictures of instruments so that children have a basis for understanding what they are creating.

For children with physical disabilities, consider, in advance, ways to attach found objects to wheelchairs and walkers to create music.

READ WITH ME

Books that feature making instruments or creating music outdoors

[A Very Quiet Cricket](#) by Eric Carle

[Barn Dance](#) by Bill Martin, Jr. and John Archambault, Illus. by Ted Rand

[I Sing for the Animals](#) by Paul Goble

[Is That Josie?](#) by Keiko Narahashi

[Joshua’s Masai Mask](#) by Dakari Hru, Illus. by Anna Rich

[Ming Lo Moves the Mountain](#) by Arnold Lobel

[Moses Goes to a Concert](#) by Isaac Millman

[Mysterious Thelonious](#) by Chris Raschka

[Only the Cat Saw](#) by Ashley Wolff

[The Great Kapok Tree: A Tale of the Amazon Forest](#) by Lynne Cherry

[The Seashell Song](#) by Susie Jenkin-Pierce and Claire Fletcher

The Singing Snake by Stefan Czernecki and Timothy Rhodes

The Tale of Peter Rabbit by Beatrix Potter

Whistle for Willie by Ezra Jack Keats

Key Vocabulary: outdoors, nature, instruments, sound qualities

ARTS EXPERIENCE

Getting Started

Plan for organizing the class into small groups for the outdoor musical instrument search. Have an adult or older student accompany each group. Adapt the lesson to an indoor musical search if that is more appropriate for your locale.

Connecting to Past Experience

Introduce handmade instruments. Show pictures or videotapes that show people making and playing instruments. Demonstrate homemade instruments by:

- Showing how classroom instruments, such as shakers, are made.
- Selecting an object in the room, such as an empty trash can or desktop, and showing how it can serve as a drum. ■
- Demonstrating the sounds that crumbling a piece of paper makes.

Invite children to accompany you on an outdoor musical instrument search. Have children look for objects that have the possibility of becoming an instrument. For the search, consider: ■

- Blocks of scrap wood
- Heavy sticks
- A broken branch with leaves still attached (for shaking)
- Gourds, large seed pods

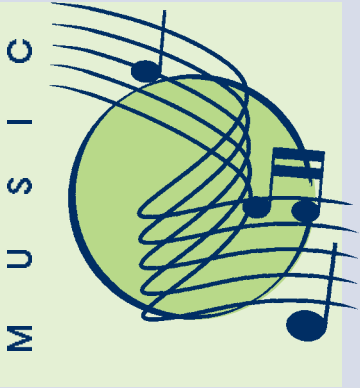


TIP

Ask your music specialist for ideas on making homemade instruments.

TIP

Keep in mind that the possibilities for instruments directly relate to your geographic locale. Children from rural schools and centers may find more natural objects, while children from urban schools and centers may find more industrialized objects.



TIP

This is a good activity to do in pairs or small groups.

TIP

Remember to have a collection of homemade instruments on hand in case the “instrument search” does not yield enough possibilities.

- Pebbles, small stones, acorns and seeds for shakers
- Discarded pieces of metal and aluminum
- Discarded cans and tubes
- Discarded paper for crumbling

Back in the classroom, invite children to sort through their found objects, testing them for their sound qualities (for instance: soft, rattling, sharp, harsh, scraping, swishing) and their potential use as an instrument. ■

Categorize items:

- Those that will make good instruments, those that will not.
- Those that come from nature, those that do not.
Define and show examples of natural items and manmade items.

Have children select the objects which will become the instruments they will play. ■

Expressing Through Music

Prepare the “instruments” for playing. Put pebbles in containers and tape the lids shut, match pairs of sticks to tap together, pair up scrapers with rough items, and so on. Give each child a piece of cloth to use as a “magic music rug” on which to place their instrument. **Refer** to “Playing Our Own Instruments” from the All About Me section for recommended ways to prepare children for playing instruments.

Discuss and select a favorite recording, one that has a steady rhythm. Good choices are “You Sing a Song and I’ll Sing a Song” or “Play Your Instruments and Make a Pretty Sound” both by Ella Jenkins from the recordings of the same name. Invite children to play their newly found instruments along with the selection. Play a variety of songs, and repeat the experience.

When the performance is over, have children wrap their instrument in their “magic music rug” and store in a designated area.

Talking About Music

Tell us about your instrument. Where did you find it? Did it come from nature or is it man-made? Is it natural and man-made (such as acorns in a yogurt container as a shaker instrument)? What instruments made soft sounds? What instruments made rattling sounds? Were there any instruments that made sharp sounds?

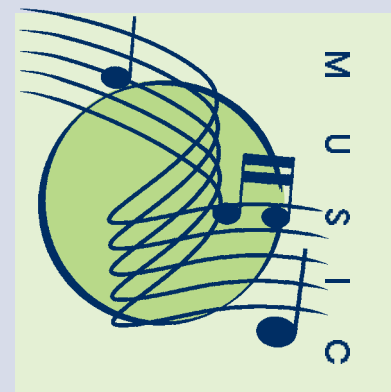
Extending the Experience

- Make water chimes with the children. Line up glasses or glass bottles, and fill them with different levels of water. Tap the glasses with a spoon or fork to hear the different tones. You can also blow across the tops of bottles. Notice that when the water level is lower, the tone of the glass water chime is higher, and that when the water level of the glass water chime is higher, the tone is lower. The opposite is true if you are using bottles instead of glasses. You and the children can experiment by grouping the glasses or bottles according to the sounds that they make – higher tones in one group, lower tones in another and middle tones in a third group. Experiment with playing the water chime orchestra! ■
- Write sound qualities (loud, soft, scratchy, hard, etc.) on large cards, one per card. Use as area markers. As a class, decide which group each instrument belongs to. Have children playing that instrument go to that area marker for the performance.
- Explore with the children different ways of making sounds with the new instruments – play loudly, softly, quickly and slowly.

LEARNING LOG

Invite children to draw pictures of themselves playing and/or looking for the found instruments. Assist them in labeling the instrument or writing about the experience.

Suggested Title: My Found Instrument



TIP

Glass bottles filled with water will also work.

Instruments Around Us

LEARN ALONG AT HOME

Dear Family,

As a class, we went outdoors in search of objects – both natural and manmade – to make musical and rhythm instruments. Children sorted through their findings and selected objects that would make the best sounds. Then they played their instruments to their favorite songs.

Please talk to your child about the experience and select from the list of ideas to continue learning at home.

Talking With Your Child

What did you find to make into a musical instrument? What sound does it make? Did you find materials that did not work as an instrument?

Ideas for Continued Learning

Select and read books from the library that feature making instruments or creating music outdoors. Consider:

- [A Very Quiet Cricket](#) by Eric Carle
- [Barn Dance](#) by Bill Martin, Jr. and John Archambault, Illus. by Ted Rand
- [I Sing for the Animals](#) by Paul Goble
- [Is That Josie?](#) by Keiko Narahashi

- [Joshua's Masai Mask](#) by Dakari Hru, Illus. by Anna Rich
- [Ming Lo Moves the Mountain](#) by Arnold Lobel
- [Moses Goes to a Concert](#) by Isaac Millman
- [Mysterious Thelonious](#) by Chris Raschka
- [Only the Cat Saw](#) by Ashley Wolff
- [The Great Kapok Tree: A Tale of the Amazon Forest](#) by Lynne Cherry
- [The Seashell Song](#) by Susie Jenkin-Pierce and Claire Fletcher
- [The Singing Snake](#) by Stefan Czernecki and Timothy Rhodes
- [The Tale of Peter Rabbit](#) by Beatrix Potter
- [Whistle for Willie](#) by Ezra Jack Keats

With your child...

Create music bags. Go on a nature walk together and collect natural items, such as acorns, nuts, seeds, pebbles, sticks and dried leaves. Divide the items into several small paper bags and tie securely. Shake each bag to hear the sound it produces. Encourage your child to use the bag to accompany the beat of recorded music. You can create an entire musical composition from the sounds of paper bags alone!

Look for toys or household objects that have a musical sound, and play them too!

Kindergarten Through 4th Grade National Standards for Arts Education

Visual Arts

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National Art Education Association (NAEA)
1916 Association Drive, Reston, VA 20191
(703) 860-8000 phone
(703) 860-2960 fax
222.naea-reston.org

Drama

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American Alliance for Theatre and Education (AATE)
Arizona State University–Department of Theatre
PO Box 872002, Tempe, AZ 85287-2002
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faculty-web.at.northwestern.edu/theater/tya/aate.html

Dance and Movement

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National Dance Association (NDA)
1900 Association Drive, Reston, VA 20191-1599
(703) 476-3421 phone
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www.aahperd.org/nda/nda-main.html

Music

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National Association for Music Education (MENC)
1806 Robert Fulton Drive, Reston, VA 20191
(800) 336-3768 toll free
(703) 860-4000 phone
www.menc.org

Kindergarden

National Standards for Visual Arts Education

GRADES K-4

These standards provide a framework for helping students learn the characteristics of the *visual arts by using a wide range of subject matter, symbols, meaningful images, and visual *expressions, to reflect their *ideas, feelings, and emotions; and to evaluate the merits of their efforts. The standards address these objectives in ways that promote acquisition of and fluency in new ways of thinking, working, communicating, reasoning, and investigating. They emphasize student acquisition of the most important and enduring ideas, concepts, issues, dilemmas, and knowledge offered by the visual arts. They develop new *techniques, approaches, and habits for applying knowledge and skills in the visual arts to the world beyond school.

The visual arts are extremely rich. They range from drawing, painting, sculpture, and design, to architecture, film, video, and folk arts. They involve a wide variety of *tools, techniques, and processes. The

standards are structured to recognize that many elements from this broad array can be used to accomplish specific educational objectives. For example, drawing can be used as the basis for creative activity, historical and cultural investigation, or *analysis, as can any other fields within the visual arts. The standards present educational goals. It is the responsibility of practitioners to choose appropriately from this rich array of content and processes to fulfill these goals in specific circumstances and to develop the curriculum.

To meet the standards, students must learn the vocabularies and concepts associated with various types of work in the visual arts and must exhibit their competence at various levels in visual, oral, and written form.

In Kindergarten – Grade 4, young children experiment enthusiastically with *art materials and investigate the ideas presented to them through visual arts instruction. They exhibit a sense of joy





and excitement as they make and share their artwork with others. Creation is at the heart of this instruction. Students learn to work with various tools, processes, and *media. They learn to coordinate their hands and minds in exploration of the visual world. They learn to make choices that enhance communication of their ideas. Their natural inquisitiveness is promoted, and they learn the value of perseverance.

As they move from kindergarten through the early grades, students develop skills of observation, and they learn to examine the objects and events of their lives. At the same time, they grow in their ability to describe, interpret, evaluate, and respond to work in the visual arts. Through examination of their own work and that of other people, times, and places, students learn to unravel the essence of artwork and to appraise its purpose and value. Through these efforts, students begin to understand the meaning and impact of the visual world in which they live.

Terms identified by an asterisk (*) are explained in the glossary. The standards in this section describe the cumulative skills and knowledge expected of all students upon exiting grade 4. Students in the earlier grades should engage in developmentally appropriate learning experiences designed to prepare them to achieve these

standards at grade 4. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

1. Content Standard: Understanding and applying media, techniques, and processes

- a. know the differences between materials, techniques, and processes
- b. describe how different materials, techniques, and processes cause different responses
- c. use different media, techniques, and processes to communicate ideas, experiences, and stories
- d. use art materials and tools in a safe and responsible manner

2. Content Standard: Using knowledge of *structures and functions

- a. know the differences among visual characteristics and purposes of art in order to convey ideas
- b. describe how different *expressive features and *organized principles cause different responses
- c. use visual structures and functions of art to communicate ideas

3. Content Standard: Choosing and evaluating a range of subject matter, symbols, and ideas

- a. explore and understand prospective content for works of art
- b. select and use subject matter, symbols, and ideas to communicate meaning

4. Content Standard: Understanding the visual arts in relation to history and cultures

- a. know that the visual arts have both a history and specific relationships to various cultures
- b. identify specific works of art as belonging to particular cultures, times, and places
- c. demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art

5. Content Standard: Reflecting upon and *assessing the characteristics and merits of their work and the work of others

- a. understand there are various purposes for creating works of visual art
- b. describe how people's experiences influence the development of specific artworks
- c. understand there are different responses to specific artworks

6. Content Standard: Making connections between visual arts and other disciplines

- a. understand and use similarities and differences between characteristics of the visual arts and other arts disciplines
- b. identify connections between the visual arts and other disciplines in the curriculum





Glossary

Analysis. Identifying and examining separate parts as they function independently and together in creative works and studies of the visual arts.

Art materials. Resources used in the creation and study of visual art, such as paint, clay, cardboard, canvas, film, videotape, models, watercolors, wood, and plastic.

Art media. Broad categories for grouping works of visual art according to the *art materials used.

Assess. To analyze and determine the nature and quality of achievement through means appropriate to the subject.

Expressive features. Elements evoking affects such as joy, sadness, or anger.

Expression. A process of conveying ideas, feelings, and meanings through selective use of communicative possibilities of the visual arts.

Ideas. A formulated thought, opinion, or concept that can be represented in visual or verbal form.

Organizational principles. Underlying characteristics in the visual arts, such as repetition, balance, emphasis, contrast, and unity.

Structures. Means of organizing the components of a work into a cohesive and meaningful whole, such as sensory qualities, organizational principles, expressive features, and functions of art

Techniques. Specific methods or approaches used in a larger process; for example, graduation of value or hue in painting or conveying linear perspective through overlapping, shading, or varying size or color.

Tools. Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns, and cameras.

Visual Arts. A broad category that includes the traditional fine arts such as drawing, painting, printmaking, sculpture; communication and design arts such as film, television, graphics, product design; architecture and environmental arts such as urban, interior, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper and other materials.

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National Standards for Theatre Education

GRADES K-4

Theatre, the imagined and enacted world of human beings, is one of the primary ways children learn about life – about actions and consequences, about customs and beliefs, about others and themselves. They learn through their *social pretend play and from hours of viewing television and film. For instance, children use pretend play as a means of making sense with the world; they create situations to play and assume *roles; they interact with peers and arrange *environments to bring their stories to life; they direct one another to bring order to their *drama; and they respond to one another's dramas. In other words, children arrive at school with rudimentary skills as playwrights, actors, designers, directors, and audience members; theatre education should build on this solid foundation. These standards assume that theatre education will start with and have a strong emphasis on *improvisation, which is the basis of social pretend play.

In an effort to create a seamless transition from the natural skills of pretend play to

the study of theatre, the standards call for instruction that integrates the several aspects of the art form: script writing, acting, designing, directing, researching, comparing art forms, analyzing and critiquing, and understanding contexts. In the kindergarten through fourth grade, the teacher will be actively involved in the students' planning, playing, and evaluating, but students will be guided to develop group skills so that more independence is possible. The content of the drama will develop the students' abilities to express their understanding of their immediate world and broaden their knowledge of other cultures.

Terms identified by an asterisk (*) are explained in the glossary. The standards in this section describe the cumulative skills and knowledge expected of all students upon exiting grade 4. Students in the earlier grades should engage in developmentally appropriate learning experiences designed to prepare them to achieve these standards at grade 4. Determining the curriculum and the





specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

1. Content Standard: Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history

- a. collaborate to select interrelated characters, environments, and situations for *classroom dramatizations
- b. improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue

2. Content Standard: Acting by assuming roles and interacting in improvisations

- a. imagine and clearly describe characters, their relationships, and their environments
- b. use variations of locomotor and non-locomotor movement and vocal pitch, tempo, and tone for different characters
- c. assume roles that exhibit concentration and contribute to the *action of classroom dramatizations based on personal experience and heritage, imagination, literature, and history

3. Content Standard: Designing by visualizing and arranging environments for classroom dramatizations

- a. visualize environments and construct designs to communicate locale and mood using visual elements (such as space, color, line, shape, texture) and aural aspects using a variety of sound sources
- b. collaborate to establish playing spaces for classroom dramatizations and to select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes, and makeup

4. Content Standard: Directing by planning classroom dramatizations

- a. collaboratively plan and prepare improvisations and demonstrate various ways of staging classroom dramatizations

5. Content Standard: Researching by finding information to support classroom dramatizations

- a. communicate information to peers about people, events, time, and place related to classroom dramatizations

6. Content Standard: Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and *electronic media), and other art forms

- a. describe visual, aural, oral, and kinetic elements in theatre, dramatic media, dance, music and visual arts
- b. compare how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual arts
- c. select movement, music, or visual elements to enhance the mood of a classroom dramatization

7. Content Standard: Analyzing and explaining personal preferences and *constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions

- a. identify and describe the visual, oral, and kinetic elements of classroom dramatizations and dramatic performances
- b. explain how the wants and needs of characters are similar to and different from their own

- c. articulate emotional responses to and explain personal preferences about the whole as well as the parts of dramatic performances
- d. analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations along with means of improving the collaborative processes of planning, playing, responding, and evaluating

8. Content Standard: Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life

- a. identify and compare similar characters and situations in stories and dramas from and about various cultures, illustrate with classroom dramatizations, and discuss how theatre reflects life
- b. identify and compare the various settings and reasons for creating dramas and attending theatre, film, television, and electronic media productions





Glossary

Action. The core of a theatre piece; the sense of forward movement created by the sense of time and/or physical and psychological motivations of characters.

Classroom dramatizations. The act of creating character, dialogue, action, and environment for the purpose of exploration, experimentation, and study in a setting where there is no formal audience observation except for that of fellow students and teachers.

Constructed meaning. The personal understanding of dramatic/artistic intentions and *actions and their social and personal significance, selected and organized from the aural, oral, and visual symbols of a dramatic production.

Drama. The art of composing, writing, acting or producing plays; a literary composition intended to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance.

Electronic media. Means of communication characterized by the use of technology, e.g., radio, computers, e.g., virtual reality.

Environment. Physical surroundings that establish place, time, and atmosphere/mood; the physical conditions that reflect and affect the emotions, thoughts, and actions of characters.

Improvisation. The spontaneous use of movement and speech to create a character or object in a particular situation.

Role. The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal.

Social pretend play. When two or more children engage in unsupervised enactments; participants use the play to explore social knowledge and skills.

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National Standards for Dance and Movement Education

GRADES K-4

Children in grades K-4 love to move and learn through engagement of the whole self. They need to become literate in the language of dance in order to use this natural facility as a means of communication and self-expression, and as a way of responding to the expression of others. Dancing and creating dances provide them with skills and knowledge necessary for all future learning in dance and give them a way to celebrate their humanity.

Dance education begins with an awareness of the movement of the body and its creative potential. At this level, students become engaged in body awareness and movement exploration that promote a recognition and appreciation of self and others. Students learn basic movement and *choreographic skills in musical/rhythmic contexts. The skills and knowledge acquired allow them to be working independently and with a partner in creating and performing dances.

Experiences in perceiving and responding to dance expand students' vocabularies, enhance their listening and viewing skills, and enable them to be thinking critically about dance. They investigate questions such as "What is it? How does it work? Why is it important?" Practicing attentive audience behavior for their peers leads to describing movement *elements and identifying expressive movement choices. Students learn to compare works in terms of the elements of space, time, and force/energy and to experience the similarities and differences between dance and other disciplines.

Through dance education, students can also come to an understanding of their own culture and begin to respect dance as a part of the heritage of many cultures. As they learn and share dances from around the globe, as well as from their own communities, children gain skills and knowledge that will help them participate in a diverse society.





1. Content Standard: Identifying and demonstrating movement elements and skills in performing dance

- a. accurately demonstrate nonlocomotor/*axial movements (such as bend, twist, stretch, swing)
- b. accurately demonstrate eight basic *locomotor movements (such as walk, run, hop, jump, leap, gallop, slide, and skip), traveling forward, backward, sideward, diagonally, and turning
- c. create shapes at low, middle, and high *levels
- d. demonstrate the ability to define and maintain *personal space
- e. demonstrate movements in straight and curved pathways
- f. demonstrate accuracy in moving to a musical beat and responding to changes in tempo
- g. demonstrate *kinesthetic awareness, concentration, and focus in performing movement skills
- h. attentively observe and accurately describe the *action (such as skip, gallop) and movement elements (such as *levels, directions) in a brief movement study

2. Content Standard: Understanding choreographic principles, processes, and structures

- a. create a sequence with a beginning, middle, and end, both with and without a rhythmic accompaniment; identify each of these parts of the sequence
- b. improvise, create, and perform dances based on their own ideas and concepts from other sources
- c. use *improvisation to discover and invent movement and to solve movement problems
- d. create a dance *phrase, accurately repeat it, and then vary it (making changes in the time, space, and/or force/energy)
- e. demonstrate the ability to work effectively alone and with a partner
- f. demonstrate the following partner skills: copying, leading and following, mirroring

3. Content Standard: Understanding dance as a way to create and communicate meaning

- a. observe and *discuss how dance is different from other forms of human movement (such as sports, everyday gestures)

- b. take an active role in class discussion about interpretations of, and reactions to, a dance
- c. present their own dances to peers and discuss their meanings with competence and confidence

4. Content Standard: Applying and demonstrating critical and creative thinking skills in dance

- a. explore, discover, and realize multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for that choice
- b. observe two dances and discuss how they are similar and different in terms of one of the *elements of dance (such as space) by observing body shapes, levels, pathways

5. Content Standard: Demonstrating and understanding dance in various cultures and historical periods

- a. perform *folk dances from various cultures with competence and confidence
- b. learn and effectively share a dance from a resource in their own community; describe the cultural and/or historical context

- c. accurately answer questions about dance in a particular culture and time period (for example: In colonial America, why and in what settings did people dance? What did the dances look like?)

6. Content Standard: Making connections between dance and healthful living

- a. identify at least three personal goals to improve themselves as dancers
- b. explain how healthy practices (such as nutrition, safety) enhance their ability to dance, citing multiple examples

7. Content Standard: Making connections between dance and other disciplines

- a. create a dance project that reveals understanding of a concept or idea from another discipline (such as a pattern in dance and science)
- b. respond to a dance using another art form; explain the connections between the dance and the response to it (such as stating how their paintings reflect the dance they saw)





Glossary

Action. A movement event.

Axial movement. Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as nonlocomotor movement.

Choreographic. Describes a dance sequence that has been created with specific intent.

Discuss. To engage in oral, written, or any other appropriate form of presentation.

Elements. The use of the body moving in space and time with force/energy.

Folk. Dances that are usually created and performed by a specific group within a culture. Generally these dances originated outside the courts or circle of power within a society.

Improvisation. Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.

Kinesthetic. Refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance.

Levels. The height of the dancer in relation to the floor.

Locomotor movement. Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump, and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap).

Personal space. The “space bubble” or the kinesphere that one occupies; it includes all levels, planes, and directions both near and far from the body's center.

Phrase. A brief sequence of related movements that has a sense of rhythmic completion.

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National Standards for Music Education

GRADES K-4

Performing, creating, and responding to music are the fundamental music processes in which humans engage. Students, particularly in grades K-4, learn by doing. Singing, playing instruments, moving to music, and creating music enable them to acquire musical skills and knowledge that can be developed in no other way.

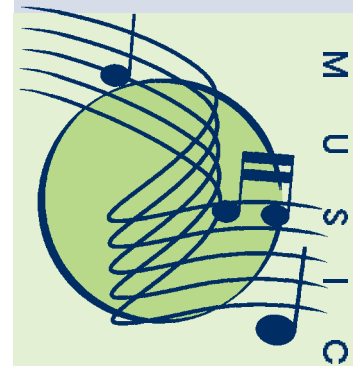
Learning to read and notate music gives them a skill with which to explore music independently and with others. Listening to, analyzing, and evaluating music are important building blocks of musical learning. Further, to participate fully in a diverse, global society, students must understand their own historical and cultural heritage and that of others within their communities and beyond. Because music is a basic expression of human culture, every student should have access to a balanced, comprehensive, and sequential program of study in music.

Terms identified by an asterisk (*) are explained in the glossary. The standards in this section describe the cumulative skills

and knowledge expected of all students upon exiting grade 4. Students in the earlier grades should engage in developmentally appropriate learning experiences designed to prepare them to achieve these standards at grade 4. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

1. Content Standard: Singing, alone and with others, a varied repertoire of music

- a. sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo
- b. sing *expressively, with appropriate dynamics, phrasing, and interpretation
- c. sing from memory a varied repertoire of songs representing *genres and *styles from diverse cultures
- d. sing ostinatos, partner songs, and rounds





- e. sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music

- a. perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo
- b. perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic *classroom instruments
- c. perform expressively a varied repertoire of music representing diverse genres and styles
- d. echo short rhythms and melodic patterns
- e. perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
- f. perform independent instrumental parts¹ while other students sing or play contrasting parts

3. Content Standard: Improvising melodies, variations, and accompaniments

- a. improvise “answers” in the same style to given rhythmic and melodic phrases
- b. improvise simple rhythmic and melodic ostinato accompaniments
- c. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
- d. improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means²

4. Content Standard: Composing and arranging music within specified guidelines

- a. create and arrange music to accompany readings or dramatizations
- b. create and arrange short songs and instrumental pieces within specified guidelines
- c. use a variety of sound sources when composing³

5. Content Standard: Reading and notating music

- a. read whole, half, dotted half, quarter, and eighth notes and rests in 2/4 , 3/4 , and 4/4 meter signatures
- b. use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys
- c. identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing
- d. use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

6. Content Standard: Listening to, analyzing, and describing music

- a. identify simple music *forms when presented aurally
- b. demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures
- c. use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances

- d. identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children’s voices and male and female adult voices
- e. respond through purposeful movement⁴ to selected prominent music characteristics⁵ or to specific music events⁶ while listening to music

7. Content Standard: Evaluating music and music performances

- a. devise criteria for evaluating performances and compositions
- b. explain, using appropriate music terminology, their personal preferences for specific musical works and styles

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts

- a. identify similarities and differences in the meanings of common terms⁷ used in the various arts
- b. identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music⁸





9. Content Standard: Understanding music in relation to history and culture

- a. identify by genre or style aural examples of music from various historical periods and cultures
- b. describe in simple terms how *elements of music are used in music examples from various cultures of the world⁹
- c. identify various uses of music in their daily experiences¹⁰ and describe characteristics that make certain music suitable for each use
- d. identify and describe roles of musicians¹¹ in various music settings and cultures
- e. demonstrate audience behavior appropriate for the context and style of music performed

Notes:

1. E.g., simple rhythmic or melodic ostinatos, contrasting rhythmic lines, harmonic progressions and chords.
2. E.g., traditional sounds: voices, instruments; nontraditional sounds: paper tearing, pencil tapping; body sounds: hands clapping, fingers snapping; sounds produced by electronic means: personal computers and basic *MIDI devices, including keyboards, sequencers,

- synthesizers, and drum machines.
3. E.g., a particular style, form, instrumentation, compositional technique
4. E.g., swaying, skipping, dramatic play
5. E.g., meter, dynamics, tempo
6. E.g., meter changes, dynamic changes, same/different sections
7. E.g., form, line, contrast
8. E.g., foreign languages: singing songs in various languages; language arts: using the expressive elements of music in interpretive readings; mathematics: mathematical basis of values of notes, rests, and meter signatures; science: vibration of strings, drum heads, or air columns generating sounds used in music; geography: songs associated with various countries or regions
9. E.g., Navajo, Arabic, Latin American
10. E.g., celebration of special occasions, background music for television, worship
11. E.g., orchestra conductor, folksinger, church organist

GLOSSARY

Classroom instruments. Instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments, and electronic instruments.

Elements of music. Pitch, rhythm, harmony, dynamics, timbre, texture, *form.

Expression, expressive, expressively. With appropriate dynamics, phrasing, *style, and interpretation and appropriate variations in dynamics and tempo.

Form. The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

Genre. A type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

Level of difficulty. For purposes of these standards, music is classified into six levels of difficulty:

- * Level 1-Very easy. Easy keys, meters, and rhythms; limited ranges.

- * Level 2-Easy. May include changes of tempo, key, and meter; modest ranges.
- * Level 3-Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.
- * Level 4-Moderately difficult. Requires well-developed *technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.
- * Level 5-Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.
- * Level 6-Very difficult. Suitable for musically mature students of exceptional competence.

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MIDI (Musical Instrument Digital Interface). Standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer, and drum machine from any manufacturer to communicate with one another and with computers.





GLOSSARY (continued)

Style. The distinctive or characteristic manner in which the *elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), *form or type of composition (fugal style, contrapuntal style), or *genre (operatic style, bluegrass style).

Technical accuracy, technical skills.

The ability to perform with appropriate timbre, intonation, and diction and to play or sing the correct pitches and rhythms.

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Resources List

Disability Book List (annotated)

Music Books

- General
- Songbooks
- Songs Made into Books
- Books About Singing or Playing Music
- Rhyming Books

Books about Making Instruments

Suggested Recordings List

General Resources

(including suggested software and Web sites)

Resources B

BOOKS FOR YOUNG CHILDREN ABOUT DISABILITIES

General Books for Children about Disabilities and Differences

Brown, Tricia. Someone Special Just Like You. Henry Holt & Co., 1982.

Features children with various disabilities. Great book that also has a great bibliography of other books about children and disabilities.

Bunnett, Rochelle. Friends at School. Star Bright Books, 1996.

Bunnett, Rochelle. Amigos en la Escuela. Star Bright Books, 1996.

Features kindergartners with various disabilities.

Dwight, Laura. We Can Do It! Star Bright Books, 1998.

Dwight, Laura. Nosotros sí podemos hacerlo! Star Bright Books, 1998.

Features children with various disabilities.

Exley, Helen. What It's Like to Be Me. Friendship Press, 1984.

Children from all over the world write about themselves and their disabilities. They tell us how they see themselves and how they want to be seen. All of the illustrations are created by the children.

Morris, Lisa Rappaport and Linda Schultz. Creative Play Activities for Children with Disabilities: A Resource Book for Teachers and Parents. Human Kinetics, 1989.

Contains over 250 games and activities designed to help infants to eight-year-olds with all types of disabilities grow through play.

Rogers, Fred. Extraordinary Friends. Photos by Jim Judkis. Puffin, 2000.

Written for children without disabilities as an introduction to disabilities.

Sheehan, Patty. Kylie's Song. Advocacy Press, 1988.

Kylie is a koala bear who sings, and everyone laughs at her. She leaves home and discovers other animals that sing, and learns from them. When she returns home, everyone loves to hear her sing.

Whitney, Dorothy. Creatures of an Exceptional Kind. Humanics Publishing Group, 1988.

Three animals from the forest are different from the other animals. The story centers around the three animals learning to celebrate their individuality.

AIDS and HIV

Alexander, Earl, Sheila Rudin and Pam Seikora. My Dad Has HIV. Illus. by Ronnie Walter Shipman. Fairview, 1996.

A young girl whose father has the HIV virus learns about the disease and becomes proud of him for his efforts to stay healthy.

Fassler, David and Kelly McQueen. What's a Virus Anyway? Waterfront Books, 1991.

This book is an introduction to AIDS, with illustrations by children.

Merrifield, Margaret, MD. Come Sit By Me. Illus. by Heather Collins. Fitzhenry and Whiteside Limited, 1998.

Karen is in multicultural daycare. One child, Nicholas, is often sick and absent from school and the children find out that Nicholas has AIDS. When Karen's parents hear that Nicholas is being left out by the other children, they help organize a meeting to address the fears of both caregivers and children.

Merrifield, Margaret, MD. Morning Light. Illus. by Heather Collins. Stoddart Kids, 1996.

Max and Maggie's mother has been diagnosed with AIDS. This book deals with feelings about illness and death.

Verniero, Joan C. You Can Call Me Willy: A Story for Children About AIDS. Brunner/Mazel Publishers, 1995.

Willy is an eight-year-old girl with human immunodeficiency virus (HIV). Describing her life, she shares her hobbies, friends, family life and aspects of her medical care and how it impacts her activities.

Asthma and Allergies

Carter, Siri M. and Alden R. I'm Tougher Than Asthma! Illus. by Dan Young. Albert Whitman & Co., 1999.

Siri leads an active life that is interrupted periodically by bouts of asthma. She tells readers about her first attack and what she does to control her disorder. The book shows her with her family and in her everyday life.

Casterline, Charlotte L. My Friend has Asthma. Info-All Book Co., 1985.

This book presents a simplified and basic introduction to living with asthma.

- Casterline, Charlotte L. Sam the Allergen. Info-All Book Co., 1985.
Written in simple language and told from the perspective of Sam, the family pet and allergen, this story helps children and families understand allergies.
- Gosselin, Kim. SPORTSercise! (Special Kids in School). Illus. by Terry Ravanelli. Jayjo Books, 1997.
This is a story about exercise-induced asthma in children. Justin and Ashley's team competes in the school's SPORTSercise competition and try to beat Mrs. Hatfield's team. They learn that even though they have asthma, they can still participate in all sporting activities.
- Gosselin, Kim. Taking Asthma to Camp: A Fictional Story About Asthma Camp. Illus. by Terry Ravanelli. Jayjo Books, 1995.
This book captures the spirit of childhood and illustrates that children living with asthma can have a fantastic fun-filled summer experience while learning valuable information.
- Gosselin, Kim. Taking Asthma to School (Special Kids in Schools). Illus. by Moss Freedman.
This book encourages classmates to view children with asthma as normal kids who just happen to have asthma.
- Gosselin, Kim. The ABC's of Asthma: An Asthma Alphabet Book for Kids of All Ages. Illus. by Terry Ravanelli. Jayjo Books, 1998.
- Gosselin, Kim. Zooallergy: A Fun Story About Allergy and Asthma Triggers. Jayjo Books, 1996.
Justin goes to the doctor to get tested for allergies. Afterwards, he and his friend Ashley go to the zoo. They make a game at the zoo of identifying things that can trigger allergies.
- Kroll, Virginia. Brianna Breathes Easy: A Story About Asthma. Illus. by Jayoung Cho. Albert Whitman & Co., 2005.
Brianna gets the lead in the Thanksgiving school play—she'll be Hero the Hen! This is so exciting she almost forgets about the coughing and breathing trouble she's been having.
- London, Jonathan. The Lion Who Had Asthma. Illus. by Nadine Bernard Westcott. Albert Whitman and Co., 1997.
Sean's nebulizer mask and his imagination aid in his recovery following an asthma attack. Information on childhood asthma and how to control its symptoms is included.
- Nassau, Elizabeth Sussman. The Peanut Butter Jam. Illus. by Margot J. Ott. Health Press, 2001.
This book helps children better understand their peanut allergies.
- Powell, Jillian and Gareth Boden. Zack Has Asthma (Like Me Like You). Chelsea House Publications, 2004.

Smith, Nicole. Allie The Allergic Elephant: A Children's Story of Peanut Allergies. Jungle Communications Inc., 2002.

Rogers, Alison. Luke Has Asthma, Too. Waterfront Books, 1987.

Luke has an older cousin who teaches him about asthma management and serves as a role model.

Ureel, Jessica. The Peanut Pickle: A Story About Peanut Allergy. First Page Publications, 2004.

Young Ben is allergic to peanuts and has to learn to speak up about his allergy so that he can have just as much fun as other kids and still be safe. This book helps to educate children, parents and teachers about peanut allergy awareness.

Weiner, Ellen. Taking Food Allergies to School (Special Kids in School). Illus. by Moss Freedman. Jayjo Books, 1999.

Weitzman, Elizabeth. Let's Talk About Having Asthma (The Let's Talk Library). Hazelden Publishing and Educational Services, 1999.

ADD and ADHD

Carpenter, Phyllis and Marti Ford. Sparky's Excellent Misadventures: My A.D.D. Journal. Illus. by Peter Horius. Magination Press, 2000.

Thoughts and feelings expressed by Sparky are written about in a journal format.

Corman, Clifford L. and Esther Trevino. Eukee: The Jumpy Jumpy Elephant. Illus. by Richard A. DiMatteo. Specialty Press, 1995.

Eukee is a smart little elephant who likes to chase butterflies, blow bubbles and do cartwheels. He always feels jumpy inside, however, and can never finish the march at school. Unhappy that he doesn't have any friends, he consents to a visit to the doctor, where he learns he has ADD.

Galvin, Matthew. Otto Learns About His Medicine: A Story About Medication for Hyperactive Children. Magination Press/Brunner Mazel, 2001.

Otto, a fidgety young car that has trouble paying attention in school, visits a special mechanic who prescribes a medicine to control his hyperactive behavior.

Gehret, Jeanne M. A. Eagle Eyes: A Child's Guide to Paying Attention. Verbal Images Press, 1995.

The child uses his problem of paying too close attention to fine details to find his way out of the woods in order to rescue his dad.

Gordon, Michael. Jumpin' Johnny Get Back to Work!: A Child's Guide to ADHD/Hyperactivity. GSI Publications, 1993.

This is entertaining because it is told with a child's point of view.

Lears, Laurie. Waiting for Mr. Goose. Illus. by Karen Ritz. Albert Whitman & Company, 1999.

Stephen, a boy with ADHD, has a hard time keeping still and he feels as if he can't do anything right. Still, when he spies a goose in trouble, he's able to muster the right amount of patience and know-how to help free it from the chain around its leg.

Moss, Deborah M. Shelley, The Hyperactive Turtle. Illus. by Carol Schwartz. Woodbine House, 1989.

After his mother takes him to the doctor, Shelley the turtle begins to understand why he feels so jumpy and wiggly inside that he can't stay still.

Nemiroff, Marc A., PhD and Jane Annunziata, PhD. Help is on the Way: A Child's Book About ADD. Illus. by Margaret Scott. Magination Press, 1998.

This picture book for children with ADD is both simple and upbeat.

Penn, Audrey. A.D.D. not B.A.D. Child & Family Press, 2003.

Jimmy can't ever sit still in class, and Mr. Jugardor encourages the other students to be tolerant of him. When the children wriggle and jump about after the teacher asks them to put ladybugs down their shirts, they understand what it's like to have A.D.D., just like Jimmy.

Rotner, Shelley. A.D.D. Book For Kids. Milbrook Press, 2000.

This is a picture book designed to give children with attention deficit disorder the words to explain their condition to themselves and to others.

Shannon, David. David Goes to School. Blue Sky Press, 1999.

This is the story of David's first day of school and the trouble he gets into during the day.

Watson, Robyn. The ADDED Touch. Silver Star Publications, 2000.

This book fosters a sense of self-esteem for children with attention deficits.

Zimmatt, Debbie. Eddie Enough! Illus. by Charlotte Murray Fremaux. Woodbine House, 2001.

Meet Eddie Minetti, human whirlwind and third-grader. He thinks, moves and speaks quickly and it often gets him into trouble. This is a book with a happy ending for grade school children with AD/HD, their siblings and playmates.

Autism Spectrum Disorders

Amenta, Charles A. III, MD. Russell Is Extra Special: A Book about Autism for Children. Brunner/Mazel, 1992.

This book about a boy with autism and his family is designed to help children ages four to eight and their parents understand this developmental disorder.

Bishop, Beverly. My Friend With Autism: A Coloring Book for Peers and Siblings. Illus. by Craig Bishop. Future Horizons, 2003.

Bleach, Fiona. Everybody Is Different: A Book for Young People Who Have Brothers or Sisters With Autism. Autism Asperger Publishing Co., 2002.

Day, Alexandra. The Flight of a Dove. Farrar, Straus and Giroux, 2004.

This is the story of Betsy's isolation and alienation as well as her mother's distress. When the dove finally breaks through to Betsy, the illustration captures the magic of the moment.

Edwards, Andreanna and Tom Dineen. Taking Autism to School. Jayjo Books, 2002.

Angel's new classmate, Sam, has autism and Angel is naturally curious about Sam's behavior and responses. In time, Angel learns more about the sensory world as Sam experiences it and how Sam came to be fortunate to be included in her class. She sits next to Louis and wants to get him involved and she finally finds a way in a playground soccer game.

Edwards, Becky. My Brother Sammy. Millbrook Press, 1999.

An older brother learns to understand his younger brother Sammy and his disabilities.

Ely, Lesley. Looking After Louis. Illus. by Polly Dunbar. Albert Whitman & Co., 2004.

This look at inclusion is told from the point of view of a little girl who sits next to Louis, who repeats words he hears and has little interaction with his peers. One day, after he shows interest in playing soccer with a classmate, Miss Owlie allows both of them to go outside and play during the afternoon.

Gartenberg, Zachary M. Mori's Story: A Book About a Boy With Autism. Photos by Jarry Gay. Lerner Publishing Group, 1998.

Zachary's explanation of why Mori is not living at home with his family could be helpful to other siblings of children with disabilities who have had to be placed in a residential setting.

Gilpin, R. Wayne. Little Rainman. Future Horizons, 1996.

Little Rainman is a picture book written by a mother as if her child is speaking. It describes how a child with autism feels about his environment and its sensory challenges.

Blind and Low Vision

Alder, David A. A Picture Book of Louis Braille. Illus. by John Wallner and Alexandra Wallner. Holiday House, 1998.

Alexander, Sally Hobart. Mom Can't See Me. Photos by George Ancona. Macmillan Publishing Co., 1990. The story is about the life of a girl's mother who is blind.

Alexander, Sally Hobart. Mom's Best Friend. Photos by George Ancona. Simon and Schuster, 1992. The mother from 'Mom Can't See Me' loses her seeing eye dog and adjusts to Ursula, the new seeing eye dog that she receives.

Archambault, John and Ted Rand. Knots on a Counting Rope. Illus. by Bill Martin Jr. Henry Holt and Co., 1997.

Near a campfire under a canopy of stars, a Navaho Indian boy hears the tale of his birth from his grandfather. Named Boy-Strength-of-Blue-Horses, the child later needs that well of strength to deal with the fact that he is blind. This is a rich tale of intergenerational love and respect.

Beatty, Monica Driscoll. Blueberry Eyes. Illus. by Peg Michel. Health Press, 1996.

This is a story which tells of a young child's eye treatment, from glasses to surgery.

Brimner, Larry Dane. The Sidewalk Patrol. Illus. by Christine Tripp. Children's Press, 2002.

Abby and her friends take time to move some bicycles so that their neighbor who is blind can walk on the sidewalk.

Brown, Marc Tolon. Arthur's Eyes. Little Brown and Co., 1986.

Arthur can't see, but he has to get glasses. He gets teased for wearing his new glasses, but comes to the conclusion that it is better to wear them.

Carrick, Carol. Melanie. Illus. by Alisher Dianov. Clarion Books, 1996.

In this original fairy tale, a grandfather sets off on a dangerous journey through the Dark Forest. When he doesn't return, Melanie goes after him, and although she can't see, she uses her other senses to save him.

Carter, Alden R. Seeing Things My Way. Illus. by Carol S. Carter. Albert Whitman & Company, 1998.

Cohen, Miriam. See You Tomorrow, Charles. Bantam Books, 1997.

Charles, the new boy in the first grade, is blind. He learns to get along with his classmates and even helps them get out of trouble.

- Condra, Estelle. See the Ocean. Illus. by Linda Crockett-Blassingame. Ideals Publications, 1994.
This is a story about a little girl and her family and their annual visits to the beach. One year it is very foggy and the boys cannot see the ocean, but Nellie announces that she can see it and describes it as a man with a white beard and feet made of shells. Their mother tells the boys that their blind sister can see with her mind.
- Davidson, Margaret. Louis Braille, The Boy Who Invented Books For The Blind. Illus. by Janet Compere. Scholastic Paperbacks, 1991.
- Davis, Patricia Anne. Brian's Bird. Illus. by Layne Johnson. Shen's Books, 2000.
- Duffield, Katy S. Farmer McPeepers and His Missing Milk Cows. Illus. by Steve Gray. Rising Moon Books, 2003.
A crafty herd of cows borrows Farmer McPeepers' eyeglasses so that they can have a day on the town.
- Edwards, Nicola. My Friend Is Blind. Chrysalis Education, 2004.
This simple Braille and print book to be shared by blind and sighted readers is unique.
- Fort, Patrick. Redbird. Orchard Books, 1988.
This is a simple Braille and print book to be shared by blind and sighted readers.
- Fraustino, Lisa Rowe. The Hickory Chair. Illus. by Benny Andrews. Arthur A. Levine Books, 2001.
This story is about a boy and his grandfather, who is blind. It portrays a close, loving relationship between the two and explains in a very simple and positive way how the grandfather perceives the world without his visual sense.
- Hermann, Bill and Helen. Jenny's Magic Wand. Franklin Watts, 1988.
Jenny, who is blind, learns to adapt to her new environment and schoolmates.
- Karim, Roberta. Mandy Sue Day. Illus. by Karen Ritz. Clarion Books, 2003.
The story follows Mandy Sue during an autumn day on the farm as she spends time with her horse and does things many children might enjoy. Only at the story's close, when her little brother offers her a flashlight, do we realize she's blind.
- Keats, Ezra Jack. Apartment 3. Viking Children's Books, 1999.
Sam and his brother Ben seek the source of the music in their apartment building. It's coming from the man in Apartment 3. They discover he is blind and make friends with him.
- Litchfield, Ada Bassett. A Cane in Her Hand. Albert Whitman & Co., 1987.
A young girl finds a way to cope with her failing vision.

- MacLachlan, Patricia. Through Grandpa's Eyes. Harper Trophy, 1983.
A young boy learns about how his grandpa, who is blind, does things.
- McGinty, Alice B. Guide Dogs: Seeing for People Who Can't (Dogs Helping People). PowerKids Press, 1999.
- McMahon, Tom. Orient: Hero Dog Guide of the Appalachian Trail. Illus. by Erin Mauterer. WRS Group, 1995.
This book tells the story of the first blind person to hike the Appalachian Trail.
- Moon, Nicola. Lucy's Picture. Illus. by Alex Aylife. Dial Books, 1995.
When Lucy's class gets ready to do some painting, Lucy asks to work instead on a collage for her grandfather. She rummages amid cloth scraps for the perfect items. At the end of the day her mother and grandfather come to meet her and the special reason for making a textured piece of art is revealed as we learn that her grandfather is blind.
- Moore, Eva. Buddy: The First Seeing Eye Dog, (Level 4) (Hello Reader). Illus. by Don Bolognese.
- Newth, Philip. Roly Goes Exploring: A Book for Blind and Sighted Children, in Braille and Standard Type, With Pictures to Feel As Well As See. Philomel Books, 1981.
- O'Neill, Linda. Being Blind. Rourke Publishing, 2000.
This book explains what it is like to be blind and how blind people can use Braille, guide dogs, canes and other aids to live independent lives.
- Pearson, Susan. Happy Birthday Grampie. Dutton Children's Books, 1987.
Martha's grandfather is blind, and it's his 89th birthday. Martha has saved money in an empty cigar box for her grandfather's birthday present and she has prepared a special card for him with felt letters on it, so that he'll be able to "read" it. He traces the letters, "Happy Birthday Grampie. I love you," with his fingers.
- Purkpile, Susan. Otto the Blind Otter. Illus. by Barbara Ducommun. Guest Cottage Inc., 2004.
Otto's brothers don't want to play with him because he is blind, until the day that he saves them from a falling tree.
- Rau, Dana Meachen. The Secret Code. Children's Press, 1998.
Oscar, a blind boy, explains to his classmates that his books are not written in secret code, but in Braille. The Braille alphabet is illustrated so that sighted children can learn to recognize the letters and decipher a note that Oscar sends to a friend.

Rodriguez, Bobbie. Sarah's Sleepover. Illus. by Mark Graham. Viking Books, 2000.

Sarah loves it when her five girl cousins, whom she recognizes by their voices and their footsteps, come to stay. While the parents are visiting a neighbor, the lights go out, and Sarah finds that her blindness helps her to recognize sounds that frighten her cousins and to lead the other girls downstairs so their parents can be called.

Rossiter, Nan Parson. Rugby and Rosie. Dutton Children's Books, 1997.

Schaefer, Lola M. and Gail Saunders-Smith. Some Kids Are Blind (Understanding Differences). Capstone Press, 2000.

Each page shows a child interacting with other youngsters.

Smith, Christopher Darnell & Dorothy L. The Land of the Lullaby. Illus. by Ryan Haralson. Seemann Press, 2003.

Youngsters will easily identify with the trio of insect-heroes. Their story offers insights about teamwork, strengths and talents that compensate for disabilities. The inclusion of Braille will make it as much for sighted kids as for those who are Braille users.

Strom, Maria Diaz. Rainbow Joe and Me. Sagebrush, 2002.

Mama tells Eloise not to bother Joe when the two talk on the front steps, but Eloise loves to tell her elderly friend about her paintings. Far from being bothered, the blind man she calls Rainbow Joe loves to listen. Rainbow Joe sees colors in his head and plays them on his saxophone.

Whelan, Gloria. Hannah. Random House, 1993.

In this book, set in 1887, Hannah, a nine-year-old, is isolated and pitied by her family because she is blind. Then a new teacher comes to visit and convinces her parents to let her attend a special school.

Yolen, Jane. The Seeing Stick. T.Y. Crowell Co., 1977.

This story is done in fairy-tale style about a Chinese princess who receives the special gift of sight from an old man.

Cancer

A Day With Dr. Waddle. KSU Center for Basic Cancer Research, 1988.

Children, just like adults, often have questions about cancer, particularly when the illness is in their own family. This book helps them understand more about what is happening.

Amadeo, Diana M. There's a Little Bit of Me in Jamey. Albert Whitman & Co., 1995.

Brian's brother Jamey has leukemia and submits to a bone marrow test, which leads to a transplant.

Because Someone I Love Has Cancer: Kids' Activity Book. American Cancer Society, 2002.

Blake, Claire and Eliza Blanchard and Kathy Parkinson. Paper Chain. Health Press, 1998.

This is a story about Marcus and Ben, whose mother has breast cancer and undergoes surgery, chemotherapy and radiation. Simple explanations of these procedures are given in a matter-of-fact but gentle and positive tone.

Carney, Karen L., What Is Cancer Anyway?: Explaining Cancer to Children of All Ages.

The two friendly main characters explain cancer in a calm and easy-to-understand way.

Frahm, Amelia. Tickle Tabitha's Cancer-tankerous Mommy. Illus. by Elizabeth Schultz. Nutcracker Publishing, 2001.

Cancer treatments make her mother's hair fall out and worse still, the treatment makes her tired and irritable. Tabitha misses their warm tickle games. When her father sees this, he uses love and humor to help provide support.

Gaes, Jason. My Book for Kids With Cansur: A Child's Autobiography of Hope. Melius Publishing, Inc., 1988.

Jason writes about his two-year experience with cancer and gives information and advice to other children with cancer.

Krisher, Trudy. Kathy's Hats: A Story of Hope. Albert Whitman & Co., 1992.

Kathy's love of hats helps her cope with hair loss caused by chemotherapy for her cancer.

Schulz, Charles M. Why, Charlie Brown, Why?: A Story About What Happens When a Friend Is Very Ill. Ballantine Books, 2002.

This book helps children to understand what happens when someone they love is sick.

Cerebral Palsy

Anderson, Mary Elizabeth and Tom Dineen. Taking Cerebral Palsy to School. Jayjo Books, 2000.

Even though Chad has cerebral palsy, he can still attend school and do many of the same things as his classmates. Written from Chad's perspective, this book answers many of the questions his classmates have but may be too scared or uncomfortable to ask.

De Bear, Kirsten. Be Quiet, Marina! Photos by Laura Dwight. Star Bright Books, 2001.

A girl who has cerebral palsy befriends a girl who has Down syndrome.

Fassler, Joan. Howie Helps Himself. Albert Whitman & Co., 1987.

A boy with cerebral palsy uses a wheelchair and learns to be more independent.

Heelan, Jamee Riggio and Nicola Simmonds. Rolling Along: The Story of Taylor and His Wheelchair. Peachtree Publishers, 2000.

Taylor, a young boy with cerebral palsy, describes his disability, aspects of his daily activities at home and at school and his desire for independence.

Holcomb, Nan. Andy Opens Wide. Illus. by Dot Yoder. Turtle Books, 1990.

Andy, who is five and has cerebral palsy, has difficulty opening his mouth at mealtime, until his frustration leads to a discovery.

Holcomb, Nan. Danny and the Merry-Go-Round. Jason and Nordic, Publishers, 1987.

Danny, who has cerebral palsy, visits the park with his mother and watches other children playing on a playground. He makes friends with a young girl after his mother explains cerebral palsy to her and points out that it is not contagious.

Lears, Laurie. Nathan's Wish: A Story About Cerebral Palsy. Illus. by Stacey Schuett. Albert Whitman & Co., 2005.

Nathan lives next door to Miss Sandy, a raptor rehabilitator who takes care of injured birds of prey, like owls and hawks. Nathan wishes he could help Miss Sandy with some of her chores, but he uses a wheelchair because of cerebral palsy. Then Fire, an owl with a broken wing, comes to Miss Sandy. Fire is desperate to fly but on the day Fire tries to fly, she cannot do it. Nathan searches for a way to help Fire, not realizing that what he finds will help transform his life as well.

Moran, George. Imagine Me on a Sit Ski! Illus. by Nadine Bernard Westcott. Albert Whitman, 1994.

Billy, who has cerebral palsy, and his classmates who have disabilities learn how to ski using adaptive equipment.

Communication Disorders

Andrews, Ted. Dream Song of the Eagle. Illus. by Deborah Hayner. Hampton Roads Publishing Company, 2002.

A girl who is mute and a boy who is clumsy are outcasts and shunned among their home village. They retreat to a secret shelter in the woods and care for animals who come to them. Then one

day an injured eagle changes everything forever in this fairytale for young readers.

Elbling, Peter. Aria. Illus. by Sophy Williams. Viking Children's Books, 1994.

Young Aria is taunted by the children in her village because she cannot speak, and so she runs away to the jungle and lives with the birds. She weaves herself a cape from their fallen feathers and warns them of danger whenever hunters approach. When the birdsellers gang up to attack Aria, her friends surround her and sweep her to safety high above the trees.

Lears, Laurie. Ben Has Something to Say. Illus. by Karen Ritz. Albert Whitman and Co., 2000.

Ben, a boy who stutters, befriends a junkyard dog. He finally gets the courage to ask the negligent owner if he can buy the dog. This book also contains a list of resources on stuttering.

Salus, Diane. Understanding Katie. Selective Mutism Anxiety Research and Treatment Center, 2003.

This book tells the story of a little girl who is selectively mute. It chronicles how she feels, how she acts and how her parents and teachers work to help her.

Schaefer, Charles E., PhD. Cat's Got Your Tongue? Brunner/Mazel, 1992.

Anna chooses not to talk when she enters kindergarten, but then she discovers the pleasures of self-expression in the security of a therapist's office.

Steinsdottir, Kristin. Armann and Gentle. Stuttering Foundation of America, 1997.

A six-year-old boy, Armann, stutters when he is frustrated.

Deaf or Hard of Hearing

Addabbo, Carole. Dina the Deaf Dinosaur. Illus. by Valentine. Hannacroix Creek Books, 1998.

Dina, a dinosaur who is deaf, runs away from home because her parents won't let her learn sign language. She meets an owl, mole and chipmunk who become her friends and help her learn to sign.

Adler, David A. Thomas Alva Edison. Holiday House, 1999.

Thomas Edison, who was deaf, invented many things that shape our lives today.

Aseltine, Lorraine. I'm Deaf and It's Okay (A Concept Book). Albert Whitman & Company, 1986.

A young boy describes the challenges of being deaf and the encouragement he receives from a deaf teenager that he can lead an active life.

Heelan, Jamee Riggio. Can You Hear a Rainbow?: The Story of a Deaf Boy Named Chris. Peachtree Publishers, 2002.

Chris explains how he uses sign language, hearing aids, lip reading and other visual clues. He compares himself to both a hearing friend and a deaf one, pointing out similarities and differences.

- Hodges, Candri. When I Grow Up. Illus. by Dot Yoder. Jason & Nordic Publishers. 1994.
Jimmy, who was deaf, attends Career Day where he meets deaf adults with interesting careers, who communicate using sign language. Included are diagrams illustrating signs for some words in the text.
- Levi, Dorothy Hoffman. A Very Special Friend. Gallaudet University Press, 1989.
Frannie, a lonely little girl, discovers a new friend when a deaf girl her age moves in next door.
- Levi, Dorothy Hoffman. A Very Special Sister. Gallaudet University Press, 1992.
Mixed feelings are experienced by Laura, a young deaf girl, upon finding out that her mother will soon give birth. Her initial excitement is displaced by worries that the new child, if able to hear, would be more lovable.
- Lakin, Pat. Dad and Me in the Morning. Concept Books, 1994.
A boy and his father go for a special morning walk. The boy wears hearing aids, but he and his father have many ways of communicating.
- Lee, Jeanne M. Silent Lotus. Sunburst, 1994.
A little Cambodian girl named Lotus is deaf and does not speak. By building on the gestures she develops to communicate with her family, she eventually becomes a dancer for the king.
- Litchfield, Ada Bassett. A Button in Her Ear. Albert Whitman & Company, 1976.
This is a book to help children understand what a hearing aid is and why some children need one.
- Lowell, Gloria Roth. Elana's Ears, or How I Became the Best Big Sister in the World. Illus. by Karen Stormer Brooks. Magination Press, 2000.
- Ludy, Mark. The Grump. Peek-A-Bookpress, Inc., 2000.
The wealthy Mr. McCurry Brogan Howlweister has long been referred to as "the Grump." The streets clear on Thursday when he does his weekly shopping at the store run by the parents of Lydia, a little girl who was deaf. One by one, small gifts arrive on the Grump's doorstep. He catches Lydia leaving the third gift, her beloved doll, and is reformed.
- MacKinnon, Christy. Silent Observer. Gallaudet University Press, 1993.
Christy MacKinnon is a young girl born in 1889 on a farm on Cape Breton Island, Nova Scotia, Canada, who became deaf after having whooping cough. She describes her life in adjusting to deafness, her relationships with family, and her problems in trying to understand and be understood by hearing individuals.
- Millman, Isaac. Moses Goes to School. Frances Foster Books, 2000.

Millman, Isaac. Moses Goes to the Circus. Farrar, Straus and Giroux, 2003.

Millman, Isaac. Moses Sees a Play. Farrar, Straus and Giroux, 2004.

These stories are about Moses' experiences at the public school for children who are deaf and about his activities with his school friends. The text includes American Sign Language signs.

Okimoto, Jean D. A Place For Grace. Econo-Clad Books, 1999.

Grace is a dog who is too small for seeing eye dog school. After saving a child, she enrolls in hearing dog school. This story follows her ups and downs at school and tells how she finally manages to graduate.

Peter, Diana. Claire and Emma. John Day Publishers, 1977.

A story with photos of two sisters, who are hard of hearing, enjoying life as other children do.

Peterson, Jeanne Whitehouse. I Have a Sister—My Sister Is Deaf. Illus. by Deborah Kogan Ray. Harper Trophy, 1984.

Powell, Jillian. Jordan Has A Hearing Loss (Like Me Like You). Illus. by Gareth Boden. Chelsea House Publications, 2004.

Riski, Maureen C. Patrick Gets Hearing Aids. Illus. by Kim and Nikolas Klakow. Phonak, 1994. The book explains what a hearing aid does for children who are hard of hearing.

Starowitz, Anne Marie. The Day We Met Cindy. University Press, 1988.

A first grade class is introduced to hearing loss and sign language by the hard of hearing aunt of one of the students.

Wahl, Jan. Rosa's Parrot. Illus. by Kim Howard. Charlesbridge Publishing, 1999.

A mischievous parrot wreaks havoc when he plays a trick on his hard of hearing owner in this jaunty tale of friendship and forgiveness.

Yeatman, Linda. Buttons: The Dog Who Was More Than a Friend. Illus. by Hugh Casson. Barrons Educational Series, Inc., 1988.

After becoming separated from his human family, a mother and little boy who are both deaf, a puppy is trained as a hearing ear dog and is eventually reunited with his owners.

Zelonky, Joy. I Can't Always Hear You. Raintree Steck-Vaughn Publishers, 1994.

When Kim, a girl who is hard of hearing, begins going to a regular school after having been in a special one, she finds that she isn't as different as she had feared, because everyone she meets has individual differences too.

Books Which Teach or Use Sign Language

- Ancona, George. Handtalk School. Illus. by Mary Beth Miller. Simon & Schuster Children's Publishing, 1991.
- Ancona, George. Handtalk Zoo. Illus. by Mary Beth Miller. Aladdin, 1996.
- Ancona, George, Remy Charlip and Mary Beth Miller. Handtalk: An ABC of Finger Spelling and Sign Language. Simon and Schuster, 1974.
A beginner's book to sign language.
- Ancona, George, Remy Charlip and Mary Beth Miller. Handtalk Birthday: A Number and Story Book in Sign Language.
A birthday story with written English and photos of people doing sign language.
- Bahan, Ben and Joe Dannis. Signs For Me: Basic Sign Vocabulary for Children, Parents and Teachers. Dawn Sign Press, 1990.
This book contains more than 300 essential signs, their English equivalents and a picture "translation."
- Bednarczyk, Angela and Jane Weinstock. Happy Birthday!: A Beginner's Book of Signs. Illus. by Barbara Lipp. Photos by Peter Brandt and Tony Pemberton. Star Bright Books, 1997.
- Bednarczyk, Angela and Jane Weinstock. Opposites: A Beginner's Book of Signs. Photos by Tony Pemberton. Star Bright Books, 1997.
For younger children, these two books include line drawings of signs that go with the illustrations.
- Bornstein, Harry. Nursery Rhymes from Mother Goose: Told in Signed English. Kendall Green, 1992.
Nursery rhymes are accompanied by easy-to-follow instructions for making simple signs in Signed Exact English.
- Bove, Linda. Sesame Street Sign Language Fun. Random House Books for Young Readers, 1980.
This is a basic beginning sign book for young children.
- Collins, S. Harold. An Alphabet of Animal Signs (Beginning Sign Language Series). Illus. by Kathy Kifer. Garlic Press, 2001.
- Collins, S. Harold. Signing at School (Beginning Sign Language Series). Illus. by Kathy Kifer. Garlic

Press, 1992.

Collins, S. Harold and Kathy Kifer. Songs in Sign (Beginning Sign Language Series). Illus. by Dahna Solar. Garlic Press, 1995.

Flodin, Mickey. Signing for Kids. Sagebrush, 1991.

Flodin, Mickey. Signing is Fun. Perigee Trade, 1995.

Greenberg, Judith. What Is the Sign for Friend? Franklin Watts, 1985.

A story with photos showing Shane, who is hard of hearing, as he is accepted into the classroom.

Holab, Joan. My First Book of Sign Language. Troll Association, 1996.

This beginner's guide to fingerspelling and sign language contains the sign for each letter of the alphabet along with signs for words that begin with each letter.

Michel, Anna. The Story of Nim the Chimp Who Learned Language. Alfred A. Knopf, 1980.

Nim is a chimpanzee who learned sign language.

Newby, Robert. Sleeping Beauty: With Selected Sentences in American Sign Language (American Sign Language Series). Gallaudet University Press, 1992.

Petelinsek, Kathleen and Russell Primm. Home/Casa (Talking Hands, Listening Eyes). Illus. by Katie Opseth. Child's World, 2004.

These authors have done a number of books which include signs in English, Spanish, and American Sign Language, of which this is one book. The clean, open format features a word printed in English and Spanish in large, clear type, matched with a related color photograph.

Other books in the series are on food, colors and shapes, animals, feelings and so on.

Rankin, Laura. The Handmade Alphabet. Puffin, 1996.

Slier, Debby. Animal Signs: A First Book of Sign Language. Gallaudet University Press, 1995.

Slier, Debby. Word Signs: A First Book of Sign Language. Gallaudet University Press, 1995.

Vaughan, Marcia. Jungle Parade: A Signing Game. Harpercollins College Division, 1996.

Wheeler, Cindy. Simple Signs. Puffin, 1997.

Wheeler, Cindy. More Simple Signs. Viking Children's Books, 1998.

Deaf and Blind

Adler, David. A Picture Book of Helen Keller. Holiday House, 1992.

Helen Keller's life is described in this pictorial biography. It tells of her frustration and untamed behavior and the radical changes effected by Anne Sullivan Macy.

Lakin, Patricia. Helen Keller and the Big Storm. Illus. by Diana Magnuson. Aladdin, 2002.

Helen Keller cannot see or hear. But that does not stop her from playing tricks on people, including her new teacher, Annie Sullivan. Still, Annie will not give up on Helen. Can Helen ever learn to trust her teacher?

Lundell, Margo. A Girl Named Helen Keller: Una Nina Llamada Helen Keller. Illus. by Irene Trivas. Scholastic en Espanol, 2003.

Here is an easy-to-read version of the story of Helen Keller, the deaf and blind girl who learned to read, write and speak with the help of her teacher, Anne Sullivan.

McMahon, Patricia. Listen For the Bus: David's Story. Boyds Mills Press, Inc., 1995.

This is the story and photos of David who is blind and hard of hearing.

Diabetes

Betschart, Jean. A Magic Ride in Foozbah-Land: An Inside Look at Diabetes. Illus. by Jackie Urbanovic. John Wiley & Sons, 1995.

This book explains what diabetes is to young children.

Block, Jed. The Best Year of My Life, Book 1: Getting Diabetes. Illus. by Caitlin Block. Jed Block, 1999.

Seven-year-old Caitlin writes about being newly diagnosed with diabetes.

Gosselin, Kim. Rufus Comes Home. Illus. by Terry Ravanelli. Jayjo Books, 1998.

When Brian finds out he has diabetes his mother decides to get a stuffed bear for Brian. She sews special patches on the same areas where Brian gets his insulin shots and puts hearts on the paws where Brian gets his fingers pricked for glucose testing. Brian now has his own "diabetic" bear with which to share his fears and experiences.

Gosselin, Kim. Taking Diabetes to School (Special Kids in School). Illus. by Moss Freedman. Jayjo Books, 1998.

Mazur, Marcia Levine, Peter Banks and Andrew Keegan. The Dinosaur Tamer: And Other Stories for Children with Diabetes. American Diabetes Association, 1996.

This is a collection of twenty-five stories portraying children with diabetes doing usual things such as expressing their emotions, coping with difficulties and having fun.

Mulder, Linnea. Sarah and Puffle: A Story for Children About Diabetes. Illus. by Joane H. Friar. Magination Press, 1992.

In this book there is basic information on diabetes written in language appropriate for young children.

Pirner, Connie White. Even Little Kids Get Diabetes. Illus. by Nadine Bernard Westcott. Albert Whitman & Co., 1994.

A young girl describes her life with diabetes.

Powell, Jillian. Becky Has Diabetes (Like Me Like You). Illus. by Gareth Boden. Chelsea House Publications, 2004.

Sheppard, Dana. Life With Diabetes: Lacie the Lizard's Adventure. Illus. by Troy Jones. Critters, 2004.

This book is an entertaining and informational book about Type I or Juvenile Diabetes. The book is intended to help children and their parents understand what to expect from diabetes and, more importantly, to understand they can live a normal, long life by taking proper care of themselves.

Stern, Rochelle L. Can Mom Have a Piece of My Birthday Cake? Illus. by Rosalind Orland. Word Association Publishers, 2002.

Diabetes is explained in language that is both simple and reassuring in this story as it follows seven-year-old Abigail Ruby in her quest to understand her mom's diabetes.

Stern, Rochelle L. Cooper Has Diabetes. Illus. by Rosalind Orland. Pritchett & Hull Associates, Inc., 2003.

Down Syndrome

Cairo, Shelley, Jasmine, and Tara. Our Brother Has Down's Syndrome. Firefly Books, 1988.

The siblings of a boy with Down syndrome write about their life with their brother.

Carter, Alden R. Big Brother Dustin. Albert Whitman & Co., 1997.

Dustin, a young boy with Down syndrome, learns that his parents are expecting a baby.

Carter, Alden R. Dustin's Big School Day. Albert Whitman & Co., 1999.

Dustin, a second-grader with Down syndrome, goes through his normal school routine while anxiously awaiting the visit of a ventriloquist at the end of the school day.

De Bear, Kirsten. Be Quiet, Marina! Photos by Laura Dwight. Star Bright Books, 2001.

A girl who has cerebral palsy befriends a girl who has Down syndrome.

Fleming, Virginia. Be Good to Eddie Lee. Philomel Books, 1993.

Eddie Lee, a young boy with Down syndrome, follows the neighborhood children into the woods to find frog eggs. At first they don't accept him, but then he makes the best find of all.

Girnis, Margaret. ABC for You and Me. Photos by Shirley Leamon Green. Albert Whitman & Company, 2000.

Girnis, Margaret & Meg. 1 2 3 For You and Me. Illus. by Shirley L. Green. Photos by Shirley Leamon Green. Albert Whitman & Company, 2000.

These alphabet and number books use photographs of children with Down syndrome. At times the models pose with siblings. Children with Down syndrome will enjoy seeing themselves reflected in these books.

Gregory, Nan. How Smudge Came. Illus. by Ron Lightburn. Walker and Co., 1997.

This is a story of how Cindy, who has Down syndrome, found her puppy Smudge.

Jansen, Larry. My Sister Is Special. Standard Publishers, 1988.

An older brother learns how to care for his little sister who has Down syndrome.

Pitzer, Marjorie W. I Can, Can You? Woodbine House, 2004.

This is a board book with color photos of children with Down syndrome and variations on "I can.... Can you?" The youngsters are all actively engaged: feeding themselves, playing with blocks, swimming, happy and enjoying their newfound abilities.

Powell, Jillian. Luke Has Down's Syndrome (Like Me Like You). Illus. by Gareth Boden. Chelsea House Publications, 2004.

Rabe, Berniece. Where's Chimpy? Albert Whitman & Co., 1991.

Misty, who has Down syndrome, has lost her favorite stuffed animal and reviews her daily activities with her father to find it. No special mention of Down syndrome is made.

Rickert, Janet Elizabeth. Russ and the Apple Tree Surprise (Day with Russ). Woodbine House, 1999.

Rickert, Janet Elizabeth. Russ and the Firehouse (Day with Russ). Woodbine House, 2000.

Russ is a young boy with Down syndrome whose everyday life experiences—not his disability—are the subject of a number of books in this series. Russ going "on-duty" with his uncle, a fireman, finding that apple trees are great for pies and other everyday experiences are written by his mother and illustrated with photographs of his activities.

Shriver, Maria. What's Wrong With Timmy? Illus. by Sandra Speidel. 2001.

When Kate meets Timmy, who seems somehow different, she talks with her mom. Kate begins to understand that Timmy is just like her in many ways. Timmy has special needs; he takes longer to learn than Kate and can't walk or run as well. But he also loves his family, he wants friends, he goes to school and he dreams about what he wants to be when he grows up. Kate and Timmy become friends.

Stuve-Bodeen, Stephanie. We'll Paint the Octopus Red. Woodbine House, 1998.

An older sister realizes that she can still do all the things she'd planned to do with her new baby brother, even though he has Down syndrome.

Testa, Maria. Thumbs Up, Rico! Albert Whitman & Co., 1994.

This book includes three short stories about a boy with Down syndrome. One story features his drawing skills.

Woloson, Eliza. My Friend Isabelle. Illus. by Bryan Gough. Woodbine House, 2003.

This is a little book that teaches about difference and acceptance. Isabelle and Charlie are the same age, but like most friends, they are different: Charlie is tall and knows "a lot of words," and Isabelle is short and sometimes her words are, "hard to understand." But still they are good friends.

Epilepsy

Gordon, Melanie Apel. Let's Talk About Epilepsy (The Let's Talk Library). PowerKids Press, 1999.

Gosselin, Kim. Taking Seizure Disorders to School: A Story About Epilepsy. Jayjo Books, 2002.

This children's book dispels the myths and fears surrounding epilepsy in a positive and entertaining style and explains seizures in an understandable fashion.

Lears, Laurie and Gail Piazza. Becky the Brave: A Story About Epilepsy. Albert Whitman & Co., 2002.

Moss, Deborah M. Lee: The Rabbit with Epilepsy. Woodbine House, 1989.

Lee is a young rabbit who experiences occasional blackouts and trances. After Dr. Bob, the wise owl, administers a series of neurological tests, Lee is told she has epilepsy.

Learning Disabilities and Differences

Cutbill, C. Jean and Diane Rawsthorn. Happy Birthday, Jason. IPI Publishing Ltd., 1984.

This is a story that will help children better understand their world by understanding Jason's. His story reveals that children with learning disabilities are more similar to other children than they are different.

Dwyer, Kathleen M. What Do You Mean I Have a Learning Disability? Walker and Company, 1991.

Ten-year-old Jimmy is having problems at school and believes he is stupid. After a parent-teacher conference, he is tested and found to have a learning disability.

Kraus, Robert. Leo the Late Bloomer. Harper Collins, 1971.

Leo is a tiger cub who just can't keep up with what the other animals are doing. He can't read, write or speak, and he is a sloppy eater. He's a late bloomer.

Lasker, Joe. He's My Brother. Albert Whitman & Co., 1974.

This book describes home and school experiences of a younger brother with learning disabilities.

Schwier, Karin Melberg. Keith Edward's Different Day. Impact Pub, 1992.

Five-year-old Keith Edward, who takes a little longer to learn new things, has an interesting day as he meets people who are different from him in various ways.

Muscular Dystrophy

Osofsky, Audrey. My Buddy. Illus. by Ted Rand. Henry Holt & Co., 1994.

A young boy with muscular dystrophy goes to a special camp where he is paired with an intelligent golden retriever who performs everyday tasks. They are leashed together while the boy learns to give commands and Buddy learns to obey. When they leave camp, the dog is able to help his human friend dress, attend school, shop and play.

Briggs-Bunting, Jane. Llama on the Lam. Black River Trading Co., 2001.

This is a fictional account of a true tale of a runaway llama that becomes the focus of a chase by the authorities assisted by five bright neighborhood youngsters. The chase and capture of the llama tightens the bond between three of the friends, one of whom has Muscular Dystrophy.

Mental Health Disabilities

- Berry, Joy Wilt. Let's Talk About Feeling Sad (Let's Talk About). Illus. by Maggie Smith. Scholastic, 1996.
This is just one of a large number of books from the "Let's Talk About" series by the same author and publisher. Feeling angry or jealous, disobeying, stealing and many other topics are among those subjects addressed, each in their own book.
- Mundy, Michaelene. Sad Isn't Bad: A Good-Grief Guidebook for Kids Dealing With Loss. Illus. by R.W. Alley. Abbey Press, 1998.
- Niner, Holly L. Mr. Worry: A Story About OCD. Illus. by Greg Swearingen. Albert Whitman & Company, 2004.
Artwork accompanies a quiet story about a young boy trying to overcome the challenges of obsessive-compulsive disorder (OCD) in his daily life.
- Pinkwater, Daniel. Uncle Melvin. MacMillan Publishing Company, 1989.
Charles enjoys spending time with his gentle Uncle Melvin, even though Melvin harbors strange delusions about his own power to talk to the birds or control the rain and is not like other adults.
- Talley, Leslie. A Thought Is Just A Thought: A Story of Living with OCD. Lantern Books, 2004.
This is the first book for children and parents that confronts OCD. The kind Dr. Mike helps Jenny overcome her fears.
- Wagner, Aureen Pinto. Up and Down the Worry Hill: A Children's Book about Obsessive-Compulsive Disorder and its Treatment. Illus. by Paul A. Jutton. Lighthouse Press, Inc., 2004.

Mental Retardation and Developmental Disabilities

- Hasler, Eveline. Martin Is Our Friend. Otto Maler Verlag Rosensburg, 1977.
A beautifully illustrated story about a boy who has a mental disability and how he learns to relate to others through his friendship with a horse.
- Kraus, Robert. Leo the Late Bloomer. Harper Collins, 1971.
Leo is a tiger cub who just can't keep up with what the other animals are doing. He can't read, write or speak, and he is a sloppy eater; he's a late bloomer.
- Litchfield, Ada B. Making Room for Uncle Joe. Illus. by Gail Owens. Albert Whitman & Co., 1984.
When the state institution closes, Uncle Joe will move to Dan's house. Dan and his family are apprehensive about a relative with mental retardation living with them.

O'Shaughnessy, Ellen Cassels. Somebody Called Me a Retard Today... and My Heart Felt Sad. Illus. by David Garner. Walker and Co. Library, 1992.

A girl expresses her sadness at being called a "retard" by people who do not know how loving and self-reliant she is.

Shyer, Marlene. Welcome Home, Jellybean. Econo-Clad Books, 1999.

An older sister, who has mental retardation, comes home from a special school. The book provides a thoughtful look at the realities of what's difficult about this for the younger sibling and for the family.

Thompson, Mary. My Brother, Matthew. Woodbine House, 1992.

David is a young boy who describes life with his younger brother who was born with a mental disability.

Wright, Betty Ren. My Sister Is Different. Raintree Steck-Vaughn, 1992.

A brother deals with positive and negative feelings about his sister who has mental retardation.

Spina Bifida

Holcomb, Nan. Patrick and Emma Lou. Illus. by Dot Yoder. Jason & Nordic Publishers, 1989.

Despite his excitement over using a new walker, three-year-old Patrick finds it isn't easy and becomes discouraged until his new friend, six-year-old Emma Lou who has spina bifida, helps him discover something important about himself. Sometimes he wonders why they can't be like other kids who walk easily, but then, as Emma Lou says, "Because you're just you, Patrick and I'm just me."

Herrera, Juan Felipe. Featherless/Desplumado. Illus. by Ernesto Cuevas. Children's Book Press, 2004.

In this bilingual book we learn about Tomasito. Unable to walk because of his spina bifida, he feels unconnected in his new school. His father brings him a featherless parrot for company, but the boy doesn't want a bird that looks so different. Eventually, Tomasito finds a place for himself on the soccer field, where he learns that one doesn't necessarily need feathers to fly and that there is more than one way to play soccer.

Senisi, Ellen B. All Kinds of Friends, Even Green! Woodbine House, 2002.

More than just a story about friendship, this book looks at differences - such as being in a wheelchair or missing toes - in a unique way. Through photographs and a story, children discover that living with a disability and facing its challenges can be interesting, even positive. Using a wheelchair because of spina bifida, Moses nevertheless participates in all of the classroom activities.

Physical Disabilities

Asare, Meshack. Sosu's Call. Kane/Miller Book Publishers, 2001.

Sosu is a African boy who cannot walk but whose bravery surpasses his physical limitations. Sosu is shunned, but when storm waters rage one day, Sosu drags himself to the drum shed, where he beats out a rhythm to call the men back from their work. His drumming brings help, and in gratitude for the lives saved, the villagers provide Sosu with a wheelchair.

Barasch, Lynne. Knockin' on Wood: Starring Peg Leg Bates. Lee & Low Books, 2004.

This inspiring biography of Clayton "Peg Leg" Bates, who lost his left leg in a cottonseed mill accident in 1919 at the age of 12, chronicles the man's amazing life from his days as the son of a sharecropper in South Carolina to his rise to fame as a tap dancer.

Bertrand, Diane Gonzales. My Pal, Victor/Mi amigo, Victor (Bilingual). Illus. by Robert L. Sweetland. Trans. By Eida De La Vega. Raven Tree Press, 2004.

Dominic's friend, Victor, may not walk but he's far from disabled. He is not only a source of support but a limit-pushing, life-expanding influence.

Best, Carl. Goose's Story. Illus. by Holly Meade. Farrar, Straus and Giroux, 2002.

When a girl and her dog, Henry, greet the Canada geese as they return in the spring, she notices that one has been injured and is missing a foot. The others in the flock shun the goose, but the child decides to help it. This is a story with a message about accepting others in spite of their differences and helping those who are less able.

Brabham, Barbara Turner. My Mom Is Handicapped: A "Grownup" Children's Book. Cornerstone Publishing, 1994.

A six-year-old boy describes life with his mother, a teacher with physical disabilities.

Carlson, Nancy. Arnie and the New Kid. Puffin Books, 1990.

Philip, a new boy in school, uses a wheelchair and is generally ignored by his classmates because they don't know how to include him in their games. But when Arnie, his main tormentor, falls down the stairs while teasing Philip, the usually able-bodied boy discovers firsthand how hard and slow it is to navigate on crutches. The two develop a friendship as they realize all the things they both enjoy and can share together.

Caseley, Judith. Harry and Willy and Carrothead. Greenwillow, 1991.

Harry, who was born without a left arm, is sure of himself and what he can do and teaches other children to be confident in their differences.

Cosgrove, Stephen. Fanny. Illus. by Robin James. Price Stern Sloan, 2002.

Fanny, a kitten with only three legs, and her friend Ruby, a puppy, help the other farm animals learn that having a disability is only a state of mind.

Cowen-Fletcher, Jane. Mama Zooms. Scholastic Trade, 1996.

This is a wonderful book about a child having fun with his mother in a wheelchair. He uses the rolling motion of the chair to fuel his imagination, placing himself in imaginary planes, boats, etc.

De Anda, Diane and Julia Mercedes Castilla. Dancing Miranda/Baila, Miranda, Baila. Illus by Lamberto Alvarez. Pinata Books, 2001.

Miranda is a gifted dancer. Now that she is about to perform for the first time, Miranda hears her mother telling her instructor how proud she is of her daughter. It seems that her mother had polio as a child and wore heavy leg braces until she was a teen, and that her mother experiences joy watching her.

Emmons, Chip. Sammy Wakes His Dad. Illus. by Shirley Anger. Star Bright Books, 2002.

Sammy's father, who is in a wheelchair, is reluctant to join Sammy in going fishing, until his son's love of the herons, dragonflies and water creatures inspires his father to come out and try fishing with him.

Grundman, Tim. Winter Games (Doug Chronicles). Illus. by Kevin Kobasic. Econo-Clad Books, 2001.

With his leg in a cast, Doug gives up on participating in Bluffington's Winter Games Festival until he realizes, with the help of Patti and her father who uses a wheelchair, that trying is more important than winning.

Harshman, Marc. The Storm. Illus. by Mark Mohr. Cobblehill, 1995.

Jonathan, who uses a wheelchair, faces his fear of tornadoes.

Heelan, Jamee Riggio. The Making of My Special Hand: Madison's Story. Illus. by Nicola Simmonds. Peachtree Publishers, 2000.

This unique book recounts the making of a prosthesis for a girl who was born with one hand. It begins with the visit to the hospital where Madison and her family learn about the different kinds of helper hands.

Hill, Mary. Signs on the Road (Welcome Books: Signs in My World). Children's Press, 2003.

In this book and other in the series, a young boy who uses a wheelchair and his mother drive to different places, observing the various signs on the way including the sign which shows them where to park. Other books take them to the park and to the store.

Hillert, Margaret and Babs Bell. Why, Dainty Dinosaur? Sagebrush, 2001.

A little girl and her imaginary dinosaur friend have fun playing with a new neighbor who has a disability.

Hooks, Gwendolyn. Nice Wheels (My First Reader). Illus. by Renee Andriani. Children's Press, 2005.

Lasker, Joe. Nick Joins In. Albert Whitman & Co., 1980.

Nick, who uses a wheelchair, joins a regular classroom and deals with his classmates' questions.

Mayer, Gina. A Very Special Critter. Golden Books, 1993.

Little Critter discovers that the new boy in class is really not any different from other children, even though he uses a wheelchair.

Meyers, Cindy. Rolling Along with Goldilocks and the Three Bears. Woodbine House, 1999.

This familiar story introduces a wheelchair and an automatic bed used by baby bear, and Goldilocks finds that the cottage has a wheelchair ramp.

Mills, Joanna E. Clifford's Big Red Ideas. Illus. by Josie Yee. Scholastic, 2003.

In this story Clifford, Cleo and T-Bone meet a new dog named K.C. They are shocked to discover that he only has three legs, and they aren't sure what to say, or how to play with him. But K.C. shows them that he's not that different after all!

Muldoon, Kathleen M. Princess Pooh. Illus. by Linda Shute. Concept Books, 1989.

Jealous of her sister's royal treatment as she sits in her wheelchair, Patty Jean tries out the conveyance and discovers that life in a wheelchair is harder than it seems.

Naron, Carol. No Trouble for Grandpa. Raintree Publishers, 1998.

This is a story about a boy worried about sharing his grandpa with his baby sister. Grandpa uses a wheelchair.

O'Neil, Linda. Being Paralyzed. Rourke Publishing, 2000.

Powell, Jillian. Sam Uses A Wheelchair (Like Me Like You). Illus. by Gareth Boden. Chelsea House Publications, 2004.

Powers, Mary Ellen. Our Teacher's in a Wheelchair. Albert Whitman & Co., 1987.

A true story about a class and their male preschool teacher who uses a wheelchair. It's told from the point of view of the children.

Rabe, Berniece. The Balancing Girl. Dutton Publishing Company, 1981.

This is the story of a young girl who uses a wheelchair and who comes up with a way to earn money at the school carnival.

- Resnick, Jane Parker and Frances Hodgson Burnett. Secret Garden. Ilus. by Robert Sauber and Frances Hodgson Burnett. Courage Books, 2001.
The language of this classic book is for older children but the format makes the story accessible to pre-readers and early readers.
- Rogers, Fred and Jim Judkis. Extraordinary Friends (Let's Talk About It). Putnam Publishing Group, 2000.
Children who use wheelchairs, communicate via computer screens and have less-visible disabilities go about their daily routines with other children. The well-known Mr. Rogers states simply that all people want to love and be loved and that people are alike even if they have differences. He encourages children to ask questions and to start conversations. He reminds children that sometimes people may not want help, so you should ask first.
- Schaefer, Lola M. and Gail Saunders-Smith. Some Kids Use Wheelchairs (Understanding Differences). Capstone Press, 2000.
Each double-page spread introduces one concept, with a color photograph on the left and one or two simple sentences in large print on the right. Each cover shows a child interacting with other youngsters.
- Stewart, Maddie. Peg (Blue Bananas). Ilus. by Bee Willey. Crabtree Publishing Company, 2001.
Peg the hen, who has only one leg, becomes an unusual but much loved mother.
- Swerdlow, Brown. Oliver's High Five. Health Press, 1998.
Oliver, an octopus with only five arms, proves that he's very capable.
- Weaver, Alexis Rae. Hunter Bunny Saves Easter. Ilus. by Jennifer M. Kohnke. Golden Bunny Pub., 2001.
Because Hunter Bunny cannot hop like his brothers and sisters, he needs a motorized wheelchair, and Clark the duckling needs glasses. Because of their disabilities they are teased by the other animals. But when the Easter Bunny sprains his ankle, Hunter Bunny and Clark are able to save the day.
- Wenger, Brahm, Alan Green, Jean Gilmore and Christopher Reeve. Dewey Doo-it Helps Owlie Fly Again: A Musical Storybook Inspired by Christopher Reeve. RandallFraser Publishing, 2005.
This is a story about compassion, forming positive connections and the importance of a bright outlook.

Willis, Jeanne. Susan Laughs. Illus. by Tony Ross. Henry Holt and Co., Inc., 2000.

This story follows Susan through a series of familiar activities. She swims with her father, works hard in school, plays with her friends and even rides a horse. Not until the end of the story is it revealed that Susan uses a wheelchair.

Books About Children Dealing With Difficult Situations

Andrews, Beth. Why Are You So Sad? A Child's Book About Parental Depression. Illus. by Nicole E. Wong. Magination Press, 2002.

This is an interactive picture book approach to explaining depression and its treatment in terms and images that kids can readily understand. It reassures children that their parents can get better, explores the many feelings such children usually experience and gives practical ways for children to cope with this situation.

Campbell, Bebe Moore. Sometimes My Mommy Gets Angry. Illus by Earl B. Lewis. Grosset & Dunlap, 2003.

This picture book tells about a young girl living with a mother who is mentally ill. When Mommy yells, Annie calls Grandma, who assures her that it isn't her fault. (An introduction for adults talks about bipolar disorder and how to get community help.) The last picture shows loving Mommy the next day as she braids Annie's hair.

Hamilton, Dewitt. Sad Days, Glad Days: A Story About Depression. Illus. by Gail Owens. Albert Whitman & Company, 1995.

This story helps explain depression to children. It tells about the feelings of Amanda, as she experiences her mother's unpredictable episodes of depression. The mother also is clearly upset when she sometimes cannot respond to her child's needs. Her mother and father both help Amanda understand that her mother loves her and that the mother's illness is not Amanda's fault.

Holmes, Margaret M. and Sasha J. Mudlaff. A Terrible Thing Happened – A Story for Children Who Have Witnessed Violence or Trauma. Illus. by Cary Pillo. Magination Press, 2000.

This story is for children who have witnessed any kind of violent or traumatic episode, including physical abuse, school or gang violence, accidents, homicide, suicide and natural disasters such as floods or fire. Sherman Smith saw a terrible thing happen. At first he tried to forget about it, but soon something inside him started to bother him and he felt frightened and angry. Then he met Ms. Maple, who helped him talk about the terrible thing that he had tried to forget. Now Sherman is feeling much better.

Lovell, Cynthia Miller. The Star: A Story to Help Young Children Understand Foster Care. Spartan Graphics, 2005.

This is a simple, colorfully illustrated story, "The Star" is a must for young children and foster parents experiencing foster care for the first time.

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Two children have been left alone for days by their mother. Miss Roy is the social worker who eventually takes them to live with their Aunt Gracie who is loving and warm. Toward the end of the book, the children visit their mother, who says, "Even when a mama loves you, she can't always take care of you." The book concludes with the hope that their mother will eventually be able to take care of them again.

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Atkinson, Lisa. The One and Only Me. A Gentle Wind, 1989.

Bartels, Joanie. Bathtime Magic. Discovery Music, 1989.

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Block, Cathy. Timeless. IMI Records, 1994.

Buchman, Rachel. Hello Rachel! Hello Children! Rounder Records, 1988.

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Fink, Cathy and Marcy Marxer. Help Yourself. Rounder Records, 1990.

Fink, Cathy. Grandma Slid Down the Mountain. Rounder Records, 1987.

Fink, Cathy. When the Rain Comes Down. Rounder Records, 1987.

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Multi-Arts Resource Guide and companion videos

VSA arts of Massachusetts

China Trade Center, 2 Boylston Street, 2nd Floor, Boston, MA 02116

Phone: (617) 350-7713 Fax: (617) 482-4298 TTY: (617) 350-6836

e-mail: vsamass@aol.com

“The Creative Arts Therapies” (catalogue)

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Contemporary Arts Building, 3526 Washington Avenue, Saint Louis, MO 63103-1019

Phone: (800) 543-3771 Fax: (314) 531-8384

e-mail: mmbmusic@mmbmusic.com

Website: www.mmbmusic.com

“Davis Art Education Materials” (catalogue)

Davis Publications, Inc.

50 Portland Street, Worcester, MA 01608

Phone: (800) 533-2847 Fax: (508) 753-3834

Website: www.davis-art.com

“Enabling Devices: Toys for Special Children” (catalogue)
Enabling Devices
385 Warburton Avenue, Hastings-on-Hudson, NY 10706
Phone: (800) 832-8697 Fax: (914) 478-0960
e-mail: customer_support@enablingdevices.com
Website: www.enablingdevices.com

“Kaplan: Concepts for Exceptional Children” (catalogue)
Kaplan
P.O. Box 609, Lewisville, NC 27023-0609
Phone: (800) 334-2014 Fax: (800) 452-7526
e-mail: info@kaplanco.com
Website: www.kaplanco.com

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Software

Baby Einstein (series) available on video, CD or DVD
The Baby Einstein Company
9285 Teddy Lane, Suite 200, Lone Tree, CO 80124
Phone: (800) 793-1454
Website: www.babyeinstein.com

Usborne's "First Thousand Words: In English and Spanish." Scholastic, Inc., 1997.

"The Mozart Effect for Children: Volumes 1, 2 and 3" available as audio recordings
The Children's Group, Inc.
1400 Bayly Street, Suite 7, Pickering, Ontario, L1W3R2, Canada
Phone: (800) 668-0242 Fax: (905) 831-1142
e-mail: lsummers@childrensgroup.com
Website: www.childrensgroup.com

Web Resources

Please visit our Web site for over 1200 internet links to arts and education resources at www.vsarts.org
American Alliance for Theatre and Education: www.aate.com
American Sign Language Browser: www.commtechlab.msu.edu/sites/aslweb/browser.htm
Barahona Center for the study of Books in Spanish for Children: www.csusm.edu/csbs
Center for Cultural Fluency: www.msmc.la.edu/ccf/IR.gradesk-3.html
Center for New Discoveries in Learning: www.howtolearn.com
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Children's Music in the United Kingdom: www.childrensmusic.co.uk
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CyberDance - Ballet on the Net: www.cyberdance.org
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Handspeak: A Sign Language Dictionary Online: www.handspeak.com
Houghton Mifflin's Education Place: www.eduplace.com
Incredible Art Department: www.artswire.org
KidBiz: www.kidbiz.com
KIDiddles: www.kididdles.com
KidzPage: www.veeceet.com
KidzSing Garden of Songs: www.gardenofsong.com
Legends and Lore -The Puppets Everything Place: www.legendsandlore.com
Mama Lisa's World: www.mamalisa.com
National Art Education Association: www.naea-reston.org
National Association for the Education of Young Children: www.naeyc.org
National Theatre of the Deaf: www.ntd.org
PBS: www.pbskids.org/totstv/english/puppets.html
Puppeteers of America: www.puppeteers.org
Sagecraft Productions - The Puppetry Home Page: www.sagecraft.com/puppetry
Scholastic Books: www.scholastic.com
Smithsonian Institute Folk Music: www.si.edu/folkways
Spanish Booksellers: www.spanishbooksellers.com

Organizations

Children's Music Network

P.O. Box 1341

Evanston, IL 60204-1341

Phone: (847) 733-8003

e-mail: office@cmnonline.org

Website: www.cmnonline.org

Newsletter: "Pass It On"

The Council for Exceptional Children

1110 North Glebe Road, Suite 300

Arlington, VA 22201-5704

Phone: (888) CEC-SPED Fax: (703) 264-9494

TTY: (703) 264-9446

Website: www.cec.sped.org

Early Childhood Music and Movement Association

10691 Livingston Drive

Northglenn, CO 80234

Phone: (303) 457-8986

Website: www.ecmma.org

National Art Education Association

1916 Association Drive

Reston, VA 20191-1590

Phone: (703) 860-8000 Fax: (703) 860-2960

e-mail: naea@dgs.dgsys.com

Website: www.naea-reston.org

National Association for the Education of Young Children

1509 16th Street, NW

Washington, DC 20036-1426

Phone: (800) 424-2460 Fax: (202) 328-1846
Website: www.naeyc.org

NAEA/CEA Special Interest Group for Teachers of the Arts

c/o Dr. Beverly Gerber
Department of Special Education
Southern Connecticut State University
New Haven, CT 06515

Newsletter: "Learning Throught the Arts - A Newsletter for Special Education Teachers of the Arts"

National Education Association

1201 16th Street, NW
Washington, DC 20036
Phone: (202) 833-4000
Website: www.nea.org

Sources for Recorded Music

A Gentle Wind: Songs and Stories for Children

P.O. Box 3103, Albany, NY 12203
Phone: (800) FUN-SONG
e-mail: hello@gentlewind.com
Website: www.gentlewind.com

American Melody

P.O. Box 270, Guilford, CT 06437
Phone: (203) 457-0881 Fax: (203) 457-2085
e-mail: ammelody@earthlink.net
Website: www.americanmelody.com

Music Design

4650 North Port Washington Road, Milwaukee, WI 53212-1062
Phone: (800) 862-7232 Fax: (414) 961-8381

e-mail: order@musicdesign.com
Website: www.musicdesign.com

New Sound Music (a division of Allegro Corporation)
81 Demeritt Place, Waterbury, VT 05676
Phone: (800) 342-0295 Fax: (800) 495-7045
e-mail: sales@newsoundmusic.com
Website: www.allegro-music.com

Rounder Kids (a division of Rounder Records Corporation)
P.O. Box 516, Montpelier, VT 05601
Phone: (800) 223-6357 Fax: (802) 223-5303
e-mail: buy@rounderkids.com
Website: www.rounder.com

Self-Produced Children's Singer/Songwriters:

Jim Gill
Phone: (708) 763-9864 Fax: (708) 763-9888
Website: www.jimgill.com

Kathy Lowe
Phone: (603) 526-6152
Website: www.woodshades.com/KathyLowe

Kim Wallach
Phone: (603) 827-5588
e-mail: kimwallach@monad.net

Purly Gates
Website: www.purlygates.com

Bibliography

Appendix C contains a complete bibliography of all the books mentioned in the *Start With the Arts* lessons.

APPENDIX C

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