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Special Issue

The Orff approach to special music education and music therapy:
Practice, theory and research

Children's Storybooks in the Elementary Music Classroom: A Description of Their Use by Orff-Schulwerk Teachers

Cynthia Colwell

Abstract

The purpose of this study was to examine the use of storybooks in the elementary music classroom by music teachers who are members of state chapters of the United States American Orff-Schulwerk Association. The researcher plans to use the information obtained from this survey to develop criteria for choosing children's books for the elementary music classroom and for music therapy settings for children focused on music (educational) and non-music (therapeutic) objectives. These criteria can then be used to choose books for Orff-Schulwerk orchestrations that can be composed to address specific musical and non-musical objectives. The survey consisted of seven sections: an information statement, participant demographics, experience with Orff-Schulwerk, use of children's storybooks, general criteria for choosing storybooks, personal criteria for choosing storybooks, and objectives addressed (musical and non-musical). The researcher descriptively analysed survey responses of 329 participants. Responses provided interesting information about how children's storybooks are used in the elementary classrooms of Orff-Schulwerk approach music teachers and what criteria these teachers consider when choosing books for integration into the music setting.

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A description of the use of children's storybooks by Orff-Schulwerk teachers

Elementary teachers commonly use children's storybooks as a component of the educational process. Storybooks are used to develop a variety of emergent literacy and subsequent reading skills (Martinez & McGee 2000) including sequencing, left-right directionality, letter and sight word identification, phonemic awareness, phonics,

fluency, vocabulary, comprehension, and sentence structure (Justice & Ezell 2002; Justice, Meier & Walpole 2005; McCathren & Allor 2002; Pearman & Lefever-Davis 2006; Senechal 1997; Sipe 2000). They supplement subject areas such as science (Broemmel & Rearden 2006; Pringle & Lamme 2005), math (Copley 1999; Morrison, Dittrich & Claridge 2002; Zanger 1998) and social studies (Owens, 2001; Zarnowski 1995); and develop social skills including diversity acceptance

(Dockett, Perry & Whitton 2006; Glazer 1996; Kim, Green & Klein 2006; Lee & Johnson 2000; Marshall 1998).

Emergent literacy, defined by Sulzby (1989) as the reading and writing behaviors that precede and develop into conventional literacy, is a primary objective when teachers use storybooks in preschool and elementary educational settings (Allor & McCathren 2003; Koppenhaver, Coleman, Kalman & Yoder 1991; Otto 1993; Senechal 1997). Justice and Kaderavek (2002) list four key areas of emergent literacy: print awareness, phonological awareness, alphabet knowledge and literacy constructs that can be developed through storybook reading. Allor and McCathren (2003) expand on this to actually describe strategies for using storybooks to facilitate emergent literacy in the areas of oral language, phonological awareness, and print awareness. These strategies include *Storybook Preview* in which the reader examines and discusses the illustrations prior to reading the text. In *Storybook Read Aloud*, the teacher reads the story to the group. Activities that relate the books to other aspects of the children's lives are included in the *Storybook Celebration*. *Storybook Sounds* are activities that focus on phonological awareness and target the text of the storybook and the sounds within the text. *Storybook Letters and Words* includes activities such as identifying and matching letters, matching letters to their initial sounds, spelling, and other phonic development activities.

Depending upon the objective for the use of the storybook, teachers consider a variety of factors when choosing a book. These include content (age appropriateness and thematic material), length (number of pages/characters/themes), layout (size of book/text/pictures, balance of text and pictures), illustrations (level of visual stimulation, uniqueness of artwork, age appropriateness, congruency with the text), text (repetitive passages, amount per page, rhythmic nature, reading level), and level of invited participation inherent in the book (Colwell 2007; Epstein 2002; Fang 1996; Pringle & Lamme 2005; Stoodt-Hill & Amspaugh-Corson 2008).

Most children's books contain illustrations and are primary factors when teachers choose a storybook for classroom use. If illustrations are appealing to the children, they are more likely to be engaged in the reading or activity associated with the storybook (Glenberg & Langston 1992). There are controversial theories as to whether illustrations support comprehension and memory of the text (Fang 1996; Gyselinck & Tardieu 1999; Schallert 1980) or not (Elster & Simons 1985). Andrews, Scharff and Moses (2002) examined the relationship between illustrations and reading comprehension in relation to children's preferences by creating a new story with four versions of

illustrations (bright-realistic, bright-abstract, sombre-realistic, sombre-abstract). Bright illustrations were preferred over sombre with bright-realistic most preferred. Subjects read the story with illustrations, had the story read to them with and without illustrations, or were given illustrations and character's names and asked to make up their own story. The text plus illustration condition resulted in better comprehension although results varied depending upon question and illustration preference.

The addition of multimedia (sounds, music, movement, graphics) to storybooks may enhance targeted academic skills (Gabbei & Clemmens 2005; Matthew 1996; Verhallen, Bus & de Jong 2006). Using storybooks in the elementary music classroom may also provide an opportunity for collaboration between the elementary classroom teacher and music teacher and enhance musical skill development (Calogero 2002; Fallin 1995; Gauthier 2005; Grant & Ammon 2003; Paul 2004). Children's literature has been used in the elementary music classroom to enhance teaching of musical subjects and concepts. As part of a series entitled *Tools for Teaching Literacy*, McDonald and Fisher (2006) contributed a volume that focused on integrating literacy instruction and the arts in K-8¹. These same authors (McDonald & Fisher 2002) had previously described a program for upper elementary students using children's literature to enhance a unit on stringed instruments. Focusing on genre, Grant and Ammon (2003) described a unit on jazz for upper elementary where child appropriate books about jazz musicians were read aloud. In addition, Wolf (2002) discussed the use of children's literature with young children to develop an understanding of music and language simultaneously.

In contrast to a specific focus on music objectives, there has been a "push" for using children's literature and music as a means for integration or cross-curricular work. Calogero (2002) described an approach to using children's literature through the thematic approach, for example, animals. Paul (2004) expanded this to include historical (i.e., Civil War) and emotional connections (i.e., feeling or mood) in addition to thematic biographical connections (specific person) across the curriculum.

Teachers trained in the Orff-Schulwerk process have incorporated children's literature in their elementary music classrooms with information shared in *The Orff Echo*, the journal of the American Orff-Schulwerk Association (AOSA) (Falkner 2004; Palastro 1995). Bunker (1990)

¹ K-8 refers to grade school in the United States. Kindergarten through Grade 8.

compiled a bibliography of picture books that were inspired by folk songs for classroom use. Beth Iafigliola reviewed two videos of clinicians presenting at the national AOSA conventions focused on this topic, one by Vivian Murray entitled *Opening the Book* (Iafigliola 1997), and one by Sarah Guterman entitled *The Magic of Children's Literature in the Music Class* (Iafigliola 2003).

Aim of the study

The purpose of this study was to examine the use of storybooks in the elementary music classroom by music teachers who are members of state chapters of the United States American Orff-Schulwerk Association (AOSA). The researcher plans to use the information obtained from this survey to develop criteria for choosing children's books for the elementary music classroom and for music therapy settings for children focused on musical (educational) and non-musical (therapeutic) objectives. These criteria can then be used to choose books for Orff-Schulwerk orchestrations that can be composed to address specific musical and non-musical objectives.

Method

Participants (n = 329) were members of state chapters of the AOSA. Some states have more than one chapter; some states do not have a chapter. There was no discrimination based on age, sex, race, or other special characteristics. Demographic questions were asked for information purposes but were not used to exclude them as participants. Presidents (n = 93) of each chapter were sent an email with the following information: researcher background, explanation of study and its purpose, and a link to an online survey. Presidents were asked to forward this email to chapter members.

The survey questionnaire had eight sections. The first section was an *information statement* required by the researcher's university to support the practice of protection for human subjects participating in research following an ethics board review. If participants completed the survey, it implied informed consent. The second section was *participant demographics* and included years of teaching, grades taught, size of school, age category, gender, and home state.

The third section was *experience with Orff-Schulwerk* and included completion of Orff-Schulwerk training, participation in workshops or presentations and membership in AOSA. Levels 1 to 3 are certification training levels. The Master Class is for individuals wishing to advance their training after completing the three levels.

Apprenticeship is for those individuals wishing to become Orff-Schulwerk teacher trainers of the levels program. The fourth section was *children's storybooks* and included frequency of use of children's books, where books were obtained, possible titles, and grades and venues with most frequent use.

The fifth section was *general criteria for choosing children's storybooks* and included the categories of content, length, text, illustrations, and layout of the books. Participants were asked to respond to statements under each category along a five-step continuum including strongly disagree, disagree, undecided, agree, and strongly agree on the impact of the statement when choosing a book. Within each of these five categories were potential factors that would impact choice. For example, under content, participants were asked to respond whether they strongly disagree, disagree, are undecided, agree, or strongly agree that age appropriateness (of the storybook content) is something they consider when choosing a book for integration in the music classroom. Another example would be under the text category and whether or not the text being rhythmic in nature impacts their choice. The sixth section was more detailed about *personal criteria* for choosing children's storybooks found within general categories. Participants were asked to give a specific issue under each category that they consider when choosing a book. An example statement for each of the categories was provided to indicate the type of responses solicited. For example, under content, "*I look for themes that are comparable to their academic curriculum, i.e. animal identification for younger grades*" or under layout, "*I like the text to be clearly visible to the children and not overshadowed by the illustrations*".

The seventh section was *objectives (musical and non-musical)* and included questions about the National Association for Music Education's (NAfME) national standards in music, elements of music (i.e., dynamics), and non-musical domains (i.e., social, communication) addressed when using children's storybooks. The eighth and final section was *music used with children's storybooks* and asked how the teachers added Orff-Schulwerk media and materials to the storybooks (i.e., chants, body percussion, ostinati, and songs).

Results

Survey results were tabulated and reported through descriptive analyses. There were 346 individuals who started this survey. Seventeen were deleted who completed only demographic information or stopped completing the survey at the question

asking about their frequency of use of children's storybooks. It was assumed that if they stopped filling out the survey at this point, they were not interested in the topic or did not feel they had enough expertise to continue. Out of the remaining 329, 291 individuals answered every question in the survey. Although some individuals did not answer every question, all data were included in the descriptive analyses.

For the purpose of determining regional location of survey participants, each individual listed the State they lived in during completion of the survey. The researcher collapsed this information into the six regions designated by the AOSA:

- Region 1: Alaska, Colorado, Idaho, Montana, New Mexico, Oregon, Utah, Washington and Wyoming.
- Region 2: Arizona, California, Hawaii and Nevada.
- Region 3: Arkansas, Iowa, Kansas, Louisiana, Minnesota, Missouri, Nebraska, North Dakota, Oklahoma, South Dakota and Texas.
- Region 4: Alabama, Florida, Georgia, Maryland/District of Columbia, North Carolina, South Carolina and Virginia.
- Region 5: Connecticut, Maine, Massachusetts/New Hampshire/Rhode Island, New Jersey, New York and Pennsylvania.
- Region 6: Illinois, Indiana, Kentucky, Michigan, Ohio, Tennessee, West Virginia and Wisconsin.

Section three of the survey focused on *experience with Orff-Schulwerk*. Participants were asked about their level of Orff-Schulwerk training, membership in AOSA, conference and workshop attendance. Responses to questions asking how many national conferences or workshops participants had attended yielded a combination of blanks, numerical years, or comments such as "tons" or "years and years", therefore, the researcher did not analyse these. Analysed results indicated that the majority of respondents taught at larger elementary schools (85%), were female (91%), with over half (63%) past forty years of age. Region 3 had the highest respondent rate (32%) of the six regions. The majority of respondents (75%) had at least a Level 1 Orff-Schulwerk certification and most were members of AOSA (72%). The majority (80%) had attended workshops that focused on using children's storybooks in the elementary classroom yet only about a quarter (23%) had presented such a workshop. Demographic results are reported in Table 1 with experiential results reported in Table 2.

Section four of the survey was titled *children's storybooks* and talked about the general use of storybooks. For logical presentation, the question from section five asking participants if they use storybooks presented by fellow teachers (87%), workshop clinicians (92%), or conference presenters (72%) is reported with this information. Results indicate that the frequency of use of children's storybooks is high (65% reported often or frequently) and participants typically get their books from bookstores (51%). Teachers include books most frequently in Kindergarten with use steadily declining through to Grade 6. Most are used in the classroom (99.7%), with some also appearing in performance settings (42%). Results are reported in Table 3. The question asking participants to list the books they use most frequently in the classroom yielded a total of 975 titles noted at least once with the most prevalent 24 listed in Table 4.

The *general criteria for choosing storybooks* in the fifth section of the survey was divided into five categories based on the researcher's own experiences when choosing children's storybooks for use in music settings: content, length, text, illustrations, and layout. Specific response results are reported in Table 5. Participants seem to agree or strongly agree (total percentages added) that age appropriateness (96%), thematic material (94%), and inherent level of participation (92%) of the content are considered when choosing a children's storybook. Although length is also a factor, participants were not as convicted with only 65% agreeing or strongly agreeing that the number of pages or amount of characters and/or themes (56%) should be thoughtfully considered. Text results revealed strong views on two of the factors within this category with participants selecting books with repetitive text passages (94%) and texts that are rhythmic in nature (92%). Less impactful was the amount of text per page (66%), the reading level (59%), and whether or not the text was already a song (62%). Illustrations were considered with agree or strongly agree responses for age appropriateness of the artwork (91%), level of visual stimulation (87%) and uniqueness of the artwork (76%). The layout of the storybook seemed less of a determining factor as indicated by agree and strongly agree responses to the size of text/pictures (71%), balance of text/pictures (65%), and size of actual book (55%).

In the sixth section of the survey, participants were given the opportunity to provide free responses of specific *personal criteria* using the same categories as in the previous section (content, length, text, illustrations and layout). The researcher summarised these responses by category

and added new factors where necessary. Responses are found in Table 6.

In section seven, *objectives addressed (musical and non-musical)* participants indicated which of the nine national music standards, eight elements of music, and six non-musical domains participants target when using children's storybooks. The *music used in children's storybooks*, section 8, asked participants to indicate frequency of use of a variety of Orff media and materials. When examining the addressed objectives, the majority (92%) focus on the national standard of singing and the relationship to other arts (91%), the musical element of rhythm (94%), and the non-musical emotional (88%) or social (87%) domains. Table 7 reveals that many of these categories were quite close in percentages and should be examined accordingly. In response to the question about music used with children's storybooks, elementary teachers responding to this survey had used all of the media and materials listed. Those reported with the highest percentage

under the often and frequently response categories combined were adding classroom instruments (69%), rhythmically chanting the text (63%), adding movement (59%), and adding barred instruments (58%). Detailed data are reported in Table 8.

Question (total number of respondents N/%)	Category	N participants who responded to individual question	% participants who responded to individual question
Years of teaching (323/98%)		Mean = 15.42 years Range = 1 to 45 years	98.0
Grades currently teaching (324/99%)	K	281	86.7
	1	290	89.5
	2	299	92.3
	3	290	89.5
	4	281	86.7
	5	267	82.4
Size of school (326/99%)	<100	6	1.8
	100-300	42	12.9
	>300	278	85.3
Age category (329/100%)	21-30	57	17.3
	31-40	64	19.5
	41-50	78	23.7
	51-60	107	32.5
	>60	23	7.0
Gender (328/99.7%)	Female	297	90.5
	Male	31	9.5
AOSA region (329/100%)	1	59	18.0
	2	32	9.7
	3	104	31.6
	4	34	10.3
	5	39	11.9
	6	61	18.5

Table 1: Participant demographics (percentages are based on the number of those that responded to the question and thus varies among questions)

Question (total number of respondents N/%)	Category	N participants who responded to individual question	% participants who responded to individual question
Orff training (329/100%)	Yes	248	75.4
	No	81	24.6
Yes to training	Level 1	88	26.7
	Level 2	69	21.0
	Level 3	66	20.1
	Master	18	5.5
	Apprentice	7	2.1
Member of AOSA (328/99.7%)	Yes	236	72.0
	No	92	28.0
Years as member (236/72%)		Mean = 10.01 years Range = 1 to 40 years	
Attend conferences (325/99%)	Yes	179	55.1
	No	146	44.9
Attend workshops (325/99%)	Yes	259	79.7
	No	66	20.3
Given workshop (325/99%)	Yes	75	23.1
	No	250	76.9

Table 2: Experience with Orff-Schulwerk

Question (total number of respondents N/%)	Category	N participants who responded to individual question	% participants who responded to individual question
Frequency of use (327/99%)	Never	0	0
	Rarely	13	4.0
	Sometimes	103	31.5
	Often	137	41.9
	Frequently	74	22.6
Books from... (325/99%)	Library	91	28.0
	Teacher	8	2.5
	Bookstore	165	50.75
	Online	61	18.75
Venue for use (325/99%)	Classroom	324	99.7
	Performance	135	41.5
Demonstration by: (279/85%)	Teacher	242	86.7
	Clinician	257	92.1
	Presenter	202	72.4
Rank by grade use (324/99%)*		Grade	Frequency rank
		K	1.83
		1	1.99
		2	2.71
		3	3.68
		4	4.61
		5	5.31
	6	6.10	

Table 3: Use of children's storybooks in the elementary music classroom (all respondents teach all 7 grades so ranks were reported as mean scores of those who responded to this question for each grade as an indication of use)

Title of children's storybooks	N participants who listed this book
There Was an Old Lady Who Swallowed a Fly	73
Mortimer	47
Froggy Books (collection, not specific titles listed)	46
The Remarkable Farkle McBride	42
The Little Old Lady Who Wasn't Afraid of Anything	38
Zin! Zin! Zin! A Violin	38
Brown Bear, Brown Bear	35
Follow the Drinking Gourd	35
Itsy Bitsy Spider	35
Jump Frog, Jump	28
Wheels on the Bus	27
Chicka Chicka Boom Boom	26
Down by the Bay	24
Over in the Meadow	24
Abiyoyo	22
Jazz Fly	22
Peter and the Wolf	22
What a Wonderful World	22
Alexander and the Terrible, Horrible, No Good, Very Bad Day	21
America, the Beautiful	21
Napping House	21
This Land is Your Land	21
We're Going on a Bear Hunt	21
Old McDonald Had a Farm	20

Table 4: Children's storybooks used most frequently as reported by participants (top 24)

General	Specific (Number of Responses)	SD	D	U	A	SA
Content	Age appropriate (315/329)	1.3	1.3	1.9	33.7	61.9
	Thematic material (314/329)	1.3	1.6	3.2	39.5	54.5
	Inherent participation (312/329)	1.3	1.0	5.8	40.7	51.3
Length	Number of pages (312/329)	2.9	12.8	19.6	48.1	16.7
	Amount of characters/themes	3.9	17.7	22.2	44.7	11.6
Text	Repetitive passage (313/329)	0.3	2.6	3.5	43.1	50.5
	Amount per page (312/329)	1.6	11.2	21.5	46.2	19.6
	Rhythmic nature (312/329)	0.0	2.6	5.4	36.9	55.1
	Reading level (313/329)	1.6	20.4	19.2	41.9	16.9
	Already a song text (314/329)	3.5	19.1	15.9	35.7	25.8
Illustrations	Level of stimulation (315/329)	0.3	4.4	8.3	51.1	35.9
	Uniqueness of artwork (313/329)	0.3	6.7	17.3	44.7	31.0
	Age appropriateness (314/329)	0.0	2.5	6.1	43.0	48.4
Layout	Size of text/pictures (315/329)	0.0	12.4	16.8	54.9	15.9
	Size of book (314/329)	0.6	20.7	23.2	44.3	11.1
	Balance of text/pictures (312/329)	0.3	12.8	21.8	49.0	16.0

Table 5: Criteria for choosing children's storybooks: reporting percentages of actual responses (SD=Strongly Disagree, D=Disagree, U=Undecided, A=Agree, SA=Strongly Agree)

Category	Factor	Personal criterion
Content	Age appropriateness	correlate with age appropriate education curriculum
		connect with students' interests at different ages
	Level of inherent participation	books that have different verses for solo parts
		topics of ballets, operas, composer lives
		opportunities to naturally add musical elements
	Thematic material	connect to curriculum, social studies, science, or maths
		seasonal, holiday, current events, cultural traditions
		simple themes, i.e. up/down, loud/soft, counting, colours
		moral outcomes, character traits, psychological impact
	Musical concepts	accuracy of information, origin of material
		supports musical terms/concepts, i.e. steady beat, jazz
		functions to teach a song, illustrates folk songs
		apply music elements and district benchmarks/standards
		connect to curriculum/textbook series/listening lessons
Creativity	able to use a piece from the "volumes" with book	
	can be developed for a performance	
	ability to add music for creativity/composition purposes	
	books that are adaptable for dramatisation	
Length	Number of pages	simple story line with room to improvise musically
		encourages sounds effects
		appropriate for the age (typically less than 15-20 pages)
	Amount of characters/themes	length can vary depending upon book and objectives
		naturally breaks into sections for older classes units
		reading time accessible within one class (i.e., 15 minutes of 30 min class)
		minimal time to get to point of plot
	Amount of text	not overly involved plot or character development
		consider having librarian/classroom teacher familiarise class with book, then music teacher can develop it with music activities
		limited superfluous information
Text	Repetitive passages	consider age appropriate ratio of pictures to words
		avoid chapter books
	Amount per page	use texts with repeated phrases or sections
		cumulative or repetitive style of text, sequencing
	Rhythmic nature	natural cadences for refrains/choruses
		opportunities for student participation due to repetition
		enough text so students can examine illustrations during reading
	Reading level	no more than half a page has text, no more than 4-5 lines
		ability to summarise text if illustrations support story
	Rhyming patterns	text can be spoken rhythmically, "music friendly"
		rhythmic text specifically in four line settings
	Sound words	duple or triple meter
flowing text, opportunities for student participation		
grade level vocabulary and sentence length		
Illustrations	Visual stimulation	age appropriate language with engaging words
		accurate and appropriate grammar
	Uniqueness of artwork	rhyming patterns and words
		poetic use of language
		sound words, i.e. bang, clops, etc. and sound effects
	opportunities for expressive reading, descriptive phrases	
	words that stimulate movement naturally	
	colourful illustrations, black/white used sparingly	
	large enough to be seen by class	
	not distracting, overly busy or stimulating	
	diverse style of art/types of media	
	exceptional artistic quality	
	culturally diverse, appropriate and suitable	
	potential relevance to art class	

Age appropriateness	simple, main characters perform action from the text
	tells story with minimal text needed for younger grades
Functionality of illustrations	larger illustrations for younger grades
	complexity changes across age groups
	text matching with pictures for vocabulary development
	assist comprehension of story and drawing inferences
Layout	add meaning to the story, related to the concepts
	illustrations stimulate discussion and thoughts
	Caldecott awards (presented to best illustrations that demonstrate story)
	consider having children illustrate story themselves
Size of book	easy to hold and visible to the whole class
	dependent upon class size and how it will be used
Size of text/pictures	single versus double pages to display illustrations
	size relative to age or class size
	easy to read fonts that correlate with style of book
Balance of text/pictures	ability for teacher to read book upside down
	more pictures than text for K-1
	consider text on opposite page from illustrations
	pictures not overly distracting from text
Uniqueness of layout	text not overlapping illustrations for clarity
	preference for uncluttered layouts
	diversity including pop-ups, flaps, big books, etc.
Uniqueness of layout	ability to lay flat on display for leading orchestration
	paperback versus hard cover versus board book

Table 6: Personal criteria as suggested by survey participants

Question (total number of respondents N/%)	Category	N participants who responded to individual question	% participants who responded to individual question
National standards (294/89%)	Singing	270	91.8
	Playing	261	88.8
	Improvising	230	78.2
	Composing	162	55.1
	Reading	138	46.9
	Listening	191	65.0
	Evaluating	135	45.9
	Relation to arts History/culture	266 258	90.5 87.8
Musical elements (292/89%)	Dynamics	259	88.7
	Harmony	56	19.2
	Instruments	261	89.4
	Meter	159	54.5
	Melody	243	83.2
	Rhythm	274	93.8
	Tempo Timbre	237 227	81.2 77.7
Non-musical domains (291/89%)	Social	253	86.9
	Emotional	257	88.3
	Behavioural	218	74.9
	Motor	231	79.4
	Communication	230	79.0
	Cognitive Do not address	208 11	71.5 3.8

Table 7: Objectives addressed (musical and non-musical)

Question (289/88% answered)	Total N of responses	Never	Rarely	Sometimes	Often	Frequently
Original orchestrations	291	14 (5)	36 (12)	131 (45)	67 (23)	43 (15)
Adapt orchestrations	286	14 (5)	25 (9)	113 (39)	80 (28)	54 (19)
Read as part of activity	290	24 (8)	99 (34)	127 (44)	32 (11)	8 (3)
Add pre-composed song	288	20 (7)	33 (11)	155 (54)	63 (22)	17 (6)
Add original song	287	25 (9)	40 (14)	127 (44)	69 (24)	26 (9)
Set the text to melody	284	22 (8)	47 (16)	122 (43)	63 (22)	30 (11)
Rhythmically chant text	287	3 (1)	10 (4)	93 (32)	110 (38)	71 (25)
Create/add chant refrain	285	21 (7)	28 (10)	102 (36)	92 (32)	42 (15)
Add body percussion	289	8 (3)	24 (8)	103 (36)	91 (31)	63 (22)
Add movement	288	7 (2)	15 (5)	97 (34)	103 (36)	66 (23)
Add instruments	287	8 (3)	6 (2)	74 (26)	110 (38)	89 (31)
Add barred instruments	288	10 (4)	22 (8)	88 (30)	95 (33)	73 (25)
Add borduns	287	28 (10)	41 (14)	99 (35)	70 (24)	49 (17)
Use improvisation	288	17 (6)	37 (13)	118 (41)	80 (28)	36 (12)
Add ostinati	278	29 (10)	27 (10)	99 (36)	86 (31)	37 (13)

Table 8: Music use with children's storybooks [data are presented as frequency (percentage) of total responses to each choice]

Discussion

The purpose of this study was to examine how music teachers involved in the Orff-Schulwerk process are using children's storybooks in the elementary music classroom. The researcher plans to use this information to develop criteria for choosing children's books for the elementary music classroom and for music therapy settings for children focused on musical (educational) and non-musical (therapeutic) objectives. These criteria can then be used to choose books for Orff-Schulwerk orchestrations composed to address specific musical and non-musical objectives.

A diverse representation of participants completed the survey. Participants were teachers with minimal (1 year) to significant experience (45 years) representing all age categories from 21 to over 60 years of age, and lived in states from all 6 regions of AOSA. Participants were primarily female as expected, with a significant portion having completed some level of Orff-Schulwerk certification and membership in the national association. About half had attended national conferences, with a majority having attended workshops focusing on children's literature. Only about a quarter had presented a workshop targeting children's literature themselves.

Since the majority of participants reported that they often or frequently (65%) used children's storybooks in their elementary music classrooms, the researcher was encouraged that she could obtain interesting perspectives on specific titles, criteria for choosing, and ways these books were integrated. Participants were asked where they found books and whether they used books

demonstrated by another music teacher, a workshop clinician or a conference presenter. An open ended response was available so that participants could list additional sources. Responses included bookstore exploration, local storytellers, television shows, professors, Orff-Schulwerk levels training programme, music publications, displays at conferences or children themselves.

When choosing storybooks, participants responded to heading categories of content, length, text, illustrations, and layout. Participants strongly agreed that content (especially age appropriateness) was important. There was also a focus on the text of the book if there were repetitive passages or the text was rhythmic in nature. Similar to content, the respondents felt age appropriateness of illustrations was also a strong factor when choosing storybooks. Slightly less predominant was the focus on the length and the layout of the storybook. The researcher was appreciative of the care participants took in adding statements about their personal criteria when choosing storybooks with a wealth of perspectives provided for readers as input when choosing children's storybooks to use in the music classroom or music therapy setting.

As a music therapist and music educator, the researcher was interested in what objectives participants targeted when using children's storybooks. As this study was based in the United States, she asked participants which of the national standards in music they typically addressed when using children's storybooks. Singing, national standard 1, was the most prevalent (92%) followed closely by relationship to the arts (91%), playing instruments (89%) and connection to history and culture (88%). National standards least addressed

were evaluating music (46%) and reading music (47%). Eight typical musical elements were listed as target options for the participants. Rhythm received the highest percentage of focus (94%) from the teachers followed by instruments (89%) and dynamics (89%). The element least addressed was harmony (19%). From a music teacher's perspective and relating this to the age at which these teachers most commonly use children's storybooks (Kindergarten with a gradual decline through to Grade 6), it is logical that the focus is on singing, rhythm, playing instruments, and dynamics as these are core building blocks for the elementary music curriculum. To target non-musical domains, the researcher listed 6 domains typically addressed by music therapists. It was interesting to note only 11% of those who responded to this question shared that they do not address non-musical domains when using children's storybooks. The six domains were fairly evenly distributed with participants targeting cognitive least frequently (72%) through to the emotional most frequently (88%).

Participants were asked to respond to a question about how music was integrated into the children's storybook. Fifteen different options were listed and teachers were asked to indicate use as never, rarely, sometimes, often, or frequently. As indicated in the results section, the four most prevalent options when combining the often and frequently response categories were adding classroom percussion instruments (69%), rhythmically chanting the text (63%), adding movement (59%), and adding barred percussion instruments (58%). In contrast, options receiving the highest percentage of 'never' and 'rarely' response categories combined were reading the books as part of a music activity but not actually adding music to the book (42%), setting the text to melody to create a song (24%) and adding borduns (24%). An open ended response was available so participants could list additional ways that they integrate music with the children's storybooks and responses included using scarves, visuals or manipulatives, making vocal or other sound effects, and creating dramatisations with costumes, masks, or puppets.

Limitations of this study can be primarily focused on respondents and survey questions. Although more teachers responded to the survey than the researcher had anticipated, it is still approximately only about 10% of those teachers who are members of AOSA. It is important to note though, that only individuals who use storybooks in the classroom likely chose to respond to this online survey. In this case, the percentage of survey respondents to members who actually use children's storybooks frequently enough to want to participate in this survey would likely be higher. Although there was representation from all six

regions, it was not balanced, with region 3 providing the highest percentage of respondents. As a point of information, regions are not all the same size, with regions 3 and 6 being the largest. Another limitation, yet perhaps advantage, was the openness of some questions. The question asking teachers to list titles of storybooks they use yielded a formidable list of books (975). What is missing is the connection between individual titles and the specific relationship with their criteria for selection, focus on the national standards, musical elements, non-musical domains, and musical media/material incorporated.

In a follow-up study, the researcher would like to contribute: 1) criteria or a set of guidelines for choosing storybooks for use in the elementary music classroom which could potentially transfer to working in music therapy settings, 2) knowledge of what purposes specific children's storybooks are used for in the elementary classroom (i.e., addressing singing, focusing on rhythm, targeting emotional domains) and 3) an understanding of what areas need to be further developed (i.e., connection to reading music, music element harmony, or cognitive domains).

For future development of this topic, the researcher would like to design an additional survey using the most frequent titles gleaned from this current survey. Questions could then be connected to specific titles and the criteria for choosing each book, the focus on musical and non-musical objectives and specific music activities. The researcher would also like to survey music therapists in a similar format and examine their use of children's storybooks in music therapy settings focusing more specifically on non-musical objectives.

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