

POETRY AND MUSIC

READING METRIC TEXT

Elvira Arnal

Standards/Objectives **in the Art Form and Language**

The intent of the oral language standards is that students will expand their vocabulary by listening to and participating in a variety of listening experiences. These interactions provide opportunities for students to mimic language and experiment with new words, word patterns, and rhymes.

This “Reading Metric Text” strategy offers the opportunity for students to experience matching movement to rhythmic patterns as they demonstrate a steady beat with their hands. They perform rhythmic patterns that include sounds and silences.

The essential knowledge, skills, processes that result from this activity being: Students listen to a literary form that includes a predictable text and patterned text. They participate in choral speaking and echo reading, identifying rhymes, and supplying an appropriate rhyming word to complete the predictable text.

Descriptive Information

This specific lesson “Reading Metric Text” introduces students to the meter of 4. Tapping the underlying steady beat on the body shifts the emphasis toward hearing and feeling the 4-beat phrase. The teacher reads a nursery rhyme or children’s poetry as students chant the rhythm of the words.

This is a lesson that follows up skill building activities and will lead to an end product, poetry writing.

Children build up skills as we do the “Steady Beat” activity, followed by syllabification and “reading” with the Poetry Pouch. Step by step, children build on previous knowledge and demonstrate how to use their body movements to express rhythm and make connections between the art of motion. This strategy aims at an effective preparation to reading and writing, developing fluency and comprehension.

Step 1:



Children internalize a steady beat using movements with the hands. They chant and use their creativity to come up with different forms of using movement to keep the steady beat.

Step 2:

Syllabication and Accent



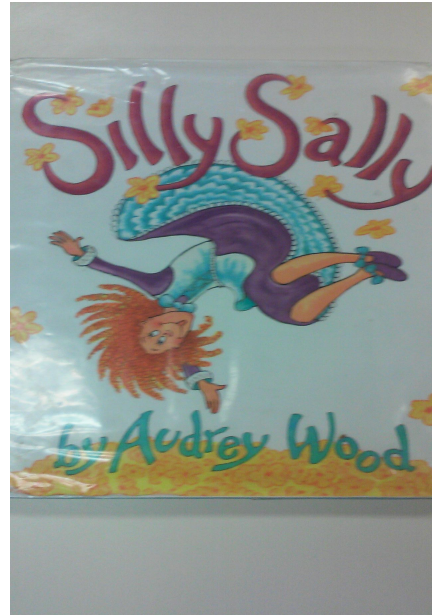
Children learn to split words into syllables, use specific hand movements for 1, 2, 3, and 4 syllable words. Here, they say their names and add accent to the stressed syllable in the name.

Step 3: Sound Writing



Using the Poetry Pouch, children learn to “read” four objects using their eyes to evenly track them at a steady beat. They apply their knowledge of keeping a flow and rhythm to a four-beat text.

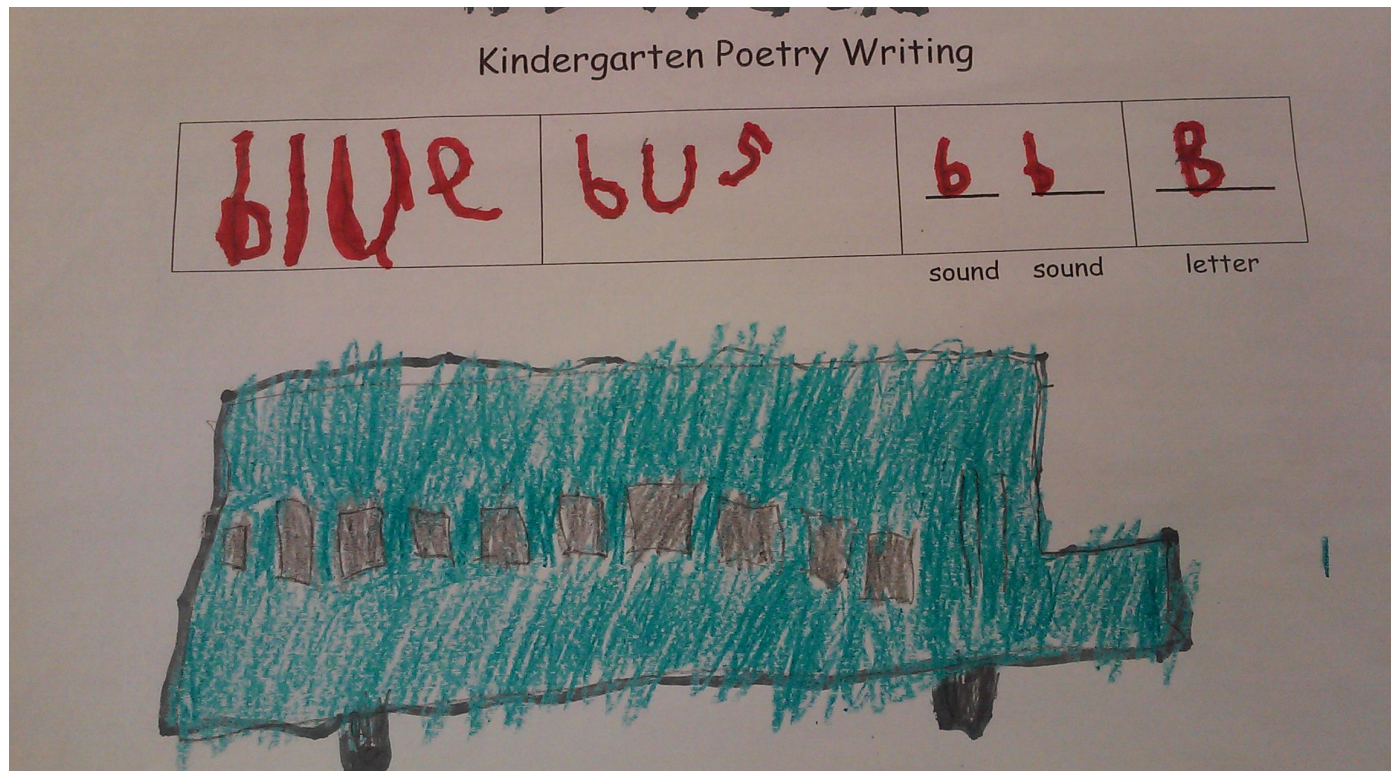
Step 4: Reading Poetry in a Meter of Four



Children follow the teacher echo reading “Silly Sally” by Audrey Wood. They keep four beats in each line of the poetry through movement. They realize that when they tap on their heads, on beat 4, they are saying the rhyming words.

Step 5: Sound Writing




As the next step in our Poetry and Music arts integration, children become more aware of repetition, form, rhythm, rhyme, and alliteration in a book. They are able to write an original Alphabet Alliteration Poem using the beginning sounds of the alphabet.




Step 5: Sound Writing

Boaikhuv

Kindergarten Poetry Writing

Orange	octopus			
		sound	sound	letter



Illustrate

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Step 5: Sound Writing

Kindergarten Poetry Writing

Pink	Pizza	<u>p</u> <u>p</u>	<u>P</u>
		sound sound	letter



Illustrate

Assessment and Feedback Phonological Awareness Literacy Screening (PALS) Pre-K Level. Scores of a LEP student in Rhyme Awareness.

Rhyme Awareness	Scores
Fall 2017	5/10
Mid-Year 2018	10/10

Teacher Reflection on **Documentation**

Poetry and Music provides the strategies for children to learn to appreciate literature and the musicality of language. Students engage in activities that prepare them to writing and reading in a sensorial way. They use their bodies and senses as they feel the music in a nursery rhyme or children's literature. Art is seamlessly integrated as beat, rhythm, and rhyme become part of their oral and written expression.

Children get a solid foundation in rhyming and rhythm through the skill building activities. Then, they apply this knowledge to the Poetry Pouch activities. In turn, this experience enables them to read poetry in a meter of four and predict rhyming words. Rhyming is one of the most difficult skills for second language learners. This learning strategy helps those students significantly.

Teacher Reflection: How have the Kennedy Center workshops/courses impacted my teaching?

The Poetry and Music two-year course continues to have a very significant impact in my instruction. It is an on going experience and a journey of discovery and creation. As I took the school-wide course, I had the opportunity to get coaching from the instructor, Marcia Daft. This contributed to a further understanding and internalizing the strategies taught. The rewarding results of the strategies application in class led me to go deeper into the Poetry and Music content, sequence, and value. This year, together with other four colleagues, we embarked in an Independent Study related to the strategies learned. The curriculum map that resulted of this study promises to be an effective tool to integrate the arts in a meaningful and seamless way. The strategies reinforce and enhance my reading instruction and the students benefit from well planned and exciting lessons.

STUDENT REFLECTIONS

- Our 4 to 6 year old students in Primary Montessori show enjoyment of these strategies as they engage in rhythmic movement. Their faces light up as we start our skill building exercises and don't seem to get tired of repetition.
- They often ask "When are we going to do the steady beat?", or spontaneously start doing the four beat movement as I read then a poetry text.
- When I asked them what did they enjoy the most, they mention saying their names by syllables and tapping their heads when it rhymes.
- Some students have actually memorized "Silly Sally" and do it on their own.

Credits

Ms. Arnal has learned this arts-integration strategy from Kennedy Center Teaching Artist Marcia Daft, who taught Parts I and II of Poetry and Music at Drew Model School for two consecutive years. Besides the course work, the instructor followed the implementation of the strategies through regular coaching and mentoring. Moreover, this year, the Independent Study group has benefited from Ms. Daft's guidance and input. My gratitude and appreciation for her excellent work.