

Bucknell University

Bucknell Digital Commons

Honors Theses

Student Theses

Spring 2024

Psychological Well-Being and Music Among Children

Elle Chrampanis
epc007@bucknell.edu

Follow this and additional works at: https://digitalcommons.bucknell.edu/honors_theses



Part of the [Early Childhood Education Commons](#), [Music Education Commons](#), and the [Other Psychology Commons](#)

Recommended Citation

Chrampanis, Elle, "Psychological Well-Being and Music Among Children" (2024). *Honors Theses*. 670.
https://digitalcommons.bucknell.edu/honors_theses/670

This Honors Thesis is brought to you for free and open access by the Student Theses at Bucknell Digital Commons. It has been accepted for inclusion in Honors Theses by an authorized administrator of Bucknell Digital Commons. For more information, please contact dcadmin@bucknell.edu.

CHILDREN, WELL-BEING, AND MUSIC

PSYCHOLOGICAL WELL-BEING AND MUSIC AMONG CHILDREN

by

Elle Priscilla Chrampanis

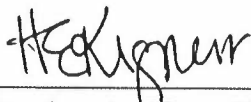
A Thesis Submitted to the Honors Council
For Honors in the Department of Music

April 2024

Approved by:



Advisor: Dr. Nicholas Roseth



Second-Reader: Dr. Haley Kragness



Department Chair: Dr. William Kenny

Acknowledgments

I would like to thank my thesis advisor, Dr. Nicholas Roseth, for guiding me through this daunting process. I am grateful for the many years I have spent conducting this research under your supervision and have grown as a student and a person through your guidance. Your presence as an advisor and professor has made my experience as a student worthwhile and has shaped my experience within the music department. Thank you for always pushing me one step further and making me a better writer and researcher.

Next, I would like to thank Dr. Haley Kragness, my second reader and additional mentor. Being a part of your lab demonstrated that there is a place for music, children, and psychology in research. Your involvement in this project provided an important lens and your feedback has been extremely helpful. I appreciate the relationship we have developed through class, lab, and this research experience.

An additional thank you is necessary to Becca Lipsky, the student who taught this music class. I loved watching you teach these students each week and I cannot wait to see you as a future educator someday. This project would not have been possible without the support of the faculty, students, and board of directors at the local school this research was conducted at. The students' eager nature and high energies always put a smile on my face. So, thank you for allowing me to enrich these kindergarten students with music during this project!

Finally, a special thank you to my family and friends who have always supported each and every endeavor of mine with so much love. Most importantly, thank you to my grandparents who have always pushed my musical career forward. And a shoutout to all of my siblings because I would not be so interested in children if it were not for all of your presence in my life.

Table of Contents

Acknowledgements.....	iv
Table of Contents.....	v
Index of Tables	vi
Abstract.....	vii
Chapter 1: Introduction.....	1
Chapter 2: Comprehensive Literature Review.....	7
Positive Emotions	8
Engagement.....	10
Relationships.....	13
Meaning	15
Accomplishment	16
Chapter 3: Exploring Kindergartener’s Well-Being in Music Class	19
Literature Review.....	20
Purpose Statement and Research Questions	23
Methodology.....	23
Discussion.....	29
References.....	44
Appendix A - Institutional Review Board Approval	49
Appendix B - Curriculum	55

Index of Tables

Table 1: Focus Group Questions for Week 1.....25

Table 2: Focus Group Questions for Week 6.....25

Table 3: Interview Questions for Individual Interviews.....26

Table 4: Data Collection Methods26

Abstract

The purpose of this instrumental case study was to explore how music supports kindergarteners' well-being in an elementary music classroom through the lens of PERMA, a framework for well-being developed by Martin Seligman. PERMA stands for positive emotions, engagement, relationships, meaning, and accomplishment. An additional goal was to see how applicable this framework was to kindergarteners. Accordingly, a five-week music program was developed and taught at a local elementary school. A typical elementary music curriculum was developed consisting of lessons that included a welcome song, a rhythm activity, a musical storybook, the sequential learning of a song, and a goodbye song. Music instruction was taught once a week for six weeks for approximately 20 minutes each. After each lesson, individual interviews with the students and two focus groups occurred. Additional sources of data included observation sheets, parent questionnaires, and teacher questionnaires. Findings revealed that *positive emotions, engagement, and relationships* were the most apparent PERMA elements. *Meaning* was found to be less applicable to this age group, while *accomplishment* was apparent but difficult for children to articulate. Movement was an important component to children's engagement and interest in activities. These findings provide evidence that music plays a role in supporting the well-being of kindergartners.

Chapter 1: Introduction

Well-being is an idea that has been a topic of conversation for at least several millennia. It is a complex construct that has evolved over the years, specifically within the last few decades. Well-being, in its earliest conceptualization, can be attributed to philosophers Plato and Aristotle, who focused on theories of how to achieve happiness and find “the good” within life (Crisp, 2021). The concept of well-being in psychology originated from William James. He was a professor of physiology at Harvard in the early 1870s who had an interest in religion. His work in religion led him to develop a theory called “healthy mindedness” (Pawelski, 2003).

The healthy mindedness theory was rooted in philosophy and religion, relating to Plato and Aristotle, but allowed James to consider what contributed to a happy life (Pawelski, 2003). James’s thinking ultimately helped to develop the field of psychology. Thus, he became one of the most renowned thinkers of the late 19th century. His ideas demonstrate the first instance of well-being within an academic setting. Furthermore, he articulated principles that advanced the field of psychology through three pillars related to well-being. These pillars included psychological objectives to cure mental illness, to make people’s lives more fulfilling, and to identify and nurture higher talent (Seligman et al., 2004).

During World War II, researchers increasingly focused on mental illness and suffering as the war left people in distress. Thus, finding a cure for mental illness became a focus for psychology, while the goals of exploring fulfillment in life and nurturing higher talent were pushed aside. In 1946, no effective treatments existed for psychological disorders, thus sparking heightened exploration into psychopathology (Seligman et al., 2004). The mission to cure mental illnesses was highly beneficial and successful as psychologists began to identify symptoms associated with disorders and effective treatments began to emerge. These accomplishments

spanned nearly 50 years and advanced the field of psychology. Martin Seligman contributed toward this study of mental illness, where he was focused on assessing and curing individual suffering (Seligman et al., 2004). Within his study of suffering, he realized that society had examined disease, weakness, and damage, but overlooked the study of resilience and virtue. Thus, he decided to shift his mission and helped develop the field of positive psychology.

Seligman's efforts to develop the field of positive psychology became more influential when he was elected president of the American Psychological Association (APA) in 1991. The term "positive psychology" was coined by Abraham Maslow in 1954, but Seligman transformed and revolutionized the term into an entirely new way of thinking about well-being. Exploring fulfillment was overlooked during WWII, which now served as the motivation for the field of positive psychology.

The theory of authentic happiness was developed to further articulate the field of positive psychology, which Seligman presented in his book *Authentic Happiness* in 2002. The theory described happiness as containing three elements: positive emotion, engagement, and meaning (Seligman, 2011). The element of positive emotions encompassed what an individual felt whether that be pleasure or comfort. The engagement element could be understood as achieving a state of flow, in essence, being one with an activity. A sense of meaning was achieved when one had a sense of belonging or was serving something larger than oneself.

Despite developing this theory, Seligman identified a shortcoming of the authentic happiness theory. Specifically, he realized that life satisfaction was not the most effective way to measure happiness and the three dimensions did not encompass all of people's motivations in life. He also concluded that "well-being is a construct, and happiness is a thing" (Seligman,

2011, p. 14). Seligman's conclusions were important as happiness and well-being were now being examined as two separate entities, rather than two codependent ideas.

Happiness can be understood as hedonic happiness and eudaimonic happiness. Hedonic happiness is concerned with constructs like pleasure, positive affect, low negative affect, and satisfaction with life (Dodge, 2012). Eudaimonic happiness is about being optimistic about the future, meaning, purpose, and the full absorption into an activity that brings us joy (Seligman et al., 2004). Seligman used these ideas of happiness in developing his basis for understanding well-being.

Specifically, Seligman developed a framework to explain what an individual needed to flourish (Seligman, 2011). The core features of flourishing are self-esteem, optimism, resilience, vitality, self-determinism, and positive relationships. While developing this new framework for positive psychology, he questioned which principles were necessary to achieve a positive life. Seligman concluded that the principles must contribute to well-being, be something people would pursue on their own, and be defined and measured independently of other measures. Thus, he articulated five categories that fulfill these principles.

Seligman developed the PERMA framework to analyze flourishing and to examine well-being. PERMA includes positive emotions, engagement, relationships, meaning, and accomplishments. PERMA took the elements of the authentic happiness model and expanded them to be more widely applicable. Positive emotions pertained to happiness and life satisfaction. Engagement focused on flow and pleasure. Relationships referred to the social gratification and connectedness that individuals obtain through interacting with others. Meaning conveyed the idea of contributing towards something larger than oneself and retaining satisfaction from an individual's contributions. Accomplishment encompassed the feeling of

achievement, success, or mastery of something, which can be conceptualized as a strong sense of pride. Seligman emphasized that no one element contributes to well-being, but all elements together contribute to well-being (Seligman, 2011).

The PERMA framework can be applied to educational settings and improve children's well-being. PERMA is evident in schools through the concept of positive education, which emphasizes well-being and happiness in comparison to traditional education (Lee et al., 2017). Studies of positive education provided strong evidence for the use of the PERMA well-being framework within schools. For example, positive education can be used to aid children in developing their social and emotional competencies (Croom, 2015). Additionally, it can be used to create more ideal learning environments that support success among students. Furthermore, positive education was found to alleviate depression, a way to increase life satisfaction, and a tool for more creative and quality thinking (Seligman et al., 2009). A crucial component of positive education is that it can provide the opportunity for enhanced well-being among the youth on a wide scale. Most children attend schooling; thus, positive education can be an effective method to prioritize the well-being and mental health of children.

Implementing positive education principles into early education could enhance children's development and serve as a preventative measure for mental health problems in the future. Well-being among kindergarteners is specifically important as this period of childhood is essential. It has been found that from birth to age five is the most critical time for children to develop the physical, cognitive, emotional, and social skills that provide the foundation for a healthy developmental trajectory (Tatalović Vorkapić & Vujičić, 2013).

Past research has suggested that music experiences may be one avenue to support flourishing within schools (Kellock, 2020). Thus, music education is of particular interest. Music

education programs are sometimes underappreciated, underfunded, and overlooked within schools. However, these programs may be a means to facilitate social development for children. For example, music education can facilitate musicking, a concept that involves any type of experience with music to engage peers and foster relationships (Ilari, 2016). Music education has previously been found to facilitate peer interactions through creative means, which may also be a setting to foster identity exploration (Sun, 2022). These examples support the idea that music education may benefit the developing child and may influence a child's educational experience.

Furthermore, music is crucial outside of the educational environment, specifically in the home environment, extra-curriculars, and private lessons. The home environment can be a place where students express themselves as it is a safe and comfortable space, serving an important role in empowering and enhancing children's personal expression (Cooper & Cardany, 2008). Early exposure to music encourages music-making at home and creates an experiential learning environment where the child has total agency. In addition, extracurricular music activities can promote a strong sense of belonging for children who engage in musical experiences together (Liddiard & Rose, 2021). Another example of musical participation outside of school is private instruction. Private lessons often resulted in enhanced self-esteem and sense of accomplishment (Costa-Giomi, 2004). Thus, musical involvement is essential in the beginning of childhood prior to a child's education, during their education, and outside of their education.

Most of the previously described research focused on concepts related to PERMA but the research does not always explicitly examine PERMA. Using the PERMA model allows for a more holistic examination of well-being, which could consider other factors contributing towards well-being. Additionally, its subjective nature allows for it to be more accessible when exploring children's well-being. There is a general gap in the literature surrounding positive psychology

practices with music and children. Additionally, there is an even larger gap in literature exploring PERMA and kindergarten, especially when considering music and well-being. Thus, it is imperative to explore the well-being of kindergarten children involved in music.

Chapter 2: Comprehensive Literature Review

Research involving the PERMA framework has shed light on the benefits of positive emotions, engagement, relationships, meaning, and accomplishment for supporting well-being generally, and more specifically for children. Considering the interactions between the five elements of PERMA was the initial step to understanding how each element applied to children's psychological well-being. Ascenso and colleagues (2018) established that PERMA can be applicable to listening, making, learning, and performing music. These various modes of music participation were believed to enhance interests, captivate the individual, connect people, contribute to a larger purpose, and form a sense of achievement. The study applied to classical musicians, but served as a foundation for how music can contribute to an individual's life. Regarding how this may be applicable to children, the possible benefits of music programs and their influence were examined in an Australian case study (Lee et al., 2017). Lee and colleagues (2017) demonstrated that community music enhanced relationships among peers, school faculty, and outside members of the community. The researchers emphasized the importance of relationships and engagement, as music was presented as a communal activity involving the attention of many simultaneously.

Croom (2015) similarly argued that music could enhance children's well-being, creating space for bonding, expression, and identity exploration. Lee and colleagues established the social benefits, but Croom explored each element of PERMA in precise detail. Croom elaborated on flow experiences, which was explored by Seligman. Flow pertained to "being one with the music" and losing one's sense of self (Croom, 2015, p. 48). This transcendent state was a result of active engagement, which promoted flourishing in individuals. Positive emotions resulted from this engagement, as pleasure was derived from musical participation (Croom, 2015).

Musical participation facilitated identity exploration and provided outlets for spirituality, which directly connected meaning to musical experiences. All these experiences contributed to a sense of accomplishment and achievement for the individual due to their gaining of knowledge. Thus, all five elements presented themselves through musical participation simultaneously, Croom argued.

Music has also been a way to foster cross discipline learning, support positive education, and cater to children's individual needs. Lee and colleagues (2017) understood the importance of music and advocated that musical investment in schools was imperative. Lee and colleagues analyzed statements from students and found that children saw music as an integral part of their school life, allowing for potential learning pathways and connections across disciplines (Lee et al., 2017). Positive education, which is informed by the PERMA framework, can also play an integral role in the school curriculum which focuses on helping children develop social and emotional awareness along with their academic endeavors (Croom, 2015). Positive educational practices enabled classroom settings to be catered more towards the children's needs, ultimately allowing them to reach their full potential. These broad explorations of PERMA have demonstrated the impact of PERMA's influence on well-being. Next, I will share findings related to each individual element of PERMA, as it will shed light on specific findings within each category.

Positive Emotions

The "P" of PERMA represents positive emotions and pertains to an individual's subjective happiness and needs. Developing a deeper awareness of emotions can assist children in experiencing pleasurable and meaningful experiences (Liddiard & Rose, 2021). Additionally, positive emotions are beneficial in broadening thoughts and actions to help one contribute to a

more successful future, as suggested by the broaden-and-build theory of positive emotions (Lopez & Snyder, 2011). The broaden-and-build theory supports the idea that through positive experiences with thoughts, activities, and relationships, an individual is building a support system to create an upward spiral for their subjective happiness. With this enhanced subjective happiness, positive emotions are fulfilled, and pleasurable needs are met, which contributes towards a better psychological well-being later in life. Positive emotions built a foundation in children that encouraged their emotional awareness, enabling them more success in their social interactions as well (Liddiard & Rose, 2021). However, the most imperative traits developed by children through positive emotions were empathy and sense of belonging.

Empathy and belonging were found to be a significant part of children beginning to grasp the concept of emotions, as suggested by the work of Liddiard and Rose (2021). The researchers explored core emotions, which consisted of joy, sadness, fear, anger, and disgust, to see how music listening and music making could support well-being for children. The structure of this program emphasized the importance of choice and agency for young children in educational settings, as this allowed the most engaged learning environment. Well-being's key components were determined to be empathy, belonging, and self-esteem within a musical setting according to the researchers. Empathy had a significant relationship with belonging, which was not observed in the control group of this study. Self-esteem and belonging were significantly correlated as well. Additionally, they found that there was an increase in perceived belonging and a positive association between increased scores on The Primary Measures of Music Audiation (PMMA) and belonging, suggesting their intervention was successful as this scale assesses musical knowledge. Together, the freedom and exploration of emotions promoted more awareness of

emotions for the developing child. This study is significant as it emphasizes how music can be a tool to develop a better understanding of core emotions of others for adolescents.

A sense of belonging was found to be established through the co-creation of music (Liddiard & Rose, 2021). The co-creation of music can be viewed as a shared experience, which aided the development of empathy for the child as they became aware of another person's feelings. Additionally, Kwok (2018) found that a heightened sense of emotional competency allowed for children to express themselves, facilitating the chance for identity exploration and self-expression. These two studies provide examples for how music specifically provided an outlet for emotions and allowed children to have a secure and safe environment to express their emotions. Music can create an environment that allows for the authentic expression of emotions and results in less negative feelings and stressors, thus allowing positive emotions to increase. Authentic expression also enabled greater self-awareness, enhancing an individual's sense of self (Schäfer et al., 2013). Using music as a tool for children allowed for earlier emotional regulation, earlier understanding of empathy, and enhanced confidence overall. Music served as a medium to convey emotions in a positive way, which contributed to a healthier psychological well-being for the child.

Engagement

The "E" of PERMA represents engagement and more specifically refers to the presence of flow or immersion. Musically, engagement involves the concept of being one with the music and perceiving a slowing or stopping of time. Seligman emphasized engagement by explaining that it can be related to the loss of self-consciousness during an absorbing activity. Music has been viewed as an absorbing activity that people often get lost in. However, engagement presents itself as a continuum. Age is an influential factor in engagement for children specifically, as

some children are not able to engage in the activity due to their stage of development (Custodero, 2005). Engagement can be obtained through agency, as agency provides children with the opportunity to craft their learning experience (Fonsén et al., 2020). Freedom given to children allows them to immerse themselves in a unique experience where they can explore their personal interests and maximize their chance of obtaining flow.

The immersive experience with music can be referred to as a transcendent state, as there are observable flow indicators established in young children (Custodero, 2005). Flow has been described as “a state of optimal enjoyment,” which emphasizes the importance of positive emotions within musical involvement (Custodero, 2005, p. 186). Engagement and flow create the ideal learning experience for children, which fosters active participation, purpose, and involvement. Specifically, Voyajolu and Ockelford (2016) outlined three domains to measure engagement of children participating in music. The three domains of engagement consisted of reactive, proactive, and interactive. These each pertained to a different spectrum of music involvement. Reactive engagement involved children’s responses and reactions to sound and music. Proactive engagement involved children’s creation and exploration of sound and music individually. Interactive engagement involved children’s social interactions through sound and music. These three types of engagement were notable in demonstrating the various ways in which music facilitates flow, which contributed to optimal psychological well-being.

Another way to observe engagement is when children transfer their musical involvement into other environments. For example, children who took songs they learned in a class into their home environment demonstrated engagement through transferring musical skills to another setting (Barrett, 2009). The repetition of songs in two different environments suggested that the child was actively paying attention in the class, immersed in the activity enough to retain the

song, and intrinsically motivated to share it with family members. The desire to bring music into the home environment suggested that this transfer of information could demonstrate enhanced engagement. Music at home allowed for music to be integrated into their daily routine, which displayed additional voluntary participation in their musical activities. The use of class material at home demonstrates how musical engagement can cause a ripple effect. The child was taught some form of musicality and they found interest in it, so they shared what they learned with others and continued their musical experience elsewhere. Engagement in music not only allowed for children to have many possibilities to immerse themselves in a musical experience but allowed them to share the musical experience and increase the flourishing of themselves and others.

Returning to the work of Custodero (2005), the researcher focused on engagement with young children in a highly specific manner. The researcher examined four different age groups to explore their musical engagement from a developmental perspective. The researcher looked at children in infancy child-care facilities, toddler facilities, a children's violin class, and a Dalcroze class. Engagement was examined by focusing on children's flow or immersion into the musical world that had their attention. Each age group participated in different environments. The younger children received a more open play structure, while the older children participated in more structured sessions. Flow was measured through three categories of indicators: challenge seeking, challenge monitoring, and social context. The researchers drew these categories from video analysis of interactions and informal interviews with parents and caregivers. Custodero found that engagement was influenced by age, as there were differences found among groups. The age differences were due to concepts like independence and attention-focus. Generally, social context played a positive role for all age groups. Additionally, gesture was the most

universally found symbol of flow. Thus, the study emphasized that engagement looks different among different age groups and that some activities may be more immersive than others.

Relationships

The “R” of PERMA represents relationships and includes feelings of belonging, agency, and relatedness. Social interactions play a large role in the development of co-path, communication, cooperation, and social cohesion (Koelsch, 2013). Co-path is the social function of empathy, which was explored in a musical setting. These concepts all contribute to creating a sense of relatedness, thus can be a way to strengthen community. Music can be shared with others and has been found to positively connect individuals within a community (Barrett & Welch, 2020). Viewing music as a collective experience allows for the exploration of group cohesion and the interconnectedness of communication and musical expression.

The inherently social nature of humans directly correlates to the idea that music can be used as a tool to form and strengthen relationships. Nome (2020) articulated this through the concept of communicative musicality, a term coined by Malloch and Trevarthen (2009). Communicative musicality related to the relationship between infants and mothers, and how their language and exchanges can be interpreted as the intrinsic musical nature of human interaction (Malloch & Trevarthen, 2009). Thus, communicative musicality demonstrates how shared experiences among parents and infants could display great meaning and influenced companionship (Nome, 2020). The presence of innate social desires from infants provides evidence that music can help form relationships from an extremely early stage of development.

Another setting that can be considered is during play, which is relevant as children age. In a play environment, previous literature suggests the presence of peers could enrich play and provide support for the development of a healthy internal working model for relationships

(Koelsch, 2013). Within a school setting, collaboration and joint experiences were imperative as the classroom should be a space that breeds and fosters community for children. For example, musical participation has often been viewed as a joint experience that enhances togetherness (Nome, 2020). Generally, music-making has been found to have a positive effect on prosocial behaviors as movement and dance demonstrated an intertwined dynamic (Kirschner & Tomasello, 2010). The incorporation of movement, specifically dance, allowed music to be a collective experience among many individuals. These examples provide evidence that music has the ability to foster relationships between parents and their children.

However, music also holds importance as children get older, particularly in navigating their sense of belonging. Specifically, social connectedness can be created from relationships developed through musical experiences, which enhances the sense of relatedness (Kellock, 2020). Relatedness is important to children as they get older because they often fear how others perceive them or fear they will not fit in. Therefore, having music as a commonality can provide children with a tool to connect with their peers and aid their sense of belonging.

These social concepts are relevant in the work of Kirshner and Tomasello (2010). Their study analyzed joint music-making and its effect on prosocial behavior. The participants were recruited from 16 different daycares and participated in either a musical manipulation or non-musical manipulation. The researchers found that joint music-making promoted cooperative behavior generally, and the girls exhibited the most helpful behavior toward their peers. In this case, music functioned to promote prosocial behavior, increasing the child's empathy, cooperation, and social skills. This research supports the idea that music engagement can foster relationships and skills necessary for social interaction.

Meaning

The “M” of PERMA represents meaning, specifically related to a strong sense of purpose resulting in personal satisfaction. Purpose is often associated with growth, resilience, and fulfillment within one’s life (Seligman, 2011). The positive results of having a sense of purpose are the result of contributing towards something meaningful. Children may have difficulty articulating a sense of meaning as they are just beginning to grasp their function in the world. Shoshani and Slone (2017) excluded the element of meaning in their research due children’s difficulty in conceptualizing a sense of meaning.

However, there are other concepts that may be related to meaning that are more clearly observable in the lives of children. Fulfillment was one of the factors that contributed elements of meaning to children facing adverse home situations, as the researchers worked to reframe their thinking by having a hopeful future orientation (Wesley et al., 2020). The children were able to find meaning through their lived experiences, their success in navigating them, and the hopeful future they have ahead of them. Although this study does not address musical involvement, it provides insight into how meaning may appear within children’s lives. In addition to fulfillment, resilience may also directly contribute to achieving purpose within one’s life. Nijs and Nicolaou (2021) conceived of resilience as containing three components: meaning-making, self-realization, and growth. The researchers outlined group activities that incorporated movement and music, which was to build resilience in children. The connection between resilience and meaning was demonstrated through activities like dancing and synchrony in movement as ways to foster the elements of resilience. Their research emphasized creating purpose in life through empowerment and integrity, which can be applicable to children’s agency. By allowing children

to have agency and freedom in their experiences at young ages, it can be suggested that agency and freedom would enhance children's susceptibility to being more resilient.

Accomplishment

The "A" in PERMA represents accomplishment, which is centered around goal setting and obtaining those goals. Accomplishment can be viewed as subjective, as the individual determines their own goal and how satisfied they were in achieving the goal itself.

Accomplishment puts a heavy focus on the individual, with validation from themselves and others. Self-esteem is heavily influenced by accomplishment because pride and motivation appear to increase with a more positive perception of one's performance (Costa-Giomi, 2004).

A sense of accomplishment can be understood as a sense of self-esteem and confidence in children. For example, Costa-Giomi (2004) examined the effect of three years of piano instruction on children. The researcher focused on musical participation which resulted in higher self-esteem and motivation due to the development of their piano skills. Thus, an increase in self-esteem and participation improves a sense of personal accomplishment. Satisfaction in learning can also result in a sense of accomplishment. Eerola & Eerola (2014) found that additional access to music facilitated satisfaction for students through their sense of accomplishment and opportunity. In this research, the quality of school life was enhanced through additional musical instruction. Classroom climate played a significant role here as well, which provided further evidence that the environment influenced the success of students generally. Their inner sense of accomplishment allowed for a foundation of self-esteem and self-confidence to blossom.

Music has been used to improve language skills and develop a sense of linguistic accomplishment in children. Linnavalli and colleagues (2018) demonstrated enhanced phoneme processing skills and vocabulary among five- and six-year-olds who attended a weekly music

playschool. Music assisted their linguistic skills and altered their developmental trajectory. Language and music presented themselves with many commonalities. The linguistic accomplishment provided children with a greater academic accomplishment that complimented the components of music.

To specifically examine the role of music on students' sense of accomplishment, Eerola and Eerola (2014) explored the influence of music education on the quality of school life. The researchers examined children, nine- to twelve-year-old children, in Finland that were enrolled in a music education program. They sought to look at general satisfaction through a sense of accomplishment as well as a sense of opportunity, relationships, identity, classroom climate, negative affect, and status in class. Satisfaction was measured through a standardized self-assessment of quality of school life (QSL) that was conducted within the quasi-experimental study. Eerola and Eerola found there was a social benefit to studying music and that a sense of accomplishment was higher in students studying music versus the control group. However, the most striking difference was found in the classroom climate. Eerola and Eerola provided evidence for enhanced accomplishment and social benefit for students enriched in music classes. The higher quality of school life contributed to the school's environment and the students' sense of pride in their work. Children often find a sense of accomplishment from their academic studies; however, music provided a way to foster accomplishment in another environment.

Conclusion

Music can support positive emotions, engagement, relationships, meaning, and accomplishment among children, as suggested by the literature examined. Evidence suggests that all modes of music improve well-being, whether that is listening, performing, making-music, or being taught music (Croom, 2015). Perhaps most important to consider are the social motivations

and the autonomy of children (Croom, 2015). Using music to facilitate social interactions is crucial within a classroom environment, which also teaches children skills that can be transferable beyond the classroom. Social interactions allow for identity exploration to occur among children as they are figuring out where they fit into the social settings surrounding them. The well-being of children can be improved through musical involvement in unique ways for each child and developing children in general.

Chapter 3: Exploring Kindergarteners' Well-Being in Music Class

Well-being has been a topic of conversation for at least several millennia, extending back to Plato and Aristotle. Well-being in its earliest psychological conceptualization can be attributed to William James, who articulated what a good life consisted of and the idea of healthy mindedness (Pawelski, 2003). Most recently, positive psychologist Martin Seligman emerged and defined the field of positive psychology and well-being. Seligman's most significant contribution to the field of positive psychology and the study of well-being is "flourishing."

Flourishing and notions of well-being can be applied to educational settings and improve children's wellness through practices such as positive education (Lee et al., 2017). Additionally, researchers have found that music experiences can support flourishing within schools (Kellock, 2020). However, there are considerable gaps exploring early childhood education, music, and PERMA in positive psychology research. Thus, it is imperative to explore the influence that musical involvement might have on the well-being of children.

Theoretical Framework

Flourishing is a concept of well-being and represents what an individual needs to live a fulfilling life (Seligman, 2011). The core qualities of flourishing are self-esteem, optimism, resilience, vitality, self-determinism, and positive relationships. Seligman developed the PERMA framework to analyze flourishing and to examine well-being. The acronym PERMA stands for positive emotions, engagement, relationships, meaning, and accomplishments. Seligman argues that no one element contributes to well-being, but all elements together contribute to well-being (Seligman, 2011).

The "P" of PERMA represents positive emotions, and also pertains to an individual's subjective happiness and needs. The "E" represents engagement and more specifically refers to

the presence of flow or immersion into the musical world. The “R” represents relationships and includes feelings of belonging, agency, and relatedness. The “M” represents meaning, specifically related to a strong sense of purpose resulting in personal satisfaction. The “A” represents accomplishment, which is centered around goal setting and obtaining those goals.

Literature Review

PERMA has been used to explore well-being in various musical contexts, ranging from educational settings (Lee et al., 2017; Liddiard & Rose, 2021), private instruction (Costa-Giomi, 2004), and experiences at home (Barrett, 2009; Cooper & Cardany, 2008). Music has many benefits for the developing child, as demonstrated in a series of 17 case studies in Australia that examined the influences of different music programs (Lee et al., 2017). These music programs were either based in schools or within the community. An analysis guided by the PERMA framework was completed using a deductive content analysis consisting of two coders and a verifier to control for confounding variables. The findings indicated that music and relationship-centered programs improved students’ skills, their psychosocial well-being, and their connection to the community. The researchers also found that community music enhanced relationships among peers, school faculty, and outside members of the community. These findings may suggest that relationships were created through musical activities, thus supporting the potential relationship between music, well-being, and children.

Positive emotions may facilitate identity exploration, self-expression, and self-awareness (Kwok, 2018; Liddiard & Rose, 2021; Schäfer et al., 2013). Liddiard and Rose (2021) conducted a pilot study that included an intervention for children using musical activities to explore core emotions and support well-being. They used a mixed methods approach in recording quantitative and qualitative data with children from ages seven to nine years old in the UK. They used music

listening and music-making activities, all exploring core emotions through a six-week after-school program. The main areas of study were empathy, belonging, and self-esteem in regard to well-being. The researchers found that positive emotions built a foundation in children that encouraged their emotional awareness, enabling them to succeed in their social interactions. The development of emotional awareness contributed to the development of empathy and a sense of belonging, as music became a tool for emotional regulation and enhanced confidence (Liddiard & Rose, 2021).

A flow state, which is one way to understand *engagement*, has been observed in children when they are given agency to craft their experience based on their interests, which results in more active participation (Fosén et al., 2020). Another way researchers have examined *engagement* among children is the transfer of activities and their musical involvement into other environments. For example, Barrett (2009) conducted a case study focusing on music engagement with young children as a part of their routine in daily life. Through narrative analysis, behaviors were recorded to examine the influence music could have on everyday life. The study provided evidence that music can be a means of structure and richness for parents struggling to connect and raise children.

In relation to *relationships*, social interactions play a large role in developing co-path, communication, cooperation, and social cohesion (Koelsch, 2013). Thus, music can be used as a tool to help develop social skills and foster relationships. Musical participation has often been viewed as a joint experience that enhanced togetherness in children (Nome, 2020). Nome conducted a study that focused on the social life of toddlers in Norway through the theory of communicative musicality. The researcher used videotaping methods in order to examine the use of non-verbal sounds, expressive body movements, and a sense of togetherness. He used

observational methods that found music engagement increased shared experiences, enhancing togetherness and bonding among peers. Additionally, music and movement were almost always found together. The social nature of music allowed for the opportunity for relationships to develop, while also aiding children in navigating social situations.

With children, *meaning* may be less than observable or apparent than the other elements of PERMA as children are just beginning to grasp their function in the world. Specifically, Shoshani and Slone (2017) excluded the element of meaning in their research because there was evidence supporting children's difficulty to conceptualize *meaning*. However, it can be acknowledged that early fostering of resilience and feelings of fulfillment can contribute to a greater meaning later in life (Nijs & Nicolaou, 2021; Wesley et al., 2020).

Self-esteem, motivation, and pride were three commonalities in examining *accomplishment* among children (Costa-Giomi, 2004). Eerola & Eerola (2014) studied the quality of school life among nine- to twelve-year-old children in Finland that were enrolled in an extended music education program. Music provided a way to foster accomplishment better than other extended classes (e.g., art classes and sport classes) (Eerola & Eerola, 2014).

A holistic review of PERMA revealed that listening, performing, and music-making was associated with improving well-being (Croom, 2015). The most significant findings were related to social motivations and the autonomy of children. Students have a desire to find a sense of belonging among peers. This influenced their participation in music as it was important to not miss out on what peers were doing, serving as a social motivation. Additionally, autonomy and choice were important factors in supporting engagement and interests among children. Accordingly, music can be used as a social tool among children to support their overall well-being.

Purpose Statement and Research Questions

While there have been great strides in the development of positive psychology and exploration of well-being, there is a gap in the literature that examines PERMA among young children broadly and in music classes specifically. Well-being—conceived as PERMA—in a kindergarten class was chosen as the focus of study. Accordingly, the purpose of this instrumental case study was to explore how music supports kindergarteners' well-being in an elementary music classroom. The research was guided by the following research questions:

1. What is the relationship between musical experiences and children's well-being as informed by the PERMA framework?
2. How does the PERMA framework apply to kindergarteners?

Methodology

Stake (1995) defined an instrumental case study as “a research question, a puzzlement, a need for general understanding, and feel that we may get insight into the question by studying a particular case” (p. 3). Case studies generally are used to explore an in-depth description and analysis of a specific event, program, or individual (Creswell & Poth, 2016). It involves multiple sources of qualitative information, such as interviews, observations, documents, and artifacts.

Participants

The participants in this instrumental case study consisted of eight kindergarten students, who ranged from ages five to six years old and in a predominantly white community. There were three female students and five male students enrolled. These children were recruited based on their enrollment in their school, which is a progressive, non-public, co-ed school that teaches children from preschool age to eighth graders. The school is in central Pennsylvania and serves as the location of the study from January to March of 2024. The student-to-faculty ratio is

approximately 1:6, this is a small school with a strong emphasis on community. The school does not have a formal music program; thus, the current study provided the participants a formal music education.

Pilot

This study began with a pilot week, which consisted of a mock music lesson, a focus group with the children, and two individual interviews. Piloting was crucial to the research process. We were able to find the best space for music class to be taught in the school, the most effective way to video record the lessons, and research strategies to interview children as a group and individually. These improvements were able to be reflected in our official first lesson the following week. Additionally, I found this helpful as a researcher to learn what questions would be most effective in communicating with this age group, as well as how to run a focus group with kindergarteners. This learning process was important to finalizing the most effective way to collect data and ensure my methods were accommodating to all the children in this class.

Sources of Data

The sources of data consisted of observation, video recording, interviewing, and questionnaires. The focus group questions are outlined in Tables 1 and 2 and the interview questions are outlined in Table 3. Interview and focus group questions were crafted using the PERMA Profiler and transformed into language that is more comprehensible and appropriate for five and six-year-olds (Butler & Kern, 2016). The PERMA Profiler is a questionnaire designed to measure the elements of PERMA among adults (Butler & Kern, 2016). Questions were created with a general question to begin the session, followed by questions pertaining to each element of PERMA. Parent questionnaires were informed by the PERMA framework to see if

anything from the classroom transferred into the home environment. An overview of the data is presented in Table 4.

Table 1

Student Focus Group Questions for Week 1

Question Type	Questions
General	How was music class today?
Positive Emotions	How are you all feeling after music class today? What is something that made you feel good during music class?
Engagement	What is something you learned today? What did you find exciting or interesting today?
Relationship	Did anyone work together today during music? Did a classmate do anything nice for you today?
Meaning	Where else can we play music outside our classroom? Can we play music at home? Where else do we see music?
Accomplishment	What is something you all did together as a class? What's something you are proud of from class?

Table 2

Student Focus Group Questions for Week 5

Question Type	Questions
General	How was music class today?
Positive Emotions	How do you guys feel that music class is over? What's something that made you smile during music?
Engagement	What did music class teach you? What was your favorite part?
Relationship	What was it like to work with your friends in music class? Did you make any new friends during music?
Meaning	What is something you can do now that you couldn't do at the start of music classes? Where else can we play music?
Accomplishment	Are you proud of what you did in music class? What's something the class learned that you are proud of?

Table 3***Interview Questions for Individual Student Interviews***

Question Type	Questions
General	How are you today?
Positive Emotions	Did you have fun at music class today? What made you feel good during music class?
Engagement	What's something you learned during music class? What are you excited for in music class next week?
Relationship	How do you like working with other students during music class? What was it like having music with Ms. Becca?
Meaning	What is something you can do now that you couldn't do at the start of music classes? Where else can we use music other than in school?
Accomplishment	Do you feel proud of the music you make as a class? What's something you have gotten better at since music class started?

Table 4***Overview of Data Sources***

Sources of Data	Total	Weeks Collected
Parent Questionnaires	14	1 & 5
Student Interviews	11	1-5
Researcher Observation Sheets	5	1-5
Teacher Questionnaires	3	1 & 5
Student Focus Groups	2	1 & 5

Music Curriculum

The curriculum was developed using the 2014 National Core Arts Standards for Music to replicate traditional music education lessons you might see in any typical kindergarten class. Each lesson followed a similar structure, beginning with a welcome song then followed by a

rhythm activity, a musical storybook, learning and practicing a song, and a goodbye song. Additionally, dance breaks were added throughout the lessons as the students requested this during their time in this study. The song learning and practice was centered around the song “Apple Tree” (Appendix B), which was a consistent component across all lessons. An example of a musical storybook was *The Bear Went Over the Mountain*, which featured a melody for the text of the story and was focused on using loud versus soft voices. This curriculum was used and adapted by a music education student from Bucknell University who taught the musical instruction for this study.

Procedures

I implemented an in-person procedure that occurred during the participants' school day. These lessons ran for five weeks and occurred once a week for 20 minutes each. I video recorded the musical sessions during Week 1 and Week 5. The recordings obtained from the classroom were set in a large enough frame to focus on the children, not singling any individual out. Observations were completed using an “objective versus subjective” style protocol during musical instruction. This method of observation featured an “objective” detailed account of what occurred during the class (e.g., “students walked into the room at 9 AM”) and then “subjective” notes that drew conclusions based on the events observed (e.g., “students seemed happy to be in music class”). The notes were supplemented by the recordings obtained from the classroom.

I conducted focus group interviews with the students at the conclusion of Lesson 1 and Lesson 5. The questions for the focus group are outlined in Table 1 for Week 1 and in Table 2 for Week 5. The questions from Week 1 were focused on examining the feelings present in their preliminary lesson, while Week 5 were more reflective for the participants. The interviews were conducted in a semi-structured manner.

I also interviewed students in semi-structured individual interviews. The individual interviews occurred during Lessons 1-5, with two to three participants interviewed after each lesson. These interviews were recorded with my iPhone, and I transcribed the conversation. Individual interviews were labeled based on the session and the participant number. I assigned numbers to each participant so that their name was not located in any of the data. The questions for these interviews are in Table 3. Finally, teacher and parent questionnaires were distributed during Week 1 and Week 5. The questionnaire was administered to assess parents' and teachers' perspective of how music may have influenced their children at the start of the study and at its conclusion. Additionally, all students were given pseudonyms within my data.

Data Analysis

Nvivo, a qualitative data analysis software, was used to code all written forms of data (e.g., transcribed interviews and focus groups, observation notes, and all questionnaires). Across all data, the unit of analysis was at the sentence level (in contrast to coding entire paragraphs or lines of data). Sentences were coded using descriptive coding, which includes summarizing data to a few words that capture the essence of the sentence (Saldaña, 2016). An example of this coding in practice would be taking this parental response, "Yes, he feels he sings well," and assigning it the code "confidence." After all data were coded, the codes were collapsed into categories. From these categories, I identified themes. These themes are the basis for my findings in this study.

Validation

Validation can be defined as an attempt to assess the accuracy of the findings by the researcher, participants, readers and/or reviewers. Validation strategies were used in order to strengthen the credibility of my data and results (Creswell & Poth, 2016). For example, the data

were reviewed by my mentor in the form of a peer review to ensure validity. A peer reviewer ensures that the research has been verified by an expert in my field of inquiry. For the present study, I coded 5% of the data independently of my mentor then we met to discuss the coding. Codes were clarified, inconsistencies were identified, and differences in opinion were discussed until an agreement was found. Later, my mentor reviewed an additional 20% of my codes and we discussed any disagreements, but there was near unanimous agreement. Further clarifications were made to the codebook as needed after this external review. Another strategy included collecting data as “thick descriptions”, which entails detailed observation notes so that they can be understood by an external reviewer. These descriptions were done in order to richly and accurately describe the environment during music lessons. Additionally, triangulation was used concerning the data collected. Triangulation requires that the researcher uses multiple sources of data (e.g., observation, video recording, interviewing, and questionnaires) to provide strong, interconnected evidence (Creswell & Poth, 2016). Finally, disconfirming evidence is presented to provide a holistic understanding of the findings.

Discussion

While there have been great strides in the development of positive psychology and exploration of well-being, there is a gap in the literature that examines PERMA among young children broadly and in music classes specifically. Well-being—conceived as PERMA—in a kindergarten class was chosen as the focus of study. Accordingly, the purpose of this instrumental case study was to explore how music supports kindergarteners’ well-being in an elementary music classroom. The research was guided by the following research questions:

1. What is the relationship between musical experiences and children’s well-being as informed by the PERMA framework?

2. How does the PERMA framework apply to kindergarteners?

Research Question 1: The Relationship Between Musical Experiences and Children's Well-Being

The relationship between musical experiences and children's well-being became evident through the use of the PERMA framework. Descriptive coding shed light to a number of themes that exist within the PERMA framework that children were able to articulate, demonstrate, or were conveyed by their parents and/or teachers.

Positive Emotions. Coding revealed three themes related to *positive emotions*, including *happiness, enthusiasm, and the ability to share emotions*. *Happiness* was most apparent through students articulating their likes about music and included categories of codes like *pleasure, passion, and enjoyment*. Their enjoyment of singing, movement, and story time was especially apparent, particularly in their interviews and the focus groups. When asked to describe a word of how music made students feel, "happy" or "good" was the most typical response. Some students felt an even greater happiness, for example when asked how music made this individual feel, they answered "Amazing!," which was due to the fact the class had sung that day (Focus Group, Week 5). Students' passion for movement was evident through their outward expression of joy when they were able to dance or had a class dance party. A parent reported that "He is asking to dance more often and is showing us his dance moves!," thus demonstrating their enjoyment of music extended beyond the classroom and conveying the positive association dance and music had to this student (Parent Questionnaire, Week 5). In story time, *happiness* was most apparent through observation notes. The observation notes tended to display the physical indicators of happiness, like laughter and smiling. A particular instance that demonstrated their enjoyment for

the story was “There was a lot of laughter during the story, as the animals were often doing or in funny places,” in relation to the story *Oh a Hunting We Will Go* (Observation Report, Week 5).

The theme of *enthusiasm* consisted of categories of codes including *eagerness*, *excitement*, and the idea of *looking forward to music* the following week. *Eagerness* was demonstrated during music class and recorded through observation notes with actions like raising hands to share, sharing multiple ideas on a topic, and even some frustration when not called on immediately. As noted, “There is generally a lot of excitement when we go through different topics to share their opinions with [Miss] Becca” (Observation Report, Week 5). There was enthusiasm interacting with Miss Becca, which connects to relationships but also positive emotions. Students also would arrive to music early or display physical indicators of excitement. For example, my observation notes read that “Emma jumping in a circle during the rhythm activity, display of excitement” (Observation Report, Week 4). This activity did require movement, but her spinning and extra movement was an indicator of enhanced enjoyment. Furthermore, students displayed the most enthusiasm related to dancing and movement related activities. During our final focus group, the majority of the class said that their favorite part of the entirety of music classes was “dancing” or “the dance party” (Focus Group 2, Week 5). There was a week that did not include the dance party, which displayed great disappointment from the class. Thus, there were many positive emotions associated with the class dance party, whether that be social or how their body felt during movement.

The *ability to share emotions* emerged as a theme for *positive emotions*. This theme was supported by categories of codes including *openness*, *sharing*, and *emotional articulation*. *Openness* was evident through parent questionnaires. For example, a parent wrote, “She’s more willing to share her high and low of each day. I don’t remember she would do that at the

beginning of the year” (Parent Questionnaire, Week 1). This statement from the parent does not indicate that music was the cause of this willingness to share, however other questionnaires indicated when sharing highs and lows, music was a relevant part of the discussion. For example, “She would typically share that music was her ‘high’ of the day. She liked the songs, dance, and the books” (Parent Questionnaire, Week 5). Within *sharing*, it became apparent that expressions often contained physical and verbal components. Students were happy to share things with me as the researcher, but often felt it was necessary to show me too (often a dance move or physical movement with hands or legs). When asking questions in an interview, multiple students said “I gotta show you and tell you” or said, “doing this,” which was followed by an action (Interviews, Week 3 & Week 4). An example of *emotional articulation* included students expressing their disappointment with the end of music. In the final focus group, a student said that they felt “Sad. I feel like I never want it to end and it can go into the summer” (Focus Group, Week 5). Many students also wondered if they would see Miss Becca again, or if the next class would get music as well. An interesting expression of emotions occurred when a student told me that “[She] learned...to be kind” because of music class (Interview, Week 3). She expressed that no one taught her this, but she learned it in class today. This expression of emotions was a clear indicator that music can create an awareness and openness surrounding emotional expression.

Engagement. Coding revealed three themes related to *engagement*, including *agency*, *attentiveness*, and the *application of music*. The theme of *agency* consisted of the codes *choice*, *leadership*, and *initiative*, which were all particularly relevant for this study. *Choice* was apparent when doing story time, some students would change where they were positioned in the classroom. Typically, “Students decide they want to sit on the nearby cubies. [Miss] Becca agrees as long as they make room for each student and then repositions herself so students can

see” (Observation Report, Week 2). This choice conveys an element of control that students had in their learning, which often led them to be more engaged overall. Additionally, Miss Becca provided options during rhythm activities, for example “you can hit head, or hips, or belly,” which gave the students agency in their learning (Observation Report, Week 4). Additionally, students displayed elements of *leadership* and *initiative*, which conveyed additional control they were able to have within their learning environment. This behavior was observed as students began to lead the activity before Miss Becca initiated it, for example “At the mention, Mary Emma, Patrick Ryan Luke all sing. They are all smiling and then all fall to the ground at knock me out. None of this was prompted by [Miss] Becca” (Observation Report, Week 5). This example provides evidence that students find it engaging to take the initiative in the classroom and it facilitates others participation as well. *Initiative* and *leadership* were further supported through the “Apple Tree” activity, as there was a game that allowed each student to lead.

The theme of *attentiveness* was supported by the *enthusiasm*, *level of participation*, *variation*, and *attention to detail* codes. An example of *enthusiasm* was demonstrated when a student asked, “What is there going to be next week” when asked if they were looking forward to anything (Interviews, Week 4). Additionally, *engagement* was dependent on the *level of participation* among the students. *Level of participation* was observed as active participation and passive participation. Active participation was when engagement was at its highest level, with indicators like “everyone else is watching without distractions, no side chatter” or “Patrick has been watching nicely and quietly all lesson” (Observation Report, Week 1 & Week 2). Passive engagement included distractions, partially following directions, and partial participation from the class. Students who asked questions, mimicked Miss Becca’s movements, and kept eye contact were often most engaged. It was also interesting to see how some students were most

engaged by just watching their peers participate. The student's displays of attention and participation suggested that *engagement* in music can be displayed in different ways depending on the individual. Variation was important to ensure that instruction was novel and exciting. For example, singing often featured different volumes and rhythm was kept interesting by adding some creativity. An example of variation in singing was conveyed through my observations when students were "patting on chests this time like monkeys" for the rhythm activity (Observation Report, Week 3). Students enjoyed new content and the different movements enhanced their engagement. *Attention to detail* was apparent through pattern recognition and specific details in the story. Specifically, students wanted to look at the inner part of the book each week, to explore what pictures were there. Additionally, patterns would be articulated through language like "the cat is going up and down the tree" as the story progressed (Observation Report, Week 4).

The *application of music* theme included categories of codes like *creativity*, *expanded musical interests*, and *applying music to other contexts*. *Creativity* can be understood as presenting innovative ideas that are imaginative or expanding on the activity at hand. An example of this is when students provided a suggestion like "if some of the class could do fast and some could do slow at the same time" (Observation Report, Week 3). This suggestion from the students displayed their engagement through their new ideas and their connections to their own interests. *Expanded musical interests* related to students wanting to have more music in their lives. Some students told their parents they wanted to join a choir; others performed concerts at home for their parents. *Expanded musical interests* was also evident in their play as described by their teacher, "Music has been infused into their play. They threw a 'concert' with dancing, singing, and drumming 2 weeks ago. Generally, they have been singing more and some

students hum ‘apple tree’ during play” (Teacher Questionnaire, Week 5). The children’s play displayed music integrating itself into other contexts as well. *Applying to musical contexts* was also apparent through students pretending to play the violin when it was mentioned during a story (Observation Report, Week 1). *Applying music* also involved applying one's interests to music as a way to be more engaged, for example a student said, “you are singing like Ariel” (Focus Group, Week 1). Students found enjoyment in making connections between their music at home and in school.

Relationships. Coding revealed three themes related to *relationships*, including *fairness*, *interpersonal relationships*, and *social skills*. It was found that students valued *fairness* in their actions and their words. For example, a student shared “I like how everyone got a turn if they wanted to for the Apple game” (Focus Group, Week 5). The idea that students value their peers' chance to participate shows a sense of empathy and care for their peers. Additionally, students conveyed that during a competitive game it may be fairer to deem them all winners. A student “suggests it might be everyone” when students asked who the winner was (Observation Report, Week 4). The students' ideas displayed compassion for each other as well.

Interpersonal relationships included peer relationships, teacher relationships, home relationships and researcher relationships. Peer relationships were observed when students sat in the class circle, demonstrated peer agreement, communicated a sense of community, and completed activities together. Students often reported that they would not like music without their friends, for example when asked the response was “I will be a little more happier with everybody” (Interviews, Week 1). This statement suggests the influence and importance peers played in the enjoyment of music. Teacher relationships were observed in the students’ excitement to interact with Miss Becca, sadness that music was ending, and the respect that

students had for her. Her directions were usually followed by the students, demonstrating respect. Their appreciation for Miss Becca was best indicated during the final focus group where three students and their stuffed animals shared “she loves [Miss] Becca” (Focus Group, Week 5). It was an interesting way to share, but the class had great excitement to share via their stuffed animals. Evidence of relationships at home were described by parents of performances at home, teaching family members songs, and bringing up connections to family in class. After Week 1, parents reported that “she has taught me a few of the songs she has learned so far” and “I enjoyed that she tried to teach me the song, that was new” (Parent Questionnaires, Week 1). These are both examples of music being transferred and shared in their home environment, which could be a way to connect with family members. A researcher relationship was evident in students mentioning my name to parents at home, their openness to share during interviews, and their increasing comfortability throughout the interview process. An example of an interaction I had was when a student asked if she could be the teacher when we sat down for an interview (Interviews, Week 3). She wanted to roleplay my role, which was a great display of the comfortability and relationship she had with me. *Relationships* was a strong category and consisted of an abundance of findings. These four relationships all influenced their experience in music and reinforced their participation overall.

Social skills was the final theme, and included categories of codes of *compromise*, *awareness of others*, and *collaboration*. Students learned another setting to work together, which was articulated by their teacher as “[Students] have been more mindful and collaborative” (Teacher Questionnaire, Week 5). *Compromise* was evident when students disagreed on dance moves during Week 5. They were able to offer suggestions and eventually came to an agreement with a dance that “they all agree with and are engaged with” (Observation Report, Week 5). This

example of compromise during the dance activity was a collaborative experience in which students navigated conflict and found a middle ground together. An instance of *awareness* was conveyed when a student expressed this thought, “If I did it alone, I would like it because people could hear my voice. When we do it together, I like how I can hear everybody else’s voice. But by myself I like to hear my own voice” (Interviews, Week 3). The student’s thought conveyed an awareness for herself and for her peers, and an appreciation for both. Enhanced awareness demonstrated an example of the various *social skills* that music participation helped develop.

Meaning. A single theme, *sense of connection*, was revealed through coding. There was one student who found a sense of connection to music when she said, “I like how my singing voice really came out of my body” (Focus Group, Week 1). The student described her singing voice in an enthusiastic manner and in response to asking why she enjoyed singing. This statement was interpreted as meaning due to the heightened awareness of the action and her excitement that was conveyed with her expression and tone. *Meaning* has previously been found difficult to find among this age group. Specifically, Shoshani and Slone (2017) excluded meaning from their study. Thus, indicators of meaning may be present in some kindergartners, but the current intervention did not find any significant findings.

Accomplishment. Coding revealed three themes related to *accomplishment*, including *confidence*, *connections between music and other contexts*, and a *sense of pride*. *Confidence* stemmed from students learning, sensing their improvement, and demonstrating their knowledge. It was evident by the last lesson that students had learned and improved their singing voice. For example, “Students follow [Miss] Becca’s cue and all use singing voices. They also do not scream, nice volume and nice voices” (Observation Report, Week 5). The students’ singing voice displayed the class’s performance from the observer’s perspective, but also demonstrated that

they had improved from Week 1. Retention also played a role in confidence, as a student's parent noted "He is excited about recognizing certain songs" (Parent Questionnaire, Week 5). The idea about recognizing something, knowing the words, or knowing the book prior to reading it sparked interest in the children. They were proud of their understanding, and confidently shared it with the class most often. Another element of confidence was displayed through correcting. An example of correcting was when a student was teaching their parents, the parent indicated that "there have been a few times that I've repeated songs back to her and she's corrected me on the right lyric" (Parent Questionnaires, Week 1). The children display *confidence* due to their ability to retain the information and identify errors.

Accomplishment was seen when students were able to create *connections between music and other contexts* and find ways to apply music to other subjects, home life, or their interests. In a questionnaire, their teacher suggested that "clapping out their names and animal names connected to learning syllables" and another said that music aided "recognizing syllables in literacy" (Teacher Questionnaires, Week 1). The connection between rhythm and syllables conveys ways that students used music to aid their success in learning reading skills. Connections occurred in class across activities, for example a student suggested that we use "if you like falling down stand up" for the Hello Song, which is directly related to Apple Tree (Observation Report, Week 5). This connection across activities was an example of retention, and conveyed the students interests in another activity. Connections to other places pertained to students providing examples of songs they heard in video games, places they see music outside of school, and movie characters that sing (e.g., Ariel and Elsa).

Sense of pride was most evident from students during competition or through performance. Competition occurred during the "Apple Tree" Game, which left some students

with pride to say they were the winner. However, the game did not make everyone proud, as some students were sad to not win. Performance is a clearer example of pride for the students. An example of performance as a source of pride was when a parent reported “She has given us multiple ‘concerts’ and enjoys sharing the music she's learned” (Parent Questionnaire, Week 5). Students were taking music home and performing it, which was not an activity we did in class. Thus, the presentation of music can be argued to be an example of pride. Pride was something students said they felt but were often unsure how to articulate it. Their actions were helpful to capture their pride. My observation notes report “It is evident this group also has a sense of accomplishment and pride during the rhythm activity, as they were able to model it for Miss Becca before she contributed” (Observation Report, Week 4). The modeling of the activity independently of Miss Becca conveyed the idea that students were able to do an activity well on their own and were very happy and giddy during this process. However, I found they lacked dialogue of pride in their interviews.

Disconfirming Evidence. There was evidence that may have hindered students' well-being, such as *general dislike*, *conflicts*, *volume*, and feelings of *boredom*. *General dislike* was related to students who did not like music or school generally. Students who conveyed this did still participate in music happily most days, but they shared they did not like music. Thus, music may not be the setting for all to enhance well-being in schools. *Conflicts* arose when students bumped heads and got hurt, or spots were taken in the circle. These served as distractions that may have changed the focus of the class. Some students found the classroom was too loud, suggesting it may have been overstimulating. The classroom space is important to acknowledge as the small space may not be the best setting for a louder activity. Feelings of *boredom* were

conveyed, as the structure of each class was very similar. Thus, the similar structure may not be the best strategy of curriculum writing as some students want a different schedule each day.

Research Question 2: PERMA and Kindergarteners

The PERMA framework is applicable and appropriate for kindergarteners, to a degree. The evidence for *positive emotions*, *engagement*, and *relationships* was the strongest finding overall. Among all the codes related to the PERMA framework, codes related to *relationships* represented 32% of all codes, followed by *engagement* at 31%, *accomplishments* at 20%, *positive emotions* at 17%, and *meaning* at less than 1% of codes. Sixty-three percent of the data were categorized into *engagement* and *relationships*, suggesting these are elements students were capable of clearly articulating. *Accomplishments* were articulate to some degree, but the analysis suggested that children of this age group may struggle to articulate some of the underlying concepts associated with accomplishment. Pride is a feeling that students feel but are unsure how to put to words as it is often met with uncertainty. However, there was also some overlap between *engagement* and *accomplishments* in the application and connection of concepts. The overlap demonstrates students are more present in learning and feel better about their learning when they can apply their interests to the concept or find another way to apply the information they learned. *Meaning* was a category that lacked significant findings, but this was supported by previous research. Overall, PERMA was appropriate to analyze well-being in the context of this study.

Implications

This study has implications for teachers and researchers. Educators can take away important information about engagement in classrooms. The role agency and choice can have on a student, even at a young age, is crucial. Thus, I urge educators to use choice in their classrooms

as a way to enhance engagement and foster more creativity. Additionally, movement was key to the success of students. Integrating elements of movement fosters more active participation, so this can be applied to all classrooms, not just music. Music also created a place for relationships to be strengthened, among teachers, students, and their families. The relationships created in various settings emphasizes the importance that music plays in the role of a well-rounded education overall.

Future researchers should consider how PERMA functions with kindergarteners through examining students' language, behaviors, and interactions. The framework works best when there are multiple sources of data to draw from and observational methods were particularly successful. Additionally, researchers should find ways to articulate PERMA in appropriate language to kindergarten students, as this age group may struggle with conceptualizing some of these concepts. A suggestion would also be to focus on the why of the students' answers, as they often have more to contribute than they originally state. Because of the varied success when interviewing children and conducting focus groups, it is suggested to survey outside individuals like their parents and teachers to get a well-rounded understanding of their well-being.

Limitations

Limitations that existed within this study surround the length, sample, classroom logistics, and newness of the musical intervention. The music class ran for five weeks, running for about 20 minutes once a week. This might be too short a period to observe music's relationship with children's well-being, which was acknowledged by some of the parents in their questionnaires. Thus, future research should explore well-being and early childhood education for a longer period of time, perhaps a full year of a music educational program.

Additionally, this exploratory study focused on a single class. The class was an extremely small sample size, a very specific population, and in close proximity to a university. Thus, these findings are not generalizable. It is suggested that this study be done in various locations to explore cross-cultural differences or a larger population in a less rural area to see if there can be a more diverse population.

Classroom logistics concerned set-up, classroom space, the number of students present, and instruction. These factors may not have been the most ideal for some students, influencing their experience. Distractions came from students in the class conversing, people walking by, and conflicts. Students engaging in side conversation were often less engaged, which was distracting for those who were participating. Additionally, the school has an open format so this setting may have been promoting some distractions from other students.

Another limitation was the newness associated with this music class. The school did not have music prior, making this a new experience for the children. Additionally, music class changed their schedule and brought a new teacher into their school experience. The potential disruption of routine can be addressed by having this kind of intervention occur in a class that already had music regularly to avoid any disruption of routine. In regard to my previous involvement with the school, the students knew me and may have been more likely to share with me. My prior relationships present potential bias that may have influenced students' experiences. These biases can be avoidable by conducting research at a school where the researcher does not have any prior relationships.

The present study explored students' well-being and music experience through the lens of PERMA. This instrumental case study provided insights into the role that music plays for students, particularly kindergarteners. The evidence for positive emotions, engagement, and

relationships suggests that PERMA is relevant to kindergarteners and that music can play a role in facilitating an enhanced well-being. The success of the PERMA framework in enhancing kindergarteners' well-being strengthens the argument that the arts are crucial in a child's education and reinforces the idea that music needs to be incorporated into curriculum.

References

- Ascenso, S., Perkins, R., & Williamson, A. (2018). Resounding meaning: A PERMA wellbeing profile of classical musicians. *Frontiers in Psychology, 9*, 1–14.
<https://doi.org/10.3389/fpsyg.2018.01895>
- Barrett, M. S. (2009). Sounding lives in and through music: A narrative inquiry of the ‘everyday’ musical engagement of a young child. *Journal of Early Childhood Research, 7*(2), 115–134. <https://doi.org/10.1177/1476718X09102645>
- Barrett, M. S., & Welch, G. F. (2021). Music early learning programs: Enduring outcomes for children and their families. *Psychology of Music, 49*(5), 1226–1241.
<https://doi.org/10.1177/0305735620944232>
- Butler, J., & Kern, M. L. (2016). The PERMA-Profilier: A brief multidimensional measure of flourishing. *International Journal of Wellbeing, 6*(3), 1–48.
<https://doi.org/10.5502/ijw.v6i3.526>
- Cooper, S., & Berger Cardany, A. (2008). Making connections: Promoting music making in the home through a preschool music program. *General Music Today, 22*(1), 4–12.
<https://doi.org/10.1177/1048371308323329>
- Costa-Giomi, E. (2004). Effects of three years of piano instruction on children’s academic achievement, school performance and self-esteem. *Psychology of Music, 32*(2), 139–152.
<https://doi.org/10.1177/0305735604041491>
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry & research design: Choosing among five approaches*. SAGE Publication Inc.
- Crisp, R. (2021, September 15). *Well-being*. Stanford Encyclopedia of Philosophy.
<https://plato.stanford.edu/archives/win2021/entries/well-being/>

- Croom, A. M. (2015). Music practice and participation for psychological well-being: A review of how music influences positive emotion, engagement, relationships, meaning, and accomplishment. *Musicae Scientiae*, *19*(1), 44–64.
<https://doi.org/10.1177/1029864914561709>
- Custodero, L. A. (2005). Observable indicators of flow experience: A developmental perspective on musical engagement in young children from infancy to school age. *Music Education Research*, *7*(2), 185–209. <https://doi.org/10.1080/14613800500169431>
- Dodge, R., Daly, A., Huyton, J., & Sanders, L. (2012). The challenge of defining wellbeing. *International Journal of Wellbeing*, *2*(3), 222–235. <https://doi.org/10.5502/ijw.v2i3.4>
- Eerola, P.-S., & Eerola, T. (2014). Extended music education enhances the quality of school life. *Music Education Research*, *16*(1), 88–104.
<https://doi.org/10.1080/14613808.2013.829428>
- Fonsén, E., Lahtinen, L., Sillman, M., & Reunamo, J. (2020). Pedagogical leadership and children's well-being in Finnish early education. *Educational Management Administration & Leadership*, 1–16. <https://doi.org/10.1177/1741143220962105>
- Ilari, B. (2016). Music in the early years: Pathways into the social world. *Research Studies in Music Education*, *38*(1), 23–39. <https://doi.org/10.1177/1321103X16642631>
- Kellock, A. (2020). Children's well-being in the primary school: A capability approach and community psychology perspective. *Childhood*, *27*(2), 220–237.
<https://doi.org/10.1177/0907568220902516>

- Kirschner, S., & Tomasello, M. (2010). Joint music making promotes prosocial behavior in 4-year-old children. *Evolution and Human Behavior*, *31*(5), 354–364.
<https://doi.org/10.1016/j.evolhumbehav.2010.04.004>
- Koelsch, S. (2013). From social contact to social cohesion—The 7 Cs. *Music and Medicine*, *5*(4), 204–209. <https://doi.org/10.1177/1943862113508588>
- Kwok, S. Y. C. L. (2019). Integrating positive psychology and elements of music therapy to alleviate adolescent anxiety. *Research on Social Work Practice*, *29*(6), 663–676.
<https://doi.org/10.1177/1049731518773423>
- Lee, J., Krause, A. E., & Davidson, J. W. (2017). The PERMA well-being model and music facilitation practice: Preliminary documentation for well-being through music provision in Australian schools. *Research Studies in Music Education*, *39*(1), 73–89.
<https://doi.org/10.1177/1321103X17703131>
- Liddiard, E., & Rose, D. (2021). A pilot study of an intervention for children using music listening and music making to explore core emotions and support wellbeing. *Open Journal of Social Sciences*, *9*(3), 329–364. <https://doi.org/10.4236/jss.2021.93022>
- Linnavalli, T., Putkinen, V., Lipsanen, J., Huotilainen, M., & Tervaniemi, M. (2018). Music playschool enhances children's linguistic skills. *Scientific Reports*, *8*(1), 8767, 1–10.
<https://doi.org/10.1038/s41598-018-27126-5>
- Lopez, S. J., & Snyder, C. R. (2011). *Oxford handbook of positive psychology* (2nd ed., Ser. Oxford Library of Psychology). Oxford University Press.
- Malloch, S., & Trevarthen, C. (Eds.). (2009). *Communicative musicality: Exploring the basis of human companionship*. Oxford University Press.

- Nijs, L., & Nicolaou, G. (2021). Flourishing in resonance: Joint resilience building through music and motion. *Frontiers in Psychology, 12*, 1–17.
<https://doi.org/10.3389/fpsyg.2021.666702>
- Nome, D. (2020). Social life among toddlers in kindergarten as communicative musicality. *Psychology of Music, 48*(4), 598–608. <https://doi.org/10.1177/0305735618816159>
- Pawelski, J. O. (2003). William James, Positive psychology, and healthy-mindedness. *The Journal of Speculative Philosophy, 17*(1), 53–67. <https://doi.org/10.1353/jsp.2003.0025>
- Saldaña, J. (2016). *The coding manual for qualitative researchers* (3rd ed.). SAGE Publishing Inc.
- Schäfer, T., Sedlmeier, P., Städtler, C., & Huron, D. (2013). The psychological functions of music listening. *Frontiers in Psychology, 4*. <https://doi.org/10.3389/fpsyg.2013.00511>
- Seligman, M. E. P., Ernst, R. M., Gillham, J., Reivich, K., & Linkins, M. (2009). Positive education: Positive psychology and classroom interventions. *Oxford Review of Education, 35*(3), 293–311. <https://doi.org/10.1080/03054980902934563>
- Seligman, M. E. P., Parks, A. C., & Steen, T. (2004). A balanced psychology and a full life. *Philosophical Transactions of the Royal Society of London. Series B: Biological Sciences, 359*(1449), 1379–1381. <https://doi.org/10.1098/rstb.2004.1513>
- Seligman, M. E. P. (2011). *Flourish: A visionary new understanding of happiness and well-being*. Free Press.
- Shoshani, A., & Slone, M. (2017). Positive education for young children: Effects of a positive psychology intervention for preschool children on subjective well being and learning behaviors. *Frontiers in Psychology, 8*, 1–11. <https://doi.org/10.3389/fpsyg.2017.01866>
- Stake, R. E. (1995). *The art of case study research*. Sage Publications, Inc.

Sun, J. (2022). Exploring the impact of music education on the psychological and academic outcomes of students: Mediating role of self-efficacy and self-esteem. *Frontiers in Psychology, 13*, 1–13. <https://doi.org/10.3389/fpsyg.2022.841204>

Tatalović Vorkapić, S., & Vujičić, L. (2013). Do we need Positive Psychology in Croatian kindergartens? The implementation possibilities evaluated by preschool teachers. *Early Years, 33*(1), 33–44. <https://doi.org/10.1080/09575146.2012.662214>

Voyajolu, A., & Ockelford, A. (2016). Sounds of intent in the early years: A proposed framework of young children's musical development. *Research Studies in Music Education, 38*(1), 93–113. <https://doi.org/10.1177/1321103X16642632>

Wesley, B. C., Pryce, J., & Samuels, G. M. (2020). Meaning and essence of child well-being according to child welfare professionals. *Child and Adolescent Social Work Journal, 37*(4), 425–441. <https://doi.org/10.1007/s10560-019-00638-3>

Appendix A - Institutional Review Board Materials

IRB Approval



IRB #: 2223-124

Title: Psychological Well-Being with Music among Children

Level of Review: EXEMPT

Dear Elle Chrampanis,

The IRB has reviewed the above referenced proposal and determined that it is exempt from further review under 45 CFR 46.104(d) (1).

Please keep in mind that any protocol modifications/deviations must be approved by the IRB prior to implementation, unless they reduce risk to participants. Minor modifications (e.g., changes to the subject pool, recruitment strategies, adding researchers, non-substantive changes to materials) can usually be made via email. Substantive changes to the protocol should be changed via the renewal feature of the IRB's online submission system. Otherwise, the IRB's approval of this proposal does not expire.

Good luck with your project.

Sincerely,

Eric Kennedy

Associate Professor of Biomedical Engineering and IRB Chair

tel. 570-577-2013 | IRB Website: <http://my.bucknell.edu/irb.html>

Student Assent Script

Below is the script that Elle delivered to the students prior to the lessons to provide them with a choice to participate. Miss Becca taught the musical instruction, with Mrs. Long present (their lead teacher). All students were granted consent to participate, but there was an area in the classroom where the students were not recorded if they chose to not participate.

Elle (Researcher): Hello everyone! Today we have a special guest here, Miss Becca, who is going to run music class today. If you want to participate in music class today, please raise your hand high in the sky!

Miss Becca (Music Instructor): Friends with their hands up, follow me to the rug for music class! (Allowing for students who do not want to participate to be addressed directly and for us to accommodate to them)

The remainder of the dialogue was used during Week 1 and Week 6 to record the first and last lesson. This part of the script was not used during Weeks 2 through 5.

Elle (Researcher): There is going to be a camera that will be recording today's lesson. I am the only one who is going to look at these videos of us having fun with music class today.

Elle (Researcher): Is there anyone who does not want to be on camera today? We can move it so you can still do music class today off camera too.

(Adjust camera to be recording only those who consent to being recorded).

Consent Form for Parents and Guardians
Bucknell University

Your child is invited to participate in a study about well-being and musical involvement. Your child will participate in 20-minute music lessons as a part of their school day for a 6-week period. They will be asked questions as a group and be interviewed individually during 2 out of the 6 sessions. These questions will pertain to their well-being and their feelings about their musical involvement. We will also ask you to fill out a brief questionnaire about your child and your perspective of their well-being twice during this study. This will come with a separate consent document.

The classroom lesson video recordings and audio recordings from the interviews will be recorded and stored securely only by the Principal Investigator, Elle Chrampanis. They will be on a password protected device. The recording will not be shared with anyone and will be destroyed once it is no longer needed for additional notes after the data collection. If there are questions about common themes, then Elle Chrampanis will go through the recording and take anonymous notes regarding additional general keywords or common themes. She may use direct quotes from participants, however there will be pseudonyms replacing names as a way to protect anonymity. **If the student wishes to participate in the lesson but not be video recorded, they will be off-camera.**

No identifying information will be reported about you or your child. Any report of this research will be based on trends or groups of children, not the behavior of any individual. Our interest is in the general patterns of well-being across many children. Additionally, the video will not be featured, and names will not be included in the event this research is presented or published.

Potential Risks: There are no risks anticipated for this study. If you find yourself feeling uncomfortable with your child's participation or your child feels uncomfortable, you are welcome to have them stop participating in this study. In order to do this, contact the Principal Investigator, Elle Chrampanis (contact information below), and she will withdraw your child from the study and they could remain in the musical instruction if they chose to. Participation can be withdrawn at any time within the six-week period.

Potential Benefits: Your child will have the opportunity to participate in musical instruction as a part of their everyday school life. The aim of this curriculum is to foster a fulfilling experience that will encourage their well-being.

If you have any questions or concerns about this study, you may contact the Principal Investigator, Elle Chrampanis, by phone at 732-962-5435 or email at epc007@bucknell.edu. You may also contact the faculty advisor to this project, Nicholas Roseth by email ner008@bucknell.edu. General questions or concerns about the rights of human subjects of

research may be directed to the chair of the Institutional Review Board at Bucknell: Professor Eric Kennedy at IRBchair@bucknell.edu or 570-577-2013.

By signing below, I give permission for my child to participate in this research project. I understand that my child's right to withdraw from participating or refuse to participate will be respected and that their responses and identity will be kept confidential. I give this consent voluntarily.

Name of child (print):

Child's date of birth:

Your name (print):

Parent/Guardian Signature: _____

Date: _____

Introduction Letter to Parents and Guardians

January 12, 2024

Dear Parents and Guardians,

Hello! My name is Elle Chrampanis and I am a senior studying psychology and music at Bucknell. I am writing to ask for your child's participation in a research study. This study is being conducted by myself under the supervision of my thesis mentors, Dr. Nicholas Roseth and Dr. Haley Kragness.

This study will include musical instruction as part of the regular school day. The goal of the research is to explore well-being among children in a music classroom. The consent form is attached, which provides additional details of the study.

I am conducting this research as a part of my thesis that I will defend in the Spring of 2024. In regards to my experience with children, I am the oldest of six in my family, have all of the necessary clearances to work in schools, and have worked in many educational settings (including RVNS)! Last year, I was employed as a teaching assistant to Denise Snyder with the Explorers and I taught music lessons with my Introduction to Music Teaching class to the kindergarteners. I am still employed at RVNS and work among the Explorers as well.

I am happy to answer any questions or concerns you may have about myself or my research. Attached is a consent document if you wish to allow your child to participate.

If you would like to participate, we ask that this consent form be returned prior to Tuesday, January 16th. You may sign this digitally or print a copy to send to school with your child. I can also provide a paper copy of the consent form upon request.

If you have any questions or concerns, please Reply All so that Fiona, Ryleigh, and I all receive your message. Thank you for your consideration!

Sincerely,

Elle Chrampanis

Phone Number: 732-962-5435

Email: epc007@bucknell.edu

Appendix B - Curriculum

Curriculum: Psychological Well-Being of Children with Music

A Six Week Intervention with Kindergarteners

General Information

- Instructor: Becca Lipsky
- 6 weeks of lessons running for 20 mins at a time

Lesson Structure

- 1) Introduction Activity → Welcome Song (2 mins)
- 2) Rhythm Activity
 - a) Names
 - b) Animals
 - c) Fruits
 - d) Foods
 - e) TV Shows or Movies
 - f) Ice Cream Flavors
- 3) Musical Story Book (5 minutes)
 - a) The Seals on the Bus
 - b) Its Raining, It's Pouring
 - c) The Bear Went Over the Mountain
 - d) Shake My Sillies Out
 - e) Cat Goes Fiddle-i-fee
 - f) Oh, A Hunting We Will Go
- 4) Apple Tree (sequenced over six lessons) (7 minutes)
 - a) Lesson 1: Chanting / Different Volumes
 - b) Lesson 2: Rhythmic Component / Tapping Beat / Melody Introduced
 - c) Lesson 3: Melody Reviewed / Small Group Practice
 - d) Lesson 4: Performing
 - e) Lesson 5: Apple Tree Game
 - f) Lesson 6: Incorporating Movement into Performance
- 5) Conclusion Activity → Goodbye Song (2 mins)

Welcome Song / Goodbye Song

Hello Song

Folk song

1. Hel - lo, hel - lo, how do you do? how do you do? How do you do? Hel - lo, hel - lo,
 how do you do? How do you do to - day? If you're wear - ing blue, — stand up.
 (any color)
 If you're wear - ing blue, — stand up. Pat, pat, pat your knees,
 Pat, pat, pat your knees, Pat, pat, pat your knees, Pat your knees to - day.
 2. Goodbye, goodbye, see you next time... See you next time, my friends.

Song for Sequenced Lessons

Apple Tree

Ap - ple tree, ap - ple tree, will your ap - ple fall on me?
 I won't cry and I won't shout if your ap - ple knocks me out.

Scope and Sequence

Lesson	Objectives	Standards	Music, Other Literature, & Activities	Assessment
1	<p>Objectives: Students will be able to...</p> <ul style="list-style-type: none"> Practice syllabic rhythm words with names Demonstrate chanting voice 	<p>National Core Arts Standards:</p> <ul style="list-style-type: none"> MU:Cr1.1.K – With guidance, explore and experience music concepts (such as beat and melodic) 	<ul style="list-style-type: none"> Welcome Song Rhythm Activity using Names Story: The Seals on The Bus Apple Tree 	<ul style="list-style-type: none"> Informal/ Individual → Students repeat back their name with correct rhythm Informal → Observing the group of students

	<p>in Apple Tree</p> <ul style="list-style-type: none"> Practice different volumes and tones of voice through animal noises Apply movement to a musical story and practice sing-along with the teacher 	<p>contour).</p> <ul style="list-style-type: none"> MU:Re7.2.Ka With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music. 	<p>(chanting voice)</p> <ul style="list-style-type: none"> Goodbye Song 	<p>as a collective chant Apple Tree together, and perform both lines together</p> <ul style="list-style-type: none"> Informal → Observing students performing animal noises
2	<p>Objectives: Students will be able to...</p> <ul style="list-style-type: none"> Practice syllabic rhythm words using animals Demonstrate the understanding of beat Beginning to comprehend the melodic elements of Apple Tree Recognize patterns in musical story engage in singing 	<p><u>National Core Arts Standards:</u></p> <ul style="list-style-type: none"> MU:Pr4.2.K – With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance. MU:Cr1.1.K – With guidance, explore and experience music concepts (such as beat and melodic contour). 	<ul style="list-style-type: none"> Welcome Song Rhythm Activity using Animals Story: It's Raining It's Pouring Apple Tree (learn melody and practice) Goodbye Song 	<ul style="list-style-type: none"> Informal/Individual → Students repeat back an animal with correct rhythm Informal → Observing the group of students as they begin to tap to beat together and apply basic melody to that beat Informal → Observing students repeat the teacher during story time
3	<p>Objectives: Students will be able to...</p>	<p><u>National Core Arts Standards:</u></p> <ul style="list-style-type: none"> MU: Re7.2.K - 	<ul style="list-style-type: none"> Welcome Song Rhythm 	<ul style="list-style-type: none"> Informal/Individual → Students repeat back a food

	<ul style="list-style-type: none"> ● Practice syllabic rhythm words using foods <ul style="list-style-type: none"> ○ Stomp to the beat rather than tap ● Demonstrate the understanding of melody and be able to participate in call and response ● Understand the difference between loud and soft voices using animal noises 	<p>With guidance demonstrate how a specific concept (such as a beat or melodic direction) is used in music</p> <ul style="list-style-type: none"> ● MU: Pr5.1.K - With guidance, apply personal, teacher, and peer feedback to refine performances. ● MU:Cr1.1.K - With guidance, generate musical ideas (such as movements or motives). 	<p>Activity using Foods</p> <ul style="list-style-type: none"> ● Story: The Bear Went Over the Mountain ● Apple Tree (melody reviewing) ● Goodbye Song 	<p>with correct rhythm</p> <ul style="list-style-type: none"> ● Informal →The group of students as they begin sing together as a class <ul style="list-style-type: none"> ○ Call and response to test comprehension without teacher’s voice ● Informal → Observing students’ volume and expression during the story
<p>4</p>	<p>Objectives: Students will be able to...</p> <ul style="list-style-type: none"> ● Practice syllabic rhythm words using colors ● Apply the different volumes to singing Apple Tree musically ● Apply movements to musical story book and recognize patterns 	<p><u>National Core Arts Standards:</u></p> <ul style="list-style-type: none"> ● MU: Pr4.3.K - With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics and tempo) that support the creators’ expressive intent ● MU: Pr6.1.K - Perform appropriately 	<ul style="list-style-type: none"> ● Welcome Song ● Rhythm Activity using Colors ● Story: Shake My Sillies Out ● Apple Tree (performing) ● Goodbye Song 	<ul style="list-style-type: none"> ● Informal/individual → Students repeat back a color with correct rhythm ● Informal → Observing the group of students as they sing different volumes of Apple Tree ● Informal → Observing students repeat the teacher during story time and apply movements appropriate to the story’s context

		for the audience.		
5	<p>Objectives: Students will be able to...</p> <ul style="list-style-type: none"> Practice syllabic rhythm words using TV Shows or Movies Demonstrate the understanding of beat <ul style="list-style-type: none"> Be able to march and keep the beat Applying steady beat to melodic singing with accuracy Recognize patterns in musical story engage in singing 	<p>National Core Arts Standards:</p> <ul style="list-style-type: none"> MU: Pr4.3.K - With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics and tempo) that support the creators' expressive intent MU:Pr4.3.K - With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent 	<ul style="list-style-type: none"> Welcome Song Rhythm Activity using TV Shows or Movies Story: Cat Goes Fiddle-i-fee Apple Tree (game) Goodbye Song 	<ul style="list-style-type: none"> Informal/Individual → students repeat back an TV show or movie with correct rhythm Informal → see if the group can keep beat and melody together singing Informal → observing students repeat the teacher during story time
6	<p>Objectives: Students will be able to...</p> <ul style="list-style-type: none"> Practice syllabic rhythm words using Ice Cream Flavors Apply their 	<p>National Core Arts Standards:</p> <ul style="list-style-type: none"> MU: Cr3.2.K- With guidance, demonstrate a final version of personal musical ideas 	<ul style="list-style-type: none"> Welcome Song Rhythm Activity using Ice Cream Flavors Story: Oh, A Hunting We 	<ul style="list-style-type: none"> Informal/Individual → students repeat back an Ice Cream Flavor with correct rhythm Informal → see the success of the game and if

	<p>musical knowledge of Apple Tree to a game format</p> <ul style="list-style-type: none"> • Demonstrate comfortability singing in smaller groups or on their own • Recognize patterns in musical story and engage in singing 	<p>to peers</p> <ul style="list-style-type: none"> • MU: Pr5.1.K- With limited guidance, apply personal, teacher, and peer feedback to refine performances 	<p>Will Go</p> <ul style="list-style-type: none"> • Apple Tree (performance and movements) • Goodbye Song 	<p>students are willing to sing on their own</p> <ul style="list-style-type: none"> • Informal → observing if students recognize the pattern by repeating the teacher
--	---	---	---	--

Pilot Lesson (Date: Jan 22nd, 2024)**2014 National Core Arts Standards for Music ([Link](#))**

- MU:Cr1.1.K – With guidance, explore and experience music concepts (such as beat and melodic contour).
- MU:Re7.2.Ka With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

Objectives****Students will be able to...***

- Practice syllabic rhythm words with names
- Demonstrate chanting voice in Apple Tree
- Practice different volumes and tones of voice through animal noises
- Apply movement to a musical story and practice sing-along with the teacher

Materials

- Welcome Song
- Story: The Seals on The Bus
- Apple Tree Song(chanting voice)
- Goodbye Song

Procedures

1. Welcome Song (2 mins)
 - a. Students are greeted as they enter the classroom and directed to sit at a spot in the circle
 - i. Quick hello and introduction to Ms. Becca
 - b. Ms. Becca gives the cue “1, 2, Ready Sing”
 - c. “If you’re wearing blue, stand up”, they do.
 - d. TRANSITION: At the end of the song, Ms. Becca directs all the other students to stand up
2. Rhythm Activity (5 minutes) - NAMES
 - a. Ms. Becca demonstrates and explains activity (demonstrates what her name sound like with taps on her legs to each syllable)
 - i. This will be done in a call and response like nature (so Ms. Becca will start and students will repeat after her)
 - b. Students follow, introducing their name by syllable, while keeping the steady beat.
 - c. We continue this until we have gone through the circle
3. Story: The Seals on the Bus (5 minutes)
 - a. TRANSITION: Everyone will be standing, so Ms. Becca will direct students to sit facing her. She will ask if all friends can see the book before proceeding.
 - i. Ideally get students to sit in rows like a bus, but use your judgment if class can handle that

- b. “Everyone sit down and buckle yourselves in! We are going to read a story that many of you may recognize, but it’s a little different.
 - c. Story Outline:
 - i. Seals: loud/quiet, rocking
 - ii. Tigers: loud, patting
 - iii. Geese: *stand*, loud, marching
 - iv. Rabbits: quiet, jumping
 - v. Monkeys: loud, jumping
 - vi. Vipera: *sit*, quiet, slither hands/bodies
 - vii. Sheep: loud, pat head
 - viii. Skunks: quiet, hold nose
 - ix. People: loud, wave arms
 - d. “Thanks for coming on our bus ride! Now unbuckle yourself and stand up making your favorite animal noise!”
 - i. Hopefully gets some energy out and allows children to transition to Apple Tree
4. Apple Tree (5 minutes)
- a. Ms. Becca recenters class after transition with animal noises
 - b. Ms. Becca explains we are going to learn a poem called Apple Tree today
 - i. Ms. Becca chants the poem once to the class
 - ii. “Now can you all repeat after me?” - She goes one line at a time through the poem with students calling and responding the poem chanted
 - c. Repeat for all 4 phrases
 - i. Teacher chants phrases 1 AND 2 and has students repeat
 - ii. Teacher chants phrases 3 AND 4 and has students repeat
 - d. “Let’s Put it All together” Teachers and students chant all of “Apple Tree” from start to finish
 - e. Teachers ask simple comprehension questions
 - i. What fruit are we singing about?
 - ii. Do apples grow on bushes? Underground? No, they grow on trees!
 - f. “Now let’s march around the orchard!” - students follow Ms. Becca as they march around the circle once, then repeat after her and do Apple Tree one final time for comprehension with call and response
5. Goodbye Song (2 minute)
- a. Ms. Becca thanks the class for participating today
 - b. Ms. Becca sings the goodbye song to the class as students listen to begin to learn the ropes

Lesson 1 (Date: Jan 29th, 2024)**2014 National Core Arts Standards for Music ([Link](#))**

- MU:Pr4.2.K – With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.
- MU:Cr1.1.K – With guidance, explore and experience music concepts (such as beat and melodic contour).

Objectives**Students will be able to...*

- Practice syllabic rhythm words using animals
- Demonstrate the understanding of beat
- Beginning to comprehend the melodic elements of Apple Tree
- Recognize patterns in musical story engage in singing

Materials

- Welcome Song
- Story: It's Raining It's Pouring
- Apple Tree (learn melody and practice)
- Goodbye Song

Procedures

1. Welcome Song (2 mins)
 - a. Students are greeted as they enter the classroom and directed to sit at a spot in the circle
 - i. Quick hello to Ms. Becca
 - b. Ms. Becca gives the cue "1, 2, Ready Sing"
 - c. "If you're wearing pink, stand up", they do.
 - d. TRANSITION: At the end of the song, Ms. Becca directs all the other students to stand up
2. Rhythm Activity (5 minutes) - ANIMALS
 - a. Ms. Becca demonstrates and explains activity (demonstrates what her favorite animal sound like with taps on her legs to each syllable)
 - i. This will be done in a call and response like nature (so Ms. Becca will start and students will repeat after her)
 - b. Students follow, introducing their favorite animal by syllable, while keeping the steady beat.
 - c. We continue this until we have gone through the circle
3. Story (5 mins): It's Raining It's Pouring
 - a. TRANSITION: "Does anyone here like jumping in puddles when it rains?"
 - i. Can you show me what it looks like?" - Ms. Becca and students stomp and

- jump like they are jumping in muddy puddles
- b. “Awesome! Now everyone have a seat in your puddle because we are going to read a story about the rain. Have any friends heard of this story or song before”
 - i. Students will sit in circle formation for story time
 - c. Before starting, Ms. Becca will ask the students to repeat after he
 - i. “It’s raining, it’s pouring, the old man is snoring. Bumped his head and he went to bed, and he couldn’t get up in the mornin’. Rain rain, go away, Come again some other day!”
 - d. Ms. Becca will read through the story and encourage students to sing along to the repeating melody they have just practiced
 - i. Page 1: singing repeated melody
 - ii. Page 2: can ask students about hide and seek or what they see on the page if interested (cat on the stairs for example)
 - iii. Page 3: star light song, can have students point high up in the sky to where the stars are
 - iv. Page 4: singing repeated melody
 - v. Page 5: counting for hide and seek
 - vi. Page 6: another nursery rhyme (ask about cat playing instrument, what is that? A violin!)
 - vii. Page 7: singing repeated melody
 - viii. Page 8: counting
 - ix. Page 9: nursery rhyme, cat with the instrument is back!
 - x. Page 10: singing repeated melody
 - xi. Page 11: counting again
 - e. Ask students what their favorite part of the story was? Potentially sing the repeated melody one last time if students are into it while standing in a circle like the cover of the book
4. Apple Tree (5 mins):
- a. “Follow me!” as you are tapping to the beat and redirect with “tap, tap, tap” until it’s established
 - b. Ms. Becca chants the whole song first as review
 - i. Then Ms. Becca and students chant together
 - c. Students chant “Apple Tree” without teacher (x2 if needed)
 - d. “Now repeat after me when I motion to you”
 - e. Ms. Becca sings the first 2 measures and motions to class to echo
 - i. Repeat for next 3 phrases (each of 2 measures)
 - f. Ms. Becca sings first line and motions for students to repeat
 - i. Ms. Becca sings second line and motions for students to repeat
 - g. “Now let’s sing the whole thing!” Ms. Becca cues with “1, 2, Ready, Sing!”
 - h. Ms. Becca and students sing whole song twice
 - i. “Now let’s sing it like we’re singing to a friend all the way across the apple orchard!” (loud)
 - ii. “Now let’s sing it like we’re trying not to wake a sleepy worm we found in an apple.” (quiet)
 - i. “Good job! Now I am going to stop singing and you all can try” and Ms. Becca

cues

- j. Students will sing the whole song through twice
5. Goodbye Song (2 minute)
- a. Ms. Becca thanks the class for participating today
 - b. Ms. Becca sings the goodbye song to the class as students listen to begin to learn the ropes and hopefully sing along

Lesson 2 (Date: Feb 5th, 2024)**2014 National Core Arts Standards for Music ([Link](#))**

- MU: Re7.2.K - With guidance demonstrate how a specific concept (such as a beat or melodic direction) is used in music
- MU: Pr5.1.K - With guidance, apply personal, teacher, and peer feedback to refine performances.
- MU:Cr1.1.K - With guidance, generate musical ideas (such as movements or motives).

Objectives**Students will be able to...*

- Practice syllabic rhythm words using foods
- Demonstrate the understanding of melody and be able to participate in call and response
- Understand the difference between loud and soft voices using animal noises

Materials

- Welcome Song
- Story: The Bear Went Over the Mountain
- Apple Tree (melody reviewing)
- Goodbye Song

Procedures

1. Welcome Song (2 mins)
 - a. Students are greeted as they enter the classroom and directed to sit at a spot in the circle
 - i. Quick hello to Ms. Becca
 - b. Ms. Becca gives the cue “1, 2, Ready Sing”
 - c. “If you like pizza, stand up”, they do.
 - d. TRANSITION: At the end of the song, Ms. Becca directs all the other students to stand up
2. Rhythm Activity (5 minutes) -FRUITS
 - a. Ms. Becca demonstrates and explains activity (demonstrates what her favorite fruit sound like with claps to each syllable)
 - i. This will be done in a call and response like nature (so Ms. Becca will start and students will repeat after her)
 - b. Students follow, introducing their favorite color by syllable, while keeping the steady beat with a clap this time.
 - c. We continue this until we have gone through the circle
3. Story (5 minutes): The Bear Went Over the Mountain
 - a. Introduce the title of the story and tell students to start thinking about animal noises.
 - i. What animals are on this cover? What sounds might they make?

- b. Explain that throughout the story, we will pause and participate in call and response using different types of voices (Ms. Becca reads one the bear went over the mountain, then along with the students the next time when lines repeat). Can engage students with animal noises and questions to encourage participation (sounds provided below)
 - c. Story Guide
 - i. Page 1: normal voice
 - ii. Page 2: dragonfly, bluebird, rabbits, ducklings (quiet voice)
 - iii. Page 3: angry duck, scared bear (LOUD VOICE)
 - iv. Page 4: cricket, woodchuck, frog, birds (normal, then quiet voice for cricket part)
 - v. Page 5: snake appears, but not said (LOUD VOICE)
 - vi. Page 6: nature sounds if anything (normal voice, quiet when in forest on next page)
 - vii. Page 7: skunk sprays on this page, so we can ask what sound they would make if they smelled that (LOUD VOICE)
 - viii. Page 8: no animal noises (normal voice)
 - ix. Page 9: porcupine and bear (so asking for reaction rather than animal noise) (LOUD VOICE)
 - x. Page 10: no noises (normal voice, yum sounds or food related sounds if wanted)
 - xi. Page 11: what sound would the bear make running away? Stomp feet ideally (LOUD VOICE)
 - xii. Page 12: no noises (normal voice)
 - xiii. Page 13: no noises (quiet voice)
 - xiv. Page 14: sleepy bear so snoring or sleep noises (quiet voice)
 - d. If time permits, we can ask them to reproduce their favorite animal noise at the end (emphasis on loud and soft)
4. Apple Tree (5 mins)
- a. Ms. Becca will do melody review
 - i. Start off by chanting and reviewing words
 - b. “Repeat after me” start off by singing it in chunks until we put it all together
 - c. Now sing the song with Ms. Becca once to get the tune in their heads
 - i. Have them sing without teachers as many times as needed to make sure they can sing it correctly
 - d. Split the room off in half → Have the first half sing Apple Tree
 - i. Then ask if the other half can sing even louder/softer
 - ii. Then see if some students are all wearing the same color → “if you’re wearing blue sing as soft as you can”

- e. Incorporate Dance →“What dance moves can we add to this song? Let’s each showoff our Apple Tree dance!”
 - i. See if students are interested in each sharing a dance move around the circle
 - ii. Skip those who may feel uncomfortable, but for those who want to participate have the class replicate each students dance move
 - iii. Examples: jump up to reach for an apple, clap above your head like a tree, spin in a circle like an apple falling off the tree
 - f. TRANSITION: after silly dances, sit down in the circle for goodbye song
5. Goodbye Song (2 minute)
- a. Ms. Becca thanks the class for participating today
 - b. Ms. Becca sings the goodbye song to the class as students listen to begin to learn the ropes and hopefully sing along

Lesson 3 (Date: Feb 12th, 2024)**2014 National Core Arts Standards for Music ([Link](#))**

- MU: Pr4.3.K - With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics and tempo) that support the creators' expressive intent
- MU: Pr6.1.K - Perform appropriately for the audience.

Objectives**Students will be able to...*

- Practice syllabic rhythm words using colors
- Apply the different volumes to singing Apple Tree musically
- Apply movements to musical story book and recognize patterns

Materials

- Welcome Song
- Story: Shake My Sillies Out
- Apple Tree (performing)
- Goodbye Song

Procedures

1. Welcome Song (2 mins)
 - a. Students are greeted as they enter the classroom and directed to sit at a spot in the circle
 - i. Quick hello to Ms. Becca
 - b. Ms. Becca gives the cue "1, 2, Ready Sing"
 - c. "If you're wearing sneakers, stand up", they do.
 - d. TRANSITION: At the end of the song, Ms. Becca directs all the other students to stand up
2. Rhythm Activity (5 minutes) - FOODS
 - a. Ms. Becca demonstrates and explains activity (demonstrates what her favorite food sound like with stomps to each syllable)
 - i. This will be done in a call and response like nature (so Ms. Becca will start and students will repeat after her)
 - b. Students follow, introducing their favorite food by syllable, while keeping the steady beat with stomps this time.
 - d. We continue this until we have gone through the circle
3. Story (5 minutes) - Shake My Sillies Out
 - a. "Okay friends, we are going to stay standing for the story today. Who here thinks they are silly?"
 - b. Page 1/2 : sets story up, can ask friends what animals they see and review animal noises here to center their attention to the story

- c. Page 3: "I am going to be singing a song with this story, sing along and move along with me!"
 - i. "Gotta"
 - d. Page 4/5 : Shake my sillies out, ask students to show you their best little shake or dance
 - e. Page 6/7: Wasn't that silly? Let's keep going!
 - f. Page 8: Clap the crazies out (students clap along)
 - g. Page 9/10: Clapping continues ideally see if students can keep the beat at this point for assessment purposes
 - h. Page 11: What do we think is going to come next? Gotta jump!
 - i. Page 12/13 the same
 - i. Page 12/13: now we gotta yawn (get all quiet, tell students to get low to the ground too as well as bring yourself down like you are going to sleep)
 - j. Page 14: and wiggle my waggles away (jump back up)
 - k. Page 15-end: shake my sillies out
 - l. Last page: animals get all sleepy so see if friends will pretend to be asleep (ideally will bring them all together again after a movement filled story)
 - m. Sheet music: can look at page if interested
4. Apple Tree (5 mins)
- a. Review Apple Tree (Ms. Becca and students sing together)
 - i. March with me and chant
 - ii. Tiptoe with me and whisper
 - iii. Stand tall like a tree and sing loud with the birds
 - iv. Lay on the ground and sing to the worms
 - v. Grab a stuffed animal and sing to the animals!
 - b. The goal will be to have students perform Apple Tree in different volumes with different movements (to prepare for the game/dance moves in next 2 lessons)
 - c. Do friends have anyone else they want to sing to?
 - i. Could sing to another class if the time lines up/teacher allows
5. Goodbye Song (2 minute)
- a. Ms. Becca thanks the class for participating today
 - b. Ms. Becca sings the goodbye song to the class as students listen to begin to learn the ropes and hopefully sing along

Lesson 4 (Date: Feb 26th, 2024)**2014 National Core Arts Standards for Music ([Link](#))**

- MU: Pr4.3.K - With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics and tempo) that support the creators' expressive intent
- MU:Pr4.3.K - With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent

Objectives****Students will be able to...***

- Practice syllabic rhythm words using TV Shows or Movies
- Demonstrate the understanding of beat
- Beginning to comprehend the melodic elements of Apple Tree
- Recognize patterns in musical story engage in singing

Materials

- Welcome Song
- Story: Cat Goes Fiddle-i-fee
- Apple Tree (game)
- Goodbye Song

Procedures

1. Welcome Song (2 mins)
 - a. Students are greeted as they enter the classroom and directed to sit at a spot in the circle
 - i. Quick hello to Ms. Becca
 - b. Ms. Becca gives the cue "1, 2, Ready Sing"
 - c. "If you have a sister, stand up", they do.
 - d. TRANSITION: At the end of the song, Ms. Becca directs all the other students to stand up
2. Rhythm Activity (5 minutes) - TV SHOW/MOVIE
 - a. Ms. Becca demonstrates and explains activity (demonstrates what her favorite show sound like with pats on the knees to each syllable)
 - i. This will be done in a call and response like nature (so Ms. Becca will start and students will repeat after her)
 - b. Students follow, introducing their favorite show by syllable, while keeping the steady beat with stomps this time.
 - e. We continue this until we have gone through the circle
 - f. TRANSITION: okay everyone sit down and can you all tell me what sound a cat makes?
 - i. Meow, great!
3. Story (5 minutes) - Cat Goes Fiddle-i-fee

- a. “So, today’s story involves a cat. Who here likes cats?”
 - i. Can you repeat after me? The cat goes fiddle-i-fee”
 - ii. Be really clear with fiddle-i-fee, may be difficult for students to articulate
 - b. So, friends every time we get to that line, sing it with me! (repetition of this line is emphasized, but if they will repeat the other lines that is great)
 - i. They should be able to reproduce animal noises at this point as well
 - c. Story Guide
 - i. Page 1: cat goes yonder
 - ii. Page 2: cat goes fiddle-i-fee (pretend to catch the butterfly if you want to get students moving)
 - iii. Page 3: hen goes yonder
 - iv. Page 4: hen goes chimmy etc, cat goes fiddle-i-fee
 - v. Page 5: duck goes yonder
 - vi. Page 6: duck goes quack, hen goes chimmy etc, cat goes fiddle-i-fee
 - vii. Page 7: goose goes yonder
 - viii. Page 8: goose goes swishy, duck goes quack, hen goes chimmy etc, cat goes fiddle-i-fee
 - ix. Page 9: sheet goes yonder,
 - x. Page 10: sheep goes baa, goose goes swishy, duck goes quack, hen goes chimmy etc, cat goes fiddle-i-fee
 - xi. Page 11: pig goes yonder
 - xii. Page 12: pig goes griffy, sheep goes baa, goose goes swishy, duck goes quack, hen goes chimmy etc, cat goes fiddle-i-fee
 - xiii. Page 13: cow goes yonder
 - xiv. Page 14: cow goes moo, pig goes griffy, sheep goes baa, goose goes swishy, duck goes quack, hen goes chimmy etc, cat goes fiddle-i-fee
 - xv. Page 15: horse goes yonder
 - xvi. Page 16: horse goes neigh, cow goes moo, pig goes griffy, sheep goes baa, goose goes swishy, duck goes quack, hen goes chimmy etc, cat goes fiddle-i-fee
 - xvii. Page 17: dog goes yonder
 - xviii. Page 18: dog goes bow wow, horse goes neigh, cow goes moo, pig goes griffy, sheep goes baa, goose goes swishy, duck goes quack, hen goes chimmy etc, cat goes fiddle-i-fee
 - xix. Page 19: grandma
 - xx. Page 20: they all fall asleep, can we pretend to be asleep and ger really quiet (whisper)
 - xxi. Page 21: see if class will whisper cat goes fiddle-i-fee
4. Apple Tree (5 minutes) - GAME
- a. First Ms. Becca will review the apple tree with patting the beat, go through it three times, once whispering, speaking and then singing.
 - b. Then introduce the really fun game with apple tree!
 - i. Have everyone spread out around the room, sitting down on the floor.
 - c. Explain that we are all going to sing the song together but when we sing “knocks me out” they are going to pretend that an apple tree knocked them out and they're

- going to lie down on the floor.
- d. Then explain that the only thing that can wake them up is with my singing voice. Then repeat the song with all different voices and when they hear my singing voice they sit up and sing with me until the song is over.
 - e. Mention that the first student to be sitting upright and singing with me at the correct time wins (and if they sit up too early they are out for that round).
 - f. If students want to sing and knock friends out, let them! See how involved they want to be and if anyone is comfortable singing on their own or alongside Ms. Becca.
 - g. TRANSITION: Okay friends, no more apples will be falling off the tree today, let's gather for our goodbye song.
5. Goodbye Song (2 minute)
- a. Ms. Becca thanks the class for participating today
 - b. Ms. Becca sings the goodbye song to the class as students listen to begin to learn the ropes and hopefully sing along

Lesson 5 (Date: March 4th, 2024)**2014 National Core Arts Standards for Music ([Link](#))**

- MU: Cr3.2.K- With guidance, demonstrate a final version of personal musical ideas to peers
- MU: Pr5.1.K- With limited guidance, apply personal, teacher, and peer feedback to refine performances

Objectives****Students will be able to...***

- Practice syllabic rhythm words using Ice Cream Flavors
- Apply their musical knowledge of Apple Tree to a game format
- Demonstrate comfortability singing in smaller groups or on their own
- Recognize patterns in musical story and engage in singing

Materials

- Welcome Song
- Story: Oh, A Hunting We Will Go
- Apple Tree (performance and movements)
- Goodbye Song

Procedures

1. Welcome Song (2 mins)
 - a. Students are greeted as they enter the classroom and directed to sit at a spot in the circle
 - i. Quick hello to Ms. Becca
 - b. Ms. Becca gives the cue “1, 2, Ready Sing”
 - c. “If you love music, stand up”, they do.
 - d. TRANSITION: At the end of the song, Ms. Becca directs all the other students to stand up
2. Rhythm Activity (5 minutes) - ICE CREAM FLAVORS
 - a. Ms. Becca demonstrates and explains activity (demonstrates what her favorite food sound like with stomps to each syllable)
 - b. This will be done in a call and response like nature (so Ms. Becca will start and students will repeat after her)
 - c. Students follow, introducing their favorite ice cream by syllable, while keeping the steady beat with stomps this time.
 - d. We continue this until we have gone through the circle
3. Story (5 minutes) - Oh a Hunting We Will Go
 - a. TRANSITION: get students to sit in the circle, make sure all students can see.
 - b. Introduce concept in the story: “Show me how we chant, sing loud, sing soft, and whisper”

- i. “And then we’ll let them go”
 - 1. Sing
 - 2. Chant
 - 3. Whisper
 - 4. Sing Loud
 - ii. Distinguish between singing and whispering
 - c. Ms. Becca sings the intro and animal verse; invite students to make loud/soft animal noises and then sing loud/soft on the refrain “And then we let them go...”
 - i. Sing fox verse on our own to get the tune in their ears
 - ii. Assessing for proper loud/soft singing (making pitch content; not shouting/whispering)
 - d. Story Guide:
 - i. Fox in a Box (PRACTICE VERSE)
 - ii. Lamb (CHANT loud)
 - iii. Goat (CHANT loud)
 - iv. Bear in Underwear (SING loud)
 - v. Whale in a Pail (SING loud)
 - vi. Snake in a Cake (WHISPER soft)
 - vii. Mouse in a House (WHISPER soft)
 - viii. Pig in a Wig (SING soft)
 - ix. Skunk in a Bunk (SING soft)
 - x. Armadillo in a Pillow (CHANT loud)
 - xi. Fish in a Dish (WHISPER soft)
 - xii. Brontosaurus in a Chorus (SING loud)
 - xiii. In the end... (SING)
- 4. Apple Tree (5 mins):
 - a. “Does anyone remember when we made dance moves to our song Apple Tree?”
 - i. Now we are going to make one dance as a class.
 - ii. If students have ideas, feel free to adjust dance
 - b. Ms. Becca will go one line at a time with the dance moves to see if students enjoy this dance or want to add anything
 - i. Have students spread out so no one hits each other
 - c. Dance
 - i. Apple Tree Apple Tree: tall like a tree with hands in the air like branches
 - ii. Will your apple fall on me?: still tall in the air
 - iii. I won’t cry: shaking body and waving finger no
 - iv. I won’t shout: hands by your mouth like a megaphone
 - v. If your apple knocks me out: hand in a fist, pretending to hit their head, then falling down after they sing knocks me out
 - d. Go step by step, and see if the class can produce song in full twice by the end (once quiet, one loud with dance moves and accuracy)
- 5. Goodbye Song (2 minute)
 - a. Ms. Becca thanks the class for participating today
 - b. Ms. Becca sings the goodbye song to the class as students listen to begin to learn the ropes and hopefully sing along