

EMPOWERING EARLY CHILDHOOD TEACHERS WITH THE JOY OF MUSIC

A Report on the Good Reason Houston Fellowship Project

Dr. Ana Treviño-Godfrey

Co-Founder and Education Director



August, 2024

THE JOY OF MUSIC FOR PRESCHOOL CHILDREN AND THEIR TEACHERS

Prelude Music Specialists sing and dance with Pre-K and Kindergarten students, bringing them joy and developing their physical, emotional, and academic capabilities. Prelude Specialists also share all of these gifts with the children's teachers, but the Prelude Specialists only spend one half-hour per week in each classroom.

Despite the limited exposure, the effects on children are strong, because children are inherently musical beings. They absorb and remember the tunes, the words, and all the things there are to learn. The effects on teachers are more attenuated. Teachers have a lot on their minds when they sit in a Prelude music circle, and some teachers don't feel confident about their musicality.

That said, it is precisely classroom teachers who have the potential to be the greatest amplifying force for music in Pre-K and Kindergarten classrooms. After all, classroom teachers are there for the four days each week when Prelude Specialists can't be.

The musical potential for classroom teachers begs three questions:

Is there a way that classroom teachers can gain more familiarity with Music Together® songs and the many ways they can teach literacy, numeracy, and social-emotional skills?

Is there a way to generate the collective genius¹ of classroom teachers by having them learn with and from each other?

¹ Thanks to Meron Tekle and the Good Reason Houston Fellowship program for this powerful concept!

THE PRELUDE MUSIC FOUNDATION / GOOD REASON HOUSTON FELLOWSHIP PROJECT

Dr. Ana Treviño-Godfrey's Fellowship Project was designed to acknowledge the potential for music to enhance the work of classroom teachers and to equip these teachers with the familiarity and confidence they need to sing and dance with their Pre-K and Kindergarten children. (For a brief introduction to this project see Appendix A.)

The vehicle for this undertaking was a two-day Prelude Summer Institute. In addition to learning the tunes and their words, classroom teachers would explore and even invent multiple ways to change up the songs in order to use them for modifying the classroom ambience, getting children to raise or lower their energy level, practicing letters and sounds, counting in patterns, and learning shapes.

Thanks to Good Reason Houston, 34 preschool classroom teachers were able to participate in the inaugural Prelude Summer Institute in August 2023.

Each day began with a drumming circle, and after lunch the teachers practiced simple chords on a ukelele – which they took home with them after the Institute, thanks to support from Good Reason Houston. In the morning on the first day, Dr. Ana Treviño-Godfrey offered a research-based review of the effects of music and movement on child development. On the second day, Vanessa Grant, a Prelude Music Specialist and expert on language development, presented a mini-workshop on phonological awareness.

Each morning and afternoon, the teachers practiced Music Together® songs. In small breakout groups led by Prelude Music Specialists, they learned 16 songs – how to begin and end them and how to vary the middle of each song, adapting it to the lessons in their curriculum and the skills they were expected to teach young children. The complete agenda for the Summer Institute is displayed in Appendix B.

The learning domains supported by Music Together® songs included:

- literacy (rhyming, alliteration, vocabulary, expressive language, letter recognition, and phonemic awareness);
- numeracy and emergent math skills (counting, number recognition, sequencing, shapes, and patterns); and
- social and emotional learning (self-awareness, self-management, social awareness, relationship skills, attention control, inhibitory control, and working memory).

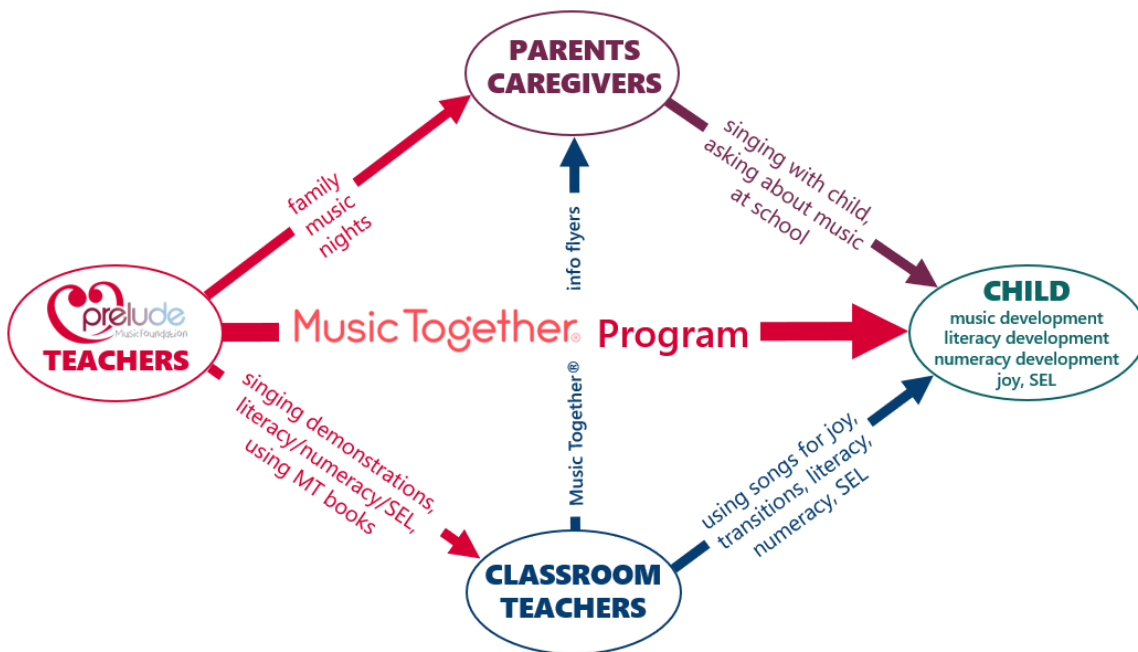
With the support of Good Reason Houston, the Prelude Summer Institute answered the big question:

“How might we empower Pre-K and Kindergarten teachers to find and be confident in their *musical self* so they can use music as a primary teaching tool?”

WHY CLASSROOM TEACHERS?

Beginning seven years ago, the Prelude Music Foundation began to focus on the proposition that – while Prelude’s most direct impact on children is delivered by its Music Specialists – the greatest additional boost for children’s growth can come from Pre-K and Kindergarten classroom teachers.

If the classroom teachers were to sing with their children during the time that Prelude Specialists were not present, emulating the skills and techniques of the Prelude Specialists, the results for children could be compounded exponentially. This realization is captured graphically in the bottom pathway of the Prelude Music Foundation *theory of action* displayed below.



THE PRELUDE PRACTICE OF CONTINUOUS IMPROVEMENT

For Dr. Treviño-Godfrey and a subset of the 34 classroom teachers, the Summer Institute was only the beginning. After the Summer Institute, Dr. Treviño-Godfrey and eight volunteer “Prelude Fellows” who had participated in the Summer Institute met five times during the 2023-2024 school year.

In these meetings, the classroom teachers created and demonstrated their approaches to using songs with their children, while Dr. Treviño-Godfrey observed them and provided feedback. From October 2023 to May 2024, Dr. Treviño-Godfrey marked the progress of the eight Prelude Fellows and learned from their individual experiences.

This follow-up part of the Good Reason Houston Fellowship Project was of equal importance to the Summer Institute. From it, Dr. Treviño-Godfrey could bring back to her Prelude Music Specialists insights into the ways classroom teachers learned and used Music Together® songs. The Prelude Specialists, in turn, could improve the impact that their singing would have on the development of preschool children and on the teaching repertoire of their preschool classroom colleagues.

RESULTS BY THE NUMBERS, AND IN WORDS

The Summer Institute

Summer Institute Participation

During the 2023-2024 school year, Prelude Music was offered in 126 Pre-K and Kindergarten classrooms. Among the teachers in those classrooms, 36 teachers registered to participate in the Summer Institute, and 34 teachers (27% of all teachers) completed the two-day program. These numbers constitute an exceptionally high level of interest and commitment.

At the end of the first day of the Summer Institute, the participants were invited to share their reactions. Several comments capture the spirit of the group:

- *Last year was my first year of teaching, and I know that I wanted to sing with my children. So, I Googled “children’s songs”. I came up with some that I liked, but this Music Together® collection is so much better! I can’t thank you enough!*

- *I was a little scared to come today. Before I left home, I asked myself: "What have you gotten yourself into?" After just one day I feel so relaxed and confident. Thank you!*
- *I have been to countless PDs (professional development sessions). I usually learn some things, but so much of the time is boring and a waste. This Summer Institute has been the best ever. I feel like I've learned a lot, and the pace was perfect.*
- *I know that this kind of experience is full of details, and I just want to say that y'all have thought everything through so carefully – every last detail.*
- *I agree with what everybody else has said, but I want to also thank you for the healthy and tasty food.*
- *I came thinking that I'll learn a lot but maybe not feel that comfortable with the others in the room. But I have loved all my interactions. (looking around the circle of fellow teachers). Y'all are awesome!*

Post-Institute Evaluation

At the conclusion of the second day of the Summer Institute, participants were asked to complete a 14-item questionnaire. See Appendix C for the wording of the questionnaire items.

First, the participants were asked if they had sung with their children during the previous school year. This question allowed Prelude to see if the voluntary participants in the Summer Institute were more or less accustomed to singing in their classrooms.

Nearly 75% reported that they had sung with their children "a fair amount" or "a lot" during the previous year.

In addition to the frequency of singing, the participants were asked about the purposes for which they sang with their children during the previous year.

Fifty-seven percent (57%) reported that they used music to have fun, change the mood in the classroom, or transition from one activity to another. Significantly, fewer than half of the uses they made of music had to do with reinforcing literacy or numeracy.

Next, the questionnaire posed a before-and-after question: How confident did each participant feel about singing with children *before* the Summer Institute and *after*?

On a scale of 1 (lowest) to 5 (highest), the average level of confidence *before* the Summer Institute was 3.4, and *after*, it went to 4.6 – a meaningful gain of 1.2 points.

Another set of forced-choice questions inquired into the participants' plans for singing with their children during the coming school year. They were asked how often they anticipated singing, whether they would use the ukelele (to which they were introduced during the Summer Institute), and whether they planned to use songs to enhance literacy, numeracy, or social-emotional learning.

On all measures, using a likelihood scale from 1 (lowest) to 5 (highest), the responses averaged 4.4 or higher.

- singing at least three times per week: 4.7
- using the ukelele: 4.4
- using songs to teach language: 4.7
- using songs to teach math: 4.5
- using songs to enhance SEL: 4.7

The final set of forced-choice questions asked about the quality of the formal presentations and the breakout (practice) sessions that were central to the Summer Institute, as well as the Summer Institute in its entirety.

The participants rated presentations by Dr. Ana Treviño-Godfrey and Vanessa Grant an average of 4.9 out of 5.0.

And they rated the overall quality of the Summer Institute a perfect 5.0.

Using an open-ended mode of response, the Summer Institute participants were asked if there were any special highlights for them and if there was any aspect of the Summer Institute they would change.

As highlights, the participants most frequently mentioned the creative way they adapted songs in collaboration with their fellow teachers and learning to play the ukelele. As for changing the Summer Institute, half of the participants said they liked it just the way it was designed; a few wanted more breaks, a later start time, or more instruction on playing the ukelele.

The Prelude Fellows Project

While the Summer Institute offered the broadest reach for supporting classroom teachers, a year-long Prelude Fellows Project provided real depth for understanding the teachers' responses to the learning they gained at the Institute and their needs once they were back in the classroom.

The original plan called for five of the Summer Institute participants to be named "Prelude Fellows." Twenty-five participants volunteered to be Fellows. Five teachers were chosen, having their names drawn at random, after which six additional Fellows were named when supplementary funding was offered by Good Reason Houston. Thus, the Prelude Fellows program launched with 11 Pre-K and Kindergarten teachers.

In the end, eight of the 11 original Fellows were able to schedule the required five visits. Dr. Treviño-Godfrey also observed other teachers three times. At each visit, the Fellow demonstrated using songs with her children, and Dr. Treviño-Godfrey took notes and scored the quality of the teaching. A feedback and coaching session took place after each visit, either by phone or Zoom. In appreciation for the Fellow's preparation and time during the visit and feedback session, she was compensated with a \$100 gift card. This is another example of the extraordinary support provided by Good Reason Houston. Appendix D displays the details of the program.

Dr. Treviño-Godfrey's Observations of the Fellows

During Dr. Treviño-Godfrey's classroom visits, she took notes on a number of key indicators. First, she recorded which songs the teachers used and for what purpose – simple enjoyment, learning skills in literacy or numeracy, or social and emotional learning.

The Songs Chosen and Their Purposes

Dr. Treviño-Godfrey visited 46 classrooms: three visits each to two Fellows who did not complete the program and five visits to each of the eight completers. During the 40 visits to those who were able to complete the program, the Fellows used nearly two dozen different songs to which they had been introduced either during the Summer Institute or the half-hour teaching sessions led by Prelude Music Specialists. During 22 of these visits, the Fellows demonstrated the use of a single song; during 18 visits, they used two or more songs.

Seven songs got the most play. One Little Owl, Clap Your Hands, Here is the Beehive, This Train, Playin' in the Kitchen, Stick Tune, and John the Rabbit accounted for more than half of all the songs sung during observations visits to the Fellows' classrooms.

In just over half the time (50.8%), Fellows uses the songs to teach skills related to literacy. The second most frequent purpose was to teach numeracy (40.6%). On only three occasions did the Fellows explore social and emotional learning with a song (4.3%).² These results mirror the general anticipation by Summer Institute participants to use songs to teach literacy and numeracy (see page 6), but they show much less frequent use of songs for SEL than Summer Institute participants projected for the school year.

The Quality of the Fellows' Teaching Demonstrations

During her visits, Dr. Treviño-Godfrey also evaluated a set of quality elements in each Fellow's presentation:

- the teacher's accuracy of pitch and rhythm;
- whether or not she gave movement to the song;
- whether she used the song to teach academics or SEL;
- whether she used appropriate props to enhance the song;
- whether or not she used music for the simple joy of singing with their children;
- whether she provided a proper beginning, middle, and end to the song;
- whether she paid active attention to each child during singing;
- whether she embedded singing in the natural flow of instruction; and
- whether the majority of the children were engaged throughout the singing experience.

Overall, the results are very strong. On 10 of the 11 criteria, the teachers demonstrated admirable confidence and skill. Only the element of adding movement to the song was found wanting (see chart on next page).

² The percentages do not total 100 because, on three observation reports, the purpose for which the song was used was not recorded.

| Teacher | Pitch | Rhythm | Move- ment | Embed Acad | Using Props | For Music Sake | Beginning | Middle | End | Attending to Indi- vidual Children | In Flow of Instruc- tion | % of Class Engaged |
|-------------------------|-------|--------|---------------|---------------|----------------|----------------------|-----------|--------|-----|---|-----------------------------------|-----------------------|
| A | 4.0 | 4.6 | 3.4 | 5.0 | 4.6 | 3.2 | 4.8 | 4.8 | 4.8 | 5.0 | 4.4 | 95% |
| B | 3.6 | 4.2 | 3.2 | 5.0 | 4.8 | 4.0 | 4.6 | 4.6 | 4.6 | 5.0 | 5.0 | 75% |
| C | 3.6 | 4.2 | 2.4 | 5.0 | 4.6 | 4.8 | 4.8 | 4.8 | 4.8 | 5.0 | 5.0 | 65% |
| D | 4.4 | 4.4 | 3.0 | 4.8 | 3.8 | 4.8 | 4.6 | 4.4 | 5.0 | 4.6 | 4.8 | 90% |
| E | 3.4 | 3.8 | 2.8 | 5.0 | 4.4 | 4.8 | 5.0 | 4.6 | 5.0 | 4.6 | 5.0 | 95% |
| F | 4.4 | 4.8 | 3.2 | 5.0 | 4.8 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 85% |
| G | 4.2 | 4.6 | 3.2 | 5.0 | 4.6 | 4.8 | 5.0 | 5.0 | 4.6 | 4.8 | 5.0 | 90% |
| H | 3.6 | 4.0 | 3.6 | 4.6 | 4.8 | 3.6 | 4.6 | 4.8 | 4.8 | 4.8 | 4.8 | 80% |
| ALL | 3.9 | 4.3 | 3.1 | 4.9 | 4.5 | 4.4 | 4.8 | 4.8 | 4.8 | 4.9 | 4.9 | 84% |
| <i>range = 1 > 5</i> | | | | | | | | | | | | |

assessment: ≥ 4.0 very good 3.5 - 3.9 needs some improvement < 3.5 needs focused attention

Dr. Treviño-Godfrey also took note of the Fellows’ progress from the first visit to the last. The eight teachers showed improvement on each criterion from October 2023 to May 2024. These results indicate the extent of their commitment to teaching with singing and the attention they paid to Dr. Treviño-Godfrey’s feedback.

| Visit # | Pitch | Rhythm | Move- ment | Embed Acad | Using Props | For Music Sake | Beginning | Middle | End | Attending to Indi- vidual Children | In Flow of Instruc- tion | % of Class Engaged |
|-------------------------|-------|--------|---------------|---------------|----------------|----------------------|-----------|--------|------|---|-----------------------------------|-----------------------|
| 1 | 2.8 | 3.9 | 2.3 | 4.9 | 4.4 | 3.9 | 4.4 | 4.1 | 4.3 | 4.8 | 4.5 | 68% |
| 2 | 4.0 | 4.5 | 3.3 | 4.9 | 4.0 | 3.9 | 4.9 | 4.9 | 4.9 | 5.0 | 5.0 | 88% |
| 3 | 4.1 | 4.1 | 3.3 | 4.9 | 4.5 | 4.6 | 4.8 | 4.8 | 5.0 | 4.4 | 4.7 | 76% |
| 4 | 4.3 | 4.4 | 3.4 | 5.0 | 5.0 | 4.8 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 90% |
| 5 | 4.4 | 4.8 | 3.4 | 5.0 | 4.8 | 4.8 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 100% |
| gain | +1.6 | +0.9 | +1.1 | +0.1 | +1.0 | +0.9 | +0.6 | +0.9 | +0.7 | +0.6 | +0.5 | +32% |
| <i>range = 1 > 5</i> | | | | | | | | | | | | |

Fellows’ Self-Evaluation

At the conclusion of the project, the eight teachers were invited to reflect on their experience as Prelude Fellows (see Appendix E for the questions). Seven of the eight teachers were able to complete a questionnaire that asked about their confidence as singers, the role of singing in their classroom, and the element of joy from singing.

On these items, the Fellows had to compare their sense-of-self at the start of the project and at the end. The scores provided by the Fellows indicate strong gains on all items over the time of the Fellows’ Program.

| | | | | | | | | |
|---|----------------------------|-----|--|-----|---|-----|--|-----|
| | | | Singing can help children with literacy & numeracy | | Singing can help children with self control | | My children and I get joy from singing | |
| <i>all teachers</i> | I am confident as a singer | | | | | | | |
| <i>average</i> | 3.0 | 4.4 | 3.9 | 5.0 | 3.0 | 4.6 | 3.9 | 4.9 |
| <i>change</i> | + 1.4 | | + 1.1 | | + 1.6 | | + 1.0 | |
| <i>scale: 1 (lowest) to 5 (highest)</i> | | | | | | | | |

The Fellows’ questionnaire also asked them to provide open-ended responses to two queries:

- How has singing with your children affected their learning outcomes?
- How has singing with your children made you a better teacher?

To be sure, these post-project reflections are the self-reported, personal impressions of the teachers who chose to participate in the Summer Institute and volunteered to take part in the year-long Fellowship following the Summer Institute. That said, their comments are insightful.

With nearly unanimous agreement, the Fellows said that singing had a strong impact on their children’s learning. Several Fellows even referenced end-of-year test scores. They attributed this learning outcome, in part, to the confidence that their children gained from being engaged in public singing.

As for the effects the Fellowship had on their capacity as a teacher, each of the six Fellows who gave direct answers to this question had her own reaction:

- *Signing with my children gives me a different approach to lessons.*
- *I feel like I have more control now.*
- *I can refocus the class more easily.*
- *I have more confidence in my teaching.*
- *Singing brought out my creative brain.*
- *Singing has made me more aware of the gifts each child has.*

THE GOOD REASON HOUTON FELLOWSHIP PROJECT AND THE FUTURE OF PRELUDE MUSIC IN PRE-K AND KINDERGARTEN CLASSROOMS

In the spirit of continuous improvement, the results of this project will inform the work of the Prelude Music Foundation going forward.

- This report will be shared with the Board of Directors of Prelude Music Foundation to amplify their understanding of the work carried on by Dr. Treviño-Godfrey and the Prelude Music Specialists.
- The data behind this report will become the subject of discussions and action by the Prelude Music Specialists during their monthly staff meetings. They will follow a process with which they are familiar – asking themselves:
 - “What do I see in the Good Reason Houston Project data?”
 - “What sense do I make of these data?” and, finally,
 - “What am I going to do differently in my work this year because of what I’ve learned from the Project data?”

This report was produced by Dr. Ana Treviño-Godfrey, Prelude Music Foundation, with assistance from Dr. Robert Wimpelberg, Executive Director, All Kids Alliance, University of Houston



APPENDICES



- A **Prelude Music Foundation Handout
for the Good Reason Houston Leadership Convening
Friday, June 28, 2024**

- B **Summer Institute Agenda, August 8-9, 2023**

- C **Summer Institute Participant Questionnaire**

- D **Prelude Fellows Program Details and Signature Page**

- E **Prelude Fellows End-of-Program Questionnaire**

APPENDIX A

GOOD REASON HOUSTON LEADERSHIP CONVENING HANDOUT



Dr. Ana Treviño-Godfrey
Co-Founder and Director of Education
Good Reason Houston Fellow, 2023-2024

ABOUT THE PRELUDE MUSIC FOUNDATION

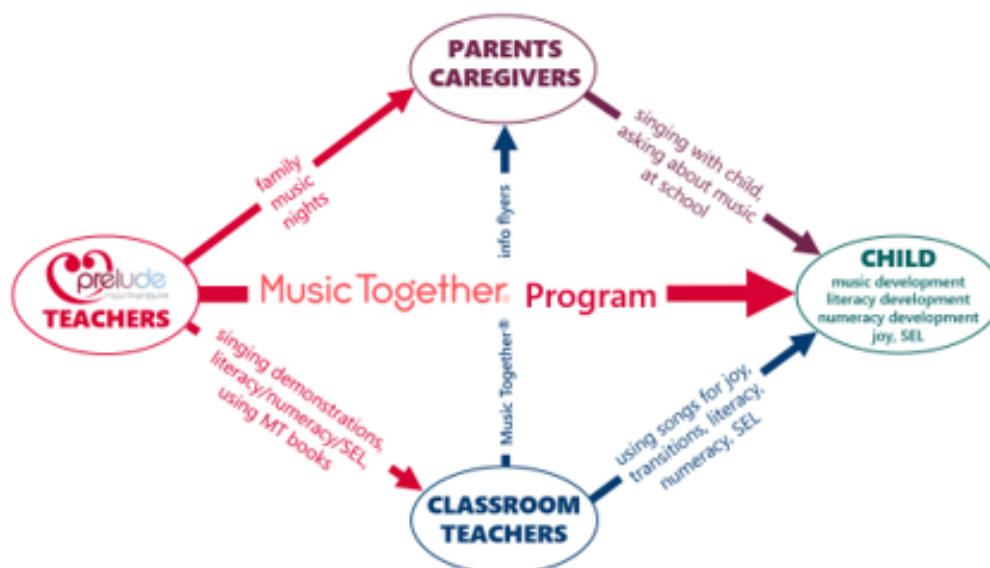
The mission of the Prelude Music Foundation is to transform the lives and enhance the education of children in Houston through the power of music.

For one half hour each week, Prelude Music Specialists sing and dance with preschool children, bringing them the joy of music via Music Together®. They also help children develop skills in the areas of literacy, numeracy, and social-emotional learning with music as the medium.

The Prelude Music Foundation was established in 2014-2015 when it served 21 preschool classrooms serving just over 400 children. By 2023-2024, Prelude had expanded to more than 150 classrooms serving more than 3000 children. The vast majority of classrooms enjoying Prelude Music are in HISD schools.

THE PILOT PROJECT

The Prelude Pilot Project supported by Good Reason Houston was designed to help **classroom teachers** sing with their children on the four days each week when Prelude Music Specialists aren't present. The importance of enhancing the skills and confidence of classroom teachers derives from Prelude Music Foundation's *theory of action*.



A CULTURE OF CONTINUOUS IMPROVEMENT

For the past six years, the Prelude Music Foundation has engaged with All Kids Alliance at the University of Houston to design and carry out *continuous improvement* projects aimed at deep learning about the process of engaging children with music and data-informed decisions about how to improve the program.



The Pilot Project allowed Prelude to conduct a two-day Summer Institute for 37 classroom teachers (over 20% of the total number). It included follow-up visits by Dr. Treviño-Godfrey with 8 of the 37 teachers during the school year. At those visits, Dr. Treviño-Godfrey observed the teachers using music with their children. She gathered information about how the teachers conducted the music classes and used Music Together® songs – to see how well they employed what they had learned at the 2023 Prelude Summer Institute. And Dr. Treviño-Godfrey showered them with appreciation, noting all of the inventive things they were doing with their children through music time.

OUTCOMES OF THE GOOD REASON HOUSTON PRELUDE PILOT PROJECT

Teachers who attended the Summer Institute and volunteered to have follow-up visits with Dr. Treviño-Godfrey improved on all aspects of leading music with their children over the course of the five meetings from October 2023 to May 2024. They improved on things like:

- setting the tone for beginning a song;
- establishing rhythm;
- using teaching tools for literacy, numeracy, and social-emotional learning;
- engaging each child individually; and
- embedding singing in the natural flow of their instruction.

During her visits, Dr. Treviño-Godfrey took videos the teachers singing with their children. These videos are now an invaluable resource that will assist those who participate in the 2024 Prelude Summer Institute and all classroom teachers working with Prelude in 2024-2025.

LESSONS LEARNED FOR CONTINUOUS IMPROVEMENT

One element of singing with children that is important for their development is *movement*. Dr. Treviño-Godfrey found that most of the pilot project teachers did not demonstrate movement during the time they sang with their children and seldom encouraged the children to move.

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This key observation will be brought into the training routine for the 2024 Summer Institute and will be an item of discussion and action for the Prelude Music Specialists who will go into preschool classrooms in 2024-2025.

preludemusicfoundation.org

APPENDIX B

SUMMER INSTITUTE AGENDA

Tuesday, August 8, 2023

| Time | Activity | Facilitator | Location |
|-------|---|---|----------|
| 8:00 | SLMUC coffee service and PX Project Houston set up breakfast. | | |
| 8:30 | Breakfast Registration | PX Project Margaret | |
| 9:00 | Drum Circle: We Need More Kindness in the World Funga Alafia Welcome Community agreements Set intention Connecting Activity | Ana PMF team | |
| 9:30 | <i>Why Music Is Important for Our Wellbeing and How Music is a Catalyst for Learnin</i> . | Ana PMF team | |
| 10:00 | Sing through 4 songs <ul style="list-style-type: none"> Shake those 'simmons - SEL and transitions One Little Owl - Numeracy Little Blue Car - Expressive language and Alliteration This Train - Phonics & Letter Recognition This Train - SEL & Transitions | | |
| 10:45 | 5 minute Break | | |
| 10:50 | Break into 5 groups: Vanessa and Matt- Phonics and Letter recognition/This Train - BASS Katrina - SEL & Transitions/Shake Those Simmons - DRUM Giuliana- SEL & Transitions/This Train - HARP Jaime & Prill - Numeracy/One Little Owl - TRUMPET Tina & Rebecca- Expressive language and Alliteration/Little Blue Car - VIOLIN | PMF Teachers 1-2-All Technique | |
| 11:35 | Get everyone back together for presentation & Reflection Time | | |
| 11:40 | Presentations begin. 5-minutes each | Jonathan and Isabella need to be tuning instruments | |
| 12:15 | Lunch - 45 minutes | PX Project | |
| 1:00 | lunch ends - gather for Hello Song | Jonathan leads Teachers, spaced every 5 people helping | |
| 1:05 | Ukulele lesson/Hello Song | | |

| | |
|------|--|
| 1:35 | break into groups of 5 - wherever they are sitting and play the Hello Song for each other |
| | Come back together to learn John the Rabbit/demonstration of how to use as transition song and math song |
| | John the Rabbit - Ana leads as transition and math. Use manipulatives and graph. Change the words and use alliteration and colors. |
| 1:50 | Learn 4 new songs |
| | <ul style="list-style-type: none"> • Clap Your Hands - Phonics and letter recognition and alliteration • Clap Your Hands - SEL & Transitions • She Sells Sea Shells - Expressive language & alliteration • Here is the Beehive - Math • A Ram Sam Sam - SEL & Transitions |
| 2:05 | Break into Groups of 5 |
| | Vanessa and Matt- Phonics and Letter recognition/Clap Your Hands - DRUM |
| | Katrina - Expressive Language & Alliterations/She Sells Sea Shells -HARP |
| | Giuliana - Math/Here is the Beehive - TRUMPET |
| | Jaime & Prill- SEL & Transitions/Clap Your Hands - VIOLIN |
| 2:35 | Tina & Rebecca - SEL & Transitions/A Ram Sam Sam - BASS |
| 3:35 | Come back together for presentations & Reflections. 5 -minutes each group. |
| 4:20 | Come back together for Goodbye Song and one-word check-out |
| 4:30 | END |

Wednesday, August 9, 2023

| Time | Activity | Facilitator | Location |
|-------|---|---|----------|
| 8:00 | SLMUC coffee service and PX Project Houston set up breakfast. | | |
| 8:30 | Breakfast Registration | PX Project Margaret | |
| 9:00 | Drum Circle Patterns & Play: A Ram Sam Sam Al Citrón Seraspinda | Ana PMF team | |
| 9:30 | <i>Music & Literacy: How you can use SWOW to teach phonics, letter recognition, and alliteration (leading with voiced and unvoiced, contiguous and clipped)</i> Hopping & Sliding Sneaking 'round the Room Playing in the Kitchen | Vanessa | |
| 10:45 | 5 minute Break | | |
| 10:50 | Break into 5 groups: Practice for either letter recognition, phonics, or alliteration. AND if time permits, how else would you use this song for any lesson (SEL, transitions, numeracy, shapes, science) Matt & Vanessa - Stick Tune - HARP Katrina - Sneaking Round the Room - TRUMPET Giuliana - Spanish letter sounds and recognition - TBD my Giuliana - VIOLIN Jaime & Prill - Playing in the Kitchen - BASS Tina & Rebecca - Hopping & Sliding - DRUM | | |
| 11:35 | Get everyone back together for presentation & Reflection | | |
| 11:40 | Presentations begin. 5-minutes each | | |
| 12:15 | Lunch - 45 minutes | | |
| 1:00 | lunch ends - gather for Hello Song | | |
| 1:05 | Ukulele lesson/Hello Song Recap | PX Project | |
| 1:25 | Come back together to John the Rabbit /Introduce Bob. | Jonathan leads Teachers, spaced every 5 people helping | |
| 1:45 | Recap songs - • She Sells Sea Shells • One Little Owl • Little Blue Car • John the Rabbit • Clap Your Hands | | |
| 2:10 | Break into Groups of 5 - Take 5-minutes to discuss how this song can be used for different lessons, jot down all ideas. Decide as a group how they want to present to the group at large. Vanessa and Matt- She Sells Sea Shells - TRUMPET Katrina - One Little Owl - VIOLIN Giuliana - Little Blue Car - BASS Jaime & Prill - John the Rabbit - DRUM Tina & Rebecca - Clap Your Hands - HARP | | |
| 3:00 | Come back together for presentations & Reflection. 5 -minutes each group. | | |
| 3:45 | Introduce hat for cards for PFF. Open Mic/Share for 10-minutes. | | |
| 3:55 | Blessing Song- Just Be You | | |
| 4:00 | Pull cards from hat for PFF. Reflection/Survey | | |
| 4:15 | One Word Check Out/Goodbye Song | | |

APPENDIX C

SUMMER INSTITUTE PARTICIPANT QUESTIONNAIRE

How much singing did you do with your students last school year?

- 1 None
- 2 A little
- 3 Some
- 4 A fair amount
- 5 Lots

If you sang with your student last school year, how did you use the songs? Choose all that apply
I didn't sing with them.

We sang for fun or to change the mood of the classroom.

We sang to learn math skills.

We sang to learn language skills.

We sang to get ready for a new activity.

How confident were you about singing with your students coming into the Prelude Summer Institute?

- 1 Not at all confident
- 2 A little confident
- 3 Somewhat confident
- 4 Fairly confident
- 5 Totally confident

How confident do you feel about singing with your students after the Prelude Summer Institute?

- 1 Not at all confident
- 2 A little confident
- 3 Somewhat confident
- 4 Fairly confident
- 5 Totally confident

How likely would you say you are to sing with your children at least 3 times per week in the coming school year?

- 1 Not likely at all
- 2 A little likely
- 3 Somewhat likely
- 4 Fairly likely
- 5 Totally likely

When you sing with your students, how likely are you to use the ukulele ?

- 1 Not likely at all
- 2 A little likely
- 3 Somewhat likely
- 4 Fairly likely
- 5 Totally likely

If you use Music Together® songs in your classroom this coming school year, how likely are you to use them to help your students develop language skills?

- 1 Not likely at all
- 2 A little likely
- 3 Somewhat likely
- 4 Fairly likely
- 5 Totally likely

If you use Music Together songs in your classroom this coming school year, how likely are you to use them to help your students develop math skills?

- 1 Not likely at all
- 2 A little likely
- 3 Somewhat likely
- 4 Fairly likely
- 5 Totally likely

If you use Music Together songs in your classroom this coming school year, how likely are you to use them to help your students regulate their self-control, change the mood in the classroom, or transition to a new activity?

- 1 Not likely at all
- 2 A little likely
- 3 Somewhat likely
- 4 Fairly likely
- 5 Totally likely

Overall, how would you rate the Prelude Summer Institute?

- 1 It could have been much better.
- 2 It could have been a bit better.
- 3 It was just OK.
- 4 It was good.
- 5 It was excellent.

Ana Treviño-Godfrey and Vanessa Grant made presentations during the Prelude Music Summer Institute.

How helpful were their presentations?

- 1 Not at all helpful**
- 2 Only slightly helpful.**
- 3 Moderately helpful.**
- 4 Pretty helpful.**
- 5 Extremely helpful.**

Over the two days of the Prelude Music Summer Institute, you had four small-group sessions. In these sessions Prelude Music Specialists helped you practice Music Together® songs and how to use them for language, math, and social emotional learning.

How helpful were those practice sessions?

- 1 Not at all helpful**
- 2 Only slightly helpful.**
- 3 Moderately helpful.**
- 4 Pretty helpful.**
- 5 Extremely helpful.**

2 OPEN ENDED QUESTIONS

What one or two things were positive highlights for you during the Prelude Music Summer Institute?

What one or two changes in the Prelude Music Summer Institute would have made it more enjoyable or useful for you?

APPENDIX D

PRELUDE FELLOWS PROGRAM DETAILS AND SIGNATURE PAGE

PRELUDE FELLOWS

THE PRELUDE MUSIC FOUNDATION / GOOD REASON HOUSTON / PILOT PROJECT

1. Prelude Music Foundation is excited to work with Prelude Fellows who want to volunteer to participate in our Good Reason Houston Pilot Project.
2. This project will run from September 1, 2023 through May 31, 2024.
3. Dr. Ana Treviño-Godfrey – Prelude Music Foundation’s Director of Education – will visit the classrooms of our Prelude Fellows five (5) times, once each during October and November, 2023 and January, February, and March, 2024.

The visits will take place during classroom time when the Prelude Five Fellows will be using Music Together® songs with their children.

The visits will be arranged for everybody’s convenience.

The visits will last approximately 30 minutes.

4. Prelude Fellows will have a conference with Ana following each classroom visit during which they will receive feedback. These follow-up conferences will last approximately 30 minutes.
5. Ana will ask Prelude Fellows to respond to surveys during the project.

There will be no more than three (3) surveys.

The surveys will require written responses within a specified timeframe.

Completing a survey will require no more than 10 minutes.

6. We expect Prelude Fellows to enjoy participating in good faith and remain active throughout the project. We all acknowledge that a Prelude Five Fellow’s participation may end at any time if extraordinary circumstances prevail.

7. In appreciation of the participation of our Prelude Fellows,

Ana will provide customized feedback on effective ways to use Music Together® songs in the classroom,

and

the Prelude Music Foundation – with generous funding from Good Reason Houston – will give each Prelude Fellow a \$100 gift card after each classroom visit and follow-up.

I understand and want to participate in the project as described above:

signature

name and school: _____

APPENDIX E

PRELUDE FELLOWS END-OF- PROGRAM QUESTIONNAIRE

GOOD REASON HOUSTON PILOT – End-of-Project Questionnaire for Fellows

THEN AND NOW COMPARISONS

“Then” is at the start of this school year, in August 2023

“Now” is at the end of this school year, in May 2024

For each item A - D, choose one number for “THEN” and choose one number for “NOW”

“1” is the lowest or most negative; “4” is the highest or most positive

A. My confidence as a singer.

THEN 1-2-3-4 NOW 1-2-3-4

B. My belief that singing can help my children with literacy and numeracy.

THEN 1-2-3-4 NOW 1-2-3-4

C. My belief that singing can help my children with self-control.

THEN 1-2-3-4 NOW 1-2-3-4

D. The joy that my children and I get from singing together.

THEN 1-2-3-4 NOW 1-2-3-4

OPEN-ENDED RESPONSES

In a couple sentences for each response, please describe . . .

A. how singing with your children has affected their learning outcomes, and

B. how singing with your children has made you a better teacher.