

TO SING OR NOT TO SING: THE EFFECT OF SINGING ON RECALL OF  
NURSERY RHYMES WITH PRESCHOOLERS

THESIS

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## Abstract

Much research has been cited which notes a positive regard for the incorporation of music and singing with young children. The study conducted here sought to examine which method of presentation of four selected nursery rhymes, singing or read-aloud, would promote greater recall efficacy with four year olds.

The study included fifty-seven four year olds who participated in a two part study. The subjects were divided into two groups, Group A and Group B. For Part One of the study, Group A heard Rhymes One and Two through a read-aloud book experience and Group B heard the same rhymes through songs. After each group heard each rhyme a total of eight times over a one month period, each subject was asked to verbally recite each nursery rhyme to the examiner. Upon collection of all of the data necessary for Part One, Part Two of the study was begun. Part two was a replication of Part One but the method of presentation of two new nursery rhymes for each group was reversed.

Five  $t$  tests were used to analyze the data collected for this study. The results showed three instances in which read-aloud was a favored mode of presentation and two instances in which no significant difference was found.

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## Chapter I

### Statement of the Problem

#### Purpose

The purpose of this study was to evaluate which method, singing or a read-aloud book experience of a nursery rhyme, would promote greater recall efficacy with preschool children.

#### Question to be Answered

Which method of presentation of a nursery rhyme, singing or read-aloud, would promote greater recall with preschoolers?

#### Need for the Study

Preschool children absorb a great deal of information from their environment as a result of their varied interactions with people and things. This information is not "taught" to them in a traditional sense, but is retained as a result of incidental learning situations within their many environmental experiences (Bradley, 1991). Many of the activities in which preschoolers participate, enhance their ability to recall information. Some activities with children of this age group

produce better results than others in reaching a desired objective. Singing, for one, has been acknowledged by many to have several advantages within the preschool curricula in developing various skill areas (Boyd, 1989; Gorka, 1989). At the same time, the read-aloud book experience has been noted to be just as beneficial, rewarding, stimulating and enjoyable with children of this age group (Howle, 1989). A closer examination of singing and the read-aloud experience of selected nursery rhymes was made to evaluate which method would prove to be more effective in enabling preschoolers to recall a memorized nursery rhyme.

### Definition of Terms

Nursery Rhyme: A simple story which possesses rhyming elements and a rhythmic pattern.

Preschooler: A child four years of age.

Read-Aloud: A story read by an adult to a group of preschool children in which the children listen to an adult orally read a story while both picture(s) and print are shown.



Recall: The ability to remember the words to a nursery rhyme after a designated period of time.

Retell: Oral recitation of a nursery rhyme from memory.

### Limitations

This study involved fifty-seven subjects from a suburban parochial preschool in western New York. The subjects participating in this study were predominately white. One subject included within this study was of another ethnicity. Most of the children came from middle to upper middle class families. The population at hand was not ethnically, economically, intellectually or socially balanced as one might encounter within the general population of four year olds attending any given preschool.

## Chapter II

### Review of the Literature

#### Purpose

The purpose of this study was to evaluate which method, singing or a read-aloud book experience of a nursery rhyme, would promote greater recall efficacy with preschoolers.

#### Implications For Singing With Young Children

Many types of research regarding music and singing have been conducted throughout recent years. As Andress and Kenney (1985) have noted, "Music is a cultural keystone in any society" ( p. 7). It is an "international phenomenon" which exists in all cultures and societies (Boyd, 1989, p. 4). In today's society, this could not be more evident. Children of all ages are constantly surrounded by music and songs on a daily basis in just about every facet of their daily living and "working" hours. Music and songs are like a magnet which pulls and attracts young children with such force that it can overpower them in their work and play. As Gjerdingen (1984) asserts:

If one were to observe a three or four-year old child throughout the day, both at home and at the preschool and playground, one would rapidly discover how singing is a favored and natural activity. Singing is a natural vehicle by which children respond to and conceptualize about their world. (p. 2)

The existence of music within the lives of children must be considered as an important influence. Radio, television, cassette tapes, records and a host of other sources much too abundant to mention here, are intricately etched into their lives. Data obtained by Christenson and Lindlof (1984) on children and audio media noted that serious consideration should be given to the fact "that audio plays an important and unique role in the lives of children" (p. 4). Anderson (cited in Christenson & Lindlof, 1984) supported this view and indicated that further study in "communication research of the child's ecology of information invites the consideration of audio as an integral part of many children's development" (p. 4).

With this in mind, it would be important to acknowledge that children, even children as young as preschoolers, respond to and invite interaction with such stimuli as music and songs. As Boyd (1989), Gorka (1989), and Jalongo and Bromley (1984) have noted,

singing can be enjoyed by all children. It is natural for children to thoroughly enjoy the act of singing (Gorka, 1989).

It becomes evident then that using songs and music with preschoolers has many important and unique roles. Haines and Gerber (1980) believe that young children should have many opportunities as well as a variety of experiences singing, so as to encourage participation, captivate and focus their attention and hopefully, enable pleasure to be derived from such activity. Boyd (1989) thinks that by consistently including singing before and after group activities such as play, a gap is filled between the youngster's life in and out of the classroom.

Singing needs to be more readily recognized and encouraged with small children (Boyd, 1989). It can be quite useful even for children as young as toddlers (Gorka, 1989). Gorka states that "Singing improves vocabulary and language skills as well as auditory memory and introduces him in a very pleasant way to the dynamics of cooperative group activity" (p. 93). Scott (1989) found that upon lengthy review of several research studies which examined the abilities of young children, from infancy to six years of age, in the production of music,

talent, cognition of music, and musical development, that "infants and preschoolers clearly have more capacity for music learning and responding than we may have thought" (p. 31). Young children are naturally musically inclined (Harp, 1988; Boyd, 1989). Jalongo and Collins (1985) state that "Many types of traditional music correspond to stages in musical development during early childhood" (p. 18). Interestingly enough, it has also been noted that "Children's musical and speech development are very similar" (Jalongo & Collins, 1985, p. 18). Singing then should be integrated into the day's routine of children of all ages because the language of children is melodious and has a natural rhythmic beat (Harp, 1988).

Through the inclusion and encouragement of the art of singing, developmental milestones of the preschool child can be fostered.

Boyd (1989) further validates this point in stating that:

In early childhood, musical stimulation can enhance emotional, intellectual and physical development; when placed at the center of a young child's education, music can provide a useful medicine for many other areas of early learning. All childhood musical activities should have enjoyment as their principal objective and be developmentally based. (p. 2)

Young children such as preschoolers have developmental skills

which are not adaptable to traditional structured learning situations (Goetz, 1983). Jalongo and Bromley (1984) state that even mimicking words in songs when they sing, perhaps not precisely or in a contextually correct fashion, will allow for the natural development of language as well as comprehension and the production of language to be enhanced. Howle (1989) states that even though children hear words in stories or songs which are incomprehensible to them, it provides a base for language development for the future. Boyd (1989) also claims that:

Singing is also an activity which may encourage language development. Because music is generally processed on the right side of the brain and language on the left, singing, which involves both music and words, stimulates hemispheric interaction (Thurman, Chase and Langness, 1987:26). A child will learn words in a song effortlessly and often, apparently, without reference to meaning. (p. 10)

Singing can also create emotional and social well-being in the young child. A young child can develop "a sense of security and belonging" through singing (Boyd, 1989, p. 10). Gjerdingen (1984) also noted that singing should allow children to be self-expressive while at the same time allowing them "to learn about their culture and about themselves" (p. 3). Boyd (1989) noted that "singing is also important in social and cultural development" (p. 9). Kenney (1989) further noted that "music

educators have long suspected that consistent musical experiences during children's early years may influence not only their future musical growth but their emotional and creative development as well" (p. 32). Andress (1980) supports Kenney's proposition about singing and young children and noted that aside from its musical training capabilities, singing helps preschool children identify with who they are and what their relationship is to the world in which they exist.

Singing can also have an impact on the academic aptitude of young children. Goetz (1983) discovered in a study conducted within her laboratory, that in a large group situation, some children can master phonic sounds when they are presented with chants which encourages the mastery of a certain sound in a playful manner. Goetz further noted that emergent reading can also be improved through such activities as songs and singing.

Brunk and Denton (1982) state that "Extant literature reveals abundant thought and practice for integrating music with other subject matter; however, there is little empirical evidence for the efficacy of combining music with other subjects" (p. 3). The integration of subject matter is supportive of the whole language philosophy. Harp (1988)

noted that music and singing are part of the holistic approach to language development which whole language perpetuates. Harp continued to note that music seems to become another tool in using language in a way which holds meaning for the participant.

Research by Bondi (1985) devised a teaching method by which young children could elicit information from words found within songs. The study involved the observation of eighty-six, seven-year-old children from five classes over a five year period. The average number of students per class, per year, was between twenty-five and thirty students. At the beginning of each of the five years of the study, the principal randomly assigned a seven-year-old class to the examiner. At the researcher's discretion, she selected students for the study based upon tardiness and attendance records; inclusion being no tardiness and two or fewer absences. Each year the number of participants varied; year one included ten students and year five, twenty-one.

Eighteen songs were selected by the examiner from a song textbook and were taught the first twelve weeks of school. The first ten minutes of each day included the use of a piano, chalkboard and tape recorder to teach the following skill areas: pronunciation, enunciation,



and definition of vocabulary words. The teacher and students possessed a dictionary, notebook, and song book. Pronunciation of the words from the songs was done by the teacher and the students, as well as read from the song book, chalkboard, and dictionary. The words were then put into their notebooks and analyzed within the context of the rhythm of the song. The song words were further examined in other sources outside of the song book and used in other parts of the curriculum. Particular song words were then replaced with new words. The process also included heightened awareness to such language skills as: root words, suffixes, prefixes, singular/plural tenses, synonyms, antonyms, parts of speech, verb tenses, and language patterns. At the end of the school year, the eighteen songs were compiled into an operetta.

Many benefits from Bondi's study were noted. The children participating in the study evolved into active participants within the learning process which made it fun and satisfying for all involved. The importance of correctly understanding words was stressed upon the students. The students came to identify things much more readily which on previous occasions would have stood unnoticed. Students

were encouraged to question the meanings of words even if they felt positively or almost certainly that they knew and understood a word's meaning. For the very first time, the students began to think about the meanings of the song words themselves. They began to take note of their own words and asked themselves if they were sure they knew their true meanings. A sense of curiosity was developed when the children experienced some degree of uncertainty regarding a word's meaning. Self-help skills emerged, such as that of using a dictionary and whole word analysis to ensure correct spelling. A closer realization about the role of words and sentences became evident. The children saw how words when set within the context of music added another perspective to the words. Lastly, the children were shown that the words in the songs sometimes included the incorporation of their five senses.

Another study done by Brunk and Denton (1982) sought to substantiate whether or not the integration of social studies, science, and concepts of music with first graders would have an impact on "learner achievement" (p. 1). The study involved 568 children from two public schools. Four groups were established; one treatment group and

three control groups. The control groups (one kindergarten classroom and one second grade classroom from the same school as the treatment group, as well as one first grade classroom from another school within another district) received separate instruction in each subject: music, science, and social studies by respective subject teachers. The Treatment Group (a first grade classroom from the same school as the kindergarten and second grade class) incorporated music, science and social studies in one lesson, two times a week for thirty minutes each over a fifteen week period. The results showed "the positive effects of integrating the instruction of music with science and social studies in terms of learner achievement in all three subjects" (p. 11).

Music should become an important segment of the educational process of the young child (Boyd, 1989). This means children of all learning capacities. A study by Bottari and Evans (1982) examined the retentive capabilities of twelve learning disabled children who exhibited strong visual-spatial skills, but were verbally delayed, as well as twelve learning disabled children with weak visual-spatial skills, but strong verbal skills. The subjects ranged in age from nine to eleven and were equal with regards to IQ, sex, race, and age. The

researchers' aim was to discover if the twelve learning disabled children who exhibited strong visual-spatial skills could strengthen their verbal capabilities if material presented to them verbally was given within a musical mode. They also wanted to note if the twelve learning disabled children with weak visual-spatial skills but strong verbal skills would secure less verbal information as a result of receiving information within a musical context. Each group experienced the following schedule: lyrics sung with guitar, lyrics sung without guitar, lyrics spoken with guitar, and lyrics spoken without guitar. The results showed that the subjects who possessed strong visual spatial skills, but weak verbal skills, showed their scores on recognition to be significantly higher when the lyrics were sung in either instance versus than when they were spoken whether or not music was present. The subjects who had strong verbal skills showed no difference across situations.

A fairly new manner of using songs with children involves the incorporation of stories and songs, commonly referred to as song picture books. Song picture books have been noted to have much potential for involvement by the child (Lamme, 1979). Lamme

continued to state that children can "read" a song picture book by themselves once they have mastered the song, while at the same time implementing such skills as "page-turning" as the story line dictates (p. 406). Furthermore, their language can be augmented as well, as they "learn to rhyme the verses, memorize the words, and make up new verses" (p. 406).

Such books also have strong implications in their use with children of all ages and language skill levels. Jalongo and Bromley (1984) believe that song picture books are beneficial for children of all linguistic capabilities. They include those children whose second language is English, children with strong diversions of a dialectic nature from traditional Standard English, gifted, progressively linguistic children, and the language delayed child. Jalongo and Bromley suggest that song picture books will create opportunities for children with severe dialectic differences or children of second languages, to interact with "the vocabulary, syntax, semantics, and rhythm of Standard English" (p. 841) so that they can maintain or expand their language capabilities. The writers also state that song picture books have the ability to allure their attention and provide

opportunities for imitation to occur. As for the language delayed child, Jalongo and Bromley believe that song picture books allow the child to experience the act of imitation, comprehension and the production of words. Song picture books for the gifted or progressively linguistic child, can incite teaching and learning situations to occur. Such activities could include self-written song picture books, historical perspectives of selected books and/or songs, the analysis of different song picture books, or even comparative studies of different versions of the same song picture books.

Singing is a wonderful medium to use with children, but young children's songs have implications in and of themselves. Young children's songs offer an array of benefits. Jalongo and Collins (1985) have noted that several researchers have found young children's songs to have several attributes. "Early childhood songs have distinct rhythms (Andrews 1976), contain understandable lyrics, are often repetitive (Greenburg 1979; Nye 1983), and emphasize enjoyment (McDonald & Ramsey 1978)" (Jalongo & Collins, 1985, p. 18).

### The Impact of Exposure To and Knowledge of Nursery Rhymes

Many adults reminisce about their early childhood. With that come savored moments of being with mom, dad, grandma, grandpa or another significant other reading and/or singing together. One can become excited about the mere mention of the title to a favorite nursery rhyme song or book. Howle (1989) points out that "lullabies and nursery rhymes are the roots of a literary repertoire" (p. 20). Howle also mentions that those songs and nursery rhymes learned as a child help to enhance "adult literature and conversation" (p. 20).

Haines and Gerber (1980) point out that chants and nursery rhymes provide endless opportunities for the development of speech and language as well as a repertoire of skills relevant to the progressive musical development of the young child.

Research has documented the linguistic impact of the knowledge of nursery rhymes with young children. Maclean, Bryant, and Bradley (1987) conducted a fifteen month longitudinal study which started with subjects at the age of three years, four months. Their goal was to assess the subjects' cognizance of nursery rhymes and their capabilities phonologically; principally each subject's ability to detect

and produce rhyme and alliteration. It was found that "there is a highly specific relationship between a child's knowledge of nursery rhymes and his or her ability to detect rhyme" (p. 271). They also found that there was a very strong correlation between a child's "knowledge of nursery rhymes and the development of their phonological skills" (p. 277).

Bradley (1991) states that "Two-year-old children producing rhymes spontaneously in their word play, or singing Humpty Dumpty sat on a wall, are consciously or unconsciously getting unlimited practice in dividing the spoken word into these smaller segments of sound" (p. VIII).

One study in particular noted by Bradley, was conducted by a group of Danish researchers, whose objective was to run "a training programme for more than 200 preschool children to see if their phonological awareness skills could be enhanced without teaching them to read" (p. VIII). The training programs were given on a daily basis for eight months. The children experienced rhyming games, rhyming stories, nursery rhymes, dances with rhythmic beats, exercises involving walking, and lastly games which required the children to



divide spoken words into smaller segments. The results showed that the children who received the training in the aforementioned skill areas progressed much better in those tasks which were phonologically oriented than those children who did not receive any training at all. Eighteen months following the study, the children who participated in the training program were also found to show stronger achievement in reading and spelling. As evident from this research, "there is an important link between young children's knowledge of nursery rhymes and rhyming games and later progress in school" (Bradley, 1991, p. VIII).

## Chapter III

### Design

#### Purpose

The purpose of this study was to evaluate which method, singing or a read-aloud book experience of a nursery rhyme, would promote greater recall efficacy with preschool children.

#### Hypothesis

There will be no significant difference in preschoolers' recall of nursery rhymes which had been sung or read-aloud to them.

### **Methodology**

#### **Subjects**

The subjects for this study included fifty-seven preschoolers who were four years of age; thirty-two females and twenty-five males from predominately white, middle to upper middle class families. The children were from a parochial preschool in western New York. Two groups were formed which were respectively referred to as Group A (Monday/Wednesday) and Group B (Tuesday/Thursday). Children who

did not attend two of the designated days and times established for Groups A and B were eliminated from evaluation within this study. Further elimination of other subjects also occurred at the completion of the study. This included any subject who was absent from classes for any extended length of time when one or more of the nursery rhymes were presented or refused all requests to recall any nursery rhyme(s).

Group A consisted of thirty-one children; sixteen females and fifteen males. Group B consisted of twenty-six subjects; sixteen females and ten males. Each child was assigned a subject number which would be used to identify him/her throughout the study.

### **Materials**

The materials necessary to conduct this study included four different nursery rhymes; one published book of each nursery rhyme and four songs of each of the same nursery rhymes. Each nursery rhyme song was on a separate cassette tape. Both books and songs of the same titles were identified as nursery rhyme one, nursery rhyme two, nursery rhyme three, and nursery rhyme four; respectively The Three Little Kittens, Over In The Meadow, Little Rabbit Foo Foo, and There

Was An Old Lady Who Swallowed A Fly (Appendix A). The rhymes were provided as needed to the teachers in advance by the examiner. Each teacher who sang a nursery rhyme had her own cassette tape of a song, but the teachers who read to the children had to share books due to their limited availability and the difficulty experienced by the examiner in obtaining them altogether.

A score sheet was compiled by the examiner for each rhyme presented in book and song format (Appendices B-I).

Cassette tape recordings of children who did not retell or re-sing a nursery rhyme to the examiner on a one-to-one basis were obtained by the classroom teacher. At a later time, the examiner listened to them and scored them accordingly.

Eight group (class) score sheets were gathered. Each group score sheet represented the subjects according to class assignment so that a score could be placed by each subject's name for each rhyme. A total of four class lists with two copies of each list was necessary for the recording of two nursery rhyme scores for each subject within each class for each part of the study (Appendices J-M).

Weekly planning sheets were also distributed to the participating

teachers so as to insure consistency throughout the study (Appendices N-Q).

### **Procedure**

The study was conducted from January 1992 up until the first week of April 1992, for the purpose of evaluating which method of presentation of a nursery rhyme would promote greater recall. A workshop for the teachers and teacher aides who would be implementing the study was conducted prior to its induction so as to provide information as to the format and goal of the study at hand.

The study was conducted by three teachers and four teacher aides. One teacher taught two of the four classes; one for Group A and one for Group B. Each class had a different aide.

Prior to the beginning of each week, each teacher received a weekly planning sheet which contained instructions and reminders on what to say and do so that the study was consistent for all groups involved.

Both groups were involved in a nursery rhyme experience in two parts; Part One and Part Two. Part One included two nursery rhymes

and Part Two involved two more nursery rhymes and was a replication of Part One. Table 1 illustrates the scheduling procedure utilized.

Groups A and B had each nursery rhyme presented to them in the same manner and followed the same time schedule. The subjects from both groups heard the story or song only once per session. Both groups were involved in this activity two times a week for one month; a total of eight sessions. Subjects were permitted to join in with the nursery rhymes at any time while the rhymes were being read or sung.

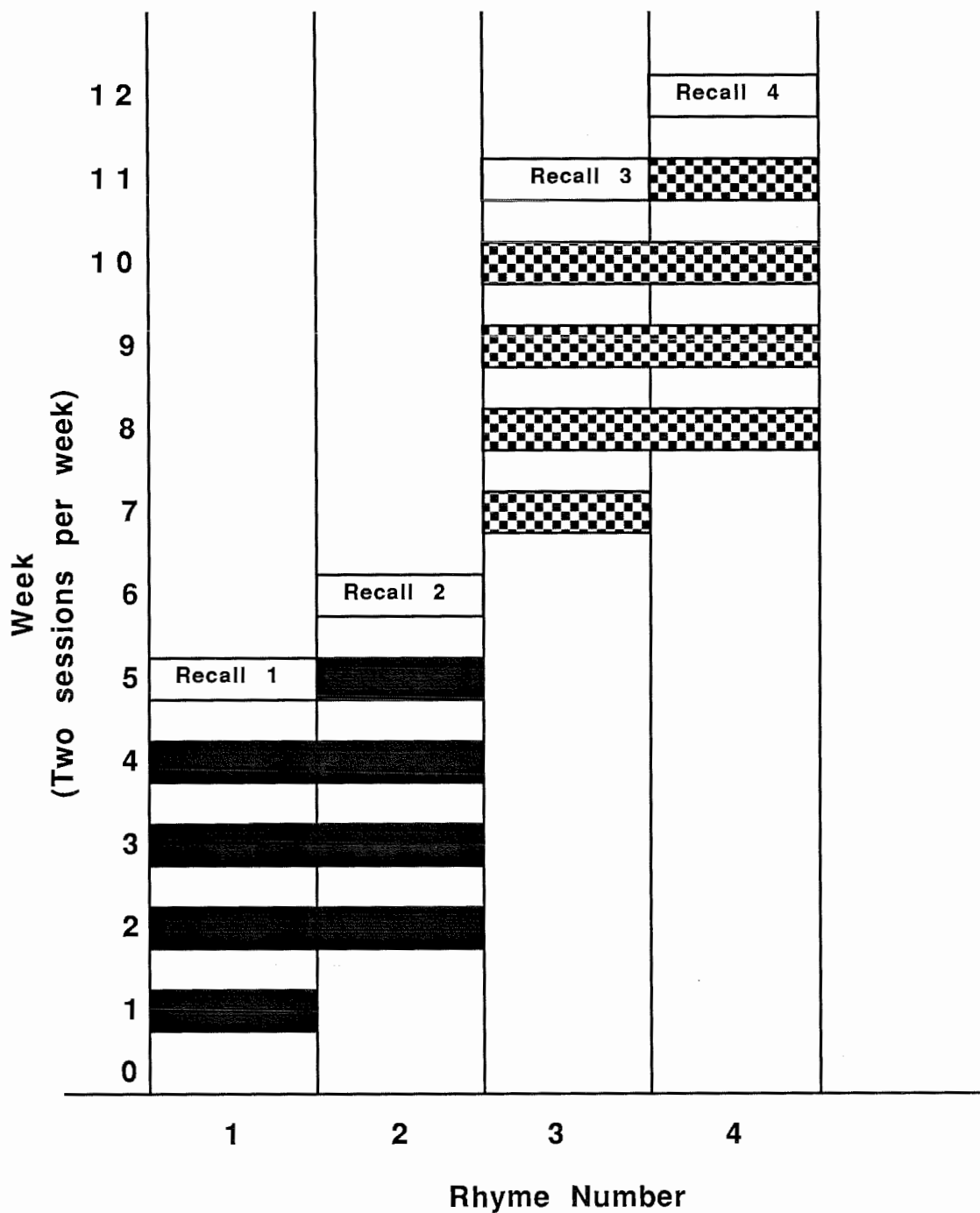
Interactions between subjects and teacher/teacher aides were limited to just singing or reading the nursery rhymes.

Part One of the study began with Group A hearing the first and second nursery rhymes through a read-aloud book experience and Group B experienced the same nursery rhymes while singing along with the teacher and classroom aide. Subjects were given an introduction to the first nursery rhyme which told the children the title of the nursery rhyme and that due attention was necessary for the task at hand.

Upon completion of the introductions for both groups, Group A listened to the reading of the first nursery rhyme and Group B sang the first nursery rhyme, while a sung version of the nursery rhyme was

Table 1

Time Table For Presentation of Nursery Rhymes



Part One



Part Two

played on cassette tape.

One week after beginning the first nursery rhyme, the subjects were introduced to a second rhyme. Promptly after hearing the first rhyme, the subjects were given another introduction which was similar to the first nursery rhyme and proceeded to hear or sing the second nursery rhyme. Both rhymes were then presented simultaneously for six sessions or three weeks. Rhyme Two continued to be presented alone for another week because of the one week lag in its presentation with Rhyme One.

Upon completion of the eighth presentation of each nursery rhyme, each subject from each group was asked to retell or re-sing the rhyme to the examiner on a one-to-one basis in an area separated from the rest of the class. The examiner sat face to face with each subject and followed on a score sheet for each nursery rhyme, marking the words which were correctly recited back to the examiner. At that time, subjects were prompted with the title of the nursery rhyme. The first line was read or sung depending upon the mode of presentation of the given nursery rhyme. The subject was then expected to finish the nursery rhyme. The first line was usually the first eight to ten words



of the rhyme.

The subjects were given as much time as they needed to retell/re-sing the rhyme. Subjects who needed time to think about the rhyme when prompted by the examiner, teacher or aide, were given a maximum of five minutes to begin recitation. Recitations of subjects who were not present when the rest of the group retold or resung a rhyme were permitted to have the rhyme taped with their teacher or aide. Subjects were presented with the statement: "Can you tell me more?" if necessary for further investigation if a subject reached a stopping point. All recitations were collected as efficiently and as promptly as possible.

The examiner collected all of the results pertaining to recall, unless a subject was absent on date of retelling or resinging. In such a case, the teacher or aide had the subject recite the nursery rhyme onto a cassette tape. The appropriate prompt for retelling and resinging was provided to the teacher or aide so as to insure consistency throughout the study. The examiner listened to the tape at a later date and followed on a score sheet, marking the words which were correctly recited back.

Part One was completed once all of the recitations for each subject were gathered for the first and second nursery rhymes.

Part Two began the week following completion of Part One. Part Two included two new nursery rhymes and was a replication of Part One. Two points are worthy of notation here as far as replication in Part Two is concerned. Any reference to the first nursery rhyme was replaced by the third nursery rhyme and references to the second nursery rhyme was replaced by the fourth nursery rhyme. It should also be noted, that the mode of presentation for each group was also reversed. Group A was introduced to Rhymes Three and Four through song and Group B was presented Rhymes Three and Four through a read-aloud book experience.

### Summary

Young children inevitably develop a repertoire of songs and stories from their experiences singing and being read to in their preschool settings. Such situations are considered by many to be naturalistic.

Singing is an experience at which preschoolers need not be good or bad to succeed. Most young children enjoy partaking in such activity.

The read-aloud experience on the other hand can open up a whole new world for young children. It is a warm and inviting experience which becomes even more significant when shared with others such as their peers.

Both must be considered as important elements to encourage in interactions with preschoolers. This study hoped to establish some insight into which method would better facilitate and enhance a preschooler's ability to recall verse language.

## Chapter IV

### Analysis of Data

#### Purpose

The purpose of this study was to evaluate which method, singing or a read-aloud book experience of a nursery rhyme, would promote greater recall efficacy with preschool children.

To evaluate the statistical significance of the null hypothesis proposed by the examiner, five comparative analyses were performed, two independent  $t$  tests and three correlated  $t$  tests.

#### Statistical Analysis

The data collected for this study were established in terms of individual scores obtained for each subject, for each nursery rhyme. Each score represented a subject's recall capability, which was measured in terms of the number of words correctly recited back by each subject for each nursery rhyme. Correct represented the recitation of the exact or nearly exact word(s) for any given nursery

rhyme. Subjects were given credit for words if semantically acceptable substitutions were made. For example, in The Three Little Kittens, "see" for "look" or vice versa was acceptable. In some cases, subjects correctly recited stanzas or even words and/or lines out of their correct order within a nursery rhyme, but they were still given credit for correct recall. Also it is important to note that if a subject used words to tell you what it was about or just listed things from a given nursery rhyme, he/she also was given credit for the correct words or things named.

Each score was then converted into a percentage. Since each nursery rhyme in both song and book format varied, a percentage was established by dividing the score obtained by the total number of words found within a given nursery rhyme book or song.

Further tabulation was done so as to average the percentages of the two nursery rhymes for each part so that one score would be obtained for each part, for each subject.

### Findings and Interpretations

The null hypothesis formulated for this study, there will be no

significant difference in preschoolers' ability to recall nursery rhymes which are sung or read-aloud, underwent five comparative analyses to determine its statistical significance.

For clarification purposes, it should be noted that reference to any numbers located directly after a group's letter was representative of the part of the study being examined.

Beginning with Table 2, the mean scores of Group A (Read-Aloud) and Group B (Sung) for Part One of the study were established.

Table 2

Mean Scores Of Read-Aloud Versus Sung Method of Presentation For  
Part One Of The Study With Independent Samples

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<u>Variable Name</u>	<u>Size</u>	<u>Mean</u>	<u>Sample Standard Deviation</u>	<u>Median</u>
Group A1 (Read-Aloud)	31	20.86	19.02	16.41
Group B1 (Sung)	26	7.59	8.61	5.11

t value = 3.28

---

$p < .05 = 2.005$

The data obtained for Table 2 were analyzed through an independent  $t$  test which compared the read-aloud mode to the sung mode of presentation for Part One of the study ( $t$  value = 3.28, critical value for  $t = 2.005$ ,  $df = 55$ ,  $\alpha = 0.05$ ). Review of the data showed a difference in the method of presentation, in favor of read-aloud. Thus the null hypothesis was rejected.



Table 3 presents the mean scores of Group A2 and Group B2, sung versus read-aloud, for Part Two of the study.

Table 3

Mean Scores Of Sung Versus Read-Aloud Method of Presentation  
For Part Two Of The Study With Independent Samples

---

<u>Variable Name</u>	<u>Size</u>	<u>Mean</u>	<u>Sample Standard Deviation</u>	<u>Median</u>
Group A2 (Sung)	31	23.85	23.83	18.24
Group B2 (Read-Aloud)	26	27.28	24.80	15.27

t value = -0.53

---

$p < .05 = 2.005$

To analyze the data collected in Table 3, an independent  $t$  test sought to compare select nursery rhymes which were sung or read-aloud in Part Two of the study ( $t$  value = -0.53, critical value for  $t = 2.005$ ,  $df = 55$ ,  $\alpha = 0.05$ ). The results were indicative that there was no significant difference between the two methods of presentation. As a result, the null hypothesis failed to be rejected.

Table 4 presents the mean scores of Group A for both parts of the study, read-aloud to the sung mode.

Table 4

Mean Scores Of Read-Aloud Versus Sung Method Of  
Presentation Within Group A

---

<u>Variable Name</u>	<u>Size</u>	<u>Mean</u>	<u>Sample Standard Deviation</u>	<u>Median</u>
Group A1 (Read-Aloud)	31	20.86	19.02	16.41
Group A2 (Sung)	31	23.85	23.83	18.24

correlated  $t$  value = -1.17

---

$p < .05 = 2.042$

The data obtained for Table 4 were analyzed through a correlated  $t$  test, making a comparison within Group A from both parts of the study which included exposure to both methods of presentation (correlated  $t$  value = -1.17, critical value for  $t$  = 2.042,  $df$  = 30,  $\alpha$  = 0.05). Again, there was no significant difference within Group A as far as method of presentation was concerned and the null hypothesis was not rejected.

Table 5 presents the mean scores of sung versus read-aloud methods of presentation within Group B as evidenced within both parts of the study.

Table 5

Mean Scores Of Sung Versus Read-Aloud Method Of  
Presentation Within Group B

---

<u>Variable Name</u>	<u>Size</u>	<u>Mean</u>	<u>Sample Standard Deviation</u>	<u>Median</u>
Group B1 (Sung)	26	7.59	8.61	5.11
Group B2 (Read-Aloud)	26	27.28	24.80	15.27

correlated  $t$  value = -4.48

---

$p < .05 = 2.060$

Table 5 was analyzed through a correlated  $t$  test which compared Group B within itself for both parts of the study (correlated  $t$  value = -4.48, critical value for  $t$  = 2.060,  $df$  = 25,  $\alpha$  = 0.05). A significant difference was noted within Group B between the sung and read-aloud method of presentation, favoring read-aloud. The null hypothesis in this instance was rejected.

Table 6 shows the mean scores of groups established according to method of presentation, read-aloud (Group A1 and Group B2) versus sung (Group A2 and Group B1).

Table 6

Mean Scores Of Read-Aloud Versus Sung Method of Presentation  
According To Group Modality/Composition

---

<u>Variable Name</u>	<u>Size</u>	<u>Mean</u>	<u>Sample Standard Deviation</u>	<u>Median</u>
Group A1 Group B2 (Read-Aloud)	57	23.79	21.88	16.41
Group A2 Group B1 (Sung)	57	16.44	20.10	6.98

correlated  $t$  value = 2.58

---

$p < .05 = 2.005$

Table 6 analyzed the data using a correlated  $t$  test which compared the two methods of presentation by pooling groups according to mode (correlated  $t$  value = 2.58, critical value for  $t$  = 2.005,  $df$  = 56,  $\alpha$  = 0.05). A significant difference was noted in favor of read-aloud. The null hypothesis was therefore rejected.

### Summary

The study conducted here has provided some interesting insights into how select methods of presentation, read-aloud or sung, can have an impact upon the recall capabilities of preschool children four years of age. In comparing Group A and Group B in Part One, read-aloud versus singing, there was a significant difference noted in favor of read-aloud. As for Group A and Group B in Part Two, sung versus read-aloud, there was no significant difference established. Interestingly enough, when Group A was analyzed within its own group for both Parts One and Two, there was no significant difference found between when they were presented with nursery rhymes which were read or sung aloud. As for Group B, when analyzed within their own group for both parts of the



study, they were found to show a significant difference and performed better in the read-aloud situation. An overall analysis which pooled subjects according to method of presentation, read-aloud versus sung, showed a significant difference in favor of the read-aloud situations.

## Chapter V

### Conclusions and Implications

Reading and singing with preschool children are invaluable tools. To address this issue, the merits of reading and singing with preschool children were examined. The study conducted here sought to evaluate which method of presentation, read-aloud or singing, would enhance the recall capabilities of preschool children. The results were enlightening.

Reading and singing with the preschool children participating in this study seemed to have had an impact upon them. Between Group A and Group B for Part One of the study, read-aloud versus singing, reading appeared to be the favored mode. As for Part Two, a comparison between the two groups, singing versus being read to, showed no difference. Within groups though, some interesting discoveries became apparent. For one group, Group A, when compared within itself between Part One and Part Two, no difference between read-aloud and singing was noted. But for Group B, when compared within itself between Parts One and Two, there was a notable difference in preferred method

of presentation in relation to recall performance, that of read-aloud. Lastly, when subjects were pooled according to method of presentation with no restrictions as to participation in Part One or Part Two, read-aloud versus singing, a difference was established, again in favor of reading.

Overall, it becomes evident from the data analyzed for this study, that when comparing read-aloud to the sung method of presentation, there was either no statistical difference between these modes or when a significant difference was noted, it was in favor of the read-aloud experience.

#### Implications for Research

This study has much room for further review and analysis. As the examiner completed the study, many insights became apparent bringing up many issues worthy of further consideration.

Replication of the study itself is warranted to validate if the same results could be duplicated with another similar population of four year old children. The subjects participating in this study may not be typical of the average four year old. Inclusion of two schools and/or

daycare centers, so that one group from each school or daycare center could participate, would probably be more reflective of the general population of children of this age group. Further replication with other preschool age groups both younger and older, as well as children at the primary elementary grade levels, would help to provide insight into whether or not the later results would be indicative of the results found here.

Future studies may want to address reviewing the order of presentation of the nursery rhymes. Could a change in the order of presentation of the same four nursery rhymes have had an effect on the results obtained for this study?

Along these same lines, a further question arises about whether or not Rhyme One/Rhyme Two as well as Rhyme Three/Rhyme Four should have been begun and finished simultaneously. Another consideration includes addressing whether or not the study should have been conducted as one unit, without being presented in two parts. Reflection rests upon examining whether or not within one week of presentation of each new rhyme, another new rhyme could have been introduced so that all four were presented in a much more timely fashion so that the

gap between Rhyme Two/Three and Three/Four was virtually nonexistent.

Consideration also arises about whether or not the source of the stimuli of the nursery rhymes could have been presented differently. Such suggestions could include singing without music, reading out of a collection of nursery rhymes, singing and reading with movements, or having the "read-aloud" nursery rhymes read off an index card.

The type of nursery rhymes selected for this study may have been too difficult, too long or too familiar. Jump rope rhymes, chants or piggyback rhymes may have been better substitutions.

Many other factors regarding this study may be noteworthy of examination at this time. For one, the examiner felt it safe to surmise that the subjects participating in this study have had varied experiences with nursery rhymes. Another concern raised by the examiner, regards reviewing if one group was intellectually superior over the other. With that in mind, it would be important to consider if the nursery rhymes selected for this study could have in any way created some statistical variance(s) either for or against one group.

Stories and songs were not exactly the same, but were as close as

possible. Lengths of each nursery rhyme also varied, which may have affected recall. Over In the Meadow, for example, was noted to be disliked by the preschoolers from feedback given by their teachers, which was in total contrast to their thorough enjoyment of The Three Little Kittens. The teachers who conducted this study believed length may have been a factor. The likability of the nursery rhymes by the preschoolers may have also had an impact on their recall capabilities as well.

Collection of the data for this study is important for further examination. Due to scheduling difficulties, number of subjects to recall nursery rhymes and subject availability, some of the data was not always collected promptly after the eighth presentation of a nursery rhyme. Data for all subjects was eventually obtained at a later time.

Another concern was that each group underwent the study on two sets of varying days and time slots. The time of day and the day of the week in which the sessions were held may be attributable to the results obtained. The time of presentation of nursery rhymes within a session; beginning, middle, and end are also important for

consideration. Each teacher, for each session, decided when he/she would do the nursery rhymes, so it was not consistent from teacher to teacher. Even time of presentation within sessions may have varied even within the teachers themselves from session to session.

The groups for this study were compiled according to the days of the week in which the subjects attended; Monday/Wednesday versus Tuesday/Thursday. The examiner questions if a different combination of classes were formed to create the groups, would the results prove to be the same or near the same.

This study was conducted by three teachers for the four classes used within this study; one teacher taught two of the four classes. The examiner questions if using four teachers, one for each of the four classes, could have had an impact upon presentation of the nursery rhymes, henceforth reflecting upon the results of this study.

The four nursery rhymes selected for this study were not as unfamiliar as desired by the examiner due to their limited or lack of availability from the bookstores, availability from the warehouses and/or publishers as well as their unavailability at all, as a result of being out of print.

### Implications for Classroom Practice

Singing and reading aloud to preschool children has its place within the preschool curriculum. Both forms of entertainment take on meaning for the preschooler.

From this study, five comparative analyses comparing read-aloud to singing showed that in three out of five instances, reading was the method of presentation favored by children of this age level. One can clearly see the value and significance of reading to young children. Much can be said about reading to and with them. But at the same time, to disregard singing as an important tool would be unfair since two of the five comparative analyses showed no significant difference between reading aloud and singing with the preschoolers.

It was noted by the teachers during the course of this study, that some nursery rhymes were well liked in both book and song format and others disliked in book and song formats as well. The nursery rhyme's enjoyment didn't seem to depend upon the mode but on the rhyme's motivational forces itself.



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## Appendix A

**Books and Songs****The Three Little Kittens**

Illustrated by Jane Chambless-Rigie  
A Golden Book  
Western Publishing Company, Inc.  
Copyright 1987

"Three Little Kittens"

**Wee Sing: Nursery Rhymes & Lullabies**

Pamela Conn Beall and Susan Hagen Nipp  
Price Stern Sloan, Inc.  
Copyright 1985

**Over In The Meadow**

Illustrated by Ezra Jack Keats  
Based on the original version by Olive A. Wadsworth  
Scholastic, Inc.  
Copyright 1971

"Over In The Meadow"

**Wee Sing: Nursery Rhymes & Lullabies**

Pamela Conn Beall and Susan Hagen Nipp  
Price Stern Sloan, Inc.  
Copyright 1985

**Little Rabbit Foo Foo**

Retold by Michael Rosen  
Illustrated by Arthur Robins  
Simon and Schuster Inc.  
Copyright 1990

## Appendix A (Continued)

"Little Rabbit Foo-Foo"

Mainly Mother Goose: Songs and Rhymes For Merry Young Souls

Sharon, Lois & Bram

Grand Trunk Music

Copyright 1984

There Was An Old Lady Who Swallowed A Fly

Illustrated by Pam Adams

Child's Play (International) Ltd.

Copyright 1973

"There Was An Old Lady Who Swallowed A Fly"

Reach to the Sky: Activity Songs and Lullabies

Sue Ribaud, Mitzie Collins, and Tom Bohrer

Sampler Records Ltd.

Copyright 1989

## Appendix B

B1

Group **A**  
Subject # \_\_\_\_\_  
Rhyme One  
Book **The Three Little Kittens**

**The Three Little Kittens**  
**Illustrated By Jane Chambliss-Rigie**  
**(A Golden Book)**  
**Western Publishing Company, Inc.**  
**Copyright 1987**

The three Little kittens,  
They lost their mittens,  
And they began to cry,  
"Oh, Mother Dear,  
We sadly fear  
Our mittens we have lost!"  
"What! Lost your mittens?"  
You naughty kittens!  
Then you shall have no pie."

## Appendix B (Continued)

B2

"Meow, meow, meow, meow, meow,

Meow, meow, meow, meow, meow."

The three little kittens,

They found their mittens,

And they began to cry,

"Oh, Mother dear,

See here, see here,

Our mittens we have found."

"What! Found your mittens?

You good little kittens!

Then you shall have some pie."

"Purr, purr, purr, purr,

Purr, purr, purr, purr."

The three little kittens

Put on their mittens

And soon ate up the pie.

## Appendix B (Continued)

B3

"Oh, Mother dear,

We greatly fear

Our mittens we have soiled."

"What! Soiled your mittens?

You naughty kittens!"

Then they began to sigh,

"Meow, meow, meow, meow,

Meow, meow, meow, meow."

The three little kittens,

They washed their mittens,

And hung them up to dry.

"Oh, Mother Dear.

Look here, look here,

Our mittens we have washed."

"What! Washed your mittens?

You darling kittens!



## Appendix B (Continued)

B4

**But I smell a rat close by!**

**Hush! Hush!**

**Hush! Hush!"**

**"I smell a rat close by."**

## Appendix C

S1

Group **B**  
Subject # \_\_\_\_\_  
Rhyme One  
Song **"Three Little Kittens"**

**"Three Little Kittens"**  
**Wee Sing: Nursery Rhymes and Lullabies Collection**  
**By Pamela Conn Beall and Susan Hagen Nipp**  
**Price Stern Sloan, Inc.**  
**Copyright 1985**

Once three little kittens they lost their mittens,  
And they began to cry,  
"Oh mother dear,  
we sadly fear our mittens we have lost."  
"What! Lost your mittens?  
You naughty kittens! Then you shall have no pie."  
"Mee-ow, Mee-ow, Mee-ow, Meow."  
The three little kittens they found their mittens,  
And they began to cry,  
"Oh, mother dear, see here, see here,

## Appendix C (Continued)

S2

Our mittens we have found."

"What! found your mittens, you darling kittens,

Then you shall have some pie."

"Mee-ow, mee-ow, mee-ow, meow"

The three little kittens put on their mittens,

And soon ate up the pie;

"Oh, mother dear, we greatly fear

"Our mittens we have soiled."

"What! soiled your mittens? You naughty kittens!

Then they began to sigh.

"Mee-ow, mee-ow, mee-ow, meow."

The three little kittens they washed their mittens,

And hung them up to dry;

Oh, mother dear, look here, look here,

Our mittens we have washed."

"What! washed your mittens? You darling kittens,

## Appendix C (Continued)

**But I smell a rat close by."**

**"Mee-ow, mee-ow, mee-ow, meow."**

## Appendix D

B1

Group **A**  
Subject # \_\_\_\_\_  
Rhyme Two  
Book Over In The Meadow

Over In The Meadow  
Illustrated By Ezra Jack Keats  
Based on the original poem by Olive A. Wadsworth  
Scholastic Inc.  
Copyright 1971

Over in the meadow, in the sand, in the sun,  
Lived an old mother turtle and her little turtle one.

"Dig!" said the mother.

"I dig," said the one.

So he dug all day,

In the sand, in the sun.

Over in the meadow, where the stream runs blue,  
Lived an old mother fish and her little fishes two.

"Swim!" said the mother.

"We swim," said the two.

## Appendix D (Continued)

B2

So they swam and they leaped,  
Where the stream runs blue.  
Over in the meadow, in a hole in a tree,  
Lived a mother bluebird and her little birdies three.  
"Sing!" said the mother.  
"We sing," said the three.  
So they sang and were glad,  
in a hole in the tree.  
Over in the meadow, in the reeds on the shore,  
Lived a mother muskrat and her little ratties four.  
"Dive!" said the mother.  
"We dive," said the four.  
So they dived and they burrowed,  
In the reeds on the shore.  
Over in the meadow, in a snug beehive,

## Appendix D (Continued)

B3

Lived a mother honeybee and her little honeys five.

"Buzz!" said the mother.

"We buzz," said the five,

So they buzzed and they hummed,

Near the snug beehive.

Over in the meadow, in a nest built of sticks,

Lived a black mother crow and her little crows six.

"Caw!" said the mother.

"We caw," said the six.

So they cawed and they called,

In their nest built of sticks.

Over in the meadow, where the grass is so even,

Lived a gay mother cricket and her little crickets seven.

"Chirp!" said the mother.

"We chirp," said the seven.

## Appendix D (Continued)

B4

So they chirped cheery notes,  
In the grass soft and even.  
Over in the meadow, by the old mossy gate,  
Lived a brown mother lizard and her little lizards eight.  
"Bask!" said the mother.  
"We bask," said the eight.  
So they basked in the sun,  
By the old mossy gate.  
Over in the meadow, where the clear pools shine,  
Lived a green mother frog and her little froggies nine.  
"Croak!" said the mother.  
"We croak," said the nine.  
So they croaked and they jumped,  
Where the clear pools shine.  
Over in the meadow, in a soft shady glen,



## Appendix D (Continued)

B5

**Lived a mother firefly and her little flies ten.**

**"Shine!" said the mother.**

**"We shine," said the ten.**

**So they shone like stars,**

**In the soft, shady glen.**

## Appendix E

S1

Group **B**  
Subject # \_\_\_\_\_  
Rhyme Two  
Song "**Over In The Meadow**"

**"Over In The Meadow"**  
**Wee Sing: Nursery Rhymes and Lullabies Collection**  
**By Pamela Conn Beall and Susan Hagen Nipp**  
**Price Stern Sloan, Inc.**  
**Copyright 1985**

Over in the meadow, in the sand in the sun,  
Lived an old mother toadie and her little toadie one.  
"Wink!" said the mother; "I wink!" said the one,  
So they winked and they blinked in the sand in the sun.  
Over in the meadow, where the stream runs blue,  
Lived an old mother fish and her little fishes two.  
"Swim!" said the mother; "We swim!" said the two,  
So they swam and they leaped where the stream runs blue.  
Over in the meadow, in a hole in a tree,  
Lived an old mother bluebird and her little birdies three.

## Appendix E (Continued)

S2

**"Sing!" said the mother; "We sing!" said the three,**

**So they sang and were glad in a hole in a tree.**

**Over in the meadow, in the reeds on the shore,**

**Lived an old mother muskrat and her little ratties four,**

**"Dive!" said the mother; "We dive!" said the four,**

**So they dived and they burrowed in the reeds on the shore.**

**Over in the meadow, in a snug beehive,**

**Lived a mother honey bee and her little bees five.**

**"Buzz!" said the mother; "We buzz!" said the five,**

**So they buzzed and they hummed in the snug beehive.**

**Over in the meadow, in a nest built of sticks,**

**Lived a black mother crow and her little crows six.**

**"Caw!" said the mother; "We caw!" said the six,**

**So they cawed and they called in their nest built of sticks.**

**Over in the meadow, where the grass is so even,**

**Lived a gay mother cricket and her little crickets seven.**

## Appendix E (Continued)

**"Chirp!" said the mother, "We chirp!" said the seven,  
So they chirped cheery notes in the grass soft and even.  
Over in the meadow, by the old mossy gate,  
Lived a brown mother lizard and her little lizards eight.  
"Bask!" said the mother, "We bask!" said the eight,  
So they basked in the sun on the old mossy gate.  
Over in the meadow, where the quiet pools shine,  
Lived a green mother frog and her little froggies nine.  
"Croak!" said the mother; "We croak!" said the nine,  
So they croaked and they splashed where the quiet pools shine.  
Over in the meadow, in a sly little den,  
Lived a gray mother spider, and her little spiders ten.  
"Spin!" said the mother; "We spin!" said the ten,  
So they spun lacy webs in their sly little den.**

## Appendix F

B1

Group B

Subject # \_\_\_\_\_

Rhyme Three

Book Little Rabbit Foo Foo

Little Rabbit Foo Foo  
Retold By Michael Rosen  
Illustrated By Arthur Robins  
Simon and Schuster Inc.  
Copyright 1990

**Little Rabbit Foo Foo**

riding through the forest,

scooping up the field mice

and bopping them on the head.

Down came the Good Fairy and

she said, "Little Rabbit Foo Foo,

I don't like your attitude,

scooping up the field mice

and bopping them on the head.

I'm going to give you three

## Appendix F (Continued)

B2

chances to change, and if you  
don't, I'm going to turn you  
into a goon."

Little Rabbit Foo Foo

riding through the forest,  
scooping up the wriggly worms  
and bopping them on the head.

Down came the Good Fairy  
and she said, "Little Rabbit Foo Foo,  
I don't like your attitude,  
scooping up the wriggly worms  
and bopping them on the head.

You've got two chances to change,  
and if you don't, I'm going to  
turn you into a goon."

## Appendix F (Continued)

B3

**Little Rabbit Foo Foo**  
riding through the forest,  
scooping up the tigers  
and bopping them on the head.  
Down came the Good Fairy and  
she said, "Little Rabbit Foo Foo,  
I don't like your attitude,  
scooping up the tigers  
and bopping them on the head.  
You've got one chance left to change,  
and if you don't, I'm going to  
turn you into a goon."  
Little Rabbit Foo Foo  
riding through the forest,  
scooping up the goblins  
and bopping them on the head.

## Appendix F (Continued)

B4

**Down came the Good Fairy and  
she said, "Little Rabbit Foo Foo,  
I don't like your attitude,  
scooping up the goblins  
and bopping them on the head.  
You've got no chances left, so I'm  
going to turn you into a goon."  
And she did.**

**The moral of the story:  
Hare today,  
goon tomorrow!**



## Appendix G

Group A  
Subject # \_\_\_\_\_  
Rhyme Three  
Song "**Little Rabbit Foo Foo**"

**"Little Rabbit Foo-Foo"**  
**Mainly Mother Goose: Songs and Rhymes For Merry You Young Souls**  
**Sharon, Lois & Bram with the Sheppard Children**  
**Grand Trunk Music**  
**Copyright 1984**

**Little Rabbit Foo-Foo,**  
**Running through the forest**  
**Scooping up the field mice**  
**and bopping 'em on the head.**  
**And down came the Good Fairy,**  
**and she said, "Little Rabbit Foo Foo,**  
**I don't want to see you**  
**Scooping up the field mice**  
**and bopping 'em on the head.**  
**She said, Rabbit Foo-Foo,**

## Appendix G (Continued)

S2

**I'm going to give you three more chances!**

**And if you misbehave,**

**I'm going to turn you into a GOON!"**

**Little Rabbit Foo-Foo,**

**Running through the forest**

**Scooping up the field mice**

**And bopping 'em on the head.**

**And down came the Good Fairy,**

**and she said, "Little Rabbit Foo Foo,**

**I don't want to see you**

**Scooping up the field mice**

**And bopping 'em on the head.**

**She said, Rabbit Foo-Foo,**

**I'm going to give you two more chances!**

**And if you misbehave,**

**I'm going to turn you into a GOON!"**

## Appendix G (Continued)

S3

Little Rabbit Foo-Foo,  
Running through the forest  
Scooping up the field mice  
and bopping 'em on the head.  
And down came the Good Fairy,  
and she said, "Little Rabbit Foo Foo,  
I don't want to see you  
Scooping up the field mice  
and bopping 'em on the head.  
She said, Rabbit Foo-Foo,  
I'm going to give you one more chance!  
And if you misbehave,  
I'm going to turn you into a GOON!"  
Little Rabbit Foo-Foo,  
Running through the forest

## Appendix G (Continued)

S4

Scooping up the field mice  
and bopping 'em on the head.  
And down came the Good Fairy,  
and she said, "Little Rabbit Foo Foo,  
I don't want to see you

Scooping up the field mice  
and bopping 'em on the head.  
She said, Rabbit Foo-Foo,  
I'm going to give you no more chances!  
And if you misbehave,  
I'm going to turn you into a GOON!"  
And the moral of the story is----  
Hare today--Goon tomorrow!

## Appendix H

B1

Group **B**

Subject # \_\_\_\_\_

Rhyme Four

Book There Was An Old Lady Who Swallowed A FlyThere Was An Old Lady Who Swallowed A Fly

Illustrated By Pam Adams

Child's Play (International) Ltd.

Copyright 1973

There was an old lady who swallowed a fly.

I don't know why she swallowed a fly.

Perhaps she'll die.

There was an old lady who swallowed a spider,

That wriggled and wriggled and jiggled inside her.

She swallowed the spider to catch the fly.

I don't know why she swallowed a fly.

Perhaps she'll die.

There was an old lady who swallowed a bird.

How absurd, to swallow a bird!

She swallowed the bird to catch the spider.

## Appendix H (Continued)

B2

She swallowed the bird to catch the spider  
that wriggled and wriggled and jiggled inside her.

She swallowed the spider to catch the fly.

I don't know why she swallowed a fly.

Perhaps she'll die.

There was an old lady who swallowed a cat.

Well, fancy that, she swallowed a cat!

She swallowed the cat to catch the bird.

She swallowed the cat to catch the bird.

How absurd to swallow a bird.

She swallowed the bird to catch the spider  
that wriggled and wriggled and jiggled inside her.

She swallowed the spider to catch the fly.

I don't know why she swallowed a fly.

Perhaps she'll die.

There was an old lady who swallowed a dog.

## Appendix H (Continued)

B3

**What a hog, to swallow a dog!**

**She swallowed the dog to catch the cat.**

**She swallowed the dog to catch the cat.**

**Fancy that to swallow a cat.**

**She swallowed the cat to catch the bird.**

**How absurd to swallow a bird.**

**She swallowed the bird to catch the spider**

**that wriggled and wriggled and jiggled inside her.**

**She swallowed the spider to catch the fly.**

**I don't know why she swallowed a fly.**

**Perhaps she'll die.**

**There was an old lady who swallowed a cow.**

**I don't know how she swallowed a cow!**

**She swallowed the cow to catch the dog.**

**She swallowed the cow to catch the dog.**

## Appendix H (Continued)

B4

What a hog to swallow a dog.

She swallowed the dog to catch the cat.

Fancy that to swallow a cat.

She swallowed the cat to catch the bird.

How absurd to swallow a bird.

She swallowed the bird to catch the spider

that wriggled and wriggled and jiggled inside her.

She swallowed the spider to catch the fly.

I don't know why she swallowed a fly.

Perhaps she'll die.

There was an old lady who swallowed a horse.

She's dead of course.



## Appendix I

S1

Group A

Subject # \_\_\_\_\_

Rhyme Four

Song "There Was An Old Lady Who Swallowed A Fly"

**"There Was An Old Lady Who Swallowed A Fly"**  
**Reach to the Sky: Activity Songs and Lullabies**  
**(A companion book to Sampler cassette 8916)**  
**Sue Ribaud, Mitzie Collins, and Tom Bohrer**  
**Illustrations by Karen Ruth Kerney**  
**Music Layout by Louise Yevstifeev**  
**Copyright 1989**

There was an old lady who swallowed a fly.

I don't know why she swallowed a fly.

Perhaps she'll die.

I know an old lady who swallowed a spider

That wriggled and jiggled and tickled inside her!

She swallowed the spider to catch the fly.

I don't know why she swallowed a fly.

Perhaps she'll die.

I know an old lady who swallowed a bird.

## Appendix I (Continued)

S2

**How absurd, to swallow a bird!**

**She swallowed the bird to catch the spider**

**That wriggled and jiggled and tickled inside her.**

**She swallowed the spider to catch the fly.**

**I don't know why she swallowed a fly.**

**Perhaps she'll die.**

**I know an old lady who swallowed a cat.**

**Imagine that, to swallow a cat!**

**She swallowed the cat to catch the bird.**

**She swallowed the bird to catch the spider**

**That wriggled and jiggled and tickled inside her.**

**She swallowed the spider to catch the fly.**

**I don't know why she swallowed a fly.**

**Perhaps she'll die.**

**I know an old lady who swallowed a dog.**

## Appendix I (Continued)

**What a hog, to swallow a dog!**

**She swallowed the dog to catch the cat.**

**She swallowed the cat to catch the bird.**

**She swallowed the bird to catch the spider**

**That wriggled and jiggled and tickled inside her.**

**She swallowed the spider to catch the fly.**

**I don't know why she swallowed a fly.**

**Perhaps she'll die.**

**I know an old lady who swallowed a goat,**

**Just opened her throat and swallowed a goat!**

**She swallowed the goat to catch the dog.**

**She swallowed the dog to catch the cat.**

**She swallowed the cat to catch the bird.**

**She swallowed the bird to catch the spider**

**That wriggled and jiggled and tickled inside her.**

**She swallowed the spider to catch the fly.**

## Appendix I (Continued)

S4

**I don't know why she swallowed a fly.**

**Perhaps she'll die.**

**I know an old lady who swallowed a cow.**

**I don't know how she swallowed a cow!**

**She swallowed the cow to catch the goat.**

**She swallowed the goat to catch the dog.**

**She swallowed the dog to catch the cat.**

**She swallowed the cat to catch the bird.**

**She swallowed the bird to catch the spider**

**That wriggled and jiggled and tickled inside her.**

**She swallowed the spider to catch the fly.**

**I don't know why she swallowed a fly.**

**Perhaps she'll die.**

**I know an old lady who swallowed a horse.**

**She died, of course!**











Appendix N

**PART 1**  
**Group A**

**Teachers** \_\_\_\_\_  
**Week of** \_\_\_\_\_

**1. Nursery Rhyme One**

\_\_\_\_\_

**Presented by oral book reading**

**Introduction:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**2. Nursery Rhyme Two**

\_\_\_\_\_

**Presented by oral book reading**

**Introduction:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Appendix O

**PART 1**  
**Group B**

**Teachers** \_\_\_\_\_  
**Week of** \_\_\_\_\_

**1. Nursery Rhyme One**

\_\_\_\_\_

**Presented by singing**

**Introduction:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**2. Nursery Rhyme Two**

\_\_\_\_\_

**Presented by singing**

**Introduction:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Appendix P

**PART 2**  
**Group A**Teachers \_\_\_\_\_  
Week of \_\_\_\_\_**1. Nursery Rhyme Three**

\_\_\_\_\_

**Presented by singing**Introduction: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_**2. Nursery Rhyme Four**

\_\_\_\_\_

**Presented by singing**Introduction: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Appendix Q

**PART 2**  
**Group B**

Teachers \_\_\_\_\_

Week of \_\_\_\_\_

**1. Nursery Rhyme Three**

\_\_\_\_\_

**Presented by oral reading**

Introduction: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**2. Nursery Rhyme Four**

\_\_\_\_\_

**Presented by oral reading**

Introduction: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_