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Elementary Music through Drama: A Sequential Resource Guide

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ELEMENTARY MUSIC THROUGH DRAMA:
A SEQUENTIAL RESOURCE GUIDE

A Project Report
Presented to
The Graduate Faculty
Central Washington University

In Partial fulfillment
of the Requirements for the Degree
Master of Education

by
Kelley Ann Bruce Bliss
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Abstract

ELEMENTARY MUSIC THROUGH DRAMA:
A SEQUENTIAL RESOURCE GUIDE

by Kelley Ann Bruce Bliss

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This project is a sequential resource guide of introductory music experiences that utilize drama techniques all of which culminate with performances. This particular resource guide is designed to be used in conjunction with the general music curriculum where musical ideas and concepts are the main focus for learning. Drama is introduced into the resource guide to augment the existing music program. The use of drama is used to reinforce these musical concepts and thus enhance the musical experience.

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CHAPTER I

THE PROBLEM AND DEFINITION OF TERMS USED

I. INTRODUCTION

The passing of the education act *Goals 2000: Educate America* (1993) was a monumental step in solidifying the arts into the public school curriculum. Along with the passing of the act came the responsibility for teachers to implement the arts into their lesson plans as mandated by legislation. This graduate project can be considered one way of meeting the requirements of the education act by demonstrating how to utilize drama and drama techniques to enhance the music curriculum. Through the use of kinesthetic learning, students can experience music through body movements and singing to gain a deeper understanding and appreciation of music.

II. THE PROBLEM

Statement of the Problem.

Often, students are not given the opportunity to learn through multisensory explorations. Rather than having the students sit still and passively learn a variety of teaching approaches and methodology should be used since students differ in learning skill and style. Rogers and Freigerg (1994) state that "Significant learning combines the logical and the intuitive, the intellect and the feelings, the concept and the experience, the idea and the meaning. When we learn in that way we are whole.... (p. 37)

Purpose of the Project.

Learning should be an active process where the students use their whole being-mind, body and emotions-to acquire information. Using drama in the music classroom allows students to respond naturally through enactment. The purpose of this project is to develop a complete and sequential music resource guide to be use by other elementary general music teachers. These teachers could develop from this resource guide units that include a series of lesson plans.

Limitations of the Project.

This graduate project is limited to the development of sequential music explorations that focus on introductory music elements that use drama techniques and theater. Drama is only used as a supplemental tool to achieve musical goals and thus drama will not be explored as in depth as if it were a drama class.

III. DEFINITION OF TERMS USED

The definitions for the following terms are taken from various sources that are cited.

Arts

The arts disciplines taken together or, the totality of all activities in the arts. (National Standards for Arts Education [NSAE], 1994)

Arts Discipline

Dance, Music, Theater, and Visual Arts. Each of these encompasses a wide variety of forms and sub-disciplines. (NSAE, 1994)

Creative Drama

Informal drama that is created by the participants. It may make use of a story with a beginning, a middle, and an end. It may explore, develop and express ideas and feelings through dramatic enactment. (McCaslin, 1990)

Movement

The physical ability and freedom to move in expressive ways, and then relate this movement to music. (Swanson, 1969)

Jaques-Dalcroze

A Swiss approach to teaching music that was developed by a man named Emile Jaques-Dalcroze. The method is based on the principle that the source of musical rhythm is the natural locomotor rhythms of the human body. (Silver Burdett & Ginn, 1990)

Eurhythmics

A method used by Dalcroze. The spontaneous and individual realization in movement of what you hear in music. The relationships of timing and energy in the music as they manifest themselves in space. The whole body becomes an instrument and 'performs', or translates into movements some aspect of the music. (Mead, 1994)

Kinesthetic

Refers to the ability of the body's sensory organs in the muscles, tendons and, joints to respond to stimuli. (NSAE, 1994)

Improvisation

The spontaneous use of movement and voice to create a character or object in a particular situation.

Drama

The art of composing, writing, acting, or producing plays; a literary composition intended to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue. (NSAE, 1994).

Theater

The imitation/representation of life, performed for other people; the performance of dramatic literature; *drama; the milieu of actors and playwrights. (NSAE, 1994).

IV. OVERVIEW

The author's purpose for this graduate project is to create a resource guide that outlines the many ways music can be used with drama. Chapter II contains a review of related literature that reinforces and justifies the implementation of this theme. Methods and materials used to create this project are discussed in Chapter III. The sequential resource guide Music through Drama, is displayed in Chapter IV. Chapter V includes conclusions and recommendations for further use and study of this resource guide.

CHAPTER II

1. REVIEW OF RELATED LITERATURE

When congress passed the education Act *Goals 2000: Educate America* the art disciplines: dance, theater, music and visual arts were established as a necessary and essential part of the United States education system. According to the law, the arts are now considered core subject matter. They are just as fundamental as English, mathematics, history, government, geography, foreign language and science.

Even though the *Goals 2000: Educate America Act* was passed as a federal law, each state as mandated by the tenth amendment will have to interpret the education act to fit each states needs. In lieu of this, the Washington State Arts Commission and the Superintendent of Public Instruction realized that Washington State lacked a basic arts standard. A task force was established and Washington State Arts Education Standards were drafted. This ten member task force focused their attention on the value and importance of an arts education for students and they developed strategies and exit outcomes for seniors to ensure that all Washington State students "leave school with the power that knowledge and competencies in the arts can provide" (Art Education Standards Project, 1992, pp. iv-v).

Even though State standards exist, the individual school districts will still have to interpret the strategies and exit outcomes to fit into their own district and school policies. Administration, faculty, staff, community and school board

members will all have to read these standards and implement them in their own way.

From federal law to state legislation to district interpretation the *Goals 2000: Educate America Act* will inevitably get diluted and generalized. For these very reasons arts advocates must;

- 1) continue to support the arts as an integral part of the school curriculum.
- 2) justify the integration of the arts together wherein a music curriculum can easily incorporate the use of drama.

ARTS EDUCATION

The arts have always been a part of the human race. *The National Standards for Arts Education* (1994) states, "The arts have been part of us from the very beginning. Since nomadic peoples first sang and danced for their ancestors, since hunters first painted their quarry on the walls of caves, since parents first acted out the stories of heroes for their children, the arts have described, defined, and deepened human experience" (p. 5). Even still to this day singing, dancing, painting, and story telling are a part of humanity.

This human experience involves the whole person as Mead (1994) states, "The synthesis of mind, emotions and body is now understood as fundamental to all learning" (p. 1). What better way to do this than through the arts? An arts education can facilitate student learning by opening doors to them that lead to a variety of ways of perceiving and thinking about the world around them.

In *Frames of Mind: The theory of Multiple Intelligences*, Dr. Howard Gardner (1983) suggests that human intelligence is not limited to the verbal and mathematical abilities that many schools reinforce and standardized tests evaluate our children by, but that music and other art forms are also measurements of human intelligence. Gardner states that "intelligence is the ability to solve problems, or to create products, that are valued within one or more cultural settings" (p. x). Gardner (1983) through his research identifies seven forms of human intelligence which are:

1. mathematical
2. visual/spatial
3. kinesthetic
4. interpersonal
5. intrapersonal
6. linguistic
7. musical intelligence

Gardner (1983) believes that while it is still necessary to teach linguistic and mathematical skills the other intelligence should not be ignored and in addition, schools should encourage all seven intelligences by providing various learning activities so that each child's inherent intelligences can be strengthened, fostered and employed in the learning process.

Elliot Eisner (1982), one of the country's leading spokesperson for arts education states,

If the arts are regarded as non-intellectual or as essentially emotive in character, they will be considered merely a kind of diversion from the

hard subject, and having only the potential for cultivating avocational interest. The realization that the arts represent one of the ways through which humans construct and convey meaning, and that the creation of art forms requires the use of judgment, perceptivity, ingenuity and purpose--

in a work, intelligence--seems to have escaped most of those who have commented upon the state of education (p. 74).

Eisner (1987) believes that we need to teach our children how to become divergent thinkers and solvers in an ever changing and growing world and this can happen by making the arts part of the core curriculum, fundamental to basic education. Teaching the arts, by well trained teachers, enables students to express themselves more freely and efficiently. Eisner (1987) also agrees with Howard Gardner (1983) in that how one scores on a standardized test reveals very little about what is educationally significant.

The arts are not just important but should be considered essential in our technological, information based society. In a day and age when children are bombarded with data and facts they need a means of evaluating and perceiving life in a different way. To picture our society without the arts is inconceivable. Education and the arts go hand in hand. "That is why, in any civilization--ours included--the arts are inseparable from the very meaning of the term 'education.' We know from past experience that *no one can claim to be truly educated who lacks basic knowledge and skills in the arts*" (National Standards for Arts Education, 1994, p. 5).

Perhaps, most significantly, the arts have inner worth. They are important

to learn just for their own benefit, and they provide advantages not accessible through any other means. The art disciplines, dance, music, theater, and the visual arts, represent different kinds of learning components in Gardner's seven areas of intelligences. By working with these components together, pupils can adequately explore each of the specific arts disciplines and finally use them as stepping stones from the arts to other subject areas.

Including the arts in the curriculum is not only recommended but required by federal law when congress passed the *Goals 2000: Educate America Act*. Though this is true, it is still necessary for advocacy groups to suggest high standards for implementation of arts guidelines into the schools. "If our young people are to be fully educated, they need instructional programs in the arts that accurately reflect and faithfully transmit the pluralistic purposes, skills and experiences that are unique to the arts--a heritage that also deeply enriches general education" (National Standard for Arts Education, 1994, p. 16).

CORRELATION: MUSIC THROUGH DRAMA

There have been a number of reasons why society have linked the arts together because of the many commonalities between the arts. For instance if one enjoys going to the ballet that person would enjoy the music as much as the dance. Would this person even go to the ballet if there were no music? (O' Brien, 1994). The tie among or within the arts are of basically two different kinds which should not be confused: Correlation and Integration. "*Correlations* show specific

similarities and differences" and "*integration* uses the resources of two or more disciplines in ways that are mutually reinforcing" (The National Standards for Arts Education, 1994, p. 11). Correlation and integration are different approaches in teaching the art disciplines but above all, it is vital that each and every art discipline maintain their full integrity and importance in and of themselves.

Incorporating drama in other subject areas can provide the students with an essential style of learning. "Since children naturally dramatize, the teacher who uses drama is simply capitalizing on what the children already know how to do innately" (Heinig, 1993, p. 15). Children that participate in drama activities use information in a more tangible and useful way. They are kinesthetically involved, use problem solving skills and think creatively. Children do not learn in the "grown up manner" by sitting quiet and passively listening (Barnett 1973).

Jerome Bruner, (1973) a prolific author in the field of cognitive development, states in one of his theories that acquiring knowledge is an active process where the children should be allowed to act, image and symbolize during the learning process. Benjamin Bloom, (Lall & Lall, 1983) a distinguished educational scholar, believes that how a learner interacted with his surrounding played a big part in that child's intelligence. "Active behavior on the part of the student is necessary before learning takes place. He doesn't learn by having the teacher do things but rather *he* does, *he* learns" (p. 17). Because music elicits a dramatic response that cause children to be actively involved and dramatic expression reinforces musical knowledge and understanding Bruner's and Bloom's theories

are put to use.

Virginia Hoge Mead (1994), one of the leading proponents of Dalcroze and author of Eurhythmics in Today's Music Classroom, introduces the Jaques-Dalcroze method as "the total absorption of mind, body and emotions in the experience of actualizing the musical sound" (p. 5). In the following outline Mead underlined the basic philosophy of this approach. These same premises also apply to the use of dramatization in the music classroom. They are:

*Eurhythmics awaken in one's mind, physical, aural, visual images of various aspects of music.

*All basic aspects of music can be experienced in speech, gesture and movement. Likewise, speech, gesture and movement are experienced in time (when something happens), space (where and how far something happens) and energy (how forceful something is).

*All initial learning is through the senses (pp. ii-iii).

Thus, an approach which integrates the kinesthetic, tactile, aural and visual senses, and enactment becomes a strong and viable catalyst for learning.

Ruth Beall Heinig (1993) states that "Music is a powerful stimulus to creativity" (p.80). When creative movement and drama techniques are used in the music curriculum, there are many ways that they can complement each other. Rhythms could be used to suggest various kinds of movement and recordings of orchestral music could set mood and stimulate the imagination (Heinig, 1993). Music with or without lyrics could provide a environment for creative pantomime scenes. Children could impersonate characters in the music.

For example, songs about horses or rabbits could be enacted with a gallop or a hop (Nye & Nyle, 1985). Dramatic scene could also be created by students where the theme would not necessarily have to fit the title of the music. For instance, the *Grand Canyon Suite* would not have to take place in that setting or *The Aviary* would not have to be enacted as birds (Heinig, 1993). Movement also does not have to be in time with "the beat" but mood, tempo, dynamics or style could all be musical concepts that could be reinforced by Creative movements (McDonald & Simons 1989). Creative dramatics in the music program could help free the children to interpret what they hear in the music. Students could hear music with perception, respond to it by using their imagination and explore the expressive qualities it contains. Children have to involve their bodies as well as their minds in order for them to understand the world around them. If they are not given this opportunity they will "switch off" (McDonald & Simons 1989). Music and movement instruction can encourage the students to stay involved and active in learning and the focus would be on the process rather than the product, though in some cases the process may lead to an end product like a performance.

Grace Nash (1974) reinforces these principles by stating that the "Rhythmic experience helps coordination and freedom of expression. Muscular and body coordination enables the individual to move gracefully and confidently. A person will develop a sense of well-being which allows him (or her) to become a more articulate person" (p. 21).

Literature is another way musical concepts should be taught with the integration of drama. Literature could be an integral part of an elementary music program where stories and music have many common elements that make them especially suitable for movement. Dramatic play, marching, singing, dancing and listening to music are all delightful ways that children can come to understand music through literature (Smardo 1984). Students who explore the connections between music and literature have endless potential for expression. Literature can enhance the music program in many ways. Some songs are so inspiring that books have been based on them and likewise several favorite children's books lead to larger musical works and operas. One example is Maurice Sendak's *Where the Wild things Are*. This book inspired an opera by Oliver Knussen. Children may not be familiar with the word "opera" but they are familiar with all the aspects that go with it. For example, acting, singing, costumes and sets are all a part of an operatic production (McCoy 1994).

In the article, *The Literature Program and the Arts*, Diane Monson (1982) states, "literature stands at the center of any attempt to show children how the arts are related. It provides the story content that sets dance, drama, illustration, and music into motion" (p. 256). Monson (1982) also believes that true learning takes place when children use these three aspects- music, drama and visual art- in conjunction with literature and that students enjoy learning an understand content better.

The use of drama, whether theatrical or improvisational, compliments and

enhances musical concepts that could be taught in the music classroom. By using creative movement as an expressive tool of the musical process, students are able to process information clearer while improving learning skills.

CHAPTER III

METHODS AND PROCEDURES

AUTHOR'S INTENT

The author wanted to create a useful resource guide that was more than an annotated bibliography. The intent was not to create the resources themselves but to find, notate and summarize musical activities that were apropos to integrating drama into the music curriculum and to provide a detailed explanation of the resources for the reader to synthesize and pursue on his/her own. Some of the resources themselves suggest the marriage of music and drama but in some cases, because of the nature of the story, the connection to dramatize the activity was made. The author not only wanted to provide explanatory notes for the resources but wanted to give introductory suggestions, outline the basic drama plots and list the musical activities that the children would be engaging in. Since the resource guide was designed to focus and emphasize the music curriculum, it was necessary to give the reader some idea of the various musical concepts and skills that could be taught from using the resources. That was why the *Music concepts and Skills Chart* was developed. The chart was not intended to be a detailed scope and sequence but it was developed to provide the reader with the general concepts or skills that the reader might teach for a particular lesson. The author wanted this music resource guide to be practical and something that could be used by teachers while planning their lessons.

The resource guide was taken one step further by allowing the students to compose, create and use their own dramatization. While collecting the

information to go into the resource guide, it was found that the activities fell into four categories: sound compositions, action songs, programmatic music and non-scripted musicals. When it was discovered that the music fell into these four categories, it was much easier to create a music focus for the children to write their own music and drama creations. The same matrix format was used to keep the consistency between the resource guide and the students extension of what they learned from the resource guide and were not intended to be lessons but ideas that the reader could further develop on his/her own.

While looking through many music books and curriculum guides, it was this authors purpose to only find and use children's literature that was a natural outgrowth of the students learning experience rather than have the children memorize and perform a contrived and prefabricated production that didn't encourage creativity, expressive movement or musical exploration. These types of non-scripted musicals put children in a position to be creative and utilize new found skills. This was very important because the use of drama in the music curriculum should be a process of musical learning that leads to a performance rather than halting the learning process so that the children could memorize a musical production purely for performance purposes only.

In addition to the resource guide, the author wanted to create a sequence of musical learning experiences around a West African folk tale all of which lead to and culminate in a performance. The reason this unit was developed was to give the reader an idea of the many ways that drama could be incorporated in the music classroom. Not only that, another intent was to make this Unit self

contained in which most of the information needed to teach the lessons would be provided. In this unit, the children would compose percussion pieces using African notation, play and make African instruments, sing West African songs, make a puppet to go with the various activities, dramatize a West African folk tale, and learn about West African culture and their legends.

This resource guide was meant to be exactly that—a wealth of excellent resources. The author wanted to benefit from doing this graduate paper and for others to find it useful too. Thus, this musical resource guide was an extension of the kinds of materials that would be used in the music classroom. Many hours were spent filtering through, reading and finding quality materials and laying out all the information and details in a matrix fashion so that the reader could decide what to look up and further explore. In doing this, the guide would save the reader time enabling him/her to receive a general overview rather than going through all the books just to find something that he/she could use.

PROCEDURES

In the spring of 1993, a staff development class called *Jazz up your Curriculum with the Creative Arts* was attended. This class was offered by the Highline School District for district members and it covered information ranging from reading concepts, creative writing and story telling to incorporating them with singing, dramatizations and puppet making. The class inspired the author to learn more about how to integrate drama into the music curriculum.

That following fall, the author took a break from teaching general music education to attend Central Washington University's graduate program to work toward a Master Teacher degree. One of the first classes taken was a class called *Introduction into Children's Drama*. It was in this class that correct theater vocabulary, stage directions, costuming, improvisation and basic children's theater concepts were learned. For one of the assignments, the Professor asked the students to arrange themselves into small cooperative groups and work with several home schooled children. The individual groups got to organize, produce and perform a folk story dramatization in which the pupils and college students got to choose the story, dialogue, costumes, sound effects, music, props and scenery to be used. The events culminated with a performance for the parents and community members of Ellensburg. This positive experience heightened the interest in the subject matter and increased the desire to learn more.

To learn more, a puppetry course was taken where the author learned how to make puppets and put on simple shows that showed how to integrate music into the overall presentations. A creative dramatics class was also taken in which drama warm-ups, story improvisations and story theater were learned. These two classes sparked more ideas and thoughts and prompted the author to learn more about how to incorporate music and drama together. It was then that a graduate project that incorporated the use of drama in the elementary general music curriculum was conceived. A draft proposal was written.

Once the graduate project topic was set, time was spent at the Central Washington University Library searching the computer card catalog and the Educational Resource Information Center for data correlating the two topics. Few journals and documents on the subject matter could be found. But the documents, journals, books and curriculum guides that were found were read and analyzed. Information on developmental learning and the importance of active participation in the learning process was investigated. Also Eurhythmics, arts advocacy and drama texts were examined and studied for possible further use in the graduate paper.

Once it was felt that the library's resources were exhausted, the Ellensburg Public Library was explored and a few personal, private libraries were made available and more professional journals, books and materials were found and proved to be useful.

The author then tried to organize all of the information that was discussed at the proposal meeting. A sequential resource unit that focused on West Africa's legends, songs, instruments and culture, that culminated with a performance, was developed. This unit would serve as a developed example for the reader in Chapter IV of the graduate paper.

By keeping the intent in mind during the scope of the project and with the ideas of the authors graduate committee, a useful resource guide was developed that would benefit the authors own needs while creating a comprehensive guide

that could help others explore the integration of drama techniques into the music curriculum.

CHAPTER IV

INTRODUCTION

Chapter IV is an accumulative resource guide that is divided into five sections. Section I is a collection of various stories where musical sound effects can be added to enhance the actions and characters in the story. Section II is a collection of various action songs that can easily be dramatized. Section III is a collection of programmatic music that the students can listen to and enact the story or action being depicted in the music. Section IV is a compilation of narrative musicals that integrate various concepts from the other three Chapters. Section V is a developed curriculum that can serve as an example of the various ways that the resource guide could be used. All of the dramatizations in the resource guide can be performed for an audience or done in the classroom. At the end of each Section there are ideas for students to create their own compositions that focus on the musical components learned in that particular Section. These ideas can be connected together to create a step by step process for the students to create their own simple musical or operetta. These sequential ideas, at the end of each Section, can be adapted to fit the various needs and experiences of the students and the teacher implementing them. They are not lesson plans but rather they are meant to encourage further thoughts on how to help student create their own compositions.

Chapter IV is a resource guide mostly for general music teachers and should be used with students at an elementary music concept level. It is assumed that musical concepts and skills would be the main focus and that

drama techniques would only be used to enhance the music learning. Student created compositions are an integral part of the resource guide and story writing in a team teaching situation can be a possible objective but will not be included in the guide. Though this resource guide is geared toward the music teacher, general elementary teachers can still use the resource guide to teach music. One important aspect of this resource guide is that all of the dramatizations are not scripted plays. They are children's stories that are apropos for the music curriculum and that invite music making and dramatizations and engage the children in participatory learning, thus enhance the learning process.

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SECTION #1

At the end of this resource unit, the students will be able to create their own sound compositions to accompany a creative dramatization.

STORY: The Billy Goats

AUTHOR: Adapted by Robin Uhr

MUSIC: Instrumental sound accompaniments

SOURCE: Uhr, Robin, Holiday Stories for ORFF Dramatization
Second Edition, Robin Uhr Publications. 1992

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce the "Three Billy Goats", the teacher could re-tell the story or could also use puppets.</p>	<p>The students will enact the story of the "Three Billy Goats". *There were three goats that were different sizes, small, medium and large. *They wanted to cross a troll bridge to eat grass. *Both the little and medium goats tricked the troll in letting them cross the bridge. *When the troll tried to stop the large goat he butted him into the brook. *From then they could always cross the bridge.</p>	<p>The students will use certain instruments to depict particular actions or characters in the story. For example: Glockenspiel = little goat Matallophone = middle goat Bass xylophone = big goat Bass drum = troll Woodblocks = crossing bridge Cymbal = troll falling into the water</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: The Billy Goats

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat		x	x			
meter						
duration				x		
patterns				x		
MELODY						
register				x		
contour				x		
step/leap				x		
patterns		x		x		
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental		x				x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatizing the story			
style			x			
dynamics		x	x			x
tempo						

STORY: Lost Elf

AUTHOR: by Robin Uhr

MUSIC: Instrumental sound accompaniments

SOURCE: Uhr, Robin, Holiday Stories for ORFF Dramatization
Second Edition, Robin Uhr Publications. 1992

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>This story could be introduced close to the Christmas holidays</p>	<p>The students will enact the story of the "Lost Elf". *One elf was sent out into the woods to get lumber for the wooden toys. *He got lost in the forest but Santa found him while he was taking the reindeer on a practice run. *Santa picked him up and the elf was one of the first elves ever to ride in Santa's sleigh.</p>	<p>The students will use certain instruments to depict particular actions or characters in the story. For example: Various instruments = toy shop Sleigh bells = reindeer Autoharp = forest Woodblock = clock Bells = waves</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCES: Lost Elf

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat		x				
meter						
duration						
patterns		x		x		
MELODY						
register						
contour		x		x		
step/leap						
patterns		x				
phrases						
HARMONY						
texture						
TONE COLOR						
environment		x		x		
vocal						
instrumental		x				x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatizing the story			
style			x			
dynamics			x			
tempo			x			

STORY: Aesop's The Lion and the Mouse

AUTHOR: Adapted by Robin Uhr

MUSIC: Instrumental sound accompaniments

SOURCE: Uhr, Robin, Holiday Stories for ORFF Dramatization
Second Edition, Robin Uhr Publications. 1992

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce the fable the teacher could hint at the moral by asking them what makes a good friend.</p>	<p>The students will dramatize the story "The Lion and the Mouse". *A little mouse was teasing a huge lion until the lion caught the mouse and was going to eat him. *The mouse pleaded for his life and the lion was merciful. *One day the lion was roped by mean men and the mouse chewed through the ropes and set the lion free. *They were friends from then on.</p>	<p>The students will use certain instruments to depict particular actions or characters in the story. For example: Cymbal = lion Glockenspiel = mouse</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Aesop's The Lion and the Mouse

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat		x				
meter						
duration						
patterns				x		
MELODY						
register		x		x		
contour						
step/leap						
patterns		x		x		
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental		x				x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style		x	x			x
dynamics		x	x			x
tempo			x			

STORY: Aesop's The Frog and the Ox

AUTHOR: Adapted by Robin Uhr

MUSIC: Instrumental sound accompaniments

SOURCE: Uhr, Robin, Holiday Stories for ORFF Dramatization
Second Edition, Robin Uhr Publications. 1992

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce the fable the teacher could hint at the moral of the story by asking them why it's important to think of others and not just oneself.</p>	<p>The students will dramatize the story "The Frog and the Ox". *A baby frog saw an ox for the first time and was terrified so the frog ran home to tell his father. *The father said that he could make himself as big as the ox. *The father kept puffing himself out until he exploded.</p>	<p>The students will use certain instruments to depict particular actions or characters the story. For example: Timpani = little frog Tunable Timpani = father frog Bass drum = buffing Cymbal = explosion</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Aesop's The Frog and the Ox

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat		x				
meter						
duration						
patterns		x		x		
MELODY						
register						
contour						
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style			x			
dynamics		x	x	x		x
tempo			x			

STORY: The Three Bears

AUTHOR: Adapted by Robin Uhr

MUSIC: Instrumental sound accompaniments

SOURCE: Uhr, Robin, Holiday Stories for ORFF Dramatization
Second Edition, Robin Uhr Publications. 1992

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce "The Three Bears", the teacher could re-tell the story or could also use puppets.</p>	<p>The students will enact the story of "The Three Bears". *Goldilocks stumbled upon a house where nobody was home. *she tried the food, furniture and beds. *She fell asleep only to awaken to the owners, Bears! *She quickly ran away never to return.</p>	<p>The students will use certain instruments to depict particular actions or characters in the story. For example: Jingle Bells = Goldilocks Glockenspiel = Baby bear Metallophone = Mama bear Bass Xylophone = Papa bear</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: The Three Bears

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat		x				
meter						
duration		x		x		
patterns				x		
MELODY						
register		x		x		
contour		x				
step/leap		x		x		
patterns		x		x		
phrases		x		x		
HARMONY						
texture						
TONE COLOR						
environment		x				x
vocal						
instrumental		x				x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style			x			
dynamics		x	x			
tempo			x			

STORY: Let's Go on a Bear Hunt

AUTHOR: Unknown

MUSIC: Instrumental sound accompaniments

SOURCE: Meske, Eunice Boardman, Mary P. Pautz, Barbara Andress, Fred Willman. Holt Music, First grade Teacher's Edition Holt, Rinehart and Winston, Publishers. 1988

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce "Let's Go on a Bear Hunt", the teacher could ask the students if they have ever pretended to be scared then laughed when the pretend time was over</p>	<p>The students will dramatize the story "Let's go on a Bear Hunt". *The bear hunt started at the door, then traveled down the path, through the gate, through a wheat field, over a bridge, through a river and in a cave. *In the cave, the bear was found and the person quickly ran backward through all of the above.</p>	<p>*The students will rhythmically echo each phrase that is said by the teacher. *The students will choose and vote on instruments to depict particular actions or characters in the story. For example: Drum = walking Sandblocks = swishing Woodblock = crossing bridge. Finger Cymbal = tip toeing</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Let's go on a Bear Hunt

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat		x	x			
meter						
duration		x				
patterns	x saying	x				
MELODY						
register						
contour						
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment	x	x				
vocal		x				
instrumental		x				
FORM						
form						
EXPRESSIVE QUALITIES			Dramatizing the story			
style			x			
dynamics		x	x			
tempo			x			

STORY: Aesop's The Crow and the Pitcher

AUTHOR: Adapted by Robin Uhr

MUSIC: Instrumental sound accompaniments

SOURCE: Uhr, Robin, Holiday Stories for ORFF Dramatization
Second Edition, Robin Uhr Publications. 1992

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce the fable the teacher could hint at the moral of the story by asking them why it's important to do good work.</p>	<p>The students will dramatize the story "The Crow and the Pitcher". *A crow almost dying of thirst, couldn't get his beak far enough down the pitcher to reach the water. *The crow cleverly dropped pebbles in the pitcher until the water level rose high enough for a drink.</p>	<p>The students will use certain instruments to depict particular actions or characters in the story. For example: Glockenspiel = crow Xylophone = pebbles</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Aesop's The Crow and the Pitcher

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns		x		x		
MELODY						
register		x		x		
contour		x		x		
step/leap		x		x		
patterns		x		x		
phrases		x		x		
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental		x				
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style			x			
dynamics			x			
tempo			x			

STORY: Aesop's The Wind and the Sun

AUTHOR: Adapted by Robin Uhr

MUSIC: Instrumental sound accompaniments

SOURCE: Uhr, Robin, Holiday Stories for ORFF Dramatization
Second Edition, Robin Uhr Publications. 1992

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce the fable the teacher could hint at the moral of the story by asking them what the phrase "honey attracts bee more than vinegar".</p>	<p>The students will dramatize the story "The Wind and the Sun". *The Wind and the Sun were arguing about who was the strongest. *They had a contest of who could get the traveler to take of his coat first. *The sun, with her warm rays did the job and won.</p>	<p>The students will use certain instruments to depict particular actions or characters in the story. For example: Various Instruments =wind Gong = sun</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Aesop's The Wind and the Sun

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat		x				
meter						
duration						
patterns		x		x		
MELODY						
register						
contour		x		x		
step/leap						
patterns		x		x		
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental		x				
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style		x	x			
dynamics		x	x	x		
tempo		x	x			

STORY: Aesop's The Man and the Wood

AUTHOR: Adapted by Robin Uhr

MUSIC: Instrumental sound accompaniments

SOURCE: Uhr, Robin, Holiday Stories for ORFF Dramatization
Second Edition, Robin Uhr Publications. 1992

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To Introduce the fable the teacher could hint at the moral of the story by asking questions about what the phrase "asking for trouble", means.</p>	<p>The students will dramatize the story "The Man and the Wood". *A man with an axehead asked a tree for a thick branch to make an axe handle. *The tree said yes. *When the man finished making the handle he chopped down the tree.</p>	<p>The students will use certain instruments to depict particular actions or characters in the story. For example: Drum = man Marimbas = trees Woodblock = chopping</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Aesop's The Man and the Wood

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat		x				
meter						
duration						
patterns		x		x		
MELODY						
register		x		x		
contour						
step/leap						
patterns		x		x		
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental		x				x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style			x			
dynamics		x	x			
tempo			x			

STORY: Aesop's Mercury and the Woodman

AUTHOR: Adapted by Robin Uhr

MUSIC: Instrumental sound accompaniments

SOURCE: Uhr, Robin, Holiday Stories for ORFF Dramatization
Second Edition, Robin Uhr Publications. 1992

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce this fable the teacher could ask the students about honesty, what it is and why it's a good thing to have.</p>	<p>The students will enact the whole story "Mercury and the Woodman". *A Woodman was chopping down a tree when his axe fell into the river. *Mercury appeared and dove into the water returning 2 different times with a gold and silver axe. *The Woodman was honest by telling Mercury these were not his axes. *Mercury, pleased that he told the truth, gave him all of the axes including the original one.</p>	<p>The students will use certain instruments to depict particular actions or characters in the story. For example: Glissando on the Xylophone = dive Wood Percussion = chopping Chime = Axe retrieved</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Aesop's Mercury and the Woodman

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat		x				
meter						
duration						
patterns						
MELODY						
register						
contour		x				
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental		x				
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style			x			
dynamics		x	x			
tempo			x			

SEQUENCE A

STUDENT CREATED SOUND COMPOSITIONS

STORY: Machines from Another World

AUTHOR: Students of the class

MUSIC: Instrumental sound compositions

RESOURCES: Various classroom instruments made of different materials such as metal, wood, cloth, and membrane.

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce this activity the teacher will do pre-drama activities. * The students will pantomime using a familiar machine. *The students will metamorphosize into the machine itself.</p>	<p>The students will get into cooperative groups and create a new machine from another world.</p>	<p>The students will create sound compositions using a variety of classroom instruments to accompany their machine dramatizations. For example: Melody instruments Non-pitched percussion</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Machines from Another World

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat		x		x		
meter						
duration		x		x		
patterns		x	x	x		
MELODY						
register		x		x		
contour		x		x		
step/leap		x		x		
patterns		x		x		
phrases		x	x	x		
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental		x		x		x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize machines			
style		x	x	x		x
dynamics		x	x	x		x
tempo		x	x	x		x

SECTION #2

At the end of this resource unit the students will be able to write new verses to a song or create their own simple song and dramatize the lyrics.

MUSIC: Five Little Frogs

COMPOSER: Words by Louise Binder Scott, Music by Virginia Pavelko

STORY: Five Little Frogs

SOURCE: Palmer, Mary, Mary Louise Reilly, Carol Rogel Scott

World of Music, First grade Teacher's Edition.

Silver Burdett and Ginn Inc. 1991

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>The song could be introduced by having the students make frog masks or by asking them about frogs.</p>	<p>The students will dramatize the song "Five Little Frogs". *Five frogs were sitting on a log eating bugs. *One by one they jump into the pond until there were no more frog on the log.</p>	<p>The students will learn and sing the song, "Five Little Frogs".</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCES: Five Little Frogs

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration	x				x	
patterns						
MELODY	sing a song		enact lyrics			
register	x				x	x
contour						
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal	x					
instrumental						
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the song			
style			x			
dynamics			x			
tempo			x			

MUSIC: Three White Gulls

COMPOSER: Folk Song from Italy

STORY: Three White Gulls

SOURCE: Palmer, Mary, Mary Louise Reilly, Carol Rogel Scott
World of Music, Second grade Teacher's Edition.
 Silver Burdett and Ginn Inc. 1991

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>The song could be introduced by showing the students pictures of a variety of birds. The students could talk about how they move, fly, walk and the sounds that they make.</p>	<p>The students will dramatize the song "Three White Gulls". *Three gulls (or a whole class of them) fly all around near the ocean, gliding, soaring, crying, and dipping their wings into the water.</p>	<p>*The students will learn and sing the song Three White Gulls". *The students will take turns playing the autoharp.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Three White Gulls

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM		x	x			
beat						
meter						
duration					x	
patterns						
MELODY	sing a song		enact song			
register						
contour	x					
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the song			
style	x		x			
dynamics			x			
tempo			x			

MUSIC: Jack-in-the-Box

COMPOSER: Words by Louise B Scott, Music by Lucille F. Wood

STORY: Jack-in-the-Box

SOURCE: Meske, Eunice Boardman, Mary P. Pautz, Barbara Andress
Fred Willman. Holt Music, First grade Teacher's Edition.
Holt, Rinehart and Winston, Publishers. 1988

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
This song could be introduced by asking the students to think of something that pops up unexpected.	The students will dramatize a jack-in-the-box inside its small box waiting to pop out and surprise someone. Depending on the song sometimes it pops out and sometimes it does not.	The students will learn and sing the song "Jack-in-the-box".

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Jack-in-the-Box

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY	sing a song		Enact lyrics			
register	x					
contour						
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the song			
style	x		x			
dynamics	x		x			
tempo			x			

MUSIC: Five Kites

COMPOSER: Words by Louise B. Scott, Music by Lucille E. Wood

STORY: Five Kites

SOURCE: Palmer, Mary, Mary Louise Reilly, Carol Rogel Scott
World of Music, First grade Teacher's Edition.
 Silver Burdett and Ginn Inc. 1991

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>This story could be introduced by having the students put pictures of kites, clouds, birds, airplanes, the sun and wind on a mobile.</p>	<p>The students will dramatize the song "Five Kites". *Five kites were flying in the air and they encounter various things like the sun, birds, clouds and airplanes. *The wind blew them back to the ground.</p>	<p>*The students will learn and sing the song "Five Kites". *The students will play resonator bells during certain parts of the song.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Five Kites

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns	x					
MELODY	sing a song		enact lyrics			
register	x				x	x
contour	x				x	x
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental		x				
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the song			
style			x			
dynamics			x			
tempo			x			

MUSIC: The Snowman

COMPOSER: Folk song from Canada

STORY: The Snowman

SOURCE: Palmer, Mary, Mary Louise Reilly, Carol Rogel Scott
World of Music, First grade Teacher's Edition.
 Silver Burdett and Ginn Inc. 1991

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>The song could be introduced by having the students think about what it's like during winter time. The students could think of what it would be like if they were made out of snow and had to stay outside all day and night.</p>	<p>The students will dramatize the song "The Snowman". *There was a snowman that wanted to come inside. *There were many things he wanted to do, play on the floor, warm himself by the fire, sleep on the bed. *So he went inside and melted into water.</p>	<p>*The students will sing the song "The Snowman".</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: The Snowman

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns					x	x
MELODY	sing a song		enact lyrics			
register			x			
contour			x		x	x
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the song			
style	x		x			
dynamics			x			
tempo			x			

MUSIC: Going to the Zoo

COMPOSER: Tom Paxton

STORY: Going to the Zoo

SOURCE: Palmer, Mary, Mary Louise Reilly, Carol Rogel Scott
World of Music, Kindergarten Teacher's Edition
 Silver Burdett and Ginn Inc. 1991

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce the song the students could share their experiences of going to the zoo, what they saw and the sounds they heard.</p>	<p>The students will dramatize the song, "Going to the Zoo". The animals in the song are as follows: Monkeys Elephants Seals *The students will then make-up their own verses and enact the new added parts.</p>	<p>*The students will learn and sing the song "Going to the Zoo". *The students will write their own lyrics to the song.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Going to the Zoo

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY	sing a song		enact lyrics	new lyrics		
register						
contour						
step/leap						
patterns	x					
phrases	x					
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental		x				x
FORM						
form	x			x		x
EXPRESSIVE QUALITIES			Dramatize the song			
style			x			
dynamics			x			
tempo			x			

MUSIC: 'Twas May in the Morning

COMPOSER: American Folk Song

STORY: 'Twas May in the Morning

SOURCE: Palmer, Mary, Mary Louise Reilly, Carol Rogel Scott
World of Music, First grade Teacher's Edition.
 Silver Burdett and Ginn Inc. 1991

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>This song could be introduced by pointing out that the lyrics have no special meaning. They are silly and humorous.</p>	<p>The students will dramatize the song, "Twas May in the Morning". This song has many different characters and actions that don't make sense. some of the characters and actions include a: *Crow that sat on a stone. *Rooster with whooping cough. *Dog that scrubbed his back.</p>	<p>*The students will learn and sing the song 'Twas May in the Morning. *The students will write their own silly lyrics to go with the song. *The students will select percussion instruments to go with the action in each verse that best depicts the character.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCES: 'Twas May in the Morning

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration	x					
patterns	x				x	x
MELODY	sing a song		enact lyrics	new lyrics		
register						
contour						
step/leap						
patterns						
phrases	x				x	x
HARMONY						
texture						x
TONE COLOR						
environment		x				
vocal						
instrumental						
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the song			
style	x		x			
dynamics	x		x			
tempo			x			

MUSIC: Old King Cole

COMPOSER: Traditional

STORY: Old King Cole

SOURCE: Meske, Eunice Boardman, Mary P. Pautz, Barbara Andress, Fred Willman. Holt Music, First grade Teacher's Edition. Holt, Rinehart and Winston, Publishers. 1988

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>Old King Cole could be introduced with other nursery rhymes that the children already know.</p>	<p>The students will dramatize the song, "Old King Cole". *There was a merry King *The King called for servants to bring him various things.</p>	<p>*The students will learn and sing the song, "Old King Cole". *The students will take turns improvising vocal melodies.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Old King Cole

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration	x					
patterns						
MELODY	sing a song		enact lyrics	new lyrics		
register	x			x		
contour	x			x		
step/leap	x			x		
patterns	x			x		
phrases	x			x		
HARMONY						
texture						
TONE COLOR						
environment						
vocal	x					
instrumental		x				
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the song			
style	x		x	x		
dynamics	x		x	x		
tempo	x		x	x		

MUSIC: Hector Protector

COMPOSER: Barbara Andress

STORY: Hector Protector

SOURCE: Meske, Eunice Boardman, Mary P. Pautz, Barbara Andress
Fred Willman. Holt Music, Third grade Teacher's Edition.
Holt, Rinehart and Winston, Publishers. 1988

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>"Hector Protector" could be introduced with other rhymes that the children know.</p>	<p>The students will dramatize the words to the rhyme, "Hector Protector". *Hector Protector went to the queen. *The queen and the King did not like Hector so they sent him away.</p>	<p>*The students will learn and sing the melody that Barbara Andress wrote to go with this rhyme. *The students will create a dialogue response and improvise singing it.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Hector Protector

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY			enact lyrics			
register	x			x		
contour	x			x		
step/leap	x			x		
patterns	x			x		
phrase	x			x		
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental		x				
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the song			
style	x		x	x		
dynamics	x		x	x		
tempo	x		x	x		

SEQUENCE B

STUDENT CREATED VERSES AND SIMPLE SONGS

MUSIC: Student composed songs; "Take Action"

COMPOSERS: Students of the class

STORY: Action picture dramatizations

RESOURCES: Resonator bells, xylophones, glockenspiels,
paper and pencils.

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
To introduce this activity the students could look at various pictures that show actions.	The students will get into cooperative groups and choose an action picture that they would dramatize.	In cooperative groups the students will be given three resonator bells (E,G,A) and will create their own simple three note song using words that depict the action in the pictures.

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Student composed songs; "Take Action"

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat		x		x		
meter	x	x		x		
duration	x	x		x		
patterns	x	x		x		
MELODY	sing a song		enact lyrics	new song		
register	x	x		x		
contour	x	x		x		
step/leap	x	x		x		
patterns	x	x		x		
phrases	x	x		x		
HARMONY						
texture						
TONE COLOR						
environment						
vocal	x					
instrumental		x				
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the song			
style	x	x	x	x		
dynamics	x	x	x	x		
tempo	x	x	x	x		

SECTION #3

At the end of this resource unit the students will be able to create their own programmatic compositions.

MUSIC: Peter and the Wolf

COMPOSER: Sergei Prokofiev

STORY: Peter and the Wolf

SOURCE: Meske, Eunice Boardman, Mary P. Pautz, Barbara Andress
Fred Willman. Holt Music, First grade Teacher's Edition.
Holt, Rinehart and Winston, Publishers. 1988

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce the story, the teacher could match the instruments and there sounds with the characters in the story.</p>	<p>The students will enact the story, "Peter and the Wolf". *Peter, the bird, duck and cat went on a hunt for the wolf. *The wolf was found and everyone ran. *The duck got eaten. *The wolf tried to get the others but just in time other hunters showed up. *The wolf was captured and the duck was found alive inside the wolf.</p>	<p>The students will listen to "Peter and the Wolf" as it is being played.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Peter and the Wolf

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY						
register						
contour						
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the music			
style			x			x
dynamics			x			x
tempo			x			x

MUSIC: Pictures at an Exhibition

COMPOSER: Mussorgsky

STORY: "Ballet of the Unhatched Chickens"

SOURCE: Palmer, Mary, Mary Louise Reilly, Carol Rogel Scott
World of Music, Kindergarten Teacher's Edition.
 Silver Burdett and Ginn Inc. 1991

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>The story could be introduced by having the students imagine what it would be like to be baby chicks inside an egg. The students could think about how they would try to get out when it was time to hatch.</p>	<p>The students will follow the music and pantomime a scene where baby chicks hatch from their shells and start to move around and playing.</p>	<p>The students will listen to the "Ballet of the Unhatched Chicks" while it is being played.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: "Ballet of the Unhatched Chickens" from Pictures at an Exhibition

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY						
register						
contour						
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the music			
style			x			x
dynamics			x			x
tempo			x			x

MUSIC: The Peer Gynt Suite

COMPOSER: Edvard Grieg

STORY: In the Hall of the Mountain King

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
 and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>Edvard Grieg ---Norway--- (1843 - 1907)</p> <p>Grieg wrote instrumental music to tell the Norwegian stories of Peer Gynt, a rascal and mischief maker who was always on an adventure.</p>	<p>The students will enact the whole story line. *Peer Gynt wandered into a cave of a mountain where small trolls lived. *The trolls liked him and treated him kindly. *They decided that Peer should marry the troll kings daughter. *Peer refused and the trolls became angry. *They tormented and chased him until Peer escaped.</p>	<p>The students will listen to the music, "In the Hall of the Mountain King". As it is being played.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: "In the Hall of the Mountain King" from the Peer Gynt Suite

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat			x			x
meter						
duration						
patterns						
MELODY						
register						
contour						
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						x
FORM						
form						x
EXPRESSIVE QUALITIES			Dramatize the music			
style			x			x
dynamics			x			x
tempo			x			x

MUSIC: Sorcerer's Apprentice

COMPOSER: Paul Dukas

STORY: The Sorcerer's Apprentice

SOURCE: Anderson, William M. and Joy E. Lawrence
Integrating Music into the Classroom
 Wadsworth Publishing Company, Inc. 1985

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>Paul Dukas --France-- (1865 - 1935)</p> <p>Dukas wanted to retell the story of "The Sorcerer's Apprentice" without words or singing so he only used orchestral instruments.</p>	<p>The students will enact the whole story line.</p> <p>*Romanoff wanted to be a great Sorcerer and took daily lessons at the masters house.</p> <p>*Romanoff had to fill the masters bathtub with water from the well.</p> <p>*He tried some magic on the broom to do his work but the broom wouldn't stop bringing in water.</p> <p>*When the whole house was filled with water the master came home and restored order.</p>	<p>The students will listen to the music, "Sorcerer's Apprentice" as it is being played.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Sorcerer's Apprentice

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY						
register						
contour						
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the music			
style			x			x
dynamics			x			x
tempo			x			x

MUSIC: "Tarantella" from The Fantastic Toyshop

COMPOSER: Gioacchino Rossini

STORY: The Fantastic Toyshop and the "Tarantella" dance

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
 and Activities for Early childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>Gioacchino Rossini -----Italy----- (1792 - 1868)</p> <p>Rossini composed his first opera when he was 14 years old. Respighi arranged one of his musical pieces into a ballet suite.</p>	<p>The students will enact the whole story line. *The shopkeeper sold dolls that danced the Tarantella. *Two customers liked one doll so much they fought over it. *At midnight the other dolls came to life and tried to scare the shopkeeper into not selling any of the dolls.</p>	<p>The students will listen to "Tarantella" as it is being played.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: "Tarantella" from the Fantastic Toyshop

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY						
register						
contour						
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						x
FORM						
form			x			
EXPRESSIVE QUALITIES			Dramatize the music			
style			x			x
dynamics			x			x
tempo			x			x

MUSIC: Hansel and Gretel (excerpts from the opera)

COMPOSER: Englebert Humperdinck

STORY: Hansel and Gretel

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
 and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>Englebert Humperdinck -----Germany----- (1854 - 1921)</p> <p>Humperdinck studied to become an architect but later turned toward music and became a very famous composer. To this day there are statues of Hansel and Gretel outside his family home in Germany.</p>	<p>The whole story will be dramatized using musical excerpts from the Opera. They are as follows: Prayer Theme Dew Fairy theme Witch's Theme Rescue Theme</p>	<p>The students will listen to the musical themes being played from the opera.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Hansel and Gretel from the Opera

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY						Opera
register						
contour						
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						x
instrumental						x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the music			
style			x			x
dynamics			x			x
tempo			x			x

MUSIC: The Red Pony

COMPOSER: Aaron Copland

STORY: Circus Music

SOURCE: Palmer, Mary, Mary Louise Reilly, Carol Rogel Scott
World of Music, Second grade Teacher's Edition.
 Silver Burdett and Ginn Inc. 1991

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>The Red Pony is a story about a boy named Jody and his pony. One day Jody dreamed that his pony and him were in a circus. Aaron Copland wanted to tell this story with musical sounds instead of words.</p>	<p>The students will dramatize various scenes as if they were in a circus. The following are some possibilities: Ring master Lion tamer Clown Trapeze Artist Various animals Audience</p>	<p>The students will listen to "The Red Pony" from Circus Music, as it is being played.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: "The Red Pony" from Circus Music

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						x
meter						x
duration						
patterns						
MELODY						
register						
contour						
step/leap						
patterns						
phrases						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the music			
style			x			x
dynamics			x			x
tempo			x			x

MUSIC: Danse Macabre

COMPOSER: Camille Saint-Saens

STORY: Danse Macabre

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
 and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>Camille Saint-Saens -----France----- (1835 - 1921)</p> <p>At the age six Saint-Saens gave his first concert. He became a brilliant pianist and composer.</p>	<p>The students will pantomime a spooky scene.</p> <p>*At the strike of midnight ghosts flew and swooped over the grave yard.</p> <p>*Old Death appeared and skeletons came to life.</p> <p>*They danced all around with their bones creaking and clattering.</p> <p>*With the crowing of the cock, dawn came and pushes all the creatures back into the ground.</p>	<p>The students will enact various ghoulish creatures as they hear and interpret the music.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Danse Macabre

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY						
register						
contour						
step/leap						
patterns						
phrases						
HARMONY						
texture						x
TONE COLOR						
environment						
vocal						
instrumental						x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the music			
style			x			x
dynamics			x			x
tempo			x			x

MUSIC: Children's Corner Suite

COMPOSER: Claude Debussy

STORY: Jimbo's Lullaby

SOURCE: Palmer, Mary, Mary Louise Reilly, Carol Rogel Scott
World of Music, First grade Teacher's Edition.
 Silver Burdett and Ginn Inc. 1991

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>"Jimbo's Lullaby" is one of a group of short pieces called Children's Corner Suite. Debussy wrote the music as a gift to his little daughter, Claude-Emma. Emma actually had a favorite elephant stuffed animal named Jimbo.</p>	<p>The students will dramatize the scene from "Jimbo's Lullaby". *Jimbo's mother told him it was time for bed. *Jimbo didn't want to go to bed but decided he was tired after all. *Jimbo's mother rocked and sung to him until he was completely asleep.</p>	<p>The students will listen to "Jimbo's Lullaby" as it is being played.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: "Jimbo's Lullaby" from Children's corner Suite

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY						
register						
contour						
step/leap						
patterns						
phrase						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the music			
style			x			x
dynamics			x			x
tempo			x			x

MUSIC: The Legend of Tsar Saltan

COMPOSER: Rimsky-Korsakov

STORY: Flight of the Bumblebee

SOURCE: Palmer, Mary, Mary Louise Reilly, Carol Rogel Scott
World of Music, Kindergarten Teachers Edition
 Silver Burdett and Ginn Inc. 1991

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>Rimsky-Korsakov was a Russian composer that wrote an opera from a Russian fairy tale called The Legend of Tsar Saltan. There is one section from that opera called "Flight of the Bumblebee".</p>	<p>The students will dramatize the scene from "Flight of the Bumblebee".</p> <p>*A princess was held prisoner on an island where a witch had changed her into a swan.</p> <p>*Day after day she swam on the pond and waited to be rescued.</p> <p>*Finally a buzzing, whirring and circling bee became her messenger for help and she was set free.</p>	<p>The students will listen to the "Flight of the Bumblebee" as it is being played.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: "Flight of the bumblebee" from The Legend of Tsar Sultan

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY						
register						
contour						
step/leap						
patterns						
phrase						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the music			
style			x			x
dynamics			x			x
tempo			x			x

MUSIC: The King and I

COMPOSER: Richard Rodgers

STORY: March of the Siamese Children

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
 and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>Richard Rodgers -----USA----- (1902 - 1979)</p> <p>Rodgers wrote stage productions that included music and singing by everyone.</p>	<p>The students will enact the Siamese children's greeting.</p> <p>*The Kings daughter, Anna was going to teach in a country called Siam.</p> <p>*The children of Siam practiced their greeting before she arrived</p> <p>*Finally, after much anticipation the King and Anna arrived.</p> <p>*There was a great cerimonial greeting.</p>	<p>The students will listen to the story and enact parts with the music as it is being played.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: "March of the Siamese Children" from the King and I

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY						
register						
contour						
step/leap						
patterns						
phrase						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the music			
style			x			x
dynamics			x			x
tempo			x			x

MUSIC: Carnival of the Animals

COMPOSER: Camille Saint-Saens

STORY: Carnival of the Animals

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>Camille Saint-Saens -----France----- (1895 - 1921)</p> <p>Saint-Saens wrote a musical story about "a carnival of animals". This story is a series of instrumental music excerpts that depict different kinds of animals</p>	<p>The Students will dramatize being in a parade as different kinds of animals. They are as follows:</p> <ul style="list-style-type: none"> Lion Chicken turtle Elephant Kangaroo Aquarium Cuckoo Fossils Swan 	<p>The students will listen to the instrumental music as it is being played.</p>

MUSIC: Carnival of the Animals

COMPOSER: Camille Saint-Saens

STORY: Royal March of the Lion Theme #1

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
 and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
Theme #1	The students will dramatize the king of the jungle, the lion, and will give a big roar.	The students will listen to the Royal March of the Lion Theme as it is being played.

MUSIC: Carnival of the Animals

COMPOSER: Camille Saint-Saens

STORY: Hens and Cocks Theme #2

SOURCE: Athey, Margaret and Gwen Hotchkiss
Complete Handbook of Music Games
 and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
Theme # 2	The students will dramatize a flock of hens or chickens scratching and gossiping together.	The students will listen to the "Hens and Cocks" theme as it is being played.

MUSIC: Carnival of the Animals

COMPOSER: Camille Saint-Saens

STORY: Turtle Theme #3

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
Theme #3	The students will dramatize a slow-moving turtle creeping along.	The students will listen to the "Turtle" theme as it is being played.

MUSIC: Carnival of the Animals

COMPOSER: Camille Saint-Saens

STORY: Elephant Theme #4

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
 and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
Theme #4	The students will dramatize a big elephant gracefully dancing a waltz.	The students will listen to the "Elephant" theme as it is being played.

MUSIC: Carnival of the Animals

COMPOSER: Camille Saint-Saens

STORY: Kangaroo Theme # 5

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Hand book of Music Games
and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
Theme # 5	The students will dramatize a jumping, hopping kangaroo.	The students will listen to the "Kangaroo" theme as it is being played.

MUSIC: Carnival of the Animals

COMPOSER: Camille Saint-Saens

STORY: Aquarium Theme #6

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
Theme #6	The students will dramatize being in a big cool blue fish tank where they are fish darting and swimming around in the water.	The students will listen to the " Aquarium" theme as it is being played.

MUSIC: Carnival of the Animals

COMPOSER: Camille Saint-Saens

STORY: Cuckoo in the Deep Woods Theme #7

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
 and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
Theme #7	The students will dramatize a small singing bird in the forest perched on a branch.	The students will listen to the "Cuckoo in the Deep Woods" theme as it is being played.

MUSIC: Carnival of the Animals

COMPOSER: Camille Saint-Saens

STORY: Fossils Theme #8

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
 and Activities for Early Childhood
 Parker Publishing Company, Inc. 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
Theme #8	The students will dramatize an animal with no skin, called a fossil!	The students will listen to the "Fossils" theme as it is being played.

MUSIC: Carnival of the Animals

COMPOSER: Camille Saint-Saens

STORY: Swan Theme #9

SOURCE: Athey, Margaret and Gwin Hotchkiss
Complete Handbook of Music Games
 and Activities for Early Childhood
 Parker Publishing Company, Inc, 1982

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
Theme #9	The students will dramatize a lovely, beautiful white swan gliding over the smooth water.	The students will listen to the "Swan" theme as it is being played.

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Carnival of the Animals

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY						
register						
contour						
step/leap						
patterns						
phrase						
HARMONY						
texture						
TONE COLOR						
environment						
vocal						
instrumental						x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the music			
style			x			x
dynamics			x			x
tempo			x			x

SEQUENCE C

STUDENT CREATED DRAMATIZATIONS AND PROGRAMMATIC COMPOSITIONS

MUSIC: The student composed "Carnival of the Animals"

COMPOSERS: The students of the Class

STORY: A short skit enacting an animal

RESOURCES: Various classroom instruments

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
To introduce this activity the teacher will review the components of programmatic music and discuss how Saint-Saens wrote about animals only using instruments.	In cooperative groups the students will choose an animal and create a skit or scene that depicts that animal and/or something that animal is doing.	*The students will create their own programmatic music by selecting instruments to go with the skit to help "tell" the story of that specific animal. *The students will pick instrumental tone colors that reflect a particular animal.

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Student composed program music; "Carnival of the Animals"

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat		x		x		x
meter		x		x		x
duration		x		x	x	x
patterns		x		x	x	x
MELODY						
register		x		x	x	x
contour		x		x	x	x
step/leap		x		x		x
patterns		x		x	x	x
phrase		x		x		x
HARMONY						
texture		x		x		x
TONE COLOR						
environment						
vocal						
instrumental		x		x		x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the animals			
style		x	x			x
dynamics		x	x			x
tempo		x	x			x

SECTION #4

At the end of this resource unit the students will be able to combine all of the elements from the previous units and create their own musical or operetta. The students will compose their own instrumental sound accompaniments, write their own songs and create their own programmatic music compositions.

STORY: The Hare and the Tortoise

AUTHOR: Traditional Aesop fable

MUSIC: Hare and Tortoise theme songs

COMPOSER: Mary Val Marsh

SOURCE: Staton, Barbara, Merrill Staton, Marilyn Davidson,
Susan Snyder, Music and You, First grade Teacher's Edition,
MacMillan Publishing Company. 1988

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce the fable the teacher could have the students brainstorm various slow and fast moving animals and have the students predict between the two categories, which ones would probably win a race.</p>	<p>The students will enact the story "The Hare and the Tortoise". *Hare and Tortoise decided to have a race to see who would win. *Hare was so sure that he would win that he played in the sun and took a nap. *Tortoise passed Hare sleeping and won the race!</p>	<p>*The students will learn and sing the Hare and Tortoise's theme songs. *The students will improvise and create new and different endings for each song.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: The Hare and the Tortoise

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration	x			x		
patterns						
MELODY	sing songs			new lyrics		
register						
contour						
step/leap						
patterns						
phrase	x					
HARMONY						
texture						
TONE COLOR						
environment						
vocal	x		x			
instrumental						
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style	x		x			
dynamics			x			
tempo	x		x			

MUSIC: Leopard's Drum

COMPOSER: Laurie Spitzer

STORY: The Leopard's Tale

SOURCE: Kortes, Jeanne and Leslie Circero,
Leopard's Drum An African Folktale 1989
 and
 Spitzer, Laurie,
Jazz up your Curriculum with the Arts
 Port Orchard, 1993

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>Leopard's Tale could be introduced as an African folk tale. Like many African tales animals have human qualities take on character roles of people living in that society.</p>	<p>The students will enact the story of Leopard's Drum. *Leopard had a drum that Sky wanted. *Sky asked Elephant, Lion, Zebra, Crocodile and Turtle (who did not have his hard shell yet) to get the drum away from Leopard. *All the animals came back fearful, except Turtle who tricked Leopard and got the drum. *Sky gave Turtle a hard shell as a reward.</p>	<p>*The students will learn and sing the song Leopard's Drum every time the Leopard is confronted. *The students will take turns improvising vocal melodies. *The students will be given certain instruments to play for particular words in the story. For example: Drum = Leopard Gong = Nyame Temple blocks = footsteps</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: The Leopard's Tale

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration		x				
patterns						
MELODY	sing a song					
register	x	x				
contour						
step/leap						
patterns						
phrase	x					
HARMONY						
texture						
TONE COLOR						
environment						
vocal	x					
instrumental		x		x		x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style	x		x			x
dynamics	x		x			x
tempo			x			x

STORY: A Message to the Sun

AUTHOR: MacMillan Authors

MUSIC: Weave Me the Sunshine

COMPOSERS: Peter Yarrow and Lynn Freeman Olson

SOURCE: Staton, Barbara, Merrill Staton, Marilyn Davidson,
Susan Snyder, Music and You, First grade Teacher's Edition,
MacMillan Publishing Company. 1988

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce this story the students could review what makes a complete sentence and what make an incomplete sentence. This could be related to what makes a complete musical phrase and what does not make a complete musical phrase.</p>	<p>The students will enact the story "A message from the Sun". *A rabbit wrote a message to ask the sun to shine. *The wind blew the message away. *Separately a turtle and a puppy found the message and added to it and the wind kept blowing it away. *Finally, the wind read the message and added to it and blew it to the sun. *The sun read the note and it came out to shine.</p>	<p>*The students will learn and sing the song "Weave Me the Sunshine" one phrase at a time until the whole song is complete. *The students will create their own melodic accompaniment using three tones.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: A Message to the Sun

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration					x	
patterns		x		x		
MELODY	sing a song					
register		x		x		
contour		x		x		
step/leap		x		x		
patterns	x	x		x		x
phrase	x	x		x		x
HARMONY						
texture						
TONE COLOR						
environment						
vocal	x					
instrumental		x				
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style			x			
dynamics	x		x			
tempo			x			

STORY: The Case of The Missing Main Course

AUTHOR: MacMillan Authors

MUSIC: Mr. Turkey Went Out for a Walk, Things I'm Thankful For, Over the River and Through the Wood, The Age of Gold "Polka"
Instrumental sound accompaniments

SOURCE: Staton, Barbara, Merrill Staton, Marilyn Davidson,
Susan Snyder, Music and You, First grade Teacher's Edition,
MacMillan Publishing Company. 1988

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce this story the teacher could ask the students to share their favorite food or If it is close to Thanksgiving they could discuss what sort of foods they usually eat on Thanksgiving Day.</p>	<p>The students will dramatize the story "The Case of The Missing Main Course". *Everyone gathered at Grandma and Grandpa's house for Thanksgiving. *The family sat around the table and shared what they were thankful for. *The Turkey disappeared! *Grandpa hid it so he could eat dessert first.</p>	<p>The students will learn and sing several songs. They are: Mr. Turkey Went Out for a Walk Things I'm Thankful For Over The River and Through the Wood. The students will listen to "Polka" by Shostakovich as it is being played.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: The Case of the Missing Main Course

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat			x		x	
meter	x					
duration		x				
patterns						
MELODY						
register						
contour						
step/leap						
patterns						
phrase						
HARMONY						
texture						
TONE COLOR						
environment						
vocal	x					x
instrumental		x				x
FORM						
form	x	x				
EXPRESSIVE QUALITIES			Dramatize the story			
style			x			x
dynamics			x			x
tempo	x		x			x

STORY: The Tale of Peter Rabbit

AUTHOR: Beatrix Potter

MUSIC: Once upon a time, Run Along, Hopping Down the Lane, Poor Peter Rabbit, Stop Thief!, Run Peter Run!, Peter was so Frightened, Naughty Boy, Blackberries Sugar and Cream.

COMPOSER: Lorrain. E. Watters

SOURCE: Watters, Lorrain E., Louis G. Wersen, William C. Hartshorn, L. Eileen MaMillan, Alice Gallup, Federic Beckman. Magic of Music, Ginn Publishing Company Inc. 1965

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce the story the teacher could re-tell the story of Peter Rabbit and could ask the students why it's important to follow rules.</p>	<p>The students will enact the whole story. *Peter Rabbit went into Mr. McGregor's garden when he wasn't suppose to. *Mr. McGregor tried to catch Peter for rabbit stew. *Peter almost got caught but he escaped just in time. *Peter was glad to get home but was ill from eating too much from the garden.</p>	<p>*The students will learn and sing the songs. *The students will chose and vote on various classroom instruments that depict actions or characters in the story.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: The Tale of Peter Rabbit

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration	x					
patterns						
MELODY	sing songs					
register	x					
contour						
step/leap	x					
patterns	x					
phrase						
HARMONY						
texture						
TONE COLOR						
environment						
vocal	x					
instrumental						
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style	x		x			
dynamics	x		x			
tempo	x		x			

STORY: Caps for Sale

AUTHOR: Esphyr Slobodkina. Adapted by Marilyn Davidson and Karen Abramson Mazur

MUSIC: "Hats" medley, Hats for Sale, Lullaby, The Peddler's Song, Monkey See, Monkey Do, No Hats in Sight.

COMPOSERS: Music by Karen Abramson Mazur

SOURCE: Staton, Barbara, Merrill Staton, Marilyn Davidson, Susan Snyder, Music and You, Kindergarten Teacher's Edition, MacMillan Publishing Company. 1988

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce the story the teacher could ask the students what sort of animals they might find in the trees.</p>	<p>The students will enact the story "Caps for Sale"</p> <p>*There was a peddler who sold caps.</p> <p>*One day he took a rest under a tree where monkeys stole all of his hats.</p> <p>*When the peddler awoke and found the monkeys with his hats, he yelled at them but they wouldn't give the hats back.</p> <p>*It wasn't until the peddler got so frustrated and threw his own hat on the ground that the monkeys did too.</p>	<p>*The students will learn and sing several songs. They are:</p> <p>Hats for Sale</p> <p>Lullaby</p> <p>The Peddler's Song</p> <p>Monkey See, Monkey Do</p> <p>*The students will learn and say a chant called "No Hats in Sight"</p> <p>*The students will chose and vote on instruments to depict particular actions or characters in the story.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: " Hats" adapted from the story Caps for Sale.

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration		x				
patterns		x				
MELODY	sing songs		enact lyrics			
register						
contour						
step/leap						
patterns	x					
phrase	x		x			
HARMONY						
texture						
TONE COLOR						
environment						
vocal	x					x
instrumental		x				
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style	x		x			x
dynamics			x			x
tempo			x			

STORY: The Three Little Pigs

AUTHOR: Traditional folk story

MUSIC: Wolf and three pigs themes. Instrumental accompaniments

COMPOSER: Fred Willman

SOURCE: Meske, Eunice Boardman, Mary P. Pautz, Barbara Andress, Fred Willman. Holt Music, First grade Teacher's Edition. Holt, Rinehart and Winston, Publishers. 1988

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>*Fred Willman wrote short melodies to go with the traditional folk story the "Three Little Pigs". He thought that music would make the story much more exciting.</p> <p>*To introduce the story the teacher could tell the story while manipulating stick puppets.</p>	<p>The students will enact the story of the "Three Little Pigs".</p> <p>*There were three little pigs. One built a house out of straw, the other out of sticks and the other out of bricks.</p> <p>*The big bad wolf blew down the straw and stick houses but couldn't blow down the brick house.</p> <p>*The three pigs lived in the brick house and the wolf left them alone.</p>	<p>*The students will learn and sing songs that go with the story</p> <p>*The students will choose and vote on instrument timbres that depict certain action.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: The Three Little Pigs

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY	sing songs		enact lyrics			
register	x					
contour						
step/leap						
patterns	x					
phrase						
HARMONY						
texture						
TONE COLOR						
environment		x				
vocal	x					
instrumental		x				x
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style	x	x	x			x
dynamics	x	x	x			x
tempo			x			x

STORY: The Ugly Duckling

AUTHOR: Hans Christian Andersen

COMPOSER: From the Motion Picture of "Hans Christian Andersen"

SOURCE: Mesky, Eunice Boardman, Mary P. Pautz, Barbara Andress, Fred Willman. Holt Music, Third grade Teacher's Edition. Holt, Rinehart and Winston, Publishers. 1988

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>This lesson should be developed over a period of days in which the students are allowed to see books on the Ugly Duckling or maybe even see the Motion Picture from "Hans Christian Andersen"</p>	<p>The students will enact The Ugly Duckling with masks. *There was a duck that didn't look like the rest. *The other ducks called him names and didn't want to play with him. *All winter long he hid from others, afraid of what they might say. *A flock of swans saw and recognized him for what he was, a beautiful swan!</p>	<p>*The students will learn and sing songs that go with the story. *The students will play simple Orff accompaniments arrangements.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: The Ugly Duckling

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns						
MELODY	sing songs		enact songs			
register						
contour	x					
step/leap						
patterns	x					
phrase						
HARMONY						
texture	x	x				
TONE COLOR						
environment						
vocal						
instrumental		x		x		x
FORM						
form	x	x				
EXPRESSIVE QUALITIES			Dramatize the story			
style	x		x			x
dynamics	x		x			x
tempo	x		x			x

STORY: The Three Billy Goats Gruff

AUTHOR: Norwegian folk tale

MUSIC: Troll and Three Goats themes and instrumental accompaniments.

COMPOSER: Barbara DeRubertis and Sonja Yeager

SOURCE: DeBubertis, Barbara, Instructor Magazine, "The Three Billy Goats Gruff", March 1977 (Sonja Yeager later adapted this version in 1982)

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce the Three Billy Goats Gruff the teacher could re-tell the story or could also use puppets.</p>	<p>The students will enact the story, "The Three Billy Goats Gruff".</p> <ul style="list-style-type: none"> *There were three goats that were different sizes, small, medium and large. *They wanted to cross a troll bridge to eat grass *Both the little and medium goats tricked the troll in letting them cross the bridge. *When the troll tried to stop the large goat he butted him into the brook. *From then they could always cross the bridge . 	<ul style="list-style-type: none"> *The students will learn and sing simple verses to go with the story. *The students will choose and vote on many instrument to help enhance the action sounds and to depict certain characters.

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: The Three Billy Goats Gruff

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter						
duration						
patterns		x		x		
MELODY	sing songs		enact lyrics			
register						
contour	x					
step/leap	x					
patterns						
phrase						
HARMONY						
texture		x				
TONE COLOR						
environment		x		x		
vocal	x					
instrumental		x		x		
FORM						
form						
EXPRESSIVE QUALITIES			Dramatize the story			
style	x	x	x			x
dynamics	x	x	x			x
tempo			x			

SEQUENCE D

STUDENT CREATED MUSICAL OR OPERETTA

STORY: Nursery Rhymes

AUTHOR: Students of the class

MUSIC: Students composed songs, sound and programmatic compositions.

RESOURCES: Various percussion and melodic classroom instruments.

INTRODUCTION TO THE COMPOSER, STORY, HISTORY OR CULTURE	DRAMATIZATION OF THE STORY OR MUSIC	MUSIC TO BE SUNG, PLAYED, LISTENED TO OR PERFORMED
<p>To introduce this activity the teacher could review all of the composition music concepts from the previous resource units and review some nursery rhymes that have already been put to music. For example, Mary Had a Little Lamb.</p>	<p>In cooperative groups the students will enact a Nursery Rhyme of their choice. Some possibilities are: Old Mother Hubbard Jack and Jill Peter, Peter, Pumpkin Eater Humpty Dumpty Jack Sprat</p>	<p>The students will create their own operetta or musical by composing their own programmatic and sound compositions and simple melodies to go with the Nursery Rhyme.</p>

MUSIC CONCEPTS AND SKILLS CHART

RESOURCE: Students composed musicals; "Nursery Rhymes".

*****	SINGING	PLAYING	MOVING	CREATING	READING	LISTENING
RHYTHM						
beat						
meter	x	x		x		
duration	x	x		x		
patterns	x	x		x		
MELODY	sing songs		enact lyrics			
register	x	x		x		
contour	x	x		x		
step/leap	x	x		x		
patterns	x	x		x		
phrase	x	x		x		
HARMONY						
texture	x	x		x		
TONE COLOR						
environment	x	x		x		x
vocal	x	x		x		x
instrumental	x	x		x		x
FORM						
form	x	x		x		
EXPRESSIVE QUALITIES			Dramatize the rhymes			
style	x	x	x	x		x
dynamics	x	x	x	x		x
tempo	x	x	x	x		x

SECTION #5

This West African Curriculum Unit was developed by the author to serve as an example to the reader of the various ways that the resource guide could be used. This West African Unit utilized drama techniques, storytelling, singing, playing instruments, composition and was sequenced to lead to a final production. Included in the Unit were the resources that would be need to teach the lessons and make the materials.

LESSON PLAN #1

Lesson focus: The focus of this lesson will be to introduce the country of Ghana its location on the African map, a little about its history, flag and music.

Music concepts: Steady beat, patterns of short and long, repeated patterns, tempo fast/slow.

Resources needed: Map of Africa, Two National Geographic Magazines: November 1984 and July 1982. A picture or example of the Ghana flag. Two books, *Enchantment of the world of Ghana* and *Ghana in Pictures*. The LP, *An Anthology of African Music: the Music of the Dan*. Song No. 10 called *Rice Harvest*. The song *Obwisana* found in the 1st grade Silver Burdett and Ginn Series page 73. Rocks.

Procedure:**The students will:**

Listen to the song *Rice Harvest* while walking into the room and sitting down.

Learn where Ghana is on the African map.

Acquire knowledge on the history of Ghana while looking at pictures of West African, Ghana and its people.

Understand the meaning of the Ghana flag while looking at an example of one.

Learn some basic concepts about the music of West Africa.

Pantomime the West African harvest workers reaping, cutting and stacking the rice harvest while listening to the song *Rice Harvest*.

Learn and sing the Rock passing song *Obwisana*.

Play the rock passing game.

Pass the rocks to the steady beat of the song.

Distinguish short and long patterns in *Obwisana* while the teacher claps them.

Identify the first and second phrases as the same rhythm pattern.

Sing and play the game, *Obwisana*, at a faster tempo than originally done.

LESSON # 2

Lesson focus: The focus of this lesson will be to introduce Anansi The Spider as being apart of the Ashanti people of Ghana Africa, to make spider puppets and learn a spider song.

Music concepts: Syncopated Rhythm | | | , short and long patterns, repeated patterns, quarter note rest/silence, melody going upward/downward,(scale going up by step* intermediate concept)

Resources needed: Talking spider puppet, The video tape *Anansi The Spider*, the song *There's a Spider on the Floor*, enough paper plates for everyone in the class, red paint and paint brushes or red crayons, black and brown felt cloth (or thick material) Black or brown construction paper, glue, ping pong balls or egg cartons.

Procedure:

The students will:

Acquire knowledge about Anansi The Spider and the Ashanti people of Ghana Africa through a talking puppet that the teacher manipulates.

Watch a 10 minute video called *Anansi The Spider*.

Learn and sing a song called *There's a Spider on the Floor*.

Recognize repeated rhythm patterns within the song as the teacher claps them.

Identify the measures that have the same rhythm patterns.

Understand what syncopated rhythm is.

Recognize syncopated rhythms by either looking at long and short notation or traditional eighth and quarter note notation.

"Hear" the one beat quarter note rest/silence in the song.

Distinguish and show when the song is going upward or downward by moving their puppet.

Make their own "Anansi" spider puppet.

Sing *There's a Spider on the Floor* while using their spider puppet to do the actions.

LESSON # 3

Lesson focus: The focus of this lesson will be to review musical concepts, songs, and information that had been taught in the previous lessons. To learn a West African lullaby and finish making puppets (if they need to).

Music Concepts: Variety of style and mood in music.

To review needed concepts depending on the need of the children. Steady beat, patterns of short and long, repeated patterns, tempo fast/slow, syncopated rhythm | | | , short and long patterns, repeated patterns, quarter note rest/silence, melody going upward/downward.

Resources needed: The songs *Obwisana* and *There's a Spider on the Floor* The West African Lullaby called *Fadding Gidding* found in the 3rd grade Silver Burdett & Ginn Series page 263. Rocks, puppet supplies.

Procedure:**The students will:**

Learn and sing the West African lullaby called *Fadding Gidding*.

Discover the difference in style between this lullaby, *Obwisana* and *There's a Spider on the Floor*.

Finish making their puppets (if they need to).

Sing and play the rock passing game *Obwisana* and review Steady beat.

Review short and long patterns in *Obwisana* and that the first and second phrases are rhythmically the same.

Sing and move their puppets to the song *There's a spider on the Floor*.

Review syncopated rhythms and melody going upward or downward.

LESSON #4

Lesson focus: The focus of this lesson will be to tell the story of *Anansi and the Moss-Covered Rock*, reenact some scenes, add sound effects to the underlined word and to sing *Fadding Gidding*.

Music concepts: Tone color: explore, create and play sound effects using classroom instruments.

Resources needed: The story *Anansi and the Moss-Covered Rock*, Various classroom instruments, The song *Fadding Gidding*,

Procedure:**The students will:**

Be assigned a specific word to listen to during the story.

Listen to the story *Anansi and the Moss-Covered Rock*.

Sing the West African lullaby *Fadding Gidding* everytime an animal falls down.

Reenact the scene of Anansi finding the rock, then tricking Lion.

All participate in reenacting the scene. (forest, rock, moss, Lion family etc.)

Explore and vote on sound effects that characterize the underlined words in the story.

LESSON #5

Lesson focus: The focus of this lesson will be to introduce some typical African instruments, to read and play an African rhythm chart written in number notation and make a few "African" instruments.

Music concepts: Steady beat, sound/silence(rest), repeated rhythm patterns, rhythm patterns using number notation, high/low.

Resources needed: Adapted African number rhythm chart taken from *Integrating Music into the Classroom* page 258 Or *Source Book of African and Afro-American materials for Music Educators* page 38. African Instruments such as the talking drum, other kinds of drums, rattles, mbiras and xylophones. African drumming music found in the 5th grade Silver Burdett Series page 69, CD 2-15.

Plastic flower pots, embroidery hoops (wider than the top of the flower pot), kite string, packing tape, 3" bobby pins, square pieces of wood cut into approximately 3" X 4", hook nails, 16 weight penny nails, empty pop cans or containers of any kind, beads, beans or rice. *Optional: crayons, colored felt pens, acrylic paints.

The students will:

- Learn about and look at some authentic African instruments.
- Experiment with classroom sound and determine what sounds are higher or lower by striking them.
- Listen to *African drumming* and identify high and low pitched drums and the rattle.
- Read an African number chart and clap the rhythms.
- Split into two teams and clap different rhythms from the chart.
- Split into three teams and clap different rhythms from the chart.
- Take turns playing the rhythms, on various classroom instruments.
- Listen to directions on how to make a talking drum.
- Make a talking drum.
- Listen to directions on how to make a mbira.
- Make a mbira.
- Listen to direction on how to make a rattle.
- Make a rattle.

THIS WILL TAKE MORE THAN ONE DAY!

LESSON #6

Lesson focus: The focus of this lesson will be for the children to work cooperatively to create and compose their own African rhythm number chart and to perform it on their hand made instruments.

Music concepts: Timbre, tone quality, steady beat, rhythm patterns, repeated rhythm patterns, sound/silence(rest), performance.

Resources needed: The children's hand made instruments, graph paper or paper that large squares on it, pencils.

Procedure:

The students will:

Work in cooperative groups.

Write an original rhythm composition using number notation.

Practice playing the rhythm on their instruments and make adjustments.

Rehearse the composition as a small group.

Perform their original "African" rhythm composition for others in the class.

Listen to and respect other composition being played.

Be assigned to play their small group rhythm during one of the "walking, walking, walking" sections in the story, *Anansi and the Moss-covered Rock*.

***NOTE:** If more parts are needed, Anansi could play out his inviting, walking, and stealing senero with more animals than what's in the story. The scene could be done with a Giraffe, Zebra, Hippopotamus or Rhinoceros because they are already mentioned in the story.

****Music in Africa is closely associated with dance, drama, and storytelling. Throughout Western and Central Africa, children learn a great deal about their environment through songs and stories. Animal stories are especially popular song topics. Short musical interludes are often interspersed throughout a story.**

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LESSON #7

Lesson focus: The focus of this lesson will be for the children to perform their dramatization for an audience.

Music concepts: Culmination an application of all that was learned in the previous lessons.

Resources needed: The students hand made instruments, various classroom instruments, a place for performing, spider cookies, *optional: masks depicting the animal being played in the story.

Procedure:**The students will:**

Perform the story *Anansi and the Moss-Covered Rock* by reenacting, singing, playing hand made and classroom instruments and wearing masks (*optional).

Pass out spider cookies after the performance.

INFORMATION NEEDED FOR
LESSON PLANS

INTRODUCTION

THE COUNTRY OF GHANA

Africa is the second largest continent in the world, with a land mass stretching approximately 3,500 miles from north to south and almost 2,00 miles from east to west, and area approximately equal to Europe, China, and the United States combined.

Integrating Music into the Classroom
William M. Anderson and Joy E. Lawrence
Copyright 1985
Wadsworth, Inc.
page 252

Ghana, on the western coast of Africa, is one of the world's newest independent nations. The name Ghana is derived from the name of an ancient empire that flourished in this part of Africa for 800 years, beginning in the third century. A.D. Modern Ghana was formerly known as the Gold Coast. The Portuguese were the first Europeans to establish trading posts in this area. It became a British protectorate in 1871 and remained under British rule until 1957.

Silver Burdett & Ginn
5th grade Teacher's Manual
page 66
Copyright 1991

Ghana's flag is red, gold, and green in equal horizontal stripes, with a five-pointed black star in the center of the gold stripe. Red represents the blood of Ghanaians who fought and died for independence. The gold symbolized mineral wealth, and the green indicated the rich forest. The star represents freedom, signifying that Ghana was the first star, or nation, in Black Africa to achieve independence.

Enchantment of the World of Ghana
Copyright 1987
Regensteiner Publishing Enterprises, Inc.
Page 68

MUSIC INFORMATION

Music in Africa is closely associated with dance, drama, and storytelling. Throughout Western and Central Africa, children learn a great deal about their environment through songs and stories. Animal stories are especially popular song topics. Short musical interludes are often interspersed throughout a story.

Silver Burdett & Ginn
4th grade Resource Manual
Page F-6
Copyright 1991

The oldest and best-known object in Ghanaian traditional activities is the drum. It is used on social, military, and political occasions for talking, singing, and dancing. Drums are carved from the Kyendur tree, and most are covered with the skin of a black antelope. The atumpan, or talking drum, is covered with elephant skin. The atumpan consists of a pair of drums that are so big they must be supported by props. Serving as Ghana's most important percussion instrument, the atumpan is used to transmit messages. On festival occasions, the atumpan "speak" of the traits and achievements of kings and other individuals. Legend has it that clever drummers were able to persuade whole states to take up arms against one another. Traditional Ghanaian dancing matches the artistry of ceremonial drumming. The dancers move swiftly with intricate steps and strong sense of timing. Each movement in the dance conveys an idea or message. Creative variations of the original dance patterns are often inspired by the multiple tones and rhythms of accompanying drums.

Ghana in Pictures
Visual Geography Series
Copyright 1988
Lerner Publications Co.
Revised 1989
page 42-43

To the African, music is not an independent thing or object but rather, a means to an end. It is part of the way of doing something. The African boatman sings as he paddles. Herdboys play flutes as they watch the cattle. Soldiers sing to set a rhythm for their marching. Music is part of the action, as natural as breathing.

For us, (Western tradition) music is an expression of art. We have professional composers, musicians and performers whose job it is to entertain us and to enrich our lives. The difference in Africa is that music making is not confined to the professional. It is the concern of everyone. It is uncommon for the African to play for someone. He would rather play with someone.

The Music of Africa an Introduction
Dr. Fred Warren with Lee Warren
Copyright 1970 Prentice-Hall, Inc.
page 21-22

AFRICAN INSTRUMENT INFORMATION

Mbira

The mbira has over on hundred different African names, originated in Africa. It is sometimes referred to as a "thumb piano" or "hand piano." An intimate instrument, the mbira is ideally appropriate to personal music making. It produces a soft and gentle sound and is also especially suited for fast playing....

Interestingly enough, the mbira, invented by Africans, has a delicate and sensitive tonal quality, and is completely different from the "big" sound we have been brought up to expect from African instruments. (pp. 64-65).



Xylophone

African xylophones are constructed in a variety of ways, and from a variety of materials. Some instruments, known as long xylophones, consist of a set of wooden keys laid across banana trunks. Banana trunks make excellent cushions for the keys to rest on and enable the keys to vibrate freely.... Sometimes, wooden keys are simply laid across the performer's legs, sometimes they are laid across tow trees that have been cut down. In West Africa, a commonly found xylophone consists of wooden keys, supported on a wooden frame, with each key having its own gourd or calabash resonator hanging beneath.

There is strong evidence that the xylophone may also have originated in Africa. Reportedly, it was in use in Mali in the thirteenth century and this predates its first appearance in Europe by a couple of hundred years. It is almost certain that a African xylophone was brought to the Americas on the first slave ships which sailed from Mozambique to South America. (pp. 62-63).

Drum

The most widely used instrument in Africa is the drum.... In Africa, drums say something and an African drums for a purpose. Take the talking drums of the Ashanti people of Ghana, for example. The drummer actually talks with the atumpan drum, and similar stories can be told of drums found in other parts of Africa. The talking drums of Africa are essentially language drums....

African languages are tonal languages. A higher-pitched drum corresponds to the high syllable and a lower-pitched drum to the low-pitched syllable. This enables the drummer to send messages.... Talking drums can be heard as far away as six or seven miles, and from that point the message can be relayed another six or seven miles, and so on....

To begin with, a good drummer can produce different tones by the way he plays the drum. It can be played with the palms of the hand, the fingers, a stick or and combination f these. Or a drummer can produce a wide range of tones of different pitches with the donno drum in West Africa. It is commonly referred to

as the hourglass drum because of its shape. The hourglass is a double-headed drum which is held in the left armpit. The left arm squeezes the strings which hold the drum heads together, thereby tightening and loosening the drum heads and raising and lowering the pitch.

When the drumming is associated with dancing, singing or some kind of drama, the African generally uses a full ensemble of drums, or a drum orchestra. Often rattles and bells are added. (pp. 51-55).

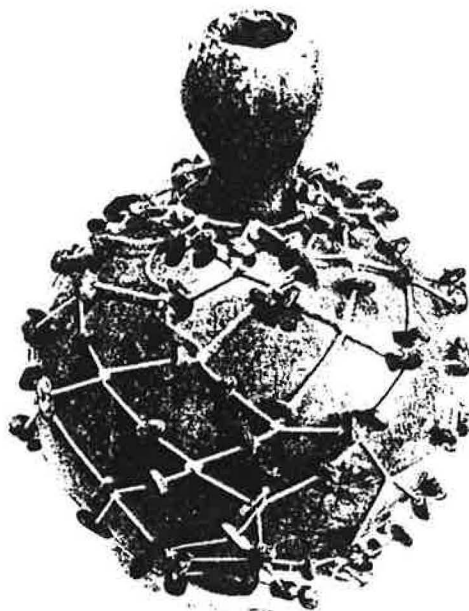
The Music of Africa and Introduction
By Dr. Fred Warren with Lee Warren
Copyright 1970 Prentice-Hall, inc.

Rattle

Africans seem to appreciate complex timbres. Musicians often attach devices (such as a perforations) that add a complex tone quality to instruments that might otherwise have a clear timbre. This creates a buzzing sound as the instrument vibrates....Rattles... add a complex buzzing sound to an instrumental ensemble. pp. 151

Multicultural Perspectives in Music Education
William M. Anderson and Patricia Shehan Campbell
Copyright 1989 Music Educators National Conference

Different kinds of rattles: Hallowed out gourd covered with a string of seeds or sea shells. Metal or wood discs, with a hole cut in the middle, threaded onto a stick or dowel. Hoofs of animals strung onto the end of a stick.



*HAND RATTLE

MUSIC OF THE DAN

The Dan includes the western region of the Ivory Coast of the African continent. A Dan calls himself dapome, "person who speaks Dan".

The Ivory Coast is a forested area with lush vegetation and mountainous terrain. The West African people are primarily planters and seldom use domestic animals for meat. They rely heavily on rice for nourishment and hunting and fishing. The people of the Dan traditionally live in round huts that have a pointed roof made of palm leaves or grass and they live in villages ranging in population from a hundred to two-thousand.

Music and singing are highly valued by the Dan for the power of strength and courage that it lends. The Dan say, literally: "Music is that which imparts vitality to a man". Music is not just for enjoyment but actual transmission of strength. Thus all hard work and dangerous activities are accompanied by music. For example, when they are harvesting rice, clearing bush, hunting or fighting the Dan are encouraged and strengthened by the trained singers and musicians.

RICE HARVEST No. 10

"Music for the harvest workers. Two drummers give the rhythm for which the reapers sing. The reapers cut the ears in time to the bar-rhythm. Which have gathered a sheaf together, boys and girls come and take it away to make stack. The foreman of the reapers wears metal bells on his ankles which jingle dances. One can also hear the rustling sound made by the rice-stalks as the harvesters work their way through them".

INTRODUCTION

TO

ANANSI THE SPIDER

Folklore. . . Mythology. . . A people's legends. . . Traditional stories . . . as in Africa. Mythology transforms, making the ordinary into the magical. It brings beauty to the ways of man, giving him dignity and expressing his joy in life. Folklore prepares man for adult life. It places him within his culture. With oral traditions, retold through generation, the social group maintains its continuity, handing down its culture.

This story is from a long-established culture, the Ashanti of West Africa, in the country of Ghana. Ghana is a green stronghold of dense rain forests between the ocean and the desert. This home of the Ashanti people protects their oral traditions. The Ashanti have had a federation, a highly organized society, for over four hundred years. Still, today as long ago, the Ashanti are superb artisans. They excel as makers of fine metal work and as weavers of beautiful silk fabric. Into this fabric they weave the rich symbols of their art and folklore--Sun, Moon, Creation, Universe, the Web of the Cosmos, and Anansi, The Spider.

Anansi is a folk-hero to the Ashanti. This funny fellow is a rogue, a wise and lovable trickster. He is a shrewd and cunning figure who triumphs over larger foes. An animal with human qualities, Anansi is a mischief maker. He tumbles into many troubles. Here is one of his adventures.

RESOURCE INFORMATION

Title: Anansi The Spider: Video recording

Subject: Folk-lore, African

Contents: 1 video cassette VHS 10 minute sd, col, 1/2 in

Description: This film recounts some of the myths about a spider with human qualities who is the folk hero of the Ashanti people of Ghana. Based on the book by Gerald McDermott.

SUMMARY OF THE BOOK ANANSI AND THE MOSS-COVERED ROCK

Anansi the Spider is walking through the forest when something catches his eye. It's a strange moss-covered rock. When Anansi discovers that the rock has special powers he uses its magic to trick Lion, Elephant, Giraffe, and Zebra. Little Bush Deer will not be fooled, however, and use the rock to teach Anansi a lesson

Anansi and the Moss-Covered Rock
Copyright 1988 by Eric A. Kimmel and Janet Stevens
Sleeve cover

LESSON # 4

Anansi and the Moss-Covered Rock

Retold by Eric A Kimmel

Illustrated by Janet Stevens

Copyright 1988 Eric A. Kimmel and Janet Stevens

Once upon a time Anansi the Spider was walking, walking walking (rhythm composition) through the forest when something caught his eye. It was a strange moss-covered rock. "how interesting!" Anansi said. "Isn't this a strange moss-covered rock!" KPOM! Everything went black. Down fell Anansi, senseless. (*Fadding Gidding*) An hour later Anansi woke up. His head was spinning. He wondered what had happened. I was walking along the path when something caught my eye. I stopped and said, "Isn't this a strange moss-covered rock." KPOM! Down fell Anansi again. (*Fadding Gidding*) But this time, when he woke up an hour later, he knew what was happening. "Aha!" said Anansi. "this is a magic rock, and whenever anyone comes along and says the magic words, 'Isn't this a strange Hmm- hmmm- hmm,' down he goes. This is a good thing to know," said Anansi. "And I know just how to use it." So Anansi went walking, waking, walking (rhythm composition) through the forest until he came to Lion's house. Lion was sitting on his porch. At his feet was a great pile of yams Anansi loved yams. but he was too lazy to dig them up himself. Anansi said to Lion, "Hello, Lion! It is very hot today. Don't you think so?" "Yes, Anansi," said Lion "It is terribly hot." "I am going for a walk in the cool jungle," said Anansi. "Would you like to come?" "I certainly would," said Lion. So lion and Anansi went walking, walking, walking (rhythm composition) through the forest. After a while Anansi led Lion to a certain place. "Lion! Do you see what I see?" "Oh, yes, Anansi" said Lion. "Isn't this a strange moss-covered rock!" KPOM! Down fell Lion. (*Fadding Gidding*) Anansi ran back to lion's house and made off with Lion's yams. An hour later Lion woke up. His head was spinning. Anansi was nowhere in sight. And when he got home, he found that every single one of his yams was gone. Lion was very sad. But Anansi was very happy. He couldn't wait to play his trick again. Once more Anansi went walking, walking, walking (rhythm composition) through the forest. This time he stopped at Elephant's house. Elephant was sitting on his porch. At Elephants feet was a great pile of bananas. Anansi loved bananas, but he was too lazy to pick them himself. So he said to Elephant. "Hello, Elephant! Isn't it hot today!" "It is," Elephant agreed. "I am going for a walk in the cool forest." Anansi said. "Would you like to come?" "That sounds nice," said Elephant. "Thank you for inviting me, Anansi." So Anansi and Elephant went walking walking, walking (rhythm composition) through the forest. After a while Anansi led Elephant to a certain place "Elephant! Look! Do you see what I see?" Elephant looked. "Yes I do, Anansi, Isn't this a strange moss-covered rock!" KPOM! Down fell

Elephant. (*Fadding Gidding*) Anansi ran back to Elephant's house and made off with the bananas. An hour later Elephant woke up. His head was spinning. Anansi was nowhere in sight. And when he got home, he found that every single one of his bananas was gone. Elephant was very sad. But Anansi was very happy. He couldn't wait to play his trick again. He played it on Rhinoceros and Hippopotamus. He played it on Giraffe and Zebra. He played it on every single animal in the forest. But all this time, watching from behind the leaves, was Little Bush Deer. Little Bush Deer is small and shy, and very hard to see. She watched Anansi play this wicked trick again and again on all the other animal. Little Bush Deer decided it was time for Anansi to learn a lesson. So Little Bush Deer went deep into the forest to where the coconut trees grow. She climbed a coconut tree and threw down a great many coconuts. She carried the coconuts home in a basket and set them on her porch. Then she sat down beside them to wait. In a little while along came Anansi. Anansi's eyes lit up when he saw Little Bush Deer's coconuts. Anansi loved coconuts. He loved to eat the tender white coconut meet and drink the sweet coconut milk inside. But he was too lazy to gather coconuts himself. Instead he said, "Hello, Little Bush Deer! It is so hot today!" Little Bush Deer smiled. "It is very hot, Anansi."

"I am going for a walk in the cool forest. Would you like to come?"

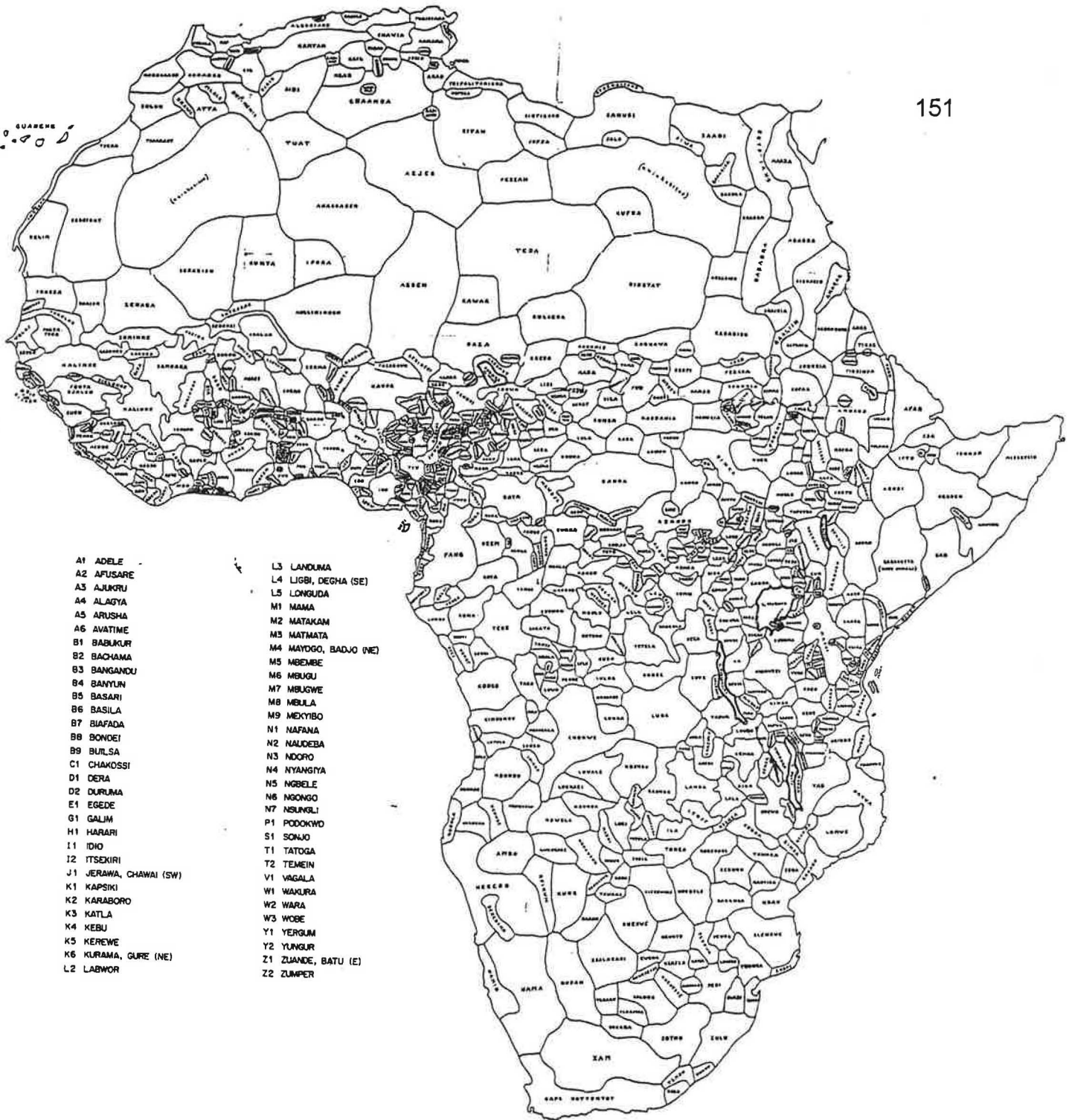
"Yes I would," said Little Bush Deer. So Anansi and little Bush Deer went walking, walking, walking (rhythm composition) through the cool forest. After a while Anansi led Little Bush Deer to a certain place. "Little Bush Deer! Look over there! Do you see what I see?" Little Bush Deer knew about Anansi's trick. She looked. "No, Anansi. I don't see anything," she said. Anansi began to get angry. "You must see it. Look over here. Look right where I'm pointing. Do you see it now?" "No, Anansi," said Little Bush Deer. Anansi stamped his legs. "You see it. You just don't want to say it." "Say what?" said Little Bush Deer. "You know."

"Is that what I'm supposed to say?"

"Yes," said Anansi. "All right. Then I will say it to make you happy. 'you know,' said Little Bush Deer. "There I said it. Are you satisfied?" "No!" Anansi shouted. "You're not suppose to say "'You know!'" "What am I suppose to say?" "You're suppose to say. 'Isn't this a strange moss-covered rock!'" KPOM! Down fell Anansi. (*Fadding Gidding*) Little Bush Deer ran and got all the other animals. Together they went to Anansi's house and took back all the good things he had stolen from time. An hour later Anansi woke up. His head was spinning. Little Bush Deer was nowhere in sight. And when he got home, he found his house empty as it was before. But if you think Anansi learned his lesson, you're mistaken. Because he's still playing tricks to this very day.

AFRICAN RHYTHM NUMBER CHART

1	2	♦	♦	5	6	♦	♦
♦	♦	3	4	♦	♦	7	8
1	♦	3	♦	5	♦	7	♦
1	2	3	♦	♦	6	7	8
♦	2	3	♦	♦	6	7	♦
1	2	3	4	5	6	7	8



- | | |
|------------------------|-----------------------|
| A1 ADELE | L3 LANDUMA |
| A2 AFUSARE | L4 LIGBI, DEGHA (SE) |
| A3 AJUKRU | L5 LONGUDA |
| A4 ALAGYA | M1 MAMA |
| A5 ARUSHA | M2 MATAKAM |
| A6 AVATIME | M3 MATMATA |
| B1 BABUKUR | M4 MAYDGO, BADJO (NE) |
| B2 BACHAMA | M5 MBEIBE |
| B3 BANGANDU | M6 MBUGU |
| B4 BANYUN | M7 MBUGWE |
| B5 BASARI | M8 MBULA |
| B6 BASILA | M9 MEKYIBO |
| B7 BIAFADA | N1 NAFANA |
| B8 BONDEI | N2 NALUDEBA |
| B9 BUILSA | N3 NDORO |
| C1 CHAKOSSI | N4 NYANGIYA |
| D1 DERA | N5 NGBELE |
| D2 DURUMA | N6 NONGYO |
| E1 EGEDE | N7 NSUNGLI |
| G1 GALIM | P1 PODOKYWO |
| H1 HARARI | S1 SONJO |
| I1 IDHO | T1 TATOGA |
| J2 ITSEKIRI | T2 TEMEIN |
| J1 JERAWA, CHAWAI (SW) | V1 VAGALA |
| K1 KAPSIKI | W1 WAKURA |
| K2 KARABORO | W2 WARA |
| K3 KATLA | W3 WOBE |
| K4 KEBU | Y1 YERGUM |
| K5 KEREWI | Y2 YUNGUR |
| K6 KURAMA, GURE (NE) | Z1 ZUANDE, BATU (E) |
| L2 LABWOR | Z2 ZUMPER |

Map 17. Tribal Map of Africa

This map shows the approximate territorial boundaries of the various tribes and nations distinguished by the people of Africa.

From Africa Its peoples and their culture history
 by George Peter Murdock
 copyright 1957 McGraw Hill book company, Inc.
 Map 17.



Political Map

From
African Countries and Cultures
Jane M. Hornburger and Alex Whitney
Illustrated by Hameed Benjamin
copyright 1981 David McKay publishers
p. 2

OBWISANA GAME

Obwisana is a West African stone-passing game from Ghana.

Formation: Children sit in a circle on the floor. They each have a rock in front of them.

Game: As children sing the song, they pick up their rock and place it in front of the child to their right. The picking motion starts on the first strong beat and the placing motion starts on the weak beat. Continue alternating these motions until the music ends. Begin by singing the song at a moderate tempo. As children become comfortable with the game, gradually use a faster tempo.

Suggestion: Prepare children for the game by first having them pantomime the motions with empty hands. Have the students start with their right hand in front of their body and have them move their hands to the person to their right.

Folk Song from Ghana

Ob - wi - sa - na sa - na - na Ob - wi - sa - na sa.
ohb-wih-sah-nah sah - nah-nah ohb-wih-sah-nah sah

Ob - wi - sa - na sa - na - na Ob - wi - sa - na sa.
ohb-wih-sah-nah sah - nah-nah ohb-wih-sah-nah sah

THERE'S A SPIDER ON THE FLOOR

- Traditional

There's a spider on the floor, on the floor. There's a spider on the floor, on the floor. There's a spider on the floor - who could ask for anything more? There's a spider on the floor, on the floor.

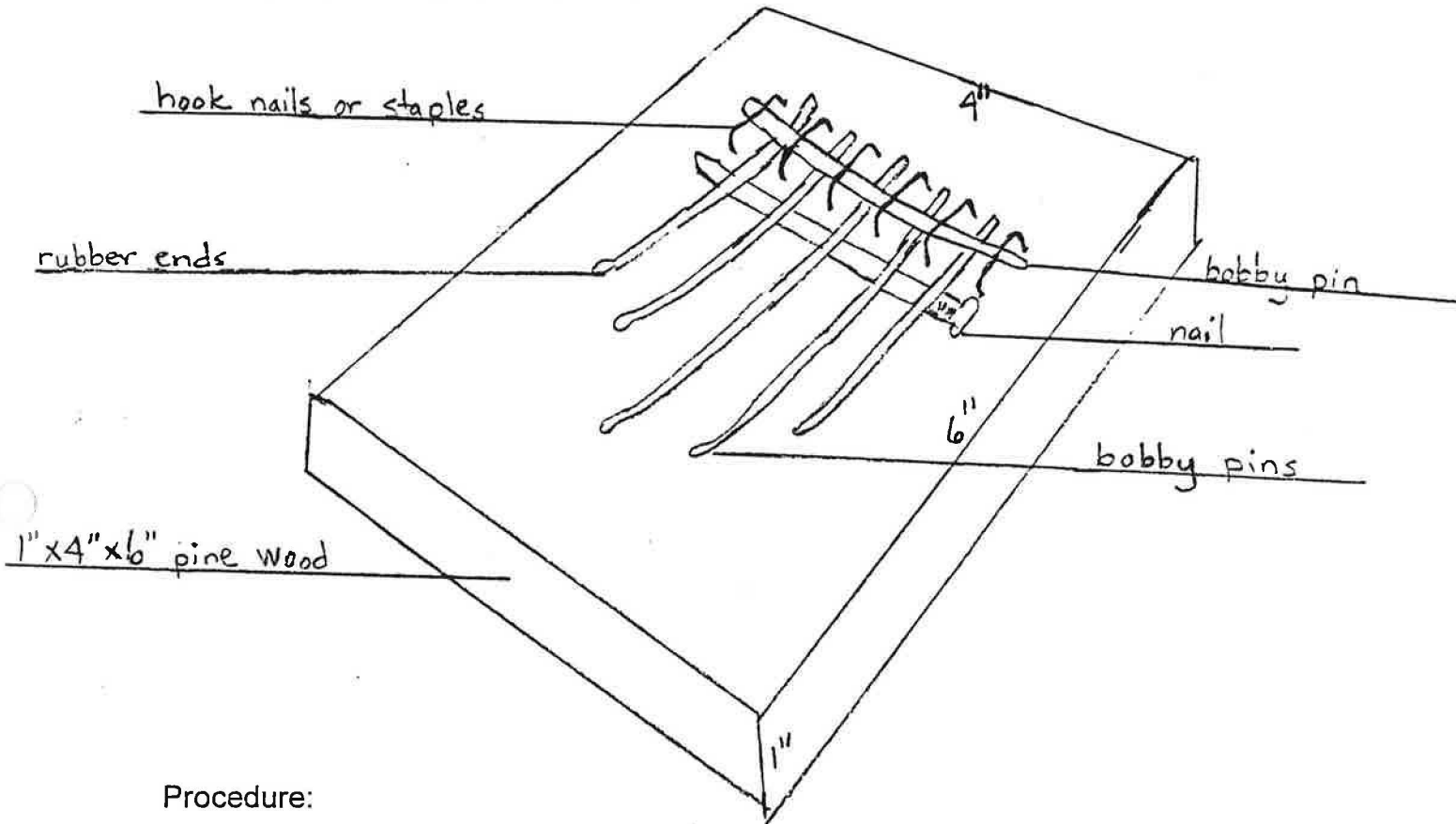
FADDING GIDDING

West African Lullaby Adapted by Jill Trinka


Fad-ding gid-ding, fad-ding go, San - te' mo - le' San - te' mo - le',
Fad-ding gid-ding, fad-ding go, Ev-er since I born my hand done so.

Sanza/Gyilgo of Ghana
Directions from Graig Woodson
August 1987

Materials: 1"x4"x6" pine wood, large 3" bobby pins, hook nails or staple gun and staples, 16 weight penny nails, hammer.



Procedure:

1. Each person will get 3 large bobby pins.
2. Bend the bobby pens at the arch until they brake. 
3. Organize the bobby pins on the wood, placing one on top of the other five.
4. Hammer hook nails on both sides of each bobby pin, including the bobby pin laying across the other five.
5. Place the penny nail under the five bobby pens.
6. Decorate in West African art designs (optional).

SPIDER PUPPET

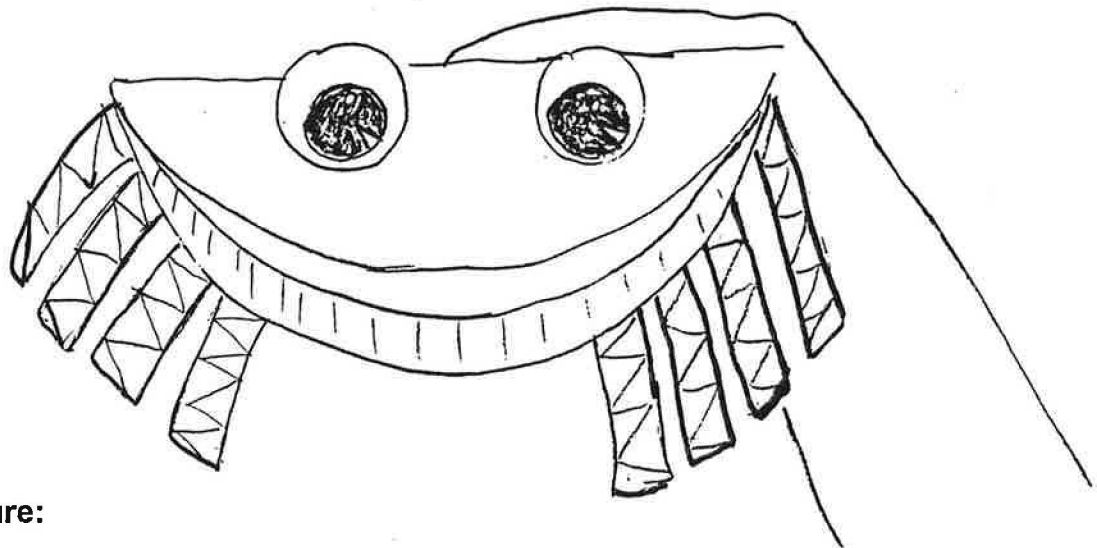
Puppets for Dreaming and scheming; A puppet source book 2nd ed.

By Judy Sims

copyright 1972 Instructor Publications.

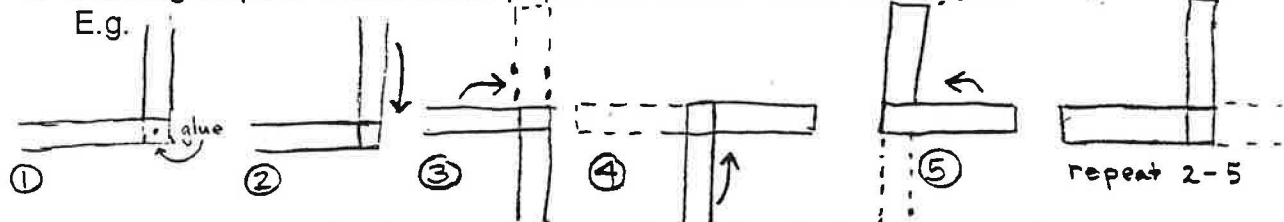
p. 142

Materials: paper plate, black and brown felt, ping pong balls or egg cartons, stapler, glue, red paint and a paint brush or a red color crayon, black and brown construction paper.

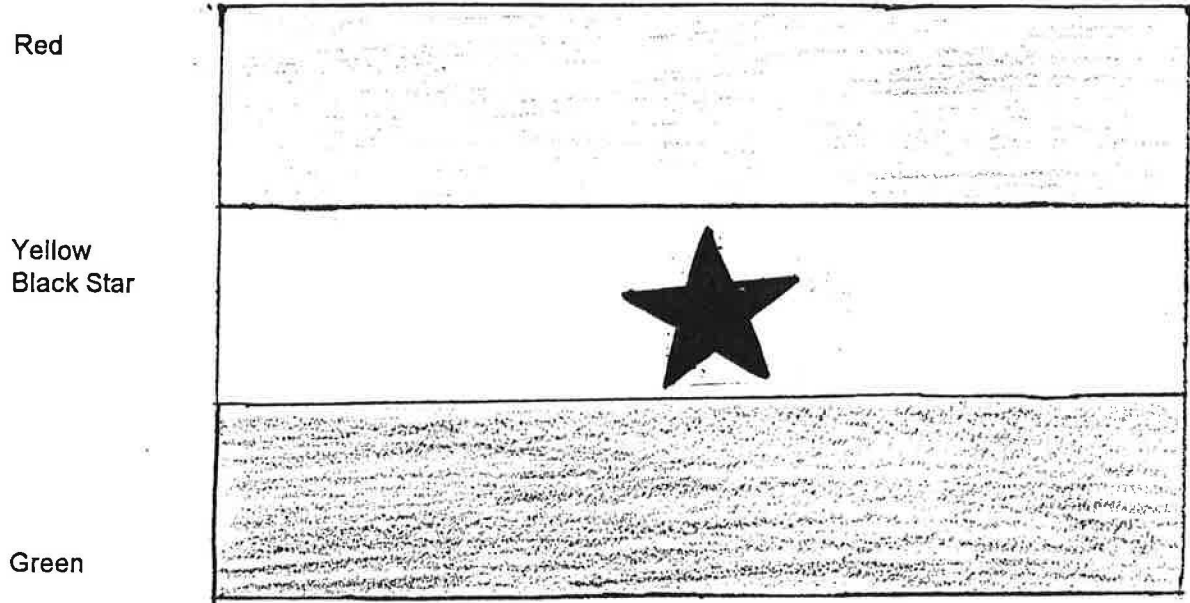


Procedure:

1. Color or paint the inside of the paper plate red (let dry if need to).
2. Fold the paper plate in half.
3. Staple or glue black or green felt semicircles to each paper plate half covering each half. Glue or staple along the edges.
4. Glue ping pong balls or pieces of egg carton to the top half for eyes.
5. Cut long strips of construction paper and fold in "accordion" style.



6. Make eight accordion legs and glue on the bottom half of the puppet.
7. Insert fingers into the top and thumb into the bottom half of the puppet.



Ghana has been independent since 1957. Ghana adopted colors that have come to be known as pan-African. Red stands for the revolution and those who fought for independence. The country's natural resources are represented by the yellow stripe. (Ghana was formerly called the Gold Coast.) Green stands for the country's agricultural resources. The black star is the symbol of African freedom.

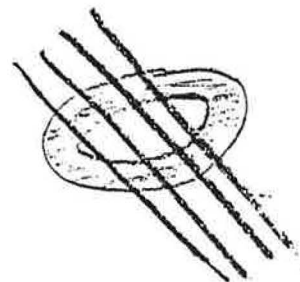
SPIDER COOKIES

Materials: Oreo cookies, thin string black licorice cut into 2" strips, white frosting in a tube with a decorators tip.



Procedure:

1. Open up the Oreo cookie.
2. Place four strips of licorice across the white frosting, with pieces of licorice hanging out on each side of the cookie.

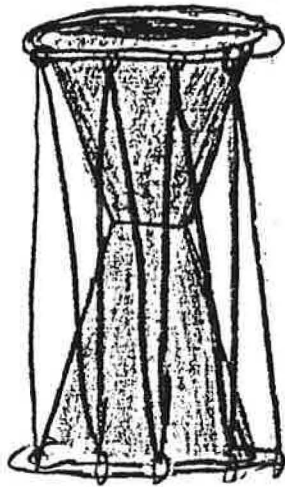


3. Put the top of the cookie back on.
4. Make eyes, a nose and a mouth with the frosting.



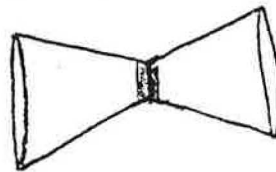
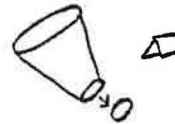
TALKING DRUMS

Materials: plastic flower pots or a carpet tube cut to approximately one foot, 2" to 3" width packing tape, paper clips, embroidery hoops, kite string.

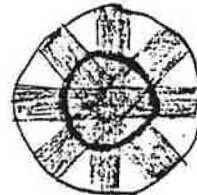


Procedure:

1. Cut out the bottoms of all the plastic flower pots.
2. Tape two flower pot bottoms together facing each other. E.g.



2. Place one circle of the embroidery hoop at the "top" or wide end of the flower pot and strap the tape across it and connect the tape on both ends of the hoop. The top of the flower pot opening should be completely covered with tape while the embroidery hoop should have spaces where there is no tape E.g.



3. Do the same thing for the other end.
4. Hook paper clips in between the spaces on both embroidery hoops.
5. Loop the string through the paper clip on one end and connect it to the paper clip on the other end. Continue all around the drum until the whole drum is done.

CHAPTER V

SUMMARY AND CONCLUSIONS

The concept of what constitutes a well rounded Education has been debated for many years. Aristotle once said,

Artistic creation springs from the formative impulse and the craving for emotional expression. . . The aim of art is to represent not the outward appearance of things, but their inward significance; for this, and not the external mannerism and detail, is true reality. (Of Art, 1944, p. 1)

This whole philosophy ties in with including the art disciplines in the Education 2000 Act and once again reiterates the importance of the arts to a well rounded curriculum. The ability to utilize drama techniques in the music program can be an invaluable tool to meeting musical goals and objectives more effectively. When students listen to *Peter and the Wolf* and relate the sounds of the instruments to certain characters, the students have achieved a basic understanding of musical characterization. When we have the students take the new information and utilize it in a dramatic setting the students have achieved a greater level of comprehension and retention through the use of drama techniques in the music lesson.

Educators and Arts advocates must continue to support the arts as an integral part of the school curriculum. It has been seen through cited examples, the many reasons why we must continue to encourage arts advocacy.

The justification for the integration of drama techniques into the music program are simple. Drama techniques can be used to enhance the already existing music program and these basic drama skills, learned in music class, can correlate to other disciplines and other content areas such as school plays, speech class, debate club,

choir and public relation skills.

All children have the right to an arts education and we, as facilitators of learning in a diverse world, have the responsibility to provide every opportunity for children to experience the world through the eyes of the arts. One way to achieve this goal is by integrating one art discipline with another. This research project explores the possibilities of interjecting drama techniques into an existing music program for the purpose of giving students the chance to experience music from a new perspective thus meet part of the objectives as mandated by the *Education 2000 Act*.

RECOMMENDATIONS

As a result of the information presented in this resource guide, the following recommendations are given for consideration.

1. The resource guide should be used as just that, a guide.
2. Everyone reading the project is encouraged to use their own creativity to supplement what they think might be necessary when incorporating drama into the music program.
3. The resource guide is a small sampling of what's actually available. The reader is encouraged to search for new material and methods to achieve integration of drama into music.
4. Further exploration, seminars or classes on how to use drama techniques would also be helpful in gaining insight into using drama as a tool to meet musical objectives.
5. The resources found in this research project would be a good starting point for further development of curriculum guides.
6. When reading the Musical Concepts and Skills Charts in Chapter IV, it is important to note that not all of the musical concepts and skills listed have to be met for each of the examples.

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