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California State University
San Bernardino

2 AN INTEGRATED APPROACH
TO MUSIC AND
THE LANGUAGE ARTS
FOR THE SIXTH GRADE 2

A Project Submitted to
The Faculty of the School of Education
In Partial Fulfillment of the Requirements of the
Degree of

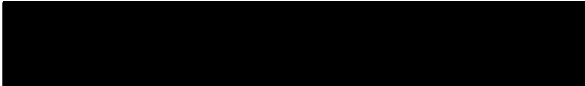
Master of Arts
in
Education: Reading Option

By
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1989

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ABSTRACT

An Integrated Approach To Music and the Language Arts for the Sixth Grade

By

Theresa A. Dees

This project deals with the use of music in conjunction with the language arts. Music has been used in a limited way with language, primarily reading.

Singing and song lyrics are used as a bridge between oral and written language. Songs can be chosen on the basis of a given skill which can be taught through the words. Song charts and song picture books are an important resource for the classroom teacher. Depending on a teachers view of language, skills or whole language, singing and song lyrics will be used for various reasons and purposes.

Folk Music has also been used to enhance the language arts. Folk Music is derived from a community and is based on the tradition of oral transmission. Due to this community origin, folk songs deal with a wide and varied range of topics and ideas. This diversity allows folk songs to be used in various content areas: history, English, social studies, music and creative writing.

Rhythm is an inherent element in both language and music. Each word, sentence or phrase which is spoken has its own unique rhythmic

quality. Movement is used in conjunction with rhythm, which allows a student to learn kinesthetically as well as orally and visually.

There are similarities in reading music and reading language. Both written music and language are symbol systems. Symbols represent letters and words in language while notes, rests, articulation and dynamics are represented in music. Music and language involve the same skills. A child must be able to recognize a given symbol in both music and language. Tracking, the ability to move the eyes fluently from one note or word to another is a skill used in music and language.

Research dealing with the correlation between reading language and reading music has been limited. However, the research done points out a positive effect of learning to read music on a child's reading ability.

The integration of music and the language arts utilizes the novels A Wrinkle in Time by Madeleine L'Engle, and Where the Red Fern Grows by Wilson Rawls.

A Wrinkle in Time provides the backdrop from which the life and music of Wolfgang Amadeus Mozart is explored. At the conclusion of each chapter in the novel, activities are suggested for dealing with the material and ideas presented. The life and music of Mozart are then related to the novel. This relationship may be to a character, Charles Wallace compared to Mozart, or an idea, the structure of atoms related to the structure of music.

In dealing with Where the Red Fern Grows, a different approach to music is undertaken. Instead of relating characters and events to the genre of Folk Music, the location in which the story takes place, the Ozarks, is the connecting element.

In both units, a variety of hands-on activities are given. Students are asked to write their own music and songs as well as create their own instruments. All activities are structured in such a way as to allow the non-musical teacher to be successful. Through these units, both students and teacher will discover the relationship between music and language. More importantly, however, they will gain an understanding and appreciation of both music and literature.

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THEORETICAL FOUNDATION OF THE PROJECT

Before beginning the development of a curriculum involving the integration of the language arts with music appreciation, a view of the language process must be discussed. Language does not consist of a sequence of learned skills. Children learn about and interact with language in their own unique way. Eventually they derive meaning from the whole written and spoken word not from the mastery of subdivided grammar skills.

The language process consists of four elements: reading, writing, speaking and listening. Although these skills are listed as separate and distinct, they are not taught as separate subject areas but are blended as part of the learning process.

As a student reads a work of literature, he does not just read the work and then answer a number of comprehension questions which are frequently listed at the end of a selection in a basal reader. Instead as he reads and interacts with a story the literature becomes a part of himself.

Interaction by a student with literature or music implies some definite ideas. As a student reads, he is able to visualize what the author is describing. The student reads something which piques his interest and leads him to explore another topic. He is drawn to find out what is going to happen next or to read another work by the same author.

Students discuss and listen as they interact with their peers and teacher about the literature. Their writing revolves around a situation or subject area of interest to them which has been inspired by the work

of literature they have read. They listen to a musical composition from the same time period in which the story was set or delve into the various art forms of the time. As a student interacts with a work of literature, he is using and developing the elements of language: reading, writing, speaking, and listening.

Within the above description of an integrated language arts program, a whole language approach has also been defined. Instead of dealing with isolated syllables and skill sheets, Whole Language Theory deals with whole units of meaning. As a student reads, he derives meaning from the whole sentence and paragraph. He uses the context to discover the meaning of unknown words. A whole language approach uses quality literature as the basis of the reading program. Quality literature refers to literary works which are not contrived or written to fit a readability formula. These works use natural language while being informative and meaningful for the reader. The material used may be original works by classmates or an article from a magazine. The important elements are that the students are reading and learning.

In the curriculum being developed, this writer is combining an introduction to music appreciation, music history and composers, and the language arts, a whole language approach will be used. The musical portion of the curriculum will be an extension of the literature being used in the classroom. Through the use of a whole language approach, students will hopefully derive meaning not only from the literature but from the music as well.

The music and literature will allow the student to interact with a composer as well as an author. A composer, like an author, expresses

himself through written and oral language. A composer writes using musical notation in comparison to an author's writing in his chosen language. Musicians may perform a composer's work for a listener while someone may read the words written by an author. Although a composer and author work in different mediums, the written and oral products can be enjoyed and studied in a classroom setting. As a work of literature or a musical composition is read or heard, the student is given the opportunity to discover how an author gives meaning to the written word and the composer to the sounds produced by musical instruments and singing voices.

The integrated language arts in conjunction with a whole language approach which recognizes the importance of music and the arts will provide students with an opportunity to interact with and to see the relationship between literature and music.

REVIEW OF THE LITERATURE

The role of music in education has fluctuated in its position in the curriculum of our schools. The use of music in the classroom for many students has been limited to the weekly visit by the district music specialist. For a large number of students, this is the extent of their music education. Unfortunately many teachers who lack specialized musical training have felt uncomfortable and intimidated working with music. In the following discussion the research will be reviewed in the use of music in conjunction with the language process, primarily the area of reading. This discussion will be divided into six sections: the developing child and music, singing and song lyrics, folk music, rhythm, reading music and reading language, and research.

The Developing Child and Music

Music is the first art form a child can experience and enjoy. "The first cry of the newborn is the generator not only of spoken language and of musicality, but also of movement and musical rhythm" (Fridman, 1973). Fridman (1973) stresses further the role of music in the developing infant, "Musical experiences must be provided from birth, suggesting that the socializing aspect so important in development of the child's spoken language is also important in the child's musical development."

While looking at the research in early childhood education, preschool, and primary grade education, the use of music and language development has been integrated and utilized to allow children to reach their potential. Music is part of everyday life for the young child.

S/he hears music almost wherever s/he ventures via radio, television, and stereo. S/he has favorite songs which s/he quickly recognizes and enjoys.

For the preschool and primary age child, the role of music in education is important for later success in not only the area of language development but also other areas. "Because music is a happy experience for most children, it offers unique opportunities to effect cognitive development in many areas" (McDonald, 1975). Nadon-Gabrion (1984) expresses the same thing in a different way, "Experiences in the arts, if they are generative and nonthreatening in nature, provide a unique opportunity for developing positive attitudes toward learning." Brand and Fernie (1983) also recognize the importance of music, "Early childhood, then is a critical period for music aptitude just as it is for the promotion of cognitive development and the acquisition of language."

Singing and Song Lyrics

There are several ways in which music has been used in the teaching of the language arts. One of the most documented uses of music with language occurs in the form of singing songs. "Music and reading go together because singing is a celebration of language. Children's language naturally has rhythm and melody" (Harp, 1988). Children, for the most part, enjoy singing especially when instruments or movements accompany the song. Through the use of songs the children are being prepared for the process of reading. "Using songs to teach reading is consistent with the nature and purpose of language and puts readers in touch with satisfying meanings" (Harp, 1988).

Sheila Fitzgerald at Michigan State University has developed a program to train teachers to use music to teach reading. There are five steps or categories in the program: (1) learning favorite songs, (2) meeting the lyrics in print, (3) reading song charts and booklets, (4) comprehension extension activities, and (5) writing activities. This program moves the child from the oral form of a song to the written form, to interaction with the written and oral forms, and finally to writing using the song as a starting point.

Within a whole language context the singing of songs is a meaningful and enjoyable learning experience. The songs are part of the child's environment, experience or are his own unique creations. The lyrics of songs provide children with written language with which they are already familiar in its oral form. "Children learn to use written language in much the same way that they learn to use oral language - through constructing their own rules and relationships" (Goodman and Goodman, 1983). Songs provide sources of language which are both meaningful and motivating.

It is important when using songs to give the children the written words and not to just use the song orally. Within the whole language approach, a child learns to read by interacting with print. Print comes in many forms. A favorite song, a form of print, provides an enjoyable and comfortable learning experience for the child. As a child becomes more familiar with a song, they are able to follow along with the words or lyrics. The child has become comfortable with the words before s/he meets them in print. This familiarity eventually results in an increase

in not only the child's known sight words but also in the child's vocabulary.

The skills approach also supports the use of song lyrics. However, the focus for their use is different from the whole language approach. Within the skills approach, song lyrics provide practice in various skill areas associated with the reading process. "Learning to read involves assimilating a wide range of skills: vocabulary, word recognition, phonics, comprehension, pronunciation and syllabication" (Klink, 1976). The song lyrics are used to develop visual skills which are used as a child reads. "The visual skills include the recognition and differentiation of the letters of the alphabet and to writing as a form of communication" (McDonald 1975).

Song lyrics are used as an occasional alternative to the basal reader. Depending on the student's grade level, the lyrics are treated the same way as selections from the basal. Worksheets involving vocabulary from the song as well as comprehension questions can be developed by the teacher. The vocabulary worksheet may have the children circle every word which begins with a certain letter or ends in certain letter combinations. The comprehension worksheets will review information presented in the song.

Choosing which songs and types of music to use in the classroom is a dilemma faced by every teacher who chooses to use song lyrics to supplement the reading program. The whole language teacher looks to find songs which conform to the characteristics of the students. "The songs chosen can be part of the child's environment or experience or songs that the child constructs or dictates" (Harp, 1988). The song allows the child to

interact with the ideas and feelings created by the writer. The songs stretch the child's imagination and provide the starting point for a total language experience.

The skills teacher will choose songs for different reasons. One reason may be the development of auditory discrimination skills.

"Aural discrimination of sounds is as basic to all music learning as it is to language learning... With melody and rhythm providing a structural 'flow' and continuous beat, the pronunciation of vowel sounds, troublesome letter groups, and initial or final consonants of words may be emphasized in the singing experience" (McDonald, 1975).

A particular song may also be chosen to emphasize the development of oral skills. From the skills view these oral skills pertain to the oral introduction of new vocabulary. "Reading is a complex task. Before children undertake it, they must have had the experience with a great variety of words and meanings and must have put them to use" (McDonald, 1975). Songs also provide students common phrase structures and syntax patterns. The phrase structures and syntax patterns can be emphasized by having the students substitute words in various locations to see how this changes the meaning of the sentence.

A song may also be chosen to teach and reinforce phonics. The children are able to hear and use the sound presented by a given grapheme. Reeves (1978) provides a good example using the words of "Old MacDonald."

Old MacDonald had some vowels A,E,I,O,U.
 And in these vowels he had a short A,A,E,I,O,U.
 With /a/ /a/ here and an /a/ /a/ there,
 Here an /a/ there an /a/, everywhere an /a/ /a/.
 Old MacDonald had an A,A,E,I,O,U.

At this time it is important to point out that the goal of the whole language approach and the skills approach is ultimately the same, to

teach children to read. The difference between the two approaches lies in how each views the language process. The whole language approach sees written language as an extension of oral language.

"Oral and written language are two parallel language processes, different sets of language registers, which overlap to some extent. If you are literate, that means that sometimes writing is a better way of achieving a particular purpose, sometimes talking... Written language has all the basic characteristics of oral language: symbols and system used in the context of meaningful language acts (literacy events)" (Goodman, 1986).

Words derive meaning from the context in which they are placed.

Reading and writing involve natural noncontrived language which is meaningful for the student.

The skills approach also views written language as an extension of oral language, however, this approach views reading and writing as a series of skills which need to be mastered.

"In the early years of school, learning to listen to language, to use language, and to recognize the symbols which represent language are vitally important skills. If a child does not develop these skills, this failure may have a significant effect on ability to use language as a communicative tool throughout school years" (McDonald, 1975).

Instead of dealing with words in context, within sentences and paragraphs, the skills approach deals with words which have been broken down into small segments. These small segments may be syllables or specific letters of the alphabet.

When using songs as a source for reading materials, a valuable resource is song charts and booklets. Song charts are large reproductions of the lyrics of a song which may be made to show the complete lyrics on one page or each page of the chart can show a section of the song. These charts are ideal when working with a large group of students as everyone will be able to see the chart and words of the song.

Sheila Fitzgerald (Hall, 1988) gives several ways that song charts can be used in the classroom.

1. Individual children can come up to the chart and point to words pronounced by the teacher.
2. Individual children can come to the chart and identify words that they recognize.
3. Children can locate words that appear more than once on the chart.
4. Print words on pieces of tagboard. Children can match the words on the tagboard to the words on the chart.

Song books are another way for the children to see the songs they are singing in print. Each child in the classroom can be given their own song book, which is a rewarding experience for each child. "Children enjoy having their own books and really believe they are reading, even in kindergarten when no formal teaching of words may have occurred" (Lloyd, 1978). The song books can have a song on each page or a book might contain only one song with a short section of the song on each page. The children may even add their own art work to their song books.

Like the song charts, Sheila Fitzgerald (Hall, 1988) gives suggestions on how the song books can be used in the classroom.

1. Singing (reading) the song lyrics while sharing the book with a friend.
2. Singing (reading) the lyrics to a friend who does not know the song.
3. Following the lyrics in the booklet while listening to the recorded song.
4. Using the song booklet and locating the words of the songs in other books and magazines.

Song books are not limited to those created by teachers and students. There are a wide variety of commercially published song picture

books. The song books range from lullabies, Hush Little Baby by Zemach (1976), to patriotic songs, The Star Spangled Banner by Spier (1973). There are song books available to appeal to children from birth to adolescence.

Lamme (1979) has given some general guidelines to determine what makes a good song picture book.

1. There is one verse or stanza per page.
2. There is an even distribution of stanza throughout the book.
3. Words should be in clear large print to facilitate beginning readers.
4. Music should be included.
5. Accurate and interesting information about the history of the song should be included.

When using a song in the classroom, it is important to extend the song through the use of comprehension extension activities. Movement to accompany the singing or recording of a song is one type of extension activity. The use of movement presents the children with a problem which they are asked to solve. For example, when using the song "Eency Weency Spider" ask the children to figure out how a spider moves using their bodies to demonstrate. Another example would be to ask how the teapot looks when using the song "I'm a Little Teapot." Granted, these are simple problems. However, "The ability to solve problems is one of the most important skills for children to develop" (Hitz, 1987).

The addition of movement to a song allows the child to be creative without worrying about making mistakes. Goodlad (1984) points out that even in art classes, the emphasis seems to be on following the rules and finding the one right answer, practicing the lower cognitive processes.

To show children that there are different ways of performing the same song, play the song by different recording artists. With older students, play recordings of a Beethoven symphony being performed and conducted by different individuals. Professional musicians interpret works differently, so why not encourage our children to do the same and be creative?

Another type of comprehension extension activity involves the use of art. Illustrating song books, painting or drawing a picture of the song and creating puppets to dramatize the song are just a few ways in which art can be used to extend the comprehension of a song. Just as with the addition of movement, a child needs to realize that there is not just one right answer or way of representing a song in art.

The final step in the program taught by Sheila Fitzgerald emphasizes writing. Songs provide information which stimulates a child's imagination. Vicariously while singing a song children may be taken to foreign countries, different time periods or dropped into a world of fantasy.

The children can write their own lyrics to a familiar melody. The existing lyrics provide an example which the children can follow or disregard depending on their level of experience or confidence. Writing gives the children the chance to express themselves and to interact with an audience, their peers and teachers.

When a child is writing original lyrics, s/he is also involved in the reading process. As s/he writes s/he reads and edits what s/he has written. Children learn to read and write by interacting with both processes.

"People not only learn to read by reading and write by writing but they also learn to read by writing and write by reading" (Goodman and Goodman,

1983). The use of songs keeps the children involved in both processes. The songs are part of both the writing and reading processes.

Songs are only one way to involve children in both the reading and writing process. The whole language approach emphasizes the importance and relationship between reading and writing. Reading and writing both involve a child's interaction with ideas. While reading, the child is interacting with an author, while writing, a child is expressing ideas in a form with which others can interact.

As has been stated earlier, the skills approach uses singing and songs to develop various skills which are deemed essential for a child to learn to read and write. Whichever theoretical view a teacher holds, the use of songs provide an enjoyable and meaningful learning experience for students of all ages.

Folk Music

Our discussion of the use of songs and singing leads us directly into the genre of folk music. Before proceeding in this discussion, folk music needs to be defined.

"Folk music is the product of a musical tradition that has evolved through the process of oral transmission. The factors that shape the tradition are (i) continuity that links the present with the past; (ii) variation which springs from the creative impulses of the individual or the group; and (iii) selection by the community which determines the form or forms in which the music survives... The term does not cover composed popular music that has been taken over already made by a community and remains unchanged for it is the re-fashioning and re-creation of the music by the community that gives it its folk character" (Sadie, 1980).

From the above definition, the dimension of oral transmission by a community, which is a primary element of folk music, is largely unknown in our present society. This type of tradition will be lost forever if

our children are not exposed to this unique form of storytelling and historical commentary.

Folk music involves both instruments and singing. The country from which the music originates will influence the type of instruments which may accompany the singing. Some of the instruments used in American folk music are the acoustic guitar, five string banjo, mandolin, autoharp, harmonica, and Appalachian dulcimer.

For most students, American folk music is not heard outside the school setting. Folk music is rarely heard on commercial radio and television stations. A student may be exposed to folk music at home depending on their families' musical heritage.

For many administrators and teachers, folk music has been limited to school-wide assemblies. However, according to Praver and Praver (1984) "There are several additional benefits that can be gained by bringing folk music into the classroom." A classroom's atmosphere is different from that in a school-wide assembly. There is an intimacy in the classroom which is impossible to achieve in an auditorium. The smaller group lends itself readily to discussion and activities directly inspired by a folk song. If someone performs in the classroom, the child can see and hear the subtle nuances which make the performance of folk music unique.

Folk songs can become the basis of language experience stories also. The only difference lies in the subject of the lyrics. Due to their content, folk songs can be used in many subject areas: history, English, social studies, music and creative writing. This versatility enhances the wide range of topics and writing styles utilized in folk music.

Folk music can be used with any age student. "Very young children are best captivated by songs in which they become involved by singing along with simple choruses clapping or performing other hand and body movements. In contrast, high school students are more interested in political and topical songs that are not easily understood by younger students" (Praver and Praver, 1984).

Folk music can be used readily within a whole language or skills approach. A teacher will use the music differently depending on his theoretical background.

"The learning outcomes of using folk music experiences as a vehicle for addressing curricular objectives range from the development of receptive and expressive language, vocabulary, creative writing skills, word analysis, inquiry process, and library research techniques to the development of questioning strategies. Folk songs provide a way for meeting cognitive, affective and psychomotor objectives" (Martin, 1981).

Folk music is a valuable resource which needs to be used and not forgotten. Folk music is not only part of our musical heritage but also our oral tradition.

Rhythm

When discussing the use of music in the classroom, the element of rhythm cannot be overlooked. The meaning of rhythm and its relationship to both music and language is a question which must be answered.

"Rhythm is the all encompassing word we use to describe the time based components of music. Synonyms for rhythm are beat, meter, duration of sounds, rhythmic patterns, and tempo. Rhythm exists in much of daily life, such as in a heartbeat, in breathing, and in speech sounds, especially in reading" (McCarthy, 1985).

For many teachers, rhythm is a term which has been reserved for the bandroom or the district music specialist. This should not be the case, as rhythm surrounds us. From the time a newborn baby begins to breathe

and muscles to move, rhythm is a part of our being. "The voice of the child and the beginnings of the child's sense of rhythm have as their genesis the first cry of the baby" (Fridman, 1973).

Fridman (1973) also suggests the following, "The cry of the newborn consists of approximately twelve different sounds accompanied by specific rhythms; for example, sucking involves a fast rhythm, sneezing a spasmodic rhythm and babbling an intonated sequential rhythm."

Even though rhythm is a part of our daily lives, we are largely unaware of its presence. The ticking of a clock or metronome, pounding of a hammer and ringing of a telephone all have their own unique rhythm. The pace we walk or run and how we breathe also possess rhythm.

Language has its own unique rhythm. Children are introduced to the rhythm of language as they begin to say nursery rhymes. "In a nursery rhyme or chant, the common elements of both music and written speech can be observed. Unlimited potential exists for language and speech development because of pitch awareness, dynamics, rhythm or tempo and feeling for different meters" (McCarthy, 1985).

Each nursery rhyme has its own rhythm. For example, "Hickory Dickory Dock" has a rhythmic feel totally different from the rhythm of "One Potato, Two Potato." The use of nursery rhymes emphasizes the ideas expressed by Nadon-Gabrion (1984), "Language can serve as the basis for developing rhythmic concepts that, in time, support the development of language skills. Words and phrases have natural accent and rhythmic flow."

The concept of rhythm has been used by teachers to develop various skills. Auditory discrimination is just one of these skills. Both

language and music require a child to be able to discriminate between various aural cues. "Aural discrimination is essential for the development of musical literacy, as it is the key to decoding the written symbols of both language and music" (Nadon-Gabrion, 1984).

There are various ways rhythm can be used to develop aural discrimination. Rhythm games are just one way to develop both listening and discrimination skills. The game can be played with the teacher clapping a rhythm and having the children clap back the same rhythm. Depending on the age and experience level of the children, the rhythms can move from the very simple to the more complex.

Another variation is to clap two rhythms which can be the same or different and have the students determine if you have repeated the same rhythm or two different rhythms. At first the difference needs to be obvious to that students can easily determine that they are hearing different rhythms. As they become proficient at determining obvious differences, more subtle changes can be used.

Rhythm and movement work very well together. Children respond positively to the opportunity to move to rhythm patterns in music. By adding movement to a rhythm activity, the children are responding kinesthetically to an aural cue.

Various movements can be designated for different note values. "The quarter note is called a 'walk' note...the eighth are 'running' notes and the 'skip' beat, which consists of a dotted eighth note and a sixteenth note joined together" (Lloyd, 1978). To have the students move to rhythm does not necessarily mean that the children have to be taught to read musical notation. A teacher can design a system of indicating when s/he wants the children to clap or move to a specific rhythmic pattern.

The above movements for a given rhythm are just suggestions. A teacher can adapt original movements, or children can create movements to a given rhythmic pattern. As discussed earlier, with adding movement to songs, the child needs to realize that there is no one correct answer or movement, but really unlimited possibilities.

The use of words and rhythm also easily fit together. Each word we speak has its own unique rhythm. Different people even produce a different rhythmic flow when speaking the same word depending on from which part of the country they have come. This is obvious by the way in which we accent each word we speak. To emphasize this word rhythm, children can clap or move as they say a specific word.

By clapping or using as an ostinato, a rhythm played on a single pitch or a given instrument, a teacher can emphasize phonics, syllabication, aural discrimination skills, and visual discrimination skills.

The previously discussed uses of rhythm can be adapted to words and clapping or words accompanied by rhythm instruments. There are a number of rhythm instruments which are ideal for classroom use: triangles, claves hand drums, rhythm sticks, maracas, cymbals, tambourines, wood-blocks, sandpaper blocks and bells. The instruments can be of the homemade variety if there are a limited number of available instruments. There are a number of books available with suggestions on making instruments using various household items. Children enjoy the opportunity to create their own instruments.

By using various rhythm patterns and instruments a band of sorts can be created to accompany nursery rhymes, poems, songs, dramas and movement. "Music, after all, originated as expressive vocal and percussive

sounds made by primitive people with their bodies and homemade instruments that served as extensions of rhythmic body movements" (Kaplan, 1985).

Language, music, and movement revolve around the element of time or rhythm. When these are used together, students can learn through aural, visual, and kinesthetic experiences. This gives all children a chance to succeed through active participation in a learning process while having a fun and motivating learning experience.

Thus far in the discussion of how music has been used in the classroom, there have been several references to the importance of having children be creative. Within this emphasis on creativity, there is a de-emphasis on the idea of there being only one correct answer. The fostering of creativity and motivating children to learn relate directly to the whole language approach. The child who is encouraged to be creative and use the imagination wants to learn and to participate in what is happening in the classroom. The success s/he experiences in creating original songs, rhythms and movements will lead directly to a positive view of themselves as a learner.

Reading Music and Reading Language

The last portion of this discussion will deal with the similarities and differences in the reading of music and language. Both music and the English language are written and read from top to bottom and left to right.

"Music teachers have often puzzled over the fact that so many children who are slow readers, but who love music, can learn to read music. At the same time, the difficulties in learning to read music - the need for concentrated attention and memory, the understanding of abstract concepts, the fact that although it is nonverbal, music has form, structure, and logic - suggests that

the amount of intelligence required to read music is at least as much as that required to read language" (Zinar, 1976).

Music is written on a staff which consists of five lines and four spaces. Each note is assigned a specific location in relation to the staff. The note positions on the staff do not change but remain constant. For our purposes, there are two clef signs under which music can be written, treble and bass. The bass clef is used for the lower toned instruments of a band, Trombone, Baritone B.C., and Tuba or the pianist's left-hand. Treble clef is for the middle and higher sounding instrument of a band, Flute, Clarinet, Saxophone, Trumpet, French Horn, and Baritone T.C. or the pianist's right-hand. Hopefully this brief overview of the way in which music is written in regard to the staff will clarify the following discussion.

Both music and language are symbol systems. The symbol system used in music relies on notes and rests. Notes indicate a specific pitch which is to be played or sung. The musical alphabet consists of basically seven note names, A-B-C-D-E-F-G, with flats and sharps which can lower or raise a given pitch by a half-step or half-tone. In the ascending musical alphabet, the note following G is A again one octave higher than the previous A. The remainder of the musical alphabet then follows with process repeating itself each time a new octave is reached.

Notes can be played for specific durations of time: whole note for four counts, half note for two counts, quarter note for one count, and eighth note for half a count. There are smaller note values than the eighth note which will not be referred to in this overview. The notes have parallels in the form of rests which denote silence of a specific

length of time: whole rests are four counts, half rests are two counts, quarter rests are one count, and eighth rests are half a count. Count and beat are synonymous for our purposes.

The symbol system in the English language relies on letters of the alphabet. Each letter is a written representation of an oral sound; however, this presents a dilemma. There are twenty-six letters in the alphabet representing more than twenty-six sounds. Some letters represent more than one sound depending on the letters which surround them. This is confusing at times for the young reader.

Both music and language use a statement-like structure. By this it is meant that they utilize sentences in a given form. The musical sentence is called a phrase. According to the Harvard Dictionary of Music, a phrase is "a division of the musical line, somewhat comparable to a clause or a sentence in prose. Other terms used for such divisions are period, half-phrase, double phrase, etc. There is no consistency in applying these terms nor can there be, in view of the infinite variety of situations and conditions found in music." A given melody can contain a number of phrases. The melodic line is separated into smaller units varying in length from a group of measures to single notes. The phrase can be indicated by a breath mark or a line connecting the notes which is often associated with the type of articulation to be used while playing a given phrase. A sentence in the English language states a fact or idea and ends with a period.

Finally, the reading of music and language involve many of the skills one of which is the visual recognition of a given symbol. The child recognizes a given note on the staff or a specific word or letter

of the alphabet. With this visual recognition is an aural verification of what the child sees. For example if the child plays a B-flat instead of a B-natural, the ear should indicate that s/he has played a wrong note. An example using language would be a child's substituting the word Mat for Man. A sentence would not make sense when this substitution is made.

One obvious skill involves tracking. Tracking means the ability to move the eyes fluently from one note or word to the next. A child who has problems tracking may stop for various lengths of time between notes or words. This will result in problems in comprehension in both areas.

Research

There is really little research showing the correlation between reading language and reading music. The research which has been done points out the positive effect of learning to read music on a child's reading ability.

Wincie Lowe Blanton, 1962, found through research that music instruction helped children modify speech behavior and show improvement in emotional adjustment. Blanton saw music "as being a constructive force in the development of adequate language behavior" (Zinar, 1976). In 1963 Edwin Movesian tried to evaluate the relationship between music reading skills to reading vocabulary and reading comprehension of children in first through third grade. He found that the treatment group which learned to read music made larger gains than the control group.

Harold Pelletier in 1963 taught his third grade students to play the ukulele to see the effect of studying instrumental music on language growth. His class was divided into experimental and control groups with the control group receiving no music instruction. The experimental group

made gains of 1.9 months over the control group at the end of one year. However, the lower half of the class in reading comprehension in the experimental group showed an average gain of almost three and a half months greater than the control group. The gains of the control group were not reported nor were the musical abilities considered in the gains made by either group (Zinar, 1976).

In 1967 Esther Seides looked at the effect of music instruction on seventh graders classified as slow learners. "Her hypotheses - that slow adolescent learners, talented in music, will display greater achievement in reading and arithmetic, exhibit more positive personal social adjustment, and receive higher scores in creativity when given music lessons - were proven to be correct" (Zinar, 1976).

Eighty-four students were selected in a Special Services Junior High School in Brooklyn, New York, to show the effect of music instruction on students with IQ's ranging from seventy-five to ninety and who were at least two years behind in reading. These students were divided into three groups: a musically talented group which were placed in a music class, a talented group placed in a regular class, and a nontalented group also placed in a regular class. The following chart shows the gains made by the various groups after one year of instruction (Zinar, 1976).

<u>Test</u>	<u>Group I Talented Taking Music Lessons</u>	<u>Group II Talented Not Taking Music Lessons</u>	<u>Group III Nontalented Not Taking Music Lessons</u>
Word Knowledge	5.7	4.7	4.7
Reading Scores	5.6	4.8	4.7

From this chart it can be clearly seen that the musically talented group which was given music lessons showed considerably greater achievement than the other two groups.

In 1972 Diana Nicholson, using slow learners at eight years of age, concluded that the use of music resulted in the experimental group's making more gains than the control group. The control group were involved in a general music program which included singing, moving, listening to music, creating and playing rhythm instruments. They were not taught to read music. The experimental group were taught music through a special program that included controlled body movements to music, body responses to the concepts of "high-low" and "fast-slow," drills in reading music, singing alphabetical tones, the use of music to control responses in rhythmic activity and mood, and listening to records with a gradual increase in length from one to five minutes. "At the end of the year, the experimental group showed considerable improvement in certain reading readiness skills, such as increased attention span and discrimination for pair groups of letters" (Zinar, 1976). These gains can be seen in the following chart.

<u>Test Achievement</u>	<u>Experimental Group</u>	<u>Control Group</u>
Pre-test	1.22	1.22
Post-test	3.77	1.38

As can be seen, the available research points to a positive correlation between learning to read music and reading language. Through my experience as a middle school band director, it is readily apparent through the diversity of so called academic ability that the majority of students can learn to read music quite proficiently, regardless of their

academic standing. Students that are unable to succeed anywhere can succeed in the world of music. This success is largely due to the positive feelings experienced while participating in an organization. A student's self-esteem is directly affected by this positive experience.

Throughout this discussion, the various ways music has been used in the classroom have been shown. The accompanying summary chart, beginning on the next page, shows the various ways in which music can be used within the skills and whole language approaches. Although many of the activities seem to be directed toward pre-school and primary age children, most of the activities can be adapted for older students. Music is a resource which needs to be utilized and not relegated solely to the school band director or the district music specialist. Music is a part of our lives and needs to be part of the educational process.

SUMMARY CHART OF MUSIC USES

<u>Songs</u>	<u>Skills</u>	<u>Whole Language</u>
Lyrics	<p>Practice in various skill areas:</p> <ul style="list-style-type: none"> vocabulary word recognition phonics comprehension pronunciation syllabication <p>Visual skills:</p> <ul style="list-style-type: none"> recognition of letters differentiation of letters <p>Auditory discrimination skills:</p> <ul style="list-style-type: none"> vowel sound letter groups initial or final consonants <p>Oral skills:</p> <ul style="list-style-type: none"> oral introduction of new vocabulary <p>Occasional alternative to basal, however, treated in the same manner.</p>	<p>Extends the child's oral language.</p> <p>Provides written language the child is familiar with orally.</p> <p>Part of a child's environment, experience or own creation</p> <p>Interaction with print</p> <p>Interaction with feelings and emotions expressed</p>
View of Language	Written language as an extension of oral language - with reading and writing as a series of mastered skills.	Written language as an extension of oral language - interaction with both processes in a meaningful way.
Folk Music	<p>Way of meeting cognitive, affective and psychomotor objectives.</p> <p>Vocabulary</p> <p>Creative writing skills</p> <p>Word Analysis</p>	<p>Language experience stories</p> <p>Development of receptive and expressive language</p> <p>Development of questioning strategies</p> <p>Inquiry process</p> <p>Research techniques</p>
Rhythm/Movement	<p>Auditory discrimination</p> <p>Aural Cues - the key to decoding the written symbols of language</p>	Language has its own unique rhythm which can be used to enhance children's writing, reading and speaking

SongsSkillsWhole Language

Discrimination between
rhythm which will carry
over into letter-sound
recognition and
discrimination

Stresses the idea of un-
limited possibilities to
succeed

Visual Discrimination
Phonics
Syllabication

GOALS

1. To design a language arts program integrating music and literature.
2. Provide teachers with a variety of activities which integrate the Language Arts and music.
3. Provide students with the opportunity to see the connection between the creative processes of language and music.

OBJECTIVES

1. Students will be exposed to and interact with classical music and contemporary literature through a variety of activities, discussion and hands-on.
2. Students will gain insight into the relationship between music and literature through the study of a novel in conjunction with music.
3. Students will be exposed to and interact with culturally diverse literature and music.
4. Students will gain an understanding of the writing and composing processes.

LIMITATIONS

1. The author is a full-time Band Director. Having never taught the Language Arts, even though credentialed to do so, may adversely influence some curriculum.
2. The availability of resources will be limited by the district: records, rhythm instruments, and music specialist to facilitate the teacher as needed.

3. Students and teachers familiarity with musical elements: music history, composers, composition process, instruments, singing, rhythm, harmony and melody.
4. Curriculum is designed specially for the sixth grade using just two novels, A Wrinkle in Time by Madeleine L'Engle and Where the Fern Grows by Wilson Rawls.

PROJECT

Curriculum

Developed

for

A Wrinkle in Time

Where the Red Fern Grows

A Wrinkle in Time

The novel A Wrinkle in Time, by Madeleine L'Engle is a unique and wonderful work of children's literature. This novel is currently on the Desert Sands Unified School District's extended reading list for the sixth grade. In the following curriculum, "A Wrinkle in Time" will be related to the music and life of Wolfgang Amadeus Mozart. There are twelve chapters in the novel. The study of Mozart will also be divided into twelve sections. Each section will provide guidelines to expose sixth grade students to the world of music in an enjoyable and motivating manner.

When using this curriculum, a few suggestions are necessary before beginning.

1. A chapter of the novel will not be completed on a daily basis. Depending on the chapter and activities, a week or more might be spent on each chapter and accompanying activity relating the novel to Mozart.
2. After the completion of the first chapter and introduction to Mozart, the construction of a Mozart corner in your classroom is strongly recommended. The corner could contain the following items: a bulletin board with copies of Mozart's music and pictures of Mozart, books about Mozart available from the school and local public library, and cassette recordings of Mozart's music with a reliable cassette player.
3. Students need to write in journals daily. Some journal topics will be suggested. Students also need to be encouraged to write

about what interests them. These journals should not be corrected but responded to. Art work can also be part of the journal entries. An example would be a portrait of Mozart or drawing whatever comes to mind while listening to a composition.

4. Suggestions will be made regarding how to deal with the novel. If the students find something else in a chapter which interests them, let them explore their ideas or interests.
5. Page references refer to the Dell Yearling Publication, April 1973.

A Wrinkle in Time (Continued)

Chapter 1: Mrs. Whatsit

1. Complete reading of Chapter 1. This novel may be read orally to the class or the students can read chapters individually.
2. Brainstorm on the chalkboard what has been learned about the following characters:

Margaret (Meg) Murry

Charles Wallace Murry

Mrs. Murry

Mrs. Whatsit

This brainstorming of ideas can be recorded in any type of configuration you feel comfortable using.

Example:

<u>Meg</u>	<u>Mrs. Murry</u>	<u>Charles</u>	<u>Mrs. Whatsit</u>
High School Doesn't fit in with others Has braces Wears glasses Fights over Charles	Mother Scientist Beautiful	5 yrs. old Knows what Meg and Mother think. Different from other kids. Won't talk to people outside of family.	Looks like a tramp. Stole Mrs. Buncombe's sheets. Wears a lot of clothes. Lives in the Haunted House.

3. Read Appendix 1 to the students - Mozart's childhood.
4. Upon completion and discussion of Appendix 1, brainstorm about Mozart's childhood. Once again record the students' responses. At the conclusion of this brainstorming, it is important to discuss with the students what are the characteristics of a child prodigy. Do they think Mozart was a child prodigy.

Mozart

Started harpsichord lessons at the age of 4.

Sensitive ear - could hear the slightest mistake.

Indelible memory.

Wrote first harpsichord minuet at the age of 5.

Wrote first sonata when he was 7.

Wrote a symphony when he was 8.

Performed before large groups of people.

This is just a start - your students might recall different information which is fantastic. They may also see Mozart as a person who was only interested in music.

5. Relate Mozart to Meg and Charles Wallace.
 - a. None of them fit into the society in which they live - they are all unique people.
 - b. Why are they unique?

Mozart - innate musical abilities to perform and compose at such a young age.

Charles Wallace - very different from the average five-year old. He can read certain peoples' thoughts. Highly intelligent but refuses to talk in front of people.

Meg - unique in that she doesn't fit in with other people, but she has a special relationship to Charles Wallace.

Chapter 2: Mrs. Who

1. This chapter is actually divided into three smaller sections, separated by asterisks in the printed novel. The following

questions can be used with the students relating to the various sections in this chapter. Encourage the students to express their ideas - all answers are correct - answers have been given.

Section 1 - Tesseract: What is it?

Section 2 - Meg's father, Mr. Murry: What does he have to do with the terreract and where is he?

Section 3 - What does Calvin have to do with Charles Wallace?

What is Mrs. Who cooking in the pot? Where are Charles Wallace, Calvin, Meg, Mrs. Whatsit and Mrs. Who going?

To bring everything together, ask the students how each section relates to the other sections.

2. Review different types of music Mozart composed. Try to obtain copies of the instrumental score if possible, to any of Mozart's sonatas, symphonies, operas and concertos. Use the score to explain the following:
 - a. How a musical score works.
 - (1) Each instrument or voice part is placed on specific staff or line of music.
 - (2) The score is read by the conductor from left to right.
 - (3) The score tells the conductor how each instrument or voice is to sound.
 - b. The score tells what kind of instruments Mozart used for that particular composition. If possible, show the students pictures of the modern version of the instruments used by Mozart.

Refer to Appendix 2 on types of music Mozart composed.

3. Relate the novel to Mozart by having the students create their own unique instruments. There are numerous books on how to create your own instruments.

An example would be to have several of the same size and shape glass bottles. Fill each bottle to a different level with water. By gently hitting the side of each bottle with a spoon different pitches or notes will be produced.

The following are some of the materials which can be used in the construction of instruments:

String	Scissors	Hammer
Fishing Line	Glue	Nails
Shoe Boxes	Construction Paper	Screws
Empty Cans	Beans	Screwdriver

4. Upon the completion of the instruments, there needs to be a time of sharing and experimenting with the instruments. Changes in design and construction may be needed after the instruments have been used.
5. The final step involves having the students compose and write their own musical pieces. Encourage the students to be creative.
 - a. Options
 - (1) Students work along
 - (2) Small groups of three to four.
 - b. Music Writing
 - (1) Show symbols used in standard music notation.

- (2) Brainstorm different symbols which can be used in writing music.
- (3) Students can adhere to standard symbols or invent their own symbols. A variety of different colored markers and paper needs to be available for the creative students in the classroom.

c. Performance

- (1) Explain what the symbols mean in their compositions.
- (2) Perform with audience adhering to good concert manners.

Concert Manners

- (a) Be on time for the performance. If late, do not take your seat until the musical selection has been completed.
- (b) Sit quietly in your seat during the performance.
- (c) Remain in your seat for the entire performance.
- (d) Applaud when the piece is completed, not between movements. No whistling or booing.

Chapter 3: Mrs. Which

1. This chapter is divided into two sections again separated by asterisks.

Section 1 - Journal Topic Ideas

- a. What's special about you?
- b. What makes your home a home and not just the place you live?

Section 2 - Ideas to use in class discussion.

- a. Brainstorm how Charles Wallace and Mozart are alike and different. This list will be different from the one constructed earlier.
 - b. What does a physicist do?
 - c. What has been learned about Mr. Murry in this section?
 - d. What do you think it is like to work for the government? Relate this question to the jobs held by the parents of the students. Have them find out what their parents do at work and then report their findings to the class.
2. Discuss how Mozart earned a living.
- a. Explain how composers were commissioned to write specific pieces usually for a given occasion: Masses, Litanies, Canons, Suites, Divertimenti and Concerti.
 - b. Mozart's father, Leopold, was a court composer for the Archbishop Sigismund in Salzburg, Austria. As a court composer he received a salary and was expected to compose music for various events and occasions.

The following quote, from Mozart by Marcia Davenport, gives a summary of how the patronage system dealt with the fine arts.

"Painting, sculpture, poetry, drama, and music flowered under the benevolence of kings and princes. For all their condemnation of these magnificent little courts, modern proletarians cannot point to anything so deliciously democratic as the friendly intercourse of the great aristocrats with the artists who surrounded them by invitation. Of course, there was a black side to this picture, that the artist who had neither the luck, the charm, nor the influence to be recognized by a royal patron was in danger of starving to death.

While Haydn lived a happy sheltered life at Prince Esterhazy's court, Mozart died thirty years too soon, the victim of the vicious side of patronage. There is much to be said for modern democracy, in which the writer or composer can take his works to a publisher stand an even chance of being well and fairly paid, and perhaps

become a popular idol overnight: but it often seems that great plays and great music were written in the days when royalty commanded them, and that they were offered to cultivated audiences who were more concerned with the graces of life than with the profits of trade. Be that as it may, eighteenth-century Europe swarmed with small courts whose rulers, partly in genuine devotion to beauty, and partly in rivalry with their contemporaries were magnificent patrons of all the arts. Music flourished as never before. An introduction to a prince was almost as good as a command to play for him."

- c. Mozart did not fit into this system even though he was a master of composition.

The following quote proclaims Mozart's place in music history and is also taken from Mozart by Marcia Davenport.

"With Bach and Haydn, with Beethoven, Brahms, Wagner and Verdi he holds up the main arch; others and great others cluster at its sides. Each of the members of the hierarchy made a supreme contribution. Mozart's was unique in the infinite number of facets. His talent was absolute; his workmanship perfect; his productiveness fabulous; his inspiration divine...

There was literally no form of music that he did not write supremely well, no instrument whose library he did not enrich; and in that respect, he stands alone. Given the necessary stimulus, a definite commission, he was galvanized into unfaltering creation of a sound masterly, yet incredibly inspired piece of music. And it was immaterial to him whether the commission was an opera, a trio, a symphony, a wind serenade, a set of dances, a concerto, piano sonata, lyric songs, a mass, or any music."

- d. Mozart could not hold down a permanent appointment.
- e. Mozart died and was buried as a pauper.
3. Journal or Discussion Topic: Which system do you prefer, democracy or a patronage system?

Chapter 4: The Black Thing

1. There are a number of ways in which this chapter can be dealt with outside its relationship to the music of Mozart.

Group Activities

- a. What is a Greek Centaur? What was its role in mythology?
- b. Page 66, the second and third paragraphs describe an ideal world. Students can create their own ideal world using writing and art work to portray or describe their ideal world or location.
- c. There are several references to communicating without words, which are shown from the following quotes:

Pages 60-61: "Mrs. Whatsit adjusted her stole. 'But she finds it so difficult to verbalize, Charles dear. It helps her if she can quote instead of working out words of her own.'"

Page 62: "But she has to use words for Meg and Calvin," Charles reminded Mrs. Who. "If you brought them along, they have a right to know what's going on."

Page 65: "'Oh, my dears,' came the new voice, a rich voice with the warmth of a woodwind, the clarity of a trumpet, the mystery of an English horn.'"

Page 66: "Mrs. Whatsit shook her beautiful head. 'It won't go into your words. I can't possibly transfer it to your words.'"

Page 67: "Mrs. Whatsit seemed to be listening to Charles's thoughts."

A unique classroom experiment would be to have the students and teachers communicate for a given period of time without using words. This could readily lead into an introduction of sign language.

2. This chapter readily ties in with how music conveys feelings/emotions without using words.
 - a. To prepare students, have them say a given sentence individually, in small groups, or the entire class. Have them brainstorm how each person or group sounds different. Use their words to record brainstorming on the chalkboard.

- b. Play a recording of Mozart's music for the students.
- (1) A movement from a symphony
 - (2) Violin concerto
 - (3) Piano concerto
 - (4) Overture from an opera, i.e., "The Marriage of Figaro."

These are suggestions. Each school will have access to different recordings. If you are unable to obtain recordings through the school district, the local public library may have recordings available.

How do they feel while listening to a given selection?

Record these feelings in a listening journal. Each selection needs to be played at least several times. The first time have students close their eyes and stay very still - hopefully eliminating distractions.

- c. Terms which can be introduced.
- (1) Timbre - Tone Color: How does one instrument or voice sound different from another? If you have band members in your class, have them play their instruments to demonstrate how they sound different.
 - (2) Dynamics - Loud or Soft:
 - (a) pp - pianissimo - very soft
 - (b) p - piano - soft
 - (c) mp - mezzo piano - medium soft
 - (d) mf - mezzo forte - medium loud
 - (e) f - forte - loud
 - (f) ff - fortissimo - very loud

- (3) Rhythm - movement in time. How fast or slow is the beat in a given piece of music, and what happens between each beat.
- (4) Melody - a succession of musical tones. One note played after the other forms a melodic line.
- (5) Harmony - two or more notes or musical tones played at the same time.

Chapter 5: The Tesseract

1. The section on the tesseract provides a great opportunity for the students to create their own models of a tesseract, a wrinkle in time. Reminder: Each student will visualize a tesseract differently so there are innumerable ways in which a tesseract can be formed.

Suggested Materials:

- a. String
 - b. Glue
 - c. Building sticks - popsicle variety
2. Journal/Discussion Topic: What has the Black Thing, which is evil, done to the planet, Earth? How has the Black Thing affected peoples lives?
 3. Relate the Tesseract, a wrinkle in time, to the lasting quality of Mozart's music. Music from the past is still performed as enjoyed. The movie "Amadeus" is an ideal instrument for showing this lasting quality. Before showing the movie, it should be viewed and censored as deemed appropriate.

4. The movie "Amadeus" can provide the background for a number of activities.
 - a. Listen to complete recordings of some of the pieces of music used in the movie. Students then write about these pieces of music.
 - (1) Symphonies
 - (2) Concertos
 - (3) Operas
 - b. Read the libretto or story of one of Mozart's operas, i.e., "The Marriage of Figaro."
 - (1) Easy to adapt to readers' theater scripts.
 - (2) Perform a readers' theater production of the libretto.
 - (3) After class performance, try to obtain a video recording of the opera.
 - c. Study architecture of the time of Mozart.
 - d. Research the clothes and wigs worn at the time of Mozart.
 - (1) Group or individual research.
 - (2) Presentation to the class. If possible, have a costume from that era to show the students.

Chapter 6: The Happy Medium

1. The use of rhythm in this chapter is an important element, especially when studying music in conjunction with the novel. The following are references to rhythm in this chapter.
 - a. p. 103 - Everything is done in rhythm.
 - (1) Skipping rope.

- (2) Bouncing balls.
 - (3) Shutting doors.
 - b. p. 107 - Paperboy throwing papers.
 - c. p. 109 - People walking around in business area, never looking at Meg, Calvin or Charles Wallace.
2. References to rhythm in the novel can be used in various ways.
 - a. Have students locate references to rhythm in this novel and in any other novel or story with which they are familiar.
 - b. Discuss what it implies if everything is done in the same rhythm.
 - (1) Brainstorm
 - (2) Write in journals
 - (3) Do class experiment with groups of students doing different actions but in the same rhythm, i.e., bouncing a ball, skipping rope.
3. At the end of Chapter 6 is a perfect place to have students predict what is going to happen next.
 - a. Write in journals - do not limit the amount they can write, let them express themselves.
 - b. Share predictions with small groups. Each group then chooses the best prediction to be shared with the class.
4. Carry the idea and use of rhythm over into the use of rhythm in music.
 - a. Play short excerpts from each movement of a Mozart symphony.
 - (1) After listening, have students compare and contrast the different movements in relation to the following:
 - (a) Tempo - speed in which the music is played.

- (b) Does the rhythmic feel of the music change during an excerpt or between movements?
- (2) Students can create movements which will fit into the rhythmic feel of a given movement.
 - (a) Four movement symphony - four groups working with music from different movements.
 - (b) Share and teach movements to the class.
- b. Have class experiment with different rhythms.

- (1) These rhythms can be clapped, tapped on desks or played on students' created instruments.
- (2) Use one rhythm at a time to start with. As students become more proficient, have more than one rhythm going at a time.
- (3) Have students create a rhythmic composition using their own created rhythmic notation and conducting style.

Chapter 7: The Man with the Red Eyes

- 1. Ideas for using Chapter 7.
 - a. Questions for discussion and/or writing.
 - (1) Why would everyone on Camozotz be alike?

- (2) What do you think IT is and what does IT look like?
- (3) Who is controlling the man with the red eyes?
- (4) Why can Charles Wallace be the only one to let himself look at the man with the red eyes?
- (5) Would you want someone else to control you?

b. Prediction - What is going to happen to Charles Wallace, Calvin, Meg, and Mr. Murry?

c. Construct a model of Central Central Intelligence.

- (1) Drawings by individual students.
- (2) Group drawing.

2. Chapter 7 emphasizes the likeness of everyone as a solution.

Musically each composer is unique in their own way.

a. Obtain and listen to recordings of:

- (1) Ludwig von Beethoven
- (2) Johann Sebastian Bach
- (3) Peter Tchaikovsky
- (4) Richard Wagner

Each of these composers could be introduced by a short group research project.

b. Have students compare these composers to Mozart.

Things to listen for:

- (1) Instrumentation - do you hear instruments Mozart did not use?
- (2) Rhythm - are the rhythms more complex or simpler than Mozart's?

- c. If students are unable to vocalize differences or similarities, have them discuss and write on:
- (1) How the music makes them feel.
 - (2) Do they like the music? Is there something about the music that they especially liked?
 - (3) What do they see when they close their eyes and just listen to the music?

Chapter 8: The Transparent Column

1. The following excerpts from this chapter sum up the different between Earth and Camazotz, and will provide the basis for later classroom activities.

Pages 140-141:

"On Camazotz we are all happy because we are all alike. Differences create problems. You know that, don't you dear sister?"

"No," Meg said.

"Oh, yes, you do. You've seen at home how true it is. You know that's the reason you're not happy at school. Because you're different."

"I'm different, and I'm happy," Calvin said.

"But you pretend that you aren't different."

"I'm different and I Like being different." Calvin's voice was unnaturally loud.

"Maybe I don't like being different," Meg said, "but I don't want to be like everybody else either."

This idea is continued on Page 142:

Charles Wallace's strange monotonous voice ground against her ears.

"Meg, you're supposed to have some mind. Why do you think we have wars at home? Why do you think people get confused and unhappy? Because they all live their own separate, individual lives. I've been trying to explain to you in the simplest possible way that on Camazotz individuals have been done away with. Camazotz is One mind. It's It. And that's why everybody's so happy and efficient. That's what old witches like Mrs. Whatsit don't want to have happen at home."

2. Discussion/Writing Ideas using above passages.
 - a. What would the world be like if everyone were alike?
 - b. What if everyone liked to do the same things?
 - c. What would happen if one person were different from everyone else?
 - d. At school does everyone try to be alike or fit into a certain image?
 - e. What happens to the kid at school who isn't like everyone else?
 - f. Is it fair to judge someone because he/she is different?
 - g. Would you want to live in a world where everyone is alike?
3. Carry this discussion of individuality on into music.
 - a. Why does one composer write music which sounds differently from another composer?

Influences

- (1) Teachers.
 - (2) Instruments available at a given point in time.
 - (3) Popular composing style or techniques in a given era.
 - (4) Instrument the composer played or felt the most comfortable with.
 - (5) What kind of music and sound the composer liked to hear.
 - (6) Time in history when music was written.
- b. Do you want composers to write music only in one style or type of composition? Why?

Examples that the students are familiar with through their own experiences or through the study of Mozart.

- (1) Minuets
- (2) Piano Concertos
- (3) Symphonies
- (4) Opera
- (5) Elevator Music
- (6) Rap
- (7) Disco

Chapter 9: IT

1. Discussion/Writing Ideas

- a. Can one person fix everything? Solve all our problems?

Example from the novel, p. 153: Meg's thinking once she found her father, Mr. Murry, everything would be back to normal.

- b. Is IT what you thought it would be?
- c. How would you react if you were brought before IT as Meg was?

2. Science extension activity.

- a. Introduce students to the makeup of the human brain, which relates to IT.

- (1) Different parts.

- (2) How it works.

- b. Introduce or refresh students' understanding of atoms, which relates to Meg and Mr. Murry moving through a wall on pages 151 and 152.

(6) Note Values

- (a) Whole Note: ; 4 beats
- (b) Half Note: ; 2 beats
- (c) Quarter Note: ; 1 beat
- (d) Eighth Note: ; $\frac{1}{2}$ beat
- (e) Sixteenth Note: ; $\frac{1}{4}$ beat

(7) Rests

- (a) Whole Rest: ; 4 beats
- (b) Half Rest: ; 2 beats
- (c) Quarter Rest: ; 1 beat
- (d) Eighth Rest: ; $\frac{1}{2}$ beat
- (e) Sixteenth Rest: ; $\frac{1}{4}$ beat

If you have band members in your class, they will be able to lend a helping hand in this lesson.

- b. Try to find a recording of whatever music you have used with the students in (a).

Option: Start off using the music of a song they already know, i.e., Row Row Row Your Boat, then progress to a more difficult selection. The goal is to have the students gain an understanding of how music is written and then read by the performer.

Chapter 10: Absolute Zero

1. Discussion/Writing Topic Ideas

- a. If you could tesser where would you want to go?
- b. Do you think tesserring can be actually done in the future?

- c. If you were Mr. Murry, would you have gone tesserring without knowing where you were going or if you would even survive?
 - d. Has anger ever made you think things you know aren't true? i.e., Meg's anger at her father and Calvin.
2. Have students draw the creatures which have come to help Mr. Murry, Meg and Calvin.
 - a. Individual drawings.
 - b. Small group drawings.
 3. Tesser Mozart to the present time.
 - a. Would Mozart fit in our time better than his own?
 - b. Would the music of Mozart be different if he had lived today instead of in the late 18th century? The influences on a composer, given in the Chapter 8 section, will help to determine if the music of Mozart would sound the same or different if it was written at the present time.
 4. Obtain recordings of: Aaron Copland
Paul Hindemith
Arnold Schoenberg
 - a. Play recordings of the above composers.
 - (1) First time students listen quietly doing nothing else.
 - (2) Second time answer questions.
 - (a) How does the music make you feel?
 - (b) Do you like this music?
 - (c) Do you prefer Mozart?
 - (d) Comments.

- b. Group discussion: Would the above composers fit into Mozart's time if they were suddenly tesserred back?
- 5. Concluding activity: Read a portion of H. G. Wells, The Time Machine.

Chapter 11: Aunt Beast

1. Use the following excerpts from this chapter as the basis for discussion and writing.
 - a. Page 179: "The movement of the tentacles was as rhythmic and flowing as the dance of an undersea plant."
 - b. Page 181: "They have told us that our atmosphere is what they call opaque, so that the stars are not visible, and then they were surprised that we know stars, that we know their music and the movements of their dance far better than beings like you who spend hours studying them through what you call telescopes."
 - c. Page 183: "The tentacles musical words were soft against her."
 - d. Pages 184-185: "If it was impossible to describe sight to Aunt Beast, it would be even more impossible to describe the singing of Aunt Beast to a human being. It was a music even more glorious than the music of the singing creatures of Uriel. It was a music more tangible than form or sight. It had essence and structure. It supported Meg more firmly than the arms of Aunt Beast. It seemed to travel with her to sweep her aloft in the power of song, so that she was moving in glory among the stars, and for a moment, she too felt that the words Darkness and Light had no meaning, and only this melody was real."
2. Possible questions for use with the above quotes.

Quote 1

- a. How can tentacles move rhythmically?

Quote 2

- b. What does opaque mean?
- c. What kind of music could come from the stars?
- d. How would the stars dance?
- e. How would the beast know about the stars music and dance if they could not see them?

Quote 3

- f. What do you think is meant by the tentacles' musical words?

Quote 4

- g. Why do you think Meg was unable to put into words how beautiful the singing of Aunt Beast was to her?

These are not the only possible questions which can be generated from these quotes. It is important to remember that with the exception of one question, the questions are basically open ended. There is not one correct answer.

3. Prediction: What are Mrs. Who, Mrs. Whatsit, and Mrs. Which going to do to help Mr. Murry, Calvin, Meg and Charles Wallace?
4. Have students find and share other music references in the novel.
5. Science Connection: Students may want to learn more about stars and/or the different planets of our solar system. Encourage individual or small group research with a concluding presentation to the class.
6. In the world of the novel, music is everywhere. Music is also a part of our everyday lives. To enhance the students' awareness of music and its integral position in our daily lives, have the

students record where they hear music for a given length of time, i.e., one week.

- a. Daily record on the chalkboard or tally sheet where the students hear music and how the music sounded.
- b. At the end of the week, categorize the different types of places they heard music and the different types of music they heard.
- c. Find out what their favorite place was to hear music. Also why they prefer one type of music over another.

Chapter 12: The Foolish and the Weak

1. Discussion/Journal Writing Ideas

- a. Why did Meg's love for Charles Wallace save him from IT?
- b. If you were Meg, would you go back to Camazotz to save Charles Wallace?
- c. How would you describe Mrs. Who, Mrs. Which, and Mrs. Whatsit? Reminder: Calvin describes them as guardian angels, p. 191.
- d. Do you like the way the novel ends? Could you write a better or different ending? Start writing.
- e. Does this novel remind you of anything else you've heard or read?
- f. Would you like to read another novel by this author?
- g. Would you like to know what happens to Meg, Calvin and Charles Wallace in the future? What would you like to know? Their future adventures are in A Wind in the Door, A Swiftly Tilting Planet and Many Waters.

2. Composer or Author

After completing this novel, and with the information given regarding Mozart and music, ask the students to choose which they would rather be and why.

a. Have the future composers work together or individually considering the following issues.

- (1) What kind of Music would they compose?
- (2) Would they perform their music or just compose?
- (3) Would they conduct their works?
- (4) Would they want to live in this time period or in another?
- (5) What would they call their first musical composition?
- (6) What kind of impact would they want to make on the people that heard or performed their works? Would people be changed after hearing or performing these works?

b. Have future authors work together or individually considering the following issues.

- (1) What kind of material would they write?
 - (a) Poems
 - (b) Short stories
 - (c) Childrens' stories
 - (d) Novels
- (2) What kind of characters would they write about?
- (3) Would their writings take place now or in a different time period?
- (4) Would they want to live in this time period or another?

- (5) What would they call their first work?
 - (6) What kind of impact would they want to make on the people that read their works? Would they want to change the way people think about certain things?
- c. Cooperative learning with composers and authors
- (1) Collectively, authors work together to write a story or poem.
 - (a) Students choose the type of story or poem they want to write.
 - (b) Students can write given sections of the story or poem, or work as a group during the writing process.
 - (c) Story or poem needs to be written for class presentation or display. This work can also be bound for the classroom library.
 - (2) Collectively, composers write a musical composition.
 - (a) Instrumentation can be chosen in regard to the instruments created in class.
 - (b) Students can compose given sections of the piece, or work as a group in the composing process.
 - (c) Music must be notated using an agreed-upon symbol system.
 - (d) Music is conducted and performed for the class.

If the above groups, composers and authors, work well you might consider doing a class project of an original story accompanied by original music.

Where the Red Fern Grows

The novel Where the Red Fern Grows, by Wilson Rawls, provides students with many opportunities to interact with a work of literature. Within the story, the students will experience, along with the characters, a variety of emotional reactions: happiness, sadness, laughter, and tears. They will also learn the meaning of love and devotion through the relationship of Billy, Old Dan, and Little Ann.

In the following section, a variety of activities will be given for use in the classroom in conjunction with the novel. The novel will also provide the background from which the genre of Folk Music will be introduced and developed.

To present this novel, classroom and teacher preparation are necessary.

1. Map of the United States and/or the Ozark Mountains.
2. A learning center containing the following materials.
 - a. Books and pictures of the various types of hunting dogs.
 - b. Books on Folk Music, preferably not limited to American Folk Music, but other countries as well.
 - c. A cassette player with recordings of a wide variety of Folk Music.
3. Bulletin boards which reflect the novel and music being used.
4. Other books with the same theme as Where the Red Fern Grows.

The edition of Where the Red Fern Grows is the Bantam Starfire, published by Bantam Books, copyright 1961.

There are a number of activities which can be used while reading Where the Red Fern Grows. One activity which can be carried out through the entire novel is the entitling of each chapter. The chapters in the novel are untitled only numbered.

If this kind of activity is done, it is important to remember that each student will view a chapter differently. Each student needs to be able to share his chapter titles without fear of ridicule. This activity can also be carried over into journal writing. Why did you choose that particular title?

This novel provides students with an exciting adventure and will hopefully motivate them to participate in the various activities. The activities are designed to be used upon the completion of a given chapter.

Chapter I

1. Describe the appearance of a redbone hound. Was this dog bred for a special purpose?
 - a. Ask the class these questions. A student might have this type of dog at home.
 - b. Use a book on hunting dogs to supplement the students' knowledge.
2. Have the students share an adventure they have had with an animal, their own or a friend's. This can be done in various ways.
 - a. Write the adventure in his journal.
 - b. Share an adventure orally or in writing with another student.

c. Share an adventure with the entire class.

3. Introduce Folk Music

a. Brainstorm the term Folk Music.

(1) Write ideas on the chalkboard.

(2) Write down titles of songs they think fit their definitions of Folk Music.

b. Play a selection which fits into the Folk Music idiom.

(1) If you know someone who is an expert in this area, it would be a great introduction to have him play for the students to introduce folk music.

(2) If you need to use recordings, here are a few suggestions:

(a) "Anthology of American Folk Music." This is a three-record set: Vol. 1 - Ballads, Vol. 2 - Social Music, Vol. 3 - Songs.

(b) "Folk Festival of the Smokies," Vol. 1-2.

(c) "Folk Music U.S.A."

(d) Woody Guthrie recordings:

1 - "Songs to Grow On" (Folkways 31502)

2 - "Songs to Grow On For Mother and Child"
(Folkways 7015)

3 - "Woody Guthrie's Children's Songs" (Folkways 7503).

Check your district and local public libraries for available recordings.

Chapter II

1. Small group research projects on the various animals mentioned in this chapter. This could be an enlightening experience for students, especially if they are urban children.
 - a. Coon Hound
 - b. Skunk
 - c. Opossum
 - d. Rabbit
 - e. Squirrel
 - f. Timber Wolf
 - g. Raccoon
2. Relate Billy's "puppy love" for two hounds to something that your students might want, i.e., Nintendo video games.
3. Locate the Ozarks on a map for your students.
4. Discussion/Writing/Journal Ideas
 - a. How could Billy use the traps given to him by his father?
 - b. Do you think Billy's Mama and Papa want him to have the hound dogs?
 - c. What is a Cherokee?
5. Define "Folk Music." In doing this, be aware that people will define folk music differently. The elements listed below are elements present in most definitions of folk music.
 - a. Process of oral transmission. The lyrics and music have not been systematically written down for future generations, but have been passed on from one generation to another.
 - b. Storytelling - relates to people's hopes, dreams and experiences.

- c. Links the present with the past. Folk songs reflect how life was once lived, outside of highly mechanized world, i.e., songs about the railroads and the great sailing ships.
- d. Natural music in the sense that it is not formally studied - not memorized by rote. The opposite of this is the preservation of music from the classical era which have been reproduced as accurately as possible.
- e. Instrumentalist learns by playing with family and friends - no formal musical training or study. Children learned to sing the songs by hearing them sung. They learned to play instruments by observing and imitating.
- f. Variation which springs from the creative impulse of the individual or group - improvisation.
- g. Community determines the form or forms in which the music survives. Since these songs originated in a given community, the community would determine which songs would be passed on to future generations or other communities.

The above elements cannot be just read to the class but need to be explained and examples given. An example involving the storytelling element would be to give the students the lyrics to several songs and have them retell the story being told in each song. Under the variation element, obtain recordings of the same title being done by different performers and have the students listen for variations in the presentation of the song. In looking at folk music, we are faced with a dilemma. To obtain information about the folk traditions and actual music we

have to rely on published music and lyrics. The folk tradition emphasizes oral transmission and community variations. The songs presented in this section originated in folk tradition and have been published to allow us to learn from and enjoy the folk music from our historic past.

Chapter III

1. Discussion/Writing/Journal Ideas
 - a. How would you describe Billy's character after he had worked for two years to save fifty dollars to buy two redbone coon hound pups?
 - b. Have you ever worked hard for something you wanted?
 - c. What kind of things could you do to earn money for something you wanted?
 - d. Why would Billy's Grandfather be surprised at learning that Billy had worked and saved his money for two years?
 - e. Would you want to have a Grandfather like Billy's? Why?
 - f. What kind of relationship do you have with your Grandfather or Grandmother?
2. Art Activity: Have the students draw Billy, Grandfather, and the store. Allow the students to use a variety of materials and encourage them to use their imaginations.
3. Introduction to the instruments used in American Folk Music. Before proceeding, it is important to make the connection between the novel Where the Red Fern Grows and Folk Music. Folk Music did not originate in the big cities but in the homes of

people living outside the cities who had worked very hard to make a living, just as Billy and his family worked on the farm to survive.

This introduction to folk instruments has been divided into two sections, the second section being done after the next chapter's activities. This first section deals with the stringed instruments used in American Folk Music.

- a. Guitar - there are a number of different types of guitars.
 - (1) Folk guitar
 - (2) Classical guitar
 - (3) Electric guitar
 - (4) Four, six and twelve string guitars
 - (5) Single neck
 - (6) Double neck
- b. Banjo
 - (1) Circular shaped body with a neck.
 - (2) Played much like a guitar.
 - (3) Usually has five strings.
- c. Mandolin
 - (1) Pear-shaped instrument related to the lutes of early England.
 - (2) It has eight strings.
 - (3) Best known for playing of the tremolo which is a rapid down and up picking of the strings which creates a quaver.

d. Ukulele

- (1) Resembles a very small guitar with four strings.
- (2) Usually associated with the Hawaiian Islands and hula dancers.
- (3) Popular in the United States is the early 1900's.

e. Appalachian or mountain dulcimer.

- (1) Held on the lap.
- (2) Melody string is plucked with one finger - different pitches are produced by stopping the strings with a small stick held in the left hand.

The above instruments are played by resting the body of the instrument on the performer's lap or by a strap on the shoulder. Sound is produced by plucking or strumming the strings with the fingers of the right hand or a plastic pick. The neck is divided by frets. A fret is a metal strip set into the fingerboard of the guitar, fiddle, banjo, mandolin, ukulele and dulcimer.

f. Fiddle - the same instrument as a violin but played in a popular or folk style.

g. Autoharp - used in many primary classrooms.

- (1) Strings are pressed down by dampers attached to dampers.
- (2) The buttons are labeled with chord names which allow for ease in playing.
- (3) Strings are strummed with either a finger or felt pick.

h. Zither

- (1) There are thirty to forty strings stretched across a hollow sound box.
- (2) The melody is played by the top four strings.
- (3) Accompaniment is played by the remaining strings.
- (4) Right hand plucks and strums.
- (5) Left hand stops the melody strings against the frets of the fingerboard.

To enhance the presentation and introduction of the above instruments, records and pictures are essential. After an instrument is introduced by pictures and discussion with students, recordings should be played. To enhance this listening experience, have students identify the instruments they are hearing. Recordings of a given instrument should exhibit various styles of performance on the instrument. If possible, live demonstrations on any of these instruments will give your students the opportunity to see and hear a performance and hopefully ask questions. Give your students as much hands-on experience with the instruments as possible. Most schools have access to an autoharp and with some persistence possibly some other instruments.

Chapter IV/V

1. Compare and contrast city folks and country folks.
 - a. Brainstorm with class.
 - b. Record responses on the chalkboard.

- c. Discuss why there are differences in people who live and have been raised in the country and the city.
 - d. What would happen if people suddenly switched where they lived?
 - (1) City to country.
 - (2) Country to city.
2. Discussion/Writing/Journal Ideas
- a. What is a hillbilly? Why did the boy call Billy a hillbilly?
 - b. What did the two women mean when they said Billy was "wild?"
 - c. Why would Billy be scared to go into the depot office to get his pups?
3. Describe the personalities of the two pups? What do you think Billy will name them?
4. Art Activity: There are several scenes which come to mind in these two chapters which could be illustrated by the students.
- a. Billy's coming out of the hollow pipe. (p. 33)
 - b. Billy's walking through town with the pups' heads above the gunny sack. (p. 38)
 - c. Drinking pop with the marshall. (p. 42)
 - d. Spending the night in the cave with a mountain lion prowling around outside. (pp. 44-46)
5. Introduction to instruments used in American Folk Music will be continued from the previous chapter in this section.
- a. Combination wind-and-reed instruments.
 - (1) Concertina/Accordion

- (a) Each has bellows that produce a flow of air as they are pumped in and out by the motion of the player's arms. This air flow passes across a series of reeds. Each reed is housed in cases at the end of the bellows which vibrate to make the sound.
 - (b) Concertina is played by pressing buttons with both hands.
 - (c) Concertina was popular with men working on the sailing ships in the 1800's.
 - (d) Concertina became the accordion when the buttons were replaced by a keyboard in the 1850's.
 - (e) These instruments have been given the nicknames of "squeeze box" and "Belly pincher"
- (2) Harmonica - pocket accordion
- (a) Made up of a series of reeds like those used in the concertina and accordion.
 - (b) The reeds vibrate when air passes through the small openings.
 - (c) Harmonica was developed in 1829.
 - (d) Also called a mouth organ - similar in tone quality to the accordion and concertina.
- b. Sound Makers
- (1) Kazoo - alters the sound of a player's voice as he hums into the mouth hole.
 - (a) Same sound can be produced by putting tissue paper around a comb and humming.

- (2) Jew's Harp
 - (a) Made of a small metal frame around a thin metal tongue.
 - (b) The frame is held in front of the player's open mouth, as he plucks the metal tongue with his fingers.
- (3) Jug - blowing across the top produces a deep sounding hoomph which is used to produce accompanying rhythms.
- (4) Gutbucket - inverted washtub with a pole on top.
 - (a) A rope or string is attached to the pole and to a hole in the middle of the tub.
 - (b) The string is held tight and plucked like a string bass.
 - (c) The sound can be changed by tightening and loosening the string.
- (5) Washboard - played by strumming the corrugated surface.
- (6) Spoons - the pair is held between the fingers so the bowls of the spoons clack together.

As was mentioned at the end of the previous chapter, recordings and pictures will greatly enhance this introduction to these folk instruments.

6. Extension Activity - create own folk instruments. From the introduction to folk instruments, the students have a good idea of how complex or simple an instrument can be. Students can easily create gutbuckets, washboard and kazoo type instruments out of materials they have at home with just a little

imagination and ingenuity. This activity can be extended further by having the students create their own folk music groups, for example a jug band made of various size bottles and jugs being played. Your students will enjoy this activity especially after listening to other people perform on their instruments.

Chapter VI

1. Discussion/Writing/Journal Ideas

- a. Why were Billy's parents not angry when he arrived home with his pups?
- b. How does Billy's father view Billy after Billy has gone and then come back with his pups?
- c. What do you think Billy's father meant in the following quote from p.52: Papa said, "Billy I don't want you to feel badly about the people in town. I don't think they were poking fun at you, anyway not like you think they were."
- d. What do Billy's parents mean when they say "There's more to an education than just reading and writing."

2. Different types of Folk Music - This section is going to involve quite a bit of teacher preparation. Due to the lack of material in the school library on Folk Music, the local public library can become a valuable source of information and assistance. Also, don't forget the district music specialist.

- a. Small group research on the different types of Folk Music.

(1) Ballads

- (2) Spirituals
 - (3) Chanteys
 - (4) Work Songs
 - (5) Reels
- b. Research should deal with not only the type of Folk Music but also provide examples that can be presented to the class.

Chapter VII

1. Research project
 - a. How people train dogs to do specific jobs.
 - (1) Police
 - (2) Seeing-eye
 - (3) Guard
 - (4) Obedience
 - (5) Circus
 - (6) Hunting
 - b. How is the training and raising of dogs different depending on what they are going to do?
 - c. What kind of dogs are used in the above categories?
2. Share a personal experience training a pet.
3. Discussion/Writing/Journal Ideas
 - a. Does Billy's mother understand him?
 - b. Why did Billy have to have a coon skin to train his pups?
 - c. Why would Billy think his Grandfather had lied to him about how to catch a coon?

4. Continue the small groups of the previous chapter by looking at the various instrument combinations used in the performance of:
 - a. Ballads
 - b. Spirituals
 - c. Chanteys
 - d. Work Songs
 - e. Reels

After the various groups have shared what they have learned, it is the perfect time to see how they would classify various songs they have never heard. Choose at least one song from the above categories to play for the students. Have them determine what type they are hearing by listening for characteristics of each type of song. This activity should lead to some lively debate among students.

Extend this further by having the students accompany examples of each type of song using their original instruments. Appendix III contains the words to one of each type of song. The class can be divided into groups for this extension activity.

Chapter VIII/IX

1. Discussion/Writing/Journal Ideas
 - a. Have you ever talked to something which could not talk or answer back?
 - b. Why does Billy talk to his dogs as if they could understand what he is saying?

- c. Do you think dogs understand when something different is going to happen? i.e. on page 71.

"The whole family followed me out to the porch. There we all got a surprise. My dogs were sitting on the steps, waiting for me."

I heard Papa laugh. "Why, they know you're going hunting," he said, "know it as well as anything."

"Well I never," said Mama. Do you really think they do? It does look like they do. Why just look at them."

Little Ann started wiggling and twisting. Old Dan trotted out to the gate, stopped, turned around, and looked at me.

Another example occurs on page 72.

Just before I reached the timber, I called my dogs to me. "Now the trail will be a little different tonight," I whispered. "It won't be a hide dragged on the ground. It'll be the real thing, so remember everything I taught you and I'm depending on you. Just put one up a tree and I'll do the rest."

- d. Why does Billy feel so strongly about cutting down "the big tree," where the dogs tree their first coon? Is it strange that Billy feels so strongly about keeping a promise to his dogs, Little Ann and Old Dan?
2. Brainstorm to answer the following question: Why does Mama view Billy differently than Papa? Describe the characteristics of Mama and Papa.
 3. Art Activity: Create "the big tree."
 - a. Allow students to use a variety of materials.
 - b. Small groups or entire class working on "the big tree."
 4. The use of lyrics in Folk Music and Songs
 - a. Lyrics can deal with many different issues.
 - (1) Tell about the land in which the artist lives.
 - (2) Tell about the lives of everyday people as well as the leaders of a country.

- (3) Deal with love found and then lost.
- (4) Hardships of life and death.
- (5) Political statement.
- (6) Topical in nature.
- (7) Adventures which have occurred or have been imagined.

An example of a political message occurs in the familiar song "Yankee Doodle." According to Downes and Siegmeister (1943), this song was sung by both sides of the revolutionary war.

"This insolent and satirical tune played a conspicuous part in the American Revolution. It was sung derisively by the English at the Yankees. They, in turn, struck up the tune as they marched the defeated British soldiers to prison. "They even enticed away the British band," says Marjorie Barstow Greenbie, "hired it themselves and had it playing the obnoxious song." The Minute Men of Concord adopted it as their own, and when Cornwallis surrendered at Yorktown, it was to the accompaniment of "Yankee Doodle."

"Yankee Doodle"

1. Fath'r and I went down to camp,
Along with Captain Good'in,
And there we saw the men and boys
As thick as hasty puddin'.
Chorus:
Yankee Doodle keep it up
Yankee Doodle dandy,
Mind the music and the step,
And with the girls be handy.
2. And there we saw a thousand men,
As rich as Squire David;
And what they wasted ev'ry day,
I wish it could be saved.
Chorus:
3. And there was Captain Washington
Upon a slapping stallion,
Agiving orders to his men;
I guess there was a million.
Chorus:

4. And then the feathers on his hat,
They looked so 'tarnal fine, ah!
I wanted peskily to get
To give to my Jemima.
Chorus:
5. And there they'd fife away like fun,
And play on cornstalk fiddles,
And some had ribbons red as blood,
All bound about their middles.
Chorus:
6. Uncle Sam came there to change
Some pancakes and some onions,
For 'lasses cake to carry home
To give his wife and young ones.
Chorus:
7. But I can't tell half I see,
They kept up such a smother;
So I took my hat off, made a bow,
And scampered home to mother.

Popular Verse

Yankee Doodle went to town,
Riding on a pony
Stuck a feather in his hat
And called it macaroni.

Yankee Doodle, doodle doo
Yankee Doodle Dandy,
All the lads and lassies are
Sweet as sugar candy.

An example of a topical message occurs in the song "She'll be Comin' Around the Mountain." Lomax (1960) sums up the meaning of this song.

"This early western railroad ditty, anonymously composed, put the original hymn tune (The Old Ship of Zion) out of the minds of most of us; it catches the jubilation of the halcyon day when the first steam engine came whistling and snorting into a horse-and-buggy town on the prairies."

"She'll be Comin' Around the Mountain"

1. She'll be comin' around the mountain when she comes, (2)
She'll be comin' around the mountain, (2)
She'll be comin' around the mountain when she comes.

2. She'll be drivin' six white horses, etc.
3. We will all go out to meet her, etc.
4. We will have chicken an' dumplin's, etc.
5. We'll be reelin' an' a-rockin', etc.
6. We'll shout glory hallelujah, etc.

These are two examples of how lyrics can deal with various things. Now it is time to get the students involved in writing their own lyrics. Since the students have created "the big tree," it is only appropriate that a song should be written about Billy cutting down "the big tree" out of love and devotion for his dogs, Little Ann and Old Dan.

The students in this first attempt at writing song lyrics may use the tune from a folk song they already know and add their own written lyrics.

Chapter X/XI

1. Discussion/Writing/Journal Ideas

- a. "The money earned from my furs was turned over to my father. I didn't care about it. I had what I wanted - my dogs. I supposed Papa was saving it for something because I never saw anything new turn up around our home, but, like any young boy, I wasn't bothered by and I asked no questions."
(p. 100)

(1) What is Billy's father going to buy with the money Billy earns from selling coon hides?

(2) If you earned money like Billy, what would you do with it?

- b. How could Billy elaborate his hunting tales? Quote from page 101 deals with Billy and hunting tales.

"I didn't have to tell any whoppers for some of the things my dogs did were almost unbelievable anyhow. Oh, I guess I did make things a little bigger than they actually were but I never did figure a coon hunter told honest-to-goodness lies. He just kind of stretched things a little."

- c. Describe the differences between Old Dan and Little Ann.

How are they like human beings?

2. Turn your classroom into the forest and river bottoms where Billy, Old Dan, and Little Ann hunt coons. Have your students create:

- a. Trees
- b. Bushes
- c. Cane
- d. Sky/Stars/Moon
- e. River
- f. Coons.

The students will enjoy turning their classroom into a scene from the novel. They can even create the farm house and characters. This can be extended into small groups acting out adventures of Billy and his dogs.

3. Storytelling in Folk Songs

- a. To begin this section share with the class the lyrics to "The Deer Chase," arranged by Alan Lomax.

"The Deer Chase"

1. We heed not the tempest, the toil nor the danger,
As over the mountain away goes Ranger,
All night long, till the break of dawn,
Merrily the chase goes on;
Over the mountains, the hills and the fountains,
Away to the chase, away, away. (Chorus)
Chorus:

Away and away, we're bound for the mountain
 Bound for the mountain, bound for the mountain,
 Over the mountains, the hills and the fountains,
 Away to the chase, away, away.

2. Now we're set just right for the race,
 The old hound dogs are ready for the chase,
 The deer is a-bounding and the hounds are a-sounding,
 Right on the trail that leads o'er the mountain.
 Over the mountains, the hills and the fountains,
 Away to the chase, away, away. (Chorus)
 3. Listen to the hound bells, sweetly ringing,
 Over the mountain the wild deer's springing,
 All night long till the break of dawn,
 Merrily the chase goes on.
 Over the mountains, the hills and the fountains,
 Away to the chase, away, away. (Chorus)
 4. See there the wild deer, trembling, panting,
 Trembling, panting, trembling, panting,
 Only for a moment for hunger standing,
 Then away on the chase away, away.
 Over the mountains, the hills and the fountains,
 Away to the chase, away, away. (Chorus)
- b. Brainstorm the sequence of events in "The Deer Chase."
 - c. Brainstorm about what happens when Billy, Old Dan, and Little Ann hunt coons.
 - d. Write the lyrics to a song about Billy, Old Dan, and Little Ann hunting coons.
 - (1) Entire class working together on the lyrics.
 - (2) Small groups writing a verse or a complete song. If this option is used, there will be variety of lyrics the students will write.

Chapter XII/XIII

1. Discussion/Writing/Journal Ideas
 - a. Why do words said in different contexts cause people to react differently?

(1) "Raine butted in again," "What's the matter? You 'yellow'?" (p. 127)

(2) "As they turned to leave Raine smirked. 'Sucker'! he said." (p. 128)

- b. How do people acquire reputations good or bad? What kind of reputation do you want to have?
- c. What kind of things might have the Pritchards done to acquire their reputation? Could part of their reputation be due to the imagination of their neighbors?
- d. Describe the "ghost coon." Accompany this description with a sketch.
- e. Why would Billy decide to not kill the "ghost coon?" (p. 141) Do you think the "ghost coon" had a right to go on living and prowling the forest after Billy's Old Dan and Little Ann had treed him?
- f. Do you think there was a reason for Rubin to die while trying to save his dog, Old Blue, from Old Dan and Little Ann?
- g. Would Rubin have killed Old Dan and Little Ann if he had not fallen while running?

2. Class Project and Debate

- a. Research the pro's and con's of hunting.
 - (1) Animal rights and protection.
 - (2) Hunters' rights.
 - (3) Dangers involved in hunting - safety precautions used by hunters.

3. Contact a hunting club or kennel in your area to see if they would show the students hunting dogs and also demonstrate some of the commands and training techniques used in hunting.
4. The music of the hunt.

Page 130: "A bird in a canebrake on our right started chirping. A big swamp rabbit came running down the riverbank as if all hell was close to his heels. A bunch of mallards, feeding in the shallows across the river, took flight with frightened quacks. A feeling that only a hunter knows slowly crept over my body. I whooped to my dogs, urging them on.

Little Ann came in. Her bell-like tones blended with Old Dan's, in perfect rhythm. We stood and listened to the beautiful music, the deep-throated notes of hunting hounds on the hot-scented trail of a river coon."

Wilson Rawls vividly describes the sounds associated with a coon hunt. Besides the regular noises connected with night, there are also the sounds of the hounds and the scampering of animals.

- a. Brainstorm on the sounds which would be heard when Billy goes hunting. Students may look at previous sections of the novel to help them. You could also have the students record all the sounds they hear while sitting on their back porches at night - this probably will not be helpful if they live in the middle of a city.
- b. Using the lyrics about Old Dan, Little Ann and Billy hunting, written in the previous section, add music. This music should not only utilize the sounds produced by the student's created instruments but should also incorporate the sounds of night life and hunting hounds.

Through this process the students have created a folk song, which can be presented to parents and peers.

Chapter XIV

1. Discussion/Writing/Journal Ideas

- a. "Yes I know, he said, "but still I acted like a fool.

Billy, I had no idea things were going to turn out like they did, or I wouldn't have called that bet." (p. 155)

- (1) Do things always turn out the way we think they will?
- (2) Why would Grandpa feel like a fool over betting with Rubin and Raine Pritchard?
- (3) Do certain people push you to act differently than you normally would?
- (4) Should people bet with each other? If yes, what type of things?

- b. What kind of relationship do Billy and Grandpa have?

Describe this relationship in detail.

- c. Describe the relationship you have with your Grandpa or Grandma.

- d. How does Billy view his dogs? Are they friends or are they a master and his dogs?

- e. What does a buggy look like? Show students illustrations and pictures of various types of buggies. They might enjoy drawing their own buggy.

2. Prediction: What is going to happen at the Championship Coon Hunt? This can be done in the students' journals or on the chalkboard. Remember, each prediction represents a students' beliefs.

3. Song Lyrics and Storytelling. The lyrics of the following songs will prepare the students for the "Championship Coon Hunt." Each of these songs tell a story about a dog and or hunting. These lyrics provide the basis from which the students can write their own stories or hunting song using these songs as an example. If the students become involved and excited about this activity, they can also add musical accompaniment using available instruments.

"The Hound Dawg Song"

1. Ev'ry time I come to town,
The boys keep kickin' my dog aroun',
Makes no difference if he is a houn',
They gotta quit kickin' my dawg aroun'.
2. Me an' Lem Briggs an' old Bill Brown
Took a load of corn to town,
My old Jim dawg, ornery old cuss,
He just naturally follered us.
3. As we driv past Johnston's store
A passel of yaps come out the door,
Jim he scooted behind a box,
With all them fellers a-throwin' rocks.
4. They tied a can to old Jim's tail
An' run hom a-past the county jail,
That just naturally made us sore,
Lem, he cussed and Bill, he swore.
5. Me an' Lem Briggs an' Old Bill Brown
Lost no time a-gittin' down,
We wiped them fellers on the ground
For kickin' my old dawg, Jim, around.
6. Jim seen his duty there an' then,
He lit into them gentlemen,
He shore mussed up the courthouse square
With rags an' meat an' hide an' hair.
7. Every time I come to town
The boys keep kickin' my dawg aroun',
Makes no difference if he is a houn',
They gotta quit kickin' my dawg aroun'.

"Let's Go A-Huntin'"

1. 'Let's go a-huntin',' says Risky Rob.
'Let's go a-huntin',' says Robin to Bob.
'Let's go a-huntin',' says Dan'l and Joe.
'Let's go a-huntin',' says Billy Barlow.
2. 'What shall we hunt?' says Risky Rob.
'What shall we hunt?' says Robin to Bob.
'What shall we hunt?' says Dan'l and Joe.
'What shall we hunt?' says Billy Barlow.
3. 'Let's hunt coons' says Risky Rob.
'Possum for me,' says Robin to Bob.
'Let's catch rabbits,' says Dan'l and Joe.
'I'm huntin rats,' says Billy Barlow.
4. 'How shall we divide him?' says Risky Rob.
'How shall we divide him?' says Robin to Bob.
'How shall we divide him?' says Dan'l to Joe.
'How shall we divide him?' says Billy Barlow.
5. 'I'll take shoulder,' says Risky Rob.
'I'll take thigh,' says Robin to Bob.
'I'll take back,' says Dan'l and Joe.
'Tail bone mine,' says Billy Barlow.
6. 'How shall we cook him?' says Risky Rob.
'How shall we cook him?' says Robin to Bob.
'How shall we cook him?' says Dan'l to Joe.
'How shall we cook him?' says Billy Barlow.
7. 'I'll fry mine,' says Risky Rob.
'I'll broil thigh,' says Robin to Bob.
'I'll bake back,' says Dan'l and Joe.
'Tail bone raw,' says Billy Barlow.

"Blue"

1. Had a dog and his name was Blue
Bet you five bucks he's a rounder, too.
Chorus:
O Blue, Blue, Blue, O Blue
2. Every night just about good dark,
Blue goes out and begins to bark.
Chorus:
3. Blue treed a possum in a 'simmon tree,
Blue looks at possum, possum looks at me.
Chorus:

4. Chased that possum out on a limb,
Blue set down and talk to him.
Chorus:
5. Blue got sick and very sick,
Called for the doctor to come right quick.
Chorus:
6. Called for the doctor and the doctor come,
He says, 'Blue your huntin' days are done.'
Chorus:
7. Old Blue died and he died so hard,
Scratched little holes in my back yard.
Chorus:
8. Dug his grave with a silver spade,
Let him down with a golden chain.
Chorus:
9. When I get to heaven first thing I'll do,
Take my horn and blow for Blue,
Chorus:
10. Come on, Blue, come on Blue.
There's a possum in Heaven for me and you.
Chorus:

All of the above songs were taken from Folk Songs of North America by Alan Lomax.

- a. Read and discuss each song. Some of the words may not be clear to the students.
- b. Students decide which song they want to work with. They can work with more than one song but it might be confusing for them.
 - (1) Write a story based on one of the above songs.
 - (2) Write a song using one of the above songs as an example.
 - (3) Small groups can be used as well as individual students working by themselves.

- c. Perform songs and read stories for the class. These songs and stories can also be shared with other classes and parents.

Chapter XV/XVI

1. Research Projects

- a. Research the various types of contests which involve trained dogs.
 - (1) Hunting
 - (2) Obedience
- b. What is the difference between a "hoot" owl and a "screech" owl?
- c. Where do superstitions originate? What are common superstitions you know about?

2. Art Activity: Draw a picture of the Coon Hunt Camp described on page 174. This activity could be done in the form of a mural as a class project.

3. Discussion/Writing/Journal Ideas

- a. Why would Billy be reluctant to enter Little Ann into the best looking dog competition?
- b. How would you feel waiting to get your chance to participate in a big event like Billy at the Championship Coon Hunt?
- c. Why was Billy accepted as an equal by the other hunters?
- d. Are Old Dan and Little Ann unique dogs? Do they have a special relationship toward each other?

4. Whooping Contest: When Billy goes hunting he whoops to his dogs to encourage them and to let them know that he's coming to help them. It will be fun for the students to make up their own unique "Whoop." A father of one of the students may hunt and be able to demonstrate how to whoop.
5. Folk Music from other cultures and countries.

So far in our look at Folk Music, the United States is the only country we have touched upon. Folk Music is an important musical genre in many different countries and cultures. In this section the emphasis will be on Jewish Folk Music.

Before beginning this section, check with your students to see if their families are knowledgeable about the Folk Music of a particular country or culture. An example could be an Armenian student who's family still carries on that musical tradition. This particular student may be able to share a wealth of information with his peers and teachers.

- a. Research Projects

- (1) What type of instruments are used in Jewish Folk Music?
- (2) What countries and cultures have influenced Jewish Folk Music?

- b. Obtain recordings and books on Jewish Folk Music. These materials can be used with the entire class or small groups. It is important to have the students hear Jewish Folk Music as it will be different from what they have previously heard.

- (1) Ruth Rubin, "European Jewish village songs and expressions of the immigrant generations." (Folkways FS3801)
- (2) Rubin, R. (1950). A Treasury of Jewish Folksong, New York, NY: Schocken.
- (3) Rubin, R. (1965). Jewish Folk Songs in Yiddish and English. New York, NY: Oak Publications.

c. Students create their own Jewish Folk Songs using the words of an already existing Jewish Folk Song. The following are the lyrics of two songs which can be used. Students can adapt the instruments they created earlier for the accompaniment.

The following song is considered a work song by Ruth Rubin in Jewish Folk Songs in Yiddish and English.

"Eyder Ich Leyg Mich Shlorn"
"No Sooner to Bed"

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. No sooner to bed
My bones full of pain,
Then I must rise
To work again. <p>Refrain:
To the Lord I will weep
To the Lord I will cry,
Why was I born
A seamstress, why?</p> <ol style="list-style-type: none"> 2. Should I come late
I live so far away,
I am docked
For a full half-day's pay.
Refrain: | <ol style="list-style-type: none"> 3. The needles are old
They constantly break.
My fingers, they bleed,
My God, how they ache.
Refrain: 4. The boss makes me wait
When I ask for my pay.
I've nothing to eat,
I'm hungry all day.
Refrain: |
|--|---|

The following is a children's song also from Jewish Folk Songs in Yiddish and English.

"Bay Dem Shtetl Shteyt a Shtibl"
 "We Live at the Edge of Town"

1. We live at the edge of town
 In a house so small.
 The roof is green and all around, the
 Little trees grow tall.
 2. Mother, father and my sister
 Chanele and me
 We've been living here a long time,
 All so happily.
 3. Father works and works and works
 But I can clearly see,
 He buys food and pretty toys
 For Chanele and me.
 4. He brought a puppy, barking, barking,
 So we called him Tsutsik.
 He brought a pony, neighing, neighing.
 So we called him Mutsik.
 5. He brought a long-neck goosey, loosey
 Her feathers were soft and white,
 And a hen that cackled, cackled
 And laid an egg that night.
 6. Mother took the new laid eggs and
 She did such a trick!
 She put them under a setting-hen
 And we had baby chicks.
- d. To culminate this introduction to Jewish Folk Music teach the students a Jewish Folk Dance. If you are not familiar with this type of dancing, contact someone in the community to come and teach the students. Once they start dancing they will have a great time.

Chapter XVII/XVIII

1. Discussion/Writing/Journal Ideas
 - a. Have any of you ever been caught in a bad storm? What would you do if you were caught outside in a snow storm?

2. Prediction: What do you think will be done with the money won at the Championship Coon Hunt?

3. Art Activities:

a. Create replicas of the Gold and Silver Cups won at the Championship Coon Hunt.

b. Recreate Little Ann and Old Dan circling the treed coon during the storm.

4. Continue looking at the Folk Music of other countries and cultures. This section deals with the Folk Music of France.

a. Brief overview of France

(1) What are the different regions in France and how do they differ?

(2) Look at the French culture - does music play an important part in the lives of the French people.

(3) Is French the only language spoken in France or are there other languages also spoken?

b. Research Projects

(1) What instruments are commonly used in French Folk Music?

(2) What are the influences which shaped French Folk Music?

(3) What types of songs are sung in the genre of French Folk Music?

It is important to point out that French Folk Music characteristically utilizes exciting rhythms which express the emotions of the song. These songs also rarely deal with the Devil, ghosts and the supernatural as is done in the songs of other countries.

c. Books and recordings on French Folk Music need to be available for the students. Here are just a few suggestions.

- (1) Old Time Fiddle Tunes, played by Jean Carignan.
(Folkways FG3531)
- (2) Cass-Beggs, M., & Cass-Beggs, B. (1969). Folk Lullabies. New York, NY: Oak Publications.
- (3) Challis, E. (1974). Fun Sings, Rounds, and Harmony. New York, NY: Oak Publications.
- (4) Scott, B. (1966). Folk Songs of France. New York, NY: Oak Publications.

d. Write the lyrics to a French Folk Song. In this section, the students are to write their own lyrics for an original song. Instead of later having the students add a musical accompaniment, have a selection or two of exclusively French instrumental music. The students can then put their own words to the music. There may be some difficulty in finding instrumental recordings without words. If you are unable to find recordings, have a pianist record the music.

Here are the lyrics to two different types of French Folk Songs which can be used as examples for your students.

These songs are taken from Folk Songs of France by B. Scott. This first song is a shanty which was sung by sailors on a long voyage.

"Valparaiso"

1. Many's the man we'll lose below,
 Goodbye fare ye well,
 Goodbye fare ye well,
 Gone where the deep sea sailors go,
 Hurrah for Mexico, yo ho ho,
 All sails set, on to Valparaiso, haul away,
 Shipmates we'll leave there, bones lying low,
 Heave bully boys, hey ho, heave, hey ho.

2. Those who get back to see Bordeaux,
 Goodbye fare ye well,
 Goodbye fare ye well,
 Pick of the bunch as well they know,
 Hurrah for Mexico, yo ho ho,
 Boats away! Pull for the shore, they're rarin' to go,
 Way, Charlie, away.
 Liquor and fighting and women in tow,
 Heave bully boys, he ho, heave, hey ho.

This song is one of the best known French Folk Songs outside of France, and is considered a ronde which is a type of dance.

"Après de Ma Blonde"
 "Close Up to My Darlin'"

1. The quail, the grey woodpigeon,
 And Speckled partridge come,
 The quail, the grey woodpigeon.
 And speckled partridge come,
 My little dove, my dearest,
 That night and day doth croon.
 Chorus:
 Now in my father's garden
 The lilac bushes bloom,
 Now in my father's garden,
 The lilac bushes bloom,
 A hundred thousand song birds
 Are building round my home,
 Close up to my darlin'
 How I love, I love, I love,
 Close up to my darlin'
 How I love to be.

2. It's comforting the maidens
 Unmarried and alone,
 It's comforting the maidens,
 Unmarried and alone.
 Sweet dove, don't sing for me then,
 A man, I have my own
 Chorus:

3. O tell us, tell us lady,
Where is your husband gone?
O tell us, tell us lady,
Where is your husband gone?
In Holland he's a prisoner,
The Dutch have taken him.
Chorus:
 4. What would you give, my beauty,
To have your husband home?
What would you give, my beauty,
Versailles I'd gladly give them,
And Paris and Notre Dame.
Chorus:
 5. Versailles I'd gladly give them,
And Paris and Notre Dame;
Versailles I'd gladly give them,
And Paris and Notre Dame,
Saint Denis's Cathedral,
And our church-spire at home.
Chorus:
- e. Share songs with the class.
 - f. As a final activity in dealing with the folk music of France and the Jewish culture, have the students compare and contrast the differences they hear and observe in the music of these two groups of people.

Chapter XIX

1. Discussion/Writing/Journal Ideas
 - a. "My numb brain started working I thought of another time the ax had been covered with blood. I don't know what I thought of Rubin Pritchard at that time or why I thought of these words I had often heard: 'There is a little good in all evil'." (p. 228)
- (1) What is meant by "There is a little good in all evil?"

(2) Do you think the mountain lion and Rubin Pritchard are in any way alike?

b. "They were so close together." I said "when they came up off the ground they looked just like one." (p. 232)

(1) Do you think Little Ann and Old Dan are really one? Why?

(2) Why couldn't Little Ann go on living without Old Dan?

c. "Long after my mother and father had retired, I sat by the fire trying to think and couldn't. I felt numb all over. I knew my dog was dead, but I couldn't believe it. I didn't want to. One day they were both alive and happy. Then that night, just like that, one of them was dead." (p. 234)

(1) What does this quote tell us about life?

(2) Have you ever lost someone or something that was very important to you? How did you feel?

2. Folk Music and the Orchestra

Folk Music has provided the basis for melodies, rhythms and the orchestration of the symphony orchestra and other instruments. Certain composers have utilized American Folk Music quite extensively. In this section, the music of Charles Ives and Antonin Dvorak will be studied.

a. Charles Ives - absorbed the music of the New England village in which he grew up: concerts by the village band, the singing of the village choir, barn dances, camp meetings and circus parades.

- (1) Second symphony (1901). The first movement is reminiscent of farmers fiddling at a barn dance with it's jigs, gallops, and reels. In the last movement, snatches of familiar American songs can be heard: "Camptown Races," "Turkey in the Straw," "Colombia, the 'Gem' of the Ocean."
 - (2) "Variations on a National Hymn" (America) (1894). This piece has been arranged for Bands.
- b. Antonin Dvorak - A Bohemian composer who visited the United States from 1892 to 1895.
- (1) New World Symphony (1893). The Largo or Slow Movement is based on the melody of the spiritual "Goin' Home."
 - (2) He did not advocate the literal use of folk ideas but the spirit of American melodies.
- c. To bring meaning to this section, recordings of the above-mentioned pieces is essential. You may not be able to find recordings of these exact works but try to find another piece by the above-mentioned composers, Ives and Dvorak. Students will enjoy listening to these compositions and should be able to distinguish various folk elements.
- d. Bela Bartok has composed extensively using Hungarian Folk Music as a basis for his works. Students taking piano lessons may have even played a few of his easier compositions.

If you are familiar with and have access to recordings of another composer's works that utilizes folk music elements, share this knowledge and music with the students.

Chapter XX

1. Discussion/Writing/Journal Ideas

a. "I had heard the old Indian legend about the red fern. How a little boy and girl were lost in a blizzard and frozen to death. In the spring, when they were found, a beautiful red fern had grown up between their two bodies. The story went on to say that only an angel could plant the seeds of a red fern, and that they never died; where one grew, that spot was sacred." (p. 246)

(1) What is a legend?

(2) Do you think the legend of the red fern is true?

(3) Do you think seeing the red fern growing between the graves of Old Dan and Little Ann was a comfort to Billy? Why?

b. Have you ever experienced something which you will never forget, like Billy and the memories of Old Dan and Little Ann?

2. Folk Festival - During the musical portion of Where the Red Fern Grows, students have been exposed to and interacted with Folk Music. In this final activity the songs and instruments the students have created will provide the music for a folk festival which can be performed for parents and peers.

a. Put together a program using: original songs, songs with new instrumental accompaniments, and original songs with recorded accompaniment.

- b. Dancing can be added if students are enthusiastic and motivated in this direction.
- c. Costumes which reflect the character of the songs and music being performed will add an authentic touch.
- d. Rehearse and perform the folk festival.

Appendix I

Excerpt taken from The Milton Cross New Encyclopedia of the Great Composers and Their Music. Vol. II by Milton Cross and David Ewen

Wolfgang Amadeus Mozart (1756-1791)

The miracles of Mozart's childhood read like legends, yet they have all been substantiated. He was the son of Leopold Mozart, a performer in the court orchestra at Salzburg who, a year after Wolfgang's birth, was elevated to the post of court composer. Herr Mozart was a respectable violinist, the author of one of the earliest published texts on violin playing (1756), and a prolific composer. But he was no genius, and he knew it. As soon as he perceived signs of exceptional musical gifts in his son, he was moved by the desire to create the boy in the image of himself as he would have liked to be.

At the age of three Wolfgang started to show more than passing interest in the harpsichord lessons given his older sister (by some five years), Maria Anna (affectionately called Nannerl). He started experimenting at the keyboard, expressing delight whenever he arrived at a pleasing progression. Before long his father started teaching him the harpsichord: he was only four at the time. He learned his lessons more by instinct than by rote; he never seemed to have to be told what was right, but sensed it immediately. His ear was so sensitive that it could perceive when a violin was tuned an eighth of a note too low; and it could react so positively to unpleasant sounds that once, at the blast of

a trumpet, he fainted with pain. He had an indelible memory and infallible instinct. Hearing a melody once, he could reproduce it without error. He could identify tones and chords blindfolded. Given a theme he could improvise for half an hour without repeating himself. He read a piece at sight the way others played it after hours of practice.

On one occasion, a second violinist failed to report to Mozart's father's house to participate in a session of quartet music. The child took the place of the absent musician. Although he had never seen the music, he filled in without apparent difficulty. To his father's amazement at this feat, he merely said, "Surely you don't have to study and practice to play second violin, do you?"

He started writing music as easily as he learned to play it. When he was five years old he wrote for the harpsichord two minuets, which have been preserved. He forthwith became ambitious. While still five, he filled his music paper with smudges, notes, and blots in an attempt to produce a concerto. It proved to be only an attempt, but he did complete a full-fledged sonata when he was seven and a symphony when he was eight.

Herr Leopold did not have to be told that a miracle was taking place in his household. Thenceforth, his own musical endeavors were pushed to an insignificant background, as he concentrated exclusively on his son's development and career. When Wolfgang was six years old, Herr Leopold decided to exhibit him. The whole Mozart family set forth on a tour. Wolfgang played for the Elector of Bavaria in Munich, where his performance was regarded as so extraordinary that word of his success reached Vienna. When the Mozarts arrived there, they were immediately ordered to appear before the Empress Maria Theresa in Schonbrunn.

Dressed in silk hose and tight fitting velvet jacket with puffed sleeves, with his hair carefully groomed, he sat at the harpsichord in Schonbrunn and played a concerto by Georg Christoph Wagenseil (1715-77). Wagenseil was present. At the child's request he turned the pages of the music; he could scarcely contain his tears. Then, at a dare, the miracle boy performed his tricks, feats of ear and memory. "You are a little sorcerer," said the emperor, while the empress kissed and fondled him. Little Mozart was showered with gifts.

The triumphs of Vienna whetted Herr Leopold's appetite. For the next three years, he kept his wonder child traveling and performing. In Frankfurt on the Main, in 1763, his concert was advertised in the manner of a one-man circus show: "He will play a concerto for the violin, and will accompany symphonies on the harpsichord, the manual or keyboard being covered with a cloth, with as much facility as if he could see the keys: he will instantly name all the notes played at a distance, whether singly or in chords on the harpsichord or any other instrument, bell, glass, or clock, He will finally improvise as long as may be desired, and in any key, on the harpsichord and organ." One of those who heard him at this time was Goethe. "I was only fourteen years old," he wrote to Eckermann many years later, "but I see, as if I were still there, the little man with his child's sword and curly hair....A phenomenon like that of Mozart remains an inexplicable thing."

The next major stop was Paris. In the palace of Versailles, as in Schonbrunn, the boy Mozart was irresistible. To Baron von Grimm he was "so extraordinary a phenomenon that one finds it difficult to believe it unless one has seen him with one's own eyes and heard him with one's own

ears." Only Madame Pompadour appeared aloof. When she turned her face away at his effort to kiss her, he exclaimed, "Who is this that will not kiss me, when even my empress kisses me?"

After having four of his violin sonatas published in Paris, Mozart proceeded to London and the court of George III. The royal Kapellmeister was Johann Christian Bach, son of the great Johann Sebastian, but at that time more famous than his late father. Bach fell in love with the child (as, indeed, did the whole court) and never tired of testing his powers and playing musical games with him. Mozart also gave several immensely successful concerts at the popular Vauxhall Gardens, usually in programs devoted entirely to his own works: here Mozart's first symphonies were played.

They were back in Salzburg in 1766, after an absence of more than three years. Mozart's genius had been acknowledged throughout all of Europe. Only the Archbishop of Salzburg remained skeptical. To test the boy's much-publicized genius, he had the boy locked in a room in the palace with the assignment to write an oratorio on a given text. Apparently the Archbishop was fully satisfied. He had the work performed and published. When one year later Herr Leopold applied for another leave of absence to embark on a new extended tour, the Archbishop did not withhold his blessings.

The Mozarts returned to Vienna in 1768 for what they hoped would be a repetition of their one-time successes there. The impending marriage of the Archduchess Maria Josepha held promise of a profitable visit. Before they reached Vienna, however, a smallpox epidemic claimed the bride as a victim (Wolfgang himself was stricken and for nine terrible

days was blind). When they finally arrived in Vienna, the nobility was in mourning and in no mood to welcome them. Moreover, an eleven-year-old boy was not as prodigious seemingly as a five-year-old child. The emperor did use his powerful office to get the boy a commission to write an opera. Wolfgang completed *La Finta semplice* with breathtaking speed. But the artists of the opera house (supported by Gluck) resented performing in an opera by a boy and saw to it that it never reached the stage. Wolfgang had to satisfy himself with a performance of another little comic opera, *Bastien and Bastienne*, at the home of Dr. Franz Anton Mesmer, a hypnotist whose name has been immortalized in the word *mesmerize*.

They stayed in Salzburg a year before the old wanderlust returned. This time, Herr Leopold and Wolfgang set out for Italy. After the disappointments of Vienna, Italy was comforting balm. Everywhere he went, Wolfgang was put to severe test and everywhere he came through triumphantly. In Bolgna they gave him a contrapuntal exercise that would take a master several hours to complete. He finished in half an hour. The venerable Padre Martini (1706-84), one of Italy's most learned musicians, accepted him as an equal. In Naples, Wolfgang's exhibitions proved so startling that the superstitious were convinced that he derived his powers from the magic ring he wore on his finger. But his greatest triumph took place in Rome during Holy Week. Each year the *Miserere* of Gregorio Allegri (1582-1652) was performed by the papal choir. A papal decree forbade its performance anywhere else; and the only existing copy of the work was jealously guarded. Any attempt to reproduce the work in

any form was punishable by excommunication. Mozart heard the performance; then in the privacy of his rooms, he wrote down the entire complex contrapuntal score from memory. Word of this incredible achievement reached the Pope who, instead of excommunicating the boy, gave him the Cross of the Order of the Golden Spur.

This excerpt gives an excellent summary of what occurred during Mozart's childhood. This was taken from just one source, however, there are many good biographies of Mozart available.

Summary of Major Works:

Chamber Music

42 violin sonatas
26 string quartets
7 string quintets
7 piano trios
2 piano quartets
Clarinet Quintet
Quintet for Horn,
Violin, Violas, and
Cello

Choral Music

Ave Verum
cantatas
litanies
Kyries
Masses
motets
Psalms
Requiem

Operas

Idomeneo
The abduction from the Seraglio
The Marriage of Figaro
Don Giovanni
Cosi fan tutte
The Magic Flute
La Clamanza di Tito

Orchestral Music

49 symphonies
31 divertimentos, cassations,
and serenades
25 minuets, German dances and
country dances
Concertos for solo instrument
or instruments and orchestra
Sinfonia concertante for Viola
and Orchestra
Various arias for voice and
orchestra

Vocal Music - Various songs for voice and piano including
"Abendempfindung," "Als Luise," "An Chloe,"
"Das Veilchen," and "Wiegenlied."

Appendix II

Types of Musical Pieces

Canon:

A contrapuntal device where a melody stated in one part, is imitated strictly and in it's entirety in one or more other parts.

Concerto:

Solo instrument with a full orchestra accompaniment.

Divertimenti:

A suite of movements for a chamber ensemble or orchestra, designed primarily for entertainment.

Litanies:

A series of invocation to God, the Blessed Virgin and the Saints sung by the priest and responded to by the people with Kyrie elesion (Lord have mercy) or a similar response.

Masses:

A setting of the Ordinary or unchanging parts of the Mass: Kyrie, Gloria, Credo, Sanctus Benedictus and Agus Dei.

Minuet:

A dance popular during the baroque period, which is in 3/4 meter. Within the symphony, the third movement is the Minuet and Trio: Minuet-Trio-Minuet.

Opera:

A dramatic work in which the whole, or the greater part of the text is sung with instrumental accompaniment.

Sonata:

A composition for piano, or for violin, cello, flute, etc., usually with piano accompaniment. The sonata usually consists of four movements.

1st Allegro - fast

2nd Adagio - slow

3rd Scherzo (or Minuet) - rapid in 3/4 meter.

4th Allegro - fast

Suite:

An instrumental form of baroque music, consisting of a number of movements, each like a dance and all in the same key.

Symphony:

In the broadest sense is a sonata for orchestra. The symphony usually consists of four movements.

1st Opening Allegro, sometimes with a slow introduction

2nd Lyrical slow movement

3rd Minuet and Trio, sometimes omitted

4th Brisk finale

Symphony Orchestra Instrumentation:

Strings - violin, viola, cello, and double bass.

Woodwinds - 1 or 2 flutes, 2 oboes, 2 bassoons, 2 clarinets

Brass - 2 trumpets, 2 horns

Drums

Appendix III

The words of these songs are taken from The Folk Songs of North America by Alan Lomax.

Lady Gay - Ballad

1. There was a lady and a lady gay
Of children she had three.
She sent them away to the North countree
For to learn their grammaree.
2. They had not been there very long,
Scarcely six months and a day,
Till death, cold death, come hasting along,
And stole those babes away.
3. It was just about old Christmas time,
The nights being cold and clear,
She looked and she saw her three little babes
Come running home to her.
4. She set a table both long and wide,
And on it, she put bread and wine.
"Come eat, come drink, my three little babes,
Come eat, come drink of mine."
5. "We want none of your bread, mother,
Neither do we want your wine;
For yonder stands our Savior dear,
And to him we must resign.
6. "Green grass grows over our heads, mother
Cold clay is under our feet,
And every tear you shed for us,
It wets our winding sheet."

When The Saints Go Marchin' In - Spiritual

1. O when the saints go marchin' in, (2)
Lord, I want to be in that number
When the saints go marchin' in.
2. O when the sun refuses to shine, etc.
3. O when the moon goes down in blood, etc.

4. O when the stars have disappeared, etc.
5. O when they crown Him Lord of all, etc.
6. O when the day of judgement comes, etc.

John Gilbert Is De Boat - Work Song

Chorus: John Gilbert is de boat
 Dy-de-o, dy-de-o,
 John Gilbert is de boat,
 Dy-de-o
 Runnin' in de Cincinnati trade.

1. You see dat boat a-comin',
 She's comin' roun' de ben',
 An' when she gits in,
 She'll be loaded down again.
 Chorus:
2. She hauled peanuts an' cotton
 An' she hauled so min' (many)
 When she to Johnsonville
 Her wuk would jus' begin.
 Chorus:
3. She hauled so many peanuts
 Her men would run out on 'o (her),
 Dey done run out in de wilderness
 An' neber come back nō mo'.
 Chorus:
4. Lee P. Kahn wuz de head clerk,
 Cap'n Duncan wuz de cap'n,
 Billy Evitt wuz de head mate,
 Runnin' in de Cincinnati trade.
 Chorus:
5. See that boat a-comin',
 She comin' rou' de ben',
 Loaded to the bottom, Lawd,
 Wid Lou'siana men.
 Chorus:
6. Hear her bells a-ringin',
 Hear her old whistle blow,
 She's loaded down with peanuts, man,
 An' she's comin' back for mo'.
 Chorus:

The Blue-Tail Fly - Reel

Chorus: Jimmy, crack corn, and I don't care, (3)
Old massa'a gone away.

1. When I was young, I used to wait
On master and give him the plate,
And pass the bottle when he got dry,
And brush away the blue-tail fly.
Chorus:
2. And when he'd ride in the arternoon,
I'd follow after with a hickory broom,
The pony being very shy,
When bitten by the blue-tail fly.
Chorus:
3. One day when ridin' round the farm,
The flies so nu'rous they did swarm,
One chanced to bite him on the thigh,
"The Devil take the blue-tail fly!"
Chorus:
4. The pony jump, he run, he pitch,
He threw my master in the ditch,
He died and the jury wondered why,
The verdict was the blue-tail fly.
Chorus:
5. We laid him under a 'simmon tree,
His epitaph was there to see,
"Beneath this stone I'm forced to lie,
Victim of a blue-tail fly."
Chorus:
6. Ole massa'a dead and gone to rest,
They say all things is for the best.
I never shall forget till the day I die
Ole massa and the blue-tail fly.
Chorus:
7. The hornet gets in eyes and nose,
The skeeter bites you through your clothes.
The gallinipper flies up high,
But wusser yet, the blue-tail fly.
Chorus:

The Fish Of The Sea - Chantey

1. Come all ye young sailormen, listen to me,
I'll sing you a song of the fish of the sea.
Chorus:
Then blow, ye winds, westerly, westerly blow,
We're bound to the south-'ard, so steady she goes.
2. First come the whale, the biggest of all,
He clumb up aloft and let every sail fall.
Chorus:
3. And next come the mackerek with his striped back,
He hauled aft the sheets and boarded each tack.
Chorus:
4. Then comes the porpoise with his little blue snout,
He went to the wheel, calling "Ready about."
Chorus:
5. Then comes the smelt, the smallest of all,
He jumped to the poop, "Lower topsails," he bawled.
Chorus:
6. Next come the cod with his old chucklehead,
Swung by the forechains, a-heavin' the lead.
Chorus:
7. Then comes the flounder, as flat as the ground,
"Damn your eyes, chucklehead, mind how you sound."
Chorus:
8. The herring called out, "I'm the king of the seas,
If you want any wind, why, I'll blow you a breeze."
Chorus:

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