

New Worlds: Storytelling, Music and Writing

Cecilia Hann

Introduction

For the last three years after my observations, my supervisor always talked about including writing in my music lessons. By writing this unit, **New Worlds: Storytelling, Music and Writing**, I will be able to incorporate writing as well as musical composition. Reading and sharing ideas will also be included. I believe in including other curricular subjects into music. My previous unit, “Music and the Civil Rights Movement” combined music and history. This unit will include reading, writing and music. Cross-curricular connections helps the students understand more aspects of many subjects. “Music lends itself incredibly well to cross-curricular connections: Breathing exercises teach anatomy; counting beats is number sense; determining note values is working with fractions; moving to music is dance; the history of music is the history of culture. Music is patterns. Music is language. Music is current events. Music is poetry,”¹ My unit, **New Worlds: Storytelling, Music and Writing**, connects storytelling and music. It helps my students understand the importance of music and storytelling. My students will learn the how to read, write and create music. My goal is to introduce students to storytelling and creating music. Then my fifth graders can explore writers that they are interested in. What is the meaning of the story? How does it affect my life or the lives of others? Can I create a music that will impact others in a positive way? They can then discuss and perform compositions using a variety of rhythm instruments and singing techniques.

Background

Eisenberg Elementary provides academic and visual arts studies for kindergarten through fifth grade. The school reflects a culturally diverse student body of approximately 600 students. Strong academic emphasis focuses on physical, social and emotional development to create a community of learners. Programs offered are Dibels and Accelerated Reader, which enable students to succeed by addressing their reading needs. 24 Club strengthens Math skills as well as learning to work together. The Responsive Classroom Behavior Support Program allows students to focus on appropriate encouraging actions in an educational environment. Teachers use research-based methods of instruction (Learning Focus and Responsive Classroom) which are aligned with the Delaware State Standards. In the Arts, students may participate in band in grades 4 and 5. Chorus is offered for grades 3, 4 and 5. In second, third, fourth and fifth grades general music class, recorders, world drumming and guitars are presented as units of study. Second graders participate in a second-grade guitar club which performs in our spring concert and shares music with the guitar students at The Leach School. Fifth

grade students perform a musical yearly. My role as a music educator is not only to develop musical skills but also relate music to other academic areas such as English Language Arts, Math, Social Studies and Science. The unit, **New Worlds: Storytelling, Music and Writing**, relates story and music. I want my students to be able to read a story or some sentences and accompany them with a musical composition. Students then listen to a musical composition and write about what they heard. After trying these two types of read/accompany and listen and write, students will write their own story and music. Students may share their work and others. This unit will allow creativity as well as bring writing into my music curriculum.

Rationale/Objective

The Delaware Visual Arts Standards for fifth graders recommend that students demonstrate how interests, knowledge and skills relate to personal choices and intent when creating performing and responding to music (Cn10.0.5a). The Delaware Visual Arts Standards for fifth graders recommend that students demonstrate how interests, knowledge and skills relate to personal choices and intent when creating performing and responding to music (Cn10.0.5a). Students will demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes or contexts. (Re7.1.5) Students read a story or some sentences and accompany them with a musical composition. Students may listen to a musical composition and then write about what they hear and create music to accompany the reading. After trying these two types, students will write their own story and music. Students may critique their work and others.

My idea is to have students focus on writing stories and music. In this discussion, I can show how music is important to storytelling. Examples of music compositions and their stories are “Peter and the Wolf.” Students can read a story and then listen to its corresponding music. What senses would they be experiencing? What is happening? Was there a climax in the story and music? As the culminating activity, students will write their own story and music to share with the class. They will critique their composition.

In my unit, **New Worlds: Storytelling, Music and Writing**, my goal is to introduce students to storytelling and creating music. Then my fifth graders can explore writers that they are interested in. What is the meaning of the story? How does it affect my life or the lives of others? Can I create a music that will impact others in a positive way? They can then discuss and perform compositions using a variety of rhythm instruments and singing techniques. The objectives for **New Worlds: Storytelling, Music and Writing**, are that the learners will: listen to a variety of music, read various stories, listen to stories, create stories, choose a story and write a composition, choose a musical composition and write a story, students write their own story and composition and share your compositions with others. Students will critique their own work and

others.

Research

Storytelling

Storytelling can be related to culture, education and entertainment. It “describes the social and cultural activity of sharing stories, sometimes with improvisation, theatrics or embellishment.”ⁱⁱⁱ It is a means for sharing and interpreting experiences. Storytelling is a method to teach culture, ethics, music and values. It is helpful when the learning is connected to the students’ social environment. As an educator, I should read to my students to develop cognitive skills. It helps improve important cognitive areas like memory and language skills. It increases the students’ imagination and their perceptions of themselves and the world. In order to be a good storyteller, I must expose my students to a variety of stories. Then let them choose a story. Stories may be fiction or non-fiction. When reading I must be expressive and read take into consideration the age of my class. I can also use picture books. By reading to my students, I hope to increase their own enthusiasm for reading by forming a community of readers. It will increase their listening skills. The students will have to talk and discuss with a partner their ideas about the story.

In my research, I discovered that reading is different than storytelling. My goal is to develop storytelling skills for my students. Reading stories is included in my curriculum as well as storytelling. Reading is satisfying but the students’ need to hear a tale from experience. Being a storyteller gives the opportunity to develop a conscious and sensitive relationship with the words and vocal techniques. It is a chance to break free from the written word and speak from the heart. (Storytelling with children) It is sharing and interpreting experiences. When storytelling, create a space, chair or corner by the wall. Try to tell a personal story. Immerse your audience and create a suspense. Add a surprise. Even use a made up word that doesn’t exist in English if needed. Use visual cues. Make the characters real. Show expression. It is important to remember that silence is a very effective technique to encourage listening. Quietness in our hectic lives requires ingenuity. Silence unites children’s’ thinking and feelings. Mellon says “Creating silence is different from waiting for children to be quiet. It is an active, radiant power. In the atmosphere of silence our hearts center into gentle rhythms...”ⁱⁱⁱ Conclude your story with a positive message. The advantages of a good storyteller is using appropriate vocabulary, comprehension, sequencing, memory and creative writing skills.

Don’t bore your audience with your story. Use an exciting opener to grab the students’ attention. A question of quote hooks the audience. After telling your story reflect on the importance and its meaning. Sharing experiences and stories, talking and singing everyday help spark the imagination of children. Stimulating curiosity aids with developing social and communication skills. “Storytelling is the interactive art of using

words and actions to reveal the elements and image of a story while encouraging the listener's imagination."^{iv} Once you start storytelling, the audience especially children don't want the beginning, middle and end. They want the story to continue. Often, comments like "Aw, it's over?" will be heard. It is also good to record or video your story to go back and critique or to make your own collection.

There are 5 important characteristics of storytelling. First, storytelling is interactive. It requires a two-way collaboration between the storyteller and audience. The reaction of the listeners influences how the story continues. Second, storytelling uses words. Unlike dance, music and mimes, words or manual language such as sign language is used. Third, storytelling uses actions through vocalization, gesture and physical movement. This is different from computer interactions that students use. Fourth, storytelling is always a story. Every culture has its own kind of story. Some are spontaneous while others call for exact repetition. Fifth, storytelling develops functional imagination for both storyteller and audience. The listeners actively imagine through actions, characters and events in their own minds what the story means based on the storyteller's performance. It is unique to each listener. The listener is as important as the storyteller. The storyteller and listener are co-authors in forming a story.^v

Musical Stories

Musical stories add musical sounds to enhance the story whether it is from a storyteller, poem, short story, article or chapter from a book. Pete Seeger, probably the most famous storyteller and musician, said: "The story is the power of music."^{vi} Seeger took a 1910 story called "The Frog Song" and re-did it with music, a children's book and a video. His advice is to take a story and localize it to fit your students. He advises to tell the story often to make up new versions. There can be numerous sequels. Embellish the words with for example, food that the students like or cartoon characters. Use outlandish voices to act out singing and speaking. Pretend you're the squeaky door or the "Nah" of a goat mixes storytelling and music. For example, tell or read the story and interject a few lines of singing. If it's repetitive, the students will join in. Also print or draw a picture for the students to color and keep to remind them of the story and song.

As children listen to musical stories, they often want them repeated or to continue. They want to participate and be a part of the story. One example is "Abiyoyo" by Pete Seeger. It is based on a South African lullaby and folk story. Abiyoyo is about a father with a magic wand and his son with a ukulele. The magic wand was used to play tricks on the townspeople like making a chair disappear. The town sent the man and boy out into the country. The people would tell stories of a monster who came over the mountain to steal cows and sheep. One day, the beast came over the mountain and was met by the man with the wand and boy with his ukulele. The boy sang and played a song called "Abiyoyo". The monster liked it so much he smiled and danced. The father then used his wand to make the monster disappear. The townspeople were pleased and let the

father and boy back into the town. This is an exciting for the students to sing “Abiyoyo” and dance. ^{vii}

Singing or playing an instrument as part of the story enhances more senses. Students can listen, sing, play and read to help their learning. Some students echo sing. Others may create spontaneously an extended part of the story. “Through melody, memory of the words of a story will be activated at a deeper level.”^{viii} It is also been studied that people who are suffering with Alzheimer’s disease usually can sing all the words of the songs they learned as a child but not the names of their children or friends.

Writing

Students hear music at home, in the car, at school, at the store and everywhere. They can use music to write what they think it means. Examples would be to play “The Four Seasons” by Vivaldi and Gershwin’s “Rhapsody in Blue”. I would not tell them the name of the composition. They would listen and write three to five sentences about each season. They could draw pictures if they wanted. Students can read a book like “Abiyoyo”. Students will use the book to create an instrumental accompaniment.

When students listen to music, they may want to develop and write a story. Background knowledge would be listening and analyzing Antonin Dvorak’s the “New World Symphony.” Dvorak’ composition is filled with 3 principal melodies that are songlike, rhythmically varied, warm, charming and tender depicting Czech Republic folk music. His music depicts his Czech heritage of songs and dances, landscape and Catholic feast days. American folk music as well as African spirituals influenced his music. He was moved by African Americans and their music “These beautiful and varied themes are the products of the soil. They are American. They are the folk songs of America, and your composers must turn to them.”^{ix} Dvorak was also influenced by Native American music. He said, “I have simply written original themes embodying the peculiarities of Indian music, and, using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint, and orchestral color.” ^x

When listening to the “New World Symphony”, students will recognize instruments of the orchestra. In the Introduction, the question “Who wants to sing along?” is answered by the brass “We do.” Flutes play “We’ll all come too.” In the Exposition, theme 1 “Come, My Anton, Play for the People” is played by the brass and woodwinds. In theme 2 “With the Gypsies I Want to Stay”, oboes, flutes and strings play sounding like gypsies using crescendos and diminuendos. In theme 3, “Music Calls Me” is a charming melody from the flutes and violins. In the Development, the same theme 3, “Music Calls Me’ is played by the trombones and trumpets. Theme 1, “Come, My Anton, Play for the People” is expanded by the brass, trumpets and drums. The recapitulation reviews the 3 main themes. The coda end with a final, “Come, My Anton, Play for the People” played by all instruments. The students listen and identify themes by words and

then instruments. Students may want to make up a story about how music calls me or miss you so my country. They can add musical instruments and title their work. Perform and video the performance. Share their composition with peers and teachers.^{xi}

After students read the story of “Peter and the Wolf” by Vladimir Vagin, they can listen to the symphony by the Russian composer, Sergei Prokofiev. Here the musical themes, each played by a different instrument represents the different animals and characters. Students can compare the story with the music. Peter has the jaunty and confident notes of the violin. The grandfather has the deep and strong notes of the bassoon. The duck has the short and determined notes of the oboe. The cat has the slinky and swift notes of the clarinet. The wolf has the ominous and sure notes of the bird has the staccato and sweet notes of the flute. Students can draw or color pictures to go with the book and music. Students may write what they think happens to each animal and Peter.^{xii}

After listening and writing, storytelling and composing, they can try storytelling, composing and writing themselves. Students may want to make up a story about the animals used in “Peter and the Wolf” how music calls me or miss you so my country. They can add musical instruments and title their work. Perform and video the performance. Share their composition with peers and teachers.

Analyze

When analyzing a story, students can use some of these questions to guide them. Is the story exciting from the first line? Does it make you want to finish the story? Is their one main character? Does the story involve a lot of characteristics? Can you picture the scene in your imagination? Can you tell what problem confronts the characters? Is there a clearly defined who the central character? Do you like the characters or have sympathy for them? Did you like or dislike the characters? Do they seem authentic? Does the conversation sound authentic? Is it meaningful? Does the setting seem right for the story? Is it real or fictitious? Are their conflicts? Do you want to know what is going to happen next? Is it suspenseful? Is the ending concise or does it ramble on? Is it clear what has happened?

A standard seven-point evaluation would include the originality on new ideas. Second is the setting developed and clear throughout the story. Third, the characters should feel read with attitudes, family, friends and enemies. Fourth, the plot must be interesting and exciting. Fifth, emotions from the characters and plot should be felt by the reader. Sixth, the theme may emit profound insights into personal and life situations. Finally, the story should be entertaining, exciting and effortless to read. ^{xiii}

Analyzing a musical composition is similar to critiquing a story, when looking at a musical composition, students should look at the elements of melody and harmony,

structure, instrumentation and lyrics if used. Melody may be major or minor. Is a specific key signature used? Does the composition stay in the same key? How does the melody impact the mood of the piece? Are there multiple lines of music creating harmony? Is the structure AB, ABA or more developed? What instruments are used? Do they support the melody? Is the instrumentation simple or complex? Are lyrics included in the composition? Do the words enhance or distract the meaning of the work?

For my fifth grade students, a simple analysis of a story would be to state the setting or plot, list the characters, describe the exciting section, give positive feedback on a favorite part and lastly recommend could be done better. To critique the music composition, students will discuss melody, harmony, rhythm, form and instrumentation. They would give positive feedback and ideas.

Learning Objectives

The objectives for **New Worlds: Storytelling, Music and Writing**, unit are that the learners first learn about storytelling, music and writing and how to integrate them. My students will learn the how to read, write and create music. My goal is to introduce students to storytelling and creating music. Then my fifth graders can explore writers that they are interested in. What is the meaning of the story? How does it affect my life or the lives of others? Can I create a music that will impact others in a positive way? They can then discuss and perform compositions using a variety of rhythm instruments and singing techniques. Students are able to read a story or some sentences and accompany them with a musical composition. Students then listen to a musical composition and write about what they heard. Finally, they create their own music to accompany the reading. After trying these two types, students will write their own story and music. Students may critique their work and others. Music Standards that have recently been adopted by Delaware have overarching concepts of Performing, Responding, and Connecting. By creating a unit on ethnomusicology, I hope to encourage my students to select, evaluate, refine and connect to storytelling and music. The following are the Delaware Music Standards to be addressed. (Pr4.3.5a Performing) Students interpret decisions based on the students understanding of context and expressive intent. (Re7.1.5a Responding) The educator selects musical works that are influenced by their interests, experiences, understandings and purposes. (Re8.1.5a Responding) Students provide clues to their expressive intent. (Cn10.0.5a Connecting) Using background knowledge, they connect personal interests, experiences, ideas and knowledge to creating, performing and responding. (Cn11.0.5a Connecting) Students connect stories and music performing, responding and connecting.

Content Objectives

The Enduring Understandings were extracted from the Delaware Visual Arts Standards

adapted in 2016. Students develop personal interpretations that consider the creators' intent. Educator or students choose music appropriate for a specific purpose or context. Reviews by students support interpretations of musical works that reflect the creators/performers expressive intent. Using previous knowledge, they synthesize and relate knowledge and personal experiences to make music. A relation is made between musical ideas and works with varied context to deepen understanding.

The Essential Questions were developed from the Delaware Visual Arts Standards adapted in 2016. How do students interpret musical works? How do individuals choose music to experience? How do students connect with musical creators and performers expressive intent? How do musicians make meaningful connections to creating, performing and responding? How do the other arts like dance and art, disciplines, contexts and daily life inform creating, performing and responding to music?

Music Strategies

Students need to use 4 specific musical strategies in **New Worlds: Storytelling, Music and Writing**: Call/Response, improvisation, long-phrased melody and active listening are musical skills that will assist the students in better understanding storytelling and music. Of course, other approaches such as collaborative learning, working in small groups and think/pair/share will be used. Fifth graders use these strategies in other classes. I want to incorporate those strategies as well as add musical methods when learning and analyzing the songs.

Call/ Response

In music, call /response is a technique where one musician sings or plays a phrase and a second player answers with an exact or improvisational response to the phrase either sung or played on an instrument. Call/response depicts an AB form using a solo/chorus, solo/solo or chorus/chorus. For example, students sit in a circle and one calls, "Where are you Abiyoyo?" All respond "I'm right here". Students can also individually take turns singing the call and response. Another example of call/response would be for me to sing "Whisper to me." The class then sings "softly, softly." An exact echo call/response would be for me to chant "We are the Eagles, the mighty, mighty Eagles" and the class then would echo, "We are the Eagles, the mighty, mighty Eagles." One of the great elements of call and response is that it can be a powerful unifying tool. Those who respond learn to listen carefully to the leader, and in many cases, they gain a sense of belonging by completing or repeating the call. Sometimes, people use it as a way to get collective ideas across to others.

Improvisation

In many cases, particularly in spirituals when call and response involves a choir or ensemble, the director or caller often improvises once he's established the main melody. Changes usually get more intense and complex as the music progresses to the climax of the composition. The answer remains fairly unchanged, providing a framework to fit the harmonic, rhythmic and phrasing structure of the piece. The leader often sings with what he's feeling in the moment. However, he has to use a basic knowledge of how the song goes or musical order to make everything line up and sound good. Students create chants and percussion accompaniments. They improvise simple melodies. Often students create movements to emphasize the meaning of the words. Improvisation strengthens and nurtures a child's creativity.

Slow, long-phrased melody

Long phrased melody is more common than Call/response, improvisation or syncopation. Instead of short fragmented lines, long complete sentences were sung. Students who do not like to sing will probably not like this strategy. Choral singing best demonstrates long-phrased melody. Melodic contour can be analyzed for duration, upward and downward motion, repetition, imitation, sequence, steps, leaps and modulation. Examples of long phrases are in the song, "This Land Is Your Land." Some phrases include "This Land is Your Land, This Land is My Land" An effective method to feel long phrases is to have students move their arms in long arcs to the musical expressions.

Active Listening

Active listening means listening to music with focus and intensity, without diverting attention to any other activity. Active listening can be any form of listening activity where the students are engaged in the music 100% of the time. Being engaged in the music means that, while they are listening to music, the students are committed and fully present. By listening, they are immersed in, captivated by, and preoccupied with the music. In other words, they are interacting with the music.

Classroom Activities

This unit is divided into three lessons discussing ethnomusicology and folk songs.

Lesson One – Dramatic Structure

How do performers interpret folk music through the arts?

This introductory lesson gives students the opportunity to learn about musical composition. Focus will be on style, form, tempo, call and response, melody and rhythm, dynamics, tempo, timbre, and articulation of the "New World Symphony" Instruments are added. A list of these elements of music will be charted.

Anticipatory Set: KWL (Know, Want to Know and Learn) chart for "New World Symphony" Students fill in the K "Think I Know" and W "Think I'll Learn."

Directed Instruction: Introduce definitions for storytelling and improvisation. Discussion will center on how stories influence their lives.

Activity: Pair students to complete a Frayer model (definition, traits, examples of instruments). Students listen to “New World Symphony” while completing this activity. Then ask the group to share their answers and make revisions.

Assessment: Acrostic Summary: In groups, students complete an acrostic for the word STORYTELLING using each letter to tell something the students think about a characteristic of the telling a story.

Lesson Two – Improvisation

How do individuals create stories from musical compositions?

This lesson focuses on how musicians create stories using interactive style, words, movement, story, call and response and imagination.

Anticipatory Set: Students activate “What’s Already in my Head?” They fill in a thought bubble with words or pictures to show an idea for a folk song. Students show ideas.

Directed Instruction: Students listen to “Peter and the Wolf.” They discuss what instruments are used. They discuss in pairs how the music sounds like different animals. .

Activity: After listening to “Peter and the Wolf”, students in small groups write what the music sounds like to them. They develop a story. How do the words relate to style and form of the music?

Assessment: Learning Log: Students responds to the prompt on post-it notes the answer to “Something new I learned today is.....”

Lesson Three: Active Listening

How can other artistic expressions be used to create, perform and respond to rites of passage?

This lesson focuses on creating music and improvising a scenario about a story.

Anticipatory Set: Have students read the lyrics and listen to “Abiyoyo”.

Directed Instruction: Students sing the song of “Abiyoyo” Students are grouped in twos or threes and discuss what might happen to the monster, Abiyoyo at the end of the story.

Activity: Students will write what happened to Abiyoyo. Students in groups will discuss style, form, tempo, call and response, melody and rhythm, dynamics, tempo, timbre, and articulation. They will come together to write the words and title of their work. Groups then will compose accompaniment using drums, shakers and rattles. Other

groups will sing or chant the lyrics. They may also choose to write a Call and Response song and improvise on instruments. Speaking or pantomime will be used to portray the story. Students discuss the various strategies used in creating a story and song. Then, students set up centers to tell their story and songs.

Assessment: Have student Think, Pair and then Share their ideas on “I would like to learn more about...”

Final Assessment: Students will be able to perform their story and song at a school assembly. After the performances, the audience will give positive feedback on what the performance meant and how story and songs impact in their lives. Students will then discuss why the lyrics and music in these songs show awareness, management decision making and relationship skills in creating songs. Also, the class will give ideas for the L “I Learned” on the KWL chart. They then review the KWL chart.

Please check my website for **New Worlds: Storytelling, Music and Writing** for updates. [www.http://cmhann.weebly.com](http://cmhann.weebly.com)

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Notes

- ⁱ “Making Musical Stories With Picture Prompts”, <https://www.nytimes.com/2019/05/09/learning/making-musical-stories-with-picture-prompts.html>.
- ⁱⁱ “Storytelling”, <https://en.wikipedia.org/wiki/Storytelling>.
- ⁱⁱⁱ Mellon, *Storytelling with Children*. 18.
- ^{iv} “What Is Storytelling?”, <https://storynet.org/what-is-storytelling?/>.
- ^v Ibid.
- ^{vi} Seeger, *Pete Seegers Storytelling Book*, 30.
- ^{vii} Seeger, *Abiyoyo*.
- ^{viii} Seeger, *Pete Seegers Storytelling Book*, 68.
- ^{ix} Persons, Antonin Dvorak: *From the New World: with Lyrics*. 34.
- ^x Ibid.
- ^{xi} Persons, Antonin Dvorak: *From the New World: with Lyrics*.
- ^{xii} Prokofiev, *Peter and the Wolf*.
- ^{xiii} “A Guide to Critiquing a Story: Seven Vital Elements Every Story Must Have”, <https://www.writersofthefuture.com/wp-content/uploads/2019/02/Writers-of-the-Future-logo>.

Appendix A

Delaware Music Standards

In my unit, **New Worlds: Storytelling, Music and Writing**, students will synthesize and relate knowledge and personal experiences about music in their lives. MU: Cn10.0.5a Students will connect and demonstrate how interests, knowledge, and skills relate to storytelling when creating, performing, and responding to music. MU: Cr2.1.5a Students will create selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context. MU: Cr3.2.5a after creating folk song, students will present the final version of created music for others that demonstrate craftsmanship, and explain connection to expressive intent. MU: Pr4.1.5a Students will perform and demonstrate and explain how the selection of music to perform is influenced by personal interest in music, passage, knowledge, context, as well as their personal and others’ technical skill. MU: Pr4.3.5a Students will perform and demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style). MU: Re7.1.5a Students will respond, demonstrate and explain, citing evidence, how selected music connects to, and is influenced by specific interests, experiences, purposes or contracts. They will discuss how the stories and music help convey a message.

Delaware History Standards

In my unit, **New Worlds: Storytelling, Music and Writing**, (H.1) Students will employ

chronological concepts in analyzing historical phenomena. When studying folk songs, (H.1.4-5a) students will study historical events in Africa and early North American music within a given time-frame in order to create a chronology and identify related cause-and-effect factors. (H.2) Students will gather, examine, and analyze historical data. (H.2.4-5a) Students will draw historical conclusions and construct historical accounts from primary and secondary source materials. (H.2.4-5b) Students will examine historical materials relating to particular regions such as deserts and wetlands, society, or theme; chronologically arrange them, and analyze change over time. They will then create a folk song.

Delaware Theatre Standards

In my unit, **New Worlds: Storytelling, Music and Writing**, students will generate, organize, develop, refine, analyze and interpret ideas about the storytelling using theatre arts. TH: Cr1.1.5 Students will create and identify physical qualities that might reveal a character's inner traits about a song in the imagined world of a drama/theatre work. TH: Cr2-3. Students will create and compare ideas with peers about the folk songs and make selections using improvisation, tableau, puppetry or pantomime that will enhance and deepen group drama/theatre work. TH: Cr3.1.5 Students will create, revise and improve an improvised or scripted drama/theatre work through repetition and self-review. TH: Pr4.1.5 Students will perform and use physical choices to create meaning in a drama/theatre work such as pantomime. TH: Pr5.1.5 Students will perform and demonstrate the use of technical elements in a drama/theatre work. TH: Pr6.1.5 Students will perform and present drama/theatre work informally to a school audience of peers. TH: Re7.1.5 Students will respond by explaining personal reactions to artistic choices made in a drama/theatre work through participation and observation.