Music: At the Intersection of Language/Culture

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Introductions

- Us. What we do. How we teach. Who we are.

- You. What you do. Who you are. How you teach with music/how it benefits you and your teaching.

- This workshop.
  - Hands-on (as participant-learners)
  - Practical (as contributing co-teachers)
  - Research-based (as support for teaching language/culture/music simultaneously) Take-aways
  - Authentic and Americanized
Workshop drivers

Essential questions:
• What can be taught about your culture through your language?
• What can be taught about your language through your culture?
• How can music enhance learners’ understanding?

Focus questions:
• What can I not teach about my culture/language through music?
• How can music unify my students and me to build a sense of community (ensemble)?
• What part can music play in addressing differentiation and diversity in my classroom?

Discussion:
Music and other performance arts.
Workshop purposes

- To consider music as a force for placing students at the intersection of language, culture, and real life. What does music do?

- To assess the potential of music ensemble learning as a way to address differentiation/diversity in the classroom. What are the elements of music?

- To pursue various ways through which authentic (target culture) music and popular (Americanized) music may act to encourage student involvement with the target language and culture in multiple contexts (beyond the language classroom). How does music teach?

- Pre-assessment: How does music come into your classroom now?
Workshop expectations.

By the end of this workshop, I can

- Determine ways to tap the potential for authentic music to expand my students’ study of language and culture simultaneously

- Determine new ways for involving my students in creating meaningful use of language through parodies of American songs they know and like.

- Model the processes for teaching through authentic music

- Understand the different levels of student engagement music integration offers

- Recognize how to develop musical elements to aid in building a different kind of classroom culture
  - Risk in safety
  - Creativity (improvisation) in structure (rehearsed standards)
  - Unity in diversity
Rationale

- Authentic music integration supports and invites
  - Listening/Listening for
  - Moving/Moving with
- Special kinds of teacher input (personal/relational, authentic experience)
- Special kinds of student output (whole-brain)
- Opportunities for differentiated group learning
- Opportunities for safe participation at multiple levels, growing from teacher-guided rehearsal to student-directed independent learning and performance
Session Design

- Explore the question, *What can music do?* Through **Examples** (mine are: Chinese, Russian, Spanish, Latin, Hebrew), **Models** (for *adapting* integrated teaching language/music/culture, to invite student participation at varying levels), and **Imagining** (how this might look in your language classroom)
  - Listening (for and to)
  - Moving (in response)
  - Belonging/participating (incrementally, as comfort levels allow)

How might these attributes of music reinforce world language/culture instruction?
Singing games and story-telling

Imagine a game you played when you were a child. Tell a story of that game, how you played it with your friends or family.

Songs and other performance arts

Remember a song you sang when you were the age of your students. Tell a story about that song to give it context for your students.

(Turn and talk)
Chinese Example: Mo Li Hua

- Hao yi duo mei li de mo li hua (repeat)
- Fen fang mei li man ji a
- You shiang you bai ren ren kua
- Rang wo lai jiang ni jai xia
- Song gei bei ren jia
- Mo li hua. Mo li hua

Liu Jiner Folk Song Luxury, Vol. 5. Vocal range too low
Hsuan Ma “I Love of Chinese Art Song and Folk Song) Vocal range too low
(What’s the solution. Relationship-building/ Story-telling)

Dizi and piano
Integrated learning: Standards of FL/Standards of music

Latin Example: Jubilate Deo

- Ju-bi-late De-o
- Jubilate De-o
- Alleluiah

(Building community)

Russian (round) Example: Birch Tree

- Vo polye byeryoza stayala
- Vo polye kudrayavaya stayala
- Lyuli. lyuli, stayala
- Lyuli, lyuli, stayala

Example: Po Palju

- Po palju, palju (response)
- Pa shiro-ka-mu palju (response)
- Lje-tal-ulj-etal (response)
- Siz-galubchik maladoj (response)

- Tchaikovsky Symphony 4, movement 4 (finale) at http://www.youtube.com/watch?v=3Z8L7dLCwnY (at 49 sec)
Spanish (dance) Example: La Morenada

(Alternate option: Mi Cuerpo

- Vengan a cantar la morenada
- Que empieza a sonar
- Como el vuelo de una mariposa
- Vamos todos a bailar (repeat all)
- Con las manos (clap, clap, clap)
- Con los pies (stamp, stamp, stamp)
- La morenada
Chinese Example: Gau Shan Qing

- Gau shan qing
- Jian shui lan
- Ali shan de gu niang mei ru shui ya
- Ali shan de shao nian zhuang ru shan
- Ah-------
- Ah-------

Alternative:
- Hong Tsai Mei Mei
Process summary

- Select a meaningful, authentic song/lyric/poem
- Listen (for words, for inference, to introduce, and/or assess)
- Echo say. Words, percussive reinforcement (patsch, percussion/drums), internalize rhythms, create new ones for ostinati
- Ensemble breakdowns. Rhythms ½, melody ½, third and fourth options. (Polyrhythms, polyphonics)
- Ensemble learning, rehearsal, creative inputs, assessment, performance options.
- Reinforce concepts with games, dances, cultural supports, other arts, including video.
- Rubrics (teacher, self, group, peer) created and assessed. Student-supported research
Reminders and recommendations

- **Reminder.** Authentic music is preferred, including lyrics, melodies, vocal production, and instrumentation. Teacher instruction is preferred to mechanical (computer/CD) instruction.

<table>
<thead>
<tr>
<th>Question</th>
<th>Always</th>
<th>Usually</th>
<th>Sometimes</th>
<th>Never</th>
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<tbody>
<tr>
<td>Are the resources appropriate for the age I am teaching? Are they singable? Are they in the proper singing range?</td>
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<td>Are the recordings/examples appropriate as a listening exercise? Can I offer some support for the kinds of recording, vocal qualities, or instruments?</td>
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<td>Is the resource authentic?</td>
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<td>What will my students learn through this resource? Can I offer additional context?</td>
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<td>Can I teach this using my voice?</td>
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<td>What kinds of music are available (authenticity, comparison, and usage are key elements)?</td>
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<td>Classical, folk song, revolutionary music, pop music (authentic v. translated American pop music/benefits), dance</td>
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<td>Can I address the 5Cs through this resource? (Communication, culture, connection, comparison, community)</td>
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<td>Can I teach other aspects of my language/culture through this music resource?</td>
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<td>Can I offer other resources—perhaps from other disciplines—to enhance this lesson/unit and are they appropriate/authentic?</td>
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<td>What words can I identify from the text? (List and count.)</td>
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<td>What elements do I discover in the text, melody, or instrumentation that helps me to understand the language or culture? (List and count.)</td>
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<td>What do I offer to my group as we rehearse this? (List what).</td>
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<td>What do I contribute to perform this? (List and count).</td>
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<td>Expectations for rehearsal and performance that my group and I created. (Self-assessment rubric)</td>
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Sample of teachers’ group work expectations

Work in groups of 3 or 4 to learn this work.

You may work together to pull out the words that you already know.

Make predictions about the primary themes of the song.

Describe how you make your predictions. The feeling of the music, the volume or intensity (dynamics), the use of instruments, and melody, rhythm

Explain the vocal quality? Can you recreate it?

Work in your group to describe what you would need to do to recreate this work as an authentic cultural group. What might you do to recreate it creatively while still adhering to the culture’s traditions?
铁扇公主 有故事，有说唱
说唱的部分是按照thrift shop的音乐和节奏
itunes有个karaoke的.没有歌词。千万不要给学生听原本的歌
http://www.youtube.com/watch?v=S5_JTDYkH_w original lyrics

Start at 30 sec of karaoke version
我要保护师傅
我只要扇子
我找公主我找公主
火焰山好热

我是姥姥
给我礼物
没有礼物没有礼物
她不是。。。你嫂嫂

你打她儿子
扇子不借给你
扇子不借扇子不借
我不借你扇子罢了 1.00 finish

Tā yǒu ba shànzi
她 有 把 扇子

Wǒ tōu le yi ba shànzi
我 偷 了一 把 扇子
Research Support

- Orff, 1920
- Kodaly, 1925
- Dalcroze, 1930
- Suzuki, 1950
- Abreu, 1975
- Gardner, 1985
- Ornstein, 1998
- Hermann, 1999
- Abreu, in Tunstall, 2012

- Sound, then symbol, across cultures and historical periods (communication)
- Language and culture are engaged simultaneously; creative opportunities are possible (connection)
- Ensemble participation in simultaneous language/culture (community)
- Information embedded within the text and the music (culture)
- Invitation to participate in life in the target culture through authentic materials (comparison)
- Interpretive, interpersonal, and presentational modes are employed
Cultural resources

- Putamayu. World Playground: A Musical Adventure (Colibri) La Mariposa—Bolivia
- Kitka. The Vine (Po Polju)
- Hsuan Ma. *I Love of Chinese Art Song and Folk Song*. (Mo Li Hua)
- Ural Cossacks Choir. Popular melodies from Russia. (Vo Pole Berosonka Stayala).
- Crosby, Stills, Nash, and Young. Still the One. (Orleans).
- China Broadcast Children’s Choice. 60 Classic Chinese Children’s Folk Songs. (The Game of Handkerchief/Diu Shou)