FOLK MUSIC FOR PRIMARY SCHOOL CHILDREN

CENTRE FOR NEWFOUNDLAND STUDIES

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FOLK MUSIC FOR PRIMARY SCHOOL CHILDREN

by

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ABSTRACT

The purpose of this study was to develop resource materials to assist non-music specialist primary teachers with the integration of Newfoundland folk songs into other primary curriculum areas. The materials were developed and entitled Hello Newfoundland. They consist of an audio-tape recording of eleven traditional Newfoundland folk songs for young children and a companion teacher's guidebook, focusing on the integration of these songs with other areas of the primary curriculum.

The guidebook, Hello Newfoundland, was then presented to sixteen primary teachers representing Kindergarten through Grade Three. The teachers were invited, by completing a questionnaire, to assess the potential these resource materials would have for use by generalist primary teachers. Their reactions were sought specifically regarding the Newfoundland content of the materials, the suggested activities in the guidebook, the overall quality of the materials and the potential of the materials for use in primary classrooms by non-music specialist teachers.

The findings of this study indicate that with regard to each of these categories, the general response of teachers was extremely positive and encouraging.

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CHAPTER I

THE PROBLEM

Introduction

Zoltan Kodály was a renowned Hungarian music educator and composer upon whose philosophy a complete system of music education, rooted in native folk song, has been developed. Kodály was firmly convinced that only the best music was good enough for children. It is not surprising that he interpreted the best to be the children's own native folk songs in light of the fact that folk songs have inherent musical value that has allowed them to survive despite variation and constant repetition over the generations. "Poor songs would never have withstood the constant repetition" (Luccock, 1976, p. 27).

In the opinion of those few who have noted them as a resource, folk songs are considered to be valuable in the education of young children. The incidence of opposing points of view arises only when educators discuss the principal purpose for introducing folk songs to children. Educators who view music as a distinct subject area with its own body of knowledge and skills feel that folk songs ought to be introduced primarily for purposes of the musical benefits which can ensue. Other educators who see music as sharing knowledge and skills with other subject areas feel that students ought to be exposed to native folk songs primarily

for non-musical or extra-musical reasons. Simons (1978) acknowledges these two points of view when discussing the benefits of music education in "A Rationale for Music in Early Childhood":

> The principal reasons for education in music fall into two categories, although some overlapping is inevitable: musical benefits and extra-musical benefits. The term musical benefits refers to those benefits which derive from the expansion of one's knowledge and ability in music, while the term extra-musical benefits refers to significant contributions made to other areas of personal development through proper uses of music. (p. 141)

It is readily apparent that use of folk songs in the primary curriculum is indeed suitable as a means of attaining musical goals such as musical literacy:

> As there is a lingual mother tongue (the language spoken in a child's home), there is also a musical mother tongue - the folk music of that language. And it is through that musical mother tongue - folk music - that the skills and concepts necessary to music literacy can be most easily acquired. (Choksy, 1982, p. 25)

The simple, short forms and the basic pentatonic scale of folk songs were the features that Kodály highlighted as being valuable in the pedagogical use of folk songs with children.

"In teaching music we often divide it into its various components so that children can understand it more easily" (Cass-Beggs, 1976, p. 13). Many folk songs can easily be employed as a means of introducing children to musical concepts such as tempo, rhythm, melody, pitch, timbre, harmony, and/or dynamics.

Kodály states:

> Though short, a simple folk melody is a complete musical experience in itself. Each country has a rich variety of folk songs suitable for teaching purposes; if presented sequentially, they constitute the best material to introduce musical elements so that the student will be conscious of them. (p. 59)

Lingard (1981) agrees that it is truly from native folk songs that children best "develop skills and gain knowledge of music as an intellectual, emotional, and physical process" (p. 7).

Many educators take a somewhat different point of view with regard to the use of folk song in the schools and feel that the primary emphasis should be on their use for non-musical reasons.

Folk songs provide young children, who often exhibit spontaneity in movement, action, and rhythm, with:

> ... an excellent vehicle for reinforcing physical, emotional, and social needs which can lead to a greater awareness of themselves and their relationship to others. (Dain, 1978, p. 34)

"One of the functions of art is to hold up a mirror to ourselves to help us to know who we are" (Miles, 1979, p. 23). This being the case, many international music educators believe that folk music can help children develop a sound cultural identity. Nketia (1974) illustrates this point:

> When the socio-musical development of the child is also our concern, we ensure that every child develops not only musical responsiveness, understanding, and aesthetic sensitivity, but also a critical awareness of the complex of values in terms of which music is practised in his society. (p. 28)

Cullen (1980) sees as one of the greatest tasks of education, the "finding of strategies to support children's need to enhance their developing self-esteem and self-awareness - a common need shared by young and old alike" (p. 5). Luccock (1976) sees folk songs as a means to this end:

> Perhaps the most important contribution a folk song program can make to the development of the student is the opportunity it provides for individual expression and growth of a feeling of personal worth in a time of mass labelling. (p. 27)

The ease with which folk songs can be integrated with other primary curriculum areas for mutual enhancement (as outlined in the following statement by Cass-Beggs) is further "extra-musical" rationale for incorporating them into the primary curriculum.

> Because the songs tell us about our history and social behavior...they could be used in Social Studies and as a part of language training... They also lend themselves to easy dramatization, eg. "A Paper of Pins", while an art class might like to illustrate some of the more vivid stories told by these songs. (Cass-Beggs, 1976, p. 13)

Simons (1978) agrees that since music correlates so well with other curriculum offerings, it "should be used in several ways to enrich learning experiences in other subjects" (p. 143). Music, having such inherent appeal for young children, is an excellent resource for vitalizing learning experiences.

Taking either of the two opposing viewpoints in isolation and using it as a guiding philosophy for music education is not, in the writer's viewpoint, desirable. A more eclectic outlook whereby folk songs are used for the musical and non-musical benefits which can ensue is much more desirable as children deserve the best and most complete musical education we can provide for them. Gelineau (1976) believes that music has a place in the total curriculum of the classroom "not only for its own sake but also as an accepted mode of learning" for then and only then will music be able to "play the role it should in order to accomplish all the things it can" (pp. 4-5).

The writer, in taking this eclectic point of view, sees obvious implications for the roles of both music specialists and primary classroom teachers in their involvement with music education; specifically in their use of folk song in the classroom. The music specialist might be responsible for using folk songs as the best tools available for introducing children to musical elements, while the primary classroom teacher, often lacking the background

necessary to develop the musical skills; might be more concerned with the integration of folk songs into other primary curriculum areas for the non-musical or extra-musical benefits which can ensue. The materials developed for purposes of this thesis have been designed with the non-specialist primary teacher in mind.

Statement of the Problem

It seems evident that primary classroom teachers in the province of Newfoundland and Labrador are without adequate materials focusing on (1) Newfoundland folk songs suitable for primary children and (2) the integration of Newfoundland folk songs into the primary curriculum.

The recommended resource materials suggested for primary music by the Department of Education for the 1982-1983 school year are void of any Newfoundland content (see Appendix A). Further examination of materials accessible to teachers through Memorial University's Resources Clearinghouse and The Department of Education's Instructional Materials Centre clearly shows the inadequacy of that which is currently available (see Appendix B). The few developed materials dealing with Newfoundland folk music have been prepared predominantly for an older student audience and as a result are unsuitable for use with primary school children. In addition to being too few in number, the three available

instructional resource items that primary teachers may find suitable are not accompanied by any guidelines or suggestions for possible curriculum integration.

Purpose of the Study

The purpose of this study was to examine the availability of folk music materials in the primary schools of Newfoundland and Labrador. Of particular concern was the availability of such materials for use of non-music specialist primary teachers. Preliminary inquiries had indicated there might well be a dearth of such materials. Therefore, a further major purpose of the study was to provide additional resource materials for use in primary schools. It was proposed that this be done by the development of a package consisting of an audio-tape recording of a selection of Newfoundland folk songs suitable for primary children and a companion teacher's guidebook. An integral part of the preparation of these materials would be that of reviewing relevant literature and of conducting a search for relevant folk music materials.

Need for the Study

Countless Newfoundland folk songs with potential suitability for use in the primary grades have been collected and are stored in various locations such as Memorial University

of Newfoundland's Folklore and Language Archive or the Queen Elizabeth II Library. No attempt had been made however to draw from these collections in the preparation of primary teacher resource materials. This situation is analogous to the national one cited by Luccock (1976) who states:

> Canadian music educators are becoming more receptive to the idea of including ethnic songs in the curriculum. Little work has been done however, in selecting suitable songs from the collections and then preparing materials and texts for classroom use. (p. 32)

Newfoundland's Department of Education stated in 1967, its belief that the school curriculum should be indigenous and somewhat reflective of Newfoundland culture. Additionally, one of the general objectives of primary music education in the 1979-1980 Primary Music Guide for Grades K to Three states that primary children should be able to "recognize and be sensitive to the aesthetic aspect of music in our own culture and in that of others" (p. 7).

The music consultant with the provincial Department of Education views the attempt to draw from the rich store of Newfoundland music in the preparation of resource materials as desirable and necessary (see Appendix C).

> In this province we consider ourselves a musical race. Our folk songs composed and sung by our troubadours prove it. Music is a part of the Newfoundland culture. We have, therefore, a sound basis on which to build a music curriculum. (Department of Education, 1967, p. 1)

To support their growing awareness of themselves and their environment, it is pedagogically sound to introduce primary children to their own Newfoundland folk music before introducing them to folk music of other provinces/countries. This is in direct agreement with the Kodály philosophy of music education which recommends that children should be introduced to Canadian folk songs of their own region (Newfoundland), followed by Canadian folk songs of other regions across the country and then folk songs of other countries.

Primary teachers in this province are encouraged and often expected to provide musical experiences for their students even if the children receive instructional time with a music specialist. Consequently primary teachers, especially those who have no musical background, need assistance if they are to feel more confident about providing their children with musical experiences.

The notion of activities centering around the integration of the collected folk songs with other areas of the primary curriculum is in keeping with the integrated approach to primary education which is based upon theoretical writings on the nature of children, the nature of knowledge, and the nature of learning (Melvin and Coady, 1982, p. 7). The 1982-83 Program of Studies for the province of Newfoundland and Labrador refers to the desirability of integration:

> Music is an essential part of the Primary Curriculum and every effort should be made to see that it be integrated with other subjects, e.g., math, language arts, social studies, etc. (p. 24)

With curriculum integration being a desirable but relatively recent educational phenomenon in this province, it is understandable that there is a desire and need for varied resource materials to assist primary teachers in their endeavors to integrate various curriculum areas. Aduonum (1980) writes that "the availability of resource materials can make a great difference between teaching certain items or material to children and not teaching such materials" (p. 9).

Limitations

(1) A limitation of time allowed the researcher to examine the potential suitability of only a portion of available print and non-print sources of Newfoundland folk songs.

(2) The lack of accompanying melodies for some potentially usable songs limited the final selection of folk songs.

(3) Due to a labour dispute in the province, the researcher's initial plan to have primary teachers utilize the materials in their classrooms was impossible to carry out. Instead, teachers were requested to examine and evaluate the materials without classroom utilization.

(4) A limited sample of sixteen primary teachers accessible to the researcher by way of informal channels was considered to be more manageable than a larger sample of teachers who, during the summer months were not as easily accessible through formal channels.

(5) An audio-tape recording denies the listener the opportunity of observing performance characteristics of the singers. Aduonum (1980) states:

> The aesthetic value and aesthetic enjoyment of a particular music does not only depend on the sound produced, it also depends on the performance practice of the culture from which the music originated. (p. 13)

Although desirable, it was obviously impossible to organize live performances of the selected folk songs for the province's primary schools. As a result, the researcher had to adhere to this limitation.

Definition of Terms

Primary teacher: a teacher who provides instruction in various subject areas for children in grades kindergarten to three inclusive.

Music specialist: a person who has had professional training in music and music education and who teaches music to more than one class.

Folk song: "A song, usually originating among the common people and handed down orally from generation to generation which is often reflective of the common people's customs, characteristics and occupations" (Macmillan Dictionary. N.Y.: MacMillan Publishing, 1979).

Newfoundland folk song: a folk song specifically by, for, and/or about Newfoundlanders and/or their ancestors, their customs, characteristics and occupations.

Oral transmission: a process involving the passing on of songs from generation to generation by word of mouth without assistance from any form of print.

Integration: a concept of instruction whereby various curriculum areas receive instructional attention at the same time resulting in mutual enhancement of curriculum areas and a more holistic approach to education.

CHAPTER II

REVIEW OF LITERATURE

Introduction

In this chapter the writer examines previous work done by collectors of Canadian folk songs suitable for use with primary school children. Noting a dearth of such materials at both the national and provincial level, the writer proposes feasible explanations for this current situation. A discussion of the effects this is having on students in the Canadian educational environment is then provided. The final section of the chapter provides rationale for the desired inclusion of folk songs in the primary curriculum.

Canadian Collections

Canada is a newcomer to the area of folk song collection when compared with a country such as Hungary where educators have been collecting folk songs for use with young children since the 1880's. However, Canadian folk song collections are on the rise due to the efforts of such individuals and groups as Edith Fowke, Marius Barbeau, Helen Creighton, Kenneth Peacock, Barbara Cass-Beggs, The Canadian Music Educator's Association, and the Canadian Music Center.

Over the past four decades, three collections of Canadian folk songs by Edith Fowke, Folk Songs of Canada,

More Folk Songs of Canada, and Canada's Story in Song, have been published and made available for use in Canadian schools. Their most notable use has been with senior students however (Thomas, 1976, p. 37). When the first of these three publications was released in 1954, it made Anglo-Canadian folk songs available for the very first time.

> Prior to Edith Fowke's work, the only large selection of songs prepared for Canadian schools, Sir Ernest MacMillan's A Canadian Song Book, had only four Canadian songs in it - and they were all French-Canadian. (Thomas, 1976, p. 37)

A number of publications have potential as educational resource material for primary teachers interested in exposing their children to Canada's folk music. The following titles are viewed by the writer as having such potential:

(1) Cass-Beggs, B. Canadian folk songs for the young. Vancouver, J.J. Douglas Ltd., 1975.

(2) Cosbey, R. All in together girls: Skipping songs from Regina, Saskatchewan. Regina: Canadian Plains Research Center, 1980.

(3) Fowke, E. Ring around the moon. Toronto: McClelland and Stewart, 1977.

(4) Fowke, E. Sally go round the sun. Toronto: McClelland and Stewart, 1969.

Edith Fowke, one of this country's foremost authorities on Canada's folklore, collected three hundred songs, games, and rhymes of Canadian children and published them in 1969 under the title Sally Go Round the Sun. Numerous selections from this book were also recorded on a long playing album under the same title. In the hands of creative primary teachers, the

printed collection, together with the recording, constitute a most valuable educational resource. Rahn (1981) writes:

> We in Canada are very fortunate for the work that has been done by Edith Fowke. She has collected and compiled a large body of children's songs (mostly from the Toronto area) and made them available in both archival and published form. (p. 43)

Robert Cosbey of Regina, Saskatchewan conducted a study over a six-year period from 1972 to 1978 which culminated in a collection of one hundred and fourteen children's skipping songs, many of which are common to English speaking children all over Canada. Besides presenting the texts themselves (no musical transcriptions provided), Cosbey describes skippers as a folk group, describes and analyzes the performance of skippers, and gives a content analysis of the texts. The fact that neither musical transcriptions nor a recording of any sort is provided is viewed by the writer as a shortcoming in the assessment of this collection as a potential educational resource.

Sally Go Round the Sun as well as Cosbey's All In Together Girls constitute what may be described as Canadian folk material "of" children as opposed to what the writer terms Canadian folk material "for" children. The former refers to those songs children learn and sing on their own without any adult intervention. The latter refers to those songs found by adults to be suitable for young children. Adults are the ones who have initially learned to sing these

folk songs for children, not the children themselves. After being introduced to such songs by adults, children may or may not circulate the songs among themselves via the process of oral transmission.

The first successful attempt at compiling a collection of Canadian folk songs "for" children was made by Barbara Cass-Beggs who published Canadian Folk Songs for the Young in 1975.

> The book is arranged in three parts. Section 1 contains songs for pre-school and kindergarten children and has a page of notes and suggestions for ways to approach the songs. In Sections 2 and 3, for primary and older children, each song is accompanied by a short accurate background note and a suggestion as to method. The last two pages of the book have the 'songs without words' which the text says "can be used for movement, to illustrate the difference in time patterns, and to express different moods". (Thomas, 1976, p. 37)

The background notes and brief suggestions to educators as to approach are extremely beneficial. It is pleasing to note that some of the suggestions can be acted upon by educators who are not music specialists. On page ten of the text, for example, there is a note to accompany a song entitled "See The Leaves Are Falling Down":

> 'See The Leaves Are Falling Down' lends itself to actions. It is fun to use real leaves and have the children listen to the sound that they make. (Cass-Beggs, 1975)

However, lack of a recording to accompany the collection might be viewed as a major drawback as far as the generalist

primary classroom teacher is concerned. Without the assistance of a recording of some sort, many of the lovely Eskimo, Indian, Icelandic, French, and English Canadian folk songs in this collection will not be able to come to life in primary classrooms across the country.

A 1977 publication by Edith Fowke entitled Ring Around the Moon, is predominantly a collection of folklore "for" children.

> While the items in Sally Go Round the Sun were nearly all rhymes that children learned from other children, quite a few of those in Ring Around the Moon are songs that children learn from adults. (Fowke, 1977, p. 7)

While certainly an extremely useful resource for teachers, the collection might be enhanced and made more inviting to primary teachers interested in examining and possibly utilizing the material with children, if a recording were included and/or if suggestions for the use of the songs in the classroom were an additional component of the publication. This is a particularly significant concern from the point of view of the generalist classroom teacher who often has a limited musical background and lacks the confidence to expose his/her children to music.

Collectively, the publications mentioned form a nucleus of orally transmitted children's folk material in Canada and could be used creatively by music specialists and classroom teachers alike.

Worthy of note however, is an unpublished collection of Inuit folk songs for children. Entitled "Tutsiagalausiit Inuktitut", this collection was compiled by a student attending Memorial University in 1980. It is available through Resources Clearinghouse, a vehicle through which materials produced by students and professors of the Faculty of Education can be distributed to teachers in the province of Newfoundland and Labrador.

Explanations for the Dearth of Materials

As a result of examining the work that has been done in the collection of Canadian folk songs "of" and "for" young children, the writer has noted a dearth of material with potential suitability for educators of primary children. The majority of collections which have been made lack the necessary educational focus. Even Canadian Folk Songs for the Young, the only collection which proves to be a notable exception to this statement, has only brief suggestions to educators and it is not accompanied by a recording.

Speculation as to why there is such a dearth of collections suitable for educators of primary children led the writer to a few interesting discoveries which she now presents as feasible explanations for the situation.

As stated earlier, Canada is a relative newcomer to the area of folk song collection. This is especially true when Canada is compared with Kodály's native homeland,

> During the past twenty-five years teachers of the young and very young have very often sought material in the excellent collections of Beatrice Landeck (Songs to Grow On, 1950 and More Songs to Grow On, 1954), and Ruth Crawford Seeger (American Folk Songs for Children, 1948, and Animal Folk Songs for Children, 1950). These American books are still good, but now the life-generating winds of folk song need not blow only one way. (Thomas, 1976, p. 38)

Newfoundland Collections

Collections of Newfoundland folk songs have been made over the past five decades by such individuals as Elisabeth Greenleaf and Grace Mansfield (1933), Maud Karpeles (1934), Gerald S. Doyle (1940), Alan Mills (1958), Omar Blondahl (1964), MacEdward Leach (1965), Kenneth Peacock (1965), and Shannon Ryan and Larry Small (1977).

None of these publications can be described as a collection of the folk songs "of" Newfoundland children or as a collection of Newfoundland folk songs "for" children. Neither has the focus of any of the collections been an educational one. Kenneth Peacock's three-volume collection entitled Songs of the Newfoundland Outports is unique in that he (Peacock) isolated sixteen of the texts and tunes and classified them as "Children's Songs". To date, no other attempt has been made to publish a collection of songs of or for Newfoundland children.

Hungary, where educators have been collecting folk songs for use with young children since the 1880's. Kodály, himself:

> ... collected many thousands of folk songs of his native Hungary and was instrumental in establishing the folk music group of the Academy of Sciences in Budapest, which to this day continues in a highly organized manner the collection, transcription, analysis and publication of Hungarian folk song. (Choksy, 1982, p. 25)

A feasible explanation for the scant number of Canadian folk song collections suitable for use with young children then, is simply that Canada needs more time to catch up with the great strides made in this area by such countries as Hungary. Canada also needs leadership by an individual (group) such as Kodály who, in addition to being a composer/musician/ethnomusicologist was an educator in the truest sense of the word.

The compilation and/or adaptation of Canadian folk song collections for educator use is by no means an easy task. Although Canadian folk song collections are on the rise, these collections, in audio and print form, are not readily accessible to potentially interested educators. After collection, many folk songs are "hidden away in archives and libraries" and are not "sufficiently publicized or made available to the average teacher" (Cass-Beggs, 1976, p. 12). Consequently, the task of locating, examining, and trying to obtain permission to use potentially suitable folk songs would be somewhat cumbersome, time-consuming and uninviting to someone less than an enthusiast in the area. Furthermore, although there may be a rich collection of material available for investigation,

the material is widely scattered and "unless one has a fairly wide knowledge of children and folk songs, it is not easy to select them" (Cass-Beggs, 1975, p. 6). Educators interested in developing potentially usable materials are therefore in an unfortunate position whereby they are subject to complications from the outset.

Some Canadian educators seem absolutely unaware of the lack of suitable materials dealing with Canadian folk music. This sad lack of educator awareness manifests itself in apathy, unconcern, and satisfaction with the materials that are currently available in Canadian schools.

Cass-Beggs (1976) writes that the average teacher in Canada is "more likely to see lavishly illustrated and easily available American music books "before he/she will see similar Canadian music books (p. 12). Even Canadian materials which have been made accessible for school use are not suitable in the eyes of those concerned about exposing children to their native folk songs. Seath's notes from The Canadian Folk Music Society's Mini-Conference session on elementary music education includes a reference to this problem:

> Keith Bissell pointed out (at the Mini-Conference) that although there are some Canadian Music series in use (Music For Young Canada, Basic Goals in Music, Songtime, Songs For Today) they do not contain a great deal of Canadian folk music. (1977, p. 19)

Indeed, the "majority of music texts and materials available in Canada presently give only token acknowledgement to the native Canadian music heritage" (Clingman, 1975, p. 18).

It is not surprising that American texts with their abundance of American folk songs are preferred by Canadian educators seeking educational materials. There are more American publications to choose from and they are very often quite lavishly produced and appealing to the eye. Sometimes the attractiveness of lower prices and ease of ordering and delivery lead to educator preference for these materials. "With some exceptions, few publishers in Canada seem to be interested in the subject when it comes to actually publishing a Canadian manuscript put in front of them. They know that their great market is to the south" (Clingman, 1975, p. 18).

This situation has been alleviated to some degree with the recent publication of Canadian materials which acknowledge our rich store of folk music: Musicanada - Holt, Rinehart and Winston, Canada Is...Music - Gordon V. Thompson, and Music Builders - GLC, Silver Burdett and Berandol Music Ltd.. However, it is a costly endeavor to supply these materials to schools in program quantities and therefore it may take some time before Canadian children benefit from use of these more suitable resources.

Resulting Situation

Canadian folk music is a neglected area in the education of Canadian school children. This statement receives support in the writings of various authors who are concerned that Canadian children are not receiving adequate exposure to their native folk music.

Clingman (1975) writes that "our Canadian children do receive some exposure to their musical heritage, but rarely in the schools" (p. 17). Dave and Andrea Spalding speak from their experiences in the schools of Alberta when they say that "there is no sign of Alberta and little sign of Canadian in the school system" (1981, p. 6). Additionally they state that although they have managed to reach a few Albertan school children by their own efforts, they sense that no one else is teaching Canadian folk music regularly and the vast majority (of school children) seem not to hear any at all (p. 7).

Canadian school children are woefully ignorant of their native folk songs because of the evident neglect of Canadian folk music in the school system.

> Almost any Canadian elementary school child can sing "Old Black Joe". Very few can come up with "I'se The B'y That Builds The Boat", a song from Newfoundland. (Cass-Beggs, 1976, p. 12)

Hogan (1978) asked some of her students in Guelph, Ontario to simply name the titles of some Canadian folk songs and to her dismay they were unable to name any Canadian folk songs at all with the exception of "one Irish boy just over from Ulster who identified 'I'se The B'y That Builds The Boat'" (p. 15). Yet these same children were all able to mention with ease at least three American folk songs.

Spalding and Spalding (1981) speak of a similar situation:

> Few children we sing to know any of the Canadian songs we sing (other than the skipping rhymes we have collected from the playgrounds ourselves). On the other hand, American and even Australian songs are familiar. (p. 7)

Such is the unfortunate situation in schools across the country. It is inevitable that children will experience feelings of inferiority about their own folk music if they continue to be exposed to folk music of other countries at the expense of being exposed to their own. Davis (1976) expresses concern about the effects of the flood of American music in the Canadian market because he feels that "singing about somewhere else all the time will give Canadians an inferiority complex" (p. 9).

A. Pittman, author of Down By Jim Long's Stage, a book written especially for children of Newfoundland outports and remote villages of the Labrador coast, feels that children in this province are "a culturally deprived lot and it's their own culture that they're deprived of" (Pittman, 1977, p. 79). Pittman believes that Newfoundland children's exposure to the literature and television programming of the United States "leaves them with an excessive down-in-the-mouth-attitude about their own environment and their own place in it" (1977, p. 80). He claims that Newfoundland children then, will "logically conclude that their world, since it obviously isn't fit to look at in books or on television, is probably not fit to live in either" (p. 80).

Such an attitude has the potential of continuing on into adult life if not corrected. Kelly Russell, a well-known

folk musician in this province, makes reference to this tendency in an interview with researcher/folklorist Neil Rosenberg:

> ... 20 years ago people began to reject everything about Newfoundland. Began to leave the place and you know people were almost ashamed to be from Newfoundland. But I think it's changing now. It's changed a lot here in St. John's but around the bay there's still a lot of places, I think, that reject that kind of music (Newfoundland folk music). I know from playing out around that a lot of places around, you play Newfoundland songs and people don't want to hear it. Don't want to hear it! You know, play rock n' roll, play something off the radio, but don't play Newfoundland music. (Rosenberg, 1982, p. 33)

Such an attitude cannot be permitted to continue, for in the words of A. Lomax:

> The anomie for which there is no remedy grips the heart of a person who is ashamed of his folks - how they walk and talk, sing and dance, look and live. (Cullen, 1980, p. 3)

Rationale for Inclusion of Folk Songs in the Primary Curriculum

> We should prepare structured music programs based on traditional songs and chants for use in the primary grades and current songs and singers for use in upper elementary classrooms. (Luccock, 1976, p. 78)

Such is the comment made by Luccock after reporting the findings of a survey by Smith and Crittender (1972) which indicated that sixth grade students were less interested in traditional music than were their younger schoolmates.

This section of the chapter presents the necessary rationale to support Luccock's inference that folk songs ought to be introduced in the primary grades. First, the inherent characteristics of folk songs which make them suitable for introduction to primary children will be examined. Second, the numerous benefits associated with the use of folk songs will be discussed.

Inherent Characteristics of Folk Songs

The very language of folk songs tends to be relatively simple and naturally is somewhat reflective of the language of the children, for it would have been their ancestors who were responsible for the creation of many of the songs.

> The five-, six-, or seven-year old is very much involved in the task of acquiring his own language. He is learning to speak English (or French or German or Chinese). The natural rhythms and stress patterns of a language are mirrored in the folk music of that language to an extent that they rarely are in more contrived songs. (Choksy, 1982, p. 22)

Dain (1978) believes that any experience, in order to be of value to a child, must be meaningful to that child (p. 33). What song material could be more meaningful than that material created by the child's ancestors about events relevant to their everyday lives? "Folk music is like a mirror held up to people; it gives a true reflection of what they are" (Nelson, 1968, p. 120). Canada has a rich collection of songs about the fishery, lumbering, and about everyday concerns and struggles of Canadians. Are these not relevant? "Are pop

songs about sleazy affairs and cocaine more relevant" (Choksy, 1982, p. 22)? When a song is meaningful and holds genuine reality for a child, it has great motivational appeal. Surely our children deserve folk songs about their own reality.

Young children need experiences that reflect their egocentric nature and growing awareness of self and surroundings. Native folk songs, because they reflect life in the child's natural surroundings are more suited to meet these needs than any other type of folk song.

> Canadian children must be given the opportunity of acquiring a taste for their forefather's songs. They can then move on to absorb and enjoy the remarkable variety and beauty of folk songs from other parts of the world. (Cass-Beggs, 1975, p. 6)

By nature, young children are inherently musical and are spontaneous in movement and action.

> From their earliest years they exhibit a joy in movement, action, and rhythm,... clapping, tapping, stamping, dancing..... music which they can feel in their bodies and to which they can respond. (Dain, 1978, p. 34)

Many Canadian folk songs naturally lend themselves to action and dramatization and therefore are suitable for use with primary children.

The content of many folk songs makes them suitable for integration with various curriculum areas. Numerous Canadian educators have made reference to this. For example:

> Canadian folk songs are an ideal resource for the teaching of both Social Studies and Music. The melodies are uncomplicated and very singable and the songs themselves contain firsthand information of how people first settled this country. (Ruebsaat, 1979, p. 19)

> Edith Fowke mentioned that folk songs need not be only used in the music room, but also are valuable in the teaching of English (Child Ballads, singing games), history (folksongs of New France, opening of the West, etc.), geography (songs about industries, i.e., songs of fishermen, lumbermen, miners, farmers, etc.). (Seath, 1977, p. 19)

> What is happening here? What class are we in? Geography? Socials? French? English? Music? All of these and more. Folk song here acts as the synthesizer, breaking down the boxes into which knowledge has traditionally been put. (Bartlett, 1978, p. 21)

From a musical perspective, folk songs are considered by many educators to be the best resources available to introduce children to the elements of music. This is true because the characteristics of folk songs quite naturally reflect the nature of young children who are often described as having limited vocal ranges, short attention spans and an inherent enjoyment of repetition.

Kodály chose folk songs as the vehicle through which to teach children the elements of music not only because of his love for folk music but also because of his belief that folk songs were the best available tools to use in the musical education of young children.

> He (Kodály) felt that as a child naturally learns his mother tongue before foreign languages, he should learn his musical mother tongue, i.e., the folk music of his own country before other music.....In addition, he considered the simple, short forms, the basically pentatonic scale, and the simplicity of the language, all characteristics which would contribute to good pedagogical use of such music with children. (Choksy, 1974, p. 8)

Most significantly, Kodály viewed folk music as a living art:

> It was not contrived for pedagogical purposes. It already existed and fit well into a systematic scheme for teaching the concepts and skills of music to young children. (Choksy, 1974, p. 8)

Benefits Associated with the Use of Folk Songs in the Primary Curriculum

If folk music were not a neglected area in the country's primary schools as it currently is, benefits resulting from the use of folk songs in primary classrooms could be far reaching. Children, teachers and the cultural setting in which they exist would unmistakably experience positive effects.

An important link between an individual and his/her environment and culture can be cultivated by listening to and having pride in one's own folk music. Listening to and having pride in one's folk music can also give the listener a sense of security in this ever-expanding and sometimes confusing world. Alan Lomax writes:

> It (music) symbolizes the place where he (the listener) was born, his earliest childhood satisfactions, his religious experiences, his pleasure in community doings, his courtship and his work - any or all of these personality shaping experiences. As soon as the familiar sound pattern is established, he is prepared to laugh, to weep, to dance, to fight, to worship. His heart is opened. (1959, p. 929)

Folk music has the potential to provide a vital connection between the child and his place of habitation and can also assist in the child's developing sense of past, present, and future. "If Canadian youngsters could at least know that they have a folk music and are inspired to sing and play it, they will have the emotional basis for inspiring them to care for their country, its history and possibilities" (Hogan, 1978, p. 15).

Cullen (1980) sees as one of the greatest tasks of education, "the finding of strategies to support children's need to enhance their self-esteem and self-awareness - a common need shared by young and old alike" (p. 5). Luccock (1976) sees folk music as a means to this end (p. 27).

Cass-Beggs (1976) feels that folk songs can contribute to a child's sense of belonging and security and "because singing songs is such a sociable activity, they can also help teacher and class in the process of getting acquainted" (p. 13). Kodály (1967) writes:

> Folk songs offer such a rich variety of moods and perspectives that the child grows in human consciousness and feels more and more at home in his country. (p. 61)

Folk songs are valuable resources and can be utilized in various creative ways by teachers of primary children. Of further potential benefit to teachers is the likelihood that in their attempts to expose primary children to their native folk music, they too will grow in cultural awareness and sensitivity.

"The oral transmission of culture in the home from older to younger generations which was so important seventy years ago is now almost non-existent" (Luccock, 1976, p. 28). Canadian schools concerned with exposing children to their native folk music, can play a vital role in the continuation of this transmission.

> The prime concern in education would seem to be acquisition of competence in one's own music, the traditions inherited, cultivated and transmitted by members of the sociocultural continuum into which one has been born. (Seeger, 1972, p. 91)

Finally, for all concerned - children, teachers, and the cultural setting in which they live - the most telling reason for the use of folk songs in the primary curriculum is that "they are a gift of the past to the present for the future" (Choksy, 1982, p. 22).

Conclusion

Having examined the collections of native folk songs at the national and provincial level, the writer concluded that there was insufficient resource material available with potential value for educators. Explanations for the dearth of materials included (1) the fact that Canada is a newcomer to the area of folk song collection, (2) the difficulty of compiling and adapting materials for educator use, and (3) educator's past preference for American publications which were at one time superior to less readily available Canadian publications. Canadian school children, as a result,

were described as ignorant of their native folk music. Rationale from both a musical and non-musical perspective was presented to argue the desirability of educator use of folk songs in the primary curriculum.

CHAPTER III

METHODOLOGY

Introduction

This chapter enumerates the various steps which were involved in the development of the proposed resource materials for generalist primary teachers in the province of Newfoundland and Labrador. It begins with a description of the initial step of developing song selection criteria and follows through with the researcher's plans to have the materials considered for piloting in the primary classrooms of the province.

Methodology

(1) The initial step involved in the preparation of the proposed materials was the development of song selection criteria to guide the researcher in selecting only those songs which would be most suitable for primary children. The method of establishing the criteria involved a review of current literature on the nature of children, the nature of the learning process, and the desirable utilization of music in early childhood education. In order to ensure their acceptability, the established criteria were examined by a professor of music education with Memorial University's Faculty of Education.

(2) The researcher next conducted a search for suitable Newfoundland folk songs beginning with the location of available print and non-print materials containing collections of Newfoundland folk songs. Then, based upon the criteria which were established, eleven Newfoundland folk songs were selected. See Appendix D for the sources of the eleven selected songs.

(3) Having selected the songs deemed suitable for use in primary classrooms, it was necessary to obtain permission to use the selections. Letters to appropriate individuals/publishing companies were drafted and mailed (see Appendix E).

(4) Having collected and obtained permission to use the chosen folk songs in the collection, the next stage was to develop the proposed audio-tape and companion teacher's guidebook (see Appendix F). The development of these materials necessitated further research and contacts with various individuals whose experience and assistance proved very helpful.

(5) A questionnaire to obtain teachers' evaluative comments on the potential usability of the materials was then developed (see Appendix G). It was determined that responses to the items on this instrument would indicate teachers' reactions to the materials on the basis of the following desired attributes of the materials:

(a) ease of use despite limited musical training;

(b) suitability of contents in accordance with known principles of learning as they relate to primary children;

(c) ease of implementation, e.g., no practical problems such as the need for extravagant and/or unavailable materials;

(d) inclusion of both theoretical information and practical suggestions with an emphasis on the practical component;

(e) possible benefits which might result from use of the materials;

(f) worthwhile and valid folkloric content;

(g) complementary nature of guidebook and audio-tape;

(h) quality of production;

(i) aesthetic appeal.

(6) The prepared draft of the questionnaire for teachers was then submitted to judges for examination. These judges were professionals with expertise in the field of testing and measurement. A few modifications to the questionnaire were made on the basis of their comments and suggestions (see Appendix H).

(7) A sample of sixteen primary teachers, four representing each of grades kindergarten through three, were requested to examine the resource materials and evaluate their potential use on the basis of the questionnaire provided. Two of these sixteen teachers had taught music at

one point in their teaching careers. Neither had a music degree, however, and viewed themselves primarily as generalist classroom teachers. The teachers were instructed to keep the materials for a period of one week to complete this task, at which time materials and questionnaires were collected.

(8) On receipt of the instruments from primary teachers, the responses were analyzed and discussed. Comments, opinions, and suggestions made by the evaluating teachers determined whether any modifications would have to be made in the materials.

(9) The researcher next presented the materials to the current Music Consultant with The Department of Education for examination. Her reaction to the possibility of utilizing the resource materials in the primary schools of the province was sought at that time.

CHAPTER IV

ANALYSIS AND DISCUSSION OF RESULTS

Introduction

The purpose of this chapter is to analyze and discuss the results obtained from the teacher questionnaire (see Appendix G) which was administered to sixteen primary school teachers. Representation of the results in table form provides an overview of the responses. This is followed by an item by item discussion of responses to the instrument's eighteen questions and then a general discussion of the evaluative comments which teachers supplied at the end of the questionnaire.

Overview of Results

Table 1 indicates the sixteen primary teachers' responses to the eighteen-item questionnaire.

It is evident that the majority of responses are positive as denoted by the A (Agree) responses. Overall, 91.7% of the responses were favourable, 10% disagreed, and 7.3% were uncertain.

The Instrument

The questionnaire which was designed to elicit primary teachers' evaluative comments on the resource

Table 1

Overview of Results

Item on Questionnaire

Teacher	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
1	A	A	A	A	A	U	A	A	A	A	A	A	A	U	U	A	A	A
2	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
3	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
4	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	U	A
5	A	A	A	A	A	U	A	A	A	A	A	A	U	A	A	A	A	A
6	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
7	A	A	A	A	A	A	A	A	A	A	A	A	A	A	U	U	A	U
8	U	A	D	A	A	U	A	U	U	U	A	A	U	A	D	U	U	U
9	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
10	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
11	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
12	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
13	A	A	A	A	A	U	A	A	A	A	A	A	A	U	A	D	A	A
14	A	A	A	A	A	U	A	A	A	A	A	A	A	A	A	A	A	A
15	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
16	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A

KEY

A = Agree

D = Disagree

U = Uncertain

materials was divided into two parts. The first part presented eighteen items to which teachers were to react by underlining their agreement, disagreement or uncertainty about the statement. The second section of the questionnaire requested teachers to comment on their overall impression of the potential which Hello Newfoundland has for use by non-specialist primary classroom teachers. An "additional comment" section was also included in the hope of eliciting further evaluative comments from the teachers.

Analysis and Discussion of Responses

Item One: The resource materials will be relatively easy for primary teachers to use regardless of their musical training.

Fifteen of the sixteen respondents agreed that the resource materials would be relatively easy for primary teachers to use regardless of their musical training. The one respondent indicating uncertainty about this statement happened to be one of the population who had taught music at one point in her career. Perhaps her experience with music teaching contributed in some way to her skepticism. All other primary teachers felt that the materials would not be difficult to utilize. Such facility of use is an extremely important quality of the materials as they were designed specifically with the generalist classroom teacher in mind.

Item Two: From a pedagogical point of view, the traditional folk songs included in the collection are suitable for use with primary children.

It was quite time-consuming to locate Newfoundland folk songs which would be suitable for primary children in content and in musical complexity. Reaction from the sixteen primary teachers regarding the suitability of the selected songs was very favourable as all indicated agreement that the songs were appropriate for primary children from a pedagogical perspective.

Item Three: From a pedagogical point of view, the recorded narrations are suitable for primary children.

There was agreement by 93.75% of the primary teachers that the recorded narrations were suitable for primary children. However, once again, one respondent disagreed with the statement.

Item Four: From a pedagogical point of view, the activities that have been suggested in the guidebook are suitable for implementing with primary children.

The approximately two hundred activities presented in the guidebook were described by all teachers as pedagogically suitable for use with primary children. Careful attention had been paid to ensure this pedagogical suitability and the writer found it pleasing to note that all respondents agreed with item four.

Item Five: The suggested activities can be implemented without undue difficulty such as the possible need for extravagant and/or unavailable materials.

Again, the activities met with teacher approval regarding their potential for being implemented without complications. Difficulties such as the need for extravagant and/or unavailable materials would have taken away from the practical value of these resource materials in many primary classrooms.

Item Six: The practical suggestions in the guidebook are supported by appropriate theoretical background information.

Five of the sixteen respondents, for a percentage of 31.25, felt somewhat uncertain about supporting this statement. One of the five respondents underlined "uncertain" on the questionnaire and provided in brackets the comment, "at times", indicating perhaps that in some instances the suggestions are not supported by appropriate theoretical background information. With regard to the low percentage of positive responses, a problem may have arisen in the way the statement was worded. It might have proven more clear if it had been worded as follows: The practical suggestions in the guidebook are balanced with theoretical information. As it read in the questionnaire, there may have been some confusion between what the writer wished to ask the teachers, and what the teachers actually interpreted the statement to mean.

Item Seven: There is a sufficient number of practical suggestions from which primary teachers can draw.

As there were approximately two hundred practical suggestions provided in the guidebook, it is not surprising that 100% of the respondents indicated agreement with item seven. It was felt important to include as many practical ideas as possible for the convenience of the primary classroom teacher utilizing the materials.

Item Eight: The folkloric material around which the resource materials have been developed is worthwhile material for introducing to primary children.

One respondent expressed uncertainty over the value of the folkloric content around which the resource materials have been developed. Her indication in the comment section of the questionnaire was that the respondent enjoyed the guidebook but "not the selection of songs - some are O.K." This dissatisfaction with the selection of songs quite obviously may have influenced her response to this particular statement. All other teachers felt that the folkloric content was indeed worthwhile for introducing to primary children.

Item Nine: The guidebook and audio-tape complement each other well.

The guidebook and audio-tape were designed as companions for one another and 93.75% of the respondents felt that they indeed complemented each other well. One respondent indicated some uncertainty regarding this point, however. There was no explanation given for this uncertainty.

Item Ten: The audio-tape recording is of good quality.

Fifteen of the sixteen primary teachers indicated their agreement with this particular statement. The one uncertain response came from the same individual who earlier indicated uncertainty about the pedagogical suitability of the recorded narrations on the audio-tape.

Item Eleven: The teacher's guidebook is of good quality.

All sixteen teachers felt that the guidebook was of good quality. The writer was pleased that she had revised the original statement, "The produced materials are of good quality" (see Appendix G), replacing it with two separate statements: "The audio-tape recording is of good quality", and "The teacher's guidebook is of good quality" (see Appendix H). If the two questions had remained as one, it might have been impossible to determine whether or not respondents would be referring to the guidebook or the audio-tape, or both in their reactions to the quality of the materials.

Item Twelve: The teacher's guidebook is aesthetically appealing.

Careful attention having been paid by the writer to layout, design and artistic considerations, it was satisfying to observe that all sixteen teachers agreed that the teacher's guidebook was aesthetically pleasing. It is imperative that materials be attractive in appearance to encourage their utilization.

Item Thirteen: The audio-tape recorded songs are aesthetically appealing.

Fourteen of the sixteen teachers, for 87.5%, were positive in their response to this statement. The two respondents whose reactions were uncertain did not explain their reservations with regard to the material.

Item Fourteen: Primary teachers will be able to integrate music (specifically Newfoundland folk music) into other areas of the primary curriculum as a result of using these resource materials.

Fourteen of the sixteen teachers responding to this statement indicated their belief that primary teachers would be able to integrate Newfoundland folk music into other areas of the primary curriculum as a result of employing the resource materials being investigated. One respondent, while agreeing, elaborated by saying that she agreed with this statement "to a point". Other respondents were uncertain about the truth of this statement. One of these respondents

elaborated by saying that she felt that by using the particular resource materials teachers would be able to integrate Newfoundland folk music into the primary curriculum. However, she was not sure that primary teachers would be able to integrate in a general way across the curriculum as a result of having used the materials at some previous time.

Perhaps if the statement had been worded differently, for example, "Primary teachers will be able to integrate music (specifically Newfoundland folk music) into other areas of the primary curriculum by using these materials.", it would have been more precise. However, no concerns regarding ambiguity or lack of clarity were raised when the instrument was examined by judges.

Item Fifteen: Teachers will become more informed about Newfoundland folk music as a result of employing these resource materials.

Thirteen respondents, for 81.25%, felt that teachers would become more informed about Newfoundland folk music as a result of employing the resource materials under investigation. One of the two uncertain respondents gave some indication as to why she was uncertain by writing "they (teachers) will have had exposure to eleven songs which may be new to them, but I'm not sure that this constitutes being informed on the topic 'Newfoundland folk music'." The writer feels that this respondent may have overlooked the key word in the statement

valuable in this way for her. She did not feel that she could generalize for all primary teachers, favouring a personal response instead.

Item Eighteen: These materials can be a valuable resource for enhancing in primary children, a sense of pride and identity with their own Newfoundland culture.

Not all respondents were convinced that the resource materials under examination would be valuable for enhancing in primary children, a sense of pride and identity with their own Newfoundland culture. Fourteen respondents, however, (87.5%) reacted favorably to the statement. Given caring and competent primary teachers, it seems likely that these materials indeed have the potential for developing Newfoundland children's sense of provincial pride and identity.

There follows a discussion of the comments made by teachers at the end of the questionnaire.

Discussion of Teachers' Evaluative Comments

It will be recalled that the second part of the questionnaire requested teachers to comment on their overall impression of the potential which Hello Newfoundland has for use by non-specialist primary classroom teachers. In order to discuss the various comments made by fourteen of the

which is "more". Being exposed to new folk music should constitute becoming more informed about folk music, however slight. The other uncertain response was not commented on.

Item Sixteen: Teachers will become more aware of the importance of exposing primary children to their native folk music as a result of employing these resource materials.

Thirteen respondents (81.25%) were convinced that teachers would become more aware of the importance of exposing primary children to their native folk music if they employed the audio-tape and guidebook in question. One respondent commented after her positive response that the rationale provided in the guidebook was quite strong. Another respondent, however, disagreed with the statement and two respondents indicated uncertainty.

Item Seventeen: Teachers will view these resource materials as valuable in assisting them to become personally involved with music in their classrooms.

Two of the sixteen respondents were not sure that teachers would view these resource materials as valuable in assisting them to become personally involved with music in their classrooms. Fourteen respondents did agree for a clear majority of positive responses. One of the fourteen respondents who agreed with this statement saw the need to comment: "I would" after "Agree". This respondent was obviously expressing her belief that the materials would be

sixteen respondents on this section of the questionnaire, the comments are presented under the four different categories as indicated in Table 2.

Table 2

Determination of Categories

Sample Comments	Category
1. These materials would work very well in primary classrooms. 2. These materials have a lot of potential for the generalist primary teacher.	A. Potential for use by primary teachers.
1. A real strength of the package was the number of activities. 2. The activities are easy to implement.	B. Suggested Activities in the Guidebook.
1. The narration was excellent. 2. I really like the guidebook.	C. Audio-Tape and Guidebook.
1. I'm glad someone decided to do something totally Newfoundland to be used by Newfoundlanders. 2. I am glad someone has finally realized our schools need Newfoundland material.	D. Newfoundland Content.

Potential for Use by Primary Teachers

The teachers commenting on the potential the resource materials have for use by generalist primary classroom teachers were very positive in their remarks as indicated below:

> These materials have a lot of potential for the generalist primary teacher.
>
> This program seems to have great potential for classroom teachers. You could certainly implement it without any musical knowledge.
>
> I see this as an excellent resource for primary teachers. It can easily be adapted to children at all the different levels, K to 3, with minimum effort.
>
> These materials would work very well in primary classrooms.
>
> I feel this material can be easily integrated into just about any subject area of the primary curriculum and can be handled by any 'ordinary' classroom teacher.
>
> Easy to implement.

It is felt that these respondents who are generalist classroom teachers are in the best position to provide credible comments on the potential these materials have for use by teachers such as themselves. A few of the respondents added personal comments such as the following:

> Since I am a non-specialist primary teacher, it is nice to find some material which I can use easily. I think I would enjoy using this tape and teacher resource booklet. How may I obtain a copy?

> I loved it! It is especially beneficial for my purposes as I have no musical training and I find I am limited in the activities I can use in music instruction.
>
> I would love to use these materials in my own classroom.

Two of the respondents expressed a concern regarding the degree of potential use these materials would have for teachers and children living in the larger centres of our province:

> I wonder if many teachers in larger centers would see the value of your approach, since they teach children from backgrounds quite different to those suggested in these songs.
>
> While this may be fine for children in rural areas, those who live in the city and have little idea of "outport" life would probably not relate to it as readily.

While perhaps not relating to the materials readily or as easily, children and teachers in larger centres should feel some degree of association with the way of life that is reflected in this particular selection of songs. Some of the songs are associated just as closely, and in some cases more closely with life in larger centres of the province (eg. 'Haul on the Bo'line').

The fact that the majority of references are made to the way of life in rural Newfoundland should not detract from the value of using these materials with children all over the province.

Materials have much potential for use when the content, the approach, and so on are viewed as acceptable. The

reaction of teachers to the selection of songs in Hello Newfoundland is therefore significant when discussing the potential the materials have for classroom teacher use. The majority of comments regarding the song selections were indeed favourable. However, a couple of uncertainties about them were noted:

> 'My Father Gave Me' might be difficult for grade ones.
>
> I'm not certain that I like the selection of songs. Some of them are O.K.

Such uncertainties, if in the majority, would certainly be cause for concern. However, as noted earlier, the vast majority of reactions to the song selections were very positive. Furthermore, no song was designed for a specific grade level and therefore some might be more difficult for younger primary students than others in terms of comprehension. The selections used in the classroom would then be at the discretion of the teacher.

One respondent was concerned that only teachers committed to an integrated approach to instruction might be the potential users of these materials.

> Though not the fault of the package itself, I do feel that the only teachers who actually would use it very much (i.e., use the songs and do the activities in class) would be those who were committed to an integrated or thematic approach to teaching..... It is unfortunate that those who perhaps most need the 'spark' that this package can provide, will be the ones who won't (or can't??) use it.

This is certainly a matter of concern in the discussion of the potential these materials have for use but, as the same respondent observed, the booklet obviously had to be designed with one of various philosophies of instruction held in mind. The fact that the philosophy put forward was that of a thematic or integrated approach to instruction should not prove to be a deterrent for any teacher wishing to experiment. This approach was not chosen arbitrarily but rather in keeping with a current widespread move in Newfoundland's primary schools to organize the curriculum, where feasible, along thematic or integrated lines. Results from a 1978 survey of primary schools in England indicate that the general educational progress of children and their competence in the basic skills appear to benefit when they are involved in an educational program where curriculum areas are integrated (Primary Education in England. A Survey by H.M. Inspectors of Schools, Department of Education and Science, London, 1978, p. 114).

Suggested Activities in the Guidebook

Positive comments were made regarding the activities for integration which were suggested in the guidebook:

> A real strength of the package was the number of activities. This allows one to be flexible, to pick and choose activities ... rather than have to follow a rigid, step-by-step sequence.
>
> A point in their (the activities') favour was that they were very generative; that is, when one read an activity, immediately several other related activities came to mind.

> The suggestions given for integrating them (the songs) with other areas of the curriculum are excellent. They offer many opportunities to expand further according to the needs and interests of the users.
>
> The activities are easy to implement.

One suggestion regarding the activities was made, however:

> I would have liked to see some (more) activities which involved musical elements but which were within the capabilities of the non-musical teacher.

A conscious decision was made by the developer of the materials to focus only on the non-musical outcomes of instruction. This suggestion will be considered, however, in Chapter V, under the heading Recommendations for Further Research.

Audio-Tape and Guidebook

The guidebook and audio-tape recording were described by most respondents in a very favourable manner:

> The narration was excellent.
>
> The tape is very pleasant to listen to and sing along with.
>
> I really like the guidebook.
>
> The guidebook is easy to follow, the songs are enjoyable and simple, and the recording is of good quality.
>
> The narration was very good.

A few critical comments were made concerning the audio-tape; specifically the narrated sections:

> The high pitch of the narrator's voice is grating on times. A more natural pitch as heard later in the tape would be more suitable for young children.
>
> I don't like the narrations on the tape before each song.... In the narration have a pleasant voice give a brief background of the song.

However, since few concerns were raised, no changes are planned at present for these narrations.

A suggestion to be directly acted upon is one made by one of the two respondents with music teaching experience. She writes:

> I would have found it useful had you included the appropriate guitar chords. I'm sure many 'non-music' teachers know a few chords and could use the guitar (or autoharp) in the classroom as accompaniment.

Newfoundland Content

Three of the fourteen respondents who supplied comments on the second section of the questionnaire specifically expressed their delight with the presence of Newfoundland content in these resource materials:

> Excellent! It's time some of our own musical materials were presented in the classroom. After being exposed to this program, children should have a greater appreciation of Newfoundland folk songs... ...I'm glad someone decided to do something totally Newfoundland to be used by Newfoundlanders. It's high time we stopped using what the Americans have thrown out. Good luck!

> Kids should be introduced to their native folk music and be made aware of its importance.
>
> Great stuff! I am glad someone has finally realized our schools need Newfoundland material. Our children have too long been trying to identify with other cultures (especially American) while their own has been totally neglected.

In summary, as the analysis has shown, it is obvious that the overwhelming response of teachers to the resource materials entitled Hello Newfoundland was extremely positive and encouraging. Two suggestions which have been followed up are:

(1) the suggestion that more activities involving musical elements, yet within the capabilities of the generalist teacher, be included in the guidebook. This has been recommended in Chapter V as a project for future consideration, and

(2) the request to include guitar (autoharp) chords for some of the selections has been attended to.

CHAPTER V

SUMMARY OF FINDINGS, IMPLICATIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH

Introduction

The major purpose of this study was to develop resource materials to assist non-specialist primary teachers with the integration of Newfoundland folk songs into the primary curriculum. This was seen as necessary since it would seem that primary classroom teachers in the province are without adequate materials focusing on Newfoundland folk songs suitable for primary children. Furthermore, given the move towards integration of the primary curriculum, it was deemed important to prepare the resource materials in such a manner as to facilitate the integration of the folk songs provided into the curriculum, wherever feasible and desirable.

The current national situation with regard to availability of similar resource materials has been examined. The writer surveyed the collections of native folk songs at the national and the provincial level and concluded that there was insufficient resource material available with potential value for educators at the primary school level. The fact that Canada is a relative newcomer to the area of folk song collection when compared with a country such as Hungary, explains, in part, the dearth of resource materials. One

can assume that additional factors might include (1) the difficulty of compiling and adapting materials for educator use, and (2) educator's past preference for American publications, or so it would seem. Canadian school children, as a result, have been described as ignorant of their native folk music (Spalding & Spalding, 1981, p. 7).

The various steps involved in the development of the resource materials entitled Hello Newfoundland have been outlined. According to predetermined criteria, the writer first examined available print and non-print materials in search of suitable song selections. Having obtained permission from certain individuals and publishers, eleven suitable songs were audio-recorded and presented in a teacher's booklet with guidelines for educational use. The materials were then presented to sixteen primary teachers who were invited to assess the potential Hello Newfoundland would have for use by generalist primary teachers. Responses were given in a questionnaire for each of the sixteen teachers. The items on this questionnaire were designed to elicit teachers' reactions to the materials on the basis of the following desired attributes of the materials:

(a) ease of use despite limited musical training,

(b) suitability of contents in accordance with known principles of learning as they relate to primary children,

(c) ease of implementation,

(d) inclusion of both theoretical information and practical suggestions with an emphasis on the practical component,

(e) possible benefits which might result from use of the materials,

(f) worthwhile and valid folkloric content,

(g) complementary nature of guidebook and audio-tape,

(h) quality of production, and

(i) aesthetic appeal.

Summary of Findings and Implications

The data obtained from the teacher questionnaire were examined and discussed in Chapter IV. The findings of this study indicate quite clearly that the majority of teachers included in the survey reacted very favourably to the resource materials which they had been asked to examine. Favourable responses were given on 91.7% of all eighteen items included in the first section of the questionnaire. The second part of the questionnaire requested teachers to comment on their overall impression of the potential which the resource material, Hello Newfoundland, has for use by non-specialist primary teachers. Their comments were presented and discussed under four different categories; (i) potential for use by primary teachers, (ii) suggested activities in the guidebook, (iii) audio-tape and guidebook, and (iv) Newfoundland content.

The materials were described as having much potential for use by primary classroom teachers as was indicated by such comments as: "I see this as an excellent resource for primary teachers," and "These materials would work well in primary classrooms".

Many positive comments were made about the suggested activities for integration which were found in the guidebook. Specifically, teachers seemed pleased with the quantity and nature of these activities as suggested by the following response: "A point in their (the activities') favour was that they were very generative; that is, when one read an activity, immediately several other related activities came to mind".

The general response to the audio-tape and guidebook was quite favourable with the exception of a couple of criticisms of a technical nature. They concerned the high pitch of the narrator's voice on the narrated portion of the audio-tape.

Three of the fourteen respondents who supplied comments on the second section of the questionnaire specifically expressed their pleasure to note the presence of Newfoundland content in the resource materials. For example, one respondent stated: "Excellent! It's time some of our own musical materials were presented in the classroom".

Overall, this study reveals that the response of the teachers to the resource materials entitled Hello Newfoundland was extremely positive and encouraging.

One alteration made to the teacher's guidebook constituted adding guitar/autoharp chords to various song selections. This was done to accommodate one respondent's suggestion that such chording might facilitate further use of the materials by teachers or children who could play the autoharp or guitar.

Due to the fact that the study focused on the non-musical benefits of exposing children to their native folk music, the suggestion made by one respondent to include activities involving musical elements in the guidebook was not acted upon. However, it has been noted as an area for further study.

Recommendations for Further Research

As a result of the findings of this study a few recommendations for further research can be made:

1. It is strongly recommended that further collections be made, both of Newfoundland folk songs "for" children and Newfoundland folk songs "of" children. Furthermore, it is recommended that such collections be developed with an educational slant. If this is not the case, such collections should at least be made available to schools.

2. A follow-up study to determine the degree to which these materials would be successful in the province's primary classrooms is also recommended.
3. It is recommended that music specialists, in addition to non-specialist primary teachers, experiment with the developed resource materials, Hello Newfoundland. A study of their impressions would then be an appropriate follow-up.
4. Many primary classroom teachers may feel competent in utilizing folk songs as the medium for presenting musical concepts to primary children. This population of teachers has not been considered in the development of the resource materials, Hello Newfoundland. Consequently, it is recommended that similar materials be developed keeping musical concepts or elements in mind when activities are being suggested. These activities may or may not be developed in relation to the writer's collection of Newfoundland folk songs "for" children.
5. As a result of the current study, the writer is satisfied that the developed materials are suitable for use by primary classroom teachers. It is therefore recommended that these materials be distributed by the Department of Education to

primary teachers in the province of Newfoundland and Labrador. Such distribution should be accompanied by a program of inservice for teachers who would be involved in the utilization of these materials.

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APPENDICES

APPENDIX A

List of Recommended Resource Materials in 1982-1983 Program of Studies

Appendix A

List of Recommended Resource Materials in 1982-1983 Program of Studies.

Threshold To Music (Charts)
By M.H. Richards
Volumes 1, 2, & 3
(available for schools initiating new music programs only)

Learning Basic Skills Through Music
Set of eight records by Hap Palmer

Elementary Music Book
A teacher's resource in the form of duplicator sheet activities to reinforce concepts taught in MMYO series and the Listen, Look & Sing charts.

Judy Flannel Music Board

Tom Thumb Records
A set of six records useful for developing social skills and readiness concepts.

Rhythm Record #1

Rhythm Record #2

Children's Rhythm's in Symphony (record)

Birkenshaw, L. Music For Fun, Music For Learning
A resource book for teachers.

APPENDIX B

List of Materials Available Through Resources Clearinghouse

Appendix B

List of Materials Available Through Resources Clearinghouse.

The Ballad of Blackie
- song about a Newfoundland dog named Blackie

Tutsiagalausiit Inuktitut
- a booklet with a collection of Inuit songs suitable for children

List of Materials Available Through the Department of Education's Instructional Materials Centre.

Jack Was Every Inch A Sailor
Filmstrip
Suitable for primary and elementary grades

Newfoundland Folk Songs
A series of audio-tape recordings of popular Newfoundland folk songs.
Recommended for Grades VI - XI

Old Times and New
A series of seven programs on audio-tape about Newfoundland folk music.
Recommended for Grades VII - XI

Something to Sing About
A series of audio-tapes which interpret significant movements and events in Newfoundland history through song.
Recommended for Grades VIII - X

APPENDIX C

Letter from Music Consultant
with Department of Education

GOVERNMENT OF NEWFOUNDLAND AND LABRADOR
DEPARTMENT OF EDUCATION

P.O. BOX 4750
ST. JOHN'S, NFLD.
A1C 5T7

June 15, 1983

Ms. Bernadette Coady
Graduate Studies
Department of Curriculum
Faculty of Education
A. E. Hickman Building
Memorial University of Newfoundland
St. John's, NF
A1B 3X8

Dear Ms. Coady:

I am pleased to learn that you are preparing a primary teacher's module of suggested activities based on suitable Newfoundland folksong material.

Our music curriculum guide, to be printed during the summer, states that the most suitable primary materials are to be found in "children's games and nursery songs and in our rich store of folk music". To fulfill child developmental requirements for the primary levels, we seek folk songs which are pentatonic and are limited in range. Any research you may undertake in this direction will be appreciated by our committee.

As you are aware, there are many schools in the province that do not have music specialists. The content of your guide and the accompanying cassette tape of songs, should provide a practical and effective resource for the classroom teacher who is responsible for the music programme.

Best wishes in this project.

Sincerely yours,

CAROL E. HARRIS
Music Consultant

APPENDIX D

Sources of Seven Selected Folk Songs

Appendix D

Sources of Eleven Selected Folk Songs

Peacock, K. Songs of the Newfoundland Outports. Ottawa: National Museum of Canada, 1965.

1. Lullaby
2. The Alphabet Song
3. Mary Had a William Goat
4. Joey Long's Goat
5. My Father Gave Me
6. Our Island is Covered with Fog
7. Old Tommy Kendall
8. A Leg of Mutton Went Over to France

Greenleaf, E.B. & Mansfield, G. Ballads and sea songs of Newfoundland. Mass: Harvard University Press, 1933.

1. Haul on the Bo'line
2. Jolly Poker

Memorial University of Newfoundland Folklore and Language Archive. Accession No. C 444 65-21.

1. Little Johnny Jones

APPENDIX E

Sample Correspondence with Publishers
of Printed Newfoundland Folk Songs

12 Ottawa Street
St. John's, Nfld.
A1A 2R8
May 3, 1983

National Museum of Canada
Publishing Division
Ottawa, Ontario K1A 0M8

To whom it may concern,

I am a graduate student at Memorial University of Newfoundland working towards the completion of a Master's Degree in Primary Education. My thesis research involves the development of teacher resource materials for primary classroom usage. These materials will consist of an audio-tape recording of Newfoundland folk songs for primary school children and a teacher's guidebook suggesting classroom activities for the integration of these songs with other areas of the primary curriculum such as language arts and/or social studies. My rationale for the development of these resource materials is (1) to help alleviate the problem of a lack of such materials currently available for school use, and (2) to ensure that our primary children receive the benefits inherent in exposing them to their native folk music.

At this time, I am interested in securing your permission to include a number of song selections from Volume One of your 1965 publication by Kenneth Peacock entitled Songs of the Newfoundland Outports in the collection I am proposing to submit as a part of my thesis. The songs which I am specifically interested in using are:

(1) The Alphabet Song (version a), p. 4
(2) A Leg of Mutton Went Over to France, p. 14
(3) Lullaby, p. 15
(4) Mary Had a William Goat, p. 19

(5) My Father Gave Me, p. 20
(6) Old Tommy Kendall, p. 21
(7) Joey Long's Goat, p. 65, and
(8) Our Island is Covered in Fog, p. 89.

As time is a crucial factor in my research, I would greatly appreciate a response to this request at your earliest convenience. Thank you.

Sincerely yours,

M. Bernadette Coady

National Museums of Canada | Musées nationaux du Canada
National Museum of Man | Musée national de l'Homme

16 May 1983

Mrs. M. Bernadette Coady
12 Ottawa Street
St. John's, Newfoundland
A1A 2R8

Dear Mrs. Coady:

We have received your letter dated 3 May 1983, requesting permission to reproduce songs from Songs of the Newfoundland Outports (Volume 1) by Kenneth Peacock.

We are pleased to grant you permission and would you please credit the source as follows:

> Reproduced from Songs of the Newfoundland Outports (Volume 1), by Kenneth Peacock, Bulletin 197, Anthropological Series No. 65, (Ottawa, 1965), pp. 00, by permission of the National Museum of Man, National Museums of Canada.

Yours truly,

Carole Audet
Publications

CA/do

Ottawa, Canada
K1A 0M8

Canada

APPENDIX F

Teacher's Guidebook Hello Newfoundland



Hello Newfoundland

by Bernadette Coady

HELLO NEWFOUNDLAND

© Bernadette Coady

INTRODUCTION

"HELLO NEWFOUNDLAND ♪ " consists of an audio-tape recording of eleven traditional Newfoundland folk songs and a companion teacher's guidebook focussing on the integration of these songs with other areas of the primary curriculum such as social studies, art, drama, and language arts.

Designed specifically with the generalist primary classroom teacher in mind, "HELLO NEWFOUNDLAND ♪ " is an educational resource with potential for facilitating primary classroom teacher involvement with music, a subject area which so naturally and desirably integrates with other areas of the primary curriculum.

The first section of the guidebook provides general background information for potential users of the materials. The latter section provides texts and tunes for the eleven carefully selected Newfoundland folk songs with more than 200 practical suggestions for exposing primary children to these folk songs by way of curriculum integrated activities.

ACKNOWLEDGEMENTS

"Haul on the Bo'line" and "Jolly Poker": Reprinted by permission of the publishers from Ballads and Sea Songs of Newfoundland, by Elisabeth Bristol Greenleaf and Grace Yarrow Mansfield, Cambridge, Mass.: Harvard University Press, Copyright (c) 1933 by the President and Fellows of Harvard College, (c) 1961 by Elisabeth Bristol Greenleaf and Grace Yarrow Mansfield.

"Lullaby", "The Alphabet Song", "Mary Had a William Goat", "Joey Long's Goat", "My Father Gave Me", "Our Island is Covered With Fog", "Old Tommy Kendall", and "A Leg of Mutton Went Over to France": Reproduced from Songs of the Newfoundland Outports (Volume 1) by Kenneth Peacock, Bulletin 197, Anthropological Series No. 65, (Ottawa, 1965), by permission of the National Museum of Man, National Museums of Canada.

"Little Johnny Jones": included with the kind permission of Mrs. Violet Jarvis, Harbour Breton, Newfoundland, as sung for Dr. Herbert Halpert, August 31st, 1967, and filed in Memorial University of Newfoundland Folklore Archive, Accession No. C 444 65-21.

CREDITS

Illustrations	DOUG BOLAND
Vocals	BERNADETTE COADY ED KAVANAGH CHRIS TURPIN
Guitar	ED KAVANAGH
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Technical Production of Audio-Tape	GARY HOLLETT

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WHY FOLK SONGS FOR PRIMARY CHILDREN?

There are **MUSICAL** reasons for introducing primary children to folk songs.

> Folk songs are usually constructed on smaller and simpler scales than those used in consciously contrived songs. They tend to be of more singable ranges. Their phrases are shorter and tend to be more repetitive (Choksy, 1982, p. 22).

> Though short, a simple folk melody is a complete musical experience in itself. Each country has a rich variety of folk songs for teaching purposes. If presented sequentially, they constitute the best material to introduce musical elements so that the student will be conscious of them (Kodaly, 1967).

There are also **NON-MUSICAL** reasons for introducing primary children to folk songs:

> Folk songs provide an excellent vehicle for reinforcing physical, emotional, and social needs which can lead to a greater awareness of himself (the student) and his relationship to others (Dain, 1978, p. 34).

> Perhaps the most important contribution a folk song program can make to the development of the student is the opportunity it provides for individual expression and growth of a feeling of personal worth in a time of mass labelling (Luccock, 1976, p. 27).

> When the sociomusical development of the child is also our concern, we ensure that every child develops not only musical responsiveness, understanding, and aesthetic sensitivity, but also a critical awareness of the complex of values in terms of which music is practised in his society (Nketia, 1974, p. 38).

That folk songs very naturally INTEGRATE with other areas of the primary curriculum provides further sound rationale for the use of folk songs with primary children. Numerous Canadian educators refer to this inherent facility of folk songs:

> Canadian folk songs are an ideal resource for the teaching of both Social Studies and Music. The melodies are uncomplicated and very singable and the songs themselves contain firsthand information of how people settled this country (Ruebsaat, 1979, p. 19).

> Because the songs tell us about our history and social behavior...they could be used in Social Studies and as a part of language training...They also lend themselves to easy dramatization (Cass-Beggs, 1976, p. 13).

> What is happening here? What class are we in? Geography? Socials? French? English? Music? All of these and more. Folk song here acts as the synthesizer, breaking down the boxes into which knowledge has traditionally been put (Bartlett, 1978, p. 21).

WHY NEWFOUNDLAND FOLK SONGS FIRST?

Pedagogical Considerations

Rahn (1981) states that "from the pedagogical point of view, it seems desirable to progress along the venerable route from known to unknown" (p. 51). [redacted] pedagogical point is reflected in many textbooks and instructional practices. When young children are introduced to social studies, it is a well established fact that instruction must first center on the child and his immediate environment. Similarly, many educational practices in the area of language arts instruction are based on the philosophy that the child's own familiar language and familiar experiences must form the cornerstone of initial instruction. So, too, must musical experiences be pedagogically presented if we are to continue to strive for the attainment of instructional practices that are consistent with the child's growing awareness of himself and of the world.

Relevance

The relevance of Newfoundland folk songs to Newfoundland children cannot be overemphasized. The vocabulary, the subject matter, and the rhythms of Newfoundland folk music undeniably are most relevant to Newfoundland children. According to the philosophy of Zoltán Kodály, a renowned Hungarian music educator, children should be exposed first to the folk music of their own country before being exposed to that of other countries. In the Newfoundland context, then, children would first be introduced to Newfoundland folk songs followed by Canadian folk songs from other provinces and finally by folk songs from other countries in the world. Kodály felt:

> ... that as a child learns his mother tongue before foreign languages, he should learn his musical mother tongue, i.e., the folk music of his own country before other music. He likened the historical development of music from primitive folk song to art song to the development of the child from infant to adult (Choksy, 1974, p. 8)..

Practicality

Newfoundland folk song material for primary children, in addition to being more readily available than any other type of Canadian folk song material has much potential for bringing community resource persons into the classroom. These resource persons might take the form of singers, dancers, and/or musicians. Truly, it would prove a much more arduous task to try and bring in resource persons to represent various other provinces and/or countries of the world. These Newfoundland community resource persons would be able to provide relevant and concrete experiences for primary children who, for the most part, are operating at the Piagetian concrete operational level of development. Thus the potential practical and concrete activities that could arise from the use of community resource persons would be consistent with the primary child's level of development.

The Involvement of the Classroom Teacher

Another sound reason for using folk songs in the primary grades lies in the fact that folk songs can be so readily employed by the classroom teacher in spite of limitations regarding musical background or training. As long as adequate materials are available, no musical competencies are required to utilize folk songs for the non-musical benefits which can ensue: non-musical benefits such as self awareness, cultural identity and/or enhancement of other primary subject areas by way of curriculum integrated activities. Folk songs integrate well with other primary curriculum areas and the classroom teacher is in the most advantageous position to facilitate this natural and desirable integration.

NOTES ON THE SELECTION OF FOLK SONGS

The eleven folk songs selected for this collection and recorded on the accompanying audio-tape are:

1. Lullaby (Peacock)
2. The Alphabet Song (Peacock)
3. Mary Had a William Goat (Peacock)
4. Joey Long's Goat (Peacock)
5. Haul on the Bo'line (Greenleaf & Mansfield)
6. Jolly Poker (Greenleaf & Mansfield)
7. My Father Gave Me (Peacock)
8. Our Island is Covered with Fog (Peacock)
9. Old Tommy Kendall (Peacock)
10. A Leg of Mutton Went Over to France (Peacock)
11. Little Johnny Jones (MUNFLA)

These songs are traditional as opposed to popular Newfoundland folk songs which would include such titles as "Jack was Every Inch a Sailor", "I'se the B'y", and "We'll Rant and We'll Roar". While these songs are just as valuable in their own right, less well known, traditional folk songs were preferred for this particular collection.

Apart from being selected on the basis of their classification as traditional, these particular Newfoundland folk songs were selected according to additional criteria as follows:

The folk songs must:

(1) have an appropriate vocal range for primary children,
(2) be relatively short,
(3) be repetitive in melody, rhythm, and/or text,
(4) encourage dramatization and action,
(5) appeal to the primary child, and
(6) have an understandable text.

These additional criteria were included to ensure the suitability of these folk songs for primary children. This consideration has been made because it is hoped that in the process of integrating these songs with various curriculum areas, teachers will assist children in learning to sing the selections. Consider the following teaching suggestions.

(1) Listen to the song (or a portion of it if it is a lengthy one) as recorded on the audio-tape.

(2) Have the children repeat the words of the song, phrase by phrase, after you.

(3) Clap (tap, snap, ...) the rhythmic beat as the words are recited.

(4) Sing a small section of the song in a key that the children find comfortable and then have them repeat it after you.

If you feel uncomfortable about singing yourself consider the following possibilities:

(1) use a puppet.

(2) employ the services of another teacher or a child who wouldn't mind leading the class in this manner.

(5) Try the whole song together.

Folk songs have generally been handed down from generation to generation via the process of oral transmission. Consequently, many versions of one song may be found. In Appendix A you will find slightly different versions of five of the eleven folk songs included in this booklet.

NOTES ON THE SUGGESTED ACTIVITIES

The narration that precedes each of the recorded folk songs is deliberately laden with information and concepts relating both to music and to other primary curriculum areas. Naturally flowing from the recorded narrations and folk songs then, are the suggested activities that are reflective of the integrated approach to primary instruction. By using this approach, various primary curriculum areas with overlapping subject matter, concepts, etc. are able to mutually enhance one another.

Because the suggested activities have been developed with the generalist primary teacher in mind, it should be noted that attention has been given to the "non-musical" outcomes of exposing primary children to their native folk music. Consequently, no musical skills or competencies are required for successful implementation of the activities. Certainly, a classroom teacher with some musical competencies or a music specialist should feel quite free to further enhance learnings in the musical domain as well as in the non-musical.

The suggested activities for each of the eleven folk songs, when totalled, exceed 200. For the most part, all suggested activities are randomly ordered; one is not a prerequisite for another. In all instances the activities are meant to be openended in order to allow for creative teaching

and flexible adaptation of the activities according to grade/age level of the children. Additionally, it should be borne in mind that the proposed lists of suggested activities are by no means exhaustive. Teachers should feel free to expand upon the ideas that are presented.

SUGGESTIONS FOR USE OF THE MATERIALS

1. The primary classroom teacher might consider the following suggestions for utilization of the audio-tape and teacher guidebook in her/his classroom:

   - use the materials as a resource when dealing with such varied themes as families
     animals
     occupations
     Newfoundland
     islands
     etc.

   - use the materials as the primary resource for developing a theme or unit on "Newfoundland Folk Songs".

   - use the materials as a resource to assist in the reinforcement of concepts being highlighted in other curriculum areas.

     e.g. The concept(s) of strength/force/momentum in science might be reinforced with some of the activities suggested for "Haul on the Bo'line" and "Jolly Poker".

2. For those primary teachers who might be solely responsible for music because of their employment in schools lacking the services of qualified music specialists, these materials might be utilized as a resource to assist in the planning of musical experiences for children.

3. Musical transcriptions for each of the folk songs have been provided in the teacher's guidebook. They have been included in the event that primary classroom teachers with musical abilities or music specialists seeking song selections might find it useful to have the transcriptions available for accompaniment purposes or for purposes of promoting musical as well as non-musical learnings.

THE SONGS



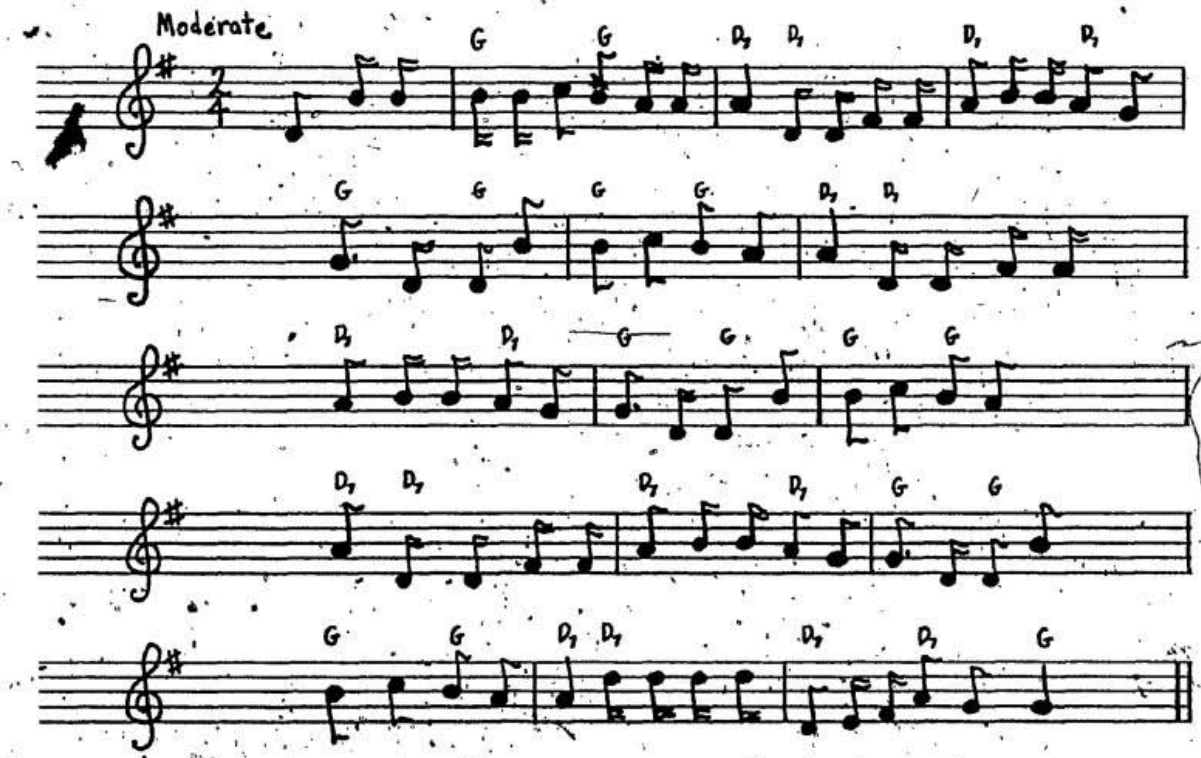
INTRODUCTORY ACTIVITY

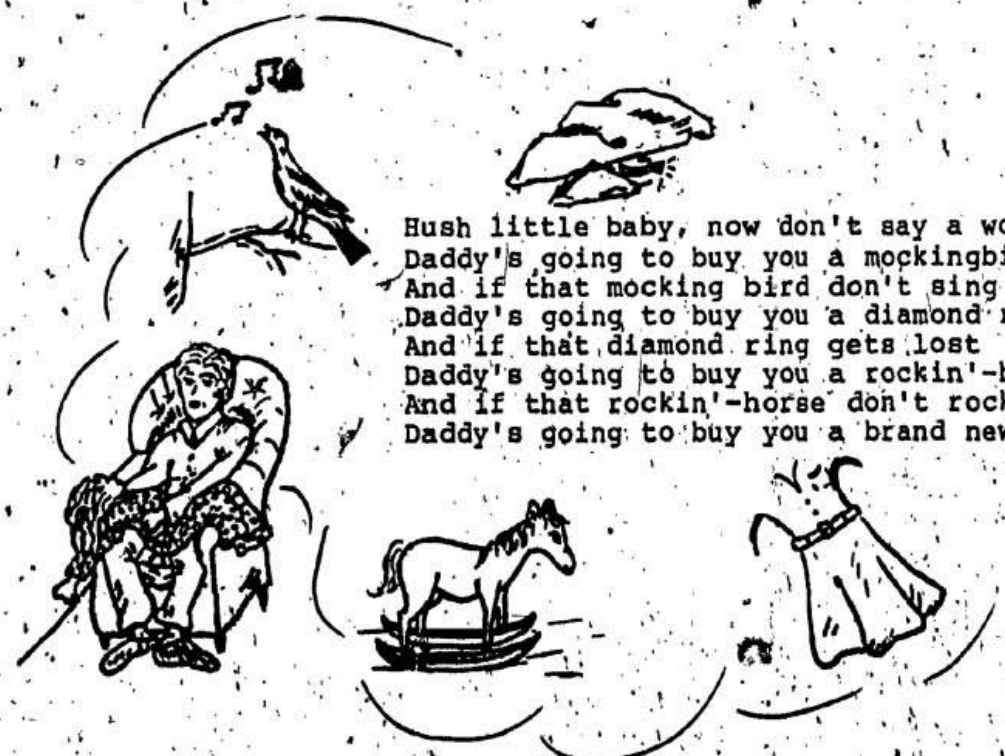
Before introducing any of the following traditional Newfoundland folk songs to your children, you might consider talking with them first about the term "folk song".

An outline for guiding an introductory discussion on "folk song" is provided in Chapter 6 of Timy Baronoff's Kindergarten Minute by Minute. Baronoff (1979) writes:

> Guide the children as follows:
>
> (1) How might you tell your mother and father about a song you heard? -Would you have to know how to write it down? (You could sing it to them.)
>
> (2) What if you forgot some of the words? (You could make up some of your own.)
>
> (3) What if you didn't like some of the words? (You could change them.)
>
> (4) You know, the things that we have been talking about have actually happened. Most folk songs were handed down by people or by "folk" singing them to other "folk" or people - perhaps it was a mother to her child, a grandfather to his grandchild, or someone to a friend. Sometimes the people forgot the words or changed them. Many folk songs were made up so long ago that no one knows who wrote them. The songs we will be learning will be folk songs (p. 68).

LULLABY





Hush little baby, now don't say a word
Daddy's going to buy you a mockingbird,
And if that mocking bird don't sing
Daddy's going to buy you a diamond ring,
And if that diamond ring gets lost
Daddy's going to buy you a rockin'-horse,
And if that rockin'-horse don't rock
Daddy's going to buy you a brand new frock.

"Lullaby" could be appropriately utilized as a resource when organizing instruction around such themes as:

Families
Night/Day
Babies
Emotions
Newfoundland

SUGGESTED ACTIVITIES

- discuss the origin of the word "lullaby";

  lull = to soothe or sing to sleep
  by = sleep

- have children cooperatively create a list of associated words that come to mind when hearing the word "lullaby";

  e.g. sleep soft
  quiet cradle
  bedtime baby

- invite the children to count the total number of lines in the song while they listen to it (total = 8 or 4; depending on what criterion you suggest to determine what constitutes <u>one</u> line).

- introduce "frock" as a new vocabulary item.

- help the children to identify rhyming words in the text of the song.

- play the familiar game "Gossip", whereby a phrase or a sentence is passed on from one individual to another, as a means of illustrating the process of "oral transmission".

- read Aliki's <u>Hush little baby: A folk lullaby</u>. N.J.: Prentice-Hall (available in Curriculum Materials Centre, Education Building, MUN) and point out the variation in the title and the text of this version from the Newfoundland version recorded on the audio-tape.

- invite the children to create new titles for the song.

- have children create new texts for the song by making minor or major changes.

- display pictures of mockingbirds and use the display as a lead in to a discussion on mockingbirds, their habitats, etc.
- dramatize a scene whereby a parent is "lulling" a child to sleep.
- have children respond with movements, gestures etc., while listening to the song

  e.g. they might pretend to fall asleep
- illustrate lines from the text of the song.
- sing (or say) the song to the children and purposely leave out words for them to fill in once they've become familiar with the text.

  e.g. Hush little _____, don't say a _____.
- discuss parent-child relationships from various perspectives

  e.g. <u>from the perspective of "emotions"</u>;

  - emotions displayed between parents and children
  - ways of expressing emotions
  - etc.
- encourage free movement to such directions as "MOVE AS IF YOU WERE A SOFT, LULLABY-LIKE SOUND". or "MOVE AS IF YOU WERE A LOUD, THUNDEROUS SOUND'. Discuss the parts of the body involved in the movements.
- express creatively, through painting, the difference between loud and soft sounds.
- discuss "moods", particularly moods created by lullabies.
- discuss appropriate times of day for lullaby singing.
- show children a map of the world and indicate that the song "Lullaby" is sung in many different places the world over. Ask them if they know any other lullabies.
- use the song as a lead in to various creative writing activities.

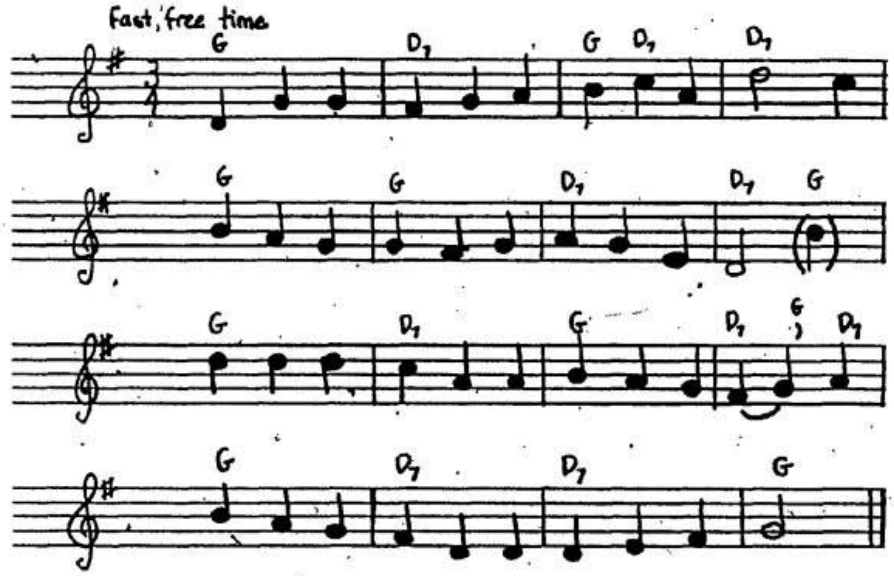
  e.g. What is quieter - a mouse or a lullaby? Why?
  Write a story about the softest/gentlest/
  quietest/calmest etc. thing in the world.

- use the phrase "Daddy's going to buy you a diamond ring" as a lead in to a discussion on some of the following points of interest:
  - diamonds are mined
  - diamonds are used for jewellry
  - diamonds are precious stones and are very expensive.
- have children recall the total number of gifts mentioned in the text of the song (total = 4).
- encourage a discussion on the tradition of giving and receiving gifts.
- create sounds with objects in the classroom that would be reflective of the mood suggested by the lullaby. Discuss characteristics of the sounds e.g. Are they loud? soft? Are they soothing? iritating?
- show children a map of Newfoundland and help them to locate Doyles. Tell the children that this is the community where the song heard on the tape was collected.
- discuss procedures involved in the collection of folk songs.

  e.g. travel
  use of tape recorder
  meeting people
- play Octavio Pinto's "Sleeping Time" found on Record 1 of Making Music Your Own, Kindergarten, and compare characteristics of this music with the Newfoundland folk song "Lullaby".
- read "Quiet Time", a short poem found on page 19 of the Teacher's Guide for Making Music Your Own, Kindergarten.
- invite the children to make a scrapbook collection of lullabies sung in other parts of Canada and/or the world.
- provide modelling clay for children who might wish to model a baby's cradle.
- help the children locate print materials with pictures/illustrations of cradles. Note changes over the years.
- find additional resources in the form of children's literature, filmstrips, songbooks, records etc. to further enrich learning.

Note: "Lullaby" is sung in the key of D on the tape. If the children find this key too low, use the written key of G for teaching purposes.

THE ALPHABET SONG



1. 'A' was an apple which growed on a tree
   'B' was a baby so good as could be
   'C' was a cat with her kittens did play
   'D' was a dog & his name was Old Trey.

2. 'E' was an eagle so fierce & so free
   'F' was a fish deep down in the sea
   'G' was a goat with her gamboling tricks
   'H' was a hen with her dear little chicks.

3. 'I' was an isle where no prayer could I hear
   'J' was a jug full of water so clear
   'K' was a kite flew high in the air
   'L' was a lion just come out from the lair.

4. 'M' was a mote through the flame it did fly
   'N' was a nest where six pretty eggs lie
   'O' was an ox who loved grass & fresh hay
   'P' was a pig fond of eating all day

5. 'Q' is our Queen & long may she live
   'R' was a robin some crumbs may she give
   'S' was a swan with her white downy wing
   'T' was a tulip first out in the spring.

6. 'U' was umbrella to shelter from rain
'V' was a vase, sweet flowers to contain
'W' was a watch ladies wear by their side
'X' was the cross on which a good man had died
'Y' was the yoke on the neck for to place
'Z' was a zebra just come from the race.



"The Alphabet Song" could be appropriately utilized as a resource when organizing instruction around such themes as:

Newfoundland
The Alphabet
Animals

SUGGESTED ACTIVITIES

- ask the children to find examples of colloquial terms and/or phrases in the song e.g. "growed on a tree" or "as good as could be". Discuss the fact that since this is a Newfoundland folk song, there will obviously be evidence of the language patterns and colloquialisms of Newfoundlanders in the text.
- help children identify rhyming words in the text.
- compare and contrast the eagle, fish, goat and hen all mentioned in the second verse.
- demonstrate the fact that two songs can have the same title but different texts

  e.g. the familiar "Alphabet Song" and the song recorded on the audio-tape.

- take each verse in isolation and have children create lists of words that begin with the four letters referred to in the specific verse.
- discuss the fact that this Newfoundland folk song is not widely known. Ask the children if they know any widely known or "popular" Newfoundland folk song titles

  e.g. "I'se the B'y"
  "Lukey's Boat"
  "Old Polina"
  "Jack Was Every Inch a Sailor"

- have children imagine reasons for the writing of this song.
- demonstrate and/or practice lower and upper case lettering of selected letters of the alphabet.
- have the children total the number of letters in the alphabet (26). Some may be able to distinguish between total number of vowels and total number of consonants as well.

- define and discuss any unfamiliar vocabulary found in the text.
- illustrate selected verses of the text.
- discuss the meaning of the word "verse" as it relates to songs and poems.
- invite the children to make up their own verses.
- point out the reference to ladies wearing watches by their sides and ask if that is a customary way of wearing them today.
- locate Parson's Pond, Newfoundland on a provincial map and refer to that community as the one where this song was collected.
- have children make up a simple dance to perform while singing or listening to the song on the tape.
- learn to sing the alphabet in French.
- relate the letters of the alphabet to names of the children in your class.
- have the children move rhythmically to the beat of the song and discuss the body parts/body actions involved.

  e.g. What part(s) of your body is(are) moving?
  Is it (are they) moving slowly? quickly? etc.

- use the line associated with the letter 'X' as a lead in to a discussion on the death of Christ/Eastertime...
- have children choose letters from the alphabet and have them think of place names of Newfoundland communities to match the letters they've chosen.
- copy the words of the song for the children and have them count the number of references to birds/animals/fish...
- discuss the habitats of various animals, birds, marine life etc.
- discuss the various reasons pets and farm animals are kept.
- find children's literature to complement any of the suggested activities

  e.g. <u>The Alphavegetabet</u>, Don Mills: Ontario: Collier Macmillan Canada, 1976
  author - Louise Ellis

Swimmy - N.Y.: Pantheon, 1963
author - Leo Lionni

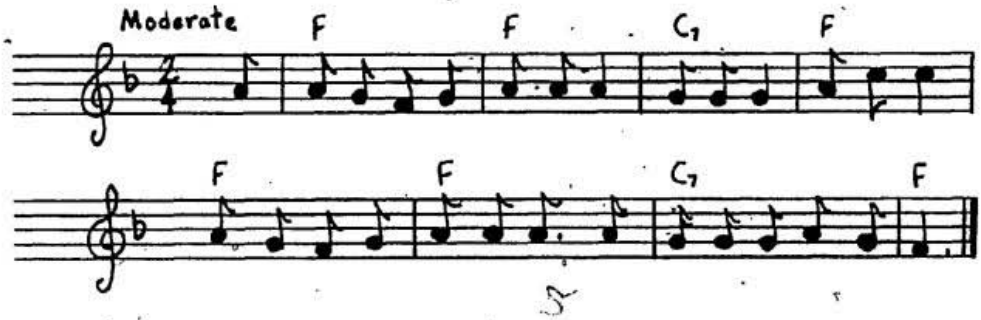
- locate additional resources to complement the activities suggested.

e.g. films/strips
building blocks
games involving letters of alphabet
(e.g. Junior Scrabble)

Note: "The Alphabet Song" is sung in the key of D on the tape. If the children find this key too low, use the written key of G for teaching purposes.



MARY HAD A WILLIAM GOAT



1. Mary had a William goat, William goat, William goat
   Mary had a William goat, his stomach was lined with zinc.

2. One day he ate an oyster can, oyster can, oyster can
   One day he ate an oyster can and a kitchen sink.

3. The can was filled with dynamite, dynamite, dynamite
   The can was filled with dynamite which Billy thought was cheese.

4. He rubbed against poor Mary's side, Mary's side, Mary's side
   He rubbed against poor Mary's side the awful pain to ease.

5. A sudden flash of goat and girl, goat and girl, goat and girl
   A sudden flash of goat and girl and little else to tell.

6. Hoop dee doodle, doodle doo, doodle doo, doodle doo
   Hoop dee doodle, doodle doo, Hoop dee doodle doo.



"Mary Had a William Goat" could be appropriately utilized as a resource when organizing instruction around such themes as: Newfoundland
Farm animals
Explosives
Pets
Seafoods

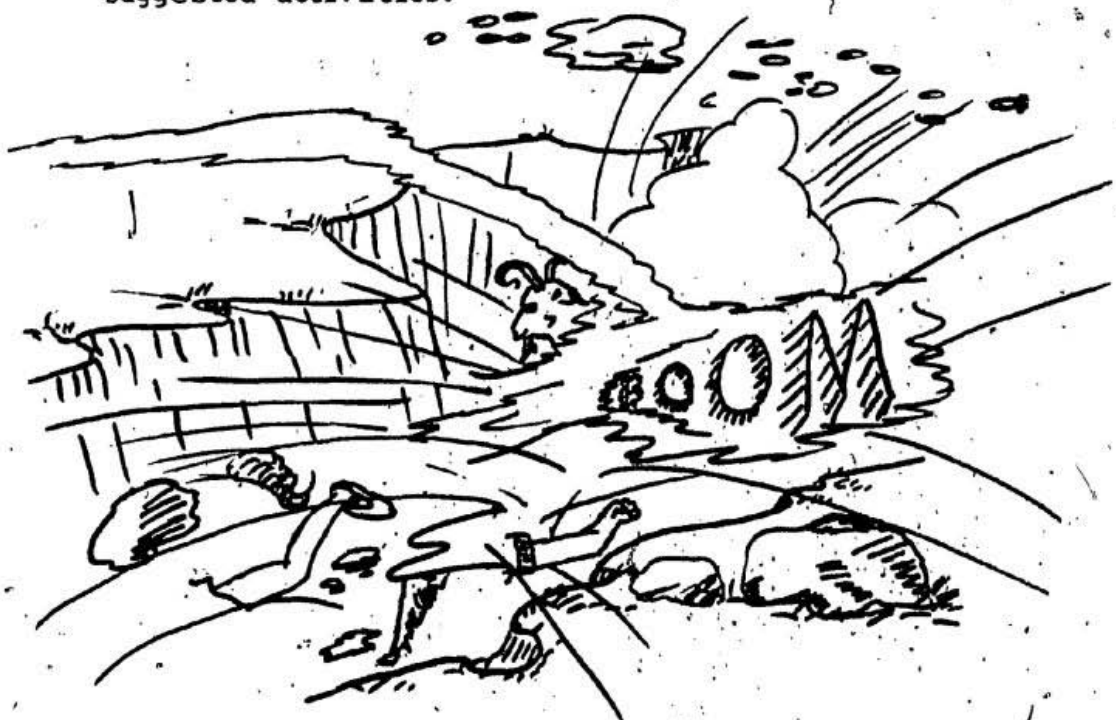
SUGGESTED ACTIVITIES

- illustrate the process whereby people's names are shortened e.g. William to Will(y) or Bill(y)
  Amandi to Mandi
- use names of the children in the class to further illustrate the process.
- encourage children to make assumptions about Mary's home (e.g., Was it in the city or the country?) based on the fact that she owned a billy goat.
- discuss natural habitats of goats.
- compare billy goats in Newfoundland with mountain goats in other provinces/countries.
- discuss the strange diets of goats who tend to eat anything in sight. Inquire about the appropriateness of the text in light of goats' eating habits!
- discuss the reasons why goats were kept by Newfoundlanders e.g. milk
  meat
- have children identify the tune of this song as the familiar tune that is usually associated with "Mary Had a Little Lamb".
- help the children locate Seal Cove in White Bay, Newfoundland and identify it as the place where this song was collected.
- have children tell in their own words the reasons why this song is considered to be a nonsense or humorous song.
- create new titles/verses for this nonsense song.
- make up a dance to perform while singing or listening to this song.

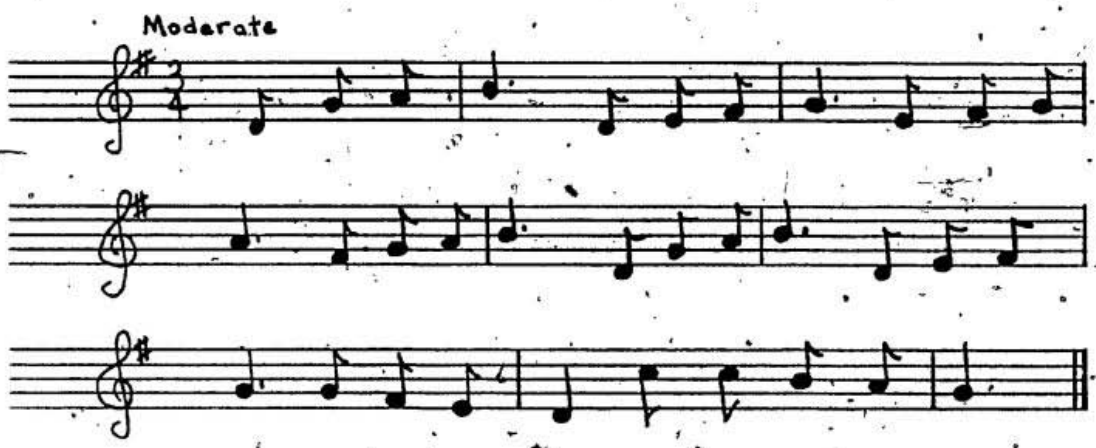
- discuss reasons why people did not care for goats

  e.g. they were always up to foolish tricks, destroying people's land and property.

- paint scenes from the story.
- have children total the correct number of characters mentioned in the text of this song.
- discuss sensible eating habits for boys and girls in contrast to the eating habits of the goat.
- encourage creative answers to questions such as "Who do you think made up this song - an adult or a child? Why?"
- use the reference to oysters in the text as a lead in to a discussion on oysters e.g. What are oysters?
  Where are they found?
  What are sometimes found inside oysters?
  What other seafoods have shells?
- obtain shells and plan some creative art projects.
- discuss safety precautions that are associated with the use of dynamite.
- find resources in the form of poems, stories, additional songs, filmstrips, etc. to enrich any or all of the suggested activities.



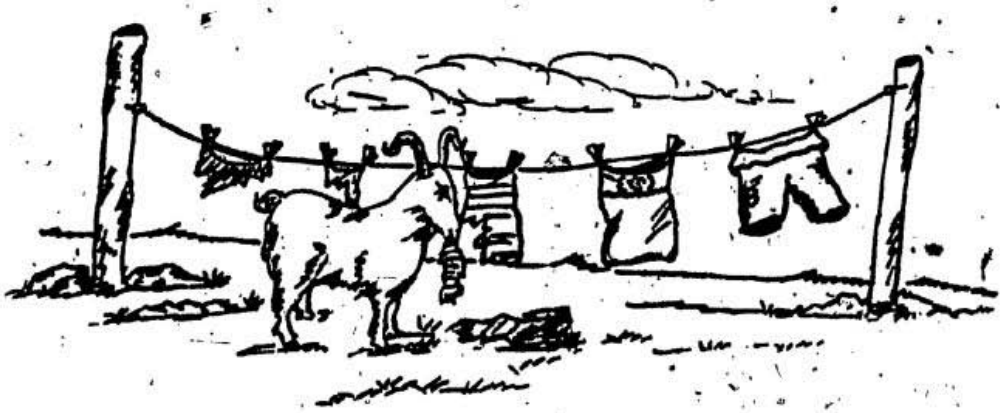
JOEY LONG'S GOAT



1. There was a man named Joey Long,
   He bought a goat all for a song,
   Joe loved that goat, he said he did,
   He only bought her for a kid.

2. One day this goat so very fine,
   Até six big shirts all off the line,
   Joe caught her by the woolly back,
   He tied her to the railroad track.

3. And when the whistle it did blow,
   He thought on days long long ago,
   The goat she screamed 'twas not in vain,
   Coughed up the shirts and flagged the train.



Once I took a lovely bite
Out of a railroad track,
But it tasted so very nasty,
I promptly put it back.

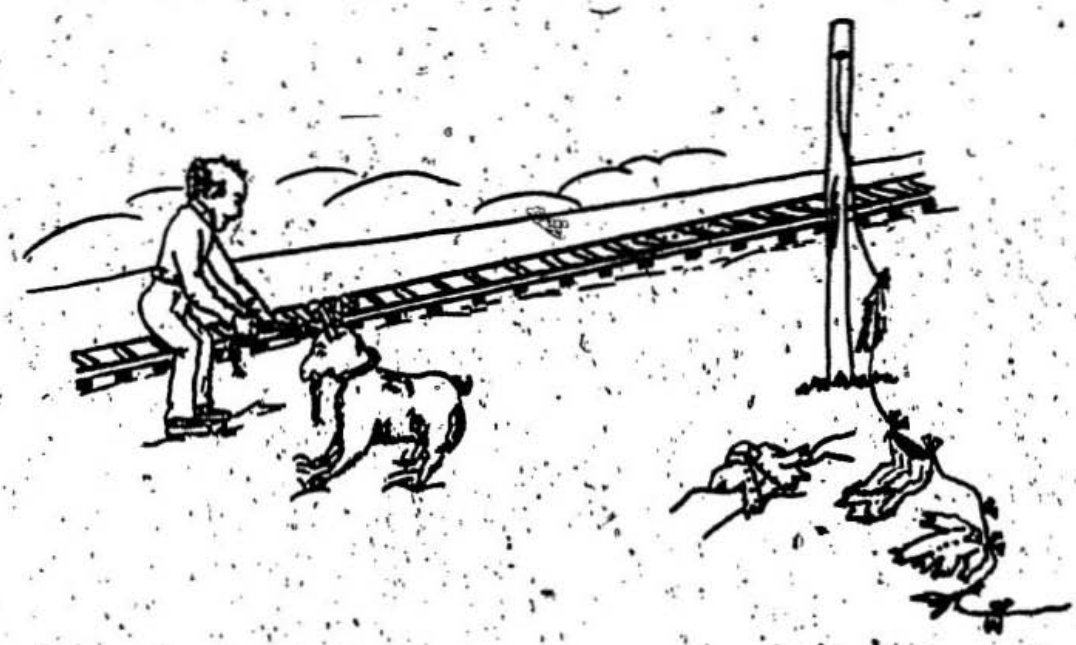
I love to wander 'round the yard
And eat everything I can,
Like sheets, & towels & pillow'slips,
Or a pudding in a pan

Now have you guessed whom I can be?
My name is one of note,
I'm Aloysuis, Francis, James
Percival Billy Goat!!

(taken from The whale who needed glasses: N.S.: Lancelot Press, 1972 by M. Dempster).

- illustrate various phrases/verses from the poem "Guess Who"?

Note: See the recorded version of this song in Appendix A.



"Joey Long's Goat" could be appropriately utilized as a resource when organizing instruction around such themes as:
Animals
Newfoundland
Farming
Trains

SUGGESTED ACTIVITIES

Many of the activities suggested for "Mary Had a William Goat" may also be considered for this selection. Here are some additional suggestions related specifically to this song.

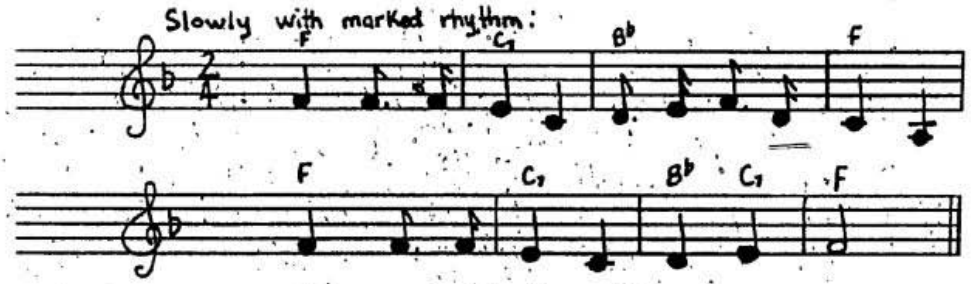
- inform the children that baby animals have names different from adult animals and give examples: goat - kid
  horse - colt
  cow - calf

  Encourage them to add to the list.
- discuss the bizarre eating habits of this particular goat.
- help children locate Seal Cove in White Bay, Newfoundland and indicate this as the community where this song was collected in 1960.
- Read The Hungry Goat. Chicago: Rand McNally, 1964, by Alan Mills. (available in Curriculum Materials Centre, Education Building, MUN). This book contains an expanded version of the same story related in the song "Joey Long's Goat".
- have children compare and contrast the song "Joey Long's Goat" with the storybook The Hungry Goat.
- find additional resources such as the following poem to enrich the suggested activities:

Guess Who?

My back is strong
My horns are too
And I might be called
Willie, Tillie, or Sue

HAUL ON THE BO'LINE



Haul on the bo'line,
Kitty burst her tow-line,
Haul on the bo'line,
Haul, boys, HAUL!



"Haul on the Bo'line" could be appropriately utilized as a resource when organizing instruction around such themes as: The sea/sailors/sailing
Occupations
Newfoundland
Ships
Churches
Force/Strength

SUGGESTED ACTIVITIES

- encourage the children to guess the correct pronunciation of "bo'line" (correct pronunciation = bō'-lin).
- have the children guess the missing letter that is replaced with an apostrophe in the word "bo'line" (W).
- discuss the meaning of the word bo'line (It was a very important rope that was tied to the edge of the sail on sea-going vessels.).
- another version of this song is located in Canada's story in song by Edith Fowke and Alan Mills (pp. 12-23).
  - discuss the similarities and differences between the two versions
  - ask the children to offer plausible reasons for the apparent changes in texts.
- direct attention to the fact that this song is called a sea shanty. Sea shanties were songs sung at sea by sailors.
- encourage children to make up their own sea shanties.
- ask children to identify the word in the text that rhymes with "bo'line".
- Relate the following information to the children:

  In addition to being sung at sea, this song was also sung on shore whenever men were involved with heavy labour. For example, in the middle of the 1800's when the Roman Catholic Cathedral in St. John's was being erected, the huge blocks of stone were hauled by hand and the men hauling the stones used to sing this song to lighten their labour.

Numerous activities such as the following can be developed after the preceding information is related:

- ask the children to imagine reasons why labourers would find it useful to sing this song as they hauled the heavy stones.
- dramatize the hauling of stones for the R.C. Cathedral in St. John's.
- sing the song as the actions are being dramatized. Ensure unified, rhythmic action on the last word "HAUL".
- ask children to imagine and relate the importance of hauling at the same time.
- look at pictures of, draw pictures of, and/or visit the R.C. Cathedral in St. John's.

- dramatize a scene at sea whereby this song would be sung to lighten the labour of the men trying to tighten the sails by hauling on the bo'line.
- help the class compile a list of the various types of heavy labour that Newfoundlanders might have been engaged in years ago. Discuss the changes machinery has made on this sort of labour.
- dramatize various hauling actions and accompany the dramatization with singing.
- encourage the changing of words to suit the action being dramatized e.g. fishermen pulling the nets

"Haul on the nets, boys
Early in the morning
Haul on the nets, boys
Haul, boys, haul"

- discuss "traditional" roles of men and women in Newfoundland communities years ago. Note how these traditions are in some ways changing.
- ask children to locate pictures, posters, visuals of any sort that reflect a seagoing way of life. Arrange the collection in such a way as to make it conducive for exhibition.
- find a clearly illustrated picture of a seagoing vessel of earlier years and discuss the various parts of the vessel.

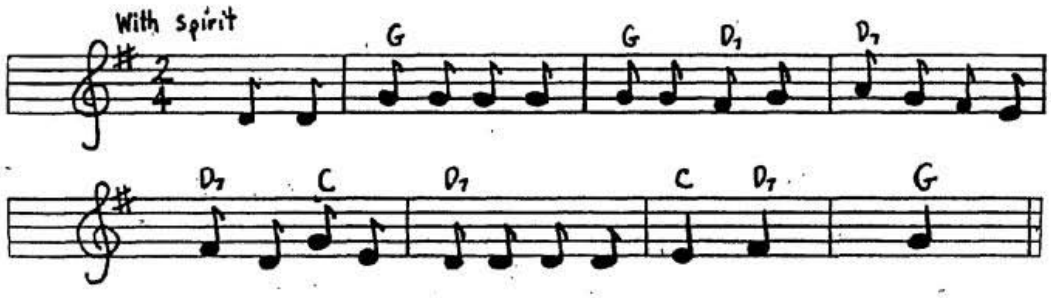
- have children draw simple pictures of sailing vessels and label the various parts.
- discuss the force that allowed ships to travel before the invention and use of steam and/or powered engines. (i.e., the wind).
- discuss the various directions the wind blows i.e., north, south, east, west, NW, SW, NE, NW. Ask questions such as "Which winds would be "warm"?
  Which would be cold?

  Bring into the discussion such terms as "gales"
  "swells"
  "hurricanes"
  "compass"
- find additional resources to complement the various topics mentioned in the suggested activities.

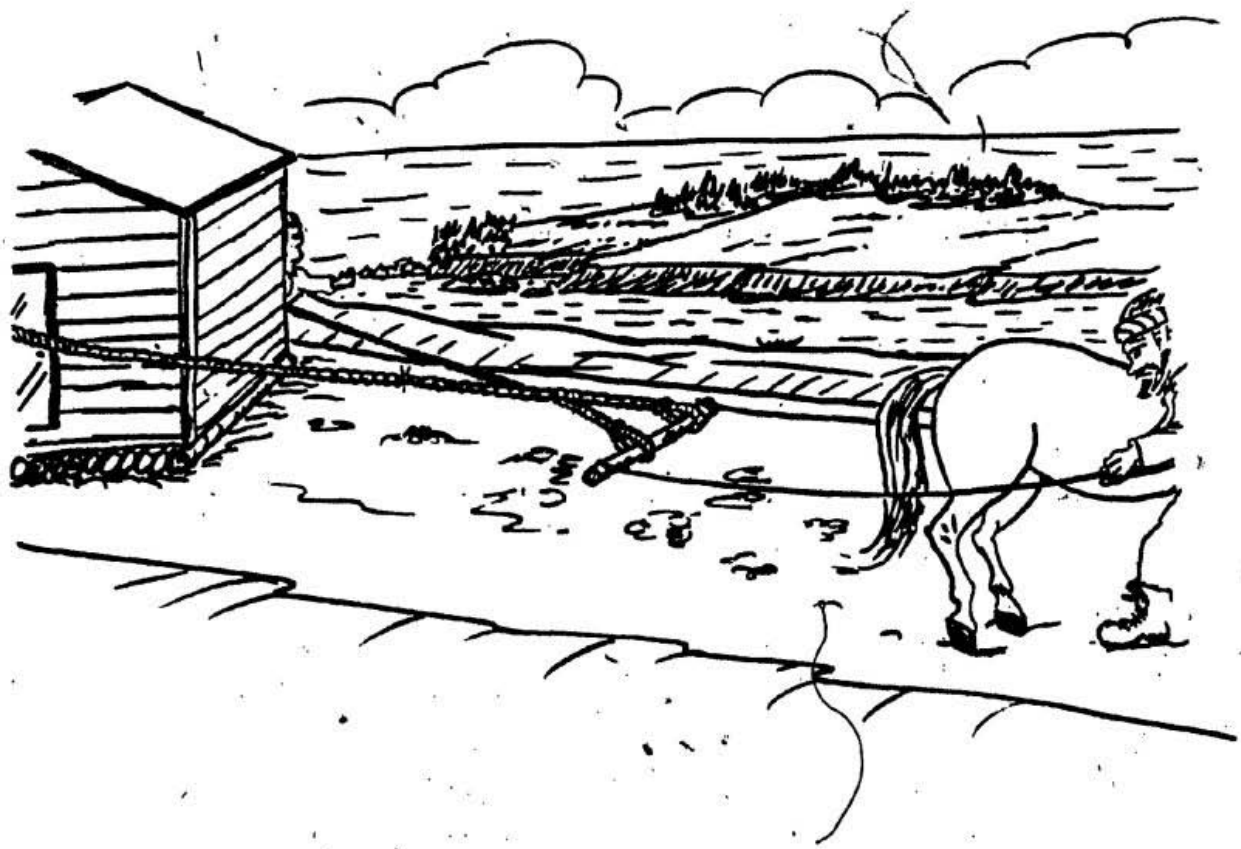
Note: "Haul on the Bo'line" may need to be transposed to a higher key for teaching purposes.



JOLLY POKER



And it's O my jolly poker
And we'll start this heavy joker
And it's O my jolly poker O!



"Jolly Poker" can be appropriately utilized as a resource when organizing instruction around such themes as:

Occupations
The sea
Newfoundland
Homes
Community

SUGGESTED ACTIVITIES

- have the children imagine why singing this song would lighten the labour of men involved in heavy labour.

  e.g. hauling houses across the ice
  hauling boats on the land

- discuss the Newfoundland tradition of neighbours helping one another out whenever heavy labour is involved.

  e.g. relocating homes
  building homes

- find out various reasons why Newfoundlanders relocated houses and discuss the methods employed in doing so.
- arrange to have some props available and have children sing as they dramatize hauling actions.
- when singing the song, have children suggest the most appropriate part of the song for the unified hauling action.
- draw attention to the fact that many things are used as aids in hauling e.g. rope, chain, etc.
- measure the length of rope, chain, etc. brought in as props.
- distribute necessary materials and have children create their own props for dramatization.
- discuss the meaning of the word "jolly" and help the children to make a list of synonyms (antonyms).
- encourage children to make up original verses to sing to the various hauling activities they select to dramatize.
- illustrate the actions dramatized.

- discuss occupations involving heavy labour.

  e.g. construction work
  fishing
  garbage collecting
  road repairing

- have children isolate the word in the text that rhymes with "poker".

- help children locate Flower's Cove on the Northern Peninsula and tell them that this is the community where this song was collected in 1929.

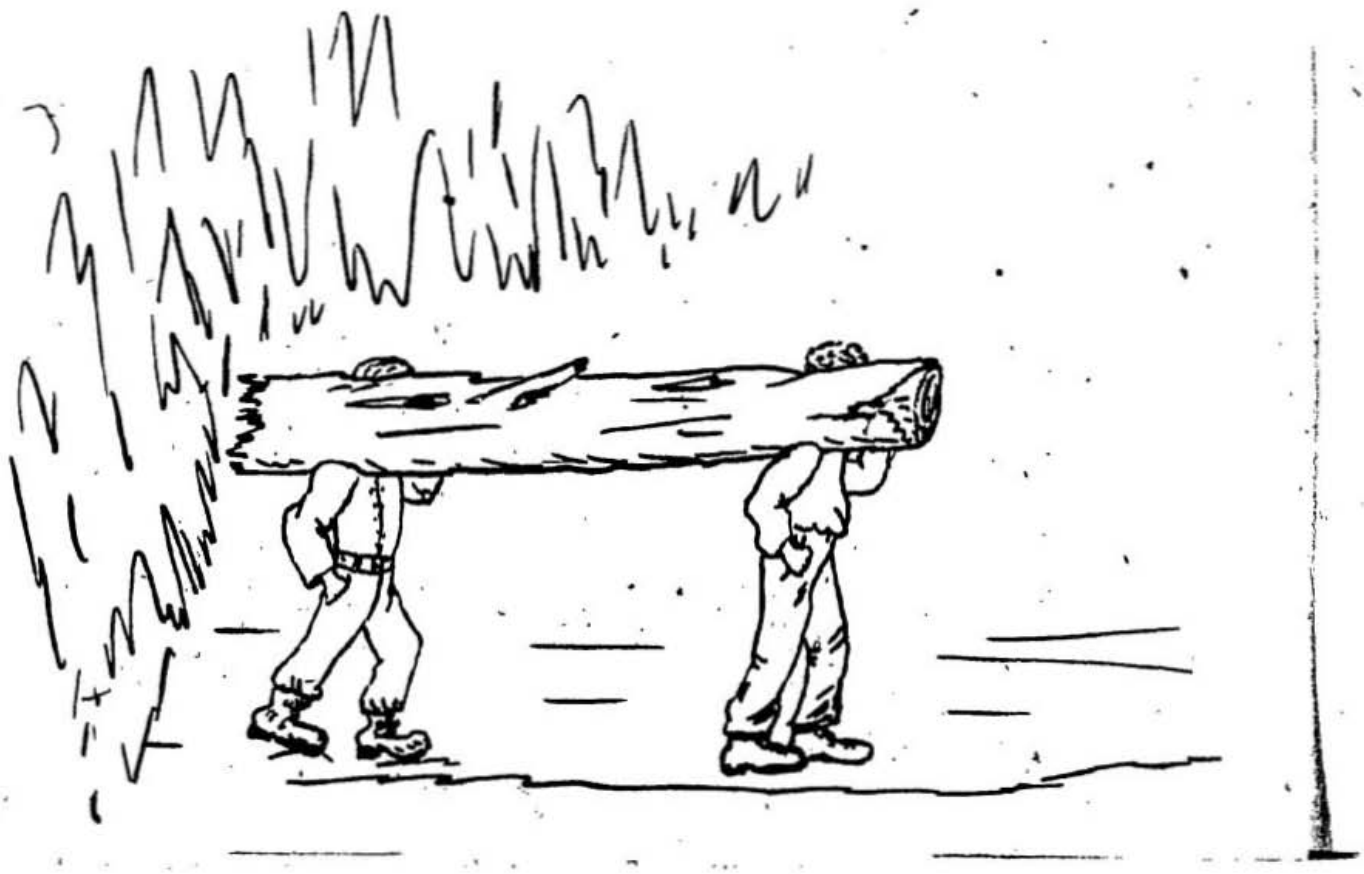
- have children who are able, calculate how many years ago that would have been.

- sing the song slowly, then quickly to demonstrate the difference between fast and slow.

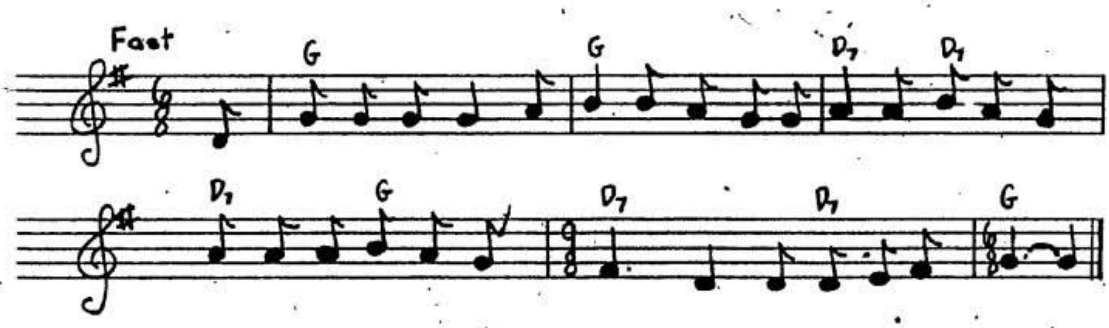
- Make up lists of synonyms for fast and slow. Such questions as the following might be posed:

  When might workers prefer to sing the song slowly? Quickly?

- accompany some of the activities with appropriately selected children's books, films, additional resources.



MY FATHER GAVE ME



1. My father gave me when he was able
   A bowl, a bottle, a dish and a ladle
   A bowl, sir, my father gave me.

2. My father gave me when he was able
   A bowl, a bottle, a dish, and a ladle
   Two bowls, two bottles, two dishes, two ladles,
   A bowl, sir, my father gave me.

3. (continue up to 12).



"My Father Gave Me" can be appropriately utilized as a resource when organizing instruction around such themes as:
Families
Numbers
Cooking
Newfoundland

SUGGESTED ACTIVITIES

- have the children sing additional verses up to a predetermined number (e.g. 12).
- use the song as a lead in to a discussion on giving and receiving in parent/child relationships.
- find appropriate children's books to reinforce the concepts you introduce in the discussion.
- present a map of Newfoundland and help the children locate Codroy. Tell them that this is the community where this song was collected in 1961.
- have children alphabetize the nouns in the song: bottle, bowl, dish, father, ladle.
- ask the children to add the total number of objects the father gave the child in verse one (4), in verse two (8), in verse three (12), and so on.
- demonstrate and assist children in the making of a table or picture graph to represent the total number of objects for each verse.

e.g.	Verse 1	Verse 2	Verse 3	Verse 4
bowl				
bottle				
dish				
ladle				

- create duplicate shapes of the four objects from felt material and devise activities to reinforce mathematical concepts while utilizing the felt shapes.
- have children illustrate and/or create the objects from felt themselves.

- bring the four items mentioned in the song to school (preferably plastic items). Discuss similarities and differences:

  e.g. all are kitchen utensils
  each has a unique shape

- provoke creative thinking by posing such questions as the following:

  Which of the four items would hold the most?
  Which of the four items would hold the least?
  How many uses for each object can you think of?

- utilizing the four objects as resource materials, demonstrate simple experiments to introduce and/or reinforce concepts such as quantity, liquid and non-liquid substances, number, etc.

- help the children compose lists of liquid and non-liquid food substances that could be held in either the bowl, the bottle, the dish or the ladle.

e.g. liquid	non-liquid
milk	rice
water	flour
juice	beans

- have children arrange the four objects (8 objects ...) in as many different orders as they can come up with. For those who are able, have them record the various different arrangements they come up with.

- have children engage in guessing games whereby one child arranges the given objects and the others must guess the proper sequence.

- have children cooperatively compile a list of utensils used in a kitchen. Check the children's recall of the listed words at some later point in time.

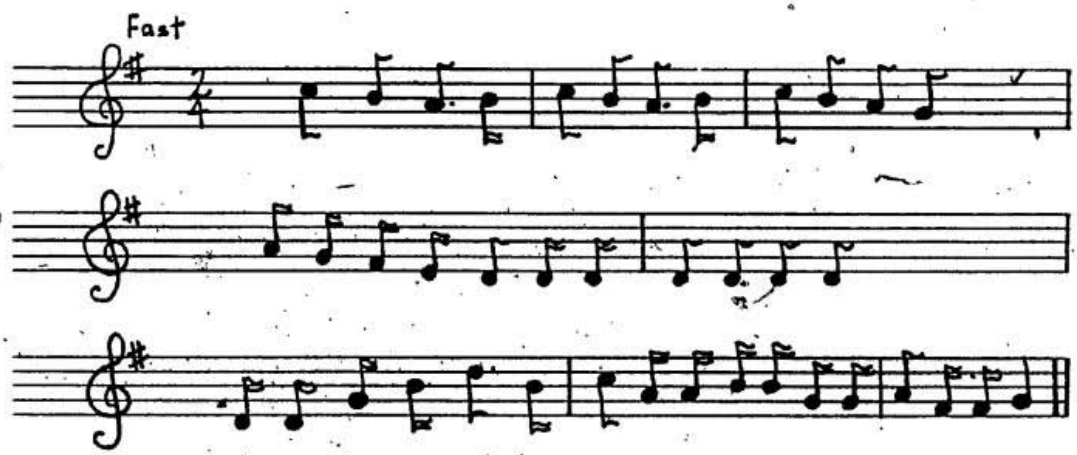
- experiment with the four objects to demonstrate and/or reinforce various concepts relating to position

  e.g. bowl <u>on</u> the dish
  ladle <u>in</u> the bowl
  bottle <u>under</u> the ladle
  dish <u>over</u> the bottle

- accumulate additional resources and utilize them to enrich any or all of the preceding activities that have been suggested.

Note: See the recorded version of this song in Appendix A.

OLD TOMMY KENDALL



1. This old pickan' he went one
   And he went knick-knack up again' me gun (thumb)
   Refrain To me knick-knack padlock, kickin' up a song
   And old Tommy Kendall came a-joggin' along

2. This old pickan' he went two
   And he went knick-knack up again' me shoe [Refrain ...]

3. This old pickan' he went three
   And he went knick-knack up again' me knee [Refrain]

4. This old pickan' he went four
   And he went knick-knack up again' me door [Refrain]

5. This old pickan' he went five
   And he went knick-knack right to the hive [Refrain]

6. This old pickan' he went six
   And he went knick-knack pickin' up sticks [Refrain]

7. This old pickan' he went seven
   And he went knick-knack right up to heaven [Refrain]

8. This old pickan' he went eight,
   And he went knick-knack oh so straight [Refrain]

9. This old pickan' he went nine,
   And he went knick-knack right behind [Refrain]

10. This old pickan' he went ten
    And he went knick-knack right to the hen [Refrain].

"Old Tommy Kendall" can be appropriately utilized as a resource when organizing instruction around such themes as:
Numbers
Newfoundland
Exercise

SUGGESTED ACTIVITIES

- ask children to offer definitions for "pickan'".
- practise counting from 1 to 10 and backwards from 10 to 1.
- once the children are familiar with the song, begin with the tenth verse and sing it backwards.
- sing other counting songs such as "Ten Little Indians" and/or "This Old Man, He Played One".
- when listening to or singing "Old Tommy Kendall" encourage children to hold up the appropriate number of fingers.
- find numerous and varied counting rhymes/poems to complement the learning of "Old Tommy Kendall".
- help children identify rhyming words in the text.
- encourage children to create original rhyming words to substitute for those supplied in the text.
- discuss similarities and differences between "Old Tommy Kendall" and "This Old man, He Played One". Discuss also the possibility that one song might have grown out of the other!
- ask the children if joggers are a common sight in their community. Discuss the health/fitness aspects of this form of exercise.
- ask child to imagine and relate situations in which this song might possibly have been sung.

  e.g. - an adult might have sung it to a child to reinforce numeracy
  - children might have sung it at parties

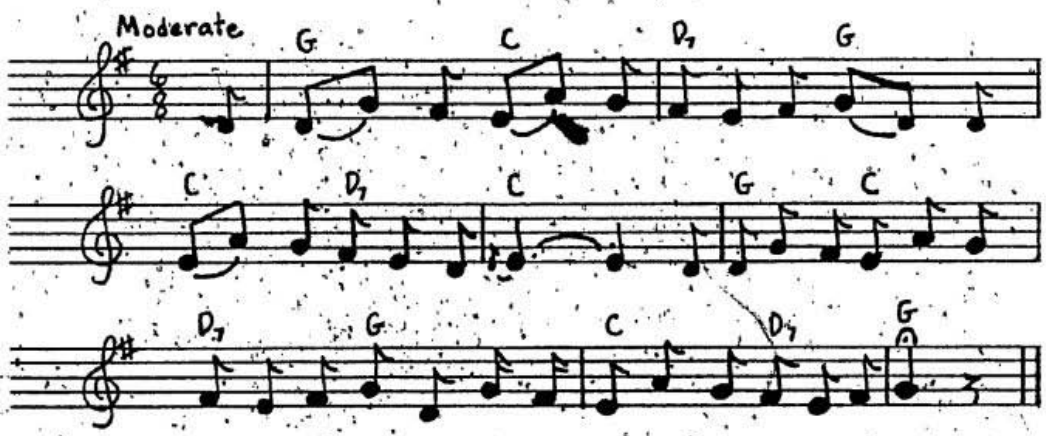
- isolate words that have been abbreviated and write them on the blackboard i.e., again', kickin', joggin'. Have children guess the words they stand for.

- suggest that the children illustrate one or more of the verses in the song.
- assist children in locating Parsons Pond on a map of Newfoundland and identify this as the community where this song was heard and collected.
- draw attention to the fact that the k in knick and knack are silent. Think of other words having silent letters.
- have children isolate the two lines that are repeated in each of the verses.
- introduce "hive" as a vocabulary item. Use this as a lead in to a discussion of bees, their habitats, the raising of bees, honey, etc.
- have the children make puppets to represent "Old Tommy Kendall" and use the puppets while listening to or singing the song.
- help the children create a dance routine to perform while the song is being played.
- use of a variety of available books dealing with the numbers 1 through 10 to enhance many of the suggested activities.

Note: See the recorded version of this song in Appendix A.



OUR ISLAND IS COVERED WITH FOG



1. So now it's spring, we'll all rise and sing,
The snow it melts from the bog.
"Get ready for trouting!" our ladies are shouting,
While our island is covered with fog.

2. Some are out gunning, the rivers are running,
And uncle is towing a log
More are scoffing, while others are coughing,
Our island is covered with fog.

3. Some are wood chopping, others are scoffing,
Around to the store they do jog,
With jars on a string we know it is spring,
But our island is covered with fog.

4. The young lambs are bleating, this is our springs greeting,
One man to the water did sog,
He's offended with Rachel, she lost her new satchel,
Our island is covered with fog.

5. Old Mrs. Bussey, she seems rather fussy,
Been searching all day for her dog,
She phoned to the station and told her relation,
Our island is covered with fog.

6. To the church they are flocking, the doors are unlocking,
with buckets they are feeding their hog,
Like birds of the feather, they all flock together,
Our island is covered with fog.

"Our Island is Covered with Fog" can be appropiately utilized as a resource when organizing instruction around such themes as: Weather
Newfoundland
Spring
Islands

SUGGESTED ACTIVITIES

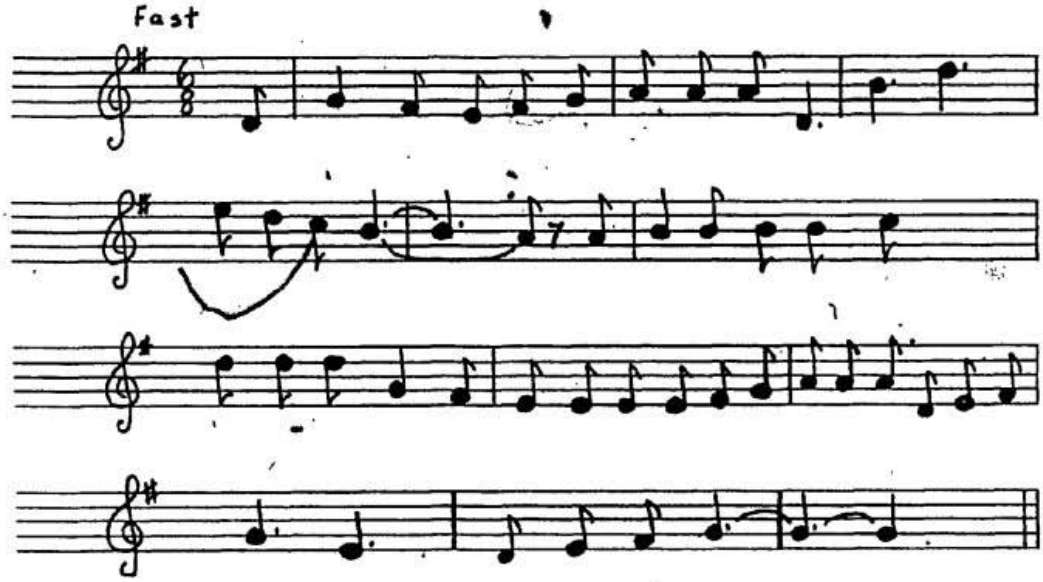
- assist children in isolating rhyming words from the text of the song.
- discuss the phenomenon of "FOG"
  What is fog?
  Why does Newfoundland get so much?
  Advantages/Disadvantages of fog?
  etc.
- draw attention to the fact that the season of spring is mentioned in the first verse of this song. Encourage children to discuss things that they associate with the season of spring e.g. flowers blooming
  trees budding
  snow melting
  warm temperatures
  etc.
- have children create a list of the verbs which describe the activities taking place in the text of the song
  e.g. rise, sing, melt, scoffing, coughing, chopping, shouting, gunning, running, bleating, searching
- contrast fishing for trout in the winter months with trout fishing at other times of the year.
- draw attention to the fact that there are three types of trout found in Newfoundland waters: mud
  brown
  rainbow
- introduce "ISLAND" as a new vocabulary item.
- help children locate Fogo Island on a map of Newfoundland and tell them that this is the island that the writer of the song (Mr. Chris Cobb) was referring to when he wrote it.

- have children write poems, stories, songs etc. incorporating the theme of "FOG".
- ask children to imagine and relate the advantages and disadvantages of living on an island.
- invite the children to think of other islands belonging to Newfoundland e.g. Red Island
  Bell Island
  Barr'd Island

  Locate these on a map.
- assist children in making up a simple dance routine to perform as the song is sung or listened to.
- discuss the various community activities/events referred to in the text. Compare and contrast the way of life suggested in the song with the way of life in the particular community(ies) of the children.
- dramatize those activities in the text that lend themselves to action/dramatization
  e.g. a trouting expedition
  towing logs
  chopping wood
  searching for a missing log
- plant seeds in soil and observe and/or record their growth.
- have children recall the names of the animals that are mentioned in the text i.e. lambs
  dog
  hog
- ask children if they've ever experienced the loss of a dog or other pet. Encourage children to emphathize with the character Mrs. Bussey.
- Cooperatively develop a language experience chart recounting details in the event of losing a pet.



A LEG OF MUTTON WENT OVER TO FRANCE



1. A leg of mutton went over to France,
   Right fall diddle I day,
   A leg of mutton went over to France,
   The ladies did sing and the gentlemen dance,
   To me right fall diddle I day.

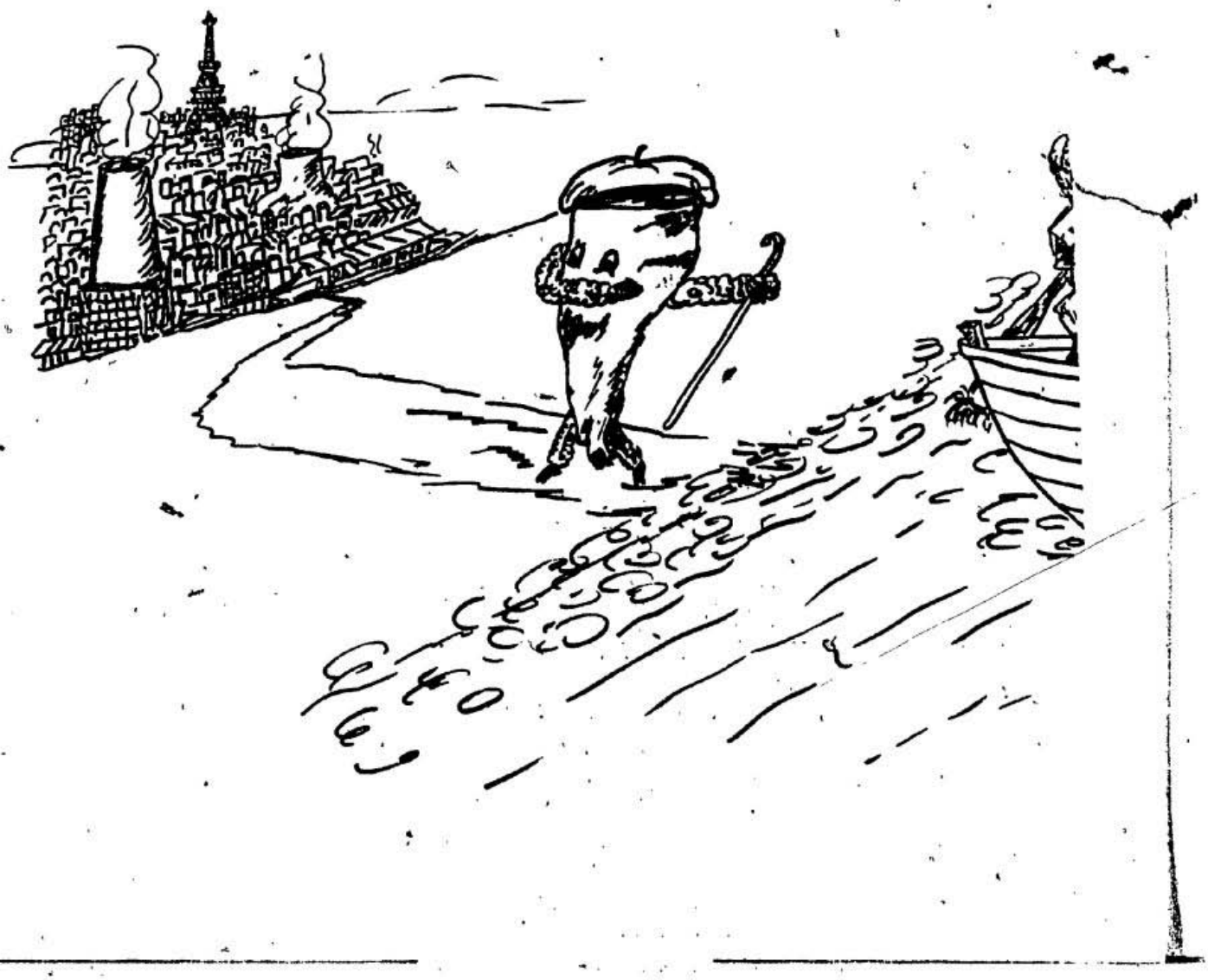
2. There was a man and he was dead,
   Right fall diddle I day,
   There was a man and he was dead
   They sent for the doctor to look in his head
   To me right fall diddle I day.

3. And in his head there was a spring
   Right fall diddle I day
   And in his head there was a spring
   Where thirty-nine salmon were learning to sing
   To me right fall diddle I day.

4. And near the spring there was a pool
   Right fall diddle I day
   And near the spring there was a pool
   Where all young salmon they went to school
   To me right fall diddle I day.

5. Oh one of them was big as I
   Right fall diddle I day
   Oh one of them was big as I,
   Perhaps you might think I am singing a lie
   To me right fall diddle I day.

6. Oh one of them was as small as an elf
   Right fall diddle I day
   Oh one of them was as small as an elf
   If you want any more you can sing it yourself
   To me right fall diddle I day.



"A Leg of Mutton Went Over to France" can be appropriately utilized as a resource when organizing instruction around such themes as: Fishing
Newfoundland
Tall Tales
Elves/Fairies...

SUGGESTED ACTIVITIES

- define "mutton".
- ask the children if they feel this song is believable or unbelievable. Encourage them to support these feelings with reasons.
- help children isolate rhyming words in each of the verses.
- locate Codroy on a map of Newfoundland and tell children that this is the community where this song was collected.
- ask children if they know any other Newfoundland communities besides Codroy that begin with the letter C
  e.g. Carbonear, Cormack, Colliers, Come-by-Chance, Corner Brook, Clarenville
- if possible, bring in a specimen of a salmon for the children to examine.
- after discussing the various parts of a salmon, sketch and label the parts on the blackboard. Capable students might be encouraged to try this on their own.
- create a list of fish found in waters of Newfoundland.
- have children contribute to the creation of a display on the Newfoundland fishery. They might be able to contribute photographs, pictures, pamphlets, recipe books, stories, newsclippings, etc.
- invite a resource person from the Department of Fisheries to speak with your class.
- cooperatively make up a language experience chart on salmon after discussing such things as the habitat of salmon, spawning, salmon as a food delicacy, etc.
- introduce children to the various methods of salmon fishing.

- draw children's attention to the fact that salmon are able to jump in the water. Ask them if they can think of another type of fish which jumps.

- an excellent companion song for "A Leg of Mutton Went Over to France" can be found on page 160 of Edith Fowke's Canada's story in song. Toronto: W.J. Gage Ltd., 1965. "The Fish of the Sea", a Nova Scotia folk song, very humourously introduces a variety of fish species found in the waters of Newfoundland.

- locate poetry, books, etc, dealing with fish and incorporate the reading of this literature with some of the suggested activities

  e.g., Pitman, A. Down by Jim Long's stage, Portugal Cove, Nfld.: Breakwater, 1976.

  Waterton, B. A salmon for Simon. Vancouver: Douglas & McIntyre, 1978.

  (Both books are available in Curriculum Materials Centre, Education Building, Memorial University.)

- discuss the meaning of the word "exaggeration" and have children identify parts of the song where statements are obviously exaggerated.

- invite children to think of names given to tiny creatures such as "elf" which is referred to in verse six of the song e.g. fairy
  pixie
  leprechaun

- ask children to think of creatures who would be opposite to the tiny ones such as elves and pixies e.g. giants
  monsters
  ogres

- encourage creative movement by asking children to move as if they were little wee pixies, fairies, or elves. Then ask them to move as if they were giants, monsters, or ogres.

- Compare/contrast movements through discussion. [You might choose appropriate music to accompany the movements of the children.]

- read children's literature relating stories of giants, ogres and elves, leprechauns etc.

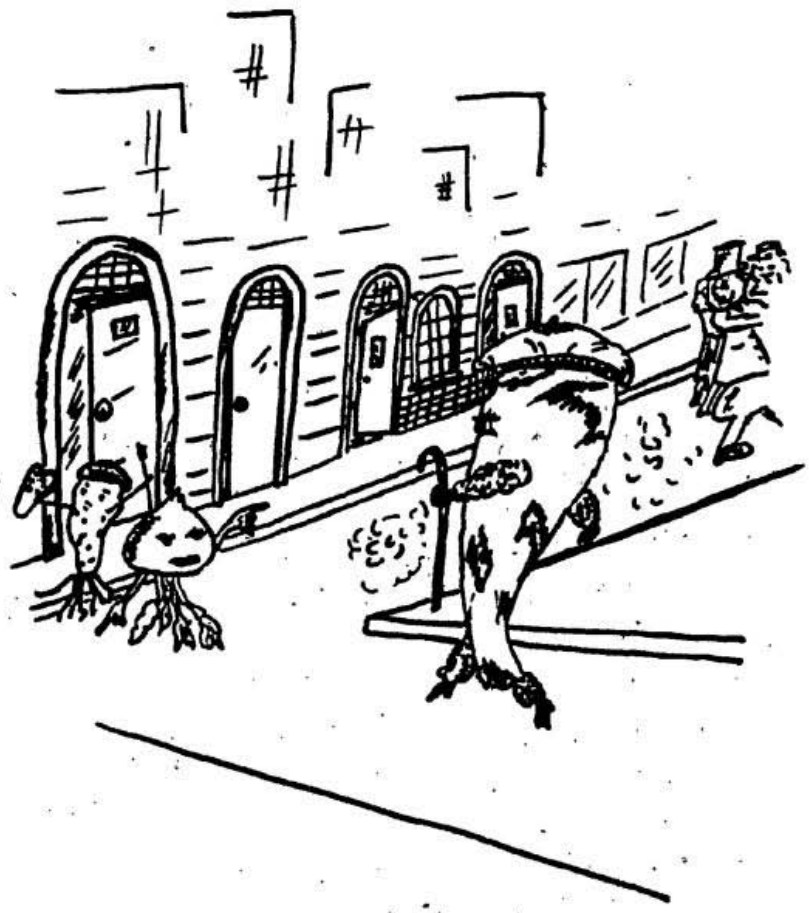
- have children identify the two lines that are repeated in every verse.

  i.e., Right fall diddle I day and
  To me right fall diddle I day.

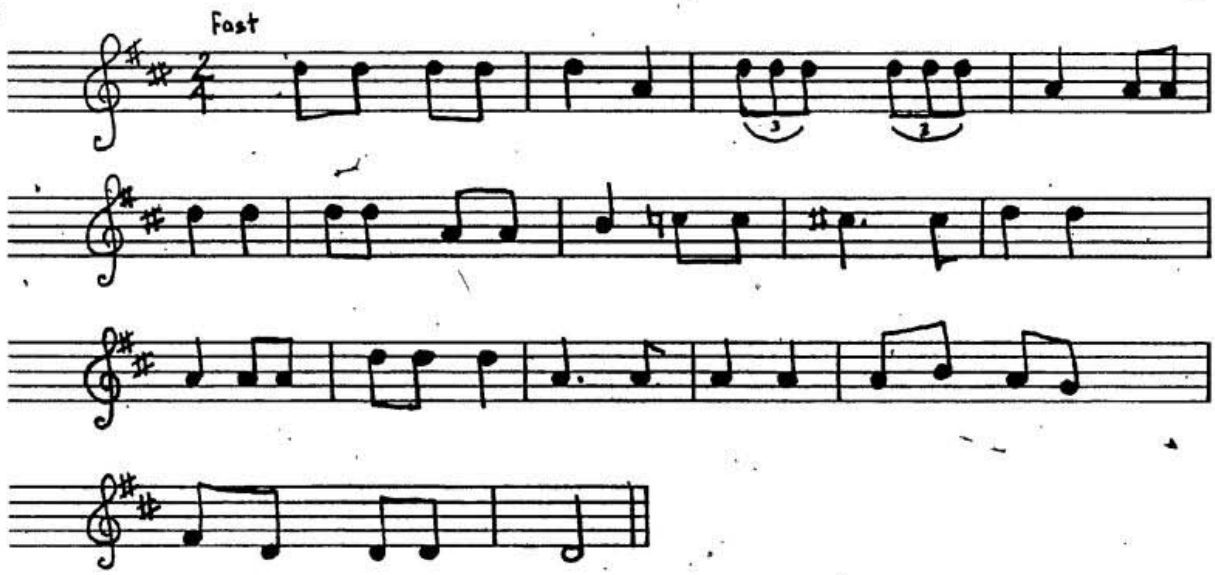
Do these lines have any real meaning??

Note: (1) "A Leg of Mutton Went Over to France" is sung in the key of D on the tape. If the children find this key too low, use the written key of F for teaching purposes.

(2) See the recorded version of this song in Appendix A.



LITTLE JOHNNY JONES



1. Little Johnny Jones, he wanted to go to dance
   So he paid three dollars for a new pair of pants
   They were too long so he wanted his aunt
   To cut three inches off the bottom of his pants.

2. His auntie said, oh me, oh my
   I am so busy that I could near die
   Go and ask your mother for I won't get a chance
   To cut three inches off of Johnny's pants.

3. Johnny went to his mother then
   His mother said "Oh my, what men!"
   Go and ask your sister for I won't get a chance
   To cut three inches off of Johnny's pants.

4. Johnny went to his sister, Sue
   She refused like the others too
   He stood as though we had no chance
   To get three inches off of Johnny's pants.

5. His auntie had a moment to spare
   She said what a shame my Johnny won't be there
   It won't take a minute and while I got the chance
   I'll cut three inches off of Johnny's pants.

6. His mother too had a moment to spare
She said what a shame my Johnny won't be there
It won't take a minute and while I got the chance
I'll cut three inches off of Johnny's pants.

7. Last of all came his sister Sue
She said to refuse would never do
She said I'll try to be a sport
I'll cut Johnny's pants to make them short.

8. Each they met him one by one
They told him that his work was done.
Johnny hurried off to dress for the dance
And he found nine inches off the bottom of his pants!



"Little Johnny Jones" can be appropriately utilized as a resource when organizing instruction around such themes as: Newfoundland
Recreation
Sewing/Handicrafts
Families

SUGGESTED ACTIVITIES

- compare/contrast articles of modern clothing with articles of clothing worn years ago in Newfoundland according to style, fabric, price, colors, etc.
- discuss the practice many Newfoundlanders had of making their own clothes. Have the children suggest reasons why this might have been so e.g., - financial necessity
  - absence of commercial stores where clothing might be bought
- ask the children if any of their names begin with the same letter as Johnny's. Continue this activity by encouraging children to cooperatively compile a list of names that begin with the letter "J".
- have children identify any classmates whose Christian and Surnames begin with identical letters e.g., Christopher Casey
- discuss recreational activities of Newfoundlanders during the years when they had to create their own forms of entertainment without any reliance on movie theatres, television sets, or stadiums: e.g., community dances
  kitchen "times"
  skating on frozen ponds
  sleigh rides
- discuss the fact that it was common for young and old alike to go to the dances held in the community as these dances were a true community event.
- encourage children to offer their own definitions for the term "aunt". From the definitions offered, weed out the pertinent information and draw up a definition that all agree upon. Consider doing the same for other family members.

- help children to compile lists of the various abbreviated ways of saying "Mother" e.g. Mom
  Mommy
  Ma

  Do the same for other family members.

- introduce the notion of extended families which was very commonplace in Newfoundland in past decades.

- ask the children to explain why Johnny found nine inches off the bottom of his pants instead of three.

- substitute two inches (4 inches, 5 inches, etc.) for three in the song and have children guess how many inches would have been taken off in the end.

- discuss the desirability of family members helping one another out.

- make a collage depicting family members working together cooperatively from pictures, illustrations, etc. contributed by the children.

- compare the two methods of sewing: (1) by hand and (2) by machine.

- have children isolate the rhyming words found in the text of the song.

- tell the children that this song was collected from a lady in Harbour Breton, Newfoundland. Have the children find Harbour Breton on a map of Newfoundland.

- ask the children if they think the song is a funny or a sad song. Make up lists of words that mean almost the same thing as funny e.g. jolly
  humorous
  happy
  silly
  nonsense

- have children create suitable illustrations to depict the events of the story.

- encourage a few children to work together to develop a comic strip portrayal of the events in the song.

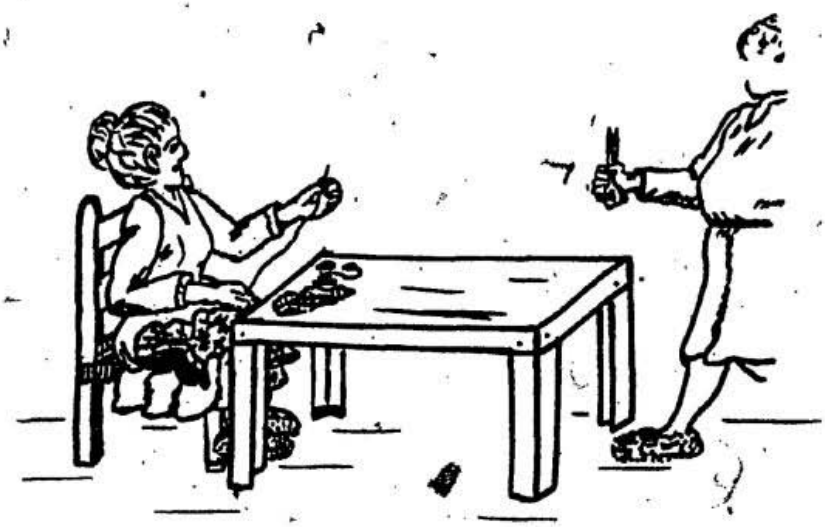
- ask the children to suggest reasons why Johnny's mother might have said "Oh my, what men"! in verse #3.

- dramatize the events of the song paying particular attention to proper sequencing.

- have the children count the total number of characters in the song (total = 4).
- create new titles for the song.
- have the children write, print or tell an additional verse of their own composition to describe Johnny's reaction to finding nine inches off the bottom of his pants.
- select a suitable fast-moving selection from a record of fiddle or accordion music and use it as background music for a square dance.
- ask the children to name as many types of dances as they can think of e.g. waltz
  twist
  ballet
  foxtrot
- encourage children to write about amusing things that have happened to them.
- collect additional resources related to the activities suggested and utilize them creatively.

Note: (1) "Little Johnny Jones" is sung in the key of F on the tape. If the children find this key too low, use the written key of D for teaching purposes.

(2) See the recorded version of this song in Appendix A.



APPENDIX A

Recorded Versions of Selected Folk Songs

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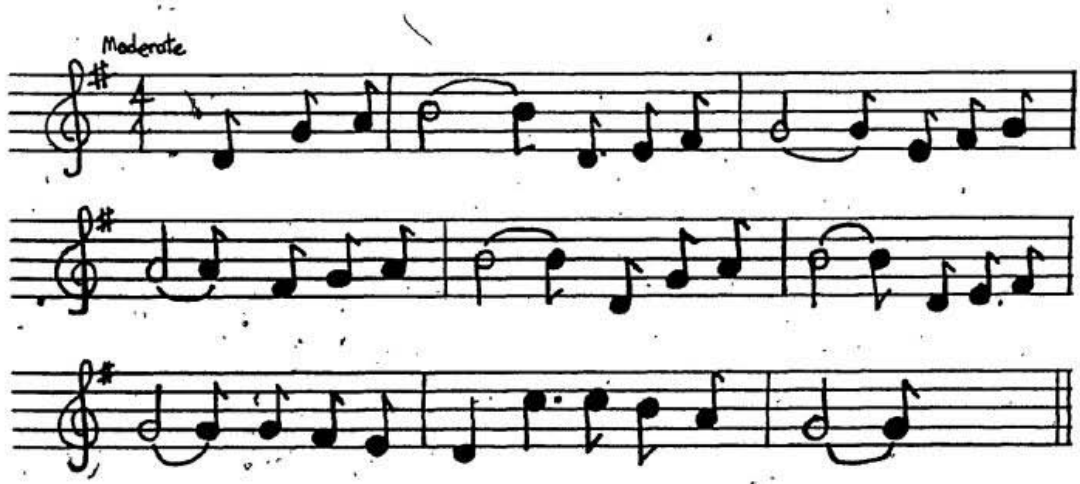
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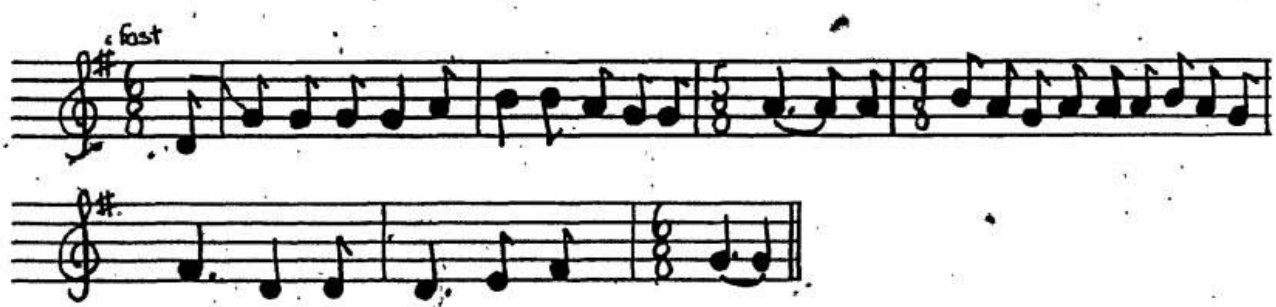
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Appendix A

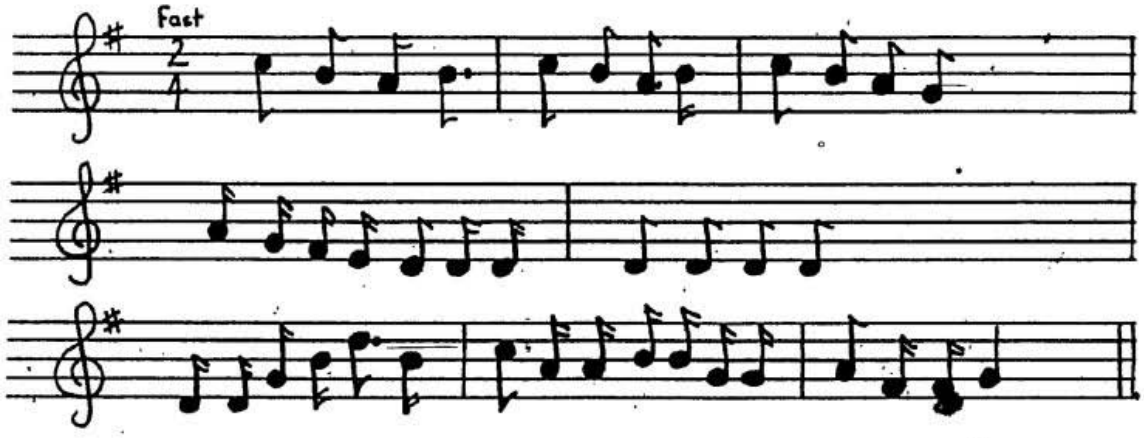
Recorded Version of "Joey Long's Goat":



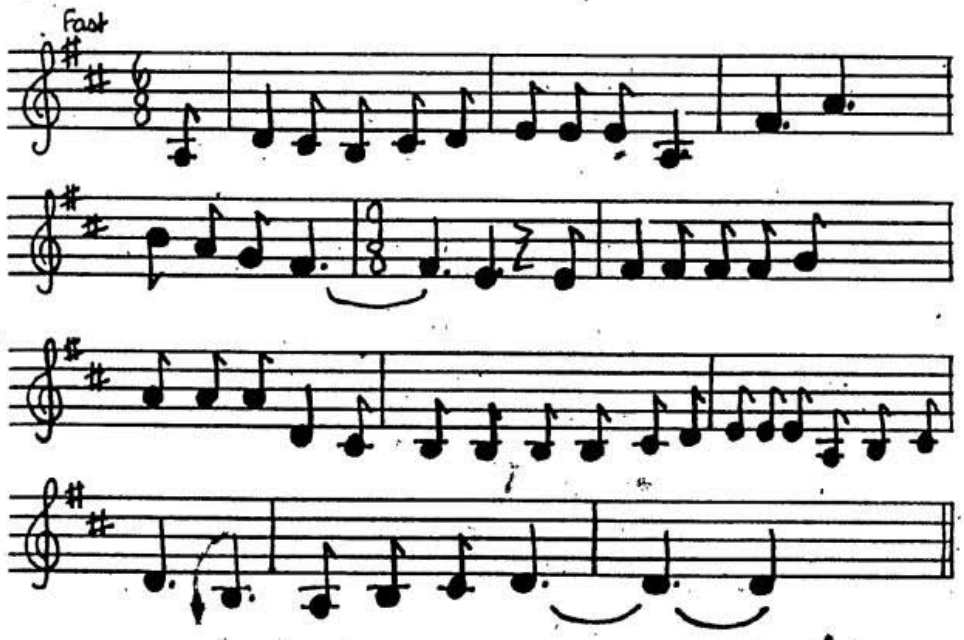
Recorded Version of "My Father Gave Me":



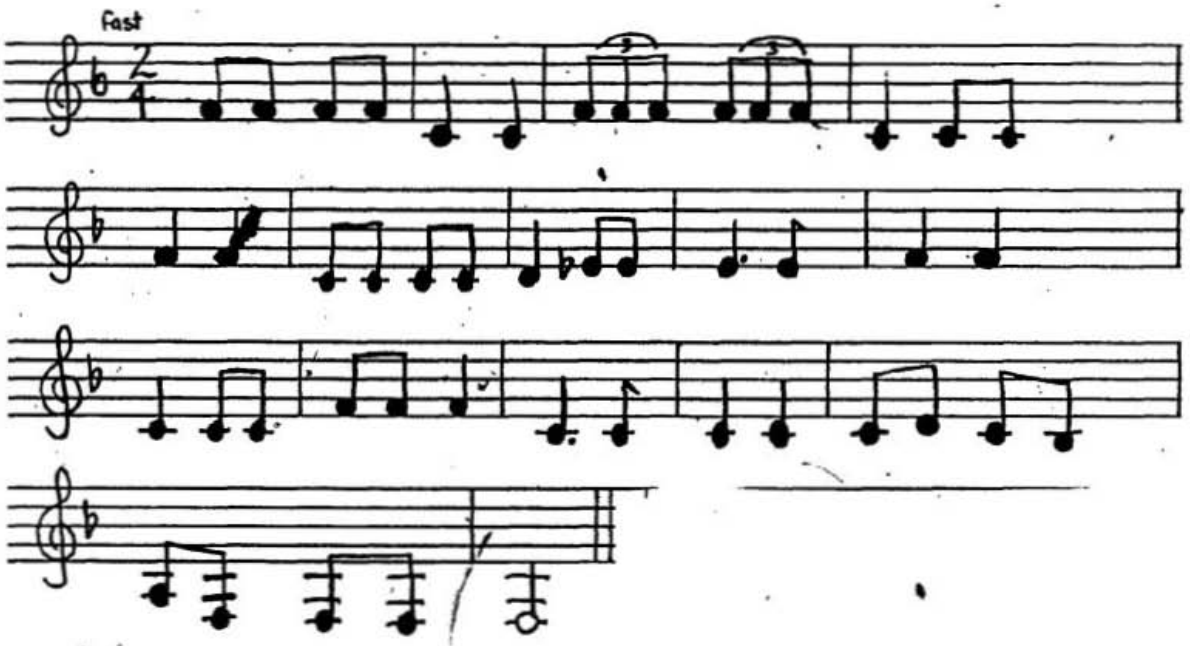
Recorded Version of "Old Tommy Kendall":



Recorded Version of "A Leg of Mutton Went Over to France":



Recorded Version of "Little Johnny Jones":



APPENDIX G

First Draft of Teacher Questionnaire

Appendix G

OVER THE PAST WEEK YOU HAVE BEEN PROVIDED WITH THE OPPORTUNITY TO EXAMINE THE RESOURCE MATERIALS ENTITLED "HELLO NEWFOUNDLAND". IT WOULD BE MOST APPRECIATED IF YOU COULD NOW FIND THE TIME TO COMPLETE THE FOLLOWING QUESTIONNAIRE ON THE BASIS OF THAT EXAMINATION. THANK YOU.

1. The resource materials will be relatively easy for primary teachers to use regardless of their musical training.

   AGREE DISAGREE UNCERTAIN

2. From a pedagogical point of view, the traditional folk songs included in the collection are suitable for use with primary children.

   AGREE DISAGREE UNCERTAIN

3. From a pedagogical point of view, the recorded narrations on the audio-tape are suitable for primary children.

   AGREE DISAGREE UNCERTAIN

4. From a pedagogical point of view, the activities that have been suggested in the guidebook are suitable for implementing with primary children.

   AGREE DISAGREE UNCERTAIN

5. The suggested activities can be implemented without undue difficulties such as the possible need for extravagant and/or unavailable materials.

   AGREE DISAGREE UNCERTAIN

6. The practical suggestions in the guidebook are supported by appropriate theoretical background information.

AGREE DISAGREE UNCERTAIN

7. There is a sufficient number of practical suggestions from which primary teachers can draw.

AGREE DISAGREE UNCERTAIN

8. The resource materials contain worthwhile and valid folkloric material.

AGREE DISAGREE UNCERTAIN

9. The guidebook and audio-tape complement each other well.

AGREE DISAGREE UNCERTAIN

10. The produced materials are of good quality.

AGREE DISAGREE UNCERTAIN

11. The produced materials are aesthetically appealing.

AGREE DISAGREE UNCERTAIN

12. Primary teachers will be able to integrate music (specifically Newfoundland folk music) into other areas of the primary curriculum as a result of using these resource materials.

AGREE DISAGREE UNCERTAIN

13. Teachers will become more informed about Newfoundland folk music as a result of employing these resource materials.

AGREE DISAGREE UNCERTAIN

14. Teachers will become more aware of the importance of exposing primary children to their native folk music as a result of employing these resource materials.

AGREE DISAGREE UNCERTAIN

15. Children will become more informed about Newfoundland folk music as a result of teacher employment of these resource materials.

AGREE DISAGREE UNCERTAIN

16. Teachers will view these resource materials as valuable ones in assisting them to become personally involved with music in their classrooms.

AGREE DISAGREE UNCERTAIN

17. These materials can be a valuable resource for enhancing in primary children, a sense of pride and identity with their own Newfoundland culture.

AGREE DISAGREE UNCERTAIN

Please comment on your overall impression of the potential these materials have for use by non-specialist primary classroom teachers.

Additional comments.

THANK YOU.

APPENDIX H

Second Draft of Teacher Questionnaire

Appendix H

OVER THE PAST WEEK YOU HAVE BEEN PROVIDED WITH THE OPPORTUNITY TO EXAMINE THE RESOURCE MATERIALS ENTITLED "HELLO NEWFOUNDLAND". IT WOULD BE MOST APPRECIATED IF YOU COULD NOW FIND THE TIME TO COMPLETE THE FOLLOWING QUESTIONNAIRE ON THE BASIS OF THAT EXAMINATION. THANK YOU.

1. The resource materials will be relatively easy for primary teachers to use regardless of their musical training.

   AGREE DISAGREE UNCERTAIN

2. From a pedagogical point of view, the traditional folk songs included in the collection are suitable for use with primary children.

   AGREE DISAGREE UNCERTAIN

3. From a pedagogical point of view, the recorded narrations on the audio-tape are suitable for primary children.

   AGREE DISAGREE UNCERTAIN

4. From a pedagogical point of view, the activities that have been suggested in the guidebook are suitable for implementing with primary children.

   AGREE DISAGREE UNCERTAIN

5. The suggested activities can be implemented without undue difficulties such as the possible need for extravagant and/or unavailable materials.

   AGREE DISAGREE UNCERTAIN

6. The practical suggestions in the guidebook are supported by appropriate theoretical background information.

   AGREE DISAGREE UNCERTAIN

7. There is a sufficient number of practical suggestions from which primary teachers can draw.

AGREE DISAGREE UNCERTAIN

8. The folkloric material around which the resource materials have been developed is worthwhile material for introducing to primary children.

AGREE DISAGREE UNCERTAIN

9. The guidebook and audio-tape complement each other well.

AGREE DISAGREE UNCERTAIN

10. The audio-tape recording is of good quality.

AGREE DISAGREE UNCERTAIN

11. The teacher's guidebook is of good quality.

AGREE DISAGREE UNCERTAIN

12. The teacher's guidebook is aesthetically appealing.

AGREE DISAGREE UNCERTAIN

13. The audio-tape recorded songs are aesthetically appealing.

AGREE DISAGREE UNCERTAIN

14. Primary teachers will be able to integrate music (specifically Newfoundland folk music) into other areas of the primary curriculum as a result of using these resource materials.

AGREE DISAGREE UNCERTAIN

15. Teachers will become more informed about Newfoundland folk music as a result of employing these resource materials.

AGREE DISAGREE UNCERTAIN

16. Teachers will become more aware of the importance of exposing primary children to their native folk music as a result of employing these resource materials.

AGREE DISAGREE UNCERTAIN

17. Teachers will view these resource materials as valuable in assisting them to become personally involved with music in their classrooms.

AGREE DISAGREE UNCERTAIN

18. These materials can be a valuable resource for enhancing in primary children, a sense of pride and identity with their own Newfoundland culture.

AGREE DISAGREE UNCERTAIN

Please comment on your overall impression of the potential these materials have for use by non-specialist primary classroom teachers.

Additional comments. _____

END

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