



## Music as Identity

Curriculum Unit 16.02.06  
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### Rationale

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At Nathan Hale School, students in fourth grade General Music spend class time refining their musical skills. At this level, they are preparing for the opportunity to join instrumental and/or vocal ensembles in fifth grade. Students sing in unison and learn basic harmonies, read and write music using standard notation, and learn recorder as an introduction to instrumental music. As these students advance to either ensembles or upper-level General Music during the middle school years, I am confident that they have the technical skills to participate in and perform music. However, for the past several years, there is another area of music that has been neglected.

New Haven has adopted the National Core Arts Standards. Several listed anchor standards are addressed during weekly lessons. Primarily, students spend time in music class focusing on the creating and performing processes. What my lessons lack are chances to focus on the responding and connecting processes. This includes:

- Anchor Standard 7: Perceive and analyze artistic work.
- Anchor Standard 8: Interpret intent and meaning in artistic work.
- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

At times, my students can make connections from the music we are working on to outside sources. Rarely have I presented a lesson on deeper cultural or societal connections. To remedy this, I turned to the Language Arts curriculum, and one of the core novels that all fourth graders will read – *Yolonda's Genius* by Carol Fenner. In the book, Yolonda's brother, Andrew, cannot read and barely speaks, but he can create incredible music using his father's old harmonica. As Yolonda consults the dictionary for the word “genius,” she begins to think about her perception of Andrew. She believes Andrew to be a genius because he can “rearrange old material in a way never seen before.” She realizes that no one can understand Andrew because the other people in his life are not smart enough to do so.

## Book Summary for Music Teachers

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*Yolonda's Genius* is a core text for NHPS fourth grade teachers. This section is included for music teachers or other teachers who are unfamiliar with the book.

Yolonda lives in Chicago with her little brother, Andrew, and their mother. After a shooting at their school, and in a separate incident, a boy gives Andrew a packet of cocaine, their mother decides to move to Grand River, Michigan.

Yolonda is a good student, which wasn't a "black thing" or "cool" in Chicago. At her new school, other students bully her, calling her a whale. Yolonda stands up for herself, often snapping back at bullies, and making them look foolish in front of their friends. Andrew, who is in first grade, is not as academically smart as Yolonda. He cannot read, and attends a special class at school for slow learners. He does, however, have an incredible talent for someone his age – he can play the harmonica that his father gave him when he was a baby.

While in class, Andrew hides his harmonica in his pocket so his teacher won't take it away. Even with it hidden, he wishes he could play his answers to his teacher. His teacher wants him to explain what is happening in a picture, but he can't seem to say an answer. He does know exactly what he would play on his harmonica to show a ball bouncing, or a dog jumping, but he cannot say the words.

After school, Andrew watches some of the older boys at the skate park. As the skaters fly by, he wishes he could play his harmonica and wooden pipe at the same time, so he could play the "sweet, clear sound" he hears in his head.

At school, Yolonda is still struggling to make friends. The other students call her a teacher's pet when she answers questions in class. One girl at school asks if Yolonda is a genius. Unfamiliar with the word, Yolonda goes to the library to look it up in the word. After reading the definition, Yolonda realizes that she is not a genius. She's not the one who had a natural talent or could rearrange old material in a new way. Yolonda realizes that Andrew is the one who is a genius, and that no one understands Andrew because it is the rest of the world that isn't smart enough. When Yolonda tells Andrew he must be a genius, Andrew thinks she is name-calling and making fun of him.

Back at the skate park, some of the boys talk about how Andrew is a pain when he hangs out there, and that nobody likes him. Andrew is at the park, and Yolonda, who has finally made a friend from school, forgets to check on him. While he is at the park, one of the boys breaks Andrew's harmonica. He tells Andrew to stay away and play on the swings instead. Andrew stares at the broken harmonica, expecting it to bleed. With the harmonica broken, Andrew feels like his hand holding the pieces is a coffin. When he gets home, his room and bed feel foreign to him, like he's from another world.

Eventually, his mother finds the broken pieces buried outside. She says that since school has been complaining about Andrew carrying it around, maybe it's for the best that it's gone. Yolonda firmly believes that Andrew needs his harmonica, but their mother disagrees. When Yolonda insists that Andrew is a musical genius, her mother brushes the comment away. Since Yolonda neglected Andrew the day the harmonica broke, she feels the need to do something to fix things. She wants to bring Andrew back from the sullen boy he has become since the harmonica broke. Yolonda confronts the boy who broke the harmonica, and buys

Andrew a new one.

Yolonda and Andrew's Aunt Tiny comes to visit them in their new home, and convinces Momma to come back and visit Chicago. While they are there, Momma, Tiny, Yolonda, and Andrew attend a blues music festival. While at the concert, a boy, separated from his parents, is pulled onstage to announce that he is lost. Yolonda, seeing this, comes up with a plan.

The next day of the festival, Yolonda makes sure Andrew brings his harmonica. She wanders around the festival with Andrew, and convinces the workers and police that she and Andrew are lost. She manages to get backstage, and Andrew starts playing the harmonica, Yolonda tells a man backstage that she is looking for someone to listen to her genius brother – perhaps Koko Taylor or B.B. King, both of whom are scheduled to play at the festival. Suddenly, behind them, Yolonda recognizes B.B. King, who sees Andrew clutching his harmonica, and asks to hear him play. Once he does, they bring Andrew out on stage, to play to the crowd. Everyone finally hears Andrew do what Yolonda always knew he could.

## What is identity?

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As you explore this concept with elementary school-aged students, the list below can and will change. The school, classroom, student age, and state of society are all factors to consider if you are trying to create your own list with students. To give some concrete answers to a fourth grade class, a possible list may look like this:

- Age
- Gender
- Family
- Friends
- Race
- Ethnicity
- Likes/dislikes
- Neighborhood
- Living arrangements
- Life events: positive, negative, achievements, disappointments, good choices, regrets, etc.
- Reactions: How do you handle your emotions? Do you express them, or keep them bottled up? When you express them, do you express it verbally, or through writing, drawing, or movement? Are you a person that laughs, cries, or shows anger?
- Are you an optimist or a pessimist? Are you easily excited, or do you approach life with caution?
- Traditions: Does your family have many traditions? Are they old or did they recently develop? Do you accept tradition or reject it?
- Is there something that you want others to know you DO NOT want to be?

In no way does this constitute a complete list, and it can and should be modified. As the class further explores this unit, they will find that the essential components of Andrew's identity are not found on this list. The list could be a piece that is posted in the classroom and altered during the course of the unit.

Identity is a socially and historically constructed concept. <sup>1</sup> As we interact with family, friends, and peers, we learn about our own identity. As we observe others' interactions, we construct an idea of their identities. While we make these observations, we start to understand where we, and others, fit into social groups. Equally important, we also determine who does not fit into these groups. From this perspective, the reader develops his or her ideas regarding Andrew's identity.

## Elements of Music

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In order to express identity through music, students must have basic knowledge of the musical elements, which is why I present this information first. At the fourth grade level, students may be more comfortable with some elements over others. However, the more elements students can describe and use independently, the more creative freedom they will have during lessons and activities.

### Rhythm

Rhythm is the element of time in music. <sup>2</sup> Students usually have experience “keeping the beat” early in their public school music career by tapping their feet or clapping their hands to the musical pulse. Rhythm is modified by **duration**, meaning the length of a note (sound) or rest (silence). The beats are also organized into patterns, called **meter**. At the fourth grade level, students may already be familiar with duple meter, triple meter, and quadruple meter.

### Tempo

Related to rhythm, tempo refers to the speed of the beat. Most tempo markings are given in Italian. There is a wide range of terms, giving a performer or composer much more freedom than choosing simply “fast” or “slow.” Additionally, there are mood markings to give the performer further instructions on how the music is intended to be played. Examples of the Italian terms and definitions are given in Tables 1 and 2 in the appendix.

### Dynamics

Dynamics refers to music's volume, or changes in volume. Again, dynamic markings are often in Italian. The basic terms and definitions are included in Table 3 in the appendix.

### Melody

A melody is an organized presentation of **pitches**. Families of pitches are called scales. At a fourth-grade level, students may already be familiar with major scales and minor scales. Many famous musical compositions have a memorable melody or theme. <sup>2</sup> Melodies can be conjunct- smooth and easy to play, or disjunct- disjointed, jumpy, and difficult to play. Lyrics, or words of a song, are sung to the melody.

### Harmony

Harmony refers to two or more pitches sounding at the same time. Sounding multiple pitches at the same time creates chords, and chords may be arranged into sentence-like patterns called chord progressions. <sup>2</sup>

Though somewhat subjective, generally, dissonant chords produce harsh sounds, and consonant chords produce smooth sounds.

### **Timbre/Tone Color**

Timbre refers to the unique sound each instrument or voice produces. Even if a voice, a trumpet, and a piano are all sounding the same pitch, the sound quality from each is different.

### **Form**

Musical form is the structure of a musical composition. Letters are used to designate the different sections of the structure. Basic forms are listed in Table 4 in the appendix.

### **Texture**

There are three texture varieties that may be useful for students to know when creating their own compositions during this unit.

- *Monophonic texture*: only one note sounds at a time. There is no harmony or accompaniment.
- *Homophonic texture*: two or more notes sound at the same time, a melody and a choral accompaniment.
- *Polyphonic texture*: two or more independent melodies sounding at the same time, also called counterpoint.

## **Music and Andrew's Identity**

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As a boy that speaks very little and cannot read, music is essential to Andrew's identity. Though he does not frequently use words to communicate with others, he still makes observations about the world around him and expresses himself. When he doesn't have his harmonica with him, he wishes he had it because he has musical ideas to communicate what he is thinking or feeling. For better or for worse, when people think of Andrew, they think of him playing the harmonica. More importantly, it is a part of his identity that he feels strongly connected to. When Andrew's harmonica is broken, he becomes withdrawn. Places that should feel familiar to him, such as his bedroom, become foreign.

*Yolonda's Genius* offers an opportunity for students to explore music and sounds as imagery, and in turn, decide how that relates to Andrew's identity. In their language arts classes, students are already expected to find language from the text that creates pictures. This includes sight words, touch words, sound words, and taste words. This will serve as pre-work for music class. Students will bring in the list they created of "sound words." After introducing or reviewing the elements of music, we will discuss how words and descriptions can be depicted through music. Here are some possible examples, though there are many possibilities, for each element. Further discussion and brainstorming in individual music classes will help students decide what certain sounds make them think of.

### **Rhythm**

Marches are usually written using a 2/4 time signature, two beats in each measure, and a quarter note

receives one beat. A march could indicate a celebration, like a parade. A Waltz, or dance music, is written using a 3/4 time signature. There are three beats in each measure, with a quarter note receiving one beat.

## **Tempo**

A fast tempo could represent several things: excitement, anxiety, or a chase. A slow tempo may indicate calm or relaxation, but possibly depression or discontent.

## **Dynamics**

Piano or pianissimo may remind students of quiet moments in life, like sleeping or a time of peaceful solitude. In turn, it could instead signify loneliness. Forte or fortissimo could represent a crowd of noisy people, but also could represent the cheers of a victory, or protesting screams.

## **Melody and Harmony**

Generally, major scales sound happy and minor scales sound sad. A conjunct melody (smooth and easy to play) could signify a time of certainty, while a disjunct melody (disjointed and jumpy) would create a feeling of unpredictability. When creating harmonies, dissonant chords sound harsh, while consonant chords sound smooth. Basic chord progressions end with a resolution – an absent musical resolution could represent the absence of a real-life resolution.

## **Timbre/Tone Color**

In this context, this element will be based on what is available in the classroom. It will not be possible for students to learn and play harmonica, like Andrew, but there are plenty of alternatives. In my classroom, I have electric keyboards that have many different sound options. I also have various percussion instruments, such as, xylophones, tambourines, different sized drums, guiros, maracas, and shaker eggs. Any of these instruments, or any other noise maker, will work with this unit. The goal is to provide several different options so students can make musical decisions regarding the sound that will dictate a specific emotion or part of their identity.

## **Form and Texture**

Students will choose what form they would like to compose with. For form, I would most likely have students determine a form to use as a way for me to check their understanding of the concept, and not necessarily the artistic use. The same would apply for texture. If students choose to write a composition and perform it on their own, at a fourth-grade level, most would be monophonic, or possibly homophonic.

After review these ideas, I would use the list that the students created and select some examples to display for the class. There are plenty of examples in the book of words that are meant to create sounds, and some are more complex than others. Here are some possible examples.

- Scene: Andrew listens intently to the sound of bacon cooking on the stove. He plays a buzzing, cracking sound on his harmonica.
- Possible student response: Using shaker eggs, shake to create the cracking sound of the bacon. Play forte and allegro at first, then diminuendo and , as the bacon cooks and the noise quiets down. For every new slice of bacon, another shaker egg is added.
- Scene: Andrew wishes he could play his teacher's voice – “low and kind and floaty.”

- Possible student response: Using a wooden xylophone, play low notes andante, dolce, and mezzo piano. Gently, play the notes going up the scale, then back down the scale, stopping briefly in between. This will represent the teacher talking, with breaks between sentences.
- Scene: Andrew plays a sound like his mother is calling him. The voice would be more scared than angry, but insistent and powerful, like the time he tried to cross the street by himself.
- Possible student response: Using the keyboard, create dissonant chords, playing two or three notes at a time. Use a rhythm comprised of one quarter note and one half note, and play fortissimo. Play each rhythm quickly, as if in a hurry. This will simulate Andrew's mother yelling his name in two syllables, trying to get his attention before he goes into the street.

After going through these examples as a class, students could be broken into groups and given an excerpt from the list of sound words they generated. After trying it on their own and sharing it with the class, they will have the skills necessary to express their own identity and emotions through music.

## Using Music to Express Oneself

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What would a song based on your identity sound like? Would you want it to encompass many facets of your identity, or focus on a few important ones? How would we start to create such a composition? Now that students have dissected how Andrew uses music, they can take what they have learned and use it to create original compositions. At Nathan Hale, older students participate in “Student Success Workshops.” They reflect upon themselves and their progress in school. One activity done in the past is fill in a bubble letter “I” with words or phrases that describe them. It could be as simple or complex as the student wants, but it should be meaningful to them. The teacher can introduce the lesson by displaying a completed page for students to view. For example, the words and phrases in my letter “I” would be: woman, sister, daughter, teacher, reader, traveler, music lover, rule follower, Italian, love the color blue, loyal, and active.

After displaying the completed task and discussing individual possibilities, students should complete their own “I” independently. This could be completed during or outside of music class. It may be preferable for students to complete it for homework. This will allow music class to be dedicated to the composition and performing processes.

Now that students have written music to imitate or express the things Andrew observes, they have the tools to imitate or express the pieces of their identity that they wrote down in the first activity. Students should know to incorporate multiple aspects of their identities into the composition, but the composition does not need to include everything noted in the “I” activity. This is at the teacher's discretion. Teachers should consider the amount of class time available, and the amount of experience students have with this type of activity. This also means there is ample opportunity for differentiation. Students who need accommodations can still participate in the same activity, but perhaps be responsible for incorporating fewer identity aspects or musical elements. More advanced students could use more aspects and/or follow additional guidelines regarding the use of the elements, and the use of form, texture, and composition length. I would expect that, at first, most of the compositions will be imitative sounds. As students gain experience working and composing, their responses will develop.

The following is an example of a possible student response. A fourth-grade girl may fill her “I” with the

following: Girl, daughter, sister, step-sister, tap dancer, ballet dancer, fourth-grader, friend, loves Justin Bieber, Irish, loves the beach.

This student decides to use a repeating rhythm of two eighth notes and four sixteenth notes. She begins by playing the rhythm *lento* and *piano* to represent her feet dancing during ballet class. She plays this rhythm on a set of bells (metal xylophone). As she switches to tap dancing, she plays the same rhythm, this time *allegro* and *mezzo forte*, on a bucket drum with wooden mallets, to represent tap shoes clicking on the floor. As someone who loves the beach, she plays the rhythm again on a wooden xylophone, playing the rhythm on a new pitch every time it repeats. The pitches ascend, then descend. This happens several times. This represents the waves rolling on and off of the sand. At the end of the composition, this student plays five different pitches; four quarter notes and one whole note. Each quarter note represents a person in her immediate family, and the whole note represents herself. Four beats/quarter notes fit into a whole note, just as the four members of her family are all important to her and essential to how she sees herself.

In this example, the student used six aspects of her identity that she listed in her "I." She used rhythm, melody, tempo, dynamics, and timbre to represent those parts of her identity. I would expect a majority of my students to use at least six of the words or phrases, and at least five musical elements.

## Conclusion

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*Yolanda's Genius* is a wonderful resource for teachers who want to create an interdisciplinary unit for their students. I developed the unit because I wanted address the Responding and Connecting processes from the National Core Arts Standards. If a teacher chooses to complete this entire unit, students are also addressing the Creating and Performing standards. This unit is very flexible, and the activities surrounding the concept of identity would work for characters from any text. Since so much of Andrew's identity revolves around music, it is the perfect starting point for my students, and I am excited to teach this unit. I would encourage all teachers to use this document as written, or as a guide to reach out to other subject-area teachers to create new, interesting, authentic units.

## Activities

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The activities for the unit intend to incorporate the following essential questions:

- How is identity formed?
- What contributes to Andrew's identity in *Yolanda's Genius*, and how do you know?
  - Possible follow up: What is a child prodigy?
- What do you believe contributes to your identity?
- How is identity expressed through music?

### Activity 1: What makes Andrew, Andrew?



**Objectives:**

Students will be able to describe Andrew's identity, determine how his identity is constructed, and be able to identify and describe a child prodigy.

**Materials:**

1. Whiteboard or large chart paper with markers for brainstorming.
2. Notebook paper and writing utensils for students.
3. *Yolonda's Genius* by Carol Fenner.
4. *Yolonda's Genius* by Carol Fenner. Text Connections. Dr. Janet Allen's Plugged in to Reading.
5. Audio/visual equipment to play videos and musical excerpts.
6. Recordings of Stevie Wonder and Jay Greenberg, available via iTunes, Spotify, YouTube, etc. Be sure to select at least one example of Stevie Wonder playing the harmonica, e.g., "For Once In My Life."

Review the concept of identity as a social construct with the class. View the American Girl Doll Petition video from The Critical Media Project. In the video, a 10-year-old girl with muscular dystrophy asks the maker of American Girl dolls to create a doll and story about a girl with a disability. Discuss with students why the girl in the video feels so passionately about creating a petition, and what that has to do with her identity.

Begin by asking the class to list things that are essential to Andrew's identity. Give students three to five minutes to talk with a partner and write down their thoughts. Share with the class and create a master list. Ask students how many wrote "music" or "harmonica" on their list. Discuss as a class. Discuss what parts of Andrew's identity are determined by others around him, and what parts Andrew identifies on his own.

In Language Arts classes, students should have already read *Stevie Wonder: Child Prodigy* and *The Amazing Bluejay* from the Text Connections materials. They have also completed a venn diagram of Andrew and Stevie Wonder. If needed, take time to review the information about each musician. Listen to musical examples. Discuss the musical similarities between Stevie Wonder, Jay Greenberg, and Andrew.

**Activity 2: Musical Elements****Objectives:**

Students will be able to identify and describe the follow musical elements in various genres and styles: rhythm, tempo, dynamics, melody, harmony, timbre/tone color, form, and texture. Students will use this information to prepare them to compose independently using multiple elements.

**Materials:**

1. Whiteboard or large chart paper with markers for brainstorming.
2. Notebook paper and writing utensils for students.
3. Audio/visual equipment to play musical excerpts.
4. Musical excerpts of choice. Choose at least three different genres/styles. For example, choose a jazz piece, a pop song, and a selection from a marching band/drum corps.

Review/introduce each of the musical elements and their definitions. Allow students to demonstrate the concept, if they are able, before providing the correct answer. After reviewing the definitions, provide students paper and pencils and have them divide it into three sections. For each listening example, have

students identify parts of the performance, and what musical element is it. For example, students would list the instruments they see or hear, and know to identify that element as the texture. Review answers together as a class.

### **Activity 3: What does Andrew's world sound like?**

#### **Objectives:**

Students will be able to identify “sound words” in *Yolonda's Genius*, and use what they know about the musical elements to recreate the imitative or expressive sounds and descriptions in the book.

#### **Materials:**

1. Plain paper or staff paper and pencils
2. List of “sound words” created during Language Arts class/for homework.
3. Various classroom instruments especially percussion.

Create a master list of “sound words” from *Yolonda's Genius*. Pick a few examples to work through as a class. When students demonstrate that they are able to work on their own, divide the class into small groups. Assign each group several words or phrases from the master list. Allow at least one full class period to create the compositions, and additional time to rehearse them. Students can write the compositions on staff paper using standard notation, or they can write down ideas and phrases that will help them remember how to perform the compositions. Students should also neatly write at least two to three sentences describing how they developed each composition. Each group will present at least one composition. The teacher can provide the list that the group worked from, and the rest of the class and try and guess which one the students are playing. Discuss why the compositions work with each word or phrase from the list.

### **Activity 4: What does your world sound like?**

#### **Objectives:**

Students will be able to list aspects of their own identity and create an original composition to imitate or express key aspects of their identity. Students will be able to use multiple musical elements in their composition.

#### **Materials:**

1. Blank bubble letter “I” on plain white paper.
2. Plain paper or staff paper and pencils
3. Various classroom instruments, especially percussion.

In the blank letter “I,” students should fill it with words or phrases that they feel identify them. Spend some time discussing why the student chose the words they did. Using some of the most common words or phrases, work together as a class to develop what they would sound like, based on what they know about the musical elements. Instruct students to create an original composition based on their identity. The requirements are at the teacher's discretion. Here are some sample requirements:

- The composition must be at least eight measures long.
- You must use at least five words or phrases from the “I” activity when creating your composition.
- You must use at least five musical elements, either simultaneously or independent of each other, in

your composition.

- Include a one-paragraph response with your final draft explaining what aspects of your identity are included in your composition, and how the musical elements reflect that. There is no right or wrong answer, but you must explain your thinking.
- Perform your final composition.

## Appendix - Implementing District Standards

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- Anchor Standard 7: Perceive and analyze artistic work.
  - Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
  - Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and social/cultural context.
- Anchor Standard 8: Interpret intent and meaning in artistic work.
  - Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.
- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
  - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
    - Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.
    - Present the final version of created music for others, and explain connection to expressive intent.
    - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.
    - Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).
    - Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
  - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
    - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and social/cultural context.
    - Explain how social/cultural context informs a performance.
    - Demonstrate and explain how responses to music are informed by the structure, the uses of the elements of music, and social/cultural context.

## Appendix -Tables

Table 1

Tempo Marking-Italian Term	Definition
Grave	Very slow and solemn
Largo	Broad, very slow and dignified
Andante	Moving along-walking pace
Vivace	Quick and lively

Table 2

Mood Marking-Italian Term	Definition
Animato	Animated, lively
Dolce	Sweetly
Furioso	To play in an angry or furious manner
Pesante	Heavy, ponderous

Table 3



Term	Symbol	Definition
Pianissimo	pp	Very quiet
Piano	P	Quiet
Mezzo piano	mp	Moderately quiet
Mezzo forte	mf	Moderately loud
Forte	f	loud
Fortissimo	ff	Very loud
Crescendo		Gradually getting louder
Decrescendo/diminuendo		Gradually getting quieter
Accent	>	Emphasis on a particular note

Table 4

Form	Description
Strophic Form	In vocal music, when the same music is used for different verses of words.
Through-composed	A structure in which there is no repeat or return of any large-scale musical section. <sup>2</sup>
Binary	Two-part form, contrasting sections. Both main sections are repeated.
Ternary	Three-part form. The first (A) section returns after a contrasting (B) section.

# Resources for Teachers

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## Websites

National Coalition for Core Arts Standards. "Music," National Core Arts Standards, last modified 2014.  
<http://www.nationalartsstandards.org/> Standards for fourth-grade general music.

<sup>2</sup> "The Elements of Music," Western Michigan University,

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<http://www.criticalmediaproject.org/about/key-concepts/>. Discussion of identity development.

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Frith, Simon. "Music and Identity." In *Questions of Cultural Identity*, edited by Stuart Hall and Paul du Gay, 108-127. Los Angeles, Calif: Sage, 2011. Exploring connections between social/cultural groups and music.

## Journals and Magazines

<sup>3</sup> Powers, Keith. "Mixing The Message," *Teaching Music* 21 (2013): 28-33. Music and general education classroom.

<sup>4</sup> Perlmutter, Adam. "Words and Music – Interdisciplinary Reading," *Teaching Music* 23 (2015): 42. Connections between reading literature and music.

Perlmutter, Adam. "Italian for Musicians," *inTune Monthly, Teacher's Edition* 11 (2014): 24-27. Guide to Italian musical terms.

Tobias, Evan S, Mark Robin Campbell, and Phillip Greco. "Bringing Curriculum to Life: Enacting Project-Based Learning in Music Programs," *Music Educators Journal* 102 (2015): 39-47. Integrated music and the general curriculum.

## Reading List for Students

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Fenner, Carol. *Yolonda's Genius*. New York: Aladdin Paperback, 1997. New Haven Public Schools fourth-grade core text.

## Materials for Classroom Use

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<sup>1</sup> "American Girl Doll Petition," The Critical Media Project: Media literacy and the politics of identity-resources for educators, <http://www.criticalmediaproject.org/cml/media/american-girl-doll-petition/>. Online video petition by a 10 year-old girl, asking American Girl to create a disabled doll and story.

"Core Novel Student Materials for *Yolonda's Genius* by Carol Fenner." *Text Connections: Dr. Janet Allen's Plugged-in to Reading*. 2011 by Recorded Books, LLC. Readings and classroom activities for *Yolonda's Genius*.

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