

# PLANNING PROGRAMS WITH PURPOSE

Meg Tietz ([megtietz@yahoo.com](mailto:megtietz@yahoo.com))

Greater Cincinnati Orff Chapter

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## What this workshop is:

1. A collection of ideas, starting places, and jumping off points
2. Examples of programs I myself have done at my school(s) with different entry points
3. A walkthrough of the process through which I arrive at program production in my school.

## What this workshop is not:

1. Biblical. Nothing I am presenting today is an attempt to say that these ideas are the “right” ideas or the “only” ideas. These are simply ideas that have worked for me.
2. A scripted version of exactly what you should do. In your classroom, with your students, these ideas **MUST** be adapted to meet the needs of your school culture, your own personality, and most importantly, your own population of kids: **What are they interested in? What are they great at? What do they need more practice in? What do they need to experience aesthetically, emotionally, cooperatively? What do you as a teacher find the most joy in? What is an area that you would like to personally grow? Which pieces do you love the most and want to share with your students?** All of these questions are essential to developing programs that are meaningful to you and the kiddos you serve.

## Some Possible Entry Points for the Designing of Programs:

1. **What you’ve already taught:** using the material you’ve already taught your students and forming it into a construct
2. **A Favorite Book:** Pick a book that you love as the theme and fit your music within it
3. **A Required Theme:** using a theme that is required by tradition at your school and then putting your own spin on it
4. **Theme and Variations:** a large overarching story with smaller stories within
5. **Educational Opportunity:** using the program as a way to educate your parents and administrators about the way your classroom lessons are structured
6. **Curricular Concepts:** focusing a program around a specific curricular idea or series of ideas i.e. modes, sixteenth note rhythm combinations, triple vs. duple meter, etc.
7. **Collections** similar poetry, fables, nature ideas, or artwork as the theme

**ENTRY POINT 1: What You’ve Already Taught:** using the material you’ve already taught your students and forming it into a construct

**Example Program: OLD MACDONALD’S MIXED UP FARM (See script in Appendix)**

“Gilly Gilly Good Morning” American Folk Song

“Bee Bee Bumblebee” American Folk Song

“Frog in the Meadow” American Folk Song

“Let us Chase the Squirrel” American Folk Song

“Bow Wow Wow” American Folk Song

“Galopede” New England Dancing Masters

“Bought Me a Cat” American Folk Song

## Gilly Good Morning

Traditional

1. 2. **Fine**

Gil-ly, gil-ly, gil-ly good morn-ing, good morn-ing, good morn-ing. morn-ing to you. Min-ny

mac, min-ny mac, min-ny min-ny min-ny mac, min-ny mac, min-ny mac, min-ny mo - lo, min-ny

**D.C. al Fine**

mac, min-ny mac, min-ny min-ny min-ny mac, min-ny mac, min-ny mac, min-ny mo - lo.

- Learn the song through echo imitation and by targeted listening (B section, counting macs)
- Vocally improvise responses to teacher’s questions:
  - What did you have for breakfast?
  - Who woke you up this morning?
  - What time did you wake up?
  - How did you get to school today?
  - How did you sleep last night?

# Bee Bee Bumblebee

Traditional

SX

Bee bee bum - ble - bee, stung a man up - on his knee,

BX

stung a pig up - on his snout, good - ness me if you're not out!

Detailed description: The image shows two staves of music in 2/4 time. The top staff is labeled 'SX' and the bottom staff is labeled 'BX'. Both staves are in treble clef. The SX staff has a melody of quarter notes: B4, D4, E4, F4, G4, A4, B4, C5. The BX staff has a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The lyrics are written below the SX staff: 'Bee bee bum - ble - bee, stung a man up - on his knee,'. The second system of music continues the SX melody: B4, D4, E4, F4, G4, A4, B4, C5. The BX bass line continues: G2, F2, E2, D2, C2, B1, A1, G1. The lyrics for the second system are: 'stung a pig up - on his snout, good - ness me if you're not out!'.

GAME: Start by playing the elimination game (beat keeper in the center moves bee from hand to hand, if the bee lands on you on the word “out” you’re out!).

- Use bee building blocks to create a B section, performed first as speech

Horn-et	Yel-low jack-et	OW!	Hon-ey bee	Sun-flow-er

- Sing entire B section on sol, then all on mi. Then, improvise vocally moving between sol and mi as individuals choose.
- Move to barred instruments.
- Set up in F pentatonic (remove Es and B). Notice the pattern of the bars, group of 2,3,2,3
- Play melody we created on barred instruments, using C2 as sol and A1 as mi.
- Perform A section with melody on bars with drone accompaniment, B section as vocal improvisation with drone accompaniment.

# Frog in the Meadow

(swing eighths)

Traditional



Frog in the mea-dow, can't get him out! Take a little stick and stir him a-bout!

GAME: We played this game in long lines at school (shorter lines in classes where I had any concern about self control) where the students leap-frogged over one another at the end of the song.

Frog in the **meadow**

Can't get him out

Take a little stick and

Stir him about

Frog: frog scraper

Meadow: Shaker

Out/Bout: Triangle

Stick: Woodblock

- Perform song with all percussion. In subsequent times through the song, you can remove the vocal singing on certain words and leave just the percussion sounds for fun.

# Let us Chase the Squirrel

Traditional



Let us chase the squir - rel, up the hick - 'ry, down the hick - 'ry,

3



Let us chase the squir - rel, up the hick - 'ry tree.

GAME: Two children join hands and raise them, forming a bridge. All other children line up behind the bridge. As all sing, children walk below the bridge. On the final word “tree”, the bridge lowers and catches a squirrel. That child becomes a part of the bridge and the game continues until only a few or one squirrel remains.

## Bow Wow Wow

Traditional

Voice

Bow Wow Wow! Who's dog art thou?

BX

3

Voice

Lit - tle Tom - my Tuck - er's dog. Bow Wow Wow!

BX

GAME:

Formation: Single circle of partners facing one another

- First measure: step three times, once on each word, alternating feet
- Second measure: point finger accusingly at partner
- Third measure: take hands with partner and circle halfway around (so you end up standing where they were)
- Last measure: step three times as in the beginning, on final rest jump and turn 180 degrees to find a new partner. Begin again!

- Sing song with solfege
- Identify where solfege syllables “live” on instruments
- Perform melody on instruments

## GALOPEDE

Resource: “Chimes of Dunkirk” by New England Dancing Masters, used with permission

Formation: Longways sets of 8-12 couples

1. Both lines take four steps toward each other and four steps back to place, hands joined
2. Pass through the other line to your partner's place, grabbing right hands with your partner as you go
3. Repeat #1 and #2, ending up back in your own place
4. Do-si-do your partner

5. Complete a two-hand turn with partner
6. Head couple sashays down set to the bottom, all other couples move ahead one place so there is now a new head couple.

## Bought Me a Cat

American Folk Song

Bought me a cat, cat pleased me, I fed my cat un-der yon-der tree.  
Bought me a hen, hen pleased me, I fed my hen un-der yon-der tree.

5 | 1. Cat went fid - dle - I - fee, fid - dle - I - fee. Well, I

8 | 2. hen went chip - sy, chop - sy, cat went fid-dle - I - fee, fid-dle - I - fee.

3. Bought me a duck, the duck pleased me, I fed my duck under yonder tree.  
Duck went splishy-splashy, hen went chipsy-chopsy, cat went fid-dle-I-fee, fid-dle-I-fee.

4. Bought me a pig, the pig pleased me, I fed my pig under yonder tree.  
Pig went oink, oink, duck went splishy-splashy, hen went chipsy-chopsy,  
cat went fid-dle-I-fee, fid-dle-I-fee.

5. Bought me a dog, the dog pleased me, I fed my dog under yonder tree.  
dog went bow-wow, pig went oink, oink, duck went splishy-splashy,  
hen went chipsy-chopsy, cat went fid-dle-I-fee, fid-dle-I-fee.

Continue adding whichever animals you like!

**ENTRY POINT 2: Collections:** similarly themed poetry, fables, nature, artwork as the theme

### Example Program: AESOP'S FABLES

<b>"The Lion and the Mouse"</b>	Ms. Herdrich's Homeroom
<b>"The Girl Who Cried Wolf"</b>	Ms. Lotz's Homeroom
<b>"The Tortoise and the Hare"</b>	Ms. Garry's Homeroom
<b>"The Lion and the Fox"</b>	Ms. Radous' Homeroom
<b>"The Golden Goose"</b>	The Eagle Group
<b>"Stories Make us Grow"</b>	Gunild Keetman, melody Meg Tietz, lyrics Stücke für Flöte und Trommel p. 16 #5
<b>"Ekstatic Dance" (Transition Music)</b>	Carl Orff and Gunild Keetman Volume V p. 95 #1

LESSON ONE: Pick a fable

LESSON TWO: Brainstorm characteristics, images, sounds of the story. Begin experimenting with different scales and determine one that would work well to match the imagery of the story

LESSON THREE: In small groups, practice acting out the story. Audition for your part. Brainstorm melodic ideas on instruments. Teacher records the ideas.

(In between Lesson 3 and 4, teacher compiles ideas into a workable form)

LESSON FOUR: Learn compilation of ideas and prepare to perform piece

**ENTRY POINT 3: A Required Theme:** using a theme that is required by tradition at your school and then putting your own spin on it

At my school, there is a tradition that the third graders do a program about "America" to celebrate Veteran's Day. While I think that it is important to celebrate our country and honor our veterans, it is also limiting in both material and making sure that I am still staying true to not stopping my curricular concepts for the program to do this every year. It was also my fear that 3<sup>rd</sup> graders were too young to take seriously a program of this magnitude. Luckily, I've been completely wrong about that piece and have grown to love this yearly tradition.

Here are the ways I've done this program in the 5 years at my school. I always include "The Star Spangled Banner" and the Military Anthems as staples in every program.

All Around America (focusing on music about or from different states)  
 American Words (Poetry about America, The Pledge of Allegiance, Songs about America)  
 America's White Table (based on the book by Margot Theis Raven)  
 American Folk Song (this one is fairly obvious) ☺  
 America's Flags (State flags as the impetus for movement compositions, Flag songs)

### **Example Program: ALL AROUND AMERICA**

<b>"Star Spangled Banner"</b>	John Stafford Smith, melody Francis Scott Key, lyrics
<b>"Great Big House"</b>	American Folk Song
<b>"Liza Jane"</b>	American Folk Song
<b>"State Compositions"</b>	3 <sup>rd</sup> Grade Students
<b>"Texas, Our Texas"</b>	William J. Marsh
<b>"Chattanooga Choo Choo"</b>	American Folk Song
<b>"Virginia Reel"</b>	American Folk Dance, found in "Chimes of Dunkirk" by New England Dancing Masters

### **Military Slide Show**

<b>"Military Anthems/America the Beautiful"</b>	Samuel L. Ward, melody Katherine Lee Bates, lyrics
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#### **STATE FLAGS:**

- Examine a state flag together as a class. Discuss the pathways (straight, curved, zigzag) and shapes that you see.
- Experiment together making these pathways and shapes as a class. Pathways can be made with different body parts in the air or by making the pathways on the floor by walking them. When we made the shapes, we focused on certain aspects (like the corner of a rectangle) instead of the entire shape.
- Experiment individually and find a favorite air pathway, floor pathway, and shape to make. Keep repeating your ideas while teacher watches. Teacher picks one idea from three different people and all try these ideas together to make a group sequence.
- Teacher places state flag images (different from the one explored together) around the room. Students select their favorite and together find pathways and shapes within. Experiment with putting these ideas into a sequence that flows smoothly. The sequence should have a clear beginning and ending.
- Teacher projects images of the flags on the board, and the group who worked on that flag performs without music.



- Teacher projects images again in the same order, but this time plays a recording of the state song as well.

GREAT BIG HOUSE: Learn the song through simultaneous imitation as the game is played

- GAME: Formation, single circle numbered off 1s and 2s
- Verse 1: all circle left
- Verse 2:
  - Phrase 1: Number 1s step in 4 steps and join hands
  - Phrase 2: Number 2s step in and reach over the joined hands of the 1s, joining hands with the other 2s
  - Phrase 3: Number 2s raise joined arms around the backs of the 1s
  - Phrase 4: Number 1s raise joined arms around backs of the 2s
- Verse 3: all travel to the left doing step close in basket
- Present Pie Flavors: Pumpkin, Peach, Huckleberry, Strawberry
- Choose a favorite pie flavor to repeat four times
- Change it to aaab (two flavors of pie needed), then try other elemental forms: abab, abba, abac
- Perform pies as a rhythmic B section to the song
- Learn melody ostinato as solfege (sol, mi-la sol, mi). Sing against melody of the song
- Move to barred instruments. Transfer melodic ostinato to soprano xylophone
- Learn bass part through simultaneous imitation. Perform drone, melodic ostinato, and melody together.
- Use the rhythms of your pies to make up a melody on the barred instrument. Each word must stay on the same bar (so huckleberry means four sixteenths on the same bar)
- Share improvisations as the B section
- Determine together a final form for the piece.

# Great Big House

American Folk Song  
Arr. Meg Tietz

1. Great Big House in New Or-leans, For - ty sto - ries hi - gh,  
(Pie! Don't eat my)

3  
Ev' - ry room that I've been in, filled with pump-kin pie!

2. Went down to the old mill stream  
To fetch a pail of water,  
Put one arm around my wife,  
The other round my daughter.

3. Fare thee well my darling girl,  
Fare thee well my daughter,  
Fare thee well my darling girl,  
With the golden slippers on her.

**ENTRY POINT 4: Theme and Variations:** a large overarching story with smaller stories within

**Example Program: THE PRINCESS AND THE PEA (See script in Appendix)**

*(Song examples only included for the pieces Meg participated in)*

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<b>"Storm</b>	<b>Dance"</b>	Second Graders, Layered Percussion Ostinati
<b>"Billy Goats</b>	<b>Gruff"</b>	Gunild Keetman, Spielbuch II p. 5 #1
<b>"Chicken</b>	<b>Little"</b>	Gunild Keetman, Spielbuch I p. 9 #17
<b>"Golden</b>	<b>Slumbers"</b>	Melody by Sarah Bright

### CHICKEN LITTLE:

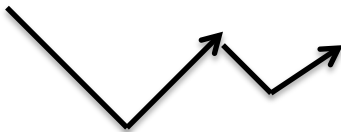
- Tell the story of Chicken Little.
- Make a list of all of the birds in the story
- Review the story by circle telling it.
- Move into small groups and practice acting out the story all at the same time (teacher is the narrator)
- Present two contour pictures:



- Compare similarities and differences between the contours
- Listen as teacher plays motives from the piece and determine which picture matches it better.
- Arrive at this arrangement:



- Start the first motive on A2, second motive on G2, third and fourth motive on E2.
- Connect motives 3 and 4 like this: (same pitches, just no break in between)



- Listen to the entire song. How many times do you hear the four ideas in that order? (four) When do they happen? (all in the beginning of the song). Let's save this as Idea #1.
- Now let's learn a new idea (Idea #2). Start on A2 then jump immediately to A1.
- After that jump, walk up to E2 and repeat the E when you get there.
- This piece has extremely irregular phrase lengths, but my students learned it as an A section (Main Idea #1 four times) B section (repeat the new idea four times, even though this idea is half as long) and Coda
- I teach the Coda as the first motive of Idea #1 repeated, then altered slightly. Sometimes I say something like "Neighbor tone, neighbor tone, neighbor neighbor tone tone."
- If time allows, use the same contours of Idea #1 and 2, but start them on E2 instead of A2.
- Students choose their own version, the one starting on A or the one starting on E.

- Teach the following lyrics (only go with Idea #1)
  - Falling down, falling down, falling down onto the ground
  - Sky is falling, me oh my! Must go tell the King—now!
  - Time to hurry, time to worry, manic panic, scatter scurry,
  - Time to hurry time to worry, now it's time to freak out!
- Divide into three job groups: 1. Actors 2. Musicians 3. Dancers (create dance to barred piece)
- Act out the whole story. When the birds meet Foxy Loxy, orchestra performs their piece.
- Read through script and see how the whole story came together.

**ENTRY POINT 5: Educational Opportunity:** Using the program as a way to educate your parents and administrators about the way your classroom lessons are structured. At my school we do “Informances” in second grade where parents are invited to come to music class for the day to see what we do.

### **Example Program: SECOND GRADE INFORMANCE 2017**

<b>“Funga Alafia”</b>	Nigerian Welcome Song
<b>Echo Clapping/Q and A</b>	Second grade students
<b>“Two Little Sausages”</b>	Nursery Rhyme
<b>“Let us Chase the Squirrel”</b>	American Folk Song
<b>“Who’s That Tapping at the Window?”</b>	American Folk Song
<b>“Heel and Toe Polka”</b>	New England Dancing Masters

#### **ECHO CLAPPING**

- Echo a series of patterns that the teacher performs.
- Create 3 “safety pattern” rhythms as a class. Practice each of these.
- Pretend you have a class who is echoing you. After you play your rhythm, “listen” to your pretend class. You will play your rhythm four times.
- This time, if you can, change your rhythm at least once.
- Practice being the teacher for a partner.
- Discuss questions and answers.
- This time, answer the teacher’s question instead of echoing it.
- Try the same idea with partners
- Partners nominate students to teach the class.

#### **HEEL AND TOE POLKA**

Resource: “Chimes of Dunkirk”, New England Dancing Masters, used with permission  
 Formation: Circle of partnerships. Face your partner and join hands.

- Inside foot: heel toe heel toe toward Meg toward Meg
- Outside foot: heel toe heel toe away from Meg away from Meg
- (Hand clap section) Right right right, left left left, both both both, pat pat pat
- Trade places with your partner by shaking right hands and passing them WITHOUT TURNING AROUND.
- Find a new partner, take hands and begin again! ☺

**ENTRY POINT 6: Curricular Concepts:** focusing a program around a specific curricular idea or series of ideas i.e. modes, sixteenth note rhythm combinations, triple vs. duple meter, etc.

### **Example Program: SPOTLIGHT ON THE SCALES**

**Sol-based Scale (Mixolydian) "Geschichtete Ostinati"** by Carl Orff and Gunild Keeman

Source: Paralipomena p. 64 #30

**Re-based Scale (Dorian) "Fast Dance"** by Donald Slagel

Source: Music for Children American Edition, Volume 2, p. 166 #215

**Fa-based Scale (Lydian) "Allegro in Lydian Mode"** by Miriam Samuelson

Source: Music for Children American Edition, Volume 3, p. 284 #117

**Mi-based Scale (Phrygian) "Blow, Winds, Blow"** by Elizabeth Gilpatrick

Source: "Look Before You Leap" by Elizabeth Gilpatrick

**La-based Scale (Aeolian) "Short Pieces for Barred Percussion Instruments"** by Carl Orff and Gunild Keetman

Source: Volume IV p. 6 #9

**La/Re-based Scale (Aeolian/Dorian) "Dance"** by Carl Orff and Gunild Keeman

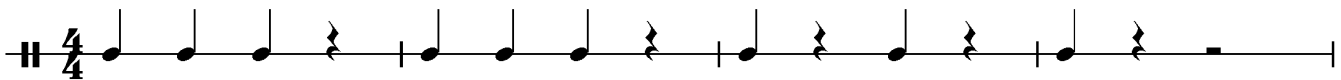
Source: Volume IV p. 68 #31

**Do-based Scale (Ionian) "Street Song"** by Carl Orff and Gunild Keetman

Source: Volume III p. 48 #14

## FAST DANCE

- Walk from A1 down to D1.
- Same idea, but repeat D1.
- Same idea, but now end on E1 after the repeated D.
- Repeat this idea three times.
- So far, the form our of melody is aaa. Add the b phrase.
- I'm going to change something, can you identify which phrase changes? (The second a becomes a').
- Perform entire melody aa'ab. This melody makes up the A section of the piece.
- For the B section, start by individually brainstorming 2 measure phrases that:
  - Start on A1 and travel to D2.
  - Start on D2 and travel to A1.
  - Use these two ideas but also go slightly past D2 or A1 (i.e. G1 or E2) but then land on D or A at the end.
- Select your favorite melody that you have created. This phrase is your a phrase. We will use the b phrase from our A section to conclude our B.
- Perform your new B section as aaab. If desired, primes are acceptable in this section as well.
- Perform AB repeating, with soloists featured during the B section, all come in on the b phrase of the B section.
- Add accompaniment as written in score. Notice how the accompaniment muddies the dissonance.
- Add a drum introduction that will also serve as an interlude between each repeat of the song, increasingly faster each time:



- Perform entire piece with selected soloists performing their melodies during the B sections.

**ENTRY POINT 7: A Favorite Book:** Pick a book that you love as the theme and fit your music within it

### Example Program: HAROLD AND THE PURPLE CRAYON

#### "Moon Song"

Walter de la Mare, poem  
Beth Melin Nelson, melody

#### "Dragon Song"

Carl Orff and Gunild Keetman  
Volume I p. 67 #1

#### "Ocean Song"

Carl Orff and Gunild Keetman  
Spielbuch II p. 13 #11

#### "Alligator Pie"

Poem by Dennis Lee  
Arranged by Mrs. Meeks' class

**“Balloon Song”**

Carl Orff and Gunild Keetman  
Erstes Spiel p. 23 #46

**“City Song”**

Carl Orff and Gunild Keetman  
Spielbuch II p. 18 #17

**“Sleep, Harold, Sleep”**

Carl Orff and Gunild Keetman  
Volume II p. 6 #1  
Lyrics Meg Tietz

Thank you to my dear friends John Barnes, Andrew Ellingsen, and Paul Weller for contributing to the following list of books.

***Some Program Book Ideas:***

“Blue on Blue” by Diane White  
ISBN: 978-1442412675

“Goodnight Moon” by Margaret Wise Brown  
ISBN: 978-0694003617

“Harold and the Purple Crayon” by Crockett Johnson  
ISBN: 978-0064430227

“I Wish You More” by Amy Krouse Rosenthal  
ISBN: 78-1452126999

“Musicians of the Sun” by Gerald McDermott  
ISBN: 978-0689807060

“My Many Colored Days” by Dr. Suess  
ISBN: 978-0679893448

“Not a Box” by Antoinette Portis  
ISBN: 978-0061123221

“On the Day You Were Born” by Debra Frasier  
ISBN: 978-0152059446

“Perfect Square” by Michael Hall  
ISBN: 978-0061915130

“Stone Soup” by Marcia Brown  
ISBN: 978-0689711039

“Strega Nona” Tomie dePaola  
ISBN: 978-0671666064

“The Boy Who Loved the Moon” by Rina Alaimo  
ISBN: 978-1939629760

“The Day the Crayons Quit” by Drew Daywalt  
ISBN: 978-0399255373

“The Dot” by Peter H. Reynolds  
ISBN: 978-0763619619

“The Empty Pot” by Demi  
ISBN: 978-0805049008

“The Great Nursery Rhyme Disaster” by David Conway  
ISBN: 978-1589254381

“The Giving Tree” by Shel Silverstein  
ISBN: 978-0060256654

“The House in the Night” by Susan Marie Swanson  
ISBN: 978-0547577692

“The Mitten” by Jan Brett  
ISBN: 978-0399231094

“The Oak Inside the Acorn” by Max Lucado  
ISBN: 978-1400317332

“The Rainbow Fish” by Marcus Pfister  
ISBN 978-1558580091

“The Stonecutter: A Japanese Folk Tale” by Gerald McDermott  
ISBN: 978-0140502893

“Tikki Tikki Tembo” by Arlene Mosel  
ISBN: 978-0312367480

“Too Much Noise” by Ann McGovern  
ISBN: 978-0395629857

“Where the Wild Things Are” by Maurice Sendak  
ISBN: 978-0064431781

“Why Mosquitos Buzz in People’s Ears: A West African Folktale” by Verna Aardema  
ISBN: 978-0140549058

Discuss various points at which it would be appropriate to add music to this book. What might the music sound like? Which grade levels would this be appropriate for? Which movement concepts could be reflected by the theme of the book or specific scene?



# APPENDIX: Example Scripts

## Script #1 Old MacDonald's Mixed Up Farm

Narrator 1: Once upon a time there was a farmer named Old MacDonald. He was a very happy farmer who cared for a lot of animals. Every morning, Old MacDonald would sing a very happy song to greet all of his friends.

### **Gilly Good Morning ENTIRE SECOND GRADE**

Narr 2: Now Old MacDonald's farm wasn't the usual one. Old MacDonald didn't have pigs and cows and sheep on his farm. And that's why his farm is a little mixed up.

### **Old MacDonald—Bumblebee Version**

Narr 1: Wait a minute. Are you saying that Old MacDonald had BUMBLEBEES on his farm?

Narr 2: Absolutely. A whole SWARM of bumblebees!

### **Bee Bee Bumblebee Ms. Noble's Class**

Narr 3: Well it might be unusual, but it sure seems fun on this farm! Let's see what other animals Old MacDonald had!

### **Old MacDonald—Frog Version**

Narr 4: Hold on. On this farm he raised bumblebees and FROGS? Who has ever heard of a farmer raising some frogs?

Narr 3: Not just some frogs! Old MacDonald had an entire ARMY of frogs!

### **Frog in the Meadow Ms. Shores' Class**

Narr 4: Those are the happiest frogs I've ever seen! I can't wait to see what else lives here!

### **Old MacDonald—Squirrel Version**

Narr 5: Wait, wait, wait. Now I might be able to see raising frogs, or even bees, but squirrels???

Narr 6: Oh yes. Old MacDonald takes care of a DRAY of squirrels.

### **Let Us Chase the Squirrel Ms. McClain's Class**

Narr 5: Squirrels sure move around a lot! I'm tired just watching! And there's still more!

### **Old MacDonald—Dog Version**

Narr 6: Okay, now just hold on a second. I can see that Old MacDonald could have a farm dog or two, but not a whole bunch, right?

Narr 7: Well...actually....Old MacDonald had a whole PACK of dogs.

### **Bow Wow Wow Ms. Derouen's Class**

Narr 8: Such a talented bunch of canines! And so musical too! I wonder what else this farm has in store for us!

### **Old MacDonald—Dance Version**

Narr 7: A dance? A DANCE?!?! What do you mean Old MacDonald had a dance???

Narr 8: Well, at the end of a long day there was nothing that Old MacDonald enjoyed more than having all of his friends over for a fun celebration dance!

### **Galopede Ms. Fishback's Class**

Narr 9: What a fun evening it has been! I wish we could just sing a song now about some regular farm animals.

Narr 10: Great news! I know just the right song.

Narr 9: Wonderful! And in the song everything is normal, right?

Narr 10: Well...mostly.

### **Bought Me A Cat ENTIRE SECOND GRADE**

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## Script #2 The Princess and the Pea

Narrator 1: Once upon a time there was a handsome prince. He had everything that he could possibly want...except a perfect princess.

Narrator 2: The prince traveled far and wide in search of his perfect bride, but there was always something wrong with the princesses he found.

Narrator 3: The prince returned home, disappointed and frustrated.

Prince: Humpf.

Narrator 1: One evening there was a terrible storm.

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### Storm Dance, SMALL GROUP

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Narrator 1: At the castle gate, there was a knock.

Princess: Your majesties, could I have a place to stay tonight? I am a princess from a far away land and need shelter from this storm.

Narrator 2: The king and queen looked doubtfully at the princess. Because of the rain, she was a quite a sight. Her makeup was all runny and her hair and dress were soaking wet.

Queen: Ha ha ha ha! A real princess? Where is your entourage and make up crew? Surely a real princess would never be allowed to have rain running down into the toes of her shoes!

Princess: Please, dear Queen. I have been journeying on my own to discover my destiny, and the rain caught me unexpectedly in non-waterproof mascara.

King: You may stay here tonight, but whether or not you are a real princess is yet to be decided.

Narrator 3: The king and queen conspired together on how to determine if the princess was indeed who she claimed to be.

Queen: I've got it! We'll have her sleep on 20 mattresses tonight, and under the bottom one we will place this single pea.

King: Brilliant! Only a true princess would be sensitive enough to feel the discomfort of a pea through all of that fluff!

Narrator 1: And so, the king and queen hid the tiny pea under a huge pile of mattresses. Later, they brought the princess to the elegant room.

King: We hope you will be quite comfortable here. The Royal Page will be stationed outside of your room all night. If there is anything at all you need, just let him know.

Prince: Oh mother, perhaps my perfect princess has finally arrived!

Queen: Don't get your hopes up, sweetie.

Narrator 2: The princess cleaned herself up and then wearily collapsed onto the bed.

Princess: OW! There is something unpleasantly uncomfortable about this bed. ROYAL PAGE, ROYAL PAGE!

Royal Page: Yes, your highness?

Princess: This is a terribly uncomfortable bed and I simply cannot fall asleep.

Royal Page: Luckily, in our kingdom we have many wonderful storytellers, perfect for bedtime story telling. I'll bring a group immediately.

Princess: Thank you.

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### Little Red Riding Hood

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Princess: That was a wonderful story, but I still can't sleep on this uncomfortable bed! ROYAL PAGE, ROYAL PAGE!

Royal Page: *(slightly agitated)* Yes, your highness?

Princess: I still can't sleep.

Royal Page: I'll send for another story.

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### The Four Billy Goats Gruff

#### EXCERPT

Narrator: Once upon a time there were four billy goats gruff.

Princess: I'm sorry, don't you mean three billy goats?

Narrator: No, there were definitely four. The littlest one was named Piano, the next smallest named Mezzo Piano, the mediumest named Mezzo Forte, and the largest named Forte. They all lived together on a hill. Across the bridge, on another hill, lived the farmer.

Princess: Excuse me, but I don't think there is a farmer in this story.

Narrator: Look lady, are you telling this story or am I?

Princess: I apologize.

Narrator: So the farmer, who was definitely in the story, was sad because his grass was growing out of control and he had no one to cut it.

#### ETC., CONTINUE STORY WITH CHILDREN IMPROVISED LINES

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Princess: What a wonderful tale. If only this bed wasn't poking me and making it impossible for me to sleep! ROYAL PAGE, ROYAL PAGE!

Royal Page: Good grief. Yes, your highness?

Princess: Another story please!

Royal Page: As you wish, your highness.

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### The Little Red Hen

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Princess: I'm exhausted, but I still can't sleep! ROYAL PAGE, ROYAL PAGE!

Royal Page: You have to be kidding me. Yes, your highness?

Princess: Still can't sleep.

Royal Page: *Sigh.* Another story, right away.

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### Snow White

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Princess: *(tossing and turning)* No matter what I do, I cannot get comfortable! ROYAL PAGE, ROYAL PAGE!

Royal Page: I seriously do not get paid enough for this. Yes, your highness?

Princess: I'm going to need another story.

Royal Page: Sure, I mean, don't worry, I didn't need to sleep either. I'll just run around the kingdom all night getting storytellers for you.

Princess: Thanks!

Royal Page: Grrr.

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**Chicken Little**

Narrator: Once upon a time there was a little chicken named Chicken Little for no apparent reason. As she was walking in the forest, an acorn fell down upon her head.

Chicken Little: OW! What on earth? The sky is falling! I must run to tell the king!

Narrator: Along the way, Chicken Little met her friend, Henny Penny.

Henny Penny: Where are you going in such a hurry, Chicken Little?

Chicken Little: I'm on my way to see the king! The sky is falling!

Henny Penny: How do you know?

Chicken Little: I saw it and I felt it! A piece of it fell on my head!

Henny Penny: Egad! We must go tell the king right away!

Narrator: Soon, Chicken Little and Henny Penny met another friend, Goosey Loosey.

Goosey Loosey: Hello Chicken Little and Henny Penny! Where are you rushing off to on this fine day?

Chicken Little: We're on our way to see the king!

Henny Penny: The sky is falling!

Goosey Loosey: How do you know?

Chicken Little: I saw it and I felt it! A piece of it fell on my head!

Henny Penny: Egad!

Goosey Loosey: Great scott! We must go tell the king right away!

Narrator: And so, off ran the three friends. Soon, they met Ducky Lucky.

Ducky Lucky: Hi friends! Why are you running?

Chicken Little: We're on our way to see the king!

HP, GL: The sky is falling!

Ducky Lucky: How do you know?

Chicken Little: I saw it and I felt it! A piece of it fell on my head!

Henny Penny: Egad!

Goosey Loosey: Great scott!

Ducky Lucky: Crimeny! We must go tell the king right away!

Narrator: The four friends hurried away. Soon, they met Turkey Lurkey.

Turkey Lurkey: Where are you all going?

Chicken Little: We're on our way to see the king!

HP, GL, DL: The sky is falling!

Turkey Lurkey: How do you know?

Chicken Little: I saw it and I felt it! A piece of it fell on my head!

Henny Penny: Egad!

Goosey Loosey: Great scott!

Ducky Lucky: Crimeny!

Turkey Lurkey: Uf da! We must go tell the king right away!

Narrator: And off rushed the five friends. Soon, they came across Drakey Lakey.

Drakey Lakey: What's going on here?

Chicken Little: We're on our way to see the king!

HP, GL, DL, TL: The sky is falling!

Drakey Lakey: How do you know?

Chicken Little: I saw it and I felt it! A piece of it fell on my head!

Henny Penny: Egad!  
 Goosey Loosey: Great scott!  
 Ducky Lucky: Crimeny!  
 Turkey Lurkey: Uf da!  
 Drakey Lakey: Saw it and heard it and felt it, OH MY! We must go tell the king right away!  
 Narrator: As the six friends traveled across the meadow, they came across Foxy Loxy.  
 Foxy Loxy: Hello, my delectable dearies. Where is such a palatable group of poultry headed today?  
 Chicken Little: We're on our way to see the king!  
 HP, GL, DL, TL, DL: The sky is falling!  
 Foxy Loxy: How do you know?  
 Chicken Little: I saw it and I felt it! A piece of it fell on my head!  
 Henny Penny: Egad!  
 Goosey Loosey: Great scott!  
 Ducky Lucky: Crimeny!  
 Turkey Lurkey: Uf da!  
 Drakey Lakey: Saw it and heard it and felt it, OH MY!  
 ALL: We must go tell the king right away!

*Spielbuch I p. 9 #17*

Text:

Falling down! Falling down! Falling down onto the ground!  
 Sky is falling, me-oh-my, must go tell the king now!  
 Time to hurry, time to worry,  
 Manic panic, scatter, scurry!  
 Time to hurry, time to worry, now it's time to FREAK OUT!

Foxy Loxy: Oh, but my dears! You're going the wrong way! I know a shortcut to the king! Follow me, and I will take you there!  
 Narrator: And so the gullible gander followed the fox right into his lair. The birds were never seen again, and they were never able to tell the king that the sky was falling.  
 Princess: Wait, that's it?  
 Narrator: Well, I mean, there's a moral. Overreacting without checking the facts is dangerous.  
 Princess: But what about the happily ever after?  
 Foxy Loxy: Oh yeah! And Foxy Loxy lived happily ever after.  
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 Narrator 3: By this time, it was almost dawn and the princess hadn't slept a wink. Meanwhile, neither had the Royal Page. Still, the princess lay wide awake, tossing and turning.  
 Princess: ROYAL PAGE! ROYAL PAGE!  
 Royal Page: I don't care what anyone says, she's obviously a princess. I mean, no one but royalty could be this high maintenance! Yes, your highness?  
 Princess: I'm certain this story will work. Just one more, please!  
 Royal Page: Yes, your majesty.

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**The Giant Turnip**  
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Narrator 1: The next morning the king, queen, and prince were waiting for the princess in the dining hall as she came in for breakfast.

Queen: How did you sleep, my dear?

Princess and Royal Page simultaneously: TERRIBLY!

Royal Page: Oh, sorry.

Princess: Terribly! I ache over my entire body! I think I am actually bruised from sleeping on such an uncomfortable bed! Thank you for allowing me to stay, but I'm afraid I didn't get any sleep at all last night.

King and Queen: A real princess!

Prince: A real, and PERFECT princess!

Royal Page: Nobody's perfect, Prince. Trust me. But perhaps, she is perfect for you.

Narrator 2: And so, the pea was proudly displayed in the royal museum, where it still can be seen today. The prince and princess were married and lived happily ever after.

Narrator 3: And the Royal Page learned the most beautiful lullaby that led even the most difficult of princesses into a gentle slumber.

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**Golden Slumbers, ALL SING**

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