



THE CLIBURN

CLIBURN IN THE CLASSROOM
presents

MUSICAL OPPOSITES

PROGRAM

Frédéric Chopin	Minute Waltz
Frédéric Chopin	Prelude No. 20 in C minor
Samuel Barber	Sonata for Piano, Op. 26, Movement Two
Sergei Prokofiev	Sonata No. 7 in B-flat major, Movement Three
Frédéric Chopin	Etude in C minor, Op. 25, No. 12
Modest Mussorgsky	<i>Pictures at an Exhibition: Great Gate of Kiev</i> <i>Pictures at an Exhibition:</i> <i>Ballet of Chicks in their Shells</i>
Frédéric Chopin	Prelude No. 4 in E minor

TEKS CORRELATIONS

Language Arts Strand

4.1 Reading/Fluency. Students read grade-level text with fluency and comprehension. Students are expected to read aloud grade-level stories with fluency (rate, accuracy, expression, appropriate phrasing) and comprehension.

2.3, 3.2 Reading/Beginning Reading/Strategies. Students comprehend a variety of texts drawing on useful strategies as needed. Students are expected to: (A) use ideas (e.g., illustrations, titles, topic sentences, key words, and foreshadowing) to make and confirm predictions; (B) ask relevant questions, seek clarification, and locate facts and details about stories and other texts and support answers with evidence from text; and (C) establish purpose for reading selected texts and monitor comprehension, making corrections and adjustments when that understanding breaks down (e.g., identifying clues, using background knowledge, generating questions, re-reading a portion aloud).

2.7, 3.6, 4.4 Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences, and draw conclusions about the structure and elements of poetry, and provide evidence from text to support their understanding. Students are expected to describe how rhyme, rhythm, and repetition interact to create images in poetry.

2.10, 3.9, 4.7 Reading/Comprehension of Literary Text/Literary Nonfiction. Students understand, make inferences, and draw conclusions about the varied structural patterns and features of literary nonfiction, and respond by providing evidence from text to support their understanding. Students are expected to distinguish between fiction and nonfiction.

2.11, 3.10, 4.8 Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to recognize that some words and phrases have literal and non-literal meanings (e.g., take steps).

2.12, 3.11, 4.9 Reading/Comprehension of Text/Independent Reading. Students read independently for sustained periods of time and produce evidence of their reading. Students are expected to read independently for a sustained period of time and paraphrase what the reading was about, maintaining meaning.

2.14, 3.13, 4.11 Reading/Comprehension of Informational Text/Expository Text. Students analyze, make inferences, and draw conclusions about and understand expository text, and provide evidence from text to support their understanding. Students are expected to: (A) identify the main idea in a text and distinguish it from the topic; (B) locate the facts that are clearly stated in a text; (C) describe the order of events or ideas in a text; and (D) use text features (e.g., table of contents, index, headings) to locate specific information in text.

2.17, 3.17, 4.15 Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to: (A) plan a first draft by generating ideas for writing (e.g., drawing, sharing ideas, listing key ideas); (B) develop drafts by sequencing ideas through writing sentences; (C) revise drafts by adding or deleting words, phrases, or sentences; (D) edit drafts for

grammar, punctuation, and spelling using a teacher-developed rubric; and (E) publish and share writing with others.

2.18, 3.18, 4.16 Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas. Students are expected to write short poems that convey sensory details.

2.21, 3.22, 4.20 Oral and Written Conventions/Conventions. Students understand the function of and use the conventions of academic language when speaking and writing.

2.22, 3.23, 4.21 Oral and Written Conventions/Handwriting. Students write legibly and use appropriate capitalization and punctuation conventions in their compositions.

2.23, 3.24, 4.22 Oral and Written Conventions/Spelling. Students spell correctly.

2.24, 3.25, 4.23 Research/Research Plan. Students ask open-ended research questions and develop a plan for answering them. Students are expected to: (A) generate a list of topics of class-wide interest and formulate open-ended questions about one or two of the topics; and (B) decide what sources of information might be relevant to answer these questions.

2.25, 3.26, 4.24 Research/Gathering Sources. Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather. Students are expected to: (A) gather evidence from available sources (natural and personal) as well as from interviews with local experts; (B) use text features (e.g., table of contents, alphabetized index, headings) in age-appropriate reference works (e.g., picture dictionaries) to locate information; and (C) record basic information in simple visual formats (e.g., notes, charts, picture graphs, diagrams).

2.26, 3.27, 4.25 Research/Synthesizing Information. Students clarify research questions and evaluate and synthesize collected information. Students are expected to revise the topic as a result of answers to initial research questions.

2.27, 3.28, 4.26 Research/Organizing and Presenting Ideas. Students organize and present their ideas and information according to the purpose of the research and their audience. Students (with adult assistance) are expected to create a visual display or dramatization to convey the results of the research.

2.28, 3.29, 4.27 Listening and Speaking/Listening. Students use comprehension skills to listen attentively to others in formal and informal settings. Students continue to apply earlier standards with greater complexity. Students are expected to: (A) listen attentively to speakers and ask relevant questions to clarify information; and (B) follow, restate, and give oral instructions that involve a short related sequence of actions.

2.29, 3.30, 4.28 Listening and Speaking/Speaking. Students speak clearly and to the point, using the conventions of language. Students continue to apply earlier standards with greater complexity. Students are expected to share information and ideas that focus on the topic under discussion, speaking clearly at an appropriate pace, using the conventions of language.

2.30, 3.31, 4.29 Listening and Speaking/Teamwork. Students work productively with others in teams. Students continue to apply earlier standards with greater complexity. Students are expected to follow agreed-upon rules for discussion, including listening to others, speaking when recognized, and making appropriate contributions.

Mathematics Strand

2.5, 3.6, 4.6 Patterns, Relationships, and Algebraic Thinking. The student uses patterns in numbers and operations.

2.6, 3.7, 4.7 Patterns, Relationships, and Algebraic Thinking. The student uses patterns to describe relationships and make predictions.

2.14, 3.16, 4.16 Underlying Processes and Mathematical Tools. The student uses logical reasoning.

Science Strand

2.1, 3.1, 4.1 Scientific Investigation and Reasoning. The student conducts classroom and outdoor investigations, following home and school safety procedures and environmentally appropriate and ethical practices. The student is expected to demonstrate safe practices and the use of safety equipment as described in the Texas Safety Standards during classroom and outdoor investigations.

2.3, 3.3, 4.3 Scientific Processes. The student knows that information and critical thinking are used in making decisions. The student is expected to: (A) make decisions using information; (B) discuss and justify the merits of decisions; and (C) explain a problem in his/her own words and identify a task and solution related to the problem.

4.6 Force, Motion, and Energy. The student knows that energy exists in many forms and can be observed in cycles, patterns, and systems. The student is expected to design an experiment to test the effect of force on an object such as a push or a pull, gravity, friction, or magnetism.

Music Strand

2.1, 3.1, 4.1 Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to: (A) categorize a variety of musical sounds, including children's and adults' voices; woodwind, brass, string, percussion, keyboard, and electronic instruments; and instruments of various cultures; (B) use standard terminology in explaining music, music notation, musical instruments and voices, and musical performances.

2.3, 3.3, 4.3 Creative Expression/Performance. The student reads and writes music notation. The student is expected to read and write music notation, using a system (letters, numbers, syllables).

2.6, 3.6, 4.6 Response/Evaluation. The student responds to and evaluates music and musical performance. The student is expected to: (A) apply basic criteria in evaluating musical performances and compositions; (B) justify, using music terminology, personal preferences for specific music works and styles.

Art Strand

2.1, 3.1, 4.1 Perception. The student develops and organizes ideas from the environment. The student is expected to: (A) communicate ideas about self, family, school, and community, using sensory knowledge and life experiences; and (B) choose appropriate vocabulary to discuss the use of art elements such as color, texture, form, line, space, and value and art principles such as emphasis, pattern, rhythm, balance, proportion, and unity.

2.1, 3.1, 4.1 Creative Expression/Performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected

to: (A) integrate a variety of ideas about self, life events, family, and community in original artworks; (B) design original artworks.

SUGGESTED LESSONS PLANS

Major and Minor Intervals pages 6–7

Words have Opposites pages 8–12

Opposite Motion pages 13–17

Giving Voice to Opposites pages 18–28

Composers' Biographies pages 29–32

Major and Minor Intervals:

😊 Exploring Feelings 😞

“It is the stretched soul that makes music, and souls are stretched by the pull of opposites / opposite bents, tastes, yearnings, loyalties. Where there is no polarity, where energies flow smoothly in one direction, there will be much doing but no music.” - Eric Hoffer

Subject Areas: Music, Language Arts

Instructional Goals:

- The students will demonstrate through art an understanding of emotions as heard in music.
- The students will discuss the differences found between major and minor keys in terms of emotions.
- The students will understand that music’s major and minor intervals can set the emotions that music can evoke.

Materials needed:

- *My Many Colored Days* by Dr. Seuss
- Poster board or art paper
- Markers, colored pencils, and/or crayons
- Mozart's Piano Concerto No. 17 in G major, 3rd Movement, K. 453 (7:48)
- Mahler's Symphony No. 1, 3rd Movement, “Funeral March”(10:56)
- Robert Schumann's “Perfect Happiness” (:45)
- Chopin's Prelude in E minor, Op. 28 (2:01)

Anticipatory Set:

Read *My Many Colored Days* by Dr. Seuss. Use as a tool for discussion of different emotions. Question how emotions were portrayed in the book. Distribute poster board or art paper with markers, colored pencils, and/or crayons and ask students to name an emotion for each color. Have students fill in poster or large art paper with the emotion the class has decided on.

Activity:

1. Explain how emotions can also be found in music. Listen to short examples (Robert Schumann's “Perfect Happiness,” & Chopin's Prelude in E minor, Op. 28). Have students call out emotions and colors as felt. Discuss, relating emotions to colors.
2. Listen to Mozart's Piano Concerto No. 17 in G major. Children draw pictures using available supplies. Teacher also participates, while observing and monitoring the class.

Guided Practice:

1. After listening to the music, break students into small groups of 2–3. In these groups, they must explain how they felt, and why they used the colors they did. Teacher goes first as an example for all.

Independent Practice:

1. Repeat step 2 for Mahler's Symphony No. 1, 3rd movement, “Funeral March.”
2. Conduct a group discussion of what was different in the two pieces of music.

Teacher’s Role:

The teacher’s role is to facilitate understanding of how major and minor musical intervals influence the mood and emotion of musical compositions.

Creative Question Suggestions:

1. How might composers influence the emotions conveyed in a musical piece?
2. How do major and minor intervals in a musical composition relate in tone and feeling?

Evaluation:

The student will select a favorite of the two pictures drawn and explain it to the class in terms of emotions and colors. The student will relate their selections to the music’s major and minor intervals.



Words Have Opposites



“Words mean more than what is set down on paper. It takes the human voice to infuse them with deeper meaning.” – Maya Angelou

Subject Areas: Language Arts, Reading

Instructional Goals:

- The student will understand the definition of antonym and demonstrate how to identify antonym pairs.
- The student will match familiar and unfamiliar words with their antonyms.
- The student will synthesize their knowledge of antonyms by playing "antonyms bingo."

Materials needed:

- Index cards or sheets of blank paper
- Student notebooks
- Promethean board or white board
- Thesaurus or computers with Internet access
- Antonym Pairs list
- Bingo Chart

Anticipatory Set:

1. Preparing vocabulary cards: Before class, divide the number of students in your class by two to figure out how many pairs of vocabulary cards you will need to create for the following matching activity. Then, choose that number of antonym pairs from the Antonym Pairs list and write each of the chosen vocabulary words from the pairs on a separate sheet of paper or index card. For example, if you have 22 students, choose 11 out of the 17 antonym pairs listed on the sheet and create 22 vocabulary cards.
2. Introduce antonyms and opposite day: Inform students that today is "opposite day" and that they will therefore be learning some new vocabulary words and their "antonyms," or words that express the opposite meaning as the original words. For example, the opposite of "antonym" is "synonym"—or a word that is similar to another word.

Activity:

1. As an opening "opposite day" exercise, ask students to write down in their notebooks a sentence that says something nice about someone in the classroom. For example: "Mike is good at dodge ball." "Anne is nice." Or "Sam is a fast runner." Then have students deliver their compliments in "opposite day" style to their peers by using antonyms to communicate the opposite of their original thoughts (i.e., "Mike, you are bad at dodge ball." "Anne, you are mean." "Sam, you are a slow runner.").

2. Give students a chance to deliver their opposite day-style compliments and then choose one antonym pair to display on the promethean board using the Merriam-Webster's website (<http://www.merriam-webster.com/>) and the Thesaurus tab. For example, if the antonym pair is "fast" and "slow," display the word for "fast" on the promethean board, and explain to students the website will display the word's definition, synonyms, related words, antonyms, and near antonyms. If Internet is unavailable, use a thesaurus with each student group following with their individual thesaurus.
3. Matching vocabulary words to their antonyms:
 - Pass out a vocabulary card to each student in the room by placing the card face down in front of the student. Inform students that they can peek at their words, but they should not share their words with other students until the matching game begins.
 - Explain to students that it is ok if they do not already know their assigned words. Give students the opportunity to learn their words by using Merriam-Webster's online Thesaurus, or a printed thesaurus. In addition to learning their assigned word's definition, they should also learn its pronunciation (by clicking on the speaker icon to the right of the word) and the word's synonyms and antonyms.
 - Once the class has mastered its new vocabulary words, direct students to leave their desks and find "their opposites." In other words, each student needs to locate the student in the room who has a vocabulary card with an antonym for his or her assigned vocabulary word.
 - After students have located their antonym partners, they should teach each other the definitions and pronunciations of their words.
 - Have each partnership in turn "teach" their antonym pair to the class by reading their vocabulary words aloud and by explaining how the two words have opposite meanings.

Teacher's Role:

The teacher's role is to facilitate an understanding of how words that are synonyms and antonyms relate to each other and reflect their meanings, and to provide a method to practice recognition of synonyms and antonyms.

Creative Question Suggestions:

1. Based on what you know, how would you explain the process you use to determine an antonym for a selected word?
2. How are antonyms useful?

Evaluation:

Playing Antonyms Bingo. The students will be evaluated based on their successful strategies in playing Antonyms Bingo.

- Hand each student a blank Bingo Chart and explain to students they will be reviewing the antonym pairs learned in class by playing a round or two of Antonyms bingo.

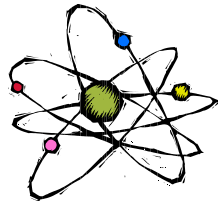
- Write all the vocabulary words used in the antonym matching exercise on the board in a random order and direct students to choose 25 of the words to fill in the blank boxes of their bingo charts (one word per box).
- Warn students that since it is "opposite day" that instead of crossing out the word that is called out, they need to cross out its antonym (of course, through the course of the game, both words in each antonym pair may eventually be crossed out).
- Call out vocabulary words one at a time, pausing between words to give students time to try to locate and cross out each word's antonym on their charts.
- Award the first student to cross out five antonyms in a row (horizontally, vertically, or diagonally) as "THE LOSER" (remember: it's opposite day!).
- **Extension:** Instead of reading the word, you can also read a sentence with the word, and ask students to select the word that is the antonym to the word highlighted in the sentence. This tests both understanding of word opposites and higher-level reasoning skills.

Antonym Pairs

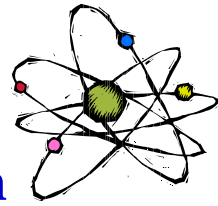
SERIOUS	FRIVOLOUS
ARTIFICIAL	NATURAL
LIVELY	DULL
EXPENSIVE	CHEAP
INFERIOR	SUPERIOR
WICKED	VIRTUOUS
SUDDEN	GRADUAL
INTERIOR	EXTERIOR
STUBBORN	DOCILE
GENEROUS	STINGY
TENDER	TOUGH
DOMINEERING	SUBMISSIVE
HATEFUL	LOVABLE
SOLID	LIQUID
DISPARAGE	FLATTER
MAXIMIZE	MINIMIZE
ORDINARY	EXTRAORDINARY

B I N G O

		Free Space		



Opposite Motion



*“The most exciting attractions are between two opposites that never meet.”
— Andy Warhol*

Subject Areas: Science, Reading

Instructional Goals:

- The student will understand and demonstrate that forces occur only in pairs – each force is opposite of the other force.

Materials needed:

- Science notebooks
- Promethean board or white board
- 1 hot dog-shaped balloon (total number of balloons depends on whether your students will be doing this in groups or as individuals)
- 1 piece of string at least 10 feet (3 meters) long
- 1 drinking straw
- Masking tape
- Yardsticks or measuring tapes
- Data capture sheet and diagrams for each group

Anticipatory Set:

Introduce Newton's Third Law of Motion to students. Include a brief introduction on Sir Isaac A. Newton and have students record the law in their science notebooks.

Whenever one body (object) exerts a force on a second body (object), the second body (object) exerts an equal and opposite force on the first body (object).

Activity:

1. A Handy Hands-on Game
 - Pair students into groups of two. First student will extend one hand out and press against the wall. Next, the students will extend a hand out in mid-air and press. The student's body will lean over with nothing to support it.
 - Ask students to explain what happened. Request one volunteer to come to the front of the class. Tell the volunteer that he or she will be your partner in a demonstration to experiment with Newton's Third Law of Motion. Stand facing each other about one arm's length from your partner. The trick is to make your partner move his feet by pushing only on the hands.

Each participant should stand with his feet together and one hand behind his back.

Step 1: You hold up your hand in front of you at shoulder height, palm facing your partner. Tell your partner to push against your hand (you do NOT push back).

Step 2: Your partner pushes again and you pull your hand back. (Repeat until one partner moves his feet.)

- Discussion with students as to what occurred and reasoning as to why it occurred. Ask students to relate the experiment to Newton's Third Law of Motion. Ask students, "Why do we say that forces occur in pairs?" Students should be able to demonstrate that every action has a reaction counterpart (or partner).

2. Rocket Science

Space rockets need to use a great deal of force to be propelled into outer space. What is it that causes the forward motion of a rocket? The following physical science activity will illustrate for your students Sir Isaac Newton's theory that "for every action there is an equal and opposite reaction." In this case the "action" of the gases escaping the balloon will cause the "reaction" of the rocket moving forward.

Step 1: Feed the string through the straw.

Step 2: Determine a flight pattern for the rocket. There are a variety of options, all of which can be employed for comparative purposes. Here are some suggestions:

- Two students hold the ends of the string in a level fashion.
- Attach one end of the string to the wall with tape or a pushpin. (Be sure the string is level with the student.)
- Attach one end of the string to the ceiling.
- Attach each end of the string to the back of a chair.

Step 3: Attach three pieces of tape to the straw. Inflate the balloon, but just pinch it off instead of tying it. While pinching the balloon, attach it to the straw and tape.

Step 4: Make predictions about the distance the balloon will travel. Discuss whether the direction (up or across) will make any variation. Record predictions in student science journal.

Step 5: At the starting signal, instruct the students to release the balloons and watch them fly across (or up) the strings.

Extension: Extend this activity by having the students add additional balloons (increased thrust) and weight (increased load) to the experiment and observe the results. Also, try balloons of different shapes and sizes, and observe and record any variations in speed and distance.

Teacher's Role:

The teacher's role is to facilitate understanding of Newton's Third Law of Motion through a hands-on application—for every force there is an equal and opposite reaction.

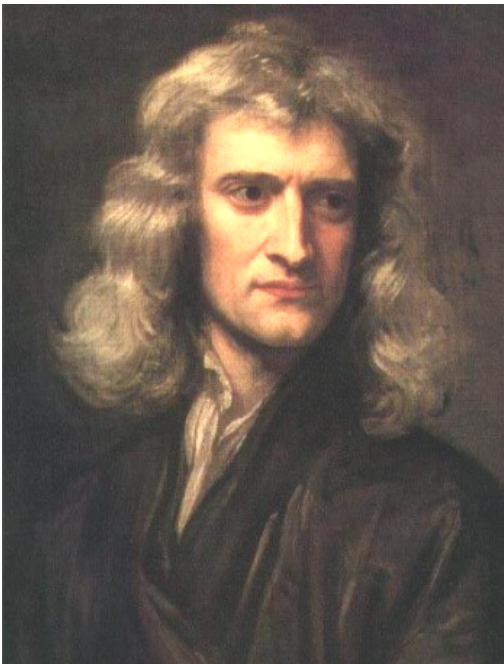
Creative Question Suggestions:

1. Based on what you know, how would you explain Newton's Third Law of Motion?
2. How might evidence of this Law be represented in the natural world setting?
3. How might this science principle relate to musical compositions?

Evaluation:

Finally, students will summarize the phenomenon of force that was used in these experiments.

Students should complete the data capture sheet in order to help them reconstruct and explain the experiment. Through group discussions, encourage your students to come up with the universal principles that were used.



SIR ISAAC NEWTON

**English scientist, astronomer,
and mathematician
Born in 1642 - Died in 1727**

When Sir Isaac Newton was a boy, he was more interested in making mechanical devices than in studying. He made a windmill which could grind wheat and corn. He made a water clock and a sundial. His teachers thought of him as a poor student.

He wanted to go to college, but he didn't have the money to go. He enrolled at the lowest entry. In this position he had to serve the other students by running errands for them. He even ate the leftovers of their meals, but he would do anything to get an opportunity to learn. When he was in college, he was not outstanding and received no awards.

When the university shut down because of the plague, he went home and continued to study on his own. He had a notebook with 140 blank pages, and he began to fill them with notes as he read and experimented.

His childlike curiosity led him to make some very important discoveries when he became a man. Within a period of a year and half, he made three great discoveries.

One day when he was drinking tea in the garden, he saw an apple fall to the ground. He started thinking about why it fell and finally concluded that the same force which caused the apple to fall also kept the moon in orbit around the earth. This same force, gravity, also kept the planets in orbit around the sun.

The apple incident led to his basic laws of motion: An object in motion tends to remain in motion unless an external force stops it; an object moves in a straight line unless some force diverts it; and for every action, there is an equal and opposite reaction.

An object in motion tends to remain in motion unless an external force stops it—an object moves in a straight line unless some force diverts it. These are both parts of the first law, as they are both describing the fact that unless a (resultant) force acts, the motion of an object remains the same (i.e. same speed and same direction). This also includes the fact that an object at rest does not suddenly start to move unless made to do so by a force.

The second law is about HOW the force affects the motion. A relatively small force could make, say, a tennis ball accelerate a lot (e.g. changing its direction completely), but could not make the motion of a truck, for example, change very much. This is because the mass of the objects are very different. Similarly, if two objects had the same mass, a large force would change the motion a lot, where as a small force not so much. So the change in motion depends on the size of the force and the mass of the object.

This force is often written as $\text{Force} = \text{Mass} \times \text{Acceleration}$.

He didn't publish his findings for a long time. Edmund Halley, an astronomer, urged him to publish the things he had learned.

His second discovery was about light and the properties of light. He spent months in a darkened room doing experiments. He passed a beam of sunlight through a prism and discovered that the beam of light was broken down into different colors. His conclusion: something that appears green, such as grass, looks green because it reflects the green light in the sun and absorbs most of the other colors.

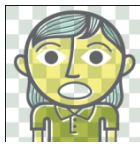
Some of his experimenting was dangerous. He would look at the sun, (something his mother had told him never to do), and he would stare at the reflection of the sun in a mirror until he lost his sight. Then he shut himself up in a dark room for several days until his vision finally returned.

He also made a reflecting telescope to use in his studies.

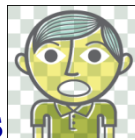
Newton's third great discovery was in the field of math when he developed a kind of math we call calculus. He was just 24 years old at the time. However, he did not publish his findings for about 20 years, and by then someone else had figured out the same thing. Newton said the man had stolen his idea. There was a bitter debate over which man made the discovery. Newton got his friends to say he was the one. However, 200 years later, it was decided that both men had come to the same conclusion without help from the other one.

By the time he was in his mid 50s he had worn himself out and suffered from exhaustion. Some were even afraid he might have mercury poisoning caused by his experiments.

In 1696 he became the head of the mint where coins were made. There was a lot of counterfeiting. People were making their own coins. So the mint started replacing all the coins with new coins. Newton would dress up in disguises so no one would know him, and he would go out on the streets of London to try and catch the counterfeiters. He was successful in capturing the people who were responsible.



Giving Voice to Opposites



“Born of what I feel. I am not a self-conscious composer.”

— Samuel Barber

Subject Areas: Language Arts, Reading

Instructional Goals:

- The student will understand the voice assigned to a character may be based on each character’s perspective.

- The student will write conveying emotion.

Materials needed:

- *I am the Dog I am the Cat* by Donald Hall
- *Joyful Noise: Poems for Two Voices* by Paul Fleischman
- Student notebooks
- Promethean board or white board
- Thesaurus or computers with Internet access
- Antonym Pairs list
- Bingo Chart

Anticipatory Set: The teacher will share the published models. Donald Hall's *I am the Dog I am the Cat* is a perfect book to help students create the all-important trait of voice in their writing. Each page of this funny book is told from either the dog's or the cat's point-of-view. These pet/animal personality traits make it fun to write with voice.

Ask students what the author has done in this story after reading it aloud. In this case, the author uses creative word choice to create hilarious contrasts of the two companions, a cat and a dog. More importantly, he has created a voice for each character by focusing on the dog- and catlike qualities that everyone who has ever known and loved a pet can recognize. Discuss with students how Barry Moser's amazing illustrations help create the animals' voices with such ease.

For more advanced student writers, you might also introduce them to Paul Fleischman's marvelous poetry collection, *Joyful Noise: Poems for Two Voices*. It will inspire them further, and it will also challenge them to include lines in their poems or monologues that both voices might say simultaneously.

Activity:

1. In small groups, have the students read and respond to any or all of the student models attached with this lesson. The groups will discuss voice in the student writing samples but also prompt the students to talk about each model's idea development as well.
2. Students will employ thinking and pre-writing strategies. The students will brainstorm ideas for opposites and voice descriptors to use in this assignment. Give each student a format for recording their ideas and Student Writer Instructions. As they prepare to write, have them record their choices at the top of the worksheet. As they write, keep reminding them to pay attention to their voice descriptors.
3. The students will revise their writing with specific trait language. Two tools for revision are provided. The teacher may use one or both, depending on how much time you have to spend on this assignment. To promote response and revision to rough draft writing, attach Revision and Response Post-Its to your students' drafts. Make sure the students rank their use of the trait-specific skills on the Post-Its, which means they'll only have one "1" and one "5." Have them commit to ideas for revision based on their Post-It rankings.

4. The students will edit for conventions. After students apply their revision ideas to their drafts and re-write neatly, require them to find a peer editor. If you've established a "Community of Editors" among your students, have each student exchange his/her paper with multiple peers. With yellow highlighters in hand, each peer reads for and highlights suspected errors for just one item from the Editing Post-it.
5. The student will create a published piece for their portfolio. The goal of this lesson is that students end up with a piece of writing they like, and that their writing is taken through all steps of the writing process. After revising, invite the students to come back to this piece once more during an upcoming writer's workshop block. The writing started with this lesson might become even more polished for final placement in the portfolio, or the big ideas being written about here might transform into a completely different piece of writing. Most likely, the students will enjoy creating an illustration for their writing as they ready to place final drafts in their portfolios.

Teacher's Role:

The teacher's role is to facilitate implementation of the writer's workshop environment within the classroom. Providing a risk-free creative approach to writing will allow students to explore their own voice in their own writing.

Creative Question Suggestions:

1. How might thoughtful word choice allow your writing to reflect opposite points of view?
2. How might opposite view points be represented in literature, music, art, mathematics, and science?
3. How might the presence of opposite forces in all areas of life impact your understanding of the relationship between opposing forces?

Evaluation:

Students will self-evaluate their writing and select an area to concentrate on for improvement in future writing.

Student Writing Samples

I am the Mom

I am the Kid

Mom: I am the mom. I want to watch "Dancing with the Stars" all by myself with no interruptions. My favorite channel is HGTV.

Kid: I am the kid, and I just want to watch "Spongebob!" My favorite channel is Cartoon Network.

Mom: At bedtime, I like to relax, say the rosary, and read a book. I can't wait to get there each night!

Kid: At bedtime, I ask to have more time to play or watch TV. I would rather stay up late and sleep in the next morning.

Mom: I love sushi! I love to cook and make vegetables for my family, and someday I would like to eat alone.

Kid: When I grow up, I would like to cook, but right now I just like to eat steak. When my mom cooks, she always makes food that is hot and steamy.

Mom: My dream vacation is lying in the sun at the beach or going to NYC or visiting an old friend.

Kid: My dream vacation is visiting Disneyland. What else?

The Lizard and the Gecko

Lizard:

I have a blue belly.

Gecko:

I have cool spots.

Lizard:

I eat crunchy crickets.

Gecko:

I eat juicy bugs.

I am the Lizard. I am the Dog.

Lizard:

I like to eat green crickets and sit on a rock.

Dog:

I like to eat juicy meat and chase fun toys.

Lizard:

I am afraid of scary humans.

Dog:

I am afraid of windy storms.

Lizard:

I think about climbing hard rocks. I am the lizard.

Dog:

I think about eating snake bones. I am the dog.

Bunnies and Wolves

Bunny:

I like to eat juicy carrots.

Wolf:

I like to eat yummy meat.

Bunny:

I like to hop high, bounce, and sleep.

Wolf:

I like to hunt for prey, eat, and run.

Bunny:

I have humongous ears and a pink nose.

Wolf:

I am gray and brown, and have sharp teeth.

Bunny:

I like to hop, play, eat, and hide in the green bushes all day.

I make a little soft whisper.

Wolf:

I like to hunt in the meadow. I make a loud growl.

Bunny:

I am afraid of people, big dogs, loud guns, and loud noises.

I am the bunny.

Wolf:

I am afraid of bigger predators and thunder. I am the wolf.

Little Brother, Big Sister

Little Brother:

Every morning I wake up and get dressed, for I am the little brother.

Big Sister:

Every morning I wake up and eat breakfast, for I am the big sister.

Little Brother:

I love collecting in my free time and guess what...I collect pennies and rocks 'cause I am the little brother.

Big Sister:

I love listening to music while I relax on the sofa, for I am the big sister.

Little Brother:

My whole life is basically all about collecting, singing, football, and soccer, for I am the little brother.

Big Sister:

On the other hand, my whole life is basically about reading, doing sports, and writing, for I am the big sister.

Little Brother:

I'm a cat lover 'cause I am the little brother.

Big Sister:

I'm a polar bear fan, and I want to stop Global Warming, for I am the big sister.

Little Brother and Big Sister:

Either way we are both a team.

I am the Drummer. I am the Flutist.

Drummer

Competition...

My life.

But really,

Isn't every life

A competition?

More importantly,
Is competition everyone's life?
I think it is,
For I am the drummer.

Flutist
Competition...
Useless, unimportant rivalry.
Why is everyone so caught up in competition?
Competition is jealousy.
I know, for I am the flutist.

Drummer
Standing out,
I *love* standing out.
Cutting edge.
Original.
Out there. I *love* the feel of the spotlight
And every pair of eyes
On me.
I *love* when I start the song.
1, 2, 3, 4!

Format for Recording Ideas

You'll be planning and writing several monologues that are said by two different animals today...just like you heard in the book *I Am the Dog I Am the Cat*.

First, decide what your two animals and their two voice descriptors will be, and write them below. Then, thinking about your voice descriptors, brainstorm ideas on this page to use in your animals' speeches.

You will write your actual monologues on the next few pages.

Animal #1: _____ Animal #2: _____

Voice Descriptor for Animal #1: _____

List four verbs that you think of when you think of voice descriptor #1:

-
-
-
-

List four nouns that you think of when you think of voice descriptor #1:

-
-
-
-

List three things you think someone might say if they were showing voice descriptor #1:

-
-
-

Voice Descriptor for Animal #2: _____

List four verbs that you think of when you think of voice descriptor #2:

-
-
-
-

List four nouns that you think of when you think of voice descriptor #2:

-
-
-
-

List three things you think someone might say if they were showing voice descriptor #2:

-
-
-

What topic or subject will both animals talk about first? Write it here:

The first animal will say:

The second animal will say:

What topic or subject will both animals talk about next? Write it here:

The first animal will say:

The second animal will say:

Did you use any of those nouns, verbs, and sayings from your brainstorm yet?

What topic or subject will both animals talk about next? Write it here:

The first animal will say:

The second animal will say:

Did you use any of those nouns, verbs, and sayings from your brainstorm yet?

What topic or subject will both animals talk about fourth? Write it here:

The first animal will say:

The second animal will say:

Did you use any of those nouns, verbs, and sayings from your brainstorm yet?

What topic or subject will both animals talk about fifth? Write it here:

The first animal will say:

The second animal will say:

Did you use any of those nouns, verbs, and sayings from your brainstorm yet?

Student Writer Instructions:

In *I am the Dog I am the Cat*, author Donald Hall uses two companions—a dog and a cat—to create this funny comparison of life, as seen by two animals. He writes from each animal's point of view, one right after the other. Each animal speaks (through monologues, much like you'd find in a play) about how it feels about certain topics. What other animals might be able to talk this way? What would they talk about?

Today you'll be choosing two different opposite characters, and you will be giving both of them a distinct voice, just as Donald Hall did in *I am the Dog I am the Cat*. Once you think up your two opposites, you will next think up something they both might be able to talk about. Then, you will write each character a monologue that shows the reader how you think each animal feels about the topic they are both talking about. Your goal is to make each character sound different, as they talk about the same topic. Giving characters a different sound is part of the voice trait in writing.

To help you create voice in your writing, you might try choosing voice descriptors as part of your pre-writing process. A voice descriptor is the feeling or emotion adjective you decide a character should be before you start writing. Happy? Miserable? In love? Full of hate? Curious? Indifferent?

After you have chosen a voice descriptor, you should never tell your reader what it is. Your character's monologue shouldn't just say I was happy when I won the contest. Your

monologue will be so much better if you show the reader your emotion: Sweat rolled down my forehead, and my cheeks felt flushed. I gasped, “I am the CHAMPION!” as the referee raised my hand to proclaim me the winner of the wrestling match.

Once you have your opposites chosen and you've decided on the voice descriptor you will use for each one, start writing. Your goal is to create a monologue for each character where both talk about the same topic. If you finish one set of monologues, you can create another about a new topic both might discuss. If you make five or more, you might have your own version of the book, *I am the Dog I am the Cat!*

Voice Post-It:

Rank these five skills against each other,
from 5 (highest) to 1 (lowest):

- ___ My writing style reveals a lot about my personality.
- ___ My word choice sounds natural, not forced.
- ___ My writing comes across as honest and convincing.
- ___ My writing attempts to connect with my audience.
- ___ My attitude about my topic is obvious.

Idea Development Post-it:

Rank these five skills against each other,
from 5 (highest) to 1 (lowest):

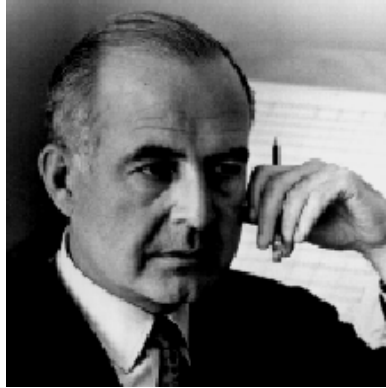
- ___ I use a balance of showing and telling.
- ___ My details, instead of being general, are specific.
- ___ I describe things in unique and memorable ways.
- ___ My writing is focused and doesn't stray off topic.
- ___ It is clear from my writing that I like my topic or idea.

Conventions:

Write your editors' names in four of the five blanks below:

- ___ My spelling was looked over by _____.
- ___ My “end punctuation” was looked over by _____.
- ___ My commas and apostrophes were looked over by _____.
- ___ My capitalization was looked over by _____.
- ___ My grammar was looked over by _____.

THE STORY OF SAMUEL BARBER (1910-1981)



Samuel Barber was born in West Chester, Pennsylvania, on March 9, 1910. His father was a doctor, and his mother was a pianist. When Barber was 6 years old, he began to study the piano. By the time he was 7, he had begun composing. Barber served as a church organist while he was a teenager. In 1924, the Curtis Institute of Music was founded, and Barber, at the age of 14, was a member of the first class. There he studied piano, composition, and conducting. He also studied singing. In fact, he sang so well that he once considered becoming a professional singer.

In 1942, he joined the U.S. Air Force. It commissioned him to write his Second Symphony, which was successfully performed by the Boston Symphony Orchestra. After serving in the Army Air Corps during World War II, he returned to live in the United States.

Samuel Barber wrote many different kinds of music: orchestral, vocal, choral, opera, ballet, chamber, and instrumental. Barber was not concerned about conforming to any particular style of music. He insisted that his personal style was “born of what I feel.” He chose to follow his heart and created what he wanted; he did not care what other people thought. His music was sometimes gentle and sad, and other times brilliant and dramatic.

Samuel Barber was the recipient of numerous awards and prizes. His most famous composition was *Adagio for Strings*. He won two Pulitzer Prizes: one in 1958 for his opera *Vanessa* and one in 1963 for his piano concerto. Music-making was always a part of Samuel Barber's life, and he has left a legacy of great American music.

THE STORY OF FRÉDÉRIC CHOPIN (1810-1849)



Frédéric Chopin was born in a small town near Warsaw, Poland, in 1810. His father, a teacher, was French, and his mother was Polish. They were both musical and well educated. When Chopin was 6 years old, he began studying piano; he played a concerto in public at the age of 8. He entered the Warsaw Conservatory of Music at age 16.

By the time Chopin was 17, he was known as the best pianist and composer in Poland. He loved his native country passionately, and many of his compositions include Polish folk tunes and songs. In 1829, while he was performing concerts in Paris, the Russians invaded his home country of Poland. This made it difficult for Chopin to return to Poland, so he remained in Paris for the rest of his life.

Chopin has been called the “Poet of the Piano.” He helped make the piano a successful solo instrument. Most of his delicate, poetic compositions were written for solo piano.

THE STORY OF MODEST MUSSORGSKY (1839-1881)



Modest Mussorgsky was born in Russia in 1839. He began studying the piano with his mother and later took lessons. He was a very talented pianist as a child and became interested in composing at an early age. Despite his musical talent, Mussorgsky went to military school and joined the army.

Mussorgsky was what we might call a “part-time” composer. He did not always have a lot of time to write music, because he was busy earning a living! He became an army general and later worked in the Russian civil service.

He is sometimes called a “nationalist” composer, because he tried very hard to make his music reflect the sights and sounds of his native land. Much of his music was based on Russian folk songs, history, and philosophy. One of his finest compositions is a Russian opera called *Boris Godunov*, which is based on the life of a great Russian king.

Another famous work is *Pictures at an Exhibition*. This piece has ten short movements that describe a series of pictures in an art gallery. You will hear some of this piece when we visit your school.

THE STORY OF SERGEI PROKOFIEV (1891-1953)



Sergei Prokofiev was born in Russia in 1891. His mother was an accomplished pianist and was his first teacher. He was a bubbly, mischievous child with a lively sense of humor. Prokofiev showed great musical ability and by the age of 5 was composing piano music. His talent continued to develop, and at 13 he was accepted into the St. Petersburg Conservatory of Music. At the Conservatory Prokofiev studied theory and composition. During his time in school, he composed many exciting piano works.

Prokofiev left Russia in 1918, visited Japan, and eventually moved to the United States. In America, Prokofiev met a young singer, Lina Llubera, who became his wife. They had two sons. Prokofiev performed as a piano soloist with some of America's finest orchestras, and his reputation as composer and virtuoso pianist became well known in the United States and abroad. In 1920, he moved to Paris, where many of his works were performed. Later Prokofiev returned to Russia.

Prokofiev wrote music in a variety of forms: chamber music, cantatas, music for the movies and theater, sonatas, concertos for various instruments, operas, and symphonies. One of his most popular compositions is *Peter and the Wolf*. He was a respected modern composer who made a great contribution to 20th-century music.