

Now the Song Is In Your Hand: Mapping Manifested

Follow a song as it travels from your ear to your voice, into your imagination and through your body, and see what happens when it re-emerges in your hand and onto the page.

Sing and Play

- “Oh Where, Oh Where Has My Little Dog Gone?” by Septimus Winner, 1864.
(Story-making and game concept shared by Peggy D. Bennett at the 2015 SongWorks Certification Course, St. Catherine University, St. Paul, MN)
- Explore and personalize potential stories behind the song through questions and playful dialogue, and make space for learners to delight in each others’ ideas.
- Game:
 - One student closes their eyes while the class sings the song and passes the little dog around the circle.
 - At the end of the song, all students clasp their hands together as if they are hiding the dog, and the guesser opens their eyes.
 - The guesser may ask three students if they have the dog.
 - If none of them do, the guesser closes their eyes and the student holding the dog sings, “[Name,] I have your dog” (*so_ fa mi re do*). The guesser may use this clue to make their final guess.
 - Encourage students to make eye contact and say each other’s names when asking and answering the questions.
- Antiphonning provides playful and musical opportunities for song acquisition, vocal modeling, and highlighting phrase structure.
- Recalling the song through a Secret Song experience invites learners to approach the song as a playful puzzle, while checking their knowledge of the song and sharing their thinking.
- Acting out the song through dramatic gestures and facial expressions highlights details in the language, form, and melody.

Sing and Move

- Sing, walk, and gesture, starting when the song begins, and stopping when the song ends. When did our feet start moving? When did they stop?
- Are any gestures repeated? What words do these gestures go with?
- What did it look like when you described the little dog’s ears? The tail?
- Find the end of each question in the song by pausing your feet. How many questions are there?
- When a new question starts, change direction.
- Walk, gesture, and audiate the song. Did you know when to pause and change direction?
- Sit and walk your finger feet along the floor with the song.
- These pre-mapping experiences support learners in embodying the song by symbolizing sound through movement.

Sing and Map

- Vary the scale and surface for movement with further pre-mapping experiences:
 - Sing and follow an imaginary figure in the distance with your finger. Did that person also find the end of each question? Could you tell when they were describing the ears and the tail?
 - What if we could fly so we could search for our dog up in the clouds? Try a special move each time you sing “Oh where, oh where...”
 - Now let’s capture that path in our sketchbooks (palms) so we know how to search for our dog next time.
- On paper or individual dry erase boards:
 - Use a marker with the cap on to sing and explore your map’s path on the writing surface.
 - With the marker open, create a map by moving your hand with the gestures of the song.
 - Read your map and locate the end of each question. What else can we find? The ears? Tail?
 - Make a second map and try new ideas, as desired.
 - Add question marks, ears, and a tail to the corresponding areas of your map.
- Visit and explore each others’ maps, and take inspiration for future mapping ideas.
- These maps are a tangible record of students’ embodied experience of the song. They are personalized scores that provide meaningful context for further literacy study.

Featured SongWorks Principles of Teaching and Learning

1. Students have the right to be treated with respect and dignity for their ideas, skills, and stages of development.
2. Students deserve an engaging learning environment in which they feel safe enough to demonstrate freely their understandings and skills through various types of participation.
3. Student learning is the responsibility of both teachers and students.
4. Learning is holistic and constructive.

Featured SongWorks Principles for Teaching and Learning Music

1. The major goal of music study is the development of a responsiveness to music.
2. The musicality that is critical to music performance is just as important in music study.
3. The fundamental skill in music behavior is listening.
6. Song provides direct involvement for making music and studying sound relationships.

References

Bennett, P. D., & Bartholomew, D. R. (1997). *SongWorks 1: Singing in the education of children*. Belmont, CA: Wadsworth.

Bennett, P. D., & Bartholomew, D. R. (1999). *SongWorks 2: Singing from sound to symbol*. Belmont, CA: Wadsworth.

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