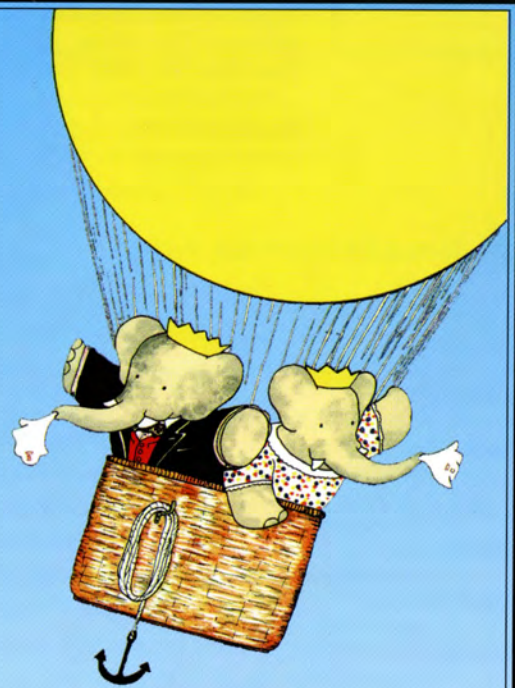


**RAPHAEL MOSTEL** *composer / director of the new musical voyage*  
*based on the beloved classic book and art by*  
**JEAN DE BRUNHOFF**  
*PHYLLIS ROSE English translation*



# THE TRAVELS OF BABAR

## AN A VENTURE IN SCALES

*for narrator, conductor, eight-piece orchestra, lighting, digital slide show*

A Guide for Teachers and Students



**Performances for Schools - Spring 2002**

Presentation by arrangement with Mostel.com

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Created jointly by New York City Opera Education and the Metropolitan Opera Guild, under the administration of New York City Opera. Some sections are based on *Mostel.com Teacher's Guide*, which was created with the generous assistance from *Tilles Center for the Performing Arts New Century Commission*.

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## Introduction:

### The composer's note on *The Travels of Babar: An Adventure in Scales*

I dare anyone to listen to this work without a smile. I composed it to be a fun experience for all ages, to complement and update the wonderful, whimsical and triumphant art of the Jean de Brunhoff classic, and also to encourage young people intuitively to understand and make music themselves.

Music is a language with its own vocabulary and grammar. Just as Babar and Celeste successfully negotiate their way through the many twists and turns of their exotic adventures, the music journeys through the whole universe of classical music. Although this is primarily and directly a fun music experience for all, each of the 46 adventures also explores a different musical idea or form in miniature, a voyage in sound.

While composing, I worked to recapture my own discovery of music when I was a child. To create lively music out of basic ideas, like scales, and to keep everything as simple, direct and communicative as possible was my goal. I worked hard to eliminate showy virtuosity, which, for me, gets in the audience's way. I kept asking myself: Can the music be clearer? Does each instrument show off its own color well? Can each musician be heard as an individual while still fitting with the group?

One of my favorite parts of the score is "Camp of the Elephants." Each musician plays completely independently from the others, yet they all play together. Its multiple layers remind me of my late friend and colleague John Cage, who always pointed out that music is all around us, and we only need to listen.

One of the most mysterious qualities of great art is how it stays relevant, even when the world which gave it birth has changed. And Jean de Brunhoff, credited as the father of the modern picture book, was one of the greatest. He had the gift of rendering complex scenes and stories with apparently effortless simplicity. When Jean de Brunhoff created *The Travels of Babar* in 1932, he obviously was using memories of devastation from World War One.

Now, these same scenes still resonate, but with a completely different message. For example, the rhinoceroses comically reflect a French patriot's image of the German Kaiser's army and the "destroyed landscape" the ravages of that war on French territory. Now, in the 21st century, these seemingly specific memories read very differently - about ecology and the fragility of the forest. The work may be whimsical, but it also expresses quite real terrors and fears, and always a very French *joie de vivre*.

The characters of Babar and Celeste are admirable in the way they help and rely on each other, and always use their intelligence to extricate themselves peacefully from unimaginably difficult positions, like escaping an attack of "cannibals." That episode, by the way, is the only one whose illustrations are not used in my work, because criticism over its colonialist overtones distract from the intended fun of the idea of "cannibals" trying to eat these elephants. In my 21st century version of this work, this episode with the cannibals has become a bad dream of Celeste. As my little joke, the music for this bad dream demonstrates the Viennese 12-tone serial system.

This work is literally one-of-a-kind, crossing many categories. It is uncharted territory to create this multi-leveled performance piece, to weave together so many disparate artistic elements with each other into a harmonious whole. To produce music AS theater is a wonderful challenge for a composer. To have such marvelous material to start with as Jean de Brunhoff's masterpiece is a great gift. Directing the digital slide show was itself a major undertaking, almost as much an adventure as composing the music. It could not have been accomplished without the expert guidance and tolerant cooperation of Jeff Young. Michael Mazzola's lighting is also specifically tailored to fit the score and enhance the movement of this mini-epic. I am honored this work, described by The New York Times as "a new kind of digital video opera" is now being taken up by opera organizations as prestigious as the New York City Opera and Metropolitan Opera Guild, even though, unlike traditional opera, there is no singing in this work.

I am indebted to many people for helping this work to exist, most especially Laurent de Brunhoff, John and Mary Young, Walter and Ursula Cliff of the Florence Gould Foundation, and Elliott Sroka and Roger Tilles of the Tilles Center for the Performing Arts at L.I.U. (C.W. Post), Aki Takahashi (to whom this music is dedicated), Sebastian Tomoji Semba of Toshiba/EMI, Clifford Ross, Nelvana Ltd., Maureen K. Nobile of Arts Access (Martin Luther King, Jr. High School), Source Music, Inc., Kent Nagano and Jeremy Nussbaum, esq.

I hope, in addition to being amused, people will lose themselves in the music, as readers do in all the many twists and turns of this much-loved story, and will want to listen again and again. And learn.

Bon voyage!

- Raphael Mostel

## **PLAY YOUR PART: BE A GOOD AUDIENCE**

Students attending in-school workshops and performances of *The Travels of Babar: An Adventure in Scales* will be expected to know how to be a good audience. Please take time to discuss proper audience behavior with your students.

### **GOOD AUDIENCES . . .**

- Are attentive listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh at parts they find funny
- Do not take gum, candy, food, or drink into the theater
- Stay in their seats during the entire performance
- Clap and shout Bravo! Brava! Bravi! when they like the performance
- Enjoy themselves!

**Leaving during a performance is rude and can be very distracting to the narrators and the orchestra, as well as other audience members. Students will be expected to stay in their seats during the performance. In order to convey this to your students, try this activity in class:**

Assign each student one of three roles: narrator, seated audience member, or one who gets up to leave. Have the narrators stand in front of the class and read a few sentences from a Babar story during which students who are assigned to leave get up and walk out to the hall. Switch roles and do it again. Afterwards, have the "narrators" share how it felt to have others leave when they were performing, and have the audience members who were trying to be attentive share how they felt about the students leaving. Explain to your students that this is not like television, where the actors do not notice what is going on outside the TV; it is unacceptable to create a disturbance while live performers are working.

*Please bring enough chaperones to the performance to allow you to oversee your students' behavior.*

# Lesson Format

The following section presents suggestions for interdisciplinary teaching models utilizing *The Travels of Babar: An Adventure in Scales* composed by Raphael Mostel, based on Jean de Brunhoff's classic, *The Travels of Babar*. The lesson formats are targeted, primarily, at **GRADES 1<sup>st</sup> – 5<sup>th</sup>** and are linked to the **LEARNING STANDARDS** from each **AUTHOR(S)** state (**either Connecticut, New Jersey or New York**).

When adapting a plan to your state's learning standards, please map using the **INTERDISCIPLINARY AREAS** list as well as the following web sites, which contain the standards for your particular state:

- **NEW JERSEY** - [www.state.nj.us/njded/cccs/index.html](http://www.state.nj.us/njded/cccs/index.html)
- **NEW YORK** - [www.emsc.nysed.gov/ciai/home.html](http://www.emsc.nysed.gov/ciai/home.html)
- **CONNECTICUT** - [www.state.ct.us/sde/dtl/curriculum/currkey2.htm](http://www.state.ct.us/sde/dtl/curriculum/currkey2.htm)

Also, we encourage you to map appropriate lesson plans using the learning standards listed on National Music Educator's website at [www.menc.org](http://www.menc.org).

Each lesson format is connected to one or more content areas, either English Language Arts, Music, Science, Social Studies, or Visual Arts. In each format, a **LESSON PREVIEW**, **LEARNING GOALS** bullet points, and a **MATERIALS AND COMMUNITY RESOURCES** listing allow for a quick overview for each lesson. Teachers are then guided through detailed process sections entitled **PREPARING THE STUDENTS** and **THE LESSON PLAN**. Following the lesson plan is an **EXTENDING THE LESSON** section that suggests ways to expand the lesson's potential content areas. Additionally, **EVALUATING THE LESSON** assessment activities are included.

All lessons also contain a **BIBLIOGRAPHY** section, which may be used by teachers and students to develop the lesson. Included in this section are annotated references for **Books and Articles, Recordings, Software, Videos, and Web Resources**.

We encourage you to consult the **LESSON PLAN SNAPSHOTS** (pgs. 5-6) grid for a quick overview of each lesson. Even though there are suggested grade levels we feel that these plans can be adapted to suit your classroom and student needs.

If none of the lesson plans feel appropriate for your needs, please consult the **Themes and Topics** on page 56 for more ideas.

# Lesson Snapshots

<u>Title</u>	<u>Grade Level</u>	<u>Learning Goals</u>	<u>Interdisciplinary Areas</u>
<p><b>The Instruments of the Orchestra</b> by Mary Jo Lassen (pg. 7-11)</p>	1st-3rd	<ul style="list-style-type: none"> <li>• Learn the classes of the instruments in the orchestra</li> <li>• Aurally and visually identify musical instruments</li> <li>• Become engaged in live performance</li> <li>• Use computers</li> </ul>	<ul style="list-style-type: none"> <li>• English Language Arts</li> <li>• Music</li> <li>• Technology</li> </ul>
<p><b>Music, Personalities and The Travels of Babar</b> by Celia Cuk (pg. 12-15)</p>	4th-5th	<ul style="list-style-type: none"> <li>• Listen to the nine musical motifs that are associated with the characters in <i>The Travels of Babar: An Adventure in Scales</i></li> <li>• Discuss, compare and analyze each motif</li> <li>• Easily recognize each motif aurally</li> </ul>	<ul style="list-style-type: none"> <li>• English Language Arts</li> <li>• Visual Arts</li> </ul>
<p><b>Conflict Resolution and Safety</b> by Nicole Ehrlich (pg. 16-18)</p>	1st-3rd	<ul style="list-style-type: none"> <li>• Solve conflicts without violence</li> <li>• Learn new vocabulary words</li> </ul>	<ul style="list-style-type: none"> <li>• English Language Arts</li> <li>• Science</li> <li>• Social Studies</li> <li>• Social Skills</li> </ul>
<p><b>Where in the World Can You Land a Hot Air Balloon?</b> by Anita D. Bland (pg. 19-22)</p>	4th-5th	<ul style="list-style-type: none"> <li>• Locate and identify the seven continents</li> <li>• Use longitude and latitude to establish location</li> <li>• Enhance knowledge of geographical location using culture</li> </ul>	<ul style="list-style-type: none"> <li>• English Language Arts</li> <li>• Fine Arts</li> <li>• Social Studies</li> </ul>
<p><b>Flying Away: Building a Model Hot Air Balloon</b> by Peter Hoyle (pg. 23-29)</p>	3rd-5th	<ul style="list-style-type: none"> <li>• Learn basic facts about helium and hot air</li> <li>• Compare weight and size of materials</li> <li>• Collaborative work</li> </ul>	<ul style="list-style-type: none"> <li>• English Language Arts</li> <li>• Math</li> <li>• Science</li> <li>• Visual Art</li> </ul>

# Lesson Snapshots

## Interdisciplinary Areas

## Learning Goals

## Grade Level

## Title

<u>Title</u>	<u>Grade Level</u>	<u>Learning Goals</u>	<u>Interdisciplinary Areas</u>
<p><b>Interpreting the music of <i>The Travels of Babar: An Adventure in Scales</i> as a Dance/Movement Exercise</b> by Patricia Moriarty (pg. 30-36)</p>	3rd-5th	<ul style="list-style-type: none"> <li>• Exploring dance and movement telling a story</li> <li>• Learn the elements of dance</li> <li>• Understand how the emotions and atmosphere created by music can suggest movement and dance</li> </ul>	<ul style="list-style-type: none"> <li>• English Language Arts</li> <li>• Performing Arts</li> <li>• Visual Arts</li> </ul>
<p><b>Transforming Anansi Folktales into Storyboards</b> by Sean McGlynn (pg. 37-41)</p>	2nd-5th	<ul style="list-style-type: none"> <li>• Understand the essential elements of storytelling</li> <li>• Adapt an animal folktale into a storyboard</li> <li>• Work as a collaborative group</li> <li>• Respect and understand Anansi stories</li> </ul>	<ul style="list-style-type: none"> <li>• English Language Arts</li> <li>• Math</li> <li>• Social Studies</li> <li>• Visual Arts</li> </ul>
<p><b>Integrating Visual Art and Social Studies with Mostel's <i>The Travel's of Babar: An Adventure in Scales</i></b> by Joan Hajducsek Rosen (pg. 42-46)</p>	1st-5th	<ul style="list-style-type: none"> <li>• Understand how the use of color impacts a work of art</li> <li>• Understand how a theme can be rendered in a variety of ways, i.e., words, music, visuals</li> <li>• Understand that the artist's choices affect the aesthetic quality of the artwork</li> </ul>	<ul style="list-style-type: none"> <li>• English Language Arts</li> <li>• Social Studies</li> <li>• Visual Arts/Art History</li> </ul>
<p><b>The Elephant as Symbol/Visual &amp; Language Arts Literacy</b> by Anna R. Guidice and Joseph Piro (pg. 47-50)</p>	3rd-5th	<ul style="list-style-type: none"> <li>• Read and comprehend visual information</li> <li>• Explore the elephant image in interdisciplinary areas</li> <li>• Look at the elephant image from multiple perspectives</li> <li>• Analyze visual characteristics of the elephant from diverse cultures</li> <li>• Produce a visual and written response to an image</li> </ul>	<ul style="list-style-type: none"> <li>• English Language Arts</li> <li>• Math</li> <li>• Science</li> <li>• Social Studies</li> <li>• Visual Arts</li> </ul>
<p><b>Saving the Elephant and Other Endangered Species</b> by Anita D. Bland (pg. 51-55)</p>	3rd-5th	<ul style="list-style-type: none"> <li>• Understand the concept and causes of extinction and endangerment</li> <li>• Identify extinct and endangered animals</li> <li>• Coordinate a plan to help endangered animals</li> </ul>	<ul style="list-style-type: none"> <li>• English Language Arts</li> <li>• Science</li> <li>• Social Studies</li> <li>• Visual Arts</li> </ul>



## 1. TITLE

### The Instruments of the Orchestra

## 2. AUTHOR

Mary Jo Lassen, Retired Teacher of Opera, P.S. 314 Brooklyn, NY

## 3. GRADES

1<sup>st</sup> – 3<sup>rd</sup>

## 4. LEARNING GOALS

- To learn the classes of instruments of the orchestra: strings, brass, woodwinds and percussion.
- To aurally and visually identify the instruments of the orchestra.
- To become actively engaged in live performances by listening for instrumentation. This will assist proper audience behavior.
- To use the computer to access and learn new material (via CD-ROM or internet).

## 5. LESSON PREVIEW

The students will identify the instruments of an orchestra and become familiar with the music of Raphael Mostel's *The Travels of Babar: An Adventure in Scales*.

## 6. MATERIALS AND COMMUNITY RESOURCES

- Visual and aural demonstration of the instruments of the orchestra (see appropriate CD-ROM, Video, and/or websites listed in the **Bibliography**, below)
- *The Travels of Babar: An Adventure in Scales* composed by Raphael Mostel (CD)
- Index cards or card stock paper, scissors, glue
- Chart of the orchestra – one large version for the classroom and individual copies for the students (see appropriate website listings in the **Bibliography**, below)

## 7. TIME ALLOWANCE

5 - 45 minute class sessions

## 8. BIBLIOGRAPHY

### 1) Books

- Blackweed, Alan. *The Orchestra, An Introduction to the World of Classical Music*. Millwood Press, 1993.
- de Brunhoff, Jean. *The Travels of Babar*. Random House, 1937.
- Kruckenberg, Sven. *The Symphony Orchestra and Its Instruments*. Crescent Books, 1993.
- Moss, Lloyd. *Zin! Zin! Zin! A Violin*. Simon and Schuster, 1995.

### 2) Recordings

- Dallas Symphony Orchestra. *Families of the Orchestra* - A video available from the company website at [www.dsokids.com](http://www.dsokids.com).
- Mostel, Raphael. *The Travels of Babar: An Adventure in Scales* (CD).

### 3) Software

- *Musical Instruments* by Turtle Beach Systems for Windows 95/98/NT – a CD ROM demonstrating the instruments of the Orchestra.

### 4) Web Resources

- <http://library.thinkquest.org/22673/orchestra.html> - aural and visual demonstration of the instruments of the orchestra, making instruments
- [www.nyphilkids.org](http://www.nyphilkids.org) - New York Philharmonic - "Instrument Storage Room" is an aural and visual demonstration of the instruments of the orchestra
- [www.dsokids.com](http://www.dsokids.com) - Dallas Symphony Orchestra - aural and visual demonstration of the instruments of the orchestra, games, making instruments
- [www.friendshiphouse.com/4611crd.html](http://www.friendshiphouse.com/4611crd.html) - chart of the orchestra (to purchase)
- [www.dsokids.com/2001/dso.asp?PageID=145](http://www.dsokids.com/2001/dso.asp?PageID=145) - chart of the orchestra (to print out and duplicate pages for the students to cut out and mount on index cards)
- [http://ga.essortment.com/childrensmusi\\_rbom.htm](http://ga.essortment.com/childrensmusi_rbom.htm) - making instruments

## 9. LEARNING STANDARDS (NEW YORK STATE)

### The Arts

Standard 2 – Knowing and Using Arts Materials and Resources

### English Language Arts

Standard 1 – Language for Information and Understanding

### Technology

Standard 2 – Information Systems

## 10. INTERDISCIPLINARY AREAS

### English Language Arts

- Listening
- Oral Language

### Music

- Aurally and visually recognize instruments
- Instrument families

### Technology

- Internet or CD-ROM as a resource

## 11. PREPARING THE STUDENTS

Read Jean de Brunhoff's *The Travels of Babar* in class.

## 12. THE LESSON PLAN

- 1) Have the students brainstorm on the instruments of the orchestra. List responses on the chalkboard in a random manner. Ask the children how the instruments can be organized. What do they have in common? Display chart of the instruments of the orchestra. Classify the instruments, starting with the strings. What do the string instruments have in common? They all have strings. They are all made of wood. They are of similar shape.
- 2) Demonstrate the instruments of the orchestra aurally and visually (use the appropriate CD-ROM, video or websites listed in the **Bibliography**). Again, begin with the string section. Discuss with the students the identifying parts of each instrument. Discuss how the musician holds each instrument as he plays it. Why doesn't the bass player hold his instrument under his chin like a violin? Listen to each string instrument playing. Discuss with the students the sound and the

relationship to size: the longer the strings the lower the pitch; the shorter strings have higher pitch. Smaller instruments have higher pitches; larger instruments have lower pitches. Have the students describe the sound each instrument makes. How does the sound make you feel? Can you compare the sound of the instrument to a sound in nature? If possible, show a violin and demonstrate the different ways it can be played (bowing, strumming and plucking). Demonstrate to the students in small groups how to run the program (CD-ROM or internet site) so that they can investigate and/or review the characteristics of the instruments independently.

- 3) After covering the strings, continue the process of step 1 and 2 with the other classes of instruments. For all instruments, it is ideal for students to see the actual instrument and have the opportunity to play it or hear it played in person. Percussion instruments are probably most accessible.
- 4) Have the students cut out pictures of the instruments of the orchestra from their chart or duplicated sheets. Each student should organize their own paper instruments into sections: strings, woodwinds, brass and percussion. Focus on the instruments in the orchestra for Mostel's *The Travels of Babar: An Adventure in Scales* (see **Instrument Listing** on pg. 60).
- 5) Listen to selections of *The Travels of Babar: An Adventure in Scales*. Have the students hold up the pictures of the instruments being played. Stop and repeat as necessary to help the students identify the instruments. To help the class, ask students that did identify the instrument(s) correctly how they did recognize the various instruments. Start with tracks that are easier to identify instrumentation (single or fewer instruments playing at one time; see the CD track for the listing). Gradually play tracks that are more difficult (multiple instruments).

### 13. EXTENDING THE LESSON

- Make simple string and percussion instruments using rubber bands, boxes, tubes and dried rice and beans. Use various sizes of rubber bands so that each instrument will play at several different pitches. Have the students decorate the instruments using paints and or markers. (See **Music-Making/Instruments** on pg. 71).
- Using the student-made instruments and additional rhythm instruments, have small groups of students orchestrate sections of another picture book in the style of Mostel's *The Travels of Babar: An Adventure in Scales*. Have the groups perform for the rest of the class.
- Research individual instruments to discover how they were developed or evolved. And determine the date and country of origin.
- Research other instruments that may not be part of the symphony orchestra such as the guiro, marimba, chirimia, etc.

### 14. EVALUATING THE LESSON

- Tally the number of students and which students correctly identify the instruments on each music selection. Continue to tally responses as the lesson proceeds. Compare tallies of class and individual students' progress.
- Students create their own chart classifying the instruments of the orchestra into the various families from memory. Grade this.

### 15. DEEPER THINKING QUESTIONS

- *Which selections of music from Mostel's The Travels of Babar: An Adventure in Scales most convey feelings? What feelings do they convey? What is it about music that makes you feel emotion? (Arthur's sadness, curiosity exploring the island, dance of the cannibals, anger at being jailed, sorrow, etc.).*

- *Do certain instruments convey ideas (the sound of the ship, the old lady, etc.)? Explain. What ideas are illustrated in the orchestration? What pictures are brought to your mind by the music? (Rising balloon, soaring balloon, vastness of the sea, violence of the storm, sleep, circus, etc.).*
- *Discuss how music in movies and TV shows help to illustrate and broaden the scope of the story.*

## 16. CURRICULUM TIE-INS

### The Arts

- Create and perform music compositions and visually designed instruments
- Diverse cultures – non-orchestral instruments
- History/ evolution of instruments
- Compare and contrast original student compositions of another picture book with Mostel's piece

### Social Studies

- World History – period and country of origin of instruments

## 17. VOCABULARY

See **Instrument Listing** with definitions of Mostel's *The Travels of Babar: An Adventure in Scales* on pgs. 60-61.

- **Bass Drum:** *constructed like a snare drum, but without snares, the bass drum is much larger and is played on its side, so that either head may be struck; the beater or mallet for a bass drum is large with a soft material such as sheep's wool covering the end*
- **Bongos:** *a pair of small, connected drums of different sizes and pitches played with the hands*
- **Bow:** *pulling the bow over the strings of an instrument to make sound*
- **Brass Family:** *brass instruments produce their unique sound by the player buzzing his/her lips while blowing air through a cup- or funnel-shaped mouthpiece; to produce higher or lower pitches, the player adjusts the opening between his/her lips; the mouthpiece connects to a length of brass tubing ending in a bell; the shorter the tubing length, the smaller the instrument, and the higher the sound; the longer the tubing length, the larger the instrument, and the lower the sound; the brass family can trace its ancestry back to herald trumpets, hunting horns, and military bugles; the main instruments of the brass family include the trumpet, horn, trombone, and tuba*
- **Double bass:** *or string bass, is the largest and lowest instrument of the string family; the double bass has rounded shoulders instead of square shoulders like the other string instruments; because of its size, the player stands or sits on a high stool to play it*
- **Marimba:** *a xylophone of southern Africa and Central America with resonators beneath each wooden bar*
- **Percussion Family:** *with a name that means, "the hitting of one body against another," instruments in the percussion family are played by being struck, shaken, or scraped; in the orchestra, the percussion section provides a variety of rhythms, textures and tone colors; percussion instruments are classified as tuned or untuned; tuned instruments play specific pitches or notes, just like the woodwind, brass and string instruments; untuned instruments produce a sound with an indefinite pitch, like the sound of a hand knocking on a door; the percussion instruments are an international family, with ancestors from the Middle East, Asia, Africa, the Americas and Europe representing musical styles from many different cultures*
- **Pluck:** *pulling on the strings of an instrument to make sound*

- Strings: the four major instruments in the string family, the violin, the viola, the cello and the double bass, are built the same way; the instruments are made of many pieces of wood, which are glued - never nailed - together; the body of the instrument is hollow, thus becoming a resonating box for the sound; four strings (sometimes five on the double-bass) made of animal gut, nylon, or steel are wrapped around pegs at one end of the instrument and attached to a tailpiece at the other; the strings are stretched tightly across a bridge to produce their assigned pitches
- Strum: pulling one's fingers over the instrument to make sound
- Tom-tom: a long and narrow small-headed drum commonly beaten with the hands
- Violin: the soprano (the highest pitched) voice in the string family; it is held under the chin, resting on the shoulder; the violin has a lovely tone that can be soft and expressive or exciting and brilliant
- Woodwind Family: these instruments make sound when air is blown across the top of an instrument, across a single reed, or across two reeds to make vibrations; reeds are small pieces of cane; a single reed is clamped to a mouthpiece at the top of the instrument and vibrates against the mouthpiece when air is blown between the reed and the mouthpiece; two reeds tied together are commonly known as a double reed; this double reed fits into a tube at the top of the instrument and vibrates when air is forced between the two reeds

## 1. TITLE

### Music, Characterization and *The Travels of Babar: An Adventure in Scales*

## 2. AUTHOR

Celia Cuk, Vocal and General Music Teacher, Somers Intermediate School, Somers, NY

## 3. GRADE(S)

4<sup>th</sup> - 5<sup>th</sup>

## 4. LEARNING GOALS

- To listen to the nine musical motifs that are associated with the characters in *The Travels of Babar: An Adventure in Scales*.
- To discuss, compare, and analyze each motif in order to understand its structure.
- To be able to easily recognize each motif.

## 5. LESSON PREVIEW

Students will become familiar with the musical motif that are associated with the characters in Mostel's *The Travels of Babar: An Adventure in Scales*, so that they will listen attentively to the performance and understand and appreciate how the music enhances the storytelling.

## 6. MATERIALS AND COMMUNITY RESOURCES

- **Make A Prediction** form (pg. 15)
- *The Travels of Babar* by Jean de Brunhoff
- *The Travels of Babar: An Adventure in Scales* composed by Raphael Mostel (CD)
- Student character analysis form (generated by teacher and students)
- Student Venn diagram

## 7. TIME ALLOWANCE

4 - 45 minute class periods

## 8. BIBLIOGRAPHY

### 1) Books

de Brunhoff, Jean. *The Travels of Babar*. Random House, 1937.

### 2) Recordings

Mostel, Raphael. *The Travels of Babar: An Adventure in Scales* (CD).

### 3) Web Resources

<http://www.hnh.com/mgloss.htm> - an excellent online music glossary.

## 9. LEARNING STANDARDS (NEW YORK STATE)

### The Arts

Standard 3 - Responding to and analyzing works of art

### English Language Arts

Standard 1 - Language for Information and Understanding

## 10. INTERDISCIPLINARY AREAS

### English Language Arts

- Reading, writing, speaking, and listening
- Literature

### Visual Arts

- Illustrations

## 11. PREPARING THE STUDENTS

- 1) Instruct students on how to listen to music:
  - A. Tempo (speed): *fast, medium, slow, getting faster, getting slower*
  - B. Dynamics (volume): *loud, medium, soft, getting louder, getting softer*
  - C. Orchestration: *kind of instruments (string, woodwind, brass, percussion) and how many (full orchestra, small band, etc.)*
  - D. Mood/feeling: *happy, sad, angry, playful, peaceful, apprehensive*
  - E. Pitch: *high, medium, low, getting higher, getting lower*
  - F. Melody: *smooth and flowing, short and choppy, singable, disjointed*
  - G. Rhythm and Beat: *steady, unsteady, march-like, dance-like*
  - H. Style: *jazz, rock, pop, classical, rhythm and blues, country*
  - I. Form: *unity and variety, repetition and contrast, same and different*
  - J. Instrumentation: *string, woodwind, brass, percussion*
- 2) Introduce the students to *The Travels of Babar* book with a brief description of the story and then access prior knowledge by asking them to recall other stories in which animals are not only able to speak but behave like humans (i.e., wear clothes, build houses, etc.). Take this one step further by asking students to recollect stories in which animals interact with humans (*Tarzan, Jungle Book, etc.*).
- 3) Throughout the discussion, ask the students:
  - A. What type of character do you think the author was trying to create?
  - B. Why did the author select this particular animal to represent the character in question?
    - I. How would you describe the emotions of this animal?
    - II. How would you describe the animal physically?
  - C. What does the character want to accomplish?
  - D. What types of actions does the character take to accomplish their goal?
- 4) Record the responses, and then with the students, construct a character analysis form based on the responses.
- 5) Read *The Travels of Babar* with the students twice.

## 12. THE LESSON PLAN

- 1) After preparing the students, divide the class into nine groups of 2 or 3 people (depending on class size). Assign each group one character from the story (Babar, Celeste, Cannibals, Whale, Captain & Fernando, Arthur, Rataxes, Cornelius, and the Old Lady).
- 2) Give instructions:
  - A. Each group will analyze the character they have been assigned using the character analysis form developed by the class during the preparation phase of this lesson.
  - B. Each group will present its observations to the class.
- 3) After each presentation, have the students fill out a **Make A Prediction** form (pg. 15) for the musical motif associated with each character. They can do this either individually or

collectively within their group.

- 4) Play the excerpt of the motif. Using a Venn diagram, have the students compare and contrast their predictions with the actual music. Please see the **Musical Personalities** attachment with *The Travels of Babar: An Adventure in Scales* CD for specific information on the musical motifs.

### 13. EXTENDING THE LESSON

- Have students write about this lesson in journals.
- Using classroom instruments, have each group select another story, folktale or myth and develop motifs for the characters in the selected piece.
- Do a similar lesson incorporating event driven motifs, such as the “Balloon rising” music, from *The Travels of Babar: An Adventure in Scales*.
- To extend this lesson, present other musical pieces that include animals such as:
  - *Peter and the Wolf* by Sergei Prokofiev
  - *Carnival of the Animals* by Camille Saint-Saens
  - *L'Enfant et les Sortilèges* by Maurice Ravel (*frog chorus, cat duet, etc.*)
  - *A Midsummer Night's Dream* by Felix Mendelssohn (*The music for the ass*)

### 14. EVALUATING THE LESSON

- Assess each character analysis for understanding and level of detail.
- Assess oral presentations for preparedness and clarity.
- Assess each Venn diagram for comprehension.

### 15. DEEPER-THINKING QUESTIONS

Have students respond in their journals to the following questions:

- *What are some of the decisions the composer made when writing the music for The Travels of Babar: An Adventure in Scales?*
- *What are your thoughts or feelings about his decisions? Do you agree/disagree?*
- *What would you have done similarly? What would you have done differently? Why?*

### 16. CURRICULUM TIE-INS

#### English Language Arts

Other animal stories as a genre

#### Performing Arts

Use your knowledge of musical motifs to score a drama or dance based on another story, folktale, or myth

### 17. VOCABULARY

- Beat: *the regular rhythmic pattern of the music*
- Dynamics: *the levels of sound, loud or soft, in a piece of music*
- Melody: *notes that are structured in succession with one another to make a unified and coherent whole*
- Motif: *a group of notes that has a recognizable thematic character*
- Tempo: *the speed at which a piece of music is played*



## MAKE A PREDICTION

### *The Travels of Babar: An Adventure in Scales*

**Directions: Circle your prediction about the musical motif for each character. You may circle more than one answer.**

1) The tempo of the music will be:

Fast                      Medium                      Slow

2) I will hear instruments from the following groups:

String                      Woodwind                      Brass                      Percussion

3) The music will repeat itself:

Often                      Sometimes                      Never

4) The melody will sound:

Smooth and Flowing                      Short and Choppy

5) The beat will be:

Steady and Strong                      Unsteady and Weak

6) The dynamics will be:

Soft                      Medium                      Loud

7) The mood or feeling will be:

Happy                      Cheerful                      Angry                      Sad

## 1. TITLE

### Conflict Resolution and Safety

## 2. AUTHOR

Nicole Ehrlich, Classroom Teacher, P.S. 205 Brooklyn, NY

## 3. GRADES

1<sup>st</sup> – 3<sup>rd</sup>

## 4. LEARNING GOALS

- The students will learn how to solve conflicts without violence.
- The students will learn new vocabulary words.

## 5. LESSON PREVIEW

A discussion of Jean de Brunhoff's *The Travels of Babar* as an example of how a conflict can be resolved in a non-violent way.

## 6. MATERIALS AND COMMUNITY RESOURCES

- *The Travels of Babar* by Jean de Brunhoff
- *The Travels of Babar: An Adventure in Scales* composed by Raphael Mostel (CD)

## 7. TIME ALLOWANCE

2 - 45 minute class periods

## 8. BIBLIOGRAPHY

### 1) Books

- de Brunhoff, Jean. *The Travels of Babar*. Random House, 1937.

### 2) Recordings

- Mostel, Raphael. *The Travels of Babar: An Adventure in Scales* (CD).

### 3) Web Resources

- [www.nccre.org](http://www.nccre.org) – the National Center for Conflict Resolution Education site.
- [www.urbanext.uiuc.edu/conflict](http://www.urbanext.uiuc.edu/conflict) – this site includes “Out on a Limb” - a guide to getting along.
- [www.pyn.org/pyn](http://www.pyn.org/pyn) – the Program for Young Negotiators site.
- [www.pon.org](http://www.pon.org) – the Program on Negotiation site.
- [www.clcrc.com](http://www.clcrc.com) - the Cooperative Learning Center site.

## 9. LEARNING STANDARDS (NEW YORK STATE)

### The Arts

Standard 3 - Responding to and Analyzing Works of Art

### English Language Arts

Standard 1 - Language for Information and Understanding

Standard 2 - Language for Literacy Response and Expression

Standard 3 - Language for Critical Analysis and Evaluation

Standard 4 - Language for Social Interaction

**Health, Physical Education, and Family and Consumer Sciences**  
Standard 2 - A Safe and Healthy Environment

**10. INTERDISCIPLINARY AREAS**

**English Language Arts**

- Vocabulary

**Science**

- Safety concerns and the danger of firecrackers

**Social Skills**

- Conflict resolution

**Social Studies**

- Learn how a conflict can lead to war
- Current events can be introduced with examples of feuding countries

**11. PREPARING THE STUDENTS**

- 1) Read *The Travels of Babar* and/or listen to *The Travels of Babar: An Adventure in Scales* in class.
- 2) Introduce the vocabulary words to the class (see **Vocabulary** list at the end of lesson plan).
- 3) Discuss how playing tricks on people may seem funny, but sometimes they can be dangerous.

**12. THE LESSON PLAN**

- 1) After preparing the students as indicated above, the teacher should focus on Arthur's prank. Questions such as "Did Arthur think it was funny?" and "Why was it dangerous?" could be asked. Discuss how even though Arthur thought his prank was funny, it was very dangerous. Ask the students if they ever played a trick on someone and it ended up injuring the person (i.e. pulling out a chair when someone is about to sit down).
- 2) The teacher will explain how Arthur's prank ended up starting a war between the elephants and the rhinos. Integrate this discussion with current events relating to wars between countries.
- 3) The teacher will focus the discussion on the way Babar resolved the situation without violence. He used creative problem solving. Ask the children for more ideas of how this problem could have been solved non-violently (i.e. Arthur could have apologized to the rhinoceros).

**13. EXTENDING THE LESSON**

- Role Playing - the teacher can pair the students off and give each pair a "conflict" to solve. How would the students handle different situations without fighting or asking the teacher to intervene? Sample conflicts:
    - Two students both want to read the same book, but there is only one copy.
    - One student said that another student took his pencil, but the 2<sup>nd</sup> child denies it. None of the other children saw anything.
- Note:** *There are some more wonderful "mock conflicts" on the [www.urbanext.uiuc.edu/conflict/](http://www.urbanext.uiuc.edu/conflict/) website.*
- The teacher can train a few students to become Peer Mediators to help others resolve problems non-violently.

- Have another teacher/adult come into class and have a mock argument with the teacher. After the adult leaves, ask the students their opinion on how the conflict should be solved.

#### 14. **EVALUATING THE LESSON**

The students can write about an occasion when they fought with someone else and how they could have handled it differently. Evaluate the student's understanding of resolving the conflict without violence.

#### 15. **VOCABULARY**

- Conflict: *a struggle or disagreement*
- Mischievous: *sneaky*
- Peace: *an agreement to end a war or conflict without fighting*
- Prank: *a trick or practical joke*
- Revenge: *to get even with someone*
- Violence: *the use of force to harm another person or property*
- War: *a fight between two opposing sides or countries*

## 1. TITLE

### **Where in the World Can You Land a Hot Air Balloon?**

Plan Rationale: *Where can you travel in a hot air balloon, just like Babar travels in his?*

## 2. AUTHOR

Mrs. Anita D. Bland, Literacy and Drama, Rafael Hernandez School, Newark, NJ

## 3. GRADES

4<sup>th</sup> – 5<sup>th</sup>

## 4. LEARNING GOALS

- To locate and identify the seven continents.
- To use longitude and latitude in establishing a location.
- To enhance the knowledge of geographical location with cultures.

## 5. LESSON PREVIEW

Students will use a world map with latitude and longitude markings to determine locations. Individuals or small groups will research multiple aspects of each destination and present a verbal report to the class.

## 6. MATERIALS AND COMMUNITY RESOURCES

- Map of the world with latitude and longitude markings
- Research materials: Internet, library, embassy

## 7. TIME ALLOWANCE

4 - 45 minute class periods

## 8. BIBLIOGRAPHY

### 1) Books

- Carratello, John. *Maps, Charts, Graphs and Diagrams*. Teacher Created Materials, 1996.
- de Brunoff, Jean. *The Travels of Babar*. Random House, 1937.
- Finelli, Sara. *My Map Book*. Harpercollins Juvenile Books, 2001.
- Hartman, Gail. *As the Crow Flies: A First Book of Maps*. Aladdin Paperbacks, 1993.
- Johnson, Sylvia. *Mapping the World*. Atheneum, 1999.
- Kenda, Margaret. *Geography Wizardry for Kids*. Barrons Juveniles, 1997.
- Mitchell, Robert. *Contemporary's Number Power 5: Graphs, Tables Schedules and Maps*. The McGraw-Hill Companies, 2000.
- Smith, A.G. *Where Am I? The Story of Maps and Navigation*. Stoddart Kids, 2001.

### 2) Web Resources

- <http://www.quia.com> - tools for creating activities and quizzes.
- <http://www.educationplanet.com> - education resource for teachers, students and parents.

## **9. LEARNING STANDARDS (NEW JERSEY STATE)**

### **Language & Arts Literacy**

Standard 3.1 - Speak for a variety of real purposes and audiences

Standard 3.2 - Listen actively in a variety of situations to information from a variety of sources

Standard 3.3 - Write in clear, concise, organized language that varies in content and form for different audiences and purposes

Standard 3.4 - Read various materials and texts with comprehension and critical analysis

Standard 3.5 - View, understand and use nontextual visual information

### **Mathematics**

Standard 4.3 - Connect mathematics to other learning by understanding the interrelationships of mathematical ideas and the rules that mathematics and mathematical modeling play in other disciplines and in life

Standard 4.9 - Develop an understanding of and use of measurement to describe and analyze phenomena

### **Social Studies**

Standard 6.5 - Historical understanding of varying cultures throughout the history of NJ, the United States and the world

Standard 6.7 - Geographical understanding by studying the world in spatial terms

Standard 6.8 - Geographical understanding by studying human systems in geography

Standard 6.9 - Geographical understanding by studying the environment and society

### **Workplace Readiness**

Standard 2 – Use technology, information and other tools

Standard 3 – Use critical thinking, decision-making, and problem-solving skills

## **10. INTERDISCIPLINARY AREAS**

### **English Language Arts**

- Writing, reading, speaking
- Conventions of grammar
- Literature

### **Fine Arts**

- Music selection
- Awareness of multiple art forms

### **Social Studies**

- World cultures
- Geographical skills
- Meteorology

## **11. PREPARING THE STUDENTS**

- 1) Introduce the students to the concept of latitude and longitude with this warm-up exercise, which will illustrate how maps and map reading are used in everyday life.
  - A. Scramble the desks and put them in rows before the students come to class. Give each student the task of finding his or her own desk. After a few moments of confusion, stop the students and line them up.
  - B. Explain that the desks are in rows and columns. The columns go from the front of the classroom to the back (i.e. North to South) and the rows run from the inside door to the far wall (i.e. East to West).

- C. Give the students an index card with their name and their desk location (i.e. column 3, row 2) and let the children find their desks. Discuss how the directions made the search easier.
  - D. Discuss how we use latitude and longitude to find locations (i.e. roadmaps, atlases, globes).
- 2) Introduce the map of the world. Be sure to cover the following for all seven continents:
    - A. Location
    - B. Size
    - C. Geographical characteristics
    - D. Cultural correlations
  - 3) Introduce the vocabulary words (see **Vocabulary** list below).

## 12. THE LESSON PLAN

- 1) After preparing the students (as above), read *The Travels of Babar*. Question the students if they were to fly in a hot air balloon, how would they know where to go? Compare to the activity of finding their desks, the maps of their city/ town/ state.
- 2) Present a map with longitude and latitude markings. Make sure the students can find the seven continents. (**Note:** *Mark one site on each continent, excluding Antarctica.*)
- 3) Assign the students to six (6) small groups. Give each small group an index card with a latitude and longitude marking. Each card should match a correlating location marked on the map. Have the students find their assigned location.
- 4) Ask each small group to research their exact location and its continent and prepare a report. The report should be a response to the following: "What if your group was on a hot air balloon trip and landed at this marked location. What would you see as you approach the continent and as you land?" The group can decide how they research and report. Following are some suggestions:
  - interview each passenger on the balloon
  - show items brought back from the journey (artifacts, crafts, pictures, customs, music samples, rocks, plants, etc.)
  - have each person in the small group research one aspect of each location and continent (arts, land, politics, religion, climate, etc.)
- 5) Each small group will present their report to the class.

## 13. EXTENDING THE LESSON

- The verbal report could be a video that is presented to the class.
- Food festival: Have each group create and share a native dish; dress in cultural costumes.
- Display: Each small group would assemble a display of their country complete with pictures, crafts, music, materials received from embassies, guest speakers, etc.).
- The students could create maps of their school buildings with latitude and longitude markings and a key that would indicate important locations. This could be given to visitors and would be ideal on open house days for parents.
- See the lesson plan [FLYING AWAY: Building a Model Hot Air Balloon](#) (pg. 23).

## 14. EVALUATING THE LESSON

- Assess the accuracy of understanding of longitude and latitude through practice and test.
- Assess report presentation from a rubric given out prior to the research.

## 15. DEEPER THINKING QUESTIONS

- *Why aren't hot air balloons used for mass transportation?*
- *When is a hot air balloon preferable to a plane or train?*
- *How could you determine location in a hot air balloon?*
- *What other way could you have found your desk?*

## 16. CURRICULUM TIE INS

### English Language Arts

- Journal the entire lesson process
- Write a story with dialogue of the occasion of landing on the location

### Fine Arts

- Create visual, dance or music based on area of study

### Math

- Graphing techniques to map latitude and longitude markings

### Social Studies

- Land the balloon in the same location, but in a different time period
- Research that time in history

### Science

- Science involved in map making

## 17. VOCABULARY

- Continent: *the seven major landmasses of the Earth*
- Cultures: *the people and traditions of the different areas of the Earth*
- Equator: *a great circle of the earth or a celestial body that is everywhere equally distant from the two poles and divides the surface into the northern and southern hemispheres*
- Geographical characteristics: *those traits of the land that distinguish different landmasses from each other*
- Hemisphere: *the northern or southern half of the earth divided by the equator or the eastern or western half divided by a meridian*
- Latitude: *the east to west geographical grid markings of the Earth used in determining locations*
- Longitude: *the north to south geographical grid markings of the Earth used in determining locations*
- Meridian: *a great circle on the surface of the earth passing through the poles*



## 1. TITLE

### **FLYING AWAY: Building a Model Hot Air Balloon**

## 2. AUTHOR

Peter Hoyle, Metropolitan Opera Guild Teaching Artist

## 3. GRADES

3<sup>rd</sup> – 5<sup>th</sup>

## 4. LEARNING GOALS

- To learn basic facts about helium and hot air.
- To compare the weight and size of different materials.
- To work collaboratively in teams.

## 5. LESSON PREVIEW

Students create their own model balloon much like the one that Babar uses for his travels. After attaching a basket to the balloon, students weigh different materials to see what the balloon can lift. Then, students create cargo (passengers and luggage) out of the selected materials and decorate their balloons.

## 6. MATERIALS AND COMMUNITY RESOURCES

- *The Travels of Babar* by Jean de Brunoff
- *The Travels of Babar: An Adventure in Scales* composed by Raphael Mostel (CD)
- Internet access
- Clothesline
- Tank of helium, 1/4" ribbon and 50 12" balloons. All are in the kit: "Balloon Time", manufactured by Worthington Cylinders. (Available at vendors like K-Mart, Target, and Toys 'R Us.)
- Masking and scotch tape
- 16-20 oz plastic cups (one per balloon)
- Plaster-coated gauze tape, cloth "Rigid Rap" or other paper mache material (one package per balloon)
- Hole punch
- Paint brushes, drawing and writing paper, scissors, markers
- Milligram scale (if available)
- Measuring implements: cloth tape measure, ruler, or yard stick
- Lightweight materials: styrofoam packing peanuts, pipe cleaners, other foam
- Toothpicks, paperclips
- Newspaper for work surface
- Bowls for water, water
- Sponges for cleanup

## 7. TIME ALLOWANCE

4 - 45 minute class periods

**(Note:** *All of session 1 should be done on the same day. Session 2 should be done on the same day as session 1 or the very next day.*)

## 8. BIBLIOGRAPHY

### 1) Books

- de Brunhoff, Jean. *The Travels of Babar*. Random House, 1937.

### 2) Recordings

- Mostel, Raphael. *The Travels of Babar: An Adventure in Scales* (CD).

### 3) Web Resources

#### A. Ballooning:

- [www.omsi.edu/explore/physics/air/teacher](http://www.omsi.edu/explore/physics/air/teacher) - Activities for exploring/comparing gases
- [www.Breitling.com/eng/aero/orbiter](http://www.Breitling.com/eng/aero/orbiter) - First nonstop circumnavigation 1999
- [www.challenger.virgin.net/browser\\_html](http://www.challenger.virgin.net/browser_html) - Ongoing flight around the world

#### B. Math:

- [www.aaamath.com](http://www.aaamath.com) - By math subject or grade level
- [www.getsmarter.org](http://www.getsmarter.org) - Interactive Learning Network site
- [www.worldwidemetric.com](http://www.worldwidemetric.com) - Conversion for volume, pressure, weight, and length

#### C. Science:

- [www.chemsoc.org/viselements/pages/pertable\\_j.htm](http://www.chemsoc.org/viselements/pages/pertable_j.htm) - the Periodic Table

## 9. LEARNING STANDARDS (NEW YORK STATE)

### The Arts

Standard 1 - Creating, Performing, and Participating in the Arts

Standard 2 - Knowing and Using Arts Materials and Resources

### Math, Science and Technology

Standard 1 - Analysis, Inquiry, and Design

Standard 3 - Mathematics

Standard 6 - Interconnectedness: Common Themes

## 10. INTERDISCIPLINARY AREAS

### English Language Arts

- Research hot air balloons – visual designs and structure

### Mathematics

- Physical weights and numbers
- Measuring

### Science

- The elements and their symbols
- Engineering design

### Visual Art

- Learning to control materials both 2-D and 3-D
- Applying understanding of design/drafting designs

## 11. PREPARING THE STUDENTS

- 1) Read *The Travels of Babar* and/or listen to *The Travels of Babar: An Adventure in Scales* CD.
- 2) Discuss the fact that Babar and Celeste travel in a balloon.

- 3) Discuss "What makes a balloon fly?" Discuss helium, hydrogen, and hot air in terms comprehensible to the specific age group (including elements and their symbols). Introduce the basic physics of a balloon.
- 4) Observe pictures of balloons and blimps. Notice coloration and decorative pattern.
- 5) Have the students draw a picture of a balloon.

## 12. THE LESSON PLAN

- 1) In teams of two or three students, use the Setup and Steps below to construct the balloon, basket, harness and cargo (see diagram on pg. 29).

### A. SETUP FOR BASKET, HARNESS AND BALLOON CONSTRUCTION AND CREATING CARGO

- I. String a clothesline that will be used to store the balloons during construction. (**Note:** *This clothesline should be above the work areas.*)
- II. Make individual work areas on a desk surface and a place to tether the balloon.
- III. Place at each work area: a plastic cup, 15 feet of balloon ribbon, scissors, marker, hole punch, scotch tape, measuring implement, lightweight materials.
- IV. Make a filling station with balloons and the helium tank to be operated by the teacher. At this station place a milligram scale if available.

### B. STEPS FOR BASKET, HARNESS, AND BALLOON CONSTRUCTION

- I. Take the plastic cup. Measure up 2 inches from the bottom of the cup.
- II. Mark and cut with scissors to make "basket".
- III. Looking at the rim of the basket as if it were a clock face, punch one hole at each of the clock points 12, 6, 3, and 9 - approximately 1/4" below rim of basket.
- IV. Use a toothpick or pointed scissors to poke a hole in the bottom of the basket to insert basket tether.
- V. Insert one piece of 24" ribbon into the hole in the bottom of the basket and tie the end of it to 1/2 toothpick inside the cup (this basket tether will be used after the balloon is secured in the harness). When the basket and harness has been prepared, each team receives one well-inflated balloon (The teacher should tie a 24" piece of ribbon to each balloon to act as temporary tether).
- VI. Team should tether the balloon at each station.
- VII. Have each team measure the height of the balloon and multiply this number by 4 (e.g. a 12" balloon is  $12 \times 4 = 48$  inches).
- VIII. Cut two pieces of ribbon the appropriate number of inches long (48" in the example above). These are ribbon A and B.
- IX. Tie ends of ribbon A to the 12 and 6 o'clock holes in the basket and ribbon B to the 3 and 9 o'clock holes. The harness is now complete.
- X. Hold the harness by the midpoint of ribbons A and B and put a small piece of scotch tape at this intersection when basket is level.
- XI. With one student to steady the balloon, slip the harness over the top of the balloon, and gently adjust the ribbons until the basket sits level.
- XII. Pull the basket tether taut and tie it off.
- XIII. Cut the temporary tether from the balloon and discard.
- XIV. Adjust the straps of the harness so that the basket is level.

XV. Apply scotch tape to ribbons to secure straps to balloon.

C. STEPS FOR CREATING CARGO

I. Fill the basket of the balloon with lightweight materials.

II. Experiment with different combinations of materials that the balloon will lift.

III. Weigh the materials (the "cargo") at the weighing station (if available).

IV. Have students collaboratively construct original characters to be passengers (toy versions of themselves, family members, or animals) and luggage from the materials that were weighed (the balloon must be able to lift the completed cargo).

V. Measure the balloon and basket (height, width and circumference) and the model characters created.

VI. Make a drawing that shows the dimensions of the balloon and the dimensions of the "cargo".

*(Note: At the end of this session the teacher should attach a hook [unfolded paperclip] to the top of the balloon with masking tape. Make sure that this is done gently but securely. Balloons can be suspended from the clothesline using this hook, as the helium will cease to lift the balloon in six or eight hours.)*

2) In the same teams of two or three students, paper-mache the balloon using the Setup and Steps listed below.

A. SET UP TO PAPER-MACHE THE BALLOON

I. Cover workstations with newspaper.

II. Supplies: one package of gauze tape, one bowl of water, one pair scissors, Scotch tape.

B. STEPS TO PAPER-MACHE THE BALLOON

I. Adjust the straps of the harness by doubling and taping ribbon to balloon if necessary to level the basket.

II. One student must steady the balloon.

III. The other student(s) cover the balloon and basket in moistened gauze. Cut the gauze to useable sizes and dip into the bowl of water to moisten.

IV. Smooth with wet fingers so that the plaster is distributed evenly over the surface of the gauze.

V. Hang to dry on clothesline.

3) The students will decorate the balloons using the Setup and Steps below.

A. SET UP FOR DECORATING THE BALLOONS

I. Cover workstations with newspaper.

II. Supplies: drawing paper and markers.

III. Distribute individual paint-sets, brushes and water after drawings are complete.

B. STEPS FOR DECORATING THE BALLOONS

I. Have each student create sketches for the decoration of the balloon. They can use pattern, a design based on the names of the original characters they created, or any other visual element they choose.

II. If there is more than one student per balloon, combine individual sketches to make a collaborative design.

III. Post final design.

IV. Paint the balloon and basket based on the final design.

V. Hang to dry on clothesline.

### 13. EXTENDING THE LESSON

- Weigh each student in the team, calculate the size of balloon needed to lift the real team and make a scale drawing of these showing dimensions.
- Destinations – Select different locations that the original teams of students (or larger groups) can research, as if their balloon(s) landed in the assigned location.
  - 1) Research the following: types of animals, types of plants, architecture, the flag or cultural icons, and music significant to the place.
  - 2) List things that tourists would like to do there. Plan an itinerary of 2 days of fun things to do in this location. Construct a two-day timetable in 30-minute increments. Include sights to see, foods to eat, and activities specific to that place.
  - 3) Make drawings of assigned location.
  - 4) Calculate how many days it would take to travel in a balloon from the current location to the place researched (Set a standard of  $\underline{X}$  miles per day and constant favorable wind).
  - 5) In original teams (or larger groups) create a three dimensional diorama of the place that incorporates the above information (Use cardboard and construction paper, etc.; include a landing spot for the balloon).
- Sharing/Presentation Options:
  - 1) Using the “Destinations” Extender above, each team or group can now travel to every one of the other locations in their various balloons. Upon arrival the “Host” group can present the two-day travel itinerary to the class.
  - 2) In original teams, collaborate to write a book entitled *The Travels of “Character Name” and “Character Name”*. Make sure that the students create two original characters and write about at least two of the places visited.
  - 3) Make drawings to illustrate the original story, see above. Construct a book.

### 14. EVALUATING THE LESSON

- Ask students “Why did we do this?” Make note of what they say. Evaluate level of interest.
- Ask students to recall the entire process of creating the balloons (Setup and Steps 1 through 3). Evaluate their ability to recollect the details of the entire process.
- Include a written reflection after each session of work.
- Share the finished sketches and art with other classes and/or parents.

### 15. DEEPER THINKING QUESTIONS

- *Why has it taken so long for someone to successfully circumnavigate the world in a balloon?*
- *What makes something lighter than air?*
- *If hydrogen is lighter than air, and oxygen is lighter than air, why is the combination  $H_2O$  heavier than air?*

### 16. CURRICULUM TIE-INS

#### The Arts

- Create diorama
- Present original play

#### English Language Arts

- Journal process

- Write original stories or dialogues using original characters
- Construct itinerary for tourist visit
- Bookmaking
- Research, reading, writing

#### **Mathematics**

- Timetables
- Calculate size of balloon needed to lift students
- Calculate number of days of travel from point A to point B

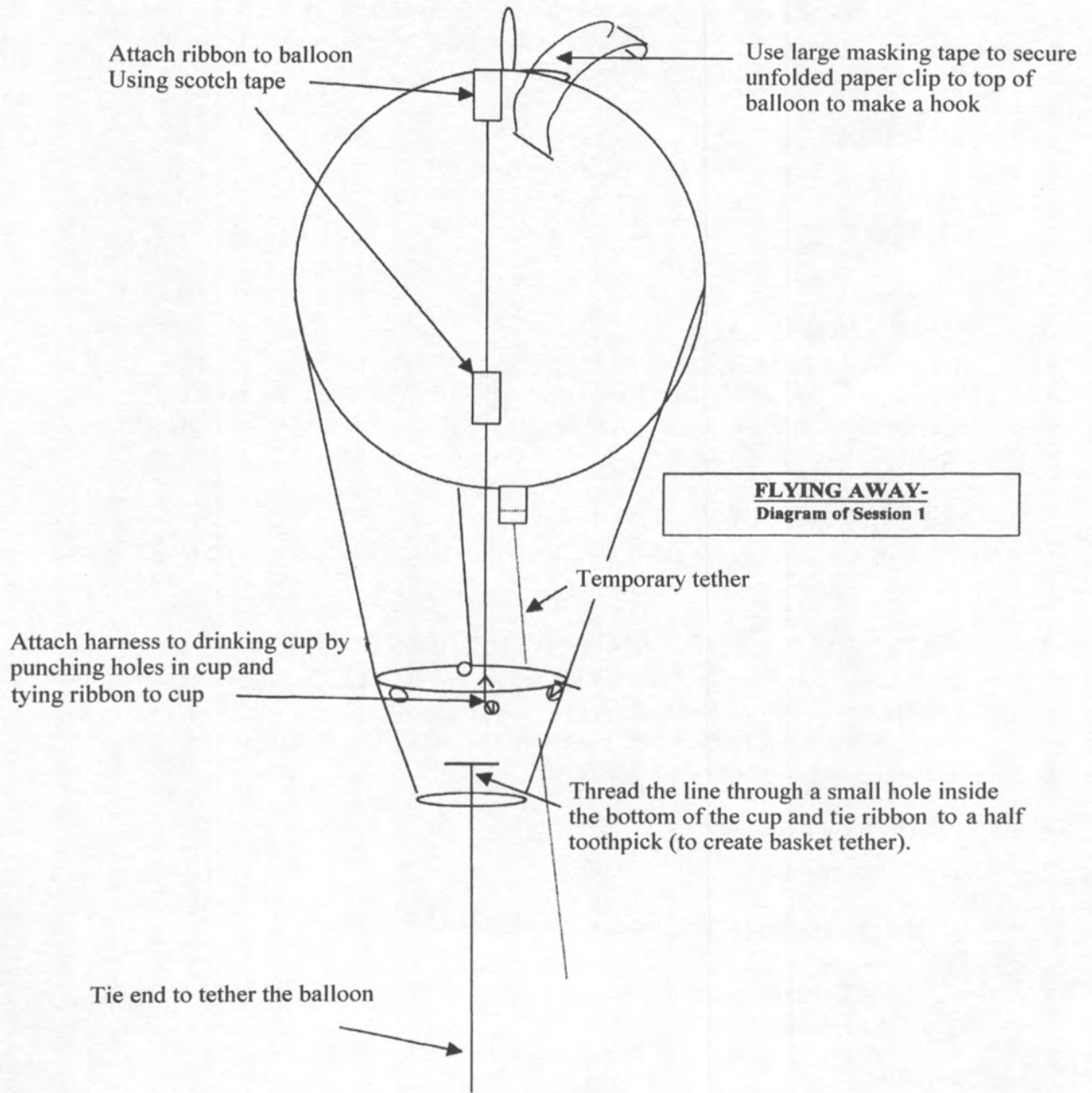
#### **Social Studies**

- Environments and cultures
- Geography

### **17. VOCABULARY**

- Cargo: *load or burden*
- Character: *distinctive personality trait or characteristic*
- Circumnavigate: *to sail or fly around (the earth, an island)*
- Gas: *form that is neither liquid or solid*
- Harness: *straps by which two things are fastened*
- Helium: *colorless chemical element; symbol (He)*
- Hydrogen: *a nonmetallic element that is the simplest and lightest of the elements; is normally a colorless odorless highly flammable diatomic gas; symbol (H)*
- Model: *a small copy or imitation of an existing object*
- Oxygen: *colorless tasteless odorless gaseous element that constitutes 21 percent of the atmosphere; symbol (O)*
- Tether: *a rope or chain fastened to something to keep it within certain limits*

# Balloon Diagram



## 1. TITLE

### Interpreting the music of Raphael Mostel's *The Travels of Babar: An Adventure in Scales* as a Dance/Movement exercise

**Note:** Due to licensing and copyright restrictions students cannot make costumes, props, or scenery based on the Jean de Brunhoff book, or dance/act the story. Students also must not create performances based upon the Babar characters or elements of the Babar books. (Please see the trademark and copyright notices on the inside front cover.) However what can be done is to take the abstract ideas from the music and create alternate scenarios. One scenario might be to take the "Balloon rising" music and kinetically explore the idea of ascending, growing taller, floating into the clouds, etc.

## 2. AUTHOR

Patricia A. Moriarty, Scotland Elementary, Ridgefield, CT

## 3. GRADES

3<sup>rd</sup> – 5<sup>th</sup>

## 4. LEARNING GOALS

- To explore how dance/movement tell a story.
- To understand the elements of dance through interpretation of the story.
- To understand how the feelings and moods of the music suggest certain body movements and actions.

## 5. LESSON PREVIEW

To interpret excerpts of the music from *The Travels of Babar: An Adventure in Scales* using dance and movement.

## 6. MATERIALS AND COMMUNITY RESOURCES

- *The Travels of Babar: An Adventure in Scales* composed by Raphael Mostel (CD)
- A list of the selections for students to choose from.
- A **Self-Assessment Packet** with directions and guidelines (pg. 32).
- A text copy of the narration from the CD.

## 7. TIME ALLOWANCE

5 - 45 minute class periods

## 8. BIBLIOGRAPHY

### 1) Books

de Brunhoff, Jean. *The Travels of Babar*. Random House, 1937.

### 2) Recordings

Mostel, Raphael. *The Travels of Babar: An Adventure in Scales* (CD).

## 9. LEARNING STANDARDS (CONNECTICUT STATE)

### Dance

Standard 1 – Elements and skills



- Standard 2 – Choreography
- Standard 3 – Meaning
- Standard 4 – Thinking Skills
- Standard 7 – Connections

### Music

- Standard 6 - Analysis

## 10. INTERDISCIPLINARY AREAS

### English Language Arts

- Reading
- Speaking, listening, and viewing

### Performing Arts

- Creating a dance

### Visual Arts (*see TITLE note above*)

- Costume
- Scenic and/or prop design

## 11. PREPARING STUDENTS

- 1) Present the music and narration of *The Travels of Babar: An Adventure in Scales* to the class.
- 2) All students should read the original Jean de Brunhoff story, *The Travels of Babar*.
- 3) Show the students how the music helps tell the story.
- 4) Lead a discussion on how dance and/or movement can also tell a story. Discuss with the students how they can take certain sections of the music and interpret the musical excerpts in their own way by creating a dance/theater piece. (*see TITLE note above*)
- 5) Review some basic dance concepts/terminology including transitions, balance and coordination, rhythm and timing, directionality, movement quality, energy, spatial awareness, and mind body connections.

## 12. THE LESSON PLAN

- 1) Present the self-assessment packet to the students, which indicates the directions and goal of this lesson.
- 2) Students then choose one or two partners and proceed to the next step in the procedure. (**Note:** *The teacher may choose to focus the lesson by selecting, in advance, the musical excerpts [five to six] and the specific dance components.*)
- 3) Students will present their production to the class.

## 13. EVALUATING THE LESSON

The teacher will work with each group of students to evaluate the self-assessment packets. Does the student's self-assessment coincide with the teachers' evaluation? (The teacher should also focus on what the group of students as a whole thought about their peers and the process.)

## 14. EXTENDING THE LESSON

- 1) Present the dances to the school and parents.
- 2) Use other stories and musical selections to create additional dance/movement stories (see the **Bibliography** under **Audio Recordings/Classical Music and Opera for Children** on pg. 67).

## PROCESS AND PERFORMANCE BASED LEARNING ASSESSMENT PACKET FOR DANCE AND MOVEMENT

### **BACKGROUND:**

You have listened to the music *The Travels of Babar: An Adventure in Scales*. You have also learned that dance is another way of presenting a story, but through movement.

### **TASK:**

Your job is to create movement to a selection from this piece. With the help of one or two partners, some visual aids/props, and background scenery you will present your production.

### **AUDIENCE:**

The audience for your production will be your class and your teacher.

### **PURPOSE:**

The purpose of your task is to show your class how movement and dance can help to tell a story or situation.

### **PROCEDURE:**

1. Choose a partner or partners with whom to work.
2. Choose or be given a selection of the music for which you want to create movement or dance.
3. Decide with your partner/partners how you can show movement and dance.
4. Remember your dance should include the basics of balance, rhythm, and the other elements your teacher has chosen.
5. Practice your movements with the music.
6. When you are satisfied with the movements decide if you need to use any costumes, props, or scenery to help your production.
7. Make a list of what you will need and who in the group will make or find each item.
8. Make or find your costumes, props and/or scenery.
9. Practice your movements with the costumes, props, and/or scenery.
10. Present your production to the class and the teacher.

PROCESS AND PERFORMANCE TASK ASSESSMENT LIST  
FOR MOVEMENT AND DANCE

**This Is How I Felt Each Task Went That I Did With My Partners:**

- Choosing a partner or partners to work with:



Terrific



OK



Needs Work

- Listening to the different selections of music and deciding which selection or selections we wanted to use.



Terrific



OK



Needs Work

- Working together with my partner/partners to create movements and dance to the music.



Terrific



OK



Needs Work

- Practicing the movements/dance that we created.



Terrific



OK



Needs Work

- Discussing what costumes, prop, and/or scenery we wanted to use.



Terrific



OK



Needs Work

- Making a list and assigning each person a job of making or finding these items.



Terrific



OK



Needs Work

- How we worked together when making our costumes, props, and/or scenery.



Terrific



OK



Needs Work

- How we practiced our production using the costumes, props, and/or scenery.



Terrific



OK



Needs Work

- How our final presentation to the teacher and the class went.



Terrific



OK



Needs Work

## **This Is How I Think Of Myself As A Dancer:**

*(This portion of the self-assessment packet was adapted from an assessment tool developed by the P.S. 6 Manhattan/Annenberg Partnership assessment team, Jane Remer, principal investigator.)*

- I can change smoothly in place from one shape to another. (transitions)



Terrific



OK



Needs Work

- I can stop moving without losing my balance. (balance and coordination)



Terrific



OK



Needs Work

- I can feel my body keeping time to the beat. (rhythm and timing)



Terrific



OK



Needs Work

- I know my left from my right when changing directions. (directionality)



Terrific



OK



Needs Work

- I can make my dance movements graceful and flowing. (movement quality)



Terrific



OK



Needs Work

- I can control my energy in all my dance movements. (energy)



Terrific



OK



Needs Work

- I can move quickly in space without bumping into anyone. (spatial awareness)



Terrific



OK



Needs Work

- I can repeat my own and my group's movements and patterns.  
(mind-body connections)



Terrific



OK



Needs Work

Student name: \_\_\_\_\_

TEACHER EVALUATION:

## **1. TITLE**

### **Transforming Anansi Folktales into Storyboards**

Plan Rationale: *As in many folktales, Jean de Brunhoff uses anthropomorphized animals to tell his picture story.*

## **2. AUTHORS**

Sean McGlynn, Manager of School Programs, New York City Opera

## **3. GRADES**

2<sup>nd</sup> – 5<sup>th</sup>

## **4. LEARNING GOALS**

- To understand the essential elements of storytelling.
- Adapt a folktale with animals into a storyboard.
- To work as a collaborative group.
- To enhance respect for and understanding of Anansi stories.

## **5. LESSON PREVIEW**

Students will break into collaborative teams and create a storyboard using an Anansi folktale.

## **6. MATERIAL AND COMMUNITY RESOURCES**

- copy of an Anansi folktale (remove any illustrations), which students can read or can be read to them depending on the grade level
- "If I Were to Tell This..." forms (pg. 41)
- 27" x 34" white paper (or larger)/one sheet for each group
- pencils
- rulers
- black markers
- crayons, color markers, or water colors

## **7. TIME ALLOWANCE**

6 - 45 minute class periods

## **8. BIBLIOGRAPHY**

### **1) Books**

- Abrahams, Roger D. *African American Folktales. Stories From Black Traditions in the New World.* Pantheon, 1998. - Excellent source of Anansi and other folktales from the New World for older grades. The author lists the U.S. State or country that produced each folktale. The introduction is an invaluable source for defining the differences between European and African American folktales.
- Arkhurst, Joyce Cooper. *The Adventures of Spider. West African Folktales.* Little, Brown & Company, 1992. - Great source of Anansi stories for early grades.
- Holt, David and Bill Mooney. *More Ready to Tell Tales.* August House Publishers, Inc., 2000. - Stories ready to be orally presented, and accompanied by interesting follow up questions. The Anansi story in the collection is called "Tigertail Soup"

(Jamaica) and is retold by Melinda Munger.

- Mirrow, Gregory. *Traditional African Designs*. Dover Publications, Inc., 1997. - A good resource for African design work, many animal illustrations.
- Sherlock, Philip. *Oxford Myths and Legends: West Indian Folktales*. Oxford University Press, 1988. - Another good source for Anansi stories.

## 2) Web Resources

- <http://www.manteno.k12.il.us/webquest/elementary/LanguageArts/Anasi/anansiresourcepage.html> - Several online sample Anansi stories. The site also has other educational material related to the stories.
- [www.parentstrackingthenet.com/storytelling.html](http://www.parentstrackingthenet.com/storytelling.html) - This is a webpage entitled, "Revitalizing the Magic (and Education) in Storytelling."
- [www.storyarts.org/classroom/retelling/index.html](http://www.storyarts.org/classroom/retelling/index.html) - This is a great tool for getting students to tell stories in the classroom or to even help you be a better storyteller.

## 9. LEARNING STANDARDS (NEW YORK STATE)

### The Arts

Standard 1 – Creating, Performing and Participating in the Arts

Standard 3 - Responding to and Analyzing Works of Art

Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts

### English Language Arts

Standard 1 - Language for Information and Understanding

Standard 2 - Language for Literacy Response and Expression

Standard 3 - Language for Critical Analysis and Evaluation

## 10. INTERDISCIPLINARY AREAS

### English Language Arts

- Reading
- Speaking, listening, and viewing
- Literature

### Mathematics

- Measuring and dividing

### Social Studies

- Cultures and societies

### Visual Arts

- Storyboard making/Cartooning

## 11. PREPARING THE STUDENTS

- 1) Introduce the students to the region and culture where the story you choose originated. (Use pictures, maps, and musical instruments so that they can get a feel for the colors, designs, and sounds of the region.)
- 2) Show visual images of the animals involved in the story.
- 3) Have the students create a list of what makes a good story.
- 4) Define what a "trickster" is. Show why they are an important element of folk literature: the Leprechaun of the Irish and the Coyote of the Native Americans are two additional examples.
- 5) Discuss why laughter and humor is important in a story.



## 12. THE LESSON PLAN

- 1) Have the students read the particular Anansi folktale you have chosen. Discuss moral and other the elements that make a good story (see **Vocabulary** section of this lesson plan).
- 2) Read the folktale to the students and verbally cue students as they listen to notice the characters, location, events, and other aspects of the folktale that might be important in storyboarding (characters, locations, events, etc.)
- 3) Have students work on their own to select six moments they think are necessary to follow the story and fill in the "If I Were to Tell This..." form.
- 4) Break the students into small groups (2 to 3 students in each) and have them compare their forms. Did they all select the same moments, same characters, or same locations? Probably not, so instruct the groups to collaboratively determine which six moments that their group thinks are necessary to follow the story. You might want to give them a blank "If I Were to Tell This..." form for their group to fill out. (Maybe even change the form's title to read "We" instead of "I".)
- 5) Give each group of students a sheet of 27" x 34" (or larger) white paper and a set of pencils. Then have them measure and divide the sheet into six equal sections. Make sure that they clearly divide the storyboard panels using black markers.
- 6) The student groups now need to sketch the six story panels their group selected. Once they have sketched their panels let them have color markers, crayons, or water color paints to finish the storyboards.
- 7) Have the groups tell their versions of the Anansi folktale, using their storyboards, to the rest of the class.

## 13. EXTENDING THE LESSON

- Using the **Audio Recording/Classical Music and Opera for Children** section of the **Bibliography** (pg. 67) or with actual instruments have the students score their storytelling presentations.
- Have the students do their storyboarding using a PowerPoint® presentation. They can either do the drawing directly in the program itself or take their storyboard and scan the individual panels into a digital format.
- Turn the Anansi story into a drama performance. Have the students adapt the story into a script, and then design costumes and set pieces based on their storyboards.

## 14. EVALUATING THE LESSON

- Assess completed forms and storyboards for understanding and level of detail.
- Assess oral discussions and/or the storytelling for level of comprehension.

## 15. DEEPER-THINKING QUESTIONS

*Many of the African American Anansi folktales came out of the slavery experience. Many people believe that the Anansi character represents the slave and how he or she deals with their plight. If this is true, does it change how you see the story? What might the other characters represent?*

## 16. CURRICULUM TIE-INS

### English Language Arts

- Folktale as a genre
- Other animal stories as a genre

### Mathematics

- Graph the action of the story on a grid with the climax being the highest point.

### Performing Arts

- Adapt the storyboard into a dance (see Lesson Plan on pg. 30).
- Why select a spider as a “trickster.” It might have to do with the spider’s use of webs. How are webs made?

### Social Studies

- What culture(s) does this story come from? Students could research the people and their own cultural heritage. What “trickster” does their culture use and why?

### Visual Art

- Animal costumes
- Scenic design
- Mask making

## 17. VOCABULARY

- Anansi/Ananse/Anancy: means spider in the Ashanti language; these are three of the possible spellings, with the last one being the usual Caribbean version
- Ashanti: a member of a people of southern Ghana
- Climax: the point of highest dramatic interest or a major turning point in the action
- Declining Action: the events that happen after the climax of the story, or the resolution
- Folktale: a story made up and handed down, often orally, by an ethnic group
- Plot: the plan or layout of a story
- Trickster: a deceptive character appearing in various forms in the folktales of many cultures
- Rising Action: the events that lead to the climax of a story

Name: \_\_\_\_\_

If I were to tell this story to my friend these are the six important moments they would need to hear for the story to make sense:

	WHAT HAPPENS?	WHICH CHARACTERS ARE PRESENT?	WHERE ARE WE?
1			
2			
3			
4			
5			
6			

## 1. TITLE

### Integrating Visual Art and Social Studies with Raphael Mostel's *The Travels of Babar: An Adventure in Scales*

## 2. AUTHOR

Joan Hajducsek Rosen, Director of Music and Art, Bayonne Public Schools, Bayonne, NJ

## 3. GRADES

1<sup>st</sup> – 5<sup>th</sup>

## 4. LEARNING GOALS

- To understand how the use of color impacts a work of art.
- To understand how a theme can be rendered in a variety of ways (i.e. words, music, visuals).
- To understand that artist's choices affect the aesthetic quality of artwork.

## 5. LESSON PREVIEW

The students will listen to *The Travels of Babar: An Adventure in Scales* and read *The Travels of Babar* by Jean de Brunhoff. They will discuss and research how music, like visual art, can create a mood or feeling, depict images and inspire new ones. The students will then research, develop and create their own characters that travel to a destination of their choice. From this information, the students will render their image twice, once using the color palette of de Brunhoff and again using their own limited color palette. Students will critique the results by comparing and contrasting the effect of each palette.

## 6. MATERIALS AND COMMUNITY RESOURCES

- Images, art reproductions, travel posters, maps of various places in the world or community
- Drawing and writing paper
- Colored pencils, crayons, markers, paint, writing pencils
- Brushes
- Classroom resource materials: texts, internet, books, magazines, etc.

## 7. TIME ALLOWANCE

4 - 45 minute class periods

## 8. BIBLIOGRAPHY

### 1) Books

- de Brunhoff, Jean. *The Travels of Babar*. Random House, 1937. (See **Jean and Laurent de Brunhoff Books** in the **Bibliography** for other Babar picture books on pgs. 65-66).
- Hume, Helen D. and Connie Kallback. *The Art Teacher's Book of Lists*. Prentice Hall, 1999.
- Marcus, Leonard S. *A Caldecott Celebration: Six Artists and Their Paths to the Caldecott Medal*. Walker & Company, 1998.
- *The Leonardo Papers II Art Elements and Principles Overview Workbook*. Digital Motion Arts, 1998.
- *How to Recognize Styles*. Barron's Educational Series, Inc., 1997.

- 2) **Recordings**
  - Mostel, Raphael. *The Travels of Babar: An Adventure in Scales*. (CD)
- 3) **Web Resources**
  - <http://www.colormatters.com/colortheory.html> - color theory

## 9. LEARNING STANDARDS (NEW YORK STATE)

### The Arts

- Standard 1 - Creating, Performing and Participating in the Arts
- Standard 2 - Knowing and Using Arts Materials and Resources
- Standard 3 - Responding to and Analyzing Works of Art

### English Language Arts

- Standard 1 - Language for Information and Understanding
- Standard 3 - Language for Critical Analysis and Evaluation

## 10. INTERDISCIPLINARY AREAS

### English Language Arts

- Writing, reading, research

### Visual Art/Art History

- Color theory
- Illustration

### Social Studies

- Community or World History

## 11. PREPARING THE STUDENTS

- 1) Lead a series of lessons in art on color theory. In the process, introduce the vocabulary words at the end of this lesson plan
- 2) Have the students listen to Mostel's composition, *The Travels of Babar: An Adventure in Scales*.
- 3) Have the students read *The Travels of Babar* by Jean de Brunhoff.
- 4) Have the students do research on the art of illustration. Follow up with a discussion on illustration.

## 12. THE LESSON PLAN

- 1) After going through the preparatory steps, lead a discussion about how color, music, words and pictures can affect us.
- 2) Show various places from around the world through art reproductions, picture books, text books, travel brochures, photographs, post cards, magazines, etc. Discuss aspects of the use of color and possible reasons for artists' choices.
- 3) Individually or in small groups, have the students create two original characters (humans or animals) to go on a journey. For younger students, the characters can be animals or people that they are familiar with (i.e. their pet, teacher, best friend, family member, themselves). Older students should be encouraged to build original personality traits for each of their characters.
- 4) Review the types of locations that Babar and Celeste traveled to in *The Travels of Babar*, paying careful attention to de Brunhoff's palette (5 colors). Have the students brainstorm places they feel their characters should visit. For younger students, the teacher can guide

them to choose locations in their community (i.e. their school, neighborhood, home, church). Older students can be guided to choose locations that they are studying in Social Studies/ World History.

- 5) Have the students research one particular location. Have them discuss why they feel their chosen location is particularly appropriate for their characters to visit. The students will determine the kinds of people and animals that would inhabit the location. Students will research other information about the location, such as climate, types of clothes, architecture, etc.
- 6) The students will then decide on their own color palate using the same number of colors that de Brunhoff used, but varying the colors. The students must be able to support the reasons for their choices (i.e. analogous colors, complimentary colors, warm colors).
- 7) The students will then use the information they have gathered about their location and about the art of illustration to create two separate images of their original characters in their chosen location. One drawing will be in the color palate of de Brunhoff, and the second drawing will be in the students own color palette. Using the variety of media available to them, students will render their images with careful attention to the color palette and based on the composition decisions made.
- 8) Lead a discussion on the concept of copyright and how it is prohibitive to use the images/ characters of another artist. Students must know that even in their design, they must be creative and not copy any other artist's work, images, color or characters.
- 9) Students will keep a journal of the process. From their notes, they are to prepare a descriptive paragraph including their rationale for the choices they made in creating their own characters, location of travel, and color palette. This paragraph should be read in class while both drawings are displayed. Also, this paragraph can be added to the drawings for display.

### **13. EXTENDING THE LESSON**

- Research other animal stories, particularly from the same location the students researched.
- Create color palettes from other artist's/ illustrator's work.
- Use storyboard to give their image action and momentum.
- Research the world of publishing with specific art careers and production tasks (i.e. graphic design). This could include a field trip to a publishing house.
- Create a scenario and dialogue with the original non-Babar characters and develop a storybook, opera, dance, or drama.
- Each student can write a piece comparing and contrasting another student's choice of palette.
- A display of the students' drawings along with their journals and descriptive paragraphs can be exhibited for the school community. Participating schools may use the Mostel.com CD as musical backdrop for this exhibit.

### **14. EVALUATING THE LESSON**

- Self and class critiques of the work, based on the objective of the lesson.
- Use the journals and the artwork to discover comprehension of applying the rules of color.

### **15. DEEPER THINKING QUESTIONS**

**Students keep a journal with thoughts about the following:**

- *When you created your new characters, was it the music, the words, or the images that inspired you the most?*

- *What was the most difficult aspect of this lesson? What was the easiest? Why?*
- *When listening to Mostel's The Travels of Babar: An Adventure in Scales, what did you particularly enjoy? Why? Did you feel that the "colors" in the music reflected the de Brunhoff color palate?*

## 16. CURRICULUM TIE-INS

### Dance

- Learn a dance from the chosen location.
- Create a dance for the original characters.

### English Language Arts

- Read books about animals and different locations, and discuss how the artwork enhances the story.

### Mathematics

- Calculate (in miles, city blocks, time, etc.) the distance of their travel from the school to their chosen location.

### Music

- Listen to folk music of chosen location.
- Create a lullaby for their location, revealing aspects of the particular culture.
- Sing songs about animals.

### Science

- Climate and natural physical environment of the different places represented in their location.

### Social Studies

- Social customs of the chosen location

### Technology/Media

- Interview the original characters to disseminate information about their personalities and location of travel.

### Theatre

- Create and perform a puppet show based on the original characters.

## 17. VOCABULARY

(**Note:** *Each time the students learn a new vocabulary word, it can be displayed and visually depicted within the classroom.*)

- Aesthetic: *the science of the beautiful in art; defined by visual, moral, social and contemporary standards*
- Analogous colors: *colors closely related on a color wheel, e.g. red, red-orange, yellow*
- Atmospheric perspective: *(in painting) the change in color of objects in the distance*
- Balance: *equilibrium in a composition, either symmetrical or asymmetrical*
- Center-of-interest: *the largest, lightest, darkest, or most important part of a composition*
- Chiaroscuro: *the use of light and shadow to create a focal point or mood*
- Color wheel: *colors arranged in a circle according to whether they are primary, secondary or tertiary colors*
- Cool colors: *colors like green, blue and violet*
- Complementary color: *colors at the opposite sides of a color wheel, such as red/green or yellow/violet*
- Composition: *the manner in which the forms, lines and colors of an artwork are arranged*

- Design: the organization of line, form, color, value, texture, and space in an eye-pleasing arrangement
- Drawing: usually a work in pen, pencil, or charcoal on paper
- Element: artistic design considerations such as color, line, texture, shape or form, and space
- Emphasis: a design principle that gives dominance to a particular area through color, size or repetition
- Highlight: a light area that represents the reflection of light (as in the eye of a model)
- Hue: pure color; the color wheel name of the color
- Illustration: an artwork developed to accompany a story, advertisement, or written text
- Intensity: the strength of a particular color
- Landscape: a scenery painting; also includes cityscape or seascape
- Medium: the material that is used in an artwork; e.g. watercolor, oil, pastel
- Monochromatic: a color scheme that involves different values of a single color
- Neutral colors: mixing colors across from each other on the color wheel (complementary colors neutralize each other when mixed)
- Palette: a board on which an artist mixes paints; certain colors used by a specific artist
- Pastel: pigment held together with a binder and pressed into stick form (dry or oil-pastel)
- Pigment: powdered earth, minerals, and chemicals, ground and mixed with a binder such as oil
- Pointillism: the application of pure color in small dots, allowing the eye to mix (such as red and blue dots side by side, which the eye sees as violet)
- Polychrome: many colored
- Primary colors: red, yellow, and blue; may be mixed to make other colors but cannot themselves be mixed from other colors
- Realism: an artist's attempt to portray a subject as accurately as possible
- Saturated color: hues undiluted with white, consequently deep and intense
- Secondary colors: green, violet, and orange; the colors obtained by mixing primary colors
- Subject: the person, thing or object that the artwork is based on
- Tempera: pigment, mixed with water or egg yolk to apply
- Tertiary colors: when a secondary and primary color are mixed the color has the name of the primary color, followed by the name of the secondary color; e.g. blue-green, red-violet
- Tone: harmony in colors and values in an artwork
- Value: the lights and darks that make up a picture
- Watercolor: pigment mixed with a binder and applied with water to give a transparent effect



## 1. TITLE

### **The Elephant as Symbol / Visual & Language Literacy**

Plan Rationale: *Jean de Brunhoff has a particular look for his elephant creation Babar; student artists will see the elephant through their own cultural and symbolic lenses.*

## 2. AUTHORS

Anna R. Giudice, Literacy Coordinator, P.S. 81 Queens  
Joseph Piro, Coordinator, Project ARTS, CSD 24 Queens

## 3. GRADES

3<sup>rd</sup> - 5<sup>th</sup>

## 4. LEARNING GOALS

- To read and comprehend visual informational materials.
- To explore the use of the image of the elephant in interdisciplinary areas, e.g. art, geography and history.
- To look at the image of the elephant from multiple perspectives.
- To analyze visual characteristics from diverse cultures and to understand the influence of the elephant image on various cultures.
- To produce a visual and written response to an image.

## 5. LESSON PREVIEW

The focus of this lesson is to introduce students to the symbol of the elephant and understand their various forms.

## 6. MATERIALS AND COMMUNITY RESOURCES

- Graphic organizers
- Various pictures of elephants
- Art books (see **Bibliography** below)
- Art supplies
- Internet access
- Rembrandt's *Elephant* (pg. 50)

## 7. TIME ALLOWANCE

3 or more 45-minute class periods

## 8. BIBLIOGRAPHY

### 1) Books

- Baker, Christopher. *Rembrandt*. Brompton Books, 1993.
- Benesch, Otto. *The Drawings of Rembrandt* (6 vols.). Phaidon, 1973.
- Carson, Janet. *Tell Me about Your Picture*. Dale Seymour Publ., 1997.
- Massey, Sue and Diane W. Darst. *Learning to Look*. Prentice Hall, 1991.
- Raboff, E. *Art for Children: Rembrandt*. Harper Trophy, 1987.

### 2) Web Resources

- <http://elephant.elehost.com> - Everything you could possibly want to know about an elephant shows up on this educational website: from elephant anatomy to family structure to children's book references.

- <http://www.geocities.com/rainforest/vines/8712/ellies7.html> - An illustrated site with many examples of elephants in artworks from around the world.
- <http://www.spartacus.schoolnet.co.uk/USAnast.htm> - Thomas Nast site which has a copy of his Republican cartoon.
- [www.artmuseums.harvard.edu](http://www.artmuseums.harvard.edu) - This is a good site for the Kotah Court drawings.

## 9. LEARNING STANDARDS (NEW YORK STATE)

### The Arts

Standard 3 – Responding to and Analyzing Works of Art

Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts

## 10. INTERDISCIPLINARY AREAS

### English Language Arts

- Writing, reading, speaking, listening, viewing

### Mathematics

- Measurement and proportion

### Science

- Ecology

### Social Studies

- Politics
- Cultural diversity

### Visual Arts

- Art History

## 11. PREPARING THE STUDENTS

- 1) Have students observe and then draw a well-known classroom object, e.g., pencil, eraser, computer or globe. Present the item for a brief period and then remove. Repeat the exercise until students develop a sense of looking for detail.
- 2) Have them discuss what details they observed after repeated viewings. List these details.
- 3) Discuss how this strategy transfers to looking at a picture. Talk about characteristics such as attention to detail, deep concentration, and visual perception.

## 12. THE LESSON PLAN

- 1) Display Rembrandt's *Elephant*. Have students look at the picture for about one minute. Then ask the question, "What do you see?"
- 2) Talk about the drawing including such information as:
  - A. Date: 1637
  - B. Artist: Rembrandt
  - C. Medium: Crayon
  - D. Size: 7 1/2 x 9 IN (23 x 32 CM)
  - E. Description: This work was drawn by Rembrandt using a black crayon. The crayon helped to make the folds and shadows of the elephant look richer. Rembrandt lived in the Netherlands. During the time he lived there, the Netherlands was in a "Golden Age". This meant that much merchandise, some of it very exotic, was shipped to the port of Amsterdam. Rembrandt may have been very intrigued by seeing an elephant and then, drew picture of it.
- 3) Ask students why Rembrandt might have been so interested in elephants. What qualities about them do they think interested him? List their responses.

- 4) Move from this into how many other cultures were excited and intrigued by the elephant and used it as a cultural symbol. For instance, pictures of elephants can be found in the art of Ancient Egypt. Centuries later, the same symbol was used in the art of India where the elephant came to symbolize such qualities as power, agility, intelligence, and memory. Elicit why the elephant may have symbolized these qualities to these cultures. List responses using a graphic organizer or webbing.
- 5) At this point, have students reflect on the Rembrandt drawing. Then ask the students to write a reflection piece on what the elephant best symbolizes to them. Have these pieces peer-edited and then shared with the class. Have students then visually depict their writing based on qualities they assigned to their elephant. Compare and contrast these qualities to those found in Babar and Celeste.

### **13. EXTENDING THE LESSON**

- Have students explore other ways that elephants have been used as symbols. Prominent among these could be its use as a symbol of the Republican Party in the United States. Talk about how this came to be alluding to the original cartoon by American cartoonist Thomas Nast (1874) and its eventual adaptation as a national political symbol.
- Before the country of Siam became Thailand, its flag had a picture of an elephant. Have students research this country and discover why an elephant would be selected as a country's symbol on a flag.

### **14. EVALUATING THE LESSON**

Possible assessment instruments could include drawings, student reflective pieces (responses) and/or graphic organizers.

### **15. DEEPER-THINKING QUESTION**

*The anatomy of the elephant has been conceptualized as an overall symbol of the universe. The elephant's spherical torso has been suggested by some to symbolize the picture of the universe traveling on four legs, and that the four legs represent the four directions. Discuss this concept with class and record responses. Make graphic representation of this idea.*

### **16. CURRICULUM TIE-INS**

#### **English Language Arts**

- Students read various Babar stories and chart the characteristics found in them.

#### **Mathematics**

- Find out the number and kinds of elephant populations in the world. Construct a master chart depicting this information.

#### **Science**

- Research elephants' habitat and evolutionary history. Discuss the elephants' adaptation to their environments over the centuries.

#### **Social Studies**

- Make a graphic world map enumerating where elephant habitats are located. Use the Internet for up-to-date data.

#### **Visual Arts**

- Have students research the various images of elephants as they appeared throughout history. Use the Internet for this task.

**Rembrandt's *Elephant***



## 1. TITLE

### **Saving the Elephants and Other Endangered Animals**

Plan Rationale: *Babar* is obviously a fictional animal character, but currently real elephants are under the threat of extinction.

## 2. AUTHOR

Anita D. Bland, Literacy and Drama Teacher, Rafael Hernandez School, Newark, NJ

## 3. GRADES

3<sup>rd</sup> – 5<sup>th</sup>

## 4. LEARNING GOALS

- To understand the concept and causes of extinction and endangerment.
- To identify extinct and endangered animals.
- To coordinate a plan to help endangered animals – through a poster and letter writing campaign.

## 5. LESSON PREVIEW

Students will be aware of extinct and endangered animals and the need for societal involvement in the prevention of extinction.

## 6. MATERIALS AND COMMUNITY RESOURCE

- *The Travels of Babar* by Jean de Brunhoff
- *The Travels of Babar: An Adventure in Scales* by Raphael Mostel (CD)
- Videotape depicting endangered species (see **Bibliography** below)
- Research materials: internet, books on endangered species
- Sample ads and posters for endangered animals
- Art materials including poster board, markers, etc.
- Writing supplies including paper, envelopes and stamps

## 7. TIME ALLOWANCE

7 - 45 minute class periods

## 8. BIBLIOGRAPHY

### 1) Articles

- Green, Alan. "Animal Underworld: Inside America's Black Market for Rare and Exotic Species," *Public Affairs*, 1999.

### 2) Books

- Ames, Lee J. *Draw 50 Endangered Animals/The Step-By-Step Way to Draw Humpback Whales, Giant Pandas, Gorillas, and More Friends We May Lose*. Main Street Books, 1993.
- Charman, Andy. *I Wonder Why the Dodo Is Dead and Other Questions About Extinct and Endangered Animals*. Kingfisher Books, 1996.
- de Brunhoff, Jean. *The Travels of Babar*. Random House, 1937.
- Facklam, Margery. *And Then There Was One: The Mysteries of Extinction*. Little Brown & Co., 1993.

- Meacha, Corey J. *How the Tiger Lost its Stripes: An Exploration into the Endangerment of a Species*. Harcourt Brace, 1997.
- Pollock, Stephan Thomas. *The Atlas of Endangered Animals*. Checkmark Books, 1993.
- Reading, Richard and Brian Miller. *Endangered Animals: A Reference Guide to Conflicting Issues*. Greenwood Publishing Group, 2000.
- Stone, Lynn M. *Endangered Animals*. Grolier Publishing, 1984.
- Wright, Alexandra. *Will We Miss Them?: Endangered Species*. Charlesbridge Publishing, 1991.
- The National Wildlife Federation. *Endangered Species: Wild and Rare*. McGraw-Hill. Professional Publishing, 1997.

### 3) Recordings and Videos

- Kenner, Robert - Director. *National Geographic's America's Endangered Species: Don't Say Goodbye*. 1998. (VHS)
- Mostel, Raphael. *The Travels of Babar: An Adventure in Scales*. (CD)
- Spielberg, Steven - Director. *Jurassic Park*. 1993. (VHS or DVD)

### 4) Web Resources

- [www.elephants.com](http://www.elephants.com) - learn all about elephants, their sanctuary, and how you can help.
- [www.glencoe.pps.k12.or.us/Animals/animal.html](http://www.glencoe.pps.k12.or.us/Animals/animal.html) - student research on endangered animals.
- [www.worldwildlife.org](http://www.worldwildlife.org) - World Wildlife Fund for Nature – learn about endangered species, fact sheets, and activities for kids.
- [www.worldwildlife.org/act/](http://www.worldwildlife.org/act/) - order free Action Kit
- [www.endangeredlife.org](http://www.endangeredlife.org) - gateway to news, publications, images, facts, and organizations on endangered animals.
- [www.panda.org/resources/publications/species/elephant/elephant.html](http://www.panda.org/resources/publications/species/elephant/elephant.html) - conserving Africa's elephants; note "Recommended Actions"
- [www.state.hi.us/dlnr/dofaw/kids/endgrbk/index.html](http://www.state.hi.us/dlnr/dofaw/kids/endgrbk/index.html) - Hawaiian endangered animals coloring book
- <http://eelink.net/ee-linkintroduction.html> - North American Association for Environmental Education

## 9. LEARNING STANDARDS (NEW JERSEY STATE)

### Cross-Content Workplace Readiness

Standard 2 - Technology, information and other tools

Standard 3 - Critical thinking, decision-making, and problem-solving skills

### Language and Arts Literacy

Standard 3.1 - Speak for a variety of real purposes and audiences

Standard 3.2 - Listen actively in a variety of situations to information from a variety of sources

Standard 3.3 - Write in clear, concise, organized language that varies in content and form for different audiences and purposes

Standard 3.4 - Read various materials and texts with comprehension and critical analysis

Standard 3.5 - View, understand and use nontextual visual information

## Science

Standard 5.7 - Investigate the diversity of life

Standard 5.12 - Develop an understanding of the environment as a system of interdependent components affected by human activity and natural phenomena

## Social Studies

Standard 6.4 - Acquire historical understanding of societal ideas and forces throughout the history of NJ, the US, and the world

Standard 6.9 - Acquire geographical understanding by studying the environment and society

## Visual and Performing Arts

Standard 1.1 - Acquire knowledge and skills that increase aesthetic awareness in dance, music, theater and/or visual arts

Standard 1.3 - Utilize arts elements and arts media to produce artistic products and performances

Standard 1.6 - Develop design skills for planning the form and function of space, structures, objects, sound, and events in Language Arts and Literacy

## 10. INTERDISCIPLINARY AREAS

### English Language Arts

- Reading, speaking
- Writing - letter writing
- Conventions of grammar
- Developing slogans

### Science

- Zoology
- Ecology
- Environmental Studies

### Social Studies

- Geography

### Visual Arts

- Posters

## 11. PREPARING THE STUDENTS

- 1) Read de Brunhoff's *The Travels of Babar*.
- 2) Introduce the concept of extinction. Correlate with the viewing of a video about extinct and endangered animals (see **Elephants** in **Video Recordings**, pgs. 67- 68). Ask the students what animals they know that are extinct. Ask if they know why these animals became extinct. Ask the students if elephants are extinct and what elements might threaten their existence.

## 12. THE LESSON PLAN

- 1) Have the students research to find out which animals are extinct and which animals are in danger of becoming extinct. From the research, discuss reasons for extinction and how those causes may be eliminated. The students should share with the class the resource materials they found and information on each endangered animal that they discover.
- 2) Acknowledge the need to make people aware of the plight of these animals. Center in on a poster campaign as something that the students can do to help.

- 3) Each student (or small groups of students) should focus on one endangered animal, research that animal and their environment.
- 4) View effective animal endangerment ads and posters (concentrate on visuals and slogans). Discuss what makes these effective.
- 5) Generate ideas from the students of options for posters, ads, and slogans. Students (individually or in small groups) will construct and create posters delineating their concern for an endangered species.
- 6) From the designing of the posters, children will bring their concerns public. Hang the posters in school. If permitted, display posters in the community.
- 7) Have students use library resources, phone directories, and Internet connection to contact groups and agencies concerned with the preservation of endangered species. Students should share with the class the information and suggestions that are made by the agency to help in the cause.
- 8) Start a letter writing campaign to appropriate political agencies/ embassies to herald their cause in saving endangered animals. Letters may also be written to local radio and television stations and newspapers.

### **13. EXTENDING THE LESSON**

- Raise money by selling Tee Shirts through Human-i-tees (a company that sends money to endangered species agencies). Visit their website at <http://www.human-i-tees.com/index2.html>.
- Organize fundraisers to collect money for endangered animals after contacting appropriate help-groups.
- Adopt an endangered animal and fund it's care through a government agency.
- Make an informational video to present to the school about endangered animals and the school's plan to help.
- Construct and display an "extinct zoo" with information on the animals in their natural habitat. Students will personify these endangered animals and write letters to mankind describing their plight and the situations that have led to their endangered existence.
- Create an alien based on ecological changes. The creature will have certain characteristics that will allow it to adapt to today's ecological problems (i.e. filtering nostrils that remove air pollution).

### **14. EVALUATING THE LESSON**

- Assess awareness of endangered/extinct animals with a pre- and post-test.
- Evaluate success of poster and letter writing campaign.
- Using a rubric, assess the letter writing skills of the students.
- Evaluate, by discussion, the effectiveness of given slogans and why they are effective or not.
- Assess public media and parental response to children's campaign.

### **15. DEEPER THINKING QUESTIONS**

- *How can one person, like a student, help with the plight of endangered animals?*
- *Why do you think that every creature on the Earth was put here?*
- *If you had to pick an animal to become extinct, which animal would you choose and why? What might happen if that animal became extinct?*
- *What career opportunities will become increasingly in demand if we continue on the ecological path of the past?*



- *How does extinction effect modern day life?*
- *What if animals, like dinosaurs, did not disappear from the Earth, how would life be different? Evaluate the pros and cons.*
- *How do animals help mankind?*
- *Lead a discussion about the possibility of human extinction. Ask the students “What if human beings would become extinct?” And “What may be some of the causes of that happening?”*

## 16. CURRICULUM TIE-INS

### Social Studies

- Economics
- Various cultures and societies
- Survival of endangered species (i.e., elephant ivory, leopard pelts, etc.)

### Mathematics

- Bookkeeping
- Accounts and ledgers
- Banking and money skills

### Technology

- Video-making

## 17. VOCABULARY

- Abandon: *to leave without regard; to shed responsibility*
- Adaptation: *to adjust or change to fit the need*
- Ecology: *the study of the Earth and how systems work together in harmony*
- Endangered: *in peril or jeopardy; usually referring to extinction*
- Environment: *the space in which someone or something exists; that which is all around you*
- Extinct: *no longer existing/available*

# Themes and Topics

## *The Travels of Babar: An Adventure in Scales*

### LANGUAGE ARTS

- Sequence of events: timeline, mapping
- Determine characteristics of each character
- Subtext
- Humor
- Choices made by author
- The history of Babar (read the book that leads into this story; introduction to the old lady)
- Present tense (a disconnect)
- Read aloud
- Biography of author, composer
- Lesson/ moral of the story
- Personification

### SCIENCE

- Skiing in cold weather – sunny and hot in next picture
- Predict weather – plan if there is a storm
- All animals in story (e.g. whales, monkey, birds) – study the animals, their environment, and what they eat
- Age (Babar and Celeste are young – lady is old); Intergenerational – how valued
- Environments
- Climates
- Resource management

### SOCIAL STUDIES

- Geography
- Travel – Babar finds his way home
- Maps
- Topography
- Amount of time on this journey
- Time periods in history
- Current events
- Determine when the story takes place (look at clothing, cars)
- Governmental system – in story; now; with elephants (king)
- Incident leads to war
- Type of location: city, town, forest, mountain
- Forced labor – circus
- Social setting, families
- Skiing scene: 2 elephants, others are people
- Study time period in which the author wrote the story

### SOCIAL SKILLS

- Community worked together
- Decision making
- Arts were used as a way to solve a war

### MUSIC

- Sounds around us (i.e. traffic)
- Circus music
- Sound effects

- Drum theme (rhinoceros camp)
- War – military percussion
- Predict music – elephant sitting (different for bird sitting)
- Animal sounds – song birds, monkeys, whales
- One artist inspired by another
  - Composer by author/drawings
- Types of music:
  - Sea shanty
  - Yodeling
  - Urban
- Explore and know sounds in *Babar*
- Students write vocal or instrumental melody with libretto (based on another picture book)
- Create musical instruments

### HEALTH

- Innoculation shots
- Injuries
- Old lady – nurse
- Red Cross (flag in book)
- Sunburn – rhinoceros burn easily
- Diseases in different countries

### PHYSICAL EDUCATION

- Skiing
- Circus – Acrobats
- Survival – what if the characters were not saved
- Swimming

### OTHER ART FORMS – DANCE, THEATRE ARTS, VISUAL ARTS

*(Due to licensing and copyright restrictions students cannot make costumes, props, or scenery based on the Jean de Brunhoff book, or dance/act the story. Students also must not create performances based upon the Babar characters or elements of the Babar books. [Please see the trademark and copyright notices on the inside front cover].)*

- Puppets
- Costume design, clothing
- Act out stories with hats on
- Masks
- Design own scenery for original drama/dance pieces
- Build town - architecture
- Line drawing – critique of illustrator
- Comic strips of an original story (based on another picture book)
- Draw elephant, rhinoceros, monkey, bird, old lady, whale
- Make portraits with frame
- Draw yourself as an elephant or king
- Circus art

# An Interview with the Composer

*David Dik, Director of Education at The Metropolitan Opera Guild (MOG), interviews the composer of The Travels of Babar: An Adventure in Scales, Raphael Mostel (RM):*

**MOG: When did you begin composing and what made you want to be a composer?**

**RM:** No one remembers when I started making music. My family just realized one day when I was around 2 years old that I was already composing rather than just banging on the piano. It seems like a natural thing to do. I've never really been able to NOT think about composing. Since no one else in my family was a musician, I have no idea what made me want to be a composer. To me it's like asking why one breathes or talks or dances.



**MOG: What attracted you to *The Travels of Babar* and why did you want to write music for it?**

**RM:** Out of the blue, I received a commission from Sebastian Tomoji Semba of Toshiba/EMI in Japan. I had certainly heard of the Babar books, but had not really read them before. When I did, I immediately fell in love with the artwork. The use of primary colors, and just the right amount of detail, no less, was what really inspired this music. There is very good reason why they are so famous and beloved. And as a bonus, the story is filled with wonderfully whimsical complications. So I planned the music also to have many unexpected, colorful twists and turns.

**MOG: How would you describe *The Travels of Babar: An Adventure in Scales*? Is it an opera?**

**RM:** I always seem to do work on or outside the boundaries of categories, and this is no exception. In performance, *The Travels of Babar: An Adventure in Scales* turns out to be a one-of-a-kind, complex of tightly interwoven art forms, operating on several levels at the same time, but all forming an integrated, harmonious whole.

Without altering the original de Brunhoff artwork, I have transformed it into an elaborate digital slide show. Onstage with this slideshow are the narrators, recounting the story; a miniature orchestra; and a conductor. I designed the music with a completely independent agenda: the 46 "scenes" more or less cover the gamut of music forms and ideas. The lighting design dramatically balances all of these diverse elements while adding the magic of theatrical color. All these elements can work separately, if isolated, but together, the production is much greater than the sum of its parts.

But is it opera? The New York Times called it "a new kind of digital video opera" so I guess it must be. However, opera is normally something with singers, and there is no singing in this work. But opera also means production values - a theatrical presentation with story, music, scenes and color, all combining in an appeal to the imagination - *The Travels of Babar: An Adventure in Scales* certainly fits this bill. In any case, I dare anyone to listen without at least a smile.

**MOG: What in your opinion makes this work special?**

**RM:** Aside from the fun and joy of it, the clarity and the range of the work. I doubt anyone can appreciate the full range of things I've worked into this score the first few times they hear it. This work contains a miniature encyclopedic demonstration of what's possible in music. The music self-explains the whole range of the vocabulary, forms and ideas of music so it becomes more than just a sequence of sounds. When I was a child, everyone learned the rudiments of music just as everyone learned English. Now many people grow up without having learned that music, like any other language, requires knowledge of its vocabulary and grammar. All the building blocks for musical literacy are here. I did my best to create a work people can lose themselves in and grasp intuitively. The more kids - and adults - listen, the more they will be able to understand all other music too.

**MOG: What kind of music did you listen to as a child?**

**RM:** Mostly classical. I usually skipped the slow parts though. My whole family loved music, but we all liked different kinds. So we had the largest collection of records in the neighborhood - and virtually every kind of music possible.

**MOG: Have you learned how to play many musical instruments?**

**RM:** Piano is my major instrument. But, I've learned how to play many other instruments a little bit, in order to know how to compose for them. I also have become something of an expert on Tibetan singing bowls, which use an entirely different notion of tuning...

**MOG: When did you start taking lessons?**

**RM:** As a toddler, I learned a lot from watching my older sister practice piano. She would practice something over and over until she got it right, and then leave the piano. I would then climb up on the piano stool and play the whole thing note-perfect the first time. It was very demoralizing for my sister, to see her baby brother do so easily what she had to practice so much. She didn't understand that I learned by just carefully listening to her practice. It took her many years to forgive me. When I was about 5 or 6 years old, my sister had already stopped playing piano, and my parents arranged lessons for me. I must have been a real brat, because I rejected a number of teachers before finding one that I felt I could learn from. My first music lessons consisted of being taught how to write down what I was already playing.

**MOG: What kind of music do you listen to (not as a child, but as an adult)?**

**RM:** I listen all the time, to all kinds of music. Everything is music. I listen to the music made by machines, like refrigerators, garbage trucks, washing machines, and plumbing. I listen to the music made by the wind in the trees, by birds and animals. The music made by people's voices when they speak. Also formal kinds of music like jazz, classical, and traditional music from all around the world.

**MOG: Besides "Babar...", what is your favorite composition of your own?**

**RM:** *Music for the October Moon* which I composed for the ensemble I founded (The Tibetan Singing Bowl Ensemble: New-Music for Old-Instruments). It's about part of the life cycle, as in autumn, when all returns to the earth, the transformation of death. It transfixes audiences whenever we've played it - WNYC's John Schaefer once introduced a broadcast of this work by saying "If you're looking for music to cast a magic spell, this is it." And the Village Voice's music critic Kyle Gann even compared its effect to Stravinsky's *Le Sacre du Printemps* - but, I say with no small pride, even after listening, people are not sure it actually IS music.

# Who was Jean de Brunhoff?



Jean de Brunhoff, August, 1924

**Jean de Brunhoff** is credited as the father of the modern picture book for children. Jean was born into a noted musical and artistic family in the Montparnasse district in Paris, December 9, 1899. His creation Babar the Elephant is known the world over. The character was first suggested to him by his wife, Cécile, who was a distinguished musician and, until her retirement, a professor at the Ecole Normale du Musique. There are more than 30 books in the Babar the Elephant series (seven by Jean de Brunhoff, and after his untimely death from tuberculosis in 1937, over twenty five by his eldest son **Laurent de Brunhoff**). Jean de

Brunhoff's *LE VOYAGE DE BABAR*, the second in the series, was first published in France in 1932, and is a perennial

favorite. Random House has kept it continuously in print for over 60 years in the United States. It has been translated into 18 languages. Laurent's newest Babar book, *BABAR AND THE SUCCOTASH BIRD* was published in 2000 by Harry N. Abrams.



Cecile and the boys, Verlama, 1933

## PHOTO CREDIT(s):

Jean de Brunhoff, August 1924

Cécile and the boys, Verlama, 1933.

Family photographs courtesy Mme Cécile de Brunhoff from Harry N. Abrams, Inc. *The Art of Babar, The Work of Jean and Laurent de Brunhoff* by Nicholas Fox Weber.

# Instrument Listing

Raphael Mostel's *The Travels of Babar: An Adventure in Scales*

## **INSTRUMENTATION:**

- Woodwinds: Clarinet (doubling on Bass Clarinet)  
Bassoon
- Brass: Cornet  
Trombone (doubling on Bass Trombone)
- Strings: Viola  
Violoncello
- Piano
- Celesta
- Percussion: Large marimba, large bass drum, bongos, conga, minimum 5 tom-toms (or differently-pitched drums), wood block, slapstick, ratchet, triangle, bell-tree, cow bell, ship bell, police whistle, klaxon, large cymbals, suspended cymbal, thunder sheet, rainsticks, lion's roar, whirly, carnival (Brazilian bird) whistles, bags of marbles (or ball bearings), or chains and garbage cans.

*The Travels of Babar: An Adventure in Scales* is scored for eight instruments, conductor, narrator, with digital slide show and lighting. The music is in the "classical" system and tradition, which derive from Europe. All of the instruments (except some of the percussion instruments) were invented in Europe, mostly in the 18<sup>th</sup> century. Although in the early times there were different versions of these instruments, by the end of the 19<sup>th</sup> century, most of these instruments became standardized.

Piano: (short for pianoforte) is a musical instrument having steel wire strings that sound when struck by felt-covered hammers operated from a keyboard. To protect elephants, laws were passed prohibiting the use of ivory for keys, and now only plastic keys are allowed.

Celesta: an exquisite instrument with a bell-like sound, it is played with a keyboard and has a sustain pedal like a piano, but the hammers strike metal bars mounted over resonators.

Viola: a string instrument that is intermediate in size and compass between the violin and cello and is tuned a fifth below the violins. The viola sounds warmer and darker than the violin.

Cello: a member of the string family tuned an octave below the viola, which unlike the violin and viola, is much too large to be played under the chin. A cellist plays while seated and holding the 'cello between the legs.

String instruments: produce sound by drawing a bow (made of horse hair) across strings. The other hand stops the strings to change their sounding length (and therefore pitch). The string used to be made from catgut, but most musicians now use strings made of nylon or steel.

Clarinet: a single-reed woodwind instrument having a cylindrical tube with a moderately flared bell. The instrument is made from a rare wood, which only grows in Africa – ebony, or grenadilla wood.

Bassoon: a double-reed woodwind instrument having a long U-shaped conical tube connected to the mouthpiece by a thin metal tube.

Cornet: a valved brass instrument resembling a trumpet in design and range but having a shorter partly conical tube and less brilliant tone. The instrument is made of metal and uses pistons to change its sounding length (and therefore its pitch).

Trombone: a brass instrument consisting of a long cylindrical metal tube with two turns and having a movable slide or valves for varying the tone.

Brass instruments: any of a group of wind instruments that is usually characterized by a long metal tube commonly curved two or more times and ending in a flared bell, that produces tones by the vibrations of the player's lips against a mouthpiece. It usually has valves or a slide by which the player may produce all the tones within the instrument's range.

Percussion: a musical instrument sounded by striking, shaking, or scraping. Percussion instruments are made out of many materials including skin, wood, metal, paper, and seashells.

# Music Glossary

Accelerando: An acceleration or speeding up of the tempo.

Air column: The air that is blown through an instrument. It is called a column because it conforms to the shape of the instrument (which is usually round).

Arpeggio: A chord whose pitches are played successively, rather than at the same time.

Ascending: A series of notes going from a low to a high pitch.

Bow: The wooden stick with horsehair that is pulled across a string.

Brass: The brass section of the orchestra includes metal instruments where the sound is produced by forcing air through a cup-shaped or conical mouthpiece. Brass sections usually consist of trumpets, trombones, tubas and French horns.

Chamber music: Music performed by a small group (such as a string quartet).

Chord: A simultaneous combination of three or more tones that constitute a single block of harmony.

Choreography: The creation of movements set to music to create a dance.

Chromatic scale: The musical scale made up of 13 half steps to an octave.

Circle of fifths: The arrangement in a closed circle of all 12 pitch names in such a way that, when proceeding clockwise along the circle any pair of adjacent pitches is a perfect fifth.

Clusters: A combination of tones played simultaneously that is dissonant.

Conductor: The leader of the orchestra, sometimes called maestro.

Con fuoco: The Italian term meaning "with fire".

Conjunct melody: A succession of pitches that proceed by step from one scale degree to the next.

Counterpoint: The compositional art of combining two or more simultaneous melodic lines (polyphonic texture); term means "point against point" or "note against note."

Crescendo: Gradually playing music louder.

Decrescendos: Gradually playing music softer.

Descending scales: A series of notes going from a high to a low pitch.

Duet: Two people playing or singing together, or the music written for two performers.

Dynamics: Loudness and softness; expression.

Dynamic expression: Playing phrases of music louder or softer to convey a feeling in the music.

Enharmonic: Notes that are one and the same though named differently.

Ensemble: A small group of musicians. There are different kinds of ensembles: string, brass, and woodwind ensembles are just a few of them.

Fifth: The fifth note of an ascending diatonic scale, which means to go up 2 whole steps, 1 half step, and 1 more whole step, (if you play C and G, then you have a fifth).

Fingerboard: The part of a stringed instrument the fingers press the strings against to vary the pitch.

Flat: A note that is half a tone lower in pitch than the regular note.

Flutter tonguing: The tongue is fluttered or trilled against the roof of the mouth, behind the front teeth.

Form: The structure or shape of a musical work, based on repetition, contrast and variation; the organizing principle in music.

Forte: The Italian term for "loud", indicated in the musical score by the marking "f".

Fugue: Two or more imitative melodic lines stated one after the other.

Furioso: An Italian word meaning "furious".

Glissando: An Italian word for "slide", meaning sliding up and down a series of notes very quickly.



**Harmonics:** Higher and quieter sounds mixed together (not heard separately).

**Harmony:** Two or more notes played at the same time; in other words harmony deals with chords, simultaneous sounds, and counterpoint with melody set against melody.

**Imitation:** Compositional technique in which a melodic idea is presented in one voice (or part), then restated in another while the first voice continues with new material.

**Instrument:** A mechanism that generates musical vibrations and transmits them into the air.

**Interval:** Distance and relationship between two pitches.

**Inversion:** Mirror or upside-down image of a melody or pattern, found in fugues and twelve-tone compositions.

**Key:** The specific tonality of a piece of music, indicating the precise pitch which is to serve as the tonal center.

**Key signature:** Sharps or flats placed at the beginning of a piece to show the key of a work.

**Maestro:** Another word for conductor; Italian for master.

**Major scale:** A collection of seven different pitches ordered in a specific pattern of whole and half steps, as shown below:

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8  
whole whole half whole whole whole half

**Melody:** A coherent succession of pitches.

**Minor scale:** A collection of seven different pitches ordered in a specific pattern of whole and half steps, as shown below:

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8  
whole half whole whole whole half whole

**Modulation:** The process of changing from one key to another.

**Mute:** A device that can be attached to an instrument to make the sound softer. Mainly used in brass instruments.

**Note:** A particular sound lasting for a certain time and having a certain pitch.

**Obbligato:** An accompanying part that is very important and thus not to be omitted; countermelody.

**Octave:** Eight notes, beginning and ending on the same letter name; double the frequency of vibration.

**Orchestra:** A performing group of multiple string parts with various woodwind, brass and percussion instruments.

**Orchestration:** The art of writing for the orchestra. Decisions about which instruments should play which parts affect the sound of a composition a great deal. Composers usually orchestrate their own compositions.

**Ostinato:** A short musical pattern that is repeated throughout a performance or composition.

**Piano:** The Italian term for "soft", indicated in the musical score by the marking "p".

**Pitch:** The highness/lowness of a sound or tone. Pitch is determined by the relative speed of vibration of the sound waves that make up a tone. Pitch can also refer to a specific tone.

**Pizzicato:** To pluck the strings - violins and harps do this for special sounds.

**Quartet:** Four instrumentalists or the music that is written for four instruments.

**Range:** How high and low an instrument can play.

**Resonant:** A sound that is prolonged, rich and ringing.

**Rhythm:** The arrangement of notes according to their relative length and relative emphasis (beat).

**Scale:** A scale is a sequence of notes arranged in order from lowest to highest or from highest to lowest.

**Semitone:** The semitone is the smallest interval (or distance between pitches) that you can play on a piano keyboard.

Sharp sign: Musical symbol (#) that indicates raising a pitch by a semitone.

Solo: Playing alone, as a featured musician.

Staccato: Short, quick notes.

Stringed instrument: Instruments that sound by the vibration of a string of a certain tension.

Tempo: Rate of speed or pace of music. Tempo markings are traditionally given in Italian.

Third: The third note of an ascending diatonic scale, which means to go up 2 whole notes. If you play C and E, you have a third.

Tonality: The relationship of tones within a definite center, sometimes synonymous with key.

Tone: A distinct musical sound that you can identify.

Transpose: To change music written in one key to another key. Sometimes musicians need to do this while they are playing.

Trombone slide: The u-shaped section of the horn, a cylindrical telescoping slide that begins with a mouthpiece.

Unisons: A simultaneous performance at the same pitch, sometimes at one or more octaves.

Valve: Mechanical devices that allow brass players to change the tuning of their instruments.

Vibrate: Move back and forth rapidly.

## Vocabulary List

*The Travels of Babar* by Jean de Brunhoff

Anxious: worried

Balmy: soothing, calm

Cannibal: one who eats flesh of its own kind

Courageous: brave

Cunning: clever, sneaky

Garments: clothes

General: leader in a war

Glides: moves smoothly

Inhabitant: someone who lives in a particular place

Inquire: to ask

Journey: a trip

Kingdom: an area that is ruled by a king or queen

Malicious: a desire to cause harm to another person

Pupil: a student

Savage: wild, untamed

Scamp: a sneaky child

Scoundrel: a tricky or mean person

Subject: a person who follows the orders of a king or queen

Tremble: shake or shiver

Victory: the success in a struggle, a win

Weary: tired, exhausted

Wounded: hurt, injured

# Bibliography

## Resources and Recordings

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(Bibliography courtesy of Harry N. Abrams, Inc. from *The Art of Babar, The Work of Jean and Laurent de Brunhoff* by Nicholas Fox Weber.)

#### **Jean de Brunhoff books**

- THE STORY OF BABAR. *Histoire de Babar*, Editions du Jardin des Modes, 1931.
- THE TRAVELS OF BABAR. *Le Voyages de Babar*, Editions du Jardin des Modes, 1932.
- BABAR THE KING. *Le Roi Babar*, Editions du Jardin des Modes, 1933.
- THE ABC OF BABAR. *ABC de Babar*, Editions du Jardin des Modes, 1934.
- BABAR AND ZEPHIR. *Les Vacances de Zephir*, Hachette, 1936.
- BABAR AND HIS CHILDREN. *Babar en Famille*, Hachette, 1938.
- BABAR AND FATHER CHRISTMAS. *Babar et le Père Noël*, Hachette, 1941.
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#### **Laurent de Brunhoff books**

- BABAR'S COUSIN: THAT RASCAL ARTHUR. *Babar et ce coquin d'Arthur*, Hachette, 1946.
- BABAR'S PICNIC. *Pique-nique chez Babar*, Hachette, 1949.
- BABAR'S VISIT TO BIRD ISLAND. *Babar dans l'île aux oiseaux*, Hachette, 1951.
- BABAR'S FAIR. *La fête de Celesteville*, Hachette, 1954.
- BABAR AND THE PROFESSOR. *Babar et le professeur Grifaton*, Hachette, 1956.
- BABAR'S CASTLE. *Le Château de Babar*, Hachette, 1961.
- BABAR'S FRENCH LESSONS. Random House, 1963.
- BABAR COMES TO AMERICA. Random House, 1965.
- BABAR LOSES HIS CROWN. Random House, 1967.
- BABAR'S GAMES (Pop-up). Random House, 1968.
- BABAR GOES TO THE MOON (Pop-up). Random House, 1969.
- BABAR'S TRUNK (little books Hachette, 1966). Random House, 1969.
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- BABAR'S OTHER TRUNK (little books Hachette, 1969). Random House, 1971.
- BABAR VISITS ANOTHER PLANET. Random House, 1972.
- MEET BABAR AND HIS CHILDREN. Random House, 1973.
- BABAR'S BOOKMOBILE (little books Hachette, 1970). Random House, 1974.
- BABAR AND THE WULLY-WULLY. Random House, 1975.
- BABAR SAVES THE DAY. Random House, 1976.
- BABAR LEARNS TO COOK. Random House, 1978.
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- BABAR THE MAGICIAN. Random House, 1980.
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- BABAR AND THE GHOST. Random House, 1981.

- BABAR'S ABC. Random House, 1983.
- BABAR'S ANNIVERSARY ALBUM. Jean and Laurent de Brunhoff, Random House, 1981.
- BABAR'S BOOK OF COLOR. Random House, 1984.
- BABAR'S COUNTING BOOK. Random House, 1986.
- BABAR'S LITTLE GIRL. Random House, 1987.
- BABAR'S LITTLE CIRCUS STAR. Random House, 1988.
- BABAR'S BUSY YEARS. Random House, 1989.
- ISABELLE'S NEW FRIEND. Random House, 1990.
- BABAR'S BATTLE. Random House, 1992.
- THE RESCUE OF BABAR. Random House, 1993.
- BABAR AND THE SUCCOTASH BIRD. Abrams, 2000.

#### **Other books by Laurent de Brunhoff**

- À TUE-TÊTE. Juilliard, 1957.
- SERAFINA THE GIRAFFE. World Publishing, 1961.
- SERAFINA'S LUCKY FIND. World Publishing, 1962.
- CAPTAIN SERAFINA. World Publishing, 1963.
- ANATOLE AND HIS DONKEY. MacMillan, 1963.
- BONHOMME. Pantheon, 1965.
- GREGORY AND LADY TURTLE. Pantheon, 1971.
- BONHOMME AND THE HUGE BEAST. Pantheon, 1974.
- ONE PIG WITH HORNS. Pantheon, 1979.

#### **Calendars**

- BABAR'S ADVENTURES, Calendar for 1988. Jean and Laurent de Brunhoff, Stewart, Tabori & Chang, 1987.
- BABAR'S ADVENTURES, Calendar for 1989. Jean and Laurent de Brunhoff, Stewart, Tabori & Chang, 1988.
- BABAR IN HOLLYWOOD. 1990.
- BABAR IN HISTORY. 1991.

#### **Books about Jean and Laurent de Brunhoff**

- Hildebrand, Ann M. *Jean and Laurent de Brunhoff. The Legacy of Babar.* Twayne, 1991.
- Weber, Nicholas Fox. *The Art of Babar/The Work of Jean and Laurent de Brunhoff.* Harry N. Abrams, Inc., 1989.

### **RAPHAEL MOSTEL RESOURCES**

#### **Audio Recordings**

- *The Travels of Baber: An Adventure in Scales.* Mostel.com CD 99001.
- *Ceremonial for the Equinox.* digital fossils CD 10011.
- *Music for the October Moon (Music for the October Moon and Prologues/Secrets/Hymn of the Sun).* (to be released spring, 2002)
- *Blood on the Moon (Swiftly, How Swiftly...and The River).* digital fossils CD 10009.
- *Nightsongs (Jacob's Ladder and Nightsong) Inspired by Thelonious Monk.* digital fossils CD 10008.

- *Beatles Sweet (Piano Sonatina on Lennon-McCartney songs, on Aki Takahashi's HyperBeatles)*. Angel/EMI.
- *Star-Spangled Etude #3: "Furling Banner" (on Margaret Leng Tan's "Art of the Toy Piano")*. Point Music/Universal.

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- Gann, Kyle. "Making Bowls Sing and Elephants Talk," *The New York Times*, June 11, 2000.
- Kozinn, Alan. "Little Ears and Big Elephants," *The New York Times*, June 20, 2000.
- Rowe, Georgia. "Mostel gives 'Babar' a Musical Voice," *Contra Costa Times*, November 4, 1998.

#### AUDIO RECORDINGS/CLASSICAL MUSIC AND OPERA FOR CHILDREN

- Britten, *Paul Bunyan*.
- Britten, *The Young Person's Guide to the Orchestra*.
- Daquin, *Coucou*.
- Debussy, *The Children's Corner*.
- Dukas, *La peri*.
- Dukas, *The Sorcerer's Apprentice*.
- Herbert, *Babes in Toyland*.
- Humperdinck, *Hansel and Gretel*.
- Ibert, *The Little White Donkey*.
- Janacek, *The Cunning Little Vixen*.
- Kodály, *Háry János-Suite, Op 35a: Viennese Musical Clock*.
- Mendelssohn, *A Midsummer Night's Dream*.
- Menotti, *Help, Help, the Globolinks!*
- Mozart, Leopold. *'Toy Symphony*.
- Mozart, *The Magic Flute*.
- Prokofiev, *Peter & the Wolf*.
- Purcell, *The Fairy Queen*.
- Ravel, *Mère l' Oye' (Mother Goose)*.
- Ravel, *L'Enfant et les Sortilèges*.
- Rimsky-Korsakov, *Le coq d'Or (The Golden Cockerel)*.
- Rossini, *La Cenerentola (Cinderella)*.
- Saint- Saëns, *Carnival of the Animals*.
- Schubert, *Die Zauberharfe (The Magic Harp)*.
- Schumann, *Kinderszenen*.
- Stravinsky, *Firebird*.
- Tchaikovsky, *The Nutcracker*.
- Villa-Lobos, *Little Train of Caipira*.

#### VIDEO RECORDINGS

##### Elephants

- *Africa's Elephant Kingdom*. Avery Books. 1998. UPC: 12236115366.

This is the Discovery Channel Pictures 40-minute documentary about African elephants, traveling over Mount Kilimanjaro, and Kenyan waterfalls, rivers, and forests. A large 60-year-old elephant known as Old Bull recalls the history of his clan and relationships in elephant society babies to mothers, mothers to families, and families to clans.

- *Elephants. The Ultimate Guide.* NTSC format. ASIN: B00004WG19.  
This video explores and explains elephants - their body structure, physiology, sociology and communication. Unusual footage of a group of elephants rescuing a baby elephant stuck in the mud and an illustration of the elephants' teeth are shown. There is a small segment of a scientist dissecting some elephant parts this may be a little too graphic for some.
- *Eyewitness-Elephant.* BBC, 1995. NTSC format. ASIN: 630893384.  
How did the elephant get its trunk? That question and many more, are answered in *Eyewitness: Elephant*, a wild exploration of the world's largest land animals. From their evolutionary ancestors (some, smaller, some even bigger!) to their interactions with the modern world, their lives are displayed in fascinating detail.
- *Reflections on Elephants.* The National Geographic Society. 1989. Color, closed-captioned, NTSC. UPC: 727994515968.  
The footage is exceptional, but the real jewel of this production is the elephants. We see elephants coexisting with other creatures, such as lions that may hunt them given the opportunity. One of the most amazing and emotional moments is the acceptance of the lost elephant baby by a non-related matriarch. For anyone who is interested in African wildlife and elephants.

#### **MIXED MEDIA (SOFTWARE AND VIDEO AUDIO PACKAGES)**

- Compton's New Media, Inc. *Compton's Encyclopedia Deluxe 1999.* The Learning Company, 1999. (CD-ROM).
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- Hammond, Susan. *Classical Kids.* - Various books, recordings, videos and an integrated pack for teachers called The Classroom Collection. Very high quality and fun.
- Harmonic Vision. *Music Ace®.* (CD-ROM). - A series of 24 lessons designed to develop and reinforce fundamental music skills.
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- Microsoft Corp. *Encarta 98 Encyclopedia Deluxe Edition.* Seattle: Microsoft Corp., 1998. (CD-ROM). Provides sound and video clips, plus Internet utilities and search tools.
- Subotnick, Morton. *Making Music.* Voyager (CD-ROM). - Children learn the basics of musical composition in a visually and aurally interactive format.
- Van der Meer, Ron and Michael Berkeley. *The Music Pack: A three-dimensional tour through the creation of music over the centuries.* NY: Knopf, 1994. Incl. 75-minute CD.

## **WEB RESOURCES**

### **Babar websites**

- <http://www.babar.com> - the official Babar site.
- <http://hepwww.rl.ac.uk/BaBarpub> - For a little comic relief, look at this site which is details a physics project entitled BaBar. The project is described as, "large, multinational experiment which uses a particle accelerator. The experiment is called BaBar because it produces particles of matter and antimatter, called B and Bbar mesons." And Babar has entered the world of science!
- <http://www.hbo4kids.com/shows/babar> - The site for the HBO children's series with Babar family tree and illustrations of the character.

### **Elephant websites**

- <http://www.geocities.com/RainForest/Vines/8712/index.html> - This website presents all facets of elephant life. In addition to "elephant information", the site offers audio samples, art and historical analysis, and quotes about the animals. All people interested in learning about elephants should visit this site.
- <http://www.elephanteria.com> - There is an exhaustive book list that includes the "Babar" stories, as well as many other books. The site lists facts about the elephants, as well as art, humor, and games about these creatures. Surfers will also take advantage of the links to other elephant websites.
- <http://www.angelfire.com/on/jazz/elephants.html> - An expansive website for elephant lovers. There are good illustrations of elephants, general facts, and links to charitable websites aimed at saving endangered elephants. This website is geared more towards teenagers and adults.
- <http://www.safaripark.co.uk> - A great resource for people who want to learn about elephants. Detailed descriptions of African and Asian elephants, with interesting statistics. In addition to links to sites, this website lists books that discuss elephant life. The many elephant pictures and illustrations make this site worthwhile for students.
- <http://www.nationalgeographic.com/infocentral/fact/animele.html> - On this National Geographic website, you can find plenty of information on elephants: living and mating habits, size, weight, intelligence, etc. The lack of graphics and activities makes this website purely informational.
- <http://www.elephants.com> - The Elephant Sanctuary is part of a conservation charity that gives a home to endangered Asian elephants. Offers a look at the evolutionary history and current life of elephants. There are pictures to supplement this information, as well as biographies for individual elephants in the Sanctuary. This website will encourage students to take an interest in the survival of elephants.
- <http://elephant.elehost.com> - From elephant anatomy to family structure to children's book references. The website's stated goal is to prevent needless suffering among the elephant population by informing the public about elephants' status in the wild. There are links to conservation charities and other educational sites.

### **Arts-in-Education, State Learning Standards and Company websites**

- [www.artsedge.kennedy-center.org](http://www.artsedge.kennedy-center.org) - Excellent teacher's curriculum resource for arts based lesson plans. On-line submission of lesson plans is also available.
- [www.emsc.nysed.gov/ciai/home.html](http://www.emsc.nysed.gov/ciai/home.html) - New York State Curriculum, Instruction, and

Assessment website. The learning standards for all curriculum areas are available in PDF format.

- [www.nycopera.com](http://www.nycopera.com) - New York City Opera's online lesson plans and resources from Opera is Elementary including teacher generated plans, *Plans From Partners*. The site also provides information about the New York City Opera season, discount student ticket offers, synopses and composer biographies.
- [www.menc.org](http://www.menc.org) - National Music Educators web-site with standards, resources and curriculum.
- [www.Mostel.com](http://www.Mostel.com) - The composer's own publishing and production website. It has links and posting for upcoming and past performances and broadcasts, and availability of recordings. Also photos, biographical information, newspaper articles, essays, criticism and other reading material, descriptions of representative works, as well as contact information for production and music rentals.
- [www.operaed.org](http://www.operaed.org) - The official website of Education at The Met, a department of the Metropolitan Opera Guild. The site includes information about education programs available for schools, adults, educators, and families.
- [www.state.ct.us/sde/dtl/curriculum/currkey2.htm](http://www.state.ct.us/sde/dtl/curriculum/currkey2.htm) - Connecticut State Department of Education curriculum guide lines and standards pages for all curriculum areas available to download in PDF format.
- [www.state.nj.us/njded/cccs/index.html](http://www.state.nj.us/njded/cccs/index.html) - New Jersey Department of Education - New Jersey Core Curriculum Content Standards' page with "click-throughs" to each curriculum standard area.

#### **Music/Sight and Sound Recognition of Instruments websites**

- [www.playmusic.org](http://www.playmusic.org) - Created by the American Symphony Orchestra League, this site allows users to go back stage to learn about all the instruments of the orchestra. Sight and sound recognition of orchestral instruments.
- [www.creatingmusic.com](http://www.creatingmusic.com) - Morton Subotnick's on-line creating music site.
- [www.library.thinkquest.org/22673/orchestra.html](http://www.library.thinkquest.org/22673/orchestra.html) - The Symphony an Interactive Guide—Discover the wonders of modern symphonic music with a comprehensive guide to the instruments and layout of the orchestra.
- [www.discovereso.com/index.htm](http://www.discovereso.com/index.htm) - Edmonton Symphony Orchestra - Here you'll find lots of information on the symphony orchestra, conductors, musicians and the instruments they play.
- [www.dsokids.com/2001/rooms/musicroom.asp](http://www.dsokids.com/2001/rooms/musicroom.asp) - This Dallas Symphony Orchestra Kids site has an interactive instrument encyclopedia, music room, games, and coloring pages.
- [www.clevelandpops.com/popskidz.htm](http://www.clevelandpops.com/popskidz.htm) - The Cleveland Pops - Click on the pictures to hear the sounds!
- <http://cbc4kids.ca/general/music/the-music-stand/guess-the-instrument/current/> - Think you can identify musical instruments just by their sound? Try this quiz. For each instrument, you are given two sound clues, then a picture.
- <http://www.essentialsofmusic.com/glossary/glossary.html> - Online glossary, all the terms are clearly defined and linked to other related terms. In many cases you will be able to listen to an example chosen to illustrate the term.
- <http://www.si.umich.edu/chico/instrument/> - The Instrument Encyclopedia; A sampler of some of the world's most interesting musical instruments. The purpose of



this site is to allow you to explore the diversity and creativity of musical traditions as you browse our gallery or search for a favorite instrument.

### **Music/Making Instruments websites**

- <http://www.menc.org/guides/IHWE/ihwes1.html#instruments> - In Harmony With Education - Work with your teachers and other students to explore sound, design and make instruments.
- <http://home.earthlink.net/~skiplaplante> - INSTRUMENT CONSTRUCTION ZONE - In this area you will find step-by-step instructions plus illustrations on how to build some musical instruments.
- <http://home.earthlink.net/~jbertles/kkraft.html> - KID'S CRAFT! - Click on the instrument pictures below to get step-by-step instructions on how to build that instrument. Sometimes you will need the help of an adult.

## **BOOKS**

### **For Adults and Children**

- Ardley, Neil. *Music: Eyewitness Books*. Alfred A. Knopf, Inc., 1989. Discovery of how music is made. The most primitive to the most modern instruments is included. Beautifully illustrated; ages 8+.
- *Dancing and Singing Games*. Kingfisher Books, 1993.
- Goffstein, Brooke. *An Actor*. Harper & Row, 1987. Great for the youngest on up.
- Henderson, J.Y. & Taplinger, Richard. *Circus Doctor*. Little, Brown, 1951.
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