

THE YOUNG MOZART: DIGITAL STORYTELLING WITH ELEMENTARY AGED  
STUDENTS

by

STACI HORTON

B.A., McPherson College, 2002

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music  
College of Arts and Sciences

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

2011

Approved by:

Major Professor  
Jana Fallin, PhD

# **Copyright**

STACI HORTON

2011

## **Abstract**

Who was Johannes Chrysostomus Wolfgangus Theophilus Mozart? He was a child prodigy who dazzled Kings, Queens, Emperors and Empresses as a young boy and lead an remarkable life in his first ten years. The facts of Mozart's childhood are known and available, however the vast majority of research is devoted to Mozart's music, life and career during his adult years. Perhaps the time for a child to begin to realize the importance of Mozart in history would be to create a connection between young Mozart's daily activities to a student of parallel age.

The purpose of the study is to illuminate the life of the child prodigy Wolfgang Mozart using creative digital storytelling for elementary aged students. Due to the awarding of a grant from the National Endowment for the Humanities, research concerning Mozart's rise and fall in fame was completed in Vienna, Austria, June 21 through July 16, 2010. The resulting focus of the research was to bring awareness to the minds of elementary students of Mozart's child prodigy years.

Using digital storytelling, listening maps, and composition projects, students will step into the world of Mozart as a composer and begin to relate his life to theirs. Data analysis will establish the effective use of digital storytelling to reveal the student's ability to correlate the boyhood life of Mozart with the master composer. The study was completed in a pilot program in McPherson, Kansas in January 2011.

## Table of Contents

List of Figures .....	vii
List of Tables .....	viii
Acknowledgements .....	ix
Dedication .....	x
Preface .....	xi
CHAPTER 1 - Introduction .....	1
Introduction .....	1
Need for Study .....	2
Purpose for the Story .....	4
Research Questions .....	5
Null Hypothesis .....	5
Definitions .....	5
Assumptions .....	6
Delimitations .....	6
Limitations .....	7
Summary .....	7
CHAPTER 2 - Literature Review .....	8
Why digital storytelling? .....	9
Creating a Story .....	10
Need for Transitions .....	11
Summary .....	12
CHAPTER 3 - Methods and Procedures .....	13
Introduction to Research Project .....	13
Setting .....	14
Subjects .....	15
Implementation .....	15
The Movies .....	16
Creating the Script .....	16

Video 1 – “Meet Wolfie” .....	17
Video 2 – “ Wolfie begins to Perform” .....	18
Video 3 – “ Wolfie Meets the Royal Family” .....	19
Description of Procedures.....	21
Use of Decorating the Room.....	21
Lesson Activities.....	22
Early Primary Subjects .....	22
Viewing Folk Costumes on Dolls and in Picture Books .....	22
Primary Subjects .....	22
Experiencing Folk Dancing with Authentic Folk Music from Austria .....	22
Introduction to Mozart’s “Die Zauberflöte” .....	23
Experiencing a Formal Dane from the 1700’s.....	23
Intermediate Subjects.....	24
Experiencing an auditory recall test from one listening and successfully performing the piece .....	24
Composing Activities.....	24
Early Primary .....	24
Composing music with onomatopoeia words or composing music based on the sounds of a carriage ride .....	24
Primary.....	25
Composing Dance Music for a Formal Ball .....	25
Intermediate .....	25
Theme and Variation Composition.....	25
Pre and Post-test.....	26
Description of Procedures.....	27
Data Analysis .....	29
Summary.....	29
CHAPTER 4 - Results .....	30
Quantitative Results.....	30
Hypothesis.....	30
Qualitative Results .....	33

How can young students in present day elementary school internalize Mozart’s child prodigy years? .....	33
What events need to be shared in a digital story to fully present the occurrences in Mozart’s early years and all the elements that shaped his career? .....	34
Do additional activities assist students’ understanding of the challenges of creating great music or do they take focus away from the biographical digital story? .....	36
Primary.....	36
Intermediate .....	37
Summary.....	37
CHAPTER 5 - Discussion .....	39
Pre & Post-Test.....	39
Review Sessions .....	40
Behavioral Modifications .....	41
Early Primary Alternative Assessment.....	42
Future Research Implications .....	43
Conclusion .....	45
References.....	47
Appendix A - Pre & Post-Test Slides .....	50
Appendix B - Lesson Plans.....	62
Appendix C - Folk Song Movement Activity.....	70
Appendix D - Descriptions of the Educational Environment pre-set by Mrs. Flaming .....	71
Appendix E - Arranging Primary Students in a new Seating Arrangement .....	73
Appendix F - <i>Magic Flute</i> Pages from Spotlight on Music Textbook .....	76
Appendix G - <i>Eine Kleine Nachtmusik</i> Listening Map .....	77
Appendix H - Theme and Variations on <i>Twinkle, Twinkle Little Star</i> Rubric.....	78
Appendix I - Video Scripts .....	79
Video 1 - “Meet Wolfie” .....	79
Video 2 – “Wolfie Begins to Perform”.....	81
Video 3 – “Wolfie meets the Royal Family” .....	82

## List of Figures

Figure A.1 Slide 1 .....	50
Figure A.2 Slide 2 .....	51
Figure A.3 Slide 3 .....	52
Figure A.4 Slide 4 .....	53
Figure A.5 Slide 5 .....	54
Figure A.6 Slide 6 .....	55
Figure A.7 Slide 7 .....	56
Figure A.8 Slide 8 .....	57
Figure A.9 Slide 9 .....	58
Figure A.10 Slide 10 .....	59
Figure A.11 Slide 11 .....	60
Figure A.12 Slide 12 .....	61

## **List of Tables**

Table 3.1 Activities, Composition Projects and Movies Watched by Subjects.....	27
Table 4.1 Reliability.....	31
Table 4.2 Individual Grade Level's Difficulty and Discrimination.....	32

## **Acknowledgements**

The researcher extends gratitude to Jana Fallin, PhD, Frederick Burrack, PhD, Craig Parker, PhD, and especially Patricia Thompson, DMA for the care with which they reviewed the original manuscript; and for conversations that clarified my thinking on this and other matters. Their friendship and professional collaboration mean a great deal to me. My sister, Allison Mackey, and mother, Sandi Horton, also provided editing services and spiritual support at critical and opportune times: my thanks to them too. My professors at Kansas State University have been characteristically generous in taking time to review and help me with the manuscript. I am particularly grateful to Philip Payne, PhD, for his thoughtful and creative comments, and more generally for teaching me a variety of possible data results. The researcher extends thanks to Richard Benedum, DMA, for selecting this one graduate student to be a part of the summer institute in Vienna, Austria. It was a dream come true for me. Finally, the researcher would like to acknowledge the Cheryl Flaming and the students at Washington Elementary for participating in the pilot study of the digital stories created for this study.

## **Dedication**

Dedicated to the one who ‘inhabits the praises of His people,’ my Heavenly Father, and to the one who continually supports my love of music and prays for my joy and strength every day, my mother.

## Preface

The grant from the National Endowment of the Humanities to take the summer institute, Mozart's Two German Operas was the pivot point in my research for this study. The institute was three weeks long and all participants lived in Vienna, Austria for the duration of the course. The culminating project of this course was to develop a unit about Mozart to be taught in our respective classes in the United States.

While sitting in a café near the Schottenstift in Vienna, Austria the idea of going beyond a teacher lead discussion about Mozart and to create movies was a new idea I shared. The videos would be about Wolfgang Mozart as a little boy and tell the story of his famous years as a young boy performing all across Europe. As I described the developing idea to the other participants at the table, Kate Pipke eagerly supported my idea and told me there was a curriculum style labeled "digital storytelling" that supported my idea. Intrigued I began my research into the possibilities of developing digital stories to teach the biographical facts about Mozart. The following study is a direct result of this conversation

# CHAPTER 1 - Introduction

## Introduction

What is the effect of using digital storytelling as the primary instructional tool to teach elementary age students about Mozart's child prodigy years?

Wolfgang Mozart is a prevailing figure in Classical music studies. He was born in Salzburg, Austria in 1756. Mozart's father, Leopold, was a musician; his sister, Maria Anna, often referred to as Nannerl, took clavier lessons at an early age. Leopold Mozart took his two young children on trips throughout Europe and Wolfgang Mozart's fame was soon established as a child prodigy, performing his own music. The musical trips of Wolfgang and Nannerl included performances for Empress Maria Theresa and other royals of Europe. How could a teacher go beyond a lecture with a few pictures to teach young students in present day elementary school to relate to Mozart's child prodigy years? How does one recreate Mozart's life beyond a slide show of pictures? Is there a method to bring Mozart's fame and ultimate praise to the understanding levels of an elementary student?

What method would turn this history lesson from a boring lecture about a deceased composer into an engaging re-enactment of Mozart's life that students could apply to their own studies? The original idea of creating a story, reading it aloud and showing some pictures from the archives of Mozart's history seemed trite. How could I create a story for the students to begin to realize the impact a six-year-old boy had on the European society?

Mozart's early years could be the start of a great movie. A movie, told in story-like fashion, could be made to explore Mozart's early career. This movie would show elementary students a deeper glimpse into the young life of a musical genius.

The ages of an elementary student in public education is five or six to eleven or twelve and that time span perfectly parallels the years of Mozart's child prodigy performances. However, like many books about Mozart, his child prodigy years are but a chapter in his life and greater detail is spent on other aspects. My research is focused on his earliest years.

After an introductory "Meet Mozart" lesson, each grade level would study what Mozart would have been doing at exactly the same age they are presently. This design offers great potential for meaningful learning. However, the presentation method of stories and lectures seemed so basic and boring, my concern was this information would simply bypass their memory.

Thinking back to my own favorite days in elementary school and listening to the young voices nearest me for their "favorite day" stories, I discovered that it wasn't a fabulous big long project that we all savored, it was movie day. "Since 90% of the brain's sensory input comes from visual sources, it stands to reason that the most powerful influence on learner's behaviors is concrete, visual images." (Jensen, 1994) The purpose of the study is to illuminate the life of the child prodigy Wolfgang Mozart using creative digital storytelling. An engaging movie about Mozart's early years would be a vehicle for bringing the story of Mozart to elementary aged students.

### **Need for Study**

The need of this study was for a biographical movie that focused specifically on Mozart's prodigy years. A search of HBO's composer series revealed no Mozart movie. While PBS had great operas to show, there was no Mozart biography.

James Kent and Ursula Macfarlane directed a Mozart documentary entitled *The Genius of Mozart*. The film, set in a typical documentary style, had Mozart's family "characters"

interviewed and provided reenactments of specific events in Mozart's life. However, Mozart's birth is never discussed. The story features only one brief scene with Mozart as a four-year-old boy. There was little time spent on his childhood performances and his visit to the Empress at Schönbrunn was not even mentioned (Silkie, 2008).

*The Greatest Mozart Documentary Ever* begins with video clips of the town of Salzburg and features two experts sharing information about Mozart (Dukes, 2007). While this documentary is highly detailed and accessible for older students; it would not be suitable for early primary students. In addition, there was no information about Mozart's aged six performance at Schönbrunn and the experts (who are these experts?) guide the viewer quickly past Mozart's childhood performances.

A variety of German movies have been made about Mozart. Klaus Kirschner's *Mozart: A Childhood Chronicle* (1974) (Silkie, 2008) is a black and white movie depicting Mozart's childhood in a severe, stark manner. Despite the great facial close ups on the child actor portraying the young Mozart, the story had a communication and comprehension breakdown. The story is told in German with English subtitles requiring viewers to understand the personification of Mozart from an adult's perspective. The movie's pacing is extremely slow and my concern is students would loss focus.

The movie *Amadeus* (1984) directed by Milos Forman, is geared to adults. There is one scene featuring his childhood prodigy years, the remainder of the movie focuses on Mozart's years in Vienna, the final ten years of his life.

The documentary *In Search of Mozart* directed by Phil Grabsky was made to commemorate the 250<sup>th</sup> birthday of Mozart. This is documentary is much too advanced for young viewers (Silkie, 2008) who are in need of a movie with which they could connect.

Faced with disappointing results in my search for an appropriate Mozart movie for younger elementary aged students, I contemplated creating my own movie. Would I know how to tell a story engaging enough for young students to watch, yet educational enough to teach biographical information? Could the movies begin to transform student's thoughts from passive movie watching to active imaginations about Mozart's life?

### **Purpose for the Story**

The purpose of the story was to interest the elementary aged student in the early years of Wolfgang Mozart. Storyteller Syd Lieberman suggests that it is the *story* in *history* that provides the nail on which to hang facts. Students remember historical facts when they are tied to a story (Collins, 1997). Stories and story-related information lodge deeply in each listener's brain during an effective storytelling. Therefore, curriculum information woven into stories is more quickly recalled than if the information were presented some other way (Haven, 2000).

Children are the best unhindered examples for the love a well-told story. During my six years of teaching elementary music, the first weeks of the school year were busy with teaching and training over 100 kindergarten students in the pathways of educational success. Every activity, song, dance and lesson I presented could help determine the students' future love and appreciation for music. Daily, I would be surrounded by twenty to twenty-six students who would sit very still right after I would say, "Let me tell you a story . . ." The music lessons that followed were successful because they all began with stories. Storytelling is one way to access more than one memory lane. Putting information into a story format allows a student to see not only the whole idea but the details as well (Caine & Caine, 1997).

I discovered that I wasn't only creating well-behaved students, they were actually learning more during my lessons because they started with stories. "During storytelling, listening

and reasoning skills are improved as children use the auditory and frontal lobes of the brain to follow the plot of the story.” (Sturm, 1999, 2) Factual and conceptual information is learned faster and better and will be remembered longer, recalled more readily, and applied more accurately when that information is delivered as part of a well-told story (Haven, 75). Based on my reflections and these studies, it would be plausible to tell the story of Mozart’s child prodigy years in videos.

### **Research Questions**

- How can young students in present day elementary school internalize Mozart’s child prodigy years?
- What events need to be shared in a digital story to fully present the occurrences in Mozart’s early years and the elements that shaped his career?
- Do additional activities assist students’ understanding of the challenges of creating great music or do they take focus away from the biographical digital story?

### **Null Hypothesis**

- Digital storytelling in combination with the researcher’s current teaching style will have no effect on the student’s ability to remember biographical data and pictures of Mozart’s child prodigy years.

### **Definitions**

Digital storytelling: term used to describe the media choice in this project. It refers to a combination of music and pictures synced together with a pre-recorded story that is presented in a movie format.

Early primary: Subjects ages five through seven, often enrolled in Kindergarten and First Grades.

Primary: Subjects ages seven through nine, often enrolled in Second and Third Grades.

Intermediate: Subjects ages nine through eleven, often enrolled in Fourth and Fifth Grades.

State Change: The act or movement of subjects during a lesson to maintain attention and focus to the teacher. This movement may be planned by the teacher to assist students in maintaining focus, or done by the students in an unplanned manner.

### **Assumptions**

The researcher's preferred educational approach is using stories to introduce lessons.

### **Delimitations**

The researcher restricted the study as follows:

Digital Story Development: The researcher wrote the script based on research of the subject, Mozart, developed supplemental activities, and created the materials and lesson plans for the unit.

Participants: Participants in the study were the students in Washington Elementary School, McPherson, KS, who regularly attended music classes.

Time Period: The time during which the project was planned and implemented was restricted as follows: The research was prepared after attending a course in Vienna, Austria. The lesson plans, activities, and video were completed after the research trip in the following months. The project was implemented in the first two weeks of school in McPherson, KS after Christmas break, January 4-14, 2011.

## **Limitations**

The researcher was restricted in the study as follows:

**School Cancelations:** A snow day called by School District 418 on Monday, January 10, 2011, due to the extreme amount of snow covering the roads and city streets. On Wednesday, January 12, 2011, the principal of Washington Elementary was forced to cancel school due to a lack of heat in the building caused by a malfunction in the furnace.

**Shortened Sessions:** The researcher had to adjust planned activities to fit in the time allotted for each class period of thirty minutes. The researcher could not add extra time to the timed session if cooperating teachers brought participants late. The cooperating music teacher required fifteen minutes of the first fifth grade session to work on songs for an upcoming performance and ten minutes was also used in the following fifth grade session for the same purpose.

## **Summary**

The researcher would create digital stories about Wolfgang Mozart's child prodigy years and show the videos to elementary aged students in a pilot study.

## CHAPTER 2 - Literature Review

In this study, the researcher central focus was on the effect of using digital storytelling as the primary teaching tool. The University of Houston's website "The Effects of Digital Storytelling" states (<http://digitalstorytelling.coe.uh.edu/>, 2/2/2011),

Digital Storytelling is the practice of using computer-based tools to tell stories. As with traditional storytelling, most digital stories focus on a specific topic and contain a particular point of view. However, as the name implies, digital stories usually contain some mixture of computer-based images, text, recorded audio narration, video clips and/or music. Digital stories can vary in length, but most of the stories used in education typically last between two and ten minutes. The topics that are used in Digital Storytelling range from personal tales to the recounting of historical events, from exploring life in one's own community to the search for life in other corners of the universe, and literally, everything in between.

The focus for the digital stories was on Mozart's child prodigy years, for it was the same age as the elementary school participants. Collins & Cooper (1997) state, "Storytelling is an art, a science, a way of life. Storytelling is among the oldest forms of communication. It exists in every culture. Storytelling is the commonality of all human beings, in all places, in all times. It is used to educate, to inspire, to record historical events, to entertain, to transmit cultural mores." The underlying teaching strategies for this project were 1) Story is at the very heart of teaching and learning, and 2) Eric Jensen (2000) tags, "listening to stories replete with imagery encourages children to enter an imaginary world engaging the right hemisphere of the brain."

The researcher created three digital stories in an ongoing style for students to view throughout the Mozart unit.

“An ongoing story combines some features of unit introduction stories and daily theme stories. Like unit introduction stories, ongoing stories are designed to stimulate questions and action by students to provide perspective and purpose to their subsequent study. Like daily theme stores, each ongoing story is tightly focused on one small element within an overall unit of instruction. An ongoing story is broken into individual segments or episodes. Like chapters in a book, each episode features the same main character and overall story goal but deals with the character’s attempt to overcome a specific problem of the day.” (Haven, 99)

### **Why digital storytelling?**

Kendall Haven, a leading national advocate for the educational value of storytelling, shares the art of successful storytelling by encouraging teachers that *how* you say the story is a critical element that cannot be ignored (Haven, 36). When teachers use stories to enhance imagination and visualization, their students develop an appreciation of the beauty and rhythm of language and to understand their own and other’s culture (Cooper, 1997). The stories about Mozart would serve as the primary teaching tool and would be coupled with moving pictures to deepen the message. “Studies appear to indicate that the brain’s capacity for long-term memory of pictures is almost limitless.” (Bahrick, Bahrick & Wittlinger, 1976) Wolfe (2001) concurs, the eyes hold nearly 70% of the body’s sensory receptors. Gregory & Chapman (2002) stipulate visual learners acquire information most easily when they can see or read it. These learners prefer illustrations, pictures, diagrams, maps and charts. “Linking verbal and visual images increases students’ ability to store and retrieve information.” (Ogle, 2000)

The researcher’s objective was to move history lessons beyond note taking and lecture to include digital stories. These technology-based presentations would be more engaging to the elementary aged students and the stories rife with details pertaining to Mozart’s child prodigy years. Glatthorn & Jailall, (2000) support technologically-based curriculums tend to be more

specific, complex, visual, interactive and global. Technology enriches the curriculum by providing additional sources of knowledge and supplementing the textbook with various forms of multimedia (Dede, 1998).

### **Creating a Story**

Haven supports the theory that storytelling can assist students to beyond facts and data and that the storyteller can adjust the wording to fit his/her presentation style. “If you are going to tell the story, rather than read something, you are changing the medium of delivery and must adjust the wording accordingly. When you tell a story, you must make the story sound real and natural coming out of your mouth. If you are going to tell it, put it in your own words.” (Haven, 2000, 37) “When the storyteller makes the main character and their goals seem real, relevant and topically important to listeners, then the audience will be hooked on the story.” (Haven, 2000, 25)

Marcia Davenport, gifted biographer, presents facts in her research of Mozart in a story ripe with imagery and interest. Her choice of language in her biography on Mozart went beyond stiff recounts of facts and moved the reader into Mozart’s world, where they understood the trials and triumphs of life in 1750’s Salzburg. This style of writing is more narrative and it is the story that maintains the readers interest. James Paul Gee (1986) concurred that for true learning to take place, narrative knowledge is essential. Narrative knowledge is experiential and cultural knowing. It is the best means available for students to organize their experiences and make meaning for themselves. To embed teaching lessons, information, and mental processes in story form is readily achievable. The complex, often multilayered, tapestries of stories provide students with much food for thought (Haven, 2000).

“When choosing a story, the first consideration is *you*, the teller. Whenever possible, allow for the richness that occurs as you share a story [be shown and show what part of the story] has meaning for you.” (Collins & Cooper, 1997) The brain is a meaning maker, constantly searching for connections and patterns. People who think metaphorically can see connections where others cannot. Successful teachers should be constantly assisting students in making connections and seeing patterns between the new and the known (Haven, 2000, Jensen, 2008). To create a bridge from the tomes of detailed biographies to a child’s natural speech patterns and thoughts, researcher visited the children’s section in the library and found a children’s book. These stories demonstrate a writing flow and rhythm that captures young reader’s minds. For this study, Reba Paeff Mirsky’s *Mozart*, Ann Rachlin’s *Mozart*, and Opal Wheeler & Sybil Deucher’s New and Enlarged edition of *Mozart, the Wonder Boy* were used as models when writing the script for the digital stories.

### **Need for Transitions**

The researcher created the digital stories with two to three transitions built in the videos. They are identified by musical pauses, when the narration stops, and with questions, inserted in the story, added for the viewers to pause and reflect on the story’s implication. Eric Jensen (1997) proposes the human brain is not designed for continuous learning. The brain needs both processing and “down time” away from directed focus. The best learning occurs with alternating cycles of focus and diffusion. Allan (2002) supports the guideline for attention in the classroom is to convert the learner’s age into minutes. To maintain this attention, teachers need to provide state-changes when students’ focus is observed to be slipping away.

## **Summary**

The culmination of the research supports the use of story telling as a viable teaching method. The addition of visuals and transitions in the story will assist students in remembering key biographical information concerning Mozart's child prodigy years. "Stories and story-related information lodge deeply in each listener's brain during an effective storytelling, so curriculum information woven into stories is more quickly recalled than of the information were presented some other way." (Haven, 2000, xix)

## **CHAPTER 3 - Methods and Procedures**

### **Introduction to Research Project**

Research began in June 2010 with a travel grant to Vienna, Austria. I received this grant through the National Endowment for the Humanities and with the funding I could take the summer institute “Mozart’s Two German Opera” taught by Dr. Richard Benedum through the University of Dayton. During the three-week stay in the city of Vienna, Austria, students were immersed in the research of the daily life and locations Mozart visited during his final years in Vienna. Mozart’s final years in Vienna, 1780-1791, aligned with Joseph II years as Holy Roman Emperor. The combination of overlaying Mozart’s ten years in Vienna to Joseph II’s time generated an interest to create a unit for elementary aged students to see the splendor of the Imperial city. Presenting pictures to facilitate awe in the students of the vast marble hallways, the beautiful paintings, the splendid palaces and the decadence of the royal family could assist students in developing an deeper understanding of Mozart’s child prodigy fame.

During the institute’s walking lectures in the city, I videotaped Dr. Benedum as he revealed what was the truth about Mozart and what was myth. I was motivated to present truthful stories that elementary aged students could watch and see the splendor of Vienna through the eyes of the six-year-old child prodigy, Wolfgang Mozart.

Our final assignment in Vienna was to design a curriculum unit about Mozart and implement. As Mozart’s career in Vienna became real to me, I wanted to create that same “lived” experience for elementary students. I began to see Mozart’s early years could be the start

of a great movie, told in story-like fashion, just like Dr. Benedum had demonstrated all over Vienna. The unit would illuminate the life of the child prodigy Mozart using digital storytelling.

“The greatest natural wonder of the century must not remain unnoticed in provincial Salzburg; it is my duty to show the wonder of God to the world.” Leopold Mozart (Wheeler & Deucher, 1943).

### **Setting**

In September of 2010, the researcher contacted a colleague in USD 418, McPherson, Kansas and requested the opportunity to present three digital stories about Mozart’s child prodigy years to elementary students. Flaming and the researcher agreed the beginning of the year, January 2011, would be the ideal time for the pilot study.

The researcher’s colleague, Cheryl Flaming, is an elementary music teacher her reputation is well-known in the town for producing well educated music students. Flaming’s interested in technology would assist the researcher in gathering data from a pre-test and post-test given to determine student learning from the videos. Technology applications used in the study include ActivStudio, *Expression!* Remotes, Promethean Boards and automated flipcharts for every lesson. The test questions were created in individual PowerPoint slides and each slide was copied into ActivStudio where the multiple-choice options were activated for an *Expressions!* remote response. The *Expressions!* remote is a hand-held device that documents the subjects’ responses and response time. The answers are color coded, green if correct and red if incorrect, and recorded in an excel document.

## **Subjects**

The study was conducted at Washington Elementary School and all the subjects who attended music classes were involved in watching the videos (N=178). The subjects' age ranged from five to eleven years and every student in music was invited to participate.

## **Implementation**

Classes met three times each week for thirty minutes. Total music time per week was ninety minutes. Research was conducted for two weeks so each class was to have six lessons, totaling three hours for single grade level instruction.

Due to an unplanned snow day and a "furnace isn't working" day, the instructional time was reduced to two hours for the intermediate students and two and a half hours for early primary and primary students.

Each level (early primary, primary and intermediate) was assigned a different composing task, listening activity, and the number of uninterrupted minutes of watching the videos. Attention was given to the student's attention span and correlating age in the creating of the videos therefore, all of the movies were designed with a transition every four to five minutes. For early primary subjects, the transitions were used to stop the video and allow for student feedback and questions. The researcher could then continue on in the movie, or stop and move to a new activity. Primary subjects used the second transition of the movie to stop and allow dialog and questions. However, the intermediate subjects watched the full ten-minute movie without pausing at the transitions and shared their responses after the movie was over.

## The Movies

### *Creating the Script*

While the history of Mozart is well documented, the researcher's choice of primarily focusing on his earliest years presented a challenge. Sources recorded the day he was born, his christened name, and who were his parents and then jumped to a five year old who wanted to play with his father's friends who were visiting in the evening. It was the researcher's task to dig deeper and to find more facts about Mozart's primary years; i.e. what he was like at age two, age three, and age four, and create a story. The source *Mozart: An Illustrated Life* had details of Wolfgang's young years and *Mozart*, an intermediate children's book, had the dialog technique the researcher was seeking. To create a natural flow, the researcher recorded telling the story of Wolfgang Mozart's birth as if presenting to Kindergarten aged subjects, including the inner thoughts and worries of all the characters present at the birth of Mozart.

From that recording, a written script was created and another episode was added about Mozart's third birthday and his gift of a violin. After recording the entire story, Mozart's compositions were added as the sound track and the resulting audio file was exported into iMovie. The addition of pictures to the iMovie application would take the story from auditory only to auditory and visual. Pictures of Mozart, his family, views of Salzburg and the families first living quarters were chosen to create the a picture of Mozart's world in the young viewers' minds. When developing the script, adjectives were added to the facts about Mozart's early years. To assist students in remembering the facts shared in the video, the researcher planned to have no segment last more then 5 minutes without a transition, since the youngest viewers in this study were 5 years old.

### *Video 1 – “Meet Wolfie”*

In the introductory video, the conflict at the beginning the story reveals many of the children born during Mozart’s time died young; and yet every baby was precious and wanted. The joy and jubilation on the safe arrival of baby Mozart was described to the viewers and the very next day his father, Leopold Mozart, took the baby to be christened. The baby received four, long, hard-to-pronounce names, Johannes Chrysostomus Wolfgangus Theophilus and the script presents that such a big name for such a little baby would be a foreshadowing of his future.

Leopold, Anna Maria and their young daughter, Nannerl, are all delighted with the cheerful young baby, and like some of the elementary aged viewers other pets live in the house. A canary, named Herr Canary, and a little dog named, Bimperial were the family pets. Herr Canary sang during the day and Anna Maria, Wolfgang’s mother, noted the sounds were especially intriguing to the young baby.

The children’s book by Wheeler and Deucher, *Mozart, the Wonder Boy* (1943), had Mozart’s first violin given to him at the tender age of three. The researcher chose to make the violin a wonderful birthday gift to for Wolfie to receive. Mozart’s joy and excitement to get an instrument for his birthday was intended to show the subjects a new perspective on the differences in Mozart’s view of music versus their own.

As Mozart approaches the age of five, the introductory video draws to a close. The choice of conclusions was to begin inner dialogue in the student’s mind. The researcher wrote questions into the script subjects could answer for themselves as they compared their life to Mozart’s primary years. How excited would they be to get only a tiny violin for their birthday? Would their excitement double when they realize that daily music lessons and practice were also a part of the gift?

The conclusion in the first movie was short and succinct: Mozart was a little baby like all of us, but as he grew we notice differences and begin to wonder how these differences will affect the rest of his life.

### ***Video 2 – “Wolfie begins to Perform”***

Video two was written to focus on Wolfie’s fifth year, starting with his desire to perform with his father’s visiting musician friends. Age, seniority, and the rules of proper 1700’s etiquette did not allow for young children to perform with adults and Leopold Mozart refused his young son the opportunity to play his violin.

Enter the hero of the story, Herr Schachtner, who offers to allow the tiny boy to play the second violin part. Wolfie’s pouting lip and lowered head allows viewers to understand Mozart’s disappointment in the refusal. Leopold Mozart’s reluctance to break the rules of etiquette, where children may be seen and not heard, is overthrown by Herr Schachtner’s permission. Wolfie gleefully stands next to Herr Schachtner and sight reads the new music with little difficulty. As Leopold Mozart watches his son play the violin part, the story picks up the intensity describing all the tiny details the family would undergo to depart on their first performance trip. Wolfie’s life will soon change from a natural childhood to a high profile child prodigy whose imminent destiny included numerous European tours to display his ability.

The excitement to perform for the heads of state was present in the young Mozart children as Nannerl was to go and perform with young Mozart. The story describes the two activities in the family carriage pulled by two horses; music lessons and performance etiquette, all taught to them by their father. Leopold Mozart knew these lessons would prepare his young impetuous children for introductions at court and when meeting the royals of the city.

Understanding the challenges of having subjects, who are age six, sit still for a thirty-minute period; the story guided the listeners to wonder if they could manage the long carriage ride. While the first performance would have been thrilling for a child, many of the events would be difficult to comprehend, focus was placed on the awe a child would experience when so many adults would be clapping and cheering for their first public performance.

The video concludes with the Mozart family's return trip home to Salzburg and Leopold Mozart's new focus to take the children to the Imperial city of Vienna, Austria. Wolfie's performing days have just begun. Questions added at the end of the story were to assist viewers' inner dialogue concerning their opinion of public performances.

### ***Video 3 – “Wolfie Meets the Royal Family”***

The triumphant music of Mozart's *Die Entführung aus dem Serail* was chosen to start the third video. This video begins with the family carriage arriving at the gate of Vienna seeking entrance into the fortified city. The entire Mozart family was going to the Imperial court to request an audience with Her Royal Highness, Empress Maria Theresa and His Holiness, Stephan I of the Holy Roman Empire. Once in Vienna, the Mozart children give a few private concerts to get the word out that the young child prodigy is in the city; soon a royal invitation arrives. The script details the high excitement felt by the young children when they receive the invitation. The family will be carried to the summer palace of Schönbrunn in her Majesty's royal carriage and will have an audience with her. As excitement builds in the young Mozart children, they nervously question their parents about the Empress and how to behave. A combination of prints and the researcher's personal photographs from the researcher's visit were used to show the great estate. Scanned photographs of the entrance hall, the grand salon, and the

grand ballroom were added to the video, detailing the route the Mozart family would have walked before being introduced to the Empress.

The children's first performance was so captivating they were invited back to the summer palace to perform for Her Royal Highness and her entire family. The Mozart children receive gifts from the Empress of formal court dress formerly worn by Maria Theresa's royal children. Nannerl received a beautiful court dress from an archduchess made of white broché taffeta with many trimmings (Anderson, 11) and young Wolfie's dapper lilac court attire included a tiny sword which he dearly loved pulling from its sheath, worn at his side.

The Mozarts' second performance would have a larger audience, for all of Maria Theresa's fourteen children would attend and her husband, Stephan I. The future Holy Roman Emperor, Joseph II, was only a young teenager when he was first introduced to Wolfgang Mozart. Joseph kindly put his arm on the young child's shoulder when introducing Wolfgang to his royal father. Mozart and Nannerl also met the future queen of France, Maria Antoinette, and the future bride of Napoleon, Maria Louise; but at this time, they were all children who sat politely in the company of adults and, when allowed to play outside, would shout and run about the gardens and play in the maze. Despite all these fascinating connections to the great players of Europe's future, the video continues to focus on how excited young Wolfie was to meet such grand and friendly playmates.

To bring Wolfgang Mozart's royal approval into perspective, the viewers are shown a picture of the ceremonial hall where three huge paintings are displayed. In one of the paintings, down in the lower right corner of the crowd is the likeness of young Wolfgang, as a tiny little boy with a somber face and wig, wearing his blue court attire. Empress Maria Theresa was so

delighted with the boy's performance that she wanted him added to this painting despite the fact that the event in the painting actually occurred three years before Mozart had arrived in Vienna.

At the conclusion of the video, the researcher instructed subjects to imagine what it would be like to perform for the President of the United States. Would they be willing to leave school and tour Europe, performing for Kings and Queens as Wolfgang did? Would they be nervous or excited? Would they be willing to leave their family and their pets for these performance trips? Wolfgang Mozart's musical abilities and compositions have endured through the generations and we can agree that young Wolfie did indeed possess a marvelous talent.

## **Description of Procedures**

### ***Use of Decorating the Room***

Jensen (1995) relates that 98% of what the brain takes in comes in unconsciously and is not a result of direct instruction. Therefore, pictures and words on the walls and items around the room take on an exaggerated sense of importance to students' brains. Whether the teacher ever calls attention to the displayed items or not, the information will engage the students' brains.

The researcher brought dolls purchased in Austria to set about the classroom on the first day of the unit. When the subjects noticed the dolls it provided the opening into the unit about the young boy from Salzburg, Austria. The next lesson with the students, the researcher moved the dolls to a central display area and added in a new display of colored pictures of young Mozart performing. The pictures were displayed on a large vibrant red scarf to draw wandering eyes to see the visuals and reengage the brain. For each new lesson, a new display area was created. There was a puzzle display, a book display, and a photograph display all adding into the environment to teach wandering eyes. "When students' attention shifts from the teacher, having

relevant visuals on the wall will ensure that students are still looking at material related to the lesson.” (Allen, 2002)

### ***Lesson Activities***

Lesson activities were designed to allow subjects a brief glimpse into one activity that Mozart might have enjoyed when he was at the corresponding age.

#### ***Early Primary Subjects***

##### ***Viewing Folk Costumes on Dolls and in Picture Books***

Early Primary subjects, age five through six, looked at dolls dressed in native Austrian costumes, and shared their ideas of what it would be like to attend a party dressed in like manner. Subjects could hold the dolls and closely examine all the details of each outfit. Pictures were offered for subjects to color of young Mozart, and his sister Nannerl, in full court attire. After both videos were viewed and discussed, Kindergarten subjects also read a book detailing Mozart’s early years, entitled *Mozart* by Ann Rachlin, in the Famous Children Series. The book could be used as an introductory story of Mozart, however, the researcher chose to read the book as a final assessment tool by allowing subjects to comment on what would come next in the story and to share what they remembered from the videos.

#### ***Primary Subjects***

##### ***Experiencing Folk Dancing with Authentic Folk Music from Austria***

Subjects age six to eight were introduced to Austrian folk dancing. The compact disc *The Sound of Austria*, recorded by Manfred Schuler and the Folk Music Ensemble, was used; it featured authentic instruments performing folk music of Austria. A polka type song called “Häns, bleib, da” from disc was chosen and subjects were taught a circle dance for the A section

and a partner clapping pattern for the B section (Appendix C). The overall form of the song was AABBAB.

### ***Introduction to Mozart's "Die Zauberflöte"***

Primary subjects, age seven to eight, were introduced to Mozart's famous opera *Die Zauberflöte* through a vivid pictorial lesson found in McMillan-McGraw and Hill's textbook series, Spotlight on Music. The textbook page displayed the four lead characters in full costume with an opera house auditorium in the background. As subjects had already viewed two of the digital stories, they were acquainted with the composer's biography and ready to hear the song that would be sung by these colorfully dressed characters. In prior years of teaching, the researcher had often noted that students' wandering eyes would find this colorful page in the textbook. Drawing on this past observation, the researcher allowed the subjects ample time to view all the pictures on the pages and time to share thoughts and ideas concerning the costumes with his/her neighbors. The researcher and the subjects read aloud the little biography about Mozart included in the textbook. The students were reminded that Mozart spoke German so all the songs in the opera would be sung in this language.

Subjects listened to *Pa-Pa-Pa-Pa-Papageno* and were instructed to hypothesize what the song would be about based on the character's body language in the textbook's picture. During the second listening with the researcher offered a translation as the song was being sung.

### ***Experiencing a Formal Dance from the 1700's***

Primary subjects, age eight to nine, were introduced to the formal rules and etiquette of a court dance like the ones Wolfgang Mozart would have been invited. Subjects viewed pictures of formal court dress and the minuet was learned with the strictness of 1700's protocol.

## ***Intermediate Subjects***

### ***Experiencing an auditory recall test from one listening and successfully performing the piece***

Intermediate subjects, age nine to eleven, were introduced to Mozart's skill in notating music after one listening. Subjects were placed in teams and challenged to discover how to play the theme from "Variations on *Ah vous dirai-je, Maman.*" The theme is actually "Twinkle, Twinkle Little Star" and students could remember the song after one listening; however they had to work together to determine how to successfully play the melody on Orff instruments. Teammates were given only 2 mallets, 1 whiteboard with music staff, 1 dry erase marker and one eraser. They had to share the mallets amongst themselves and trade off as a student tried to plunk out the melody of the song. Teammates listened and recorded the successful patterns of the melody as they were found. Once the melody was discovered, each teammate had to successfully perform the melody.

## ***Composing Activities***

### ***Early Primary***

#### ***Composing music with onomatopoeia words or composing music based on the sounds of a carriage ride***

Early primary subjects were asked to focus on the sights and sounds experienced on a long carriage ride. Pictures of various carriages, from historic royal carriages to Disney carriages, were shown to subjects to remind them of the construction and design of a carriage. Subjects were placed in three teams and given time to create the sound of a carriage ride with a preselected instrument. Instruments used in this activity were drums, rhythm sticks and tone blocks.

Subjects also experimented with word sounds from onomatopoeia words, like hiccup. Subjects were given egg shakers, wood blocks and wood sticks to create the sounds to match the words they were saying. They formed groups and created musical compositions by playing the rhythm of the words together on their assigned instruments.

## ***Primary***

### ***Composing Dance Music for a Formal Ball***

Primary subjects listened to Mozart's "Minuet and Trio" movement in *Eine Kleine Nachtmusik* and attention was given to the strong feeling of three in the song. A triangle was used to show  $\frac{3}{4}$  time indicated by the dotted half notes during the trio section and subjects added in tambourine during the A prime section of the song. Subjects were then shown a listening map (Appendix G) to assist them in performing the entire piece and challenged to put the entire creation together without teacher cues. The final composition was as follows: A: perform minuet dance with partner, and repeat, A': tap the steady beat on tambourine for 12 beats and perform second movement from minuet dance and repeat.

Trio: Ring the triangle 32 times on the downbeat of every measure, moving arm slowly in a circular motion during 2<sup>nd</sup> and 3<sup>rd</sup> beats; when the 4 measure bridge is played, the triangle will rest.

Recapitulation Minuet: A followed by A' with no repeats.

## ***Intermediate***

### ***Theme and Variation Composition***

Intermediate subjects were given the previous challenge to learn how to play *Twinkle, Twinkle Little Star*, on Orff instruments, and now they were to create their own variation based on this melody. A checklist was developed detailing the prescribed form of the piece (Appendix

H). Subjects needed to develop an introduction and coda, create an ostinato for maintaining steady beat and most importantly discuss and plan how they wanted their variation to sound. Options for a variation included adding more notes, having a higher theme played and a lower variation, changing the timbre on the variation by playing it on a different instrument, using fragments, retrograde and tempo changes. The groups were to perform their compositions for other members of their class.

### **Pre and Post-test**

The pre-test was taken on the first day when subjects had only met the researcher and had little to no prior knowledge of Wolfgang Mozart. Pre-test and post-test questions were identical (Appendix A). The researcher used only pictorial questions offered in a multiple-choice format. The reasoning behind a pictorial test was to see if the subjects gained the needed knowledge from the videos and connected the pictures used in the videos with the correct pictorial answer to the question. The ten questions on the pre and post-test are as follows:

Question 1 – Which person is Wolfgang Mozart?

Question 2 – Where was Wolfgang Mozart born?

Question 3 – What does “prodigy” mean?

Question 4 – Who was the Empress of Austria during Mozart’s first visit?

Question 5 – At what age did Wolfgang begin to play the violin?

Question 6 – Which person is Leopold Mozart?

Question 7 – How old was Wolfgang on his first performance trip through Europe?

Question 8 – Where was the Imperial City?

Question 9 – Choose an opera composed by Mozart.

Question 10 – Where did Wolfgang receive the Golden Spur?

Participants each took an *Expressions!* remote and powered it on; when the class was correctly identified in the computer, the remote would display the correct subject’s name. Every

question in the pre and post-test was read aloud and after each question was read the remotes were activated and subjects could submit their responses. As the post-test would be identical, the researcher chose not to reveal the correct answers to the questions during or after the pre-test.

Before the post-test was given, three modifications were made to the test’s flipchart. First, the order of the answers on the flipchart did not match the button order on the *Expressions!* remote. For the post-test slides, the B and C options were switched to match the placement of the buttons on the *Expressions!* remote. Second, the text of the questions was printed in black font, however, with the slide background being a light purple and the sun from the southern windows reflecting onto the promethean board, the text was challenging for subjects to read. Consequently, the font was changed to white to increase its display ability. Third, instructions were added to the first and last slide reminding subjects to power on and power off their *Expressions!* remote. Powering off sent the responses to the computer and the researcher was able to save the information gathered.

### Description of Procedures

The following table is provided to describe how the activities, composing projects and assigned movies were structured. Detailed lesson plans of the study can be viewed in Appendix B.

**Table 3.1 Activities, Composition Projects and Movies Watched by Subjects**

	Early Primary (Kdg)	Early Primary (1)	Primary (2)	Primary (3)	Intermediate (4)	Intermediate (5)
Activity	View dolls	Learn a circle	Learn a circle partner dance	Listen to Mozart’s	Listen to Mozart’s	Listen to Mozart’s

	dressed in native Austrian costume	partner dance put to an Austrian folksong	put to an Austrian folk song called <i>Hans, bleib, da</i>	<i>Minuet and Trio</i> ; learn move-ments similar to the minuet	<i>Theme and Variations on "Ah vous dirai-je, Maman"</i>	<i>Theme and Variations on "Ah vous dirai-je, Maman"</i>
	Read a children's book about Mozart	called <i>Hans, bleib, da</i>	View Textbook lesson about <i>Magic Flute</i>			
<b>Composition Project</b>	Rhyming word poems Create carriage ride sounds	Rhyming word poems, Create carriage ride sounds	Add instrumentation to the Minuet and Trio to reinforce the time signature, 3/4	Add instrumentation to the Minuet and Trio to reinforce the time signature, 3/4	Create a variation on "Twinkle, Twinkle Little Star" and perform it	Create a variation on "Twinkle, Twinkle Little Star" and perform it
	<b>Video 1</b>	Meet Wolfie	Meet Wolfie	Meet Wolfie	Meet Wolfie	Meet Wolfie
<b>Video 2</b>	Wolfie begins to perform	Wolfie begins to perform	Wolfie begins to perform	Wolfie begins to perform	Wolfie begins to perform	Wolfie begins to perform
<b>Video 3</b>				Wolfie meets the Royal Family	Wolfie meets the Royal Family	Wolfie meets the Royal Family

## **Data Analysis**

Scores from the pre-test and post-test were gathered into the main computer and generated in an Excel document. The researcher took the average of each class' aggregate score and compared it to the aggregate post-test results. A paired samples *t* test was performed to determine if results were significant. Reliability, discrimination and difficulty of the test questions results were pulled from the subjects' pre and post-test scores. One question on the opera was dismissed from post-testing, the averages were then adjusted to display the score sans question 9's response.

## **Summary**

The research preparation of this study included creating three videos detailing Wolfgang Mozart's child prodigy years. Each video's story was created by the researcher and recorded, the audio file was used in iMovie and visuals were added to assist viewers' ability to remember and recall the story. Subjects in the study learned various dances that may have been similar to those young Wolfie's would have seen as a young boy in Salzburg, Austria. Each section of subjects also experienced a compositional activity that mirrored Wolfie's interest at the corresponding age. An identical pre-test and post-test was administered to subjects at the beginning and end of the unit. Results from the two scores were compared to assess students learning of Wolfgang Mozart.

## CHAPTER 4 - Results

### Quantitative Results

#### *Hypothesis*

- Digital storytelling in combination with the researcher's current teaching style will have no effect on the student's ability to remember biographical data and pictures of Mozart's child prodigy years.

Pre & Post-test scores were gathered into one file and uploaded in an excel document.

The following analysis was based on the valid testing results from the third, (primary) fourth and fifth (intermediate) subjects. Due to the loss of time caused by the two school cancelations, the digital story detailing Mozart's operas was not presented to subjects. As a result question 9, "choose an opera composed by Mozart" was deleted from post-testing and is not reflected in the primary and intermediate results. The mean score of the post-test from the selected subjects was 5.07. The median score was 5.5 and the mode was 6. Standard error of the mean, which indicates the mean's possible range for the class as a whole of correctness is 0.2. Standard error of the measure, which measures error in true scores based on construction of the current test for individuals, is 1.6 points in either direction.

A paired-samples *t* test was used to compare the primary and intermediate mean pretest scores to the group mean post-test scores and determine whether a significant difference existed. The mean on the pretest was 2.03 (*sd* = 1.484), and the mean post-test was 5.07 (*sd* = 2.150). (This shows that 68.26% of the subjects scored between 2.88 and 7.18 on the post-test.) A significant increase in the individuals' pretest to post-test was found ( $t(114) = -13.371, p < .000$ ). The results indicate that subjects did learn from the digital stories as the researcher

maintains the only instructional intervention between pre and post-test was the videos and review activities.

Reliability has to do with the consistency of measurement or repeatability of the measures. An analysis of the pre-test reliability coefficient was 0.24, indicating a weak correlation. Whereas the post-test yielded a reliability coefficient of 0.42, indicating a moderate correlation. Primary and intermediate subject reliability coefficients are as follows:

**Table 4.1 Reliability**

Grade Level	Pre-test	Post- test
Primary - 3 <sup>rd</sup>	0.325	0.540
Intermediate - 4 <sup>th</sup>	0.205	0.446
Intermediate - 5 <sup>th</sup>	0.090	0.262
Aggregate	0.24	0.42

Early primary participants were not involved in the pre & post testing of the Mozart Unit. They still had their own lessons involving Mozart; however, due to their lack of experience with the Expressions! remotes, the researcher felt the time would be better spent enjoying the activities and watching the digital stories. The difficulty and discrimination of the pre and post-test questions were determined from the meaningful data of the primary and intermediate subjects' scores.

The average item difficulty for the current post-test was measured at 0.54, indicating an aggregate difficulty that could be summarized as average. The highest increase from pre to post-test scores is in the 3<sup>rd</sup> grade/primary subjects. The aggregate pre-test item difficulty was 0.24.

Item discrimination indicates how well participants decipher one face from another in the current test. Poor discrimination scores range from 0.01-0.1, fair discrimination ranges are 0.1-0.29. Good discrimination scores are 0.3-0.39, and 0.4 and up are questions requiring excellent discrimination. Therefore, the average item discrimination for the aggregate pre-test was 0.39 and the average for the aggregate post-test discrimination was 0.57 indicating an excellent measure of the subjects ability to discriminate the items in the picture recognition.

The individual grade level's post-test difficulty and discrimination results were:

**Table 4.2 Individual Grade Level's Difficulty and Discrimination**

Grade Level	Post-Test
Primary - 3 <sup>rd</sup>	
Discrimination	0.83
Difficulty	0.45
Intermediate - 4 <sup>th</sup>	
Discrimination	0.77
Difficulty	0.41
Intermediate - 5 <sup>th</sup>	
Discrimination	0.73
Difficulty	0.38

The researcher's planned composing activities may have affected the subjects review activities and subsequent scores. Primary composing activities were short and time devoted to creating engaging student review was ample. The viewing of each video was spread out over the course of the study. The intermediate's composing activity was too detailed for the amount of time available, as a result, subjects watched videos two and three in one class period with no stopping for student dialog or review activities. The researcher contends this lack of review caused much of the inner parts of video two to be forgotten by post-test time.

Results from the pre and post-test reject the null hypothesis that digital storytelling in combination with the researcher's current teaching style will have no effect on the student's ability to remember biographical data and pictures of Mozart's child prodigy years.

## **Qualitative Results**

### ***How can young students in present day elementary school internalize Mozart's child prodigy years?***

Pictures of a three-year-old Mozart are not recorded, nor are there any from the first year of his life. What did he look like as a wee, pale baby? The facts state that Maria Anna had birthed 6 children already and only one had survived infancy before Mozart (Deutsch, 1965). It stands to reason that the family was unsure whether a baby born during the harsh January weather would be able to live through the first critical months of life.

The story needed pictures of a tiny infant for the video, but questions arose on the method. Should there be a reenactment of the story or was there a photograph of a recently born baby that could be used as a model for baby Mozart? The researcher choose to use the model approach and received verbal permission to use photographs of a one week old baby boy taken by his exuberant parents. The model, wrapped snugly in blankets, depicted a January baby that was swaddled to keep warm. Would the model's photographs change the focus and distract viewers from the original pictures of Mozart?

The viewers realized Mozart wasn't actually the baby in the photograph yet it brought an immediate response in the youngest viewers. Subjects adored seeing the model presented in the story as baby Mozart. They smiled and cooed and ahh-ed over the picture for the few seconds that it was shown. This modification in the visuals turned out to be a good state change from the previously shown paintings of the family and Salzburg. Subjects were able to connect to the

name Mozart and this connection kept their brains engaged in the story and avidly watching. Eric Jensen reports, “The brain’s natural and normal attention and learning process alternates from internal to external. It goes external to take in the information. It then goes internal to access memories and associations of events related to that information to make meaning out of it.” (Jensen, 1997, 25)

Buoyed by the subjects’ response to the model’s photographs, the researcher added in more photographs of the model. The parents of the model approved the use of additional photographs of the baby smiling, looking startled, and sleeping in his father’s arms. The photographs fit the script the researcher had created and during viewing the same interest was noted in the attention of the young subjects who delighted in the model’s facial expressions.

As Mozart’s early experiences when learning music had no recorded pictures an older model was needed that could provide pictures of Mozart’s activities. The researcher found photographs from her personal library of a little boy with was two and a half years old with fair hair. The model was photographed playing in a museum filled with relics, including at a piano and with music books. The photographs were adjusted to black and white and added to the movie. The transition from the still portraits to the model’s photographs was also received well.

***What events need to be shared in a digital story to fully present the occurrences in Mozart’s early years and all the elements that shaped his career?***

The researcher wanted viewers of the third video to feel the sense of grandeur of Schönbrunn Palace and the beautiful grounds, even though the viewers were not actually there. After a day spent on the grounds of Schönbrunn Palace in July of 2010, the researcher wanted to use photographs of the majestic gardens, beautiful fountains, impressive palace façade and ornate gilding of the Rococo rooms to show the splendor of the Habsburg court and how extraordinary

it was for young Wolfgang and Nannerl to be invited to perform. In addition, scanned pictures from a pictorial book of the royal ballroom, grand salon, entrance hall, formal dining room, ceremonial hall, and of course, the music room where the young children performed were used in the videos. The subjects were delighted to discover that one of the huge painting in the entrance hall had a tiny added Wolfgang Mozart and all who visit can see Wolfie in the painting. One subject's fascination and excitement with the grandeur of the palace was displayed to her teacher as she left the music room. Eyes glowing with enthusiasm, she declared that a "little boy named Mozart performed for the Empress of Europe whose house had 1400 rooms and that was just her summer house. Her house in town was really much bigger!"

The researcher created the following illustration, to assist subjects in realizing the honor placed on Mozart during his visit to Schönbrunn. "Imagine if the President of the United States would send a letter to their family inviting the family to the White House. What if the President would send his Air Force One to his/her hometown to pick the family up and fly them to the Washington D.C.?" Subjects eyes grew round at the thought and many subjects declared they would be too scared to have such an honor placed on them. A few subjects determined they would love to ride in Air Force One, but would be too nervous to perform for the President.

The video shot in Vienna's Historic Instrument Museum on July 1, 2010 was added to a video to bring authenticity. The short clip was of an experienced Mozart scholar playing a short Mozart piece on a travel clavichord. Students hypothesized that the performer's hands in the video were actually the hands of the researcher. Following the viewing, students were allowed to question the researcher about how the video was taken. Following is an excerpt from a transcript of this question and answer session,

"Cool."

"Awesome."

“Who is that playing?”

“A friend of mine,” I answer.

“That’s a friend of yours playing?”

“That’s the real one?”

“That’s a real piano?”

“Un-huh, it’s in the museum in Austria.”

“That’s a real piano? That’s cool.”

“Awesome!”

***Do additional activities assist students’ understanding of the challenges of creating great music or do they take focus away from the biographical digital story?***

The primary and intermediate subjects scores on the pre and post-test were used to determine prior quantitative results. As a result, the additional activities for these subjects could have affected the time spent in review and watching the videos.

***Primary***

Wolfgang Mozart would have been invited to attend royal functions as a gift for his performances. Primary subjects viewed pictures of formal court dress and delighted in the frivolity of the size, design and color of court wigs, and female fashion of those days. The minuet was learned with the strictness of 1700’s protocol, the researcher’s only allowance was “cootie-phobic” children could dance boys with boys or girls with girls in the recreation of the minuet. Some subjects really appreciated the “exactness” of the rules and took them to the extreme. When instructed not to touch a partner’s hand, subjects would hold up fingers less than one centimeter apart to see how close they could get. As the subjects began to practice the 3-step pattern, the comment was made during the practice that “This was the weirdest dance ever.”

When music was added the first time, students waited for the music to begin in their first “position” and followed the music with teacher cues, the second listening, the researcher took out

all but the first cue of each line to and informed the students she would be looking to see which group had it right! Students quietly spoke the “cues” while performing and the researcher was congratulated everyone in the room for getting it right.

The smiles on the subjects’ faces when learning this old style of dance indicated their enjoyment of the activity. An excerpt of reflectional data describes the lesson:

[Subjects] “faces light up when they got into position, they would grin at their partners as they watched their hands to make sure they would maintain the perfect distance between hands. When the instructions were to ‘bow and smile and bow’ it was great the cheesy grins students gave to their partners. While some of the smiles looked more like a wolf’s display of barred teeth, the students did enjoy the instruction in the dance to smile at your partner. The smiles were so huge and made teaching the lesson more pleasant.”

### ***Intermediate***

Intermediate subjects were excited to put the variation composition together and worked well in teams. One team had a challenging combination of subjects, so the researcher invited one of the members to join a different group; this resulted in more dedication to their composing tasks and less argumentative discussions. The composing activity was unable to be finished properly as the two school cancelations were unfeasible to make up. To finish to the project, each class needed one more session. The researcher chose to leave instructions and the grading rubric with the cooperating music teacher; however, despite the lack of time for completion, as an intermediate class was leaving after the final lesson, one student commented to her friend, “That was so awesome!”

## **Summary**

Data gathered from the pre and post-test scores were used in a paired samples *t* test to disprove the proposed null hypothesis. Additional data obtained from the scores determined pre

and post-test reliability, item discrimination and average item difficulty. Research questions answered through qualitative data included the use of a model in the videos, additional composing activities and the videos and pictures from Vienna, Austria did assist subjects in internalizing the occurrences in Mozart's early years.

## **CHAPTER 5 - Discussion**

### **Pre & Post-Test**

After viewing all three videos participants were ready to take the post-test; however, pre-testing was clearly uncomfortable to them. Comments ranged from subjects' lack of knowledge and forced guessing, to voiced concerns for the correct answers to be revealed after the pre-test.

When comparing the incorrect answers on the post-test versus the information from the digital story; the researcher wanted to know the reason for the incorrect answers. Did most subjects pick the same incorrect answer and why? With no opportunity to interview students regarding the choices they made, the following assumptions are presented.

Test question three, "What does prodigy mean?" had the most correct answers compared to all the other pre-test question and responses. The researcher concluded the definition of the word 'prodigy' was already familiar to many of the subjects prior to this unit.

On the post-test, Empress Maria Theresa was often mistaken for the picture of her daughter Marie Antoinette. One third-grade class was so convinced Marie Antoinette was the Empress, only 3 got the answer correct. Interestingly enough Marie Antoinette was never even mentioned in the videos, nor was her picture used. The researcher reflected perhaps the similarity in their names was also a factor in the subjects' confusion.

During the post-test, subjects chose the picture of young Mozart instead of his father's picture when asked, "Who is Leopold Mozart?". The color portrait of Leopold Mozart most often used in the digital stories was not the answer option on the pre and post-test, instead a black and white drawing of Leopold with his violin was used. The inconsistency caused

confusion during the subjects' testing. Another picture choice for this question was a black-and-white drawing of a different male adult; however, this picture was never used in the videos. One class expressed their confusion, claiming the black and white drawing of the two men looked the same and they couldn't see very well due to the sun glare on the screen.

The question regarding the age of Mozart when he received the gift of the violin was answered correctly for most grade levels. If they didn't choose the correct age on answer A, they choose option C, which was also a picture of Mozart used in the digital stories.

For the Wolfgang Mozart picture identification, a picture of Leopold Mozart, the father, was used to determine how closely the students listened to the original question. In reflection, this might have worked well with the students the researcher previously taught when working in the public schools for they were aware of the importance of reading all assessment questions carefully and not writing an answer until they had read completely. However, the students in the study were not aware of this bias and perhaps answered based upon first impulse. The answer A was *a* Mozart, so subjects would ring in with A and not look below to answer C, which was *the* Wolfgang Mozart.

### **Review Sessions**

The researcher's approach in a review session requires all subjects to stand up and ask to any member in the class the answer to the provided questions. Subjects were given four review questions from the movie, and it was announced all students needed to know the answers. The researcher encouraged the subjects to quiz their classmates to make sure everyone was familiar with all the answers before the review session began. This activity increases the noise level in the classroom and allows the researcher to see which questions were easy for all to remember and which questions more challenging.

## **Behavioral Modifications**

The intermediate subjects were allowed to sit on the floor, only after they had maintained appropriate responses during the first two videos. The researcher informed the subjects that once they found her/his “spot” they had to remain there for the duration of the video for chapter three. Subjects were not allowed to move about the room and for the most part enjoyed the change in location. Allowing this position switch also encouraged participants to think of the digital stories as something to be enjoyed rather than endured.

A majority of the students chose to lie on their stomachs in front of the video screen. The researcher contends this is probably a comfortable way to watch morning cartoons. The secondary reason the researcher chose to allow subjects to move was to help subjects “change state.” The first movie was ten minutes long, stretching an intermediate subject’s full attention span. Subjects were expected to continue viewing the next movie with no break beyond finding a new spot in the room. Scaddan (2009) states, “We now understand that if we restrict movement, we restrict sensory processing of incoming information” (43).

A few subjects were always conscious of the cameras in the room recording the researcher responses and subjects’ subsequent reactions. The digital story was designed to have question breaks every four to five minutes to allow for internal dialog. The early primary and primary subjects were willing to answer the questions in the videos out loud. Intermediate students were more reticent, usually indicating their responses with their head. Intermediate subjects also gauged their personal reactions to the videos according to their peer’s reactions. Shared glances with neighbors when a new fact or picture was shown in the video often

determined the response of the individual. If the neighbor was animated, the subject would also react in an animated fashion, if the neighbor was quiet and generally unresponsive, subjects would check their own internal response to match their neighbors. Sounds of clapping in the videos brought silent claps from many of the viewers in the room. Statements, in the video, made in German, also peeked viewers' attention.

One primary class was unable to handle the rigors of the unit. The researcher began to slow down the pacing, however subjects were unable to complete the designed unit activities. The researcher chose to continue with the lower primary lesson plan for this group and therefore did not administer the post-test for them. Due to both the lack of teaching days from the snow day cancelations and the reduction in the designed activities the researcher concluded this group of subjects was not test ready on the final day of the unit. A confidential interview with the subjects' homeroom teacher did reveal the lower levels of maturity in the class did cause challenges in curriculum planning. (D. Hoffman, personal communication, January 12, 2011)

To assist subjects with proper behavior for the study, early primary subjects were placed in a new seating arrangement on the floor. The researcher found that class management tasks were easier to manage as the tighter formation kept all subjects within one small sweep of the eyes. (Appendix E)

Classroom management was maintained through clap calls, "If you can hear my voice, clap once," etc. and complimenting and thanking those who were following directions correctly.

### **Early Primary Alternative Assessment**

The early primary participants were not involved in the pre & post testing of the Mozart Unit. The researcher and cooperating teacher felt the time would be better spent enjoying the activities prepared and watching the digital stories. Participants were allowed to record thoughts

about their experiences with “Wolfie” (as that was the name most commonly used in the lessons with these students). Volunteers could stand in front of the camera and share his/her favorite thoughts about Wolfie. The comments would be used for further editing and reflection by the researcher for future projects. Participants’ favorite thoughts included their class composing and listening activities (rhyming word games and carriage sound compositions) and the “Meet Wolfie” video. An excerpt of responses from the transcript are as follows:

“I liked the movie.”

“I really liked Wolfie, and I really liked the movie.”

“I really liked Wolfie.”

“I love Wolfie.”

“I like Nanneral.”

“I liked the movie.”

“I really liked the movie and everyone that was in the movie.”

The researcher also noted the high approval of celebratory high 5’s among early primary participants in the unit.

### **Future Research Implications**

When planning my next course of action the researcher would like to make changes to the videos and add in new pictures to replace of the overused Mozart family performing picture. As young Mozart aged, two pictures of him as a young child of six years were used on a regular basis in the videos. The subjects enjoyed the authentic pictures, but with increased use in the videos, comments such as, “We’ve already seen that picture,” began. Two picture books were selected and, after checking copyrights for fair use, the drawings could be scanned from the books to help depict the events in young Mozart’s life. These pictures are pencil sketches and substantially different for the photographs or portraits originally used. Future studies could be

done to see if viewers approve of the additions, despite the ‘unauthentic’ look of the pencil drawing.

Comments were also made concerning the digital story’s volume of the music track to video three was often louder than the narrator. Subjects noted it was challenging to hear the words of the story. Future presentations of these stories would require additional visuals and adjustments to the auditory track in video three, “Wolfie Meets the Royal Family.”

There is a significant difference in the pre and post-test. However, further analysis of the results indicate a wide standard of error signifying a more reliable test with a smaller standard of error would create a more in-depth picture of the effects of digital storytelling. Standard error of the measure, which is based on consistency of the test, was 1.6 points in either direction. The challenge is the standard of error accounts for 1/3 of the test to go in either direction. The goal standard of error shouldn’t exceed 2% (P. Payne, personal communication, April 19, 2011).

To determine generalizability of digital storytelling on a larger population with the pre and post-test results, the units needed to be taught with a control group not viewing the digital stories. This study would need to be done to prove the effectiveness of digital storytelling as a teaching tool in classrooms across the country. To continue action research seeking successful methods for the classroom, the researcher plans to share lesson plans and the methodology used with other teachers.

The researcher has not published the videos created for the digital storytelling study. The videos can be shared with other educators who would like to use the unit. However, adhering to the copyright rules on fair use, the videos will not be placed on YouTube or any other broadcasting website. The researcher is willing to create a short clip of the videos and post on SchoolTube where other teachers may view clips and become interested in using them in their

classroom. The digital story telling videos will be shared with interested teachers at the 23<sup>rd</sup> Annual Kansas State University Music Symposium on June 22, 2011.

## **Conclusion**

The purpose of the study was to illuminate the life of the child prodigy Mozart using digital storytelling. Results conclude that the digital storytelling videos did not inhibit the subjects' ability to remember visuals for the post-test. Student post-test averages increased and overall response to the videos and activities was positive. The videos were effective in combination with the researcher's teaching style in the researcher's choice of settings. The use of *Expressions!* remote in pre and post-test did inhibit early primary post-testing therefore, the results were not included in any statistical analysis. The intermediate subjects were not able to have the full instructional time due to school cancelations. As a result, there was less time for reviewing activities to prepare subjects for the post-test. The clearest results of the effectiveness of digital storytelling were found in the primary subjects. Their extra activity was short, more review activities were presented and more time was spent allowing subjects to dialog with the researcher about details presented in the digital stories. The researcher proposes a return visit to Washington Elementary school to have students take the post-test again would provide a deeper understanding of the use of visuals for long-term memory, as Jensen supports. The question remains, would students remember what Mozart looked like?

Digital storytelling is an emerging teaching strategy for use in education. Many more opportunities exist when designing and planning digital story lessons with students. For example, teacher created digital stories, as the researcher completed, or student designed digital

stories. The instructional effectiveness of these research focuses could be completed in future studies.

## References

- Allen, Richard. (2002). *Impact teaching: Ideas and Strategies for Teachers to Maximize Student Learning*. Boston: Allyn & Bacon.
- Anderson, Emily. (1938). *The Letters of Mozart and His Family*. Vol. I, London, United Kingdom: Macmillan and Co., Limited.
- Anderson, Emily. (1938). *The Letters of Mozart and His Family*. Vol. II, London, United Kingdom: Macmillan and Co., Limited. 1938, pg. 1054.
- Anderson, Emily. (1938). *The Letters of Mozart and His Family*. Vol. III, London, United Kingdom: Macmillan and Co., Limited. 1938, pg. 1560.
- Bahrick, H. P., Bahrick, P. O. & Wittlinger, R. P. (1976). Fifty years of memory for names and faces: A cross-sectional approach. *Journal of Experimental Psychology: General*, 104, 54-75.
- Caine, R.N., & Ojemann, G.A. (1997). *Education on the Edge of Possibility*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Collins, Rives and Cooper, Pamela J. (1997). *The Power of Story: Teaching Through Storytelling*, 2<sup>nd</sup> ed. Scottsdale, AZ: Gorsuch Scarisbrick, Publishers.
- Davenport, Marcia G. (1932). *Mozart*. New York, NY: Charles Scribner's Sons.
- Deutsch, Otto Erich. (1965). *Mozart: A Documentary Biography*. Stanford, CA: Stanford University Press.

- Dukes, Craig. (2007, December 21). The Greatest Mozart Documentary Ever [Video File]. Video posted to <http://www.youtube.com/watch?v=Cqjfxih9prY>
- Gee, John Paul. (1986). "Orality and Literacy: From the Savage Mind to Ways with Words. *TESOL Quarterly* Vol. 20, no. 7.
- Gregory, Gayle & Chapman, Carolyn. (2002). *Differentiated Instructional Strategies: One size doesn't fit all*. Thousand Oaks, CA: Corwin Press.
- Haven, Kendall. (2000). *Super Simple Storytelling: A Can-Do Guide for Every Classroom, Every Day*. Englewood, CO: Teacher Idea Press: A Division of Libraries Unlimited, Inc.
- Jensen, Eric. (2008). *Brain-Based Learning: The New Paradigm of Teaching*. 2<sup>nd</sup> ed. Thousand Oakes, CA: Corwin Press.
- Jensen, Eric. (2000). "Moving with the Brain in Mind," *Educational Leadership*. V. 53, n. 3. p. 34-37.
- Jensen, Eric. (1997). *Brain Compatible Strategies*. San Diego, CA: The Brain Store.
- Mirsky, Reba Paeff. (1960). *Mozart*. New York, NY: Follett Publishing Company.
- Ogle, Donna M. (2000). Make it visual: A picture is worth a thousand words. In M. McLaughlin & M. Vogt (Eds.), *Creativity and innovation in content area teaching*. Norwood, MA: Christopher-Gordon.
- Rachlin, Ann. (1992). *Mozart*. London, United Kingdom: Barron's Educational Series, Inc. Aladdin Books Ltd.

- Scaddan, Michael A. (2009). *40 Engaging Brain-Based Tools for the Classroom*. Thousand Oakes, CA: Corwin Press.
- Silkie. (2008, September). Mozart Movies and Documentaries. [Msg. 1]. Message posted to The Mozart Forum, archived at [http://www.mozartforum.com/VB\\_forum/showthread.php?t=3991](http://www.mozartforum.com/VB_forum/showthread.php?t=3991) (accessed 2/10/11)
- Spaethling, Robert. (2000). *Mozart's Letters, Mozart's Life*. New York, NY: W.W. Norton and Company, Inc.
- Sturm, Brain W. (1999). The enchanted imagination: Storytelling? Power to entrance listeners. *Storytelling*, (2(2)).
- Tate, Marcia L. (2003). *Worksheets Don't Grow Dendrites: 20 Instructional Strategies That Engage The Brain*. Thousand Oaks, CA: Corwin Press, Inc.
- University of Houston. (2011) *The Educational Uses of Digital Storytelling*. Retrieved February 2, 2011, from University of Houston, Educational Uses of Digital Storytelling Web site: <http://digitalstorytelling.coe.uh.edu/>.
- Wheeler, Opal & Sybil Deucher. (1943). *Mozart, the Wonder Boy*. (New, Enlarged Edition) Philadelphia, PA: The Blakiston Co.
- Wolfe, Patricia. (2001). *Brain matters: Translating research into classroom practice*. Alexandria, VA: Association for Supervision and Curriculum Development.

## Appendix A - Pre & Post-Test Slides

Figure A.1 Slide 1

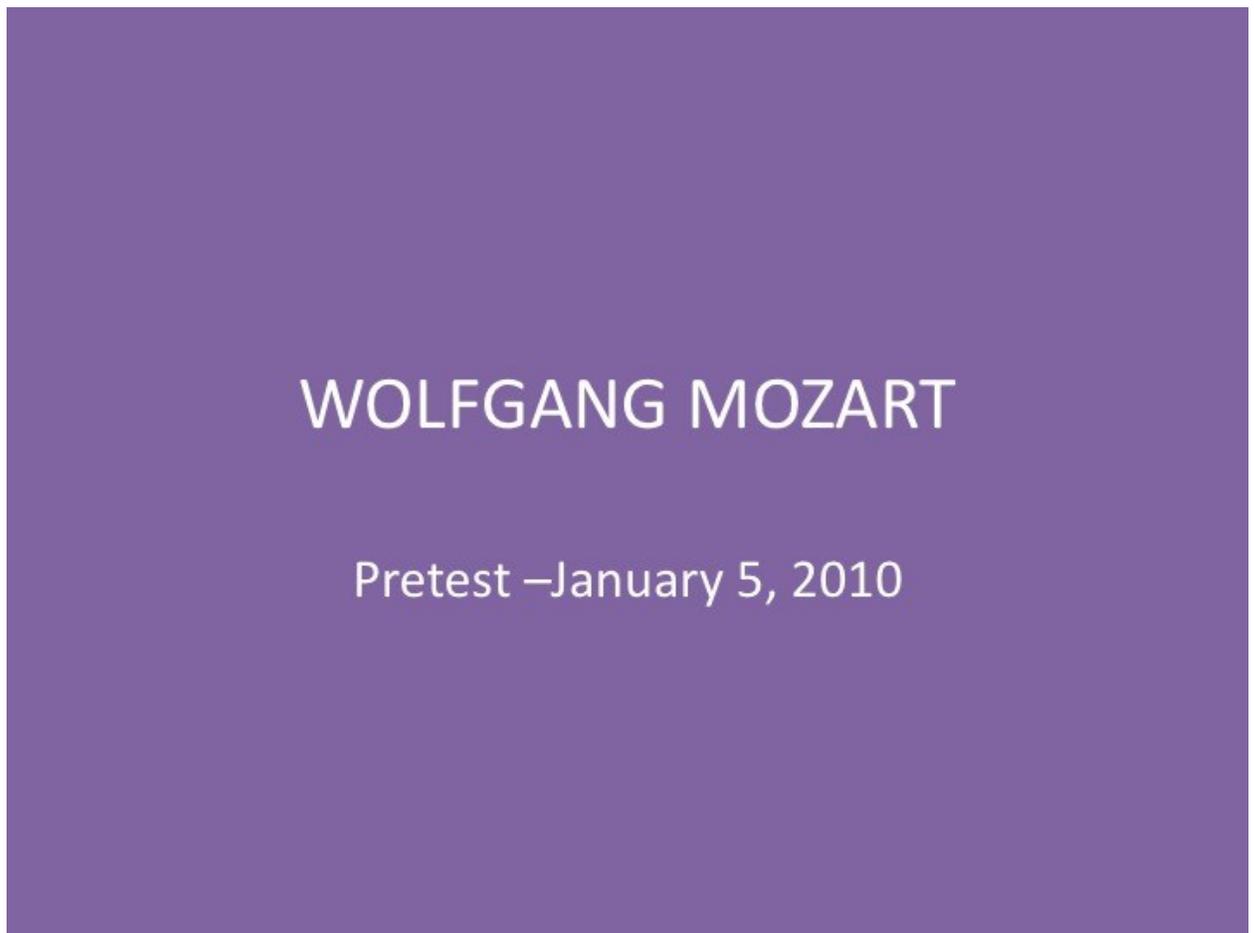


Figure A.2 Slide 2

Which person is Wolfgang Mozart?

A



B



C



D



Figure A.3 Slide 3

# Where was Wolfgang Mozart born?

A – Vienna, Austria



B – Salzburg, Austria



C – Baden, Austria



D – Frankfurt, Germany



Figure A.4 Slide 4

# What does “prodigy” mean?

A – A prodigal returning home



B – The Queen’s son



C – An amazing composer



D – A person with remarkable gifts or talents



Figure A.5 Slide 5

# Who was the Empress of Austria?

A – Maria Theresa



B – Juliet Capulet



C – Elizabeth I



D – Marie Antoinette



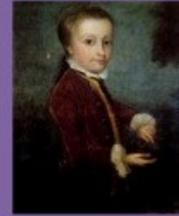
Figure A.6 Slide 6

At what age did Wolfie begin to play the violin?

A – 3 years old



B – 9 years old



C – 6 years old



D – 11 years old



Figure A.7 Slide 7

Which person is Leopold Mozart?

A



B



C



D



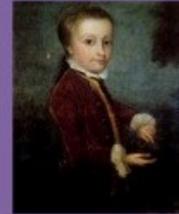
Figure A.8 Slide 8

How old was Wolfie on his first performance trip through Europe?

A – 3 years old



B – 9 years old



C – 6 years old



D – 11 years old



Figure A.9 Slide 9

# Where was the Imperial City?

A – Vienna, Austria



B – Salzburg, Austria



C – Baden, Austria



D – Frankfurt, Germany



Figure A.10 Slide 10

## Choose an opera composed by Wolfgang Mozart

A – Madame Butterfly



B – The Phantom of the Opera



C – The Magic Flute



D – The Barber of Seville



Figure A.11 Slide 11

# Where did Wolfgang receive the Golden Spur?

A – Vienna, Austria



B – Paris, France



C – Rome, Italy



D – Frankfurt, Germany



Figure A.12 Slide 12



## Appendix B - Lesson Plans

This unit is designed for students grades Kindergarten through fifth grade; educators are welcome to modify the lessons for younger and older students.

### Topics

- How well do you know a little boy named Wolfgang Mozart?
  - A pictorial pre-test for educators to assess prior knowledge of subject
- What did the town of Salzburg look like when Mozart was born?
- What was appropriate dress for a little boy, young girl, mother and/or a performing father?
  - Visual aides set up around the classroom, dolls, pictures, maps, picture books
  
- Meet Mozart through videos created to be used as storybooks
  - Chapter 1 – Meet Wolfie
  - Chapter 2 – Wolfie begins to perform
  - Chapter 3 – Wolfie meets the royal family

## Lesson Plan 1

<b>Grade:</b> 5 <sup>th</sup> 4 <sup>th</sup> 3 <sup>rd</sup> 2 <sup>nd</sup> 1 <sup>st</sup> & KDG	<b>Teacher:</b> Staci Horton																		
<b>Unit:</b> Mozart <b>Lesson:</b> 1	<b>National Standards:</b> 8 & 9																		
<p><b>Objectives:</b> Students will take a pretest on their knowledge of Mozart.</p> <ul style="list-style-type: none"> <li>Students will watch a 10-minute video introducing them to Mozart's early years.</li> </ul>	<p><b>Materials Needed:</b> Mini-mac, ipod, promethean board, pre-test quiz, "Chapter 1" video, Austrian dolls and bear, Mozart books, Coloring Book, Pictures, <u>The Sound of Austria CD</u></p>																		
<p><b>Enroll:</b> While music of Austria CD is playing, I'll introduce myself. <u>Trac 1-2</u> And show the younger grades little dolls. <i>I'm here to introduce you to a famous composer who lived when America was just becoming a nation.</i> What do you know of the country Austria?</p>																			
<p><b>Experience:</b> All students answer this question: If you woke up tomorrow and could play any instrument you wanted perfectly with no practice, what instrument would you choose?</p>																			
<p><b>Learn &amp; Label:</b> <i>These next two weeks we are going to learn about a famous composer named Wolfgang Mozart. And we have some activities to try that will allow you the opportunity to compose and create your own songs.</i></p>																			
<p><b>Demonstrate:</b> <i>I'm curious to know how much you already know about the composer Wolfgang Mozart, so I have a quick 10 question quiz for everyone to take and I would like you to do your best on this.</i> Pass out the expressions and take the quiz and compile the results (DO NOT SHOW ANSWERS!) After test – Power OFF!</p>																			
<p><b>Learn &amp; Label:</b> Watch Chapter 1 of Video</p>																			
<p><b>Review:</b> Discuss with your partner (Hand-up, Pair-up) – <u>Austria CD Trac 3</u> Did you write little songs before you went to Kindergarten? How many of you knew all the notes and rests before you came to music class? Do you know the letter names of the lines and spaces of the treble clef? Did your papa teach them to you or did you learn them in music class?</p>																			
<p><b>Celebrate:</b> <u>Sound of Austria CD Trac 11</u> – Movement Activity</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Intro - 4</td> <td style="width: 50%;"></td> </tr> <tr> <td style="border-bottom: 1px solid black;">Section A</td> <td style="border-bottom: 1px solid black;">Section B (Grand Right and Left (Gr. 5-3))</td> </tr> <tr> <td>Full Circle to Right (8)</td> <td>Pat legs (2) (Gr. K-2)</td> </tr> <tr> <td>Circle Left (8)</td> <td>Clap hands (2)</td> </tr> <tr> <td>Step in and hands up (4)</td> <td>Double High 5 Partner's hand (2)</td> </tr> <tr> <td>Step out and hands down (4)</td> <td>Clap hands (2)</td> </tr> <tr> <td>Repeat Section A</td> <td>Repeat Section B 3 times</td> </tr> <tr> <td></td> <td>Find a new partner (8)</td> </tr> <tr> <td>Form A-A-B-B-A-B</td> <td>Repeat Section B</td> </tr> </table>		Intro - 4		Section A	Section B (Grand Right and Left (Gr. 5-3))	Full Circle to Right (8)	Pat legs (2) (Gr. K-2)	Circle Left (8)	Clap hands (2)	Step in and hands up (4)	Double High 5 Partner's hand (2)	Step out and hands down (4)	Clap hands (2)	Repeat Section A	Repeat Section B 3 times		Find a new partner (8)	Form A-A-B-B-A-B	Repeat Section B
Intro - 4																			
Section A	Section B (Grand Right and Left (Gr. 5-3))																		
Full Circle to Right (8)	Pat legs (2) (Gr. K-2)																		
Circle Left (8)	Clap hands (2)																		
Step in and hands up (4)	Double High 5 Partner's hand (2)																		
Step out and hands down (4)	Clap hands (2)																		
Repeat Section A	Repeat Section B 3 times																		
	Find a new partner (8)																		
Form A-A-B-B-A-B	Repeat Section B																		

## Lesson Plan 2

<b>Grade:</b> 1 <sup>st</sup> & Kdg	<b>Teacher:</b> Staci Horton
<b>Unit:</b> Mozart <b>Lesson:</b> 2	<b>National Standards:</b> 8 & 9
<b>Objectives:</b> Students will create word poems and use words to compose as young Mozart did.	<b>Materials Needed:</b> Mini-mac, ipod, promethean board, “Chapter 1 & 2” videos, Austrian dolls and bear, Mozart books, & Pictures of Mozart

<b>Enroll:</b> Dolls, pictures and books are positioned in room with decorative scarves for visual reminders of the unit.
<b>Experience:</b> Review what the students remembered from the first video. <i>Possible questions:</i> Who was the papa, and what was his job? What was the sister’s name, and what did she play? Who was the baby?
<b>Learn &amp; Label:</b> Review with video 1, discuss and share during review the names and faces of the family. <u>1<sup>st</sup></u> – Fun with rhyming – Create word poems with bed and mouse Creating instrument sounds to mimic a hic-up <u>KDG</u> – Fun with words – Create funny sounds with the word “School.”
<b>Demonstrate:</b> KDG – Creating the word song with a drum beat. <b>Demonstrate:</b> 1 <sup>st</sup> – Choose 3 or 4 students to share their word poem Pass out egg shaker and wood blocks for students to create their own hic-up song.
<b>Learn &amp; Label:</b> Watch Video 2 – <i>Wolfie begins to perform</i>
<b>Review:</b> Imagine what it would be like to not go to first grade at school, but to spend the year traveling with your papa. Do you think you would like having your papa as your teacher? Do you think you would like riding in a carriage all day and not playing outside? Would you want to practice all day and perform for the governor or even the president? Do you think you would be excited or maybe nervous?
<b>Review:</b> Let’s see how well you remember our fun dance from Austria.
<b>Celebrate:</b> Wolfie loved to create songs from sounds, next time we meet, I’d like to hear from you on a word or sound we could compose with.

## Lesson Plan 2

<b>Grade:</b> 3 <sup>rd</sup> , 4 <sup>th</sup> & 5 <sup>th</sup>	<b>Teacher:</b> Staci Horton
<b>Unit:</b> Mozart <b>Lesson:</b> 2	<b>National Standards:</b> 8 & 9
<p><b>Objectives:</b> Students will watch videos about Mozart and discuss questions in the video.</p> <ul style="list-style-type: none"> <li>• 3<sup>rd</sup> grade students will actively listen to <i>Eine Kleine Nachtmusik</i> using the provided listening map.</li> <li>• 4<sup>th</sup> &amp; 5<sup>th</sup> grade students will actively listen to “Variations on <i>Ah vous dirai-je, Maman</i>” and begin a theme and variation composition</li> </ul>	<p><b>Materials Needed:</b> Mini-mac, ipod, promethean board, “Chapter 2” video, Austrian dolls and bear, Mozart books, Listening Map for <i>Eine Kleine Nachtmusik</i>, &amp; Pictures of Mozart, “Variations on <i>Ah vous dirai-je, Maman</i>” barred instruments, white boards, dry erase markers, team assignments of 4<sup>th</sup> and 5<sup>th</sup> grade classes</p>
<p><b>Enroll:</b> Dolls, pictures and books are positioned in room with decorative scarves for visual reminders of the unit.</p>	
<p><b>Experience:</b> Review what the students remembered from the first video.  <i>Possible questions:</i> Who was the papa, and what was his job?          What was the sister’s name, and what did she play?          Who was the baby?</p>	
<p><b>Learn &amp; Label:</b> Watch Video 2 – Wolfie begins to perform</p>	
<p><b>Learn &amp; Label:</b> 3<sup>rd</sup> Grade - Listen to <i>Eine Kleine Nachtmusik</i>.  <b>Demonstrate:</b> Discuss where they have heard the song and determine the meter.          Teach students the minuet while sharing important “unwritten” rules of proper conduct in the 1770’s</p>	
<p><b>Learn &amp; Label:</b> 4<sup>th</sup> &amp; 5<sup>th</sup> Grade – Listen to Mozart’s “<b>Variations on <i>Ah vous dirai-je, Maman</i>”</b> which is like our <i>Twinkle Twinkle Little Star</i>.  <b>Demonstrate:</b> Have students brainstorm various ways to change the melody          Put students in teams of 4-5 and send them to Orff instruments – their task is to figure out how to play “Twinkle Twinkle Little Star” and make sure all members of the team can perform the song.</p>	
<p><b>Review for All:</b> Where was Mozart born? What was his first instrument? How old was he when he got his violin? Where did the children go on their first performance trip? How old were they?</p>	
<p><b>Celebrate:</b> Great work everyone, let’s clean up and dance it out!</p>	

## Lesson Plan 3

<b>Grade:</b> Kdg, 1 <sup>st</sup> & 2 <sup>nd</sup>	<b>Teacher:</b> Staci Horton
<b>Unit:</b> Mozart <b>Lesson:</b> 3	<b>National Standards:</b> 8 & 9
<b>Objectives:</b> Students will create rhythmic patterns with words and perform them on instruments in teams. Students will share prior knowledge of Mozart gleaned from first two videos.	<b>Materials Needed:</b> Mini-mac, ipod, promethean board, “Chapter 3” video, Austrian dolls and bear, Mozart books, & Pictures of Mozart, drums and wooden instruments

<b>Enroll:</b> Dolls, pictures, books and now puzzles are positioned in room with decorative scarves for visual reminders of the unit.
<b>Experience:</b> Review what the students remembered from the second video. <i>Possible questions:</i> What were the father, mother, sister, and boy’s formal names? Where was the Imperial city? Who was the Wolfie’s teacher? And what did he study?
<b>Review:</b> Let’s see how well you remember our fun dance from Austria. Allow students to demonstrate the dance with you simply watching and enjoying!
<b>Learn &amp; Label:</b> Creating rhythmic speech patterns in teams. Give each team a like instrument, have students practice imitating the teacher various patterns. Allow teams to play at different times so aural appreciation is a focus. Then play a question and answer game with a phrase, and have one team answer you back with a rhythmic phrase that they can say and play. Encourage teams to play the game amongst themselves.
<b>Demonstrate:</b> Allow teams to create their own “answer” to share with the class. Record each demonstration for later evaluation.
<b>Learn &amp; Label:</b> Watch Video 3 – <i>Wolfie meets the Royal Family</i>
<b>Review:</b> Do you have musical talent that you could use to become famous? Do you think you would like to perform for the President of the United States? Would you be willing to leave school and tour Europe to perform for Kings and Queens as Wolfgang did? Would you miss your family, friends, or maybe your pets? How long would you like to be gone? One week? One month? Three months?
<b>Celebrate:</b> Wolfie loved to create to compose and now that you have all created together you are beginning to see the fun it can be to create your own music. (Share high-5’s!)

## Lesson Plan 3

<b>Grade:</b> 3 <sup>rd</sup> , 4 <sup>th</sup> & 5 <sup>th</sup>	<b>Teacher:</b> Staci Horton
<b>Unit:</b> Mozart <b>Lesson:</b> 3	<b>National Standards:</b> 8 & 9
<p><b>Objectives:</b> Students will watch videos about Mozart and discuss questions in the video.</p> <ul style="list-style-type: none"> <li>• 3<sup>rd</sup> grade students will perform the minuet to <i>Eine Kleine Nachtmusik</i> and add in instruments during the trio.</li> <li>• 4<sup>th</sup> &amp; 5<sup>th</sup> grade students will actively listen to “Variations on <i>Ah vous dirai-je, Maman</i>” and continue the theme and variation composition</li> </ul>	<p><b>Materials Needed:</b> Mini-mac, ipod, promethean board, “Chapter 3” video, Austrian dolls and bear, Mozart books, Listening Map for <i>Eine Kleine Nachtmusik</i>, &amp; Pictures of Mozart, “Variations on <i>Ah vous dirai-je, Maman</i>” barred instruments, drums, accessory instruments, white boards, dry erase markers, team assignments of 4<sup>th</sup> and 5<sup>th</sup> grade classes</p>
<p><b>Enroll:</b> Dolls, pictures, books and now puzzles are positioned in room with decorative scarves for visual reminders of the unit.</p>	
<p><b>Experience:</b> Review what the students remembered from the second video.  <i>Possible questions:</i> What were the father’s, mother’s, sister’s, and boy’s formal names? Where was the Imperial city? Who was the Wolfie’s teacher? And what did he study?</p>	
<p><b>Learn &amp; Label:</b> Watch Video 3 – Wolfie meets the Royal Family</p>	
<p><b>Review:</b> 3<sup>rd</sup> Grade - Discuss the “unwritten” rules of proper conduct in the 1770’s</p>	
<p><b>Demonstrate:</b> Adding in instruments to the Trio section, have students demonstrate their understanding of the triple meter and the feel of the dotted half note pulse.</p>	
<p><b>Learn &amp; Label:</b> 4<sup>th</sup> &amp; 5<sup>th</sup> Grade – Listen to each group perform the melody of “Twinkle Twinkle Little Star.” Note the drum added to the instruments offered, this is to provide an ostinato for the performance.</p>	
<p><b>Demonstrate:</b> Have students prepare their compositions - Decide who will play each part of the composition</p> <ol style="list-style-type: none"> <li>1. Melody (on barred instrument)</li> <li>2. Ostinato – on Drum, create a good rhythm for the piece             <ol style="list-style-type: none"> <li>a. The ostinato must be played during the theme and the variation</li> </ol> </li> <li>3. Variation – on a melody instrument             <ol style="list-style-type: none"> <li>a. Remember – It doesn’t have to be complex!</li> </ol> </li> <li>4. Your composition needs to have an introduction and a coda (ending).</li> </ol>	
<p><b>Review for All:</b> Do you have musical talent that you could use to become famous? Do you think you would like to perform for the President of the United States? Would you be willing to leave school and tour Europe to perform for Kings and Queens as Wolfgang did? Would you miss your family, friends, or maybe your pets? How long would you like to be gone? One week? One month? Three months?</p>	
<p><b>Celebrate:</b> Great work everyone, let’s clean up &amp; dance it out!</p>	

## Lesson Plan 4

<b>Grade:</b> Kdg, 1 <sup>st</sup> & 2 <sup>nd</sup>	<b>Teacher:</b> Staci Horton
<b>Unit:</b> Mozart <b>Lesson:</b> 4	<b>National Standards:</b> 8 & 9
<b>Objectives:</b> Students will create rhythmic patterns with words and perform them on instruments alone. Students will share prior knowledge of Mozart gleaned from first three videos.	<b>Materials Needed:</b> Mini-mac, ipod, promethean board, Austrian dolls and bears, Mozart books, & Pictures of Mozart, drums and wooden instruments, video camera & tripod

<b>Enroll:</b> Dolls, pictures, books and now puzzles are positioned in room with decorative scarves for visual reminders of the unit.
<b>Experience:</b> Review what the students remembered from the third video. <i>Possible questions:</i> Who lived in the Imperial city? Where was the Imperial city? What was the Empress's name? What did Wolfie do that was NOT good manners?
<b>Review:</b> Today is performance day! I will record your Austrian dance with my video camera.
<b>Learn &amp; Label:</b> Students may volunteer to answer the teacher's rhythmic question on a large drum. Back to teams and all students are given instruments and volunteers will now ask the rhythmic (4-beat) question and a team may answer it.
<b>Demonstrate:</b> Allow teams to create their own "answer or question" to share with the class.
<b>Learn &amp; Label:</b> Read "Mozart" the storybook to students. All this information should be prior knowledge with them, so feel free to ask questions about what should come next in the story to assess them.
<b>Review:</b> Set up video camera and invite students to stand on a spot and share their favorite "memories" of Mozart, examples may come from the videos, the instrument games, the visual aides, dancing, etc. Give students time to settle into and enjoy their knowledge of Mozart. They may have more questions about him, like what happens next? Did he ever marry? Have kids? When did he die? Is this a true story?
<b>Celebrate:</b> Teach students how Wolfie would say good-bye. <i>Auf wiedersehen or Tschüss!</i>

## Lesson Plan 4

<b>Grade:</b> 3 <sup>rd</sup> , 4 <sup>th</sup> & 5 <sup>th</sup>	<b>Teacher:</b> Staci Horton
<b>Unit:</b> Mozart <b>Lesson:</b> 4	<b>National Standards:</b> 8 & 9
<p><b>Objectives:</b> Students will watch videos about Mozart and discuss questions in the video.</p> <ul style="list-style-type: none"> <li>• 3<sup>rd</sup> grade students will perform the minuet to <i>Eine Kleine Nachtmusik</i></li> <li>• 4<sup>th</sup> &amp; 5<sup>th</sup> grade students will perform their theme and variation compositions</li> </ul>	<p><b>Materials Needed:</b> Mini-mac, ipod, promethean board, “Chapter 4 &amp; 5” video, Austrian dolls and bear, Mozart books, Listening Map for <i>Eine Kleine Nachtmusik</i>, &amp; Pictures of Mozart, barred instruments, drums, accessory instruments, white boards, dry erase markers, team assignments of 4<sup>th</sup> and 5<sup>th</sup> grade classes, video camera and tripod.</p>

<p><b>Enroll:</b> Dolls, pictures, books and now puzzles are positioned in room with decorative scarves for visual reminders of the unit.  “Today is performance day! I will record dances/compositions today on my video camera!”</p>
<p><b>Experience:</b> Review what the students remembered from the third video.  <i>Possible questions:</i> Who lived in the Imperial city? Where was the Imperial city? What was the Empress’s name? What did Wolfie do that was NOT good manners?</p>
<p><b>Review:</b> 3<sup>rd</sup> Grade – All the partner dancing, instrumentation and what happens when.  <b>Demonstrate:</b> Students perform the dance, add instruments and sing along with <i>Eine Kleine Nachtmusik</i>.</p>
<p><b>Learn &amp; Label:</b> 3<sup>rd</sup> Grade – Students watch “Chapter 4 – Wolfie’s travels”  <b>Review:</b> Set up video camera and invite students to stand on a spot and share their favorite “memories” of Mozart, examples may come from the videos, the instrument games, the visual aides, dancing, etc.  Give students time to settle into and enjoy their knowledge of Mozart. They may have more questions about him, like what happens next? Did he ever marry? Have kids? When did he die? Is this a true story?</p>
<p><b>Review:</b> 4<sup>th</sup> &amp; 5<sup>th</sup> Grade – Who is one which team, does everyone have their correct instruments, what is the next step for your group so you are ready to perform today?</p>
<p><b>Learn &amp; Label:</b> Watch Chapter 4 – <i>Wolfie’s travels</i> and Chapter 5 – <i>Wolfie’s Operas</i></p>
<p><b>Demonstrate:</b> 4<sup>th</sup> &amp; 5<sup>th</sup> Grade – Teams will be given time to polish up their variation and then they will perform it for the class. (Make sure you set up your camera on a tripod to record their compositions!) Rubric provided for grading assistance.  <b>Review:</b> Using video camera, invite students to stand on a spot and share their favorite “memories” of Mozart, examples may come from the videos, the composition project, the visual aides, dancing, opera stories, etc.  Give students time to settle into and enjoy their knowledge of Mozart. They may have more questions about him, like what happens next? Did he ever marry? Have kids? When did he die? Is this a true story?</p>
<p><b>Celebrate:</b> Teach students how Wolfie would say good-bye. <i>Auf wiedersehen or Tschüss!</i></p>

## Appendix C - Folk Song Movement Activity

Sound of Austria CD Trac 11 – Movement Activity to *Hans, bleib da*

Intro – 4 counts

### Section A

Full Circle to Right (8)

Circle Left (8)

Step in and hands up (4)

Step out and hands down (4)

Repeat Section A

### Section B (Grand Right and Left (Gr. 5-3))

Pat legs (2) (Gr. K-2)

Clap hands (2)

Double High 5 Partner's hand (2)

Clap hands (2)

Repeat Section B 3 times

Find a new partner (8)

Repeat Section B

Form A-A-B-B-A-B

## **Appendix D - Descriptions of the Educational Environment pre-set by Mrs. Flaming**

Cheryl Flaming's classroom in Washington Elementary was the location of the current study. The music room is on the lower level of one of the older school buildings in McPherson. There are eight windows on the upper southern side of the room, allowing in warm winter sunlight to help brighten cold winter school days. Her room is equipped with two ceiling fans which can be turned on when students enter her classroom right after PE or to help move air if the media projector which is bolted into the drop ceiling begins to overheat. Directly opposite the southern wall of windows is Flaming's teaching spot. Here is where her Promethean board is mounted and the speakers for the music and the external hard drive, which stores all her lessons and music, are set on top of open cubbyholes filled with instruments. Flaming has a variety of percussion instruments each stored separately in labeled cubby holes. Her instruments include woodblocks, guiros, egg shakers, triangles, tambourines, various sized drums, finger cymbals, Orff instruments, including soprano and alto glockenspiels, metalaphones and xylophones, wind chimes, and even a tiny steel drum. Above the instrument cubbyholes, the walls boast Flaming's favorite banners which were quilted by one of her sisters. The quilted banners provide color and are good reminders of music notation and symbols.

Under tables are the large bass xylophones, bass metalophone and the bass bars. An electric keyboard on a stand and a large cabinet for storage are in the corner. All of Flaming's lessons, every part of them, are taught on the Promethean board, so the chairs are set up with 10 chairs directly facing the teaching spot and six chairs on either side to create a U-shaped formation. For ease of classroom maintenance, black Velcro is placed on the floor directly in front of the chair legs, allowing students to easily straighten their chairs at the end of each lesson. Students enter the room from the door positioned in the northwestern corner of the room.

Everyday the students enter hearing the same song and they are to wait on a black line velcroed along the southern wall clapping the beat with the song. Behind the students under the windows are more cubbyholes filled with teaching manipulatives that Flaming has created over

the years. In her understanding of the learning modalities, she has many manipulatives for primary students to use in conjunction with the music lesson. There is also a large display cabinet where a host of magazines boasting music for the classroom are stored. There are textbooks positioned on the western wall and recorders there as well, for students to pick up if needed as they enter the room. Due to the small size of the room and the lack of additional storage the students come very close to a vast amount of electric and coaxial cords that connect Flaming's equipment. As all lessons are taught on the equipment, technical difficulties are avoided at all costs. Back up hard drives are placed in the back of the room, remote access to her computer at home and her laptop is enabled and there is even a white Velcro line put on the floor where students are not allowed to cross. These three lines create a teaching box right in front of the Promethean board; here students may only enter if given permission. Finally there are 4 black Velcro X's placed on the floor inside the long U design of chairs. These are collaborative spots already identified for the students, as group work is often done in her lessons, she can easily point to an X on the floor and set a group of students to work quickly and efficiently.

Despite the close quarters of the room, students enter with confidence and a willingness to learn every time they enter Flaming's music room. Her work with the children is well respected by other staff members and rarely do teachers pull a student from music class for other reading or math instruction. She displays great enthusiasm for every precious minute of teaching time with every grade level and students rarely want to leave early. Even the well used stalling technique of "I have to go to the bathroom," is barely seen during music class for students know they will only be in class for thirty minutes and only twice a week, surely the bathroom can wait! Teaching is fast paced in the thirty minute lessons, with every class starting on the black line practicing their listening skills and beat keeping to the same song every day. Student clapping is paused with teacher lead words of positive self-talk, which the students echo, followed by one mighty clap and then they enter to their assigned seats. Students are expected to sit in alphabetical order; this was helpful to the researcher as a guest teacher since they could match names to faces with the help of a class list. It also assists Flaming in her use of the Expressions remotes that are often used in a lesson. The expressions are numbered and students are to get their number according to alphabetical order, which they are very comfortable with, for this is the order of their assigned seats.

## **Appendix E - Arranging Primary Students in a new Seating Arrangement**

Various kindergarten classes have carpet time and this grounding activity in their classroom can be very helpful. Some teachers may find the tight formation a challenge for some students are now closer to their neighbors and may distract each other with touch. I have found classroom management tasks are easier to manage in a tighter formation. Students can be watched with a small sweep of the eyes; and if they are making a poor behavior choice, I can communicate with eye contact and a head shake no.

Teaching Kindergarten students to move successfully into a new seating arrangement requires a specific explanation time when students are guided through the motions and all correct movements are highly praised. My own personal marker of a successful teacher is one who shows their students that they can and are successful in/at learning. I have found the following method to be successful.

The first day of the new formation, I take the leader's hand and ask him/her to bring his neighbor with him on a walk. Before we move, I inquire the neighbor to invite his/her neighbor on the other side to join us on the walk, and that neighbor invites the next to join, etc. If, at any time, the first five students discover that I want them to chain/link up by holding hands, I praise the student who discovers the task. The train plays follow the "leader" with the teacher as the leader to our new "row" on the floor. The leader is given a spot on the floor on the velcroed black X, previously placed on the floor, and the members of the train are invited to sit next to each other in a line. As these students are the front row, it is important for them to sit in a straight line as rows will form behind. I allow each student in the front row to sit with legs crossed and their feet ONLY could touch the white "teacher box" line. I verbally express great confidence in front row's ability to follow directions and be fabulous leaders who make good choices to students waiting in their chairs.

Buoyed by positive encouragement from the teacher and feeling the eyes of their peers on them, students in the front row are quick to check their feet to be in the correct position. And from then on, students in the front row continue checking a neighbor's position to make sure no

one crosses the line or sits inappropriately. These students are excited to be good leaders of the class and work diligently to maintain the honor.

The second row of students needs to be guided to their new spots on the floor. It is important to not assume that all subjects now know how to come and sit behind the first row. I return to the chair of the next student and ask the child if he/she would like to be the leader of the next train and did they have a neighbor that they would like to take with them.

As a clarification, in the past I've had students refuse a leadership role and I do not force them into leadership. I smile at the student and thank them for sharing their concerns and kindly ask the next student if they would like to be the leader. When the next student agrees to be leader, I ask the leader to offer his/her hand to the first student and invite them to be the first neighbor, and take the second place of the formation. Students who did not want to lead are more apt take the waiting hand of their peer. Other students may refuse a second time and I will simply wait until they look ready to be asked again, and offer them another chance to join us on the carpet.

Once a leader of the row has been chosen, the leader is invited to bring the train with them. The leader is directed to a spot on the floor and the train invited to sit directly behind the persons already sitting on the floor. One by one each student is shown where to sit, if a child discovers their spot before I get to them, compliments and praise is awarded for skills in problem solving and body management. Students are reminded to please keep their hands in their laps so no fingers get accidentally stepped on from the walking feet.

After the first two rows are in position, the next student, waiting in the chairs, knows that I am coming to him/her to ask them to be leader. These children are excited to please and ready to join their friends in our new location. The leader is ready and without my asking he/she will turn and offer their hand to a neighbor. I compliment the last train for being ready before a teacher even has to ask. With this compliment and a smile, I take the leader and his/her team to the rows forming on the floor. I spend time with this leader showing him/her the spot on the floor and reminding the seated students to keep their hands in their laps. By the time I'm finished with the leader, I find all the remaining students sitting quietly behind the row in front of them with no help from me. The entire row is complimented and rewarded a claps of delight.

If there is a fourth row needed, the remaining students need no instructions from the teacher.

“Do you know what to do?” I question.

Heads nod eagerly and I invite the students to show me. The leader will guide his/her train into position and they all sit down. Thrilled with the ability to follow directions that were never specifically given to them, this row is awarded a delighted double clap from the teacher.

The front row has been sitting and waiting patiently for some time, so I quickly move back to the front of the group and check to see how well they have maintained their position. Crossed legs are tightened up, feet move off the white line and hands are shoved into laps and students receive three snaps of delight. The second row will demonstrate correct posture as well without any reminding questions. Hurray for the second row, they receive four snaps of delight. All are in position and ready to learn from their new spots on the floor.

I make sure that at the beginning of each lesson all knees are checked to maintain individual's personal space. If a child is sitting with his knees up on the air, he is too close to his/her neighbor and I ask a neighboring child to scout away from the crowded student. I take requests from students who report overcrowding seriously and all requests are accommodated. This compensation allows the student to have a say in how close she may want her neighbors, in addition, the feeling of increased personal space is usually very pleasant to a young child's psyche.

## Appendix F - *Magic Flute* Pages from Spotlight on Music Textbook

**Going to the Opera**

This music is from an opera. An **opera** is a story told through music.

A solo by a singer in an opera is called an *aria*. Music with two people singing is called a *duet*. Sometimes the two singers take turns. Sometimes they both sing at the same time.

**LISTENING** CD 8:9

**Papagena! Papagena! Papagena!** from *The Magic Flute* by Wolfgang Amadeus Mozart

**Listen** to the duet between Papageno and Papagena. It is from the opera *The Magic Flute*. Hold up your right hand when you hear Papageno, the man. Hold up your left hand when you hear Papagena, the woman.

Papageno and Papagena in *The Magic Flute*

Opera has singing, acting, scenery, costumes, and sometimes dancing.

**Meet the Musician**

**Wolfgang Amadeus Mozart** was from Austria. He began to play the harpsichord, which is an early keyboard instrument, when he was 3 years old. By the age of 6, he was composing his own music. When he was 11, his first opera was performed.

**THINK!** How are "Mister Rabbit, Mister Rabbit" and "Papagena! Papagena! Papagena!" from *The Magic Flute* alike?

152

153

## Appendix G - Eine Kleine Nachtmusik Listening Map

### Mozart - Eine Kleine Nachtmusik: 3<sup>rd</sup> Movement

A

Oh, this Min-u-et's from Mozart's Eine Kleine Nachtmusik

Just point your toe and bow and smile and bow.

A'

JINGLES BELLS

Just point your toe and bow and smile and bow.

Trio

B TRIANGLE

(Bridge)

A

Oh, this Minuet's from Mozart's Eine Kleine Nachtmusik

Just point your toe and bow and smile and bow.

A'

JINGLES BELLS

Just point your toe and bow and bow and bow!



J. Ball - Austin ISD

## Appendix H - Theme and Variations on *Twinkle, Twinkle Little Star*

### Rubric

#### *Mozart's Theme and Variation Composition Rubric*

Group Members: \_\_\_\_\_

	Basic 1	Proficient 2	Advanced 3	Exemplary 4
Teamwork	No teamwork evident. Group shared negative comments, no effort was made to create a new variation. No one helped teammates who needed it.	Group tried to work as a whole, but a few downers were present which slowed the creating process down.	Groups mostly worked as a whole, the creating process did get done, but not much help was given to members who needed extra help	Group worked as a whole on creating the variation, listened to all ideas, all members helped each other perform at their best, no downers in the group.
Creativity	No specific variation was chosen, the extra instruments didn't add a good sound	A specific variation was found and that's all they had time for.	A variation was chosen, but the group had trouble developing it with extra instruments	A definite variation was chosen and developed, extra instruments were added and I sounded very unique!
Listening to other performers	4 or more members talked while another group was performing	3 members talked while another group was performing	2 members talked while another group was performing	Entire team listened respectfully to other groups performing
Everyone Performed	Students were left out without an instrument	All members had an instrument, but it just sounded like noise, no structure	All members had an instrument and tried to create a good sound	All members of the team had an instrument and added positively to the ensemble
Stayed Together	More than one leader, didn't start together, didn't end together, no real listening shown	More than one leader, started and ended together	One leaders, started and ended together, some members had trouble listening	One leader, everyone listened to group, started and ended together

Comments:

---



---

Total Score for the Group: \_\_\_\_\_

## Appendix I - Video Scripts

### Video 1 - "Meet Wolfie"

Wolfgang Mozart: His Story Retold . . . created and read by Staci Horton.

Today we begin a journey back in time and across the ocean to a world of Kings and Queens, Empires and a great Empresses. We journey from Kansas to Europe, Austria, actually to a little town called Salzburg where our story begins.

"Meet Wolfie"

One cold crisp winter evening, Leopold Mozart hurries down the Getreidegasse to his home. His wife, Anna Maria, is having a baby! Leopold is very nervous, it will be a cold night and of the 7 babies his wife has had, only one girl has survived. He prays this night God will be merciful to his family and the little baby will live. Around 8:00 that night, the little baby is born, it's a boy! Leopold picks up his young daughter, named Nannerl, and they creep up to the bassinet to view the little baby boy.

"What do you think of your little brother, Nannerl?" Papa Mozart asks.

Nannerl's serious eyes take in the wee pale baby and she whispers, "Oh, Papa, he will be a wonderful brother!"

The very next morning, Papa Mozart carefully wraps up his little boy in a warm wool blanket and carries him to the cathedral to be baptized. The baby is given the name Johannes Chrysostomus Wolfgangus Theophilus Mozart. Such a big name for such a little boy, but perhaps papa knows there is greatness in this little baby's future.

Life is cheerful and full of sounds and melodies in the Mozart house. Leopold Mozart, the papa, plays the violin for the Archbishop of Salzburg's orchestra, and he is a wonderful performer. In the evenings young Nannerl is given piano lessons and when the house settles down for night, Papa plays the piano to lull his young family to sleep. Surrounded by music this one of the first impressions to strike young Wolfierl (as his mother calls him).

His mother noted that Wolfierl has a particular gift for music: he shouts with glee when he toddles to the piano and using two fingers plays a third on the keyboard. He watches intently when papa plays the violin and stares at Nannerl every time she sits at the piano to practice her little songs. He listens to the canary's song and hums little songs just like the bird.

“Music is stirring in his veins,” his mother claims. Soon he crawls up to the keyboard to play his own patterns of notes and melodies.

It is January 27<sup>th</sup>, 1759, young Wolfgang’s third birthday and his papa presents a tiny violin to his young son. Wolfie’s eyes shine with delight as he fits the little instrument under his jaw and draws the bow across the strings. At last, an instrument that is just the right size for the toddler to play! Some children may have played with blocks or cuddled with a blanket, but little Wolfie spends his day playing his violin. He listens to Nannerl practice her songs on the piano and then plays her songs back on the violin. Back and forth the two children delight in the game of “talking with their instruments.” Nannerl eventually moves on to a different game, but not Wolfie. For him, the best thing in the world is making music and playing his violin.

In the evenings, little Wolfie plays his songs for his proud papa, and papa writes down the songs on music paper. Intrigued, little Wolfie demands, “Me, Papa!” indicating that he wanted to write the music notes too. Carefully holding the quill used for writing, Papa Mozart guides his son’s little hands to make the notes on the music staff and gently teaches him the letter names on the music staff. Thrilled at this new adventure in music, Wolfie spends the whole day drawing notes and rests all over the staff and then picking up his violin and playing the song he wrote. (Picture of young work.)

At the age of 4, one year before kindergarten, Wolfie begins his own piano lessons. He watched Nannerl for two years and often after her lesson he would go to the piano and play her songs that he heard. Now Papa will teach little Wolfie his own lessons and Wolfie does indeed excel at playing the piano. Now when papa returns home from work, Wolfie meets him, eager to share his own music page prepared with little songs that he wrote during the day.

Did you write little songs before you went to Kindergarten? How many of you knew all the notes and rests before you came to music class? Do you know the letter names of the lines and spaces of the treble clef? Did your papa teach them to you or did you learn them in music class? Little Mozart did all this and more before he even went to school! He was one very unique little boy.

## Video 2 – “Wolfie Begins to Perform”

As evening settled around the city of Salzburg, little Wolfie stands waiting by the window, his anxious eyes watching the streets for his papa’s figure. Tonight was when Papa’s musician friends would come over to play their instruments together. Wolfie was excited to see them and he wanted to join in the fun.

A knock at the door announces Papa’s friends’ arrival and they come upstairs with their instruments. Soon the room filled with their jolly laughter and Wolfie runs to get his little violin.

“No, Wolfie,” said papa sternly, “you are too little to play with us. Go to bed.”

Wolfie’s eyes fill with tears and his little violin drops sadly in his tiny hands.

“Ah, Herr Mozart, let the little boy play by me,” offers Herr Schachtner. “He won’t bother me.”

Delighted the little boy stands at the ready to play his violin with the adults. As the music begins, Wolfie’s eyes grow intense and his fingers fly up and down the fingerboard in perfect pitch and time with the music. Mr. Schachtner plays softer and softer, listening to the boy wonder, and soon he stops playing. Herr Schachtner glances at Papa Mozart who is also watching young Wolfie play. Papa soon stopped all the performers when he realizes that little Wolfie is playing this new music perfectly. Softly Papa Mozart whispers to himself, ‘The greatest natural wonder of the century must not remain unnoticed in provincial Salzburg; it is my duty to show the wonder of God to the world.’

The next day Papa Mozart sets travel plans in motion and soon he is ready to take his two very young musical children on a tour of Europe to show off their amazing talents. It was in the cold of winter in January 1762 when Papa Mozart departs with young Nannerl & Wolfie to Munich, Germany. Nannerl was 11 years old and Wolfie was 6. The two excited children kiss their mother’s cheek in farewell and Wolfie waves good-bye to his little dog, Bimperial, he will miss home, but is excited to play his music for the great royals of Europe.

The days are long in the coach and Papa Mozart has the children practice their songs every day on a tiny traveling piano. Nannerl and Wolfie prepare duets to play together and little Wolfie must continue with extra practice to play his own little songs. (video) Both Nannerl and Wolfie are missing school for their exciting vacation across Europe, so Papa becomes their teacher. They study math, reading and foreign languages all day long. Arriving in Munich, they tumbled from the coach, ready to play their little songs.

The people of Munich love the Mozart children and soon the city is buzzing with stories of their amazing talent. For three weeks the children perform all over the city and they are even invited to play for the governor of the city of Munich! What an honor for the little boy. When the Mozart family leaves Munich they are given many gifts of expensive clothes and beautiful jeweled baubles. The people of Munich call Wolfie, der Wunderkind, which means, the wonder child, because of his amazing talent. The family departs the country of Germany and returns to Austria. They are going to the capital of Austria, a beautiful fortified city called Vienna. Here is where the Empress and Emperor of the Holy Roman Empire live, Papa dreams of his tiny children performing music for this mighty royal family.

Imagine what it would be like to not go to first grade at school, but to spend the year traveling with your papa. Do you think you would like having your papa as your teacher? Do you think you would like riding in a carriage all day and not playing outside? Would you want to practice all day and perform for the governor or even the president? Do you think you would be excited or maybe nervous? For little Wolfie, music was serious business, it filled his heart, his soul, his whole body and he must let it out. Performing for heads of state or for his papa was just another moment when the music was allowed to tumble from his fingers and delight the ears. What an extraordinary gift he was given.

### **Video 3 – “Wolfie meets the Royal Family”**

“You know, Mama, making music is the best fun in the world,” young Wolfie declares. It is September 18, 1762 and Papa Mozart is taking Nannerl and Wolfie on a trip to the Imperial city of Vienna, to perform for wealthy residents and hopefully for the Empress of Austria. The young children are excited to go and perform in Vienna, but the best part of the trip is that Mama, Anna Maria, is coming along.

“Papa, do you think the Empress will like us?” Wolfie asked.

“Why not?” asked Papa, “If you’re good musicians she will be very pleased, I am sure. She herself is said to be an excellent singer and her fourteen children all study music and perform.”

“I hope I won’t be so nervous to play well,” worries Nannerl.

“Do not worry about it Maria Anna, if you play for the Empress as well as you play for me and Papa, I shall be satisfied.” Mama says smiling.

Now that the children are preparing to perform in the Imperial city, Papa and Mama have begun using their formal names to remind the children to be on their best behavior. Nannerl must remember to respond to Maria Anna and she practices her curtsy every day. Little Wolfie will now be called Wolfgang and daily he sweeps his arm out and practices deep bows for his mother.

After 3 weeks of travel in a handsome carriage, the family arrives in Vienna and Leopold sets to work letting the proper people know that the remarkable Mozart children had arrived and would be giving concerts.

In no time at all, a royal invitation arrives. “Her Majesty Empress Maria Theresa requests the Mozart children to come and perform for her at her summer palace.

Her Majesty will send a royal coach to pick up the family promptly on October 13, 1762.” The Mozart children are ecstatic and they dress in their finest to perform for the Empress.

They arrived at Schönbrunn, the Imperial family’s vast summer palace, and are escorted through the gates, past the vast gardens, and up the sweeping outdoor staircase of the pale yellow palace. Inside the palace, enormous rooms led endlessly from one to another. The walls are covered with paintings and tapestries; crystal chandeliers dangle from ceilings covered with pictures painted by skilled artisans.

The family is lead into a royal suite with full-length mirrors on the walls and beautiful red drapes bordering windows showing off the splendid gardens, and there in the center of the room was the Empress. Maria Theresa warmly welcomes the family, and smiles kindly on little Maria Anna when she curtsied. Little Wolfgang went up to kiss the Empress’s hand, as he was taught, when suddenly he climbed right up in her lap and kissed her cheek! His parents were shocked, but Empress Maria Theresa just laughed.

“He’s a dear child,” she declared. “Come to my music room and you will play for us.”

Once again the family was lead through more beautiful rooms to the music room where Wolfgang and Maria Anna played solos and then duets on the Empress’s harpsichord. When Wolfgang played his little violin; Nannerl accompanies him on the harpsichord. The children’s pleasure in making music combined with their ability and modesty, delight everyone in the room.

The first concert was a splendid success and the next morning the family receives a wonderful gift from the Empress. Two court dress attires, one for Wolfgang and one for Nannerl

and 100 gold ducats. It is a large sum of money, which made Leopold and Anna Maria very happy, for living in the Imperial city of Vienna is very expensive.

The children are invited back to perform for the Empress and this time the entire Imperial family will be in attendance. Young Prince Joseph kindly put his arm around Wolfgang's shoulder and introduced the little 6 year old to his father, Emperor Stephan I. The Emperor had planned some tests for young Wolfgang. He had Wolfie play the harpsichord with a black cloth draped across to cover the keys; that was no problem for the little boy. He had him compose variations on tunes, sight read new music, and even improvise a new song, and yet whatever the Emperor asked the youngster to do, he did it perfectly. The Emperor was greatly impressed and the Empress, Maria Theresa expressed her delight with smiles and applause. After the performance, the two Mozart children and the fourteen royal children enjoyed playing in the maze and the gardens outside. They ran about the trees and flowers enjoying the cool days of fall.

The Empress was so impressed with the abilities of the little prodigy that she summoned an artist to add little Wolfgang's face to a vast painting in the ceremonial hall. From then on, all visitors to Schönbrunn Palace could see the little prodigy who came in 1762 to perform for the royal family.

Do you have musical talent that you could use to become famous? Do you think you would like to perform for the President of the United States? Would you be willing to leave school and tour Europe to perform for Kings and Queens as Wolfgang did? Would you miss your family, friends, or maybe your pets? How long would you like to be gone? One week? One month? Three months?

Wolfgang and his sister, Maria Anna, stayed on tour for more than 3 years with only short visits home to see their mother. Then Maria Anna stayed home in Salzburg and Wolfgang continued traveling with his Papa going all across Germany, up to Paris & London, and even to Rome, Italy, where he received the Golden Spur. Everywhere he went stories of the amazing "wunderkind" had people clamoring to see him perform and listen to his compositions. No one could believe that such a little boy could play so perfectly or compose such beautiful music.

His music is more than 200 years old and continues to be enjoyed and performed today. His musical abilities have carried his name to generations of people who will all agree that young Wolfie was blessed to receive a marvelous talent.