

# Learning Guide to BULLFROG JUMPED

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## Introduction

### *The Significance of Children's Folksongs in the Byron Arnold Collection*

Humming, singing, swaying, jumping—music and movement have been vital to children throughout time. Likewise, parents' and caregivers' lullabies and tuneful play have always been babies' musical introduction to the world. Long after we have learned and lost a whole lot of information, songs of childhood linger at the fringe of our memories. The captivating *Bullfrog Jumped* collection presents the clear voices of women fluidly casting back to songs of their childhoods and their years of caring for and entertaining young children.

Asked to do the same today, many of us might recall "Little Sally Walker," but most songs on this CD are no longer familiar. We are more likely to blurt out rude parodies such as "Teacher Hit Me with a Ruler" than lyrical play party songs, but odds are if urged we could still sing songs we thought we had long forgotten. What cultural insiders take for granted—childhood songs, family customs, community traditions—cultural outsiders, such as Byron Arnold, notice as important markers of local culture. Recorded between 1945 and 1947 by this University of Alabama music professor raised in the state of Washington and trained at the Eastman School of Music in New York, the 42 songs in this collection are a window to history as well as folklore. They give us glimpses of everyday African American and Anglo American women and children, usually left out of history books, living in the segregated Jim Crow South yet often in intimate contact through proximity, play, employment, and the habit of singing.

This guide invites listeners of all ages to enjoy the voices and songs of long-ago childhoods, use the collection to teach young children old songs and games, and awaken interest in childhood songs across contemporary generations. What songs do students sing on the playground? What songs do parents and grandparents remember? What songs are recent immigrants introducing? What do caregivers and pre-school teachers sing with children? What music leaks into the traditional repertoire of young children from popular culture and mass media—and vice versa? Children's folklore has always incorporated current events and popular culture, from caricatures of powerful adults to the latest fads. Popular opinion holds that today's children are passive recipients of mass media onslaughts who have little free time to play unsupervised and thus pass on traditions such as music and play. How true might this generalization be?

### *Bullfrog Jumped as an Introduction to the study of Folklore*

Use the lesson plans and activities to teach, explore, preserve, and sing childhood songs past and present. Readers can easily figure out how to play the games attached to some songs with the simple instructions in the *Bullfrog Jumped* CD booklet and teach them to children. Anyone interested in collecting songs and stories can use the songs to prompt people of all ages to share childhood memories. Despite our dependence upon

mass media today, delving into such recollections is an excellent introduction to folklore and demonstrates that folklore is alive, well, and dynamic. **Bullfrog Jumped** reminds us of a time when songs at home and in the community were a major form of entertainment. To be reminded of the universal need for song, pretend that you are stranded without electricity and must engross a number of small children. Like Bullfrog, jump on in!

**Bullfrog Jumped** songs can be integrated easily into existing curricula and activities, giving children authentic voices and songs once familiar to children throughout Alabama. Use the songs in a variety of ways: play them as children transition through the day, sing together, play musical games, improvise movement, link traditional music with literature and history, and inspire children to be “song catchers” who learn and collect traditional songs from various generations.

Users will learn that culture is dynamic and that folk, popular, and academic culture often interrelate. A folk musician, for example, might incorporate a musical phrase from a classical composition, and vice versa. And all popular music is rooted in traditional music. Folk culture includes the knowledge and skills that are passed along within our various overlapping folk groups such as family, neighborhood, region, religious affiliation, and so on. Popular culture comes at us through mass media. Academic culture we learn in schools, academies, and formal classes. We move through these cultural realms with little thought to the learning and teaching that go on in everyday life. A child might study violin at school, play traditional fiddle tunes with family members, and plug into an electrical amp as a rock band member.

### Tapping Prior Knowledge to Develop New Skills

**Bullfrog Jumped** presents traditional songs and games that play to children’s expertise in their own dynamic folk culture of music, movement, and play. Educators, librarians, child care providers, and families will find songs and activities in this guide to engage children and build important skills: listening, following directions, literacy, counting, sequencing, working cooperatively, singing, drawing, moving with purpose, acting out stories, and connecting family and home with school and formal education settings.

**Bullfrog Jumped** activities call upon children’s prior knowledge, for music is a constant in children’s minds and bodies. Patricia Shehan Campbell writes in *Songs in Their Heads: Music and Its Meaning in Children’s Lives* (Oxford University Press, 1998, p. 168):

*Music serves children in many ways. They group together to socialize through music, but they also take music into themselves at their most private of times. They receive it from many sources, and they learn to sing it, play it, and dance to it. They interpret it for its messages to them and absorb and rework it in new configurations as their very own music. They “have music” and “do music” for its visceral appeal, for its calming or stimulating properties, and for the associations it has with nearly anyone or anything they can name. Music seeps into their play, their social activities, their work, and their worship and is with them as they do what they do and as they think aloud or in silence about the various experiences they know.*

## Organization of Lessons in the Learning Guide

The three ***Bullfrog Jumped*** lessons are aligned to the Alabama Course of Study and link to standards across the curriculum for three age groups: Pre-K, grades K-2, and grades 3-5. Thumbnail sketches suggest activities for all ages and settings using ***Bullfrog Jumped*** as a jumping-off point for exploring music as well as play across generational, geographic, and cultural boundaries. Resources recommend publications, recordings, and web sites that deepen lessons and provide even more avenues to exploring traditional children's songs. Teachers using the guide do not need to own the actual ***Bullfrog Jumped*** CD; however, if they would like more information about the wonderful women who sang the songs, they will need to obtain a copy of the 72-page booklet that accompanies the CD. It may be ordered from the AFA Bookstore.

### Lesson 1 OLD SONGS FOR YOUNG CHILDREN

**GRADE LEVEL:** Pre-K

**CURRICULUM AREAS:** Language, Vocabulary, and Oral Comprehension; Creative Arts, Social and Emotional Development, Physical Health and Development

**OVERVIEW:** Traditional songs speak directly to young children and create an opportunity to introduce a variety of enriching experiences, including delighting in the musicality of language and using movement as self-expression.. The activities below are only some of the ways to introduce children to these traditional songs that can inspire rich classroom experiences. The songs present opportunities to explore a range of activities, including

- Individual and group expression through singing and movement
- Literal pantomime of the lyrics as well as more personal and spontaneous expression
- Counting, sequencing, and pre-reading skills
- Connecting songs from home to songs at school

#### **MATERIALS**

- **Bullfrog Jumped** songs and lyrics accessed on the web site or CD
- Computer with speakers or CD player
- A clock with hands and drawing supplies for "Tic Tock"
- A doll or stuffed animal for each child for "Rebel Dog"
- Drawing supplies for "Cornbread Crumbled in Gravy"

**TIME REQUIRED** 20 minutes per song

## SELECTED SONGS

- “Tic Tock”
- “Rebel Dog”
- “Cornbread Crumbled in Gravy”
- “The Old Gray Cat”
- “Like a Leaf or Feather”

## ALABAMA OFFICE OF SCHOOL READINESS PERFORMANCE STANDARDS FOR 4-YEAR-OLDS

[www.dca.state.al.us/OSR/Alabama Performance Standards for 4-year-olds.pdf](http://www.dca.state.al.us/OSR/Alabama_Performance_Standards_for_4-year-olds.pdf)

### **Language, Vocabulary, and Oral Comprehension** Students will:

1. Show understanding of literal meaning of stories, songs, informational texts, and lyrics read aloud
3. Develop and expand expressive language skills and vocabulary
4. Demonstrate progress in abilities to retell and dictate stories from books and experiences; to act out stories in dramatic play; and to predict what will happen next in a story
8. Identify words that rhyme

### **Creative Arts** Students will:

4. Participate with increasing interest and enjoyment in a variety of musical activities
5. Demonstrate abilities to use different art media and materials in a variety of ways for creative expression and representation
9. Express individuality through many types of free-form and representative movement
10. Actively explore a variety of creative development activities through drama

### **Social and Emotional Development** Students will:

1. Develop and express awareness of self in terms of specific abilities, characteristics, and preferences
6. Participate actively in make-believe play with others
13. Show progress in playing cooperatively and interacting with other children without direct supervision
30. Show progress in understanding similarities and respecting differences among people

### **Physical Health and Development** Students will:

6. Walk, run, climb, jump, and hop with increased coordination, balance, and control
7. Experiment with galloping and skipping
10. Participate actively in games, outdoor play, and other forms of exercise that enhance physical fitness

**TO PREPARE** Teachers should think of songs from their early childhood to introduce **Bullfrog Jumped** songs, telling students that all children hear songs from the

time they are babies. Choose songs and adapt activities for your students. Learn to sing the songs and review directions for playing the games that accompany some songs.

**PRIOR KNOWLEDGE** Songs are an important part of young children’s lives. They respond instinctively to music and movement in daily life as well as in the classroom. Identifying songs in their everyday lives will strengthen children’s connections from home to school and vice versa. Use music throughout the class day to help children transition from one activity to another, relax, sing, move, act out stories, listen carefully, and play games.

## PROCEDURE



### [Song 1: Tic Tock](#)

Annie Laurie Carleton, Grove Hill, July 5, 1947

*Tic tock tic tock  
Please hurry up, mister clock.  
Oh you count them out so slow  
Can't you make them faster faster go?  
Mister tic tock tic tock  
Please hurry up mister clock.*

Children may be more familiar with digital clocks than clocks with faces and hands so have a large clock with hour, minute, and second hands in the classroom or draw a large clock face for all to see. Put a big bullfrog in the center!

Play or sing the song two or three times for the children, asking them to listen closely. They might count or hold up their hands each time they hear the word “clock.” Teach them the song so they can sing along and do some of these activities.

- Ask the children to use their pointer fingers as tickers and keep a steady beat as they listen to the song. Change the tempo so they must speed up and slow down their tickers. They may also pantomime a “tic tocking” motion.
- Arrange a simple dance as children stand in a circle and move clockwise to the song. Show them how the clock hands move in the same direction. Now reverse the dance and the clock hands! Emphasize how their feet keep a steady beat like the tic-toc of the clock.
- Have children stand in a circle singing the song. Select one child to stand in the center with arms outstretched and turn slowly like the hands of a clock. After one round of the song, that child selects another to be the hands of the clock until everyone has had a turn.

- What happens when a clock goes too fast? Have the children improvise a clock “all wound up and going fast.” What happens when a clock goes too slow? Have the children improvise a clock winding down and stopping.
- Sing other songs about clocks and telling time, for example “My Grandfather’s Clock” or “The Syncopated Clock” with students. They can practice recognizing numbers as they sing.
- Have each child draw a clock to hang in a classroom exhibit. They may use a paper plate or draw a big circle on paper. They may draw hands or use brads to attach hands.



### Song 2: Rebel Dog

Laurie Cater Carleton, Grove Hill, July 5, 1947

*Yeah, rebel dog, bow wow wow  
Catch this baby, bow wow wow  
Mighty bad baby, bow wow wow*

**Bullfrog Jumped** includes a number of short “trotting songs,” meant to calm, burp, or entertain babies by bouncing or walking them. Introduce this song by asking what children’s parents and caregivers sing to them. Do they have a baby in the house now? What songs are sung to the baby? Play and/or sing “Rebel Dog” to the children a few times and choose from the activities below.

- Ask the children to sing along until they know the song by heart. Next, children can mimic trotting dolls and stuffed animals, using the “bow wow wow” refrain with a rhythmic patting motion on their “babies.” Sing the song faster, then slower, softer and louder. They can do this walking in a circle or around the room until the teacher invites everyone to attention.
- The children will love the “bow wow wow.” Have them sing another song like “Happy Birthday” using only “bow wow wows.”
- Tell children to have a conversation with each other, only using “bow wow wows” What range of communication can they express? Can they express being sad? Happy? Confused? Angry? Eager to play?
- Have children make up their own trotting songs and share them with the class.



### Song 3: Cornbread Crumbled in Gravy

Mary Chapman, Grove Hill, July 5, 1947

[See notes on the history of this song.](#)

*Go to sleepy, go to sleepy,  
Go to sleepy, little baby.  
When you wake up I'll make you up a cake,  
Buy you little pretty little horsy.*

*Go to sleepy, go to sleepy,  
Go to sleepy, little baby.  
When you wake up I'll make you up a cake,  
Cornbread crumbled in gravy.*

Use this song to start a unit on bedtime rituals. This version of the lullaby “All the Pretty Horses” includes a favorite southern food, cornbread. After singing or playing the song, ask students what they like to eat or drink after a nap. What do they like for breakfast? What are favorite lullabies? Share a lullaby you know. Why do the children think we have lullabies? Teach them this song and, if you choose, different versions of “All the Pretty Horses” (see tracks 2, 8, and 26 on **Bullfrog Jumped**) and other lullabies.

- Bedtime rituals differ from family to family. Talk with children about the steps that lead up to sleeping, for example, washing or bathing, putting on pajamas, brushing their teeth, hearing a story or a lullaby. Children will be surprised that not everyone does the same thing at bedtime or even goes to bed at the same time. This is a good way to learn that we are all the same, we have to sleep, but we all differ in how we go to sleep. What do they sleep with—blankets, pillows, stuffed animals, dolls, night lights?
- Use bedtime as a theme for a classroom “museum” and invite other classes or family members. Have children draw or paint horses, sleeping animals and children, a dream. Children (and staff!) can bring favorite stuffed animals to school to exhibit and even wear pajamas! Check out picture books about children and animals sleeping and have a read-aloud time. End with everyone singing lullabies.
- Send a note home with children asking parents and caregivers to sing and teach a favorite lullaby to children so they can share it in class. Record each child singing a lullaby for the classroom listening center.
- Share picture books of this and other lullabies, for example, *All the Pretty Little Horses*, illustrated by Linda Saport, Clarion Press, 1999.



#### **[Song 4: The Old Gray Cat](#)**

Martha Drisdale, Sheffield, June 10, 1947

[See notes on the history of this song.](#)

*The old gray cat is sleeping, sleeping, sleeping*  
*The old gray cat is sleeping in the house*  
*The little mice come creeping, creeping, creeping*  
*The little mice come creeping through the house*

- Many children's songs feature animals and actions children can easily pantomime. This one is easy and appealing. Directions: One child is the cat and sits in front of a small group of children who are the mice. As the class sings, the cat pretends to sleep as the mice slowly creep forward. At the end of the song, the cat wakes up and tags one of the mice. That mouse becomes the cat as they repeat the game. The children can practice singing loud and soft , fast and slow.
- Ask children to draw the story of this song. Who are they in the drawing, the cat or a mouse?



### **Song 5: Like a Leaf or Feather**

Martha Drisdale, Sheffield, June 10, 1947

[See notes on the history of this song.](#)

*Like a leaf or feather*  
*In windy, windy weather,*  
*We'll whirl about and twirl about*  
*And all fall down together.*

- Directions: As they sing, children act out the words by whirling and sinking down to the floor at the same time.
- Again, students can practice fast and slow.

### **EXTENSIONS**

Start a list of songs the children know and add to Our Song List throughout the school year. Keep a list of songs the children learn all year. Count the songs with the children at the end of each week.

Record children singing songs from home or ***Bullfrog Jumped*** for the classroom listening center.

Invite families to a **Bullfrog Jumped** sing-along.

### **EVALUATION**

Teachers' observations of students

Students' participation in singing and moving

Students' art work and pantomimes

Students' conversations about rhymes, songs they know, and bedtime rituals



## Lesson 2 OUR BULLFROG JUMPED SONGBOOK

**GRADE LEVELS:** K-Grade 2

**CURRICULUM AREAS:** English Language Arts, Physical Education, Music, Visual Art, Dance, Theatre

**OVERVIEW:** Traditional songs are a part of young children’s lives and engage them on many levels that can be applied to various curriculum areas. This lesson builds on the traditional childhood songs in *Bullfrog Jumped* to develop a unique class collection, *Our Songbook*. Activities teach listening, remembering, reading, singing, drawing, writing, rhythm, vocabulary, moving to music, comprehension, collaborating. Students get a bit of Alabama history as well since all the singers on *Bullfrog Jumped* grew up and lived around the state. *Our Songbook* can be a resource for the class to use throughout the school year as an ongoing collection of any and all songs the teacher and students want to share. Start with selections from *Bullfrog Jumped*, then use this approach for songs students know, songs the teacher knows, and songs family members know. Integrate singing from *Our Songbook* into the daily schedule of the class. The songs will become very familiar to the children and they will enjoy using and adding to *Our Songbook* all year.

### MATERIALS

- *Bullfrog Jumped* songs and lyrics accessed on the web site or CD
- Computer with speakers or CD player
- Large paper and plain paper
- Drawing supplies
- Large index cards
- Tag board for making the songbook and rings for binding pages

**TIME REQUIRED** 30-45 minutes

### SELECTED SONGS

- “Frog Went A-Courting”
- “Feed the Animals”



#### **Song 1: Frog Went A-Courting**

Mae Randlette Beck, Mobile, July 8, 1947

[See notes on the history of this song.](#)

*The frog went a-courting, he did ride, uh hmm.  
The frog went a-courting, he did ride,  
With a sword and pistol by his side, uh hmm.*

*He rode up to Miss Mousy's door, uh hmm.  
He rode up to Miss Mousy's door,  
And loudly there did ring and roar, uh hmm.*

*O pray, Miss Mouse, are you within? Uh hmm.  
O pray, Miss Mouse, are you within?  
O yes, kind sir, won't you please walk in? Uh hmm.*

*He took Miss Mouse upon his knee, uh hmm.  
He took Miss Mouse upon his knee,  
Says he, "Miss Mouse, will you marry me?" Uh hmm.*

*O wait 'til I ask old Uncle Rat, uh hmm.  
For without old Uncle Rat's consent,  
I would not marry the President, uh hmm.*

*Old Rat he came a' tearing home, uh hmm.  
Old Rat he came a' tearing home,  
Says "Who's been here since I've been gone?" Uh hmm.*

*Oh a nice young gentleman, Uncle Rat, uh hmm.  
O a nice young gentleman, Uncle Rat,  
With a willow cane and a beaver hat, uh hmm.*

*Go put that gentleman's horse away, uh hmm.  
Go put that gentleman's horse away,  
And feed him well on corn and hay, uh hmm.*

*O Mr. Rat, may I have Miss Mouse? Uh hmm.  
O Mr. Rat, may I have Miss Mouse?  
And I will build her a very fine house, uh hmm.*

*O take her, O take her with all your heart, uh hmm.  
O take her, O take her with all your heart,  
And may you never, never part, uh hmm.*

*He took Miss Mouse down by the lake, uh hmm.  
He took Miss Mouse down by the lake,  
And they were swallowed by a big black snake, uh hmm.*

*And this is the end of one-two-three, uh hmm.  
And this is the end of one-two-three,  
The rat, the frog and the little mousy, uh humm.*



## **Song 2: Feed the Animals**

Mae Erskine Irvine, Florence, June 9, 1947

*Little girl, little girl?  
Yes, Sir.  
Did you feed my chickens?  
Yes, Sir.  
What did you feed 'em?  
Oats and corn.  
What did you feed 'em?  
Oats and corn.*

*Little boy, little boy?  
Yes, Sir.  
Did you feed my horse?  
Yes, Sir.  
What did you feed him?  
Oats and hay.  
What did you feed him?  
Oats and hay.*

*Little girl, little girl?  
Yes, Sir.  
Did you feed my sheep?  
Yes, Sir.  
What did you feed 'em?  
Oats and barley.  
What did you feed 'em?  
Oats and barley.*

**ALABAMA CONTENT STANDARDS** (<http://alex.state.al.us/browseStand.php>)

**English Language Arts** Students will  
K.1.) Exhibit an awareness of the concept of story.  
K.2.) Demonstrate curiosity about print in the environment  
K.4.) Develop phonemic awareness

- K.7.) Begin to use a variety of early reading material
- K. 8.) Exhibit an awareness of patterns in the language
- K.9.) Begin to use pictures and text to gain meaning from written material
- K.11.) Recognize that literature and other materials from various cultures may reflect differing values, beliefs, interests, and celebrations
- K.12.) Exhibit an awareness that information may be obtained from a variety of sources
- K.13.) Gain an awareness of others through exposure to written, spoken, and visual forms of communication
- K.14.) Demonstrate an interest in and enjoyment of literature in a variety of forms, contexts, and media
- K.17.) Exhibit expanded vocabulary and sentence awareness
- K.23.) Express meaning through a variety of activities
- 1.13.) Connect knowledge learned in the language arts program to life situations
- 2. 13.) Demonstrate appropriate listening and communicating behaviors

**Physical Education** Students will:

- K. 1.) Demonstrate initial level of efficiency in traveling by walking, running, and jumping
- K. 2.) Demonstrate initial level of efficiency in selected nonlocomotor skills, specifically turning and twisting
- K. 4.) Identify differences among fundamental locomotor patterns
- K. 5.) Establish a beginning movement vocabulary that includes the terms personal space, high/low levels, fast/slow speeds, light/heavy weights, balance, and twist
- K. 7.) Apply appropriate concepts to the performance of locomotor, nonlocomotor, and manipulative skills
- 1. 1.) Demonstrate the ability to walk, run, and jump using mature motor patterns
- 2. 7.) Demonstrate motor patterns in simple combinations

**Dance** Students will:

- K. 1) Demonstrate proper body alignment
- K. 2) Identify and demonstrate basic locomotor movements
- K. 3) Identify and demonstrate nonlocomotor/axial movements
- K. 4.) Identify and demonstrate movement at different tempos
- K. 6) Create shapes with the body at high, middle, and low levels from the floor
- K. 8) Improvise movement sequences
- 1. 5.) Demonstrate accuracy in moving to a musical beat and responding to changes in tempo
- 1. 4.) Discuss and use basic locomotor patterns to express feelings
- 1.24) Create dances from various short stories (reading)

**Music** Students will:

- K.1) Sing a varied repertoire of music alone and with others
- K. 3.) Memorize songs representing diverse cultures
- K. 9.) Recognize the difference between high and low sounds
- K. 11.) Respond to a melody through movement
- K. 14.) Express musical ideas using movement and body percussion

- K. 17.) Consider music in relation to history and culture  
1. 6.) Sing expressively

**Visual Art** Students will:

K.17) Use a variety of two-dimensional processes and materials

K.24) Use art to express ideas, feelings, moods

**Theatre** Students will:

K.10) Tell stories from literature and life experiences through improvisation

K.11) Explore a variety of roles in life and make-believe through guided dramatic play

K.12) Demonstrate various locomotor and non-locomotor movements for different characters

K.13) Express various emotions through body, face, and voice

1.14) Assume roles based on personal experience, heritage, imagination, literature, and history

1.15) Collaborate to select interrelated characters, environments, and situations for classroom dramatizations

1.16) Apply concepts of beginning and ending to stories and story dramatization.

1.17) Use movement to explore thought, feeling, and roles from life, literature, and history

2.16) Select movement, music, or visual elements to enhance the mood of a classroom dramatization

**TO PREPARE:** Teachers should think of songs from their childhood to start a discussion about songs students know and how they learned them. Review and adapt lesson procedures to suit curricular needs and students' abilities. Choose one of these two songs to play and sing to the class to start *Our Songbook*: "Frog Went A-Courting" or "Feed the Animals," which is short and sweet so may work better for younger students. Print the lyrics on large paper.

- Create one copy with images and pictures instead of some words.
- Create another copy with some blanks that the children must fill in.

**PRIOR KNOWLEDGE** Even young children know plenty of songs from a variety of sources representing traditional culture (family, friends, religious affiliations, the playground); popular culture (television ads and shows, radio, movies, video games, recordings); and academic culture (pre-school, school, music classes). Keep in mind that ***Bullfrog Jumped*** features *traditional* songs of childhood—songs passed along by word of mouth within cultural groups such as families. Children also learn songs from popular culture via mass media and from formal training in school or out-of-school music classes. This lesson focuses on traditional songs but may expand to include other appropriate songs that students know and love.

**PROCEDURE** Start by sharing with students some songs you sang at their age. Ask what songs they know. How did they learn them? Traditionally, from family members or friends? From popular culture via mass media? From formal instruction in a class? Tell them they

are going to hear an old traditional song that Alabama children have been singing for generations.

Ask students to listen closely to the words as you play or sing the song you chose.

- Use the first copy of the lyrics as you play or sing the song a second time and point to the pictures that illustrate words from the song, for example, “frog.”
- Turn to the second version and ask students to say the missing words that go in the blanks as you play or sing the song a third time.
- Have the children write the missing words on large index cards for a vocabulary card collection.
- Ask students which words rhyme and underline them on the page. Then ask them for other words that rhyme with the words they identified and make a list for students to see.

Mark the rhythm of the song as you play or sing it.

- Lead the children in the rhythm.
- Give them some precise movements to do to the rhythm such as pat legs, tap shoulders.
- Create an opportunity for them to improvise movement.

Play or sing the song again, asking students to choose one word they hear and draw a picture illustrating that word.

- Have them all sing the song and hold up their pictures when their words are sung.
- Tell students to write the words of what their drawings on large index cards, which they may add to their vocabulary card collections.
- Now it is time for the class to sing the song together until everyone knows it by heart!

Working in teams, students can create movements to each stanza of the song for an informal class performance.

- Each group should include different levels (high, medium, low).
- Working with the music specialist, dance teacher, or P.E. instructor, students can polish their performance for a family night presentation.
- Invite another class for a performance and then have an *Our Songbook* sing-along.

The children can act out either song. For “Feed the Animals,” they can add on more animals and what they eat. What do they feed their pets, for example? “Frog Went A-Courting” allows for plenty of dramatic play. Student actors can use simple props to tell the story while other students sing the song. They can take turns acting and singing.

Make the lyrics into a big songbook by punching a hole in the upper left of the paper and clipping it with a hook between pieces of tag board decorated with bullfrogs and the student' names. You may also bind the songbook by using three holes and clips. Add more songs throughout the semester or year and have the children sing song from *Our Songbook* often. They can sing class favorites for a family night presentation.

Work with the library media specialist and art specialist on a folk song picture book project. Children can read and compare a variety of folk song picture books and then choose a song to illustrate for their own picture book. Students can also choose a favorite and learn the song it illustrates to share in class.

### **EXTENSIONS**

Give each child an individual section of “Frog Went A-Courting” or “Feed the Animals” to illustrate. Write the lyric on each individual section. Put the drawings together to make a classroom folk song mural.

With the help of volunteers to type and copy the lyrics to all the songs in *Our Songbook*, students can design individual songbooks as a keepsake.

Folk songs have elements that stay the same, for example, a courting frog, but they also change as singers forget lyrics or make up new ones. Variation is a hallmark of folk songs. Do students know a different version of any songs? There are many recorded versions of “Frog Went A-Courting” as well as picture books. The library media specialist can help find several for students to compare using **Venn diagrams**. Why do students think there are so many versions? Which do they like best? Have the children make up new versions of a song by changing the words.

***Bullfrog Jumped*** features four versions of “All the Pretty Horses.” Notes on the history of this lullaby are available [here](#). Students can use a **Venn diagram** to compare the versions. Which do they like best? Why? Do they know another version?

Choose any of the ***Bullfrog Jumped*** game songs and play the games in the classroom or on the playground. Directions accompany the lyrics. Ask children what games they know and have them teach one another games. Work with the P.E. instructor on a game exchange lesson. Teams can take the games “on the road” to teach younger students in their classrooms or at recess.

### **EVALUATION**

Products: drawings, vocabulary cards, songs about themselves, group choreography, dramatic skits,

Participation: singing, marking rhythm, drawing, writing, identifying rhyming words, discussing, moving, improvising, collaborating, acting, comparing

Products of Extensions: folk song picture books, song mural, individual songbooks, songs collected from others

## Lesson 3 SONGS AND PLAY ACROSS GENERATIONS

**GRADE LEVELS:** Grades 3-5

**CURRICULUM AREAS:** Language Arts, Social Studies, Music, Dance, Physical Education

**TIME REQUIRED** 1 to 3 class periods

### SELECTED SONGS

- “Little Sally Walker”
- “A Tiskit, A Taskit

### MATERIALS

- *Bullfrog Jumped* songs and lyrics accessed on the web site or CD
- Computer with speakers or CD player
- Printouts of any worksheets you will be using
- Audio or video recorder (optional)

### OVERVIEW

Familiar songs spark memories of childhood songs and play, which will teach students that everyone has folklore and they themselves are cultural experts. They can also conduct research to compare the folk songs and games across generations by acting as “song catchers.”

### STANDARDS

#### English Language Arts Students will:

- 3.1.) Use a wide range of strategies to interpret, evaluate, appreciate, and construct meaning from print materials.
- 3.7.) Use literary analysis.
- 3. 9.) Choose to read a variety of literature representative of various genres.
- 3. 14.) Develop an understanding of cultural similarities and differences noted through exposure to multicultural literature.
- 3. 33.) Organize and present information in visual, oral, and/or print format.
- 4. 15.) Describe cultural similarities and differences through exposure to multicultural literature.
- 5. 10.) Read and view literature representative of various cultures, eras, genres, and ideas to develop an appreciation of their heritage and that of others.
- 5. 13.) Apply strategies of a skillful listener.



**Social Studies Students will:**

- 4. 6.) Identify cultural, economic, and political aspects of the lifestyles of early nineteenth-century farmers, plantation owners, slaves, and townspeople.
- 4.10.) Discussing cultural contributions from various regions of Alabama that contributed to the formation of a state heritage

**Mathematics Students will:**

- 4. 17.) Represent numerical data using tables and graphs, including bar graphs and line graphs.

**Music Students will:**

- 3. 1.) Sing a varied repertoire of age-appropriate music alone and with others.
- 3.3) Sing songs representing diverse cultures.
- 3. 5.) Sing expressively.
- 3. 32.) Create variations and accompaniments.
- 3. 33.) Express musical ideas using creative movement, body percussion, classroom instruments, body sounds, and vocal sounds.
- 3. 35.) Compose accompaniments to songs, poems, stories, and dramatizations.
- 3. 40.) Identify relationships between music and the other arts as well as disciplines outside of the arts.
- 3. 41.) Correlate music in relation to history and culture.

**Dance Students will:**

- 3. 1.) Demonstrate proper body alignment.
- 3. 6.) Demonstrate accuracy in moving to a musical beat and responding to changes in accents.
- 3. 7.) Perform movements at high, middle, and low levels from the floor.
- 3. 18.) Demonstrate improvisation, leading, following, and mirroring
- 3. 19.) Demonstrate the ability to work alone and cooperatively with others in creating and learning dances.
- 3. 29.) Analyze and perform folk and/or classical dances from America and various cultures.
- 3. 30.) Discuss the role and importance of dance in various cultures
- 3. 33.) Create dances using another art form as the motivator.

**Physical Education Students will:**

- 3. 1.) Demonstrate skills, including leaping and skipping, using mature motor patterns.
- 3. 2.) Demonstrate developmentally appropriate levels of non-locomotor skills with transfer of weight.

4. 1.) Demonstrate mature form of all non-locomotor skills, including twisting, turning, leaning, stretching, curling, bending, swinging, balancing, and transferring of weight.

## TO PREPARE

Teachers should think of songs and games from childhood to share with students. Review and adapt lesson procedures to suit curricular needs and students' abilities. Listen to and learn the songs and print out any worksheets you will be using.

## PRIOR KNOWLEDGE

Young people are experts on their own folklore, which of course includes many songs and games. They know well how to negotiate rules, keep a game going, master new skills, take risks, teach, and learn new songs and games. In this lesson, students also call upon the knowledge of people of different ages through surveys and interviews.

## PROCEDURE



### [Song 1: Little Sally Walker](#)

Mozella Longmire, Atmore, July 10, 1947

### [See notes on the history of this song.](#)

*Little Sally Walker, sitting in a saucer,  
Rise, Sally, rise.  
Now wipe your rosy cheek  
And put your hand on your hip  
And let your back-bone slip.  
Oh shake it to the east; shake it to the west,  
Shake it to the very one that you love the best.*

*Little Sally Walker, sitting in a saucer,  
Rise, Sally, rise.  
Now wipe your rosy cheek  
And put your hand on your hip  
And do the Mobile dip.  
Oh shake it to the east; shake it to the west,  
Shake it to the very one that you love the best.*

**Directions:** Children stand in a ring around one child who sits or squats in the center. As the others sing, "Sally" rises and acts out the words to the song. When she shakes it "to the

very one that you love the best,” that person goes into the center. The game begins again and continues until everyone has had a chance to be little Sally Walker.

Play and/or sing “Little Sally Walker” and ask students to listen carefully. You may print out the lyrics for students to share in pairs or individually so they can follow more closely. Talk about the song.

- How many know this song? Do they sing the words differently? Is the tune the same? Ask students to sing their versions.
- Do they know movements or games for the song? Ask students to demonstrate.
- Do they think this is a girls’ song, a song for younger children, an old song, a new song?
- Sing the song as a class so that everyone learns it.
- Younger students will want to play the game that accompanies the lyrics.

Explain that this song was taught by children to other children, not in a music class. It is a traditional folk song, passed along from person to person. Folk songs are not learned in formal academic settings such as schools or music academies but within folk groups such as ,families, neighbors, friends. Folks songs also have many variations. Share the names of some songs from your childhood to start discussion.

- What are some songs students have learned outside school, for example, “Happy Birthday,” lullabies, or TV jingle parodies? Who taught them?
- Ask students to sing or write the lyrics to songs they have learned from family or friends, not from movies or television. The words should be appropriate for the classroom!
- Students may also write a list of songs they know.
- Share examples in a class discussion and sing-along.

Games and play are another hallmark of children’s folklore and a rich topic for writing because students know the subject thoroughly. Share games from your childhood to start discussion.

- What are some games students play? How did they learn them? Where do they play them? With whom? Do words or songs accompany any?
- Brainstorm a class list of childhood games, stopping to discuss categories, variations, rules, sequence, boundaries. How many types of tag do they list?
- Ask students to choose one game, song, or memory of childhood play and either write about it or draw a picture. Give students about 15 minutes and then ask them to pair off and share their written story or the story of their drawing with a partner. The partner should listen closely and ask three questions, which the teller should write down. Then partners should switch.
- Ask pairs to report out. They have just practiced interviewing!

- Now have students interview each other about childhood songs. They should team up and use the [Bullfrog Jumped Song Catching Worksheet](#). Discuss what they learned and as homework ask students to write what surprised them most about their interviews.

Just like the women on *Bullfrog Jumped* who loved singing their songs, everyone enjoys songs from childhood. Tell students they will be song catchers. They can begin by collecting childhood songs from school personnel and students using the [Bullfrog Jumped Song Catching Worksheet](#). Then they can collect songs from family members and neighbors. They may use audio recorders, write the lyrics, or learn the songs themselves to share in class. Working in teams students can organize a song catchers' presentation to the class. They can polish this for a family night or school presentation.



### **Song 2: A Tisket, A Tasket**

Mozella Longmire, Atmore, July 10, 1947

#### **See notes on the history of this song.**

*A tisket, a tasket, a green and yellow basket,  
I wrote a letter to my mother; on the way I dropped it.  
I dropped it, I dropped it, I dropped it 'til I lost it  
I want someone to help me find it and make me happy again.*

*Oh gee, I wonder where my basket can be.  
So do we, so do we, so do we, so do we.*

*A tisket, a tasket, a brown and yellow basket  
I wrote a letter to my mother, on the way I dropped it.  
I want someone to help me find it and make me happy again.*

**Directions:** Children stand in a circle and one is chosen to skip around the circle and drop a ribbon or other small item behind someone's back. That person picks it up at the end of the song and skips around the circle as the song starts over again. The game continues until everyone has had a chance to drop the "basket." Each time, the singers may change the colors of the basket.

This song has circulated widely through recordings by popular singers and jazz vocalists. Ella Fitzgerald's may be the best-known version today, but this was a song children sang in many places, not just Alabama, before it crossed over to popular culture. Do children sing it today? Different generations will know different versions, making this a good song to introduce an intergenerational song catching survey.

Play and/or sing “A Tisket, A Tasket.”

- How many students know this song? Do they sing the words differently? Is the tune the same? Ask students to sing their versions.
- Do they know movements or games for the song? Ask students to demonstrate.
- Do they think this is a girls’ song, a song for younger children, an old song, a new song? Why?

After everyone learns the song, assign a survey as homework for students to research how many people know “A Tisket, A Tasket” (or “Little Sally Walker”). They may use the [Bullfrog Jumped Song Survey](#) or make a chart on notebook paper to record data, noting whether people have heard the song, can sing the song, their age, and their gender. Students can graph their findings individually and as a class. Find a detailed lesson on generational music communities, including survey forms, on *Louisiana Voices*, [www.louisianavoices.org/Unit6/edu\\_unit6\\_lesson3.html](http://www.louisianavoices.org/Unit6/edu_unit6_lesson3.html).

## EXTENSIONS

When we share songs, we often change them, either on purpose or by accident. Our version might differ from another’s. We might insert a local place name or mispronounce a word, and these become part of the song in our memories. On *Bullfrog Jumped*, Mozell Longmire put the “Mobile Dip” in her version of “Little Sally Walker.” This was probably a local dance move named after the nearest large city to Atmore. We forget whole stanzas or write new ones. That’s the assignment in this case. Playing upon their imagination, local lore, or news of the day, ask students to write a new stanza for a *Bullfrog Jumped* song. The meter and rhyme scheme should match the original. They may work in pairs or individually and should share by singing their new stanzas. After some editing, assemble students’ new stanzas with some of the original stanzas and learn the song by heart as a class. Take the song on the road to share with other classes, the music specialist, the principal, and family members at back-to-school night. Record a version for a class memento.

Students can continue their song catching by researching childhood songs and games in more depth. They can use the [Bullfrog Jumped Song Catching Worksheet](#) or adapt survey worksheets from a Louisiana Voices lesson on childhood play, [www.louisianavoices.org/Unit3/edu\\_unit3\\_lesson1.html](http://www.louisianavoices.org/Unit3/edu_unit3_lesson1.html). Sharing songs and games they know will spark their interviewees’ memories. Students will be surprised at the similarities and differences they find. Songs and games they believe are unique to them are often shared by other generations.

What other things besides songs and games have students learned outside a formal school setting? For example, how did they learn to tie their shoes, play tic tac toe, or skateboard? What have they taught someone else, perhaps a sibling or friend? Ask students to choose a skill and sequence it step-by-step. They can do this by making a list and editing it so that it is chronological or by making a storyboard. Or they can write a short reflection on how they learned a skill. Who taught them, what does it mean to them? They can also write

about teaching someone else a skill. Set aside time for everyone to demonstrate and teach their skills.

Screen part of *Pizza, Pizza, Daddy-O*, a film of African American girls singing and playing games on a Los Angeles playground, free at [www.folkstreams.net](http://www.folkstreams.net). How many of the games are familiar to your students? What are the differences and similarities of these girls' games and the games children at your school play? What do boys play? What do girls and boys play together? If a filmmaker were coming to your school, what song or game would your class choose to be documented? Have students act out the making of a film about songs and play at your school. Better yet, make a video of students singing and playing to share with the whole school and families!

## EVALUATION

Products: lyrics to songs they know, song lists, drawings, reflections, graphs, audio recordings, worksheets, surveys, presentations

Participation: singing, playing games, moving, telling stories, drawing, discussion, interviewing, audio and video recording, creating presentations

Products of Extensions: new stanzas, writings and demonstrations of skills, a song and game video

## Song Catching Worksheet

Directions: Write answers on a separate sheet of paper.

1. What is the name of a childhood song that you learned from someone else?
2. What are the lyrics to the first verse of the song?
3. Is the song sung in English or another language?
4. Are there gestures or movements to go with the song?
5. Have you changed the song since you learned it? If "yes," how?
6. When, where, with whom, and how often do you sing the song? Is it on an ordinary or special occasion?
7. Describe who taught you the song.
8. If you could teach the song to someone, who would it be, and why?
9. Do you share any songs with other students at your school? Describe. Are there movements you do to the song?
10. What music is shared only between girls? Only between boys? Describe differences that you see.

Adapted with permission from [www.louisianavoices.org](http://www.louisianavoices.org).

# Bullfrog Jumped Song Catching Worksheet

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## SUGGESTED ACTIVITIES

*These activities are suitable for many situations, from classrooms to library programs, family reunions to summer camp. People not only like to sing but also to talk about themselves by sharing memories of childhood songs and play! Most activities are highly suitable for intergenerational exchanges and adaptable for all ages.*

### Intergenerational Song Catching

Have you ever sung "Skip to My Lou" or "Little Sally Walker"? Think of songs that you sang when you were little. What about songs people sang to you? Make a list of all the songs that you can remember from childhood. Compare your list with others' lists. Interview people of different ages and make lists of songs they remember. The Bullfrog Jumped Song Catching Worksheet may be helpful. Findings may be graphed by song title, gender, age, region, and so on. When interviewing people, exchange songs. Ask them to sing a song to you, and you sing a song to them. Teach each other a song.

### Song Comparison Quest

Why do you think folk songs change? There are three versions of "All the Pretty Horses" on **Bullfrog Jumped**. Most folk songs have different versions. Use the Internet to find different versions of a children's song to count how many you can find and also compare them (see Resources for Web sites such as the American Folklife Center at the Library of Congress where you can start looking). You can also ask people of different generations for their version. After collecting versions, choose the one you like best. Write about why you prefer it and why you think it changes over time. You may also draw a picture to illustrate the song or draw a picture of someone singing the song.

## Folk Songs in Literature

Often children's songs appear in fiction and picture books. Here are two ideas to adapt using the prominence of children's songs in literature.

1. Pay attention to song titles and lyrics that you see in books that you are reading. You may be surprised once you start looking for references how many you find. For example, there are over 120 songs in Laura Ingalls Wilder's *Little House on the Prairie* books. Find two CDs of some of these songs by a variety of musicians as well as companion songbooks on the web site, Pa's Fiddle, [www.pasfiddle.com](http://www.pasfiddle.com). As you find songs in fiction or picture books, write them on a list that you keep all year. Are any of the songs on **Bullfrog Jumped**? Choose a song that you find in literature to research. (see [Resources](#) for Web sites where you can start looking). Learn to sing one of these songs.

2. Design a picture book about a favorite **Bullfrog Jumped** song or a song from your literature list or your own childhood memories. A simple book format uses standard 8 1/2" x 11" sheets of paper folded halfway with either heavier stock or colored construction paper for the cover. There are many ways of making simple books. You will also need markers, crayons, or drawing pencils. After choosing a song, you need the lyrics. Write them down carefully as you listen, or you may find them in print. Lyrics to **Bullfrog Jumped** songs are in the CD booklet. Plan how to space out the lyrics. How many lines will go on each page? Inside the cover, make the first right-hand page your title page. If you know the author of the song, credit the songwriter. Most folk songs are anonymous. We do not know the songwriter. List yourself as the illustrator! If you want a dedication page, it goes next. Plan how many pages you want by reading over the lyrics. As you sing the song to yourself, what images come to mind? Start sketching ideas and then plan where to place your images. You might want to make colorful borders for the pages or choose a visual theme that fits the lyrics. Have fun, share your picture book with others. Teach your song to someone else!

### RESOURCES

- Arts Education Partnership, *Young Children in the Arts*, download free at [www.aep-arts.org/publications/info.htm?publication\\_id=21](http://www.aep-arts.org/publications/info.htm?publication_id=21). A chart on pp. 6-13 on developmental benchmarks and stages from birth to age 8 helps parents, caregivers, and teachers know what children are capable of at different stages.
- Bronner, Simon. *American Children's Folklore*. August House, 1988.
- Arnold, Byron. *Folksongs of Alabama*. Tuscaloosa: University of Alabama Press, 1950. This is out of print but available at some libraries.
- Campbell, Patricia Shehan. *Songs in Their Heads: Music and Its Meaning in Children's Lives*. Oxford University Press, 1998.
- Catalano, Dominic, illus. *Frog Went A-Courting: A Musical Play in Six Acts*. Boyds Mills Press, 2004.
- *Children's Song Storybooks*, [www.musickit.com/songstorya-c.html](http://www.musickit.com/songstorya-c.html).
- Halli, Robert W., Jr. *An Alabama Songbook: Ballads, Folksongs, and Spirituals Collected by Byron Arnold*. Tuscaloosa: [University of Alabama Press](http://UniversityofAlabamaPress), 2004.
- Jenkins, Ella. *Come Dance By the Ocean*. Smithsonian Folkways Recordings #45014, 1992, features a spoken variation of "A Mouse Went A Courting," [www.folkways.si.edu](http://www.folkways.si.edu).



- *John and Ruby Lomax Southern Mosaic Collection*, American Folklife Center at the Library of Congress features children’s songs, including versions of “All the Pretty Little Horses,” <http://memory.loc.gov/ammem/lohtml/lohome.html>
- Jones, Bessie and Bess Lomax Hawes. *Step It Down*. Harper & Row, 1972. The book and a companion recording featuring Jones, one of the Georgia Sea Island Singers, available from *The Carts Culture Catalog*, [www.carts.org](http://www.carts.org).
- *Lead Belly Sings for Children*, Smithsonian Folkways Recordings #45047, reissued 1999, has his versions of “Little Sally Walker,” and “The Old Grey Goose,” [www.folkways.si.edu](http://www.folkways.si.edu).
- *Louisiana Voices*, [www.louisianavoices.org](http://www.louisianavoices.org), especially Unit III Lesson 1 and Unit VI Lesson 3
- *Pa’s Fiddle Project* brings alive the music in Laura Ingalls Wilder’s Little House on the Prairie series, [www.pasfiddle.com](http://www.pasfiddle.com).
- Saport, Linda, illus. *All the Pretty Little Horses*. Clarion Press, 1999.
- Seeger, Mike and Peggy. *American Folk Songs for Children*. Rounder Records 1997 reissue.
- Seeger, Pete. *American Folk, Game, and Activity Songs*. Smithsonian Folkways Recordings #45056, reissued 2000, includes “Frog Went A Courting,” [www.folkways.si.edu](http://www.folkways.si.edu).

### The Learning Guide Creators and Advisors

- **Paddy Bowman** is director of Local Learning, the National Network for Folk Arts in Education, which links folklorists, folk artists, and K-12 educators nationwide. She co-edits the [CARTS](#) (Cultural Arts Resources for Teachers and Students) Newsletter and web site. In addition, she develops folklife in education resources and training and is adjunct professor in the Lesley University Integrated Teaching Through the Arts master’s program. She serves on the Arts Education Partnership Steering Committee and co-chairs the Northern Virginia Regional Humanities Council. She received an M.A. in folklore from the University of North Carolina and a B.A. cum laude in history from the University of Alabama at Huntsville.
- **Marsha B. Weiner** is a teacher, writer, and producer working in a variety of media and in a variety of content areas including children, the field of aging, and eco-gastronomy.
- [Pilar Taylor](#) of Birmingham designed the website.

- **Advisory Panel:**

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- **Wanda Johnson** is a nationally recognized professional storyteller and teaching artist. The Prichard, Alabama native is a veteran educator. Wanda has performed at the National Storytelling Festival. She is an Alabama State Council on the Arts Fellowship recipient..

- **Joyce Cauthen** is the executive director of the Alabama Folklife Association and producer of *Bullfrog Jumped*.



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