

Chantons --- Let's Sing [in French & English]



*Traditional French Songs
with
Michael Parent and Greg Boardman*

ARTIST STATEMENT

I grew up in Lewiston, Maine, listening to and singing songs in French with my Franco-American family. They were people who liked to gather together and found many occasions for doing so. Singing songs in French was often a part of these gatherings. Throughout my first career as a high-school English teacher and my second one as a performer and writer, the songs stayed with me.

Sometime in the early 80's, I began singing the songs for mostly English-speaking audiences. I noticed that many people, especially the children, were quite willing to sing along, even when they were given just a brief, general translation of what they were singing. During school programs, the children would sing along in French with great enthusiasm and very little self-consciousness. Perhaps they liked the new sounds and enjoyed producing them. Perhaps, in some cases, they'd heard their parents or grandparents sing the same songs.

Then, about 10 years ago, I started making up singable English translations for the songs. My thought was they could now be sung, in both French and English, without any need for spoken introductions and translations.

By 1999, I'd worked up a fair number of these French-English songs, enough for a recording. I asked Greg Boardman if he was interested in working on such a project, and was delighted to learn that he had already taught one of the songs to his music students in the Lewiston schools, that he was very well-versed in Franco-American and Québécois musical styles, and that he was a fluent French speaker. In addition he had a direct family link to the Franco-American culture through his grandmother, Imelda Leclerc Boardman. And, yes, he was very interested.

Tom Rowe was willing and enthusiastic about having us record at his Apple Valley Studios in Auburn. So we set out to make a recording that would be fun for children, their parents, grandparents and teachers to hear, but one that would also invite them to sing along, have a good time with music, and perhaps learn some French and something about the Franco-American culture in the bargain.

These songs are tiny doors into the Franco-American culture, as well as into the French language. When I sing them, I feel at home. If you have no roots in the Franco-American culture, then you can know that when you listen and sing along, you are welcome in our "home." If you do have Franco-American roots, we say "Bonjour" and "Salut" and hope these songs make you feel at home.

Michael Parent

GREG'S NOTE TO MUSIC TEACHERS

By learning and singing these songs you and your students become part of a living tradition. Use the CD and booklet as a springboard to your own creative arrangements of these songs. If no guitar or fiddle is available, feel free to use other instruments - i.e. piano, autoharp, harmonica, recorder, etc. - to play chordal accompaniments and melody. And if no instruments are available, sing a cappella.

These songs were passed down by people who sang them over and over again. After their children had heard them and sung along dozens of times, they knew the songs without ever having "learned them." The same "saturation approach" will work with your students.

1. Du nanane

I first heard this song, popular in Québécois and Franco-American circles, performed with great energy by the C'est Si Bon Band of Lewiston, Maine.

Em B7 Em B7 Em

Temps en temps du nanane du na - na-ne, temps en temps du nanane c'est bon. Temps en

B7 Em B7 Em B7

temps du na-nane du na - na-ne, temps en temps du na-nane c'est bon. Monte en haut Ro -

Em B7 Em

sée, monte en haut pour te cou - cher. Les bar - reaux sur ta cou - chet-te c'est Pa -

B7 Em B7 Em B7 Em

pa qui les a fai-ts. Monte en haut, Ro - sée, monte en haut pour te cou - cher.

Refrain:

Temps en temps du nanane, du nanane,
Temps en temps du nanane c'est bon. (2x)

Monte en haut, Rosée,
Monte en haut pour te coucher.
Les barreaux sur ta couchette
C'est Papa qui les a faits,
Monte en haut Rosée,
Monte en haut pour te coucher.
(Refrain)

Monte en haut, Ti Joe,
Monte en haut pour faire do-do.
Le pique sur ta couchette
C'est Maman qui l'a fait,
Monte en haut, Ti Joe,
Monte en haut pour faire do-do,
(Refrain)

Chorus:

*Once in a while a little candy, candy,
Once in a while a little candy's good. (2x)*

*Go upstairs, little Rosie,
Go upstairs and go to sleep.
The siderails on your cradle,
They were made by your dear Daddy,
Go upstairs, little Rosie,
Go upstairs and go to sleep.
(Chorus)*

*Go upstairs, little Joey,
Go upstairs and go to bed.
The quilt on your cradle,
Was made by your dear Mommy,
Go upstairs, little Joey,
Go upstairs and go to bed.
(Chorus)*

2. Savez-vous planter des choux?

My mother, Alice Fournier Parent, liked this song and always sang the chorus “par chez nous” instead of “de chez nous.” In Maman's honor, we decided to sing it her way.

The image shows a musical score for the song 'Savez-vous planter des choux?'. It consists of two staves of music in treble clef with a common time signature (C). The first staff has a C chord above the first measure and a G7 chord above the last measure. The lyrics under the first staff are: 'Sa - vez vous plan - ter des choux, à la mo - de, à la'. The second staff also has a C chord above the first measure and a G7 chord above the last measure. The lyrics under the second staff are: 'mo - de? Sa - vez vous plan - ter des choux, à la mo - de par chez nous?'. The music is written in a simple, folk-like style with quarter and eighth notes.

Savez-vous planter des choux,
À la mode, à la mode?
Savez-vous planter des choux,
À la mode par chez nous?

*Can you plant your cabbage so,
Just as we do, just as we do?
Can you plant your cabbage so,
Just as we do back at home?*

On les plante avec nos mains,
À la mode, à la mode?
On les plante avec nos mains,
À la mode par chez nous?

*We can plant them with our hands;
That's what we do, that's what we do.
We can plant them with our hands,
That's what we do back at home.*

On les plante avec nos pieds...

We can plant them with our feet...

On les plante avec nos coudes.. .

We can plant them with our elbows...

On les plante avec nos genoux...

We can plant them with our knees...

On les plante avec nos orteilles.. .

We can plant them with our toes...

On les plante avec nos nez ...

We can plant them with our noses...

3. Monter sur un éléphant

When I first heard this song, sung by Alan Mills, I heard “monter,” which means “to climb.” So I pictured a child climbing up one elephant, then two and three elephants, one on top of the other, and finally, an almost unimaginable stack of elephants. I later learned that, in some sources, the word is spelled “monté,” which means “mounted” or “seated.” I prefer the image of climbing, so I translated it accordingly, as “to climb on an elephant.”

Mon - ter sur un é - lé - phant, c'est haut, c'est haut. haut. Mon ter sur un é - lé - phant, c'est haut, c'est ef - fray - ant!

Monter sur un éléphant,
C'est haut, c'est haut.
Monter sur un éléphant,
C'est haut, c'est effrayant.

*To climb on an elephant,
It's high, it's high.
To climb on an elephant,
It's high, you get terrified.*

Monter sur deux éléphants.. .

To climb on two elephants...

Monter sur trois éléphants ...

To climb on three elephants...

Monter sur cinq éléphants.. .

To climb on five elephants...

Monter sur mille éléphants.. .

To climb on a thousand elephants...

Monter sur un crocodile,
C'est bas, c'est bas.
Monter sur un crocodile,
C'est bas, c'est imbecile.

*To climb on a crocodile,
It's low, it's low.
To climb on a crocodile,
It's stupid, don't you know?!*

4. Mon Papa

A song I learned from the singing of Alan Mills and Helen Baillargeon, renowned singers of traditional French-Canadian folk and children's songs. Greg has been teaching it to his music students in the Lewiston schools, so we hope it will become well-known and often-sung.



Mon Pa - pa ne veut pas que je dan - se que je dan - se
mon Pa - pa ne veut pas que je dan - se la pol - ka!

Mon Papa ne veut pas
Que je danse, que je danse,
Mon Papa ne veut pas
Que je danse la polka.

Mais malgre ses defenses,
Moi je danse, moi je danse,
Mais malgre ses defenses,
Moi je danse la polka.

Il dira c'qu'il voudra,
Moi je danse, moi je danse,
Il dira c'qu'il voudra,
Moi je danse la polka.

*My Papa doesn't want me
To be dancing, to be dancing,
My Papa doesn't want me
To be dancing the polka.*

*Even though he says no,
I'll keep dancing, I'll keep dancing,
Even though he says no,
I'll keep dancing the polka.*

*He can say what he likes,
I'll keep dancing, I'll keep dancing,
He can say what he likes,
I'll keep dancing the polka.*

5. Si mon moine

A “standard” in the French-speaking world, and a translation challenge. The line ‘Tu n’entends pas mon moulin [lon la], tu n’entends pas mon moulin marcher’ could be translated as “You don’t hear my mill (or motor), you don’t hear my mill (or motor) working (or running).” Since the line has to do with the young woman’s eagerness to dance, we went with the more singable “don’t you hear my fingers snapping, don’t you hear my feet tapping?” as suggested by my cousin Gemma Fournier Granger.

D A7 D A7 D
 Ah, si mon moi-ne vou-lait dan-ser, ah, si mon moi-ne vou-lait dan-ser, un
 A7 D A7 D
 ca-pu-chon je lui don-ne-rai-s, un ca-pu-chom je lui don-ne-rai-s.
 Dan-se mon moine dan-se tu n'en-tends pas la dan-se, tu
 A7 D A7 D
 n'en-tends pas mon mou-lin lon la, tu n'en-tends pas mon moul-in march-er!

Ah, si mon moine voulait danser, (2x)
 Un capuchon je lui donnerais, (2x)

*Monk, if you'd only dance with me, (2x)
 A brand new hood I would give to thee (2x)*

Refrain:
 Danse, mon moine danse!
 Tu n’entends pas la danse?
 Tu n’entends pas mon moulin lon la?
 Tu n’entends pas mon moulin marcher?

*Chorus:
 Dance, monk, dance!
 Don't you hear the dancing?
 Don't you hear my fingers snapping?
 Don't you hear my feet tapping?*

Un chapelet je lui donnerais...

Prayer beads I would give to thee...

Un ceinturon...

A brand new sash...

Un froc de bure...

A lovely robe...

S'il n'avait fait vœu de pauvreté,
 Bien d'autres choses je lui donnerais.

*If you had not vowed poverty,
 Other things I could give to thee.*

6. Le Coq est mort

Learned from James O'Barr, this round probably has origins in France. Not especially familiar to most Québécois or Franco-American ears.

I D A7 II D A7 D

Le coq est mort, le coq est mort. Le coq est mort, le coq est mort.

III

Il ne chan-t'ra plus co ca di co ca da, il ne chan-t'ra plus co ca di co ca da.

Co co co co co co co ca di co ca do. Co co co co co co co ca di co ca da!

Le coq est mort, le coq est mort. (2x)

The rooster's dead, the rooster's dead. (2x)

Il ne chant'ra plus co ca di, co ca da, (2x)

He'll no longer sing co ca di, co ca da, (2x)

Co co co co co co co ca di, co ca da. (2x)

Co co co co co co co ca di, co ca da. (2x)

7. Bonhomme! Bonhomme!

A big “Merci beaucoup!” to Robert Daigle, French teacher at Glenburn School (near Bangor, Maine), for re-introducing me to this one. And another thanks to him, and to Jill Palmer and her music students for a wonderful rendition at a school assembly.

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of five staves of music. The lyrics are written below the notes. Chord symbols (A, D, E7) are placed above the staff. The score includes various musical notations such as slurs, ties, and repeat signs. The lyrics are: Bon-homme! Bon-homme! Bon-homme Bon - homme sais-tu jou - er, Bon-homme Bon-homme sais - tu jou - er? Sais tu jou - er ce vio - lon - là, sais-tu jou - er ce vio - lon - là? Zing zing zing de ce vi - o - lon - là! Zing zing zing de ce vi - o - lon - là! Bon-homme! Bon-homme! Tu n'est pas maîtr' de ta mai - son quand nous y som - mes

Bonhomme! Bonhomme!
 Bonhomme Bonhomme sais-tu jouer? (2x)
 Sais-tu jouer ce violon-là? (2x)
 Zing zing zing ce violon-là! (2x)

Bonhomme! Bonhomme!
 Tu n'es pas maitr' de ta maison
 Quand nous y sommes.

Sais-tu jouer ce tambour-là... (boum boum boum)
 ... jouer cette flûte-là... (rûte tûte tûte)
 ... jouer les cuillères de bois... (clac clac clac)
 ... jouer cette vieille guimbarde...(ouang ouang ouang)
 ... taper les pieds comme ça... (tape tape tape)

My friend! My friend!
My little friend, oh can you play? (2x)
Oh can you play the violin? (2x)
Zing, zing, zing on the violin. (2x)

My friend! My friend!
You're not the boss in your own home
When we come to see you.

Oh can you play upon this drum?
... play upon that flute...
... play the wooden spoons...
... play that old jaw harp...
... tap your feet like this...

8. Un Crapaud

This song, sung over and over, was used by, among others, my Aunt Bea (Fournier Wheeler), as a goodnight lullaby. Her strong but unmelodious voice was designed to wake people up, not lull them to sleep. When asked how we could've gone to sleep to her singing of "Un Crapaud," she answered, "Self-defense!"

The musical score is written on two staves in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a '1' above the first measure and a '9' above the final measure. The second staff begins with a '4' above the first measure and a '12' above the final measure. The lyrics are written below the notes.

Un cra - paud pris dans la gla - ce pas ca -
pable, pas ca - pable de s'dé - cro cher!

Un crapaud pris dans la glace,
Pas capable, pas capable, de s'decrocher.

*There's a toad stuck in the ice,
He cannot, he cannot escape.*

9. Frère Jacques

Probably one of the best known French songs in the world, familiar to French and non-French speakers alike. We added a couple verses and a musical twist.



Frè - re Jac - ques, Frè - re Jac - ques
dor - mez - vous? Dor - mez - vous? Son nez les ma ti nes,
son - nez les ma ti nes. Ding dang dong! Ding dang dong!

Frere Jacques, Frere Jacques,
Dormez-vous? Dormez-vous?
Sonnez les matines, sonnez les matines.
Ding, Dang, Dong. Ding Dang Dong.

*Are you sleeping, are you sleeping,
Brother Jack? Brother Jack?
Ring the morning bells, ring the morning bells
Ding, Dang, Dong. Ding Dang Dong.*

Frere Jacques, Frere Jacques,
Mangez-vous? Mangez-vous?
Voila la poutine, Voila la poutine.
Ding, Dang, Dong, Ding, Dang, Dong.

*Are you eating, are you eating,
Brother Jack? Brother Jack?
Here's a little pudding, Here's a little pudding.
Ding, Dang, Dong. Ding Dang Dong.*

Frere Jacques, Frere Jacques,
Dansez-vous? Dansez-vous?
Voila la musique, Voila la musique.
Ding, Dang, Dong, Ding, Dang, Dong.

*Are you dancing, are you dancing,
Brother Jack? Brother Jack?
Here's a little music, Here's a little music.
Ding, Dang, Dong. Ding Dang Dong.*

10. La Bastringue

Another Franco-American, Québécois "standard." I thought we should include this one because it is a fun song, and also because it's a great fiddle tune, sure to give anyone dancing feet.

Ma de-moi-selle vou-lez - vous dan - ser la ba - strin - gue, la ba - strin gue?

Ma de-moi-selle vou-lez - vous dan - ser? La ba - stringu' va com - men - cer.

Fiddle

3 or 4 times

Mademoiselle, voulez-vous danser
La bastringue, la bastringue?
Mademoiselle, voulez-vous danser?
La bastringue va commencer.

*Mademoiselle, would you like to dance
The bastringue, the bastringue?
Mademoiselle would you like to dance?
They're beginning, here's our chance.*

Oui Monsieur, je voudrais danser...
La bastringue si vous voulez.

*Yes, dear Sir, I would dance with you...
If that's what you'd like to do.*

Mademoiselle, il faut arreter...
Vous allez vous fatiguer.

*Mademoiselle, maybe we should stop...
Surely you can't keep this up.*

Non M'sieur, il faut continuer...
Je suis pret' a r'commencer.

*No, dear Sir, we must dance right through...
I'm all set to start anew.*

Mademoiselle il faut arreter...
Car j'en ai des cors aux pieds.

*Oh, dear Miss, I must take a seat...
For I have corns upon my feet.*

11. Hier au soir

My Aunt Antoinette, singer and great “rememberer,” told me that this ditty was our recently departed Aunt Muriel’s specialty. “C’était la chanson a Mimi.” So, Ma-Tante Mimi, this one’s for you. (*Frette* is the Franco-American version of the standard French *froid*)



Hier au soir, sur mon per-ron, y'a - vait un beau p'ti mi nou. Sa

queue coup-ée, ses or - eilles en- v'lop péés, as tu frette mon beau p'ti mi nou?

Hier au soir, sur mon perron,
Y avait un beau p'ti minou.
Sa queue coupee, les oreilles envelopees,
“As-tu frette, mon beau p'ti minou?”

*Last night, upon my porch,
There was a cute little cat.
Its tail was cut, its ears were wrapped,
I said “Are you cold, little cat?”*

12. Michaud est tombé

This is a well-known Québec children's song. Is this little boy Michaud stupid, or stubborn, or just a regular kid who simply likes to climb trees?

Mi - chaud est mon - té dans un beau pom - mier, Mi -
chaud est mon - té dans un beau pom - mier. La branche a cas sée, Mi -
chaud est tom - bée! Où donc est Mi - chaud? Il est sur le dos!
Ah, re - lève, re - lève, ré - lève! Ah, re - lève, re - lève Mi-chaud!

Michaud est monté dans un beau pommier,
Michaud est monté dans un beau pommier.

Refrain:

La branche a cassé, Michaud est tombé.
Où donc est Michaud? Il est sur le dos!
Ah, relève, relève, relève.
Ah, relève, relève, Michaud.

Michaud est monté dans un cerisier,
Michaud est monté dans un cerisier.
(Refrain)

Michaud est monté dans un vieux prunier,
Michaud est monté dans un vieux prunier.
(Refrain)

*Michaud climbed up an apple tree,
Michaud climbed up an apple tree.*

Chorus:

*The branch it broke, snapped with a crack.
Ah where is Michaud? Flat on his back!
Ah, get up, get up, get up.
Ah, get up, get up, Michaud.*

*Michaud climbed up a cherry tree,
Michaud climbed up a cherry tree.
(Chorus)*

*Michaud climbed up an old plum tree,
Michaud climbed up an old plum tree.
(Chorus)*

13. Bonsoir mes amis

A song often sung by Franco-Americans to end an evening. A nice tradition. Let's revive it!

Bon - soir mes a - mis bon - soir! Bon - soir mes a - mis bon -
soir! Bon - soir mes a - mis, bon - soir mes a - mis, bon - soir mes a - mis bon -
soir! Au re - voir! *Fine* Quand on est si bien en -
sem - ble, pour - quoi donc se sé - pa - rer? Quand on
est si bien en - sem ble, pour-quoi donc se sé - pa - rer? *D.C. al Fine*

Bonsoir, mes amis, bonsoir.
Bonsoir, mes amis, bonsoir.
Bonsoir, mes amis,
Bonsoir, mes amis,
Bonsoir, mes amis, bonsoir!
Au revoir!

*Good night, my dear friends, good night.
Good night, my dear friends, good night.
Good night, my dear friends,
Good night, my dear friends,
Good night, my dear friends, good night!
And good-bye.*

Quand on est si bien ensemble
Pourquoi done se separer? (2x)

*When it's so good to be together,
Why must we go separate ways? (2x)*

Bonsoir, mes amis...

Good night, my dear friends....

14. Do do ti bébé

Renowned Louisiana folklorist Barry Ancelet learned this Cajun lullaby from the singing of his grandmother, Mrs. Elia Arceneaux. He included it on a collection called "Old Mother Hippletoe," compiled by Bess Lomax Hawes. Doug Lipman heard it and passed it on to me. Merci beaucoup, Barry and Doug.

The image shows two staves of musical notation for the lullaby 'Do do ti bébé'. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of a series of quarter and eighth notes. Below the staff, the lyrics are written in French: 'Do do ti bé-bé, é - cou - te la ri - viè-re, é - cou - te la ri - viè-re'. The second staff starts with a measure rest labeled '5', followed by the continuation of the melody. The lyrics below are: 'Do do ti bé - bé, é - cou te la ri - viè - re coul - er.'

Do, do, p'ti bébé,
Écoute la rivière, écoute la rivière.
Do, do, p'ti bébé,
écoute la rivière couler.

*Sleep, sleep, little one,
Listen to the river, listen to the river.
Sleep, sleep, little one,
Listen to the river flow on.*

Do, do, p'ti bébé,
Écoute le vent, écoute le vent.
Do, do, p'ti bébé,
écoute le vent souffler.

*Sleep, sleep, little one,
Listen to the wind, listen to the wind.
Sleep, sleep, little one,
Listen to the wind blow on.*

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Roslyn, N.Y 11576-1431
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applauselearning.com (Jan.01)

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Teacher's Discovery
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www.mep-eii.com

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339, Rue Wilbrod
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Editions Etudes Vivantes
6700, Chemin Cote de Liesse
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Les Productions Jean Collard, Inc.
7490 Tremblay
Brossard, Québec J4W 2Y5

Pergamon Press, Inc.
Fairview Park
Elmsford, NY 10523

Lingo Fun
P.O. Box 486
Westerville, OH 43081

J. Weston Walsh, Publisher
P.O. Box 658
Portland, Maine 04104

Wible Language Institute
24 South Eight Street
Allentown, PA 18105

Independent School Press
51 River Street
Wellesley Hills, MA 02181

NOTES ON THE SECOND EDITION

As a fellow Franco-American singer and performer, I came to know Michael Parent as a true cultural treasure, an elder statesman and keeper of songs for our heritage, and a kind, generous mentor to me and many others. When he passed away in 2023, the loss reverberated throughout our community. I was honored to accompany Greg Boardman on a few numbers from this collection at Michael's memorial celebration, an emotional experience which inspired me to take up the torch, so to speak, in the great tradition of passing on folksongs through the generations. My hope is that this collection will continue to serve as a foundational repertoire not only for those with Québécois and/or Acadian heritage, but for all of us who have been touched by Franco-American culture. To that end I have endeavored to re-release *Chantons-Let's Sing*, with Greg's blessing, in a format that can be easily shared by printing the booklet on legal-sized paper and downloading the songs online. Please feel free to do so by following the link here:
www.robertsylvain.com/chantons/

In loving memory of Michael Parent,
-Robert Sylvain



CURRICULAR CONNECTIONS

While students may appreciate these songs for their intrinsic value, they can also use the lyrics and music to learn about other subject areas and examine cross-cultural parallels. Teaching and learning with *Chantons* can also be a unique and fun way to address the Maine Learning Results. The following teaching strategies offer suggestions of ways to introduce these songs into your classroom. These suggestions are in no way comprehensive but rather serve as a springboard for ideas. Brainstorming possible academic activities with your colleagues and students may be the most effective interdisciplinary approach. We hope you and your students enjoy these songs and find many ways to incorporate them into your learning experience.

FRENCH: *As stated in the MLR, students will:*

- develop communication skills for conversation and correspondence*
- develop reading, listening, and viewing skills to interpret information*
- develop skiffs in oral and written presentation*
- discover patterns among language systems*
- gain insight into another culture through an understanding of its social practices, products, and perspectives*
- recognize connections that link people, countries, and historical periods*

A supplementary study guide has been developed by a local French teacher to use in conjunction with the songbook, detailing vocabulary lessons as well as connotative interpretations for each song. This guide is available free of charge by sending a SASE to:

L/A Arts
49 Lisbon St
Lewiston, ME 04240

ENGLISH: *As stated in the MLR, students will:*

- experience, understand, and appreciate literature and culture*
- demonstrate an understanding of how words and images communicate*
- apply reading, listening, and viewing strategies to texts across the cum-culum*
- demonstrate the ability to use the skiffs and strategies of the writing process*
- write and speak correctly, using written and spoken English conventions*

- choose a song for inspiration and have younger students develop an oral story for sharing
- choose a song or lyric and have older students find personal connections, write a reflective piece, or develop details and characters

SOCIAL STUDIES: *As stated in the MLR, students will:*

- use the chronology of history and major events to demonstrate the relationship of events and people*
- develop historical knowledge of major events, people, and themes*
- evaluate resource materials and make judgments about the author's perspective*
- understand the relationships among people and their environment*
- understand the economic dialogue among resources, costs, and choices made*
- analyze how different economic systems function and change over time*

- discuss the relevance of these songs in a historical, cultural, and social context
- have students examine each song for historical and cultural content to see what they can glean from the time period
- trace the derivation of these songs, researching their origin as well as local, national, and historical importance

MATH: *As stated in the MLR, students will:*

-understand that mathematics is the science of patterns, relationships, and functions

- *have younger students practice counting and 'tapping to the beat'*
- *have older students discover sequencing and patterning in the rhythm*

VISUAL & PERFORMING ARTS: *As stated in the MLR, students will:*

- create and/or perform to express ideas and feelings*
- understand cultural contributions of the arts, how they are shaped by cultural and social beliefs and values, and recognize cross-cultural exemplary works*
- reflect upon and assess the characteristics and merits of art works*

- have students create a visual piece of art that reflects the lyrics or music heard, paying attention to time period and physical circumstances
- have students develop choreography skills by designing a performance to correlate with a song
- have students express their opinions about a particular song, justifying and articulating what they like/don't like about it

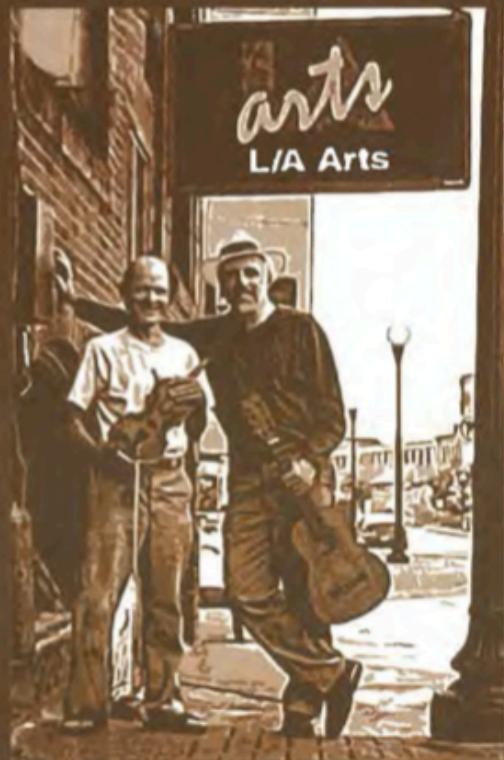
PHYSICAL EDUCATION: *As stated in the MLR, students will:*

- develop motor skills and apply these to enhance movement and performance*
- demonstrate responsible personal and social behaviors in physical settings*

- have students experiment with body language that echoes the lyrics and music
- have students explore body manipulation and creating 'shapes' to the music

For Information Contact:
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1-800-639-2919 www.laarts.org (207) 782-7228

*Du nanane
Planter des choux
Monter sur un éléphant
Mon Papa
Si mon moine
Le coq est mort
Bonhomme, Bonhomme!
un crapaud
Frère Jacques
La bastringue
Hier au soir
Michaud est tombé
Bonsoir, mes amis
Do do p'ti bébé*



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