Think about the lyrics to your favorite song. What pictures or images do they bring to mind? How do the words make you feel?

Writers use words in different ways, depending on their purpose. They might use words with a **figurative meaning** that is different from their literal, or usual, meaning. They might use words with a **technical meaning** when writing about a specific subject area, like music. Sometimes writers choose words with a positive or negative **connotative meaning** to show how they feel about the topic. You can figure out an author’s intended meaning by thinking about the word’s **context**, or the text that comes before and after it.

**Look at the picture below and read how the boy and girl describe the music. Circle words and clues in the picture that tell you how each person feels about the music.**

The words *intense* and *earsplitting* are both ways of saying that something is loud. But *intense* suggests positive feelings, while *earsplitting* suggests negative ones. Although they have similar meanings, the words have different connotations.

Look again at how the girl describes the music. Are her ears literally splitting? __________

What does she really mean? _______________________________________________________

Why do you think she uses that word? _____________________________________________

The word *earsplitting* is a figurative expression. It is an exaggeration used to describe something unpleasantly loud.

Knowing the literal meaning of a word or phrase is not always enough. It’s also a good idea to pay attention to the context in which that word or phrase appears. Context will help you figure out if the author is using a word for its technical, connotative, or figurative meaning.
Read the first two paragraphs of an article about the famous musician Chuck Berry. Then read and answer the questions that follow.

The Father of Rock and Roll  

by LaTisha Hammond

Rock musicians can trace their roots back to one individual: Chuck Berry. He rose to stardom in the 1950s with music featuring driving beats and catchy guitar riffs—short series of notes that repeat throughout a song. Berry’s groundbreaking sound combined rhythm and blues with country music. As a guitarist, he was known for his phrasing. Aerosmith guitarist Joe Perry describes the way Berry grouped notes into quick bursts as “that double-note stop, where you get the two notes bending against each other and they make that rock & roll sound.”

Berry’s clever lyrics about high school and dancing also won over teenage audiences. The words to his songs told the stories of their generation. “Everything I wrote about wasn’t about me, but about the people listening,” said Berry.

What does the author mean when she says that Chuck Berry “was known for his phrasing”?

The sentence says that, as a guitarist, Berry was known for his phrasing. The usual meaning of phrasing is “putting a group of words together.” What does this term mean in music?

The author is using a word’s technical meaning here. In order to understand that meaning, look for clues in the sentences that come before and after it. Fill in the context chart.

<table>
<thead>
<tr>
<th>Example</th>
<th>Context Clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>“As a guitarist, he was known for his phrasing.”</td>
<td></td>
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On the lines below, explain the technical meaning of the word phrasing and explain how the context helped you figure it out.
Close Reading
The author says Berry “shined a light on many rock stars’ paths.” Did he really shine a light on others’ paths? If not, how can the context help you understand this figurative expression?

Hint
Substitute each choice for the phrase in the text to see which meaning makes sense.

Circle the correct answer.
Based on the text, which statement best explains the figurative meaning of the phrase “has shined a light on many rock stars’ paths”?
A made it possible for musicians to play rock and roll for a living
B drew attention to the talents of other rock musicians, making them famous
C helped musicians learn their craft by studying his songwriting and performing
D exposed the secrets of rock musicians and the music business

Show Your Thinking
Look at the answer that you chose above. Explain how the context in the paragraph helped you understand the meaning of “shined a light on many rock stars’ paths.”

With a partner, discuss other words from both parts of the article that have figurative or technical meanings.
Read the text. Use the Study Buddy and the Close Reading to guide your reading.

The Evolution of the Guitar  
by Pat Frisell

1. Guitars are dynamic, evolving instruments. Today, guitars are flat-bodied wonders with fretted necks and six strings. Frets are metal pieces cut into the neck at specific intervals. By pressing a string down onto a fret, guitarists change the string’s length. This changes its tone when it vibrates.

2. The guitar has a rich history that dates back to ancient times, but the first instruments that modern audiences would recognize as guitars developed in the 15th century. They arrived in Spain from Northern Africa. Initially, some had only four strings and were much smaller than guitars today. Guitars were all acoustic—that is, their melodic sound was made from string vibrations in their hollow bodies. People used them to accompany songs and poetry.

3. Acoustic guitars delight the ears but are not very loud. By the 20th century, they were often drowned out by trumpets, pianos, and even singers. Few could actually hear them.

4. This changed in the 1920s when Lloyd Loar designed the first magnetic pickup, which could capture the acoustic guitar’s string vibrations and amplify them electronically through speakers. A guitar could now hold its own with louder instruments. This was the birth of the electric guitar.

5. Now, guitarists can either amplify their acoustic hollow-body guitars with pickups or play solid-body electric guitars. The ways guitars sound, and even how they are built, continue to develop in fascinating ways.
Look at your marked-up text. Then use the Hints on this page to help you answer the questions that follow.

1 Which words from the article have positive connotations?
   A fretted, acoustic, vibrations, amplify
   B evolving, specific, modern, solid
   C wonders, rich, delight, fascinating
   D ancient, smaller, hollow, louder

2 What does the author mean when he writes that guitars were often “drowned out” by singers and other instruments?
   A There was a chance that guitars would be replaced by other instruments.
   B The moisture in a hollow-body guitar kept it from being loud enough.
   C It was difficult to hear acoustic guitars over other instruments and voices.
   D Other instruments were becoming more popular than the acoustic guitar.

3 Explain the technical meaning of the word amplify. Include context clues from the article that help you determine its definition.

Amplify is used twice by the author. Find both instances and think about their context.

Hints

Which choice contains words that show the author’s personal feelings about guitars?

Look for clues before and after this phrase in the text that help you understand its figurative meaning.

Amplify is used twice by the author. Find both instances and think about their context.
Many musicians have an instinctive understanding of how musical sound interacts with our bodies. They know—they feel—that sound impacts our bodies in a way no other art does. Opera singer Irene Gubrud says, “As a very young child, I experienced who I was through sound. I felt whole.”

Daniel Bernard Roumain, a young cross-genre violinist who is known as DBR, thinks one reason music is so powerful is that sound actually penetrates our bodies: “You know when someone says that a piece of music ‘touched me’ or ‘moved me,’ it’s very literal. The sound of my voice enters your ear canal and it’s moving your eardrum. That’s a very intimate act. I am very literally touching you, and when you speak to me, you are literally touching me. And then we extend that principle to the sound of a violin.”

The conductor and pianist Daniel Barenboim believes that our early connection to sound is another reason for its power—one that is part of our nature. He thinks that because we live in a very visual society we’re more aware of what we see than what we hear. But he reminds us that the latest scientific evidence reveals that the ear, which we now know is active even in the womb, has an advantage over the eye. He also says: “The ear has a head start over the eye, which doesn’t see anything until it comes out. The eye is also something that one can control more fully. If you don’t like the way I look, and you don’t want to see me, you close your eyes and I disappear. But if you don’t like my voice and you’re in the same room, then you cannot shut your ears in a natural way. Sound literally penetrates the human body.”

This human relationship to sound starts early. The fetus begins to develop an auditory system between seventeen and nineteen weeks. Already we are in a world of sound, of breath and heartbeat, of rhythm and vibration. But how do we know what the fetus actually hears? Until recently, there were different theories. Some doctors thought that the fetus could hear only some frequencies, probably high ones. It certainly wasn’t known whether we could hear and respond to music before birth until the groundbreaking research of Sheila Woodward, a South African, who wanted to know more about musical sound in the womb. She was a young scientist in the early 1990s—and pregnant; she wondered what music her own child was being exposed to before birth. In her studies at the University of Capetown, she worked with the Institute for Maritime Technology to adapt an underwater microphone so it could be placed in the uterus.

As we listen to the recordings that Woodward conducted with several mothers in early stages of labor, we first hear the rhythmic sound of blood coursing through the uterine artery. Says Woodward, “Nature allows us to evolve with rhythm all around us.” And her recordings reveal that a landscape of musical sound does indeed surround the fetus. Along with the natural womb sounds, we can hear the strains of a Bach Brandenburg Concerto being played, or the melody of “Mary Had a Little Lamb” as Woodward sings in a normal tone of voice. The recordings show that the very high frequencies, like the sharp attack of an instrument, are attenuated and sound a bit muffled. The overall effect is like listening to music underwater. But when listening to the human voice, one can still detect whether it’s a woman or a man. And the tonal quality of the voice comes through.
6  Just because the sound of music exists in the womb doesn’t necessarily mean that the fetus hears it. Yet, the “startle response” of the fetus was measured as well, and Woodward’s team found that when music was played, the fetal heart rate became slightly elevated. Woodward says it was clear that the fetus reacted, as if to say, “Something’s happened and now there’s music!” Other studies show that even if only the mother hears music—if she has headphones on, and it is music that she finds soothing—the baby’s heart rate lowers while the mother is listening. If the mother finds a certain piece of music stressful, the baby’s heart rate goes up. So the fetus is echoing the mother’s response to the quality of the music.

7  Woodward is convinced that we begin learning about music even before birth. She points out that even when music that can penetrate the womb is absent, the fetus is surrounded by those natural rhythms of the body—heartbeat and pulse and breath.

1  When opera singer Irene Gubrud says “I felt whole” (paragraph 1), she means she
   A  always knew she would grow up to sing opera.
   B  realized that nothing was missing from her life.
   C  understood that sound affected her body.
   D  believed that opera was the best type of music.

2  Read this sentence from paragraph 5.

   The overall effect is like listening to music underwater.

   What does this sentence tell the reader about how the music sounded?
   A  The music sounded like waves.
   B  The music sounded loud and thunderous.
   C  The music sounded muffled and faraway.
   D  The music sounded mysterious.
3 Which phrase or sentence from the article shows the author’s positive feeling about music?

A  Sound impacts our bodies in a way no other art does.
B  We’re more aware of what we see than what we hear.
C  This human relationship to sound starts early.
D  We begin learning about music even before birth.

4 The author uses the phrase “tonal quality” in paragraph 5. Review the context surrounding the phrase. Then explain the meaning of this technical term in your own words.

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Self Check  Go back and see what you can check off on the Self Check on page 93.
Lesson 10  (Student Book pages 95–102)

Determining Word Meanings: Figurative, Connotative, & Technical

Theme: The Power of Music

LESSON OBJECTIVES

• Understand that words may have more layers of meaning beyond their literal meaning.
• Analyze context to determine a word’s figurative, connotative, or technical meaning.

THE LEARNING PROGRESSION

• Grade 5: CCLS RI.5.4 focuses on students determining the meaning of words or phrases in a text; students are not yet asked to identify a word’s connotative or figurative meaning.
• Grade 6: CCLS RI.6.4 emphasizes that students need to understand not only the denotative definitions of individual words in context, but also the figurative, connotative, and technical meanings.
• Grade 7: CCLS RI.7.4 continues to emphasize connotation and technical and figurative language.

PREREQUISITE SKILLS

• Understand and use different strategies to determine the meaning of vocabulary.
• Use context clues to figure out the meaning of grade-level appropriate academic and domain-specific words and phrases.

TAP STUDENTS’ PRIOR KNOWLEDGE

• Tell students that they will work on a lesson about analyzing word meanings in context to determine a word’s figurative, connotative, or technical meaning. Remind students that context in surrounding text provides clues to a word’s meaning and that they can use context clues to figure out the intended meaning of multiple-meaning words.
• Explain that the technical meaning of a word is the meaning the word has in a specific subject area.
• Explain that a word’s connotative meaning reveals a person’s feelings. Display: My nosy neighbor watches me walk my dog each morning. Ask students whether the neighbor is portrayed positively or negatively. (negatively) Discuss the connotative meaning of nosy versus the neutral meaning of curious.
• Discuss the way figurative meaning goes beyond a word’s dictionary meaning to create a special effect or feeling. Display: My legs turned to jelly when I climbed the ladder. Ask students how the narrator felt. (scared) Discuss the figurative meaning of legs turned to jelly to indicate fear.
• Explain that analyzing context to determine figurative, connotative, and technical meanings of words will help students better understand authors’ intended meanings.

CCLS Focus

RI.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings ....

Lesson 10: Determining Word Meanings: Figurative, Connotative, & Technical

Part 1: Introduction

AT A GLANCE
Through a cartoon, students learn about figurative and connotative meanings of words.

STEP BY STEP

• Read the description of figurative, connotative, and technical word meanings and discuss how context surrounding an unfamiliar word provides clues to meaning. Have students look at the picture and circle words and images that tell how the boy and the girl feel about the music.

• Discuss how intense and earsplitting have a similar meaning, “loud.” Have students answer the questions to analyze the context of earsplitting. Lead students to the conclusion that the girl does not enjoy the music: her ears are not literally splitting; she means the music is loud; she is covering her ears; she doesn’t like the music.

• Discuss how earsplitting is used figuratively to exaggerate how unpleasant the girl finds the music.

• Explain that paying attention to the surrounding words and phrases helps students determine whether a word is meant literally, technically, connotatively, or figuratively.

• Share an example of when you have used figurative or connotative language. For example, you may have “turned white as a sheet” at a time when you were frightened.

Genre Focus

Informational Texts: Technical Account
Tell students that in this lesson, they will read informational texts that are technical accounts. Explain that a technical account is written to inform or explain how scientific knowledge has been used for practical purposes in everyday life. It may explain a process or structure or describe features of a specific device. Often, a technical account uses precise language and content-specific terms. These words might be unfamiliar if readers are reading about a topic new to them. For example, the words pitch, roll, and yaw might be used in a technical account that explains how airplanes work.

Based on these characteristics, ask students to share examples of technical accounts they have read. What was the nature of the text? What technical terms do they recall? Did the text successfully explain how to operate something, such as an electronic device? Was the information easy or difficult to follow? Why?

Explain that “The Evolution of the Guitar” gives a brief history of the guitar and explains technical details about how guitars produce sound. The Power of Music is a section of a book that describes the scientific aspects of sound, especially musical sounds, and their interaction with the human body.
Students read an article about the musician Chuck Berry. They use context to understand the technical meaning of a musical term used in the article.

**STEP BY STEP**

- Remind students that they just used context clues to determine a word’s figurative meaning.
- Tell students they will learn how to determine the technical meaning of a term used in music.
- Read aloud “The Father of Rock and Roll.”
- Then read the question: “What does the author mean when she says that Chuck Berry ‘was known for his phrasing’?”
- Tell students you will use a Think Aloud to demonstrate a way of answering the question.

**Think Aloud:** I wonder what the term *phrasing* means here. I’ll look for clues in the sentences that come before and after the term to help me figure out its meaning.

- Direct students to the chart. Point out that they can use it to figure out the meaning of a word in the text.
- Point out the text in the Example column.

**Think Aloud:** I’ll reread and look for context clues. I read that Berry “grouped notes into quick bursts.” This probably has something to do with phrasing because it tells how Berry played his music. I’ll write this context clue in the chart.

- Have students write this context clue in the Context Clues column.

**Think Aloud:** Now I’ll look for more clues. I read that another guitarist described “that double-note stop, where you get the two notes bending against each other.” This also tells how Berry played music.

- Have students write this context clue in the chart.
- Finally, have students respond to the prompt at the bottom of the page. Invite volunteers to share their explanations with the class. Sample response: The context shows that Berry grouped his notes together. This context helps me understand that phrasing means “grouping together notes into a single unit.”

**ELL Support: Pronouns**

- Display the pronouns *their, he, they, me.* Explain that a pronoun is a word that is used in place of a noun. A pronoun refers to a person, place, or thing that was mentioned earlier.
- Display the sentence *Rock musicians can trace their roots back to one individual: Chuck Berry.* Underline *their* and draw an arrow from *their* to *musicians.* Point out that *their* takes the place of the noun *musicians.* Underline *musicians.*
- Repeat for the sentences in the article that contain the pronouns *he, they, and me,* and have students identify the noun that each pronoun refers to. *(L.6.1)*
AT A GLANCE
Students continue reading an article about Chuck Berry. They answer a multiple-choice question and explain how context helps them select the correct answer.

STEP BY STEP
• Tell students they will continue reading about Chuck Berry.
• Close Reading alerts students that the phrase “shined a light on many rock stars’ paths” is not meant to be taken literally, but figuratively. The Hint suggests that by substituting each answer choice in place of the phrase, students can identify the choice that gives the correct meaning of the phrase.
• Have students read the text and identify context clues that explain the meaning of the figurative phrase, as directed by the Close Reading. Ask volunteers to share the context clues they identified. If necessary, ask: “What musician thought Chuck Berry was most closely identified with rock and roll?”
• Have students respond to the Show Your Thinking. Sample response: The context shows that many musicians were influenced by Berry’s music. This helps me understand that “shined a light on many rock stars’ paths” means that Berry inspired many musicians and helped show them the way.

ANSWER ANALYSIS
Choice A is incorrect. There are no context clues that refer to playing rock and roll for a living.
Choice B is incorrect. Only part of the phrase, shining a light, could mean “drawing attention to.”
Choice C is correct. Chuck Berry’s songwriting and performing inspired other musicians, as indicated by John Lennon’s remark.
Choice D is incorrect. There are no context clues that suggest Berry exposed secrets.

ERROR ALERT: Students who did not choose C might not have understood how to relate the phrase to the other sentences. Help students see that this example shows how another famous musician admired Chuck Berry’s music.

Tier 2 Vocabulary: Credited
• Point out the word credited in paragraph 2. Tell students that context clues can help them figure out the meaning of credited. Explain that one way to find context clues is to read on and look for examples. Have students read the next sentence and ask what John Lennon did. (He said something in praise of Berry.)
• Tell students to use the example of what Lennon did to figure out the meaning of credited. Ask what credited means. (“attributed an achievement to someone”)
• Have students confirm the meaning of credited by consulting a dictionary. (RI.6.4; L.6.4.a; L.6.4.d)
AT A GLANCE
Students read an article twice about the development of the guitar. After the first reading, you will ask three questions to check your students’ comprehension of the text.

STEP BY STEP

• Have students read the article silently without referring to the Study Buddy or Close Reading text.

• Ask the following questions to ensure students’ comprehension of the text:

How does a guitarist make a guitar string change its tone? (A guitarist presses the string down onto a fret cut into the guitar’s neck, changing the string’s length and thus its tone.)

How did 15th-century guitars differ from today’s guitars? (Some early guitars had only four strings as opposed to today’s six-string guitars. They were also much smaller than today’s guitars. They were all acoustic, while today there are electric guitars, too.)

Why was Lloyd Loar’s invention of the magnetic pickup important? (The magnetic pickup amplified the sound of guitar strings’ vibrations and sent it through a speaker, making the sound louder.)

• Then ask students to reread the article and look at the Study Buddy think aloud. What does the Study Buddy help them think about?

• Tell them to follow the directions in the Close Reading.

Tip: Students can ask themselves as they read whether the words the author chose to use have any positive or negative connotations. Understanding the words’ connotations provides clues about the author's feelings. Learning this skill will help prepare students for the successive skill at the next level: analyzing the impact of specific word choice on meaning and tone.

• Finally, have students answer the questions on page 99. Use the Answer Analysis to discuss correct and incorrect responses.

Tier 2 Vocabulary: Dynamic

• Direct students to the word dynamic in paragraph 1. Tell students that context clues can help them figure out the meaning of dynamic. Explain that synonyms can be context clues. Ask students to find a word in the sentence that may be a synonym for dynamic. (evolving)

• Tell students to use the meaning of the synonym evolving to figure out the meaning of dynamic. Ask what dynamic means. (“changing”)

• Have students find other synonyms for dynamic by consulting a thesaurus. (RI.6.4; L.6.4.a; L.6.4.d)
STEP BY STEP

• Have students read questions 1–3, using the Hints to help them answer those questions.

**Tip:** If students have trouble answering question 1, they can ask themselves whether they can substitute a more neutral word for each word in a given set. This strategy will help them determine whether the given words have positive connotations.

• Discuss with students the Answer Analysis below.

**ANSWER ANALYSIS**

1. The correct choice is C. The words *wonders, rich, delight,* and *fascinating* reveal that the author finds the subject of guitars pleasurable and entertaining. Choice A is incorrect. It lists technical words. Choice B is incorrect. It lists neutral words. Choice D is incorrect. It lists descriptive and comparative words that have a neutral connotation.

2. The correct choice is C. Acoustic guitars were not loud enough to be heard. Choice A is incorrect. The context does not suggest *drowned out* means guitars would be replaced. Choice B is incorrect. No context clues suggest that moisture in a guitar is related to its loudness. Choice D is incorrect. The text states that few people could hear guitars when played with other instruments, which does not imply that the guitar was becoming less popular.

3. Sample response: The word *amplify* means “to make louder or increase a sound’s volume.” The context clues “capture the acoustic guitar’s string vibrations,” “speakers,” and “hold its own with louder instruments” help me understand that amplifying something involves making a sound louder so it can be heard more easily.

**RETEACHING**

Use a chart to answer question 3. Draw the chart below, and work with students to fill in the boxes. Sample responses are provided.

<table>
<thead>
<tr>
<th>Example</th>
<th>Context Clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;By the 20th century, they were often drowned out by trumpets, pianos, and even singers.&quot;</td>
<td>&quot;Acoustic guitars … are not very loud.&quot; &quot;Few could actually hear them.&quot;</td>
</tr>
</tbody>
</table>

**Integrating Standards**

Use these questions to further students’ understanding of “The Evolution of the Guitar.”

1. Which sentence from the article supports the inference that the magnetic pickup led to the invention of the electric guitar? *(RI.6.1)*

“This was the birth of the electric guitar.”

2. Does the author of the article illustrate the key idea that a guitar is a dynamic, evolving instrument through the use of examples or the use of anecdotes? Cite evidence in the text in your response. *(RI.6.3)*

The author uses examples to illustrate that a guitar is a dynamic, evolving instrument. The author describes how 15th-century guitars had four strings, were small in size, and were all acoustic. Then the author describes modern guitars with six strings, as well as some guitars with magnetic pickups. The author finally provides the example of today’s modern instrument, the solid-body electric guitar.
Part 5: Common Core Practice

Lesson 10

Read this section from a book. Then answer the questions that follow.

from The Power of Music
by Elena Mannes

1. Many musicians have an instinctive understanding of how musical sound interacts with our bodies. They know—they feel—that sound impacts our bodies in a way no other art does. Opera singer Irene Gubrud says, “As a very young child, I experienced who I was through sound. I felt whole.”

2. Daniel Bernard Roumain, a young cross-genre violinist who is known as DBR, thinks one reason music is so powerful is that sound actually penetrates our bodies. “You know when someone says that a piece of music ‘touched me’ or ‘moved me,’ it’s very literal. The sound of my voice enters your ear canal and it’s moving your eardrum. That’s a very intimate act. I am very literally touching you, and when you speak to me, you are literally touching me. And then we extend that principle to the sound of a visitor.”

3. The conductor and pianist Daniel Barenboim believes that our early connection to sound is another reason for its power—one that in today’s world we sometimes forget. He thinks that because we live in a very visual society we’re more aware of what we see than what we hear. But he reminds us that the latest scientific evidence reveals that the ear, which we now know is active even in the womb, has an advantage over the eye. He also says, “The ear has a head start over the eye, which doesn’t see anything until it comes out. The eye is also something that one can control more fully. If you don’t like the way I look, and you don’t want to see me, you close your eyes and I disappear. But if you don’t like my voice and you’re in the same room, then you cannot shut your ears in a natural way. Sound literally penetrates the human body.”

4. This human relationship to sound starts early. The fetus begins to develop an auditory system between seventeen and nineteen weeks. Already we are in a world of sound, of breath and heartbeat, of rhythm and vibration. But how do we know what the fetus actually hears? Until recently, there were different theories. Some doctors thought that the fetus could hear only some frequencies, probably high ones. It certainly wasn’t known whether we could hear and respond to music before birth until the groundbreaking research of Sheila Woodward, a South African, who wanted to know more about musical sound in the womb. She was a young scientist in the early 1990s—and pregnant; she wondered what music her own child was being exposed to before birth. In her studies at the University of Capetown, she worked with the Institute for Maritime Technology to adapt an underwater microphone so it could be placed in the uterus.

5. ... As we listen to the recordings that Woodward conducted with several mothers in early stages of labor, we first hear the rhythmic sound of blood coursing through the uterine artery. Says Woodward, “Nature allows us to evolve with rhythm all around us.” And her recordings reveal that a landscape of musical sound does indeed surround the fetus. Along with the natural womb sounds, we can hear the strains of a Bach Brandenburg Concerto being played, or the melody of “Mary Had a Little Lamb” as Woodward sings in a normal tone of voice. The recordings show that the very high frequencies, like the sharp attack of an instrument, are attenuated and sound a bit muffled. The overall effect is like listening to music underwater.

Theme Connection

6. Just because the sound of music exists in the womb doesn’t necessarily mean that the fetus hears it. Yet, the “startle response” of the fetus was measured as well, and Woodward’s team found that when music was played, the fetal heart rate became slightly elevated. Woodward says it was clear that the fetus reacted, as if to say, “Something happened and now there’s music!” Other studies show that even if only the mother hears music—she has headphones on, and it is music that she finds soothing—the baby’s heart rate lowers while the mother is listening. If the mother finds a certain piece of music soothing, the baby’s heart rate goes up. So the fetus is echoing the mother’s response to the quality of the music.

7. Woodward is convinced that we begin learning about music even before birth. She points out that even when music that can penetrate the womb is absent, the fetus is surrounded by those natural rhythms of the body—heartbeat and pulse and breath.

AT A GLANCE

Students independently read a longer article and answer questions in a format that provides test practice.

STEP BY STEP

• Tell students to underline or circle important points.
• Tell students to answer the questions on pages 101 and 102. For questions 1–3, they should fill in the correct circle on the Answer Form.
• When students have finished, use the Answer Analysis to discuss correct responses and the reasons for them. Have students fill in the Number Correct on the Answer Form.

ANSWER ANALYSIS

1. The correct answer is B. Something that is whole isn’t missing anything. Choice A is incorrect. Gubrud was not talking about singing opera when she said she felt whole. Choice C is incorrect. The context does not suggest that this language means Gubrud understood her body. Choice D is incorrect because Gubrud’s statement that “I felt whole” was spoken in the context of experiencing sound as a child and not in reference to her beliefs about the best type of music.

2. The overall effect is like listening to music underwater.

What does this sentence tell the reader about how the music sounded?

A. The music sounded like waves.
B. The music sounded loud and thunderous.
C. The music sounded muffled and faraway.
D. The music sounded mysterious.

3. When opera singer Irene Gubrud says “I felt whole” (paragraph 1), she means she

A. always knew she would grow up to sing opera.
B. realized that nothing was missing from her life.
C. understood that sound affected her body.
D. believed that opera was the best type of music.

Theme Connection

• How do all the articles in this lesson relate to the theme of the power of music?
• What is one fact or idea you learned about the power of music from each article?
Part 5: Common Core Practice

Lesson 10

2 The correct answer is C. It uses a simile to compare hearing musical sounds in the womb to listening to music underwater, which might sound faraway. Choices A and B are incorrect. The text states that the sound is muffled, not like waves or loud and thunderous. Choice D is incorrect. The underwater world may be mysterious, but the context shows that the topic is the sound of the music.

3 The correct answer is A. The author emphasizes the importance of sound’s effect on the human body. This shows the author’s belief that the art of music can have a powerful influence. Choice B is incorrect. It supports the idea that vision is a more powerful sense than hearing. Choices C and D are incorrect. They are facts about how people interact with music early in their lives, and facts do not have any positive or negative connotations.

4 Sample response: Tonal quality describes whether a sound is loud or soft. The sound might also be harsh or soothing like the voice of a mother.

Integrating Standards

Use these questions and tasks as opportunities to interact with The Power of Music.

1 Which musicians does the author cite as examples to support the statement that many musicians have an instinctive understanding of how sound interacts with our bodies? (RI.6.3)
   The author uses the examples of opera singer Irene Gubrud, violinist Daniel Bernard Roumain, and conductor and pianist Daniel Barenboim.

2 What world is the author referring to when he writes that “Already we are in a world of sound, of breath and heartbeat, of rhythm and vibration”? (RI.6.1)
   He is referring to the fetus’s world inside the womb.

3 How does the author illustrate the key idea that scientific evidence is now available that the ear is active even in the womb? (RI.6.3)
   The author introduces the researcher Sheila Woodward and tells how she was inspired by her own pregnancy to investigate sounds that fetuses can hear. The author also explains technical details of the recordings used to do the research and the biological measurements used to gauge the fetus’s reactions to sound.

4 What is the author’s purpose in writing this article? Write your answer. (RI.6.6; W.6.4)
   The author’s purpose is to show how music and sound affect the human body and have an important influence on people, even before they are born.

5 Discuss as a class: Take turns reading each paragraph of the article and summarizing the paragraph’s key ideas. (RI.6.2; SL.6.1)
   Discussions will vary. Remind students that summaries include the most important ideas and leave out unimportant details.
Writing Activities

Explanatory Essay (W.6.2)
• Have students analyze in detail how Chuck Berry’s musical style (as described by LaTisha Hammond in “The Father of Rock and Roll”) led to the development of rock and roll music.
• Ask students to write essays to explain this development. They should include specific examples from the text that describe how the author introduces, illustrates, and elaborates upon Berry’s techniques. Have students use precise language and specific terms in their explanations, as well as appropriate transitions.

Capitalization (L.6.2)
• Display this sentence from paragraph 5 of The Power of Music: “. . . we can hear the strains of a Bach Brandenburg Concerto being played, or the melody of ‘Mary Had a Little Lamb’ as Woodward sings in a normal tone of voice.” Point out the capital letters in Bach Brandenburg Concerto. Explain that names of musical pieces are capitalized, as are names of songs and people’s surnames. Have students identify the song and surname capitalized in the sentence. (“Mary Had a Little Lamb,” Woodward)
• Have students write two descriptive sentences that include the names of a song and a person, using proper capitalization of the proper nouns.

LISTENING ACTIVITY (SL.6.1)
Listen Closely/Visualize
• Ask a student speaker to read aloud the paragraph in “The Father of Rock and Roll” that describes Chuck Berry’s “duck walk” while others listen.
• Have students use the strategy of visualization to determine the meaning of the term duck walk.
• Listeners create pictures in their minds to visualize the “duck walk” as the speaker describes it. Volunteers give their interpretations of the “duck walk.” As a class, discuss differences in interpretations.

DISCUSSION ACTIVITY (SL.6.1)
Talk in a Group/Questions and Answers
• Have partners write four questions based on information in “The Evolution of the Guitar.”
• Encourage students to ask specific and open-ended questions, such as “How might people’s use of guitars have changed over the centuries?”
• Have pairs exchange and answer questions with another pair. Both pairs reconvene in a small group, taking turns asking and answering their questions. Allow 20 minutes for group discussion.

MEDIA ACTIVITY (RI.6.4; RI.6.7)
Be Creative/Create a Music Video
• Have students form small groups to make a video recording based on the illustration on page 95.
• Students select a piece of music and write two lines of dialogue, using connotative words to express two different opinions of the music.
• Groups film their videos, acting out the dialogue with the chosen music playing in the background.
• Play selected videos for the class and discuss the connotations of words used in the dialogue.

RESEARCH ACTIVITY (W.6.7; SL.6.4; SL.6.5)
Research and Present/Write a Report
• Have students use The Power of Music as a starting point to research how music affects people’s physical and emotional states. Have small groups plan an oral presentation based on a report they write.
• Students determine and use reliable research sources based on a given set of criteria. Encourage students to include excerpted musical clips in their presentations.