

Maestro Orpheus and The World Clock

CLASSROOM TEACHER'S GUIDE



MAESTRO ORPHEUS AND THE WORLD CLOCK

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This Guide for teachers (and parents!) is a pedagogical accompaniment to the hour-long audiobook, ***Maestro Orpheus and The World Clock***. In this dream-like tale Fred is visiting his grandfather when time suddenly stops. Setting out to discover why, Fred meets Maestro Orpheus and his magical lyre. Together they begin a musical adventure along The Corridor of Time, on their way to wind The World Clock. Drawing on a broad range of classical music, by composers from Bach and Haydn to Chopin and Strauss, ***Maestro Orpheus and the World Clock*** explores the intimate relationship between me, memory, and music, in a way that is intended to delight and fill with wonder.

The **CLASSROOM TEACHER'S GUIDE** that complements the award-winning audiobook has been created by an experienced teacher and a music consultant. It was designed for the busy classroom teacher with little or no music background and has been successfully field-tested in classrooms across Canada. The Guide is recommended for elementary grades 2 – 5. Many of the suggested activities can also be used by parents with their children.

The **CLASSROOM TEACHER'S GUIDE** (1997) was written by Joanne Grodzinski and Carolyn McMillan. Illustrations are by Jacob Grodzinski and John Thomas Riddolls, Jr. This second edition (2023) was revised by Joanne Grodzinski.

The **CLASSROOM TEACHER'S GUIDE** includes:

- Chapter-by-chapter synopses, composer/music background information
- guided listening questions, music activities, curriculum connections
- reproducible seatwork and games

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ABOUT THE AUTHORS

Joanne Grodzinski taught elementary school and is a co-author of ***Mathaction*** (Copp Clark Publishing Co., 1969). She owned and managed the Carden Street Music Shop in Guelph, Ontario, Canada for 17 years. More recently she has worked and volunteered in executive and consulting positions for several small non-profit organizations. She is the co-creator and producer of the audiobook **Maestro Orpheus and the World Clock**. She currently lives in Elora, Ontario, Canada.

Carolyn McMillan (1943 – 2008) worked as a Music Resource Teacher for the Upper Grand Board of Education, Ontario, Canada and was an Orff music specialist for over 25 years. She also taught music education courses at Wilfrid Laurier University, Waterloo, Ontario, Canada and was a frequent presenter of music workshops for teachers.

Robert Pennee divides the time devoted to creative work between writing – mostly fiction -- and photography/computer-based art making. He is the co-creator and author of the audiobook, **Maestro Orpheus and The World Clock** and lives in London, Ontario, Canada.

SELECTED EDITORIAL REVIEWS

"A wonderful journey through the world of music. I highly recommend it."

- Robert Munsch, 1997

"Normally, I feel that audiobooks should only be used sparingly with children. I like reading, physically reading a book, to become an ingrained habit. An audiobook can seem like the easy way out - you get the content without putting in the effort. But - there's always an exception to such rules and Maestro Orpheus and the World Clock is one of the exceptions.....with the audiobook, you get a massive bonus in the form of short excerpts of some great classical music. It's lively. It's engaging and it might just pique a young child's interest at an age when pop music can push its way to the forefront."

- Sue Magee, The Bookbag, UK, 2022

" With its unique blend of adventure, fantasy, and life lessons, this book is an ideal inspiration for children to cherish time and the memories it creates.....This is an exceptional children's book that is sure to capture the hearts and imaginations of readers of all ages. With its engaging narrative, perfect audiobook narration, and valuable life lessons, this book is an absolute must-read. I wholeheartedly recommend it to children who love fantasy books and give it a rating of 5 out of 5 stars."

- OnLineBookClub, 2023

"Although it is only just over an hour long, the story is captivating and takes the listener on a phantasmagorical voyage...The sound effects, quality, and ambiance in this audiobook are brilliant. It enables the listener to become truly immersed in Fred's dream world.

- Readers' Favorite, USA, 2023

"To be worthwhile, a story must have a strong and captivating plot. However, there is no doubt that the stories that truly capture one's attention and imagination are those that contain a series of subplots or other stories that embellish and provide deeper understanding. It is not surprising that Maestro Orpheus and The World Clock was nominated for a Juno when first published as the story engages with some of a child's more anxious concerns and provides depth and richness, unearthing a series of themes that not only captivates the listener, but provides fertile ground for critical thinking and promotes profound discussion."

- Carol Beynon, University of Western Ontario, 2022

REVIEWS FOR THE CLASSROOM TEACHER'S GUIDE

"There is a sad lack of classical music education. Thank you for this wonderful program. It's amazing.

"Well done, easy to use, it has a lot of good ideas for the non-musical teacher."

"Clear, organized, practical, friendly format."

INTRODUCTION TO TEACHERS

The suggestions in this guide are aimed at helping the busy classroom teacher (or parent) present the audiobook ***Maestro Orpheus and the World Clock*** in a sound pedagogical manner. As well as exploring various music outcomes, the guide addresses the broader outcomes that are essential in an integrated curriculum. Questions are included to encourage children to communicate their ideas and feelings, to use critical and creative thinking skills, and to apply aesthetic judgement.

The **STORY SYNOPSES** are organized to parallel the 15 chapters in the audiobook. (Please note that the composer clock stories are not true). A brief description of the **COMPOSER** and **MUSIC** follows.

PRE-LISTENING and **POST-LISTENING QUESTIONS** are included to test knowledge and comprehension and to encourage application, analysis, synthesis and evaluation of the material. An important component of any listening activity is GUIDED ACTIVE LISTENING - giving the class a reason for listening.

Follow-up suggestions are included under **MUSIC CONNECTIONS**. These ideas will help the class to see how various aspects of music work together to express a mood or feeling. The variety of musical styles included represents many historical periods and Western cultures. Children will have the opportunity to describe the effect of the music on the story and to interpret the ideas and feelings it communicates. **CURRICULUM CONNECTIONS** contain further follow-up suggestions related to other subject areas.

In the section **ACTIVITIES AND GAMES**, a variety of reproducible worksheets related to language and mathematics is included. Other activities providing practice with music concepts and literacy are included in this section. For those who wish to take more time to explore topics related to the story, notes for **RESEARCH PROJECTS** are included.

The suggestions in this book are meant to be guidelines as teachers are constantly adapting materials to meet the needs of their classrooms. *(For example, several of the activities have the answers to the questions included. These can be omitted to make the exercises more difficult.)*

We trust that you and your students will enjoy ***Maestro Orpheus and the World Clock*** and will make time to use some of the material in this book.

THE STORY

Maestro Orpheus and The World Clock is the story of ten-year-old Fred, who is reluctantly visiting his grandfather, a retired clockmaker, when time suddenly stops at midnight. Seeing a light in his grandfather's shed in the garden he ventures out into the still night with his 'broken' clock. Upon entering the shed Fred meets Maestro Orpheus who explains that he is responsible for winding *The World Clock* to ensure that time keeps going. Fred follows Maestro Orpheus into a long dark tunnel which surprisingly appears at the back of the shed.

They first meet Maestro Orpheus's companion, the harp-like *Lyre* and all three journey along the *Corridor of Time*, an endless hallway with hundreds of doors. Behind each door is a clock belonging to a composer born on the date above the door. They stop at 4 doors and each clock (that of *Bach, Haydn, Chopin* and *Janacek*) tells a story about a boy and his grandfather. During their journey Fred and Maestro Orpheus also encounter the Doors to *A Timeless World* and *The End of Time* and are almost run over by the '*seconds rushing by*'!

Because they have stopped so often, they have '*run out of time*' and the *Lyre* has lost her voice. As they rush towards *The World Clock* Fred is still reluctant to help Maestro Orpheus wind it, fearing that his grandfather is getting older and will die once time starts again. Maestro Orpheus explains to Fred that he will always have music to help him keep and cherish his memories.

Fred agrees to help Maestro Orpheus wind *The World Clock*, and time begins again. Suddenly it is seven o'clock in the morning and Fred is back in his bed. He rushes to tell his grandfather of his adventure during the night. But his grandfather has a surprise for him - a "*Lyre*" clock which would always remind Fred of his grandfather and of his love of clocks and time.

CHAPTER ONE: MIDNIGHT

SYNOPSIS:

It is midnight. Ten-year-old Fred, reluctantly visiting his grandfather for the weekend, is lying in bed listening to the ticking of an old clock when time suddenly stops. Fred sees a light on in the shed in the back garden and assumes that his grandfather, a retired clockmaker, is working there on his "silly old clocks". He picks up the broken carriage clock beside his bed and ventures out into the still night.

COMPOSER – FRANZ JOSEPH HAYDN (1732-1809)



Affectionately known as “Papa Haydn”, the father of the symphony, Haydn was born in Austria and came from a desperately poor family. First trained as a choirboy he then became a freelance musician in his early twenties. For over thirty years he worked for the aristocratic Esterhazy family, composing daily for the Prince's needs — performing at least two operas and two concerts weekly and preparing music for religious services. He was a happy, optimistic and passionate man whose infectious zest for life is reflected in his cheerful music. His work is central to the growth of the Classical style, bridging Bach and Handel to Mozart and Beethoven. He is regarded as the principal originator of music written for the string quartet and the symphony.

MUSIC 1 – *Andante* from Symphony No. 101 in D, “Clock” Symphony

Invited to London in his later years to compose and give concerts, the highly popular Haydn composed the “Clock” Symphony, one of twelve ‘London’ symphonies. Written in 1794 at the height of his symphonic career, this work is reflective of his style — the influence of folk tunes, abundance of singable melodies, rhythms and syncopations.

COMPOSER – ROBERT SCHUMANN (1810-1856)



This German composer is a central figure of the Romantic era. He holds a major position in the development of piano and vocal music. The son of a bookseller and publisher, and originally trained as a lawyer, Schumann loved both music and literature, and much of his music contains literary themes. He married the pianist, Clara Wieck, the daughter of his teacher, who greatly influenced both his life and his work. When his right hand became crippled, he gave up the concert stage, concentrating on composition and music criticism.

MUSIC 2 – *Traumerai (Dreaming)* from *Kinderszenen*, Op. 15

During the early nineteenth century the pianoforte was developing into the common domestic piano and several composers were writing music for this instrument. Although originally composed for piano in 1838, Traumerei is arranged here for orchestra. This is the seventh of thirteen short pieces for piano, aptly named Scenes of Childhood, and illustrates the artistic ideals of Schumann's time.

PRE-LISTENING QUESTIONS/DISCUSSION

- How late have you stayed up? Why?
- What things can you think of that are old?
- How old is old?
- What do you like (or not like) about visiting your grandparents?
- Sounds in silence: Be perfectly quiet for 1 minute. What sounds do you hear?

GUIDED ACTIVE LISTENING

- What different kinds of clocks are mentioned in the story? (*carriage clock, clock in hallway, grandfather clock*)
- Listen for the number of times that the clock chimes. (6)
- What sounds do you hear that are not music or dialogue? (*sigh, clock ticking, clock chiming, crickets, owl, creak of door; knocking*)

POST-LISTENING QUESTIONS/DISCUSSION

- What do you do when you can't get to sleep?
- Why does Fred refer to his grandfather's clocks as "silly old clocks"?
- Fred says that time isn't good for anything. In your opinion, is this statement true or false? Why?
- What would it be like if everything in the world stopped?

MUSIC CONNECTIONS

Andante from Symphony No. 101 in D, "Clock" Symphony

- **Beat:** the steady pulse in music
Note that the steady ticking of a clock accompanies the opening music. Find other things in our environment that have a steady beat (*e.g., heartbeat, metronome, dripping faucet, egg timer; etc.*)
See **ACTIVITIES AND GAMES: ACTIVITIES FOCUSING ON BEAT**, Page 41.

Traumerei (Dreaming) from Kinderszenen, Op. 15

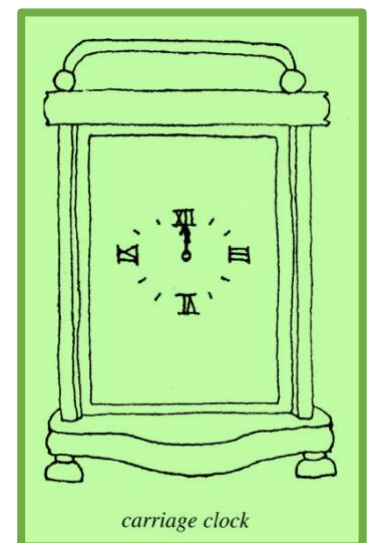
- Suggest words that fit the mood of this music. (*quiet, restful, peaceful, tranquil, dreamy, etc.*)
- What aspects of the music suggest these words? (*slow tempo, singing melody, strings*)

- **Sounds in our environment:** Listen to the sounds of the classroom, the playground, sounds of the evening, etc.
- What sounds would you hear if you were in this picture? Have the class find other pictures and find the sounds in them.



CURRICULUM CONNECTIONS

- **Classification:** Choose a category and make a list of things that are old and things that are new.
- **Comprehension:** Cloze exercise.
See **ACTIVITIES AND GAMES: FILL IN THE BLANKS**, Page 43.
- **History:** Research the use of the carriage clock.
- **Online Resources:**
 - <https://kids.kiddle.co/Clock>
 - https://en.wikipedia.org/wiki/Carriage_clock



CHAPTER TWO: MEETING MAESTRO ORPHEUS

SYNOPSIS:

When Fred opens the shed door there is an enormous eruption of ticking and tocking of hundreds of clocks. He then meets Maestro Orpheus who thinks that Fred has brought him a broken clock to be repaired. While discussing their names (Frederick becomes "Fred" and Orpheus becomes "Maestro Orpheus" (My-stroh Or -fee-us), Orpheus realizes that it is midnight.



COMPOSER - Franz Liszt (1811-1886)

Born in Hungary and raised in Vienna, Liszt was a child prodigy, a piano virtuoso, teacher, composer, and a charismatic concert personality. He composed over four hundred original works and spread knowledge of many other great composers by transcribing their music for piano. His music for solo piano alone would take the space of 100 compact discs to record. Liszt revolutionized piano technique with his virtuosic improvisations, and his late compositions anticipated twentieth-

century style.

MUSIC: Orpheus - Symphonic poem S98

Liszt's music is typical of the Romantic era, and this orchestral work typifies the development of "program music"- i.e., taking and developing a musical theme based on a literary or pictorial idea throughout a composition. This tone poem was inspired by an Etruscan vase in the Louvre depicting Orpheus taming the wild beasts with his music. This was an early symbol of the civilizing nature of art. As in all program music, the inspirational picture plays a secondary role to the dominant musical idea. In this instance Orpheus' beautiful singing is characterized by long melodic lines. The music was written in 1854 as an overture to performance of Gluck's opera, *Orpheus and Euridice*.

PRE-LISTENING QUESTIONS/DISCUSSION

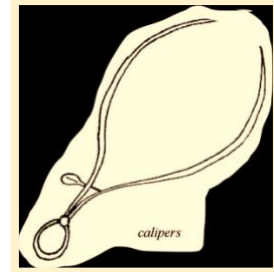
- Discuss the various types of timepieces that we use to tell time. (*grandfather clock, alarm clock, stopwatch*)
- What is a nickname? Do you have a nickname? Do you know someone who has a nickname? Is there a reason for the nickname?
- What is a maestro? (*a master in any art, especially a great composer, conductor, or teacher of music*)

GUIDED ACTIVE LISTENING

- Describe the person that Fred meets.

POST-LISTENING QUESTIONS/DISCUSSION

- Fred says, "Clocks. Who needs them?" In what jobs or situations are clocks essential? (*clock repair, 20 minutes in a hockey period, plane schedule, doctor's appointment, recess, etc.*)
- What kinds of tools does a clockmaker need?
- What are calipers?
- What kinds of clocks did you hear when Fred opened the shed door?



MUSIC CONNECTIONS

Orpheus - Symphonic poem S98

- What instrument opens this piece of music? (*harp*)
- To what section of the orchestra does a harp belong? (*percussion*) Why? (*its strings are plucked- some might place the harp in the string section*)
- **Musical Nicknames:** 17 selections in Maestro Orpheus and the World Clock have nicknames, e.g., "Clock" Symphony, "Moonlight" Sonata. It was not always the composer who gave this descriptive name to his piece. The audience would often describe a piece with another name and if this nickname remained popular, the editor might add this new name when the piece was published.
 - Is music more interesting or meaningful with a nickname? Why?
 - Listen to some of the music listed on the **MUSICAL NICKNAMES** chart (Page 15) with the specific intent to decide if the nickname is a good one.
 - Does it make the music more interesting or meaningful?
 - Can you think of another appropriate name?
 - The **Haydn Piano Sonata** (Chapter 8) does not have a nickname. Can you give it an appropriate nickname?

**WHAT'S YOUR PERFECT
NICKNAME?**

MUSICAL NICKNAMES

THEME	COMPOSER	NICKNAME	CHAPTER
<i>Clocks</i>	Haydn	Clock Symphony	1, 11, 15
	Kodaly	Viennese Musical Clock	3
	Ketelbey	The Clock and the Dresden Figures	7
	Ponchielli	Dance of the Hours	5
<i>Night</i>	Schumann	Traumerei - Dreaming	1
	Respighi	Notturmo — La Boutique Fantastique	5
	Bach	Goldberg Variations — Aria	6
	Vivaldi	La Notte — The Night	9
	Chopin	Nocturne	10
	Janacek	Good Night	12
	Beethoven	Moonlight Sonata	13
	<i>Morning</i>	Bach	Sleeper's Wake
Strauss		Sunrise	14
Grieg		Morning	15
<i>Orpheus</i>	Liszt	Orpheus	2, 9
	Haydn	Orfeo ed Euridice	4
<i>Grandfathers</i>	Holst	Saturn, Bringer of Old Age (The Planets)	11

CURRICULUM CONNECTIONS

- **Visual Arts:**
 - Draw the shed with the hundreds of clocks. Be sure that the clocks have different times.
 - Draw a picture of Orpheus.
- **Mathematics/Geography:**
 - **Time** - Discuss the various ways we have of stating a time (*9:38, twenty-two minutes to 10, 21:38*). Which way is the most reliable?
See **GAMES AND ACTIVITIES: SHOW THE CORRECT TIME ON THESE CLOCKS**, Page 44 and **TIME ZONES**, Page 45.
- **Mathematics:** Arabic and Roman Numerals - Note the use of both types on clocks. Discuss the use of both Roman and Arabic numerals in today's world.
- **Literature:** Mythology- Research the story of Orpheus and Euridice or other stories of Greek mythology.
See **APPENDIX: BACKGROUND INFORMATION ON ORPHEUS, EURIDICE AND THE LYRE**, Page 74.
- **Online Resources:** <https://kids.britannica.com/kids/article/Orpheus-and-Eurydice/353575#:~:text=Orpheus%20was%20a%20musician%20in,underworld%2C%20he%20ost%20Eurydice%20forever>

CHAPTER ONE: ACTIVITIES FOCUSING ON BEAT

1. PASS THE PULSE

Children are standing in a circle. The speed of the pulse is established by the teacher or by a student, after some initial role-modelling. The pulse is passed around the circle from child to child by clapping. On the signal, "Ho, the direction of the pulse-clapping is reversed. A slower pulse is more difficult. It helps if a wide sweeping motion is used before the clap.

2. NAME GAME

The children are seated so all can see one another. A body percussion sequence is established. For example:

- Thump floor with fists 2 times
- Patschen (lightly tap thighs) 2 times
- Clap 2 times
- Snap using alternate hands 2 times

Everyone does the body percussion sequence. On the snaps, the person who is "it", says someone's name. On the repeat of the body percussion sequences the new leader says someone else's name on the snaps.

A more challenging version of this game because of its shorter response time is:

- Clap 2 times
- Snap 2 times

Change the game to whatever category you wish and have children respond in sequence around the circle (*e.g. words that rhyme with "go", vegetables, capital cities, multiplication questions "3 times 6", etc.*)

3. HAND JIVE

Use a well-known song that is appropriate for a hand jiving. Create a pattern to do while singing the song. Examples of movements:

- Clap hands to right side 4 times
- Clap hands to left side 4 times
- Hammer right fist on left 4 times
- Hammer left fist on right 4 times
- Hitchhike with right hand thumb. 4 times
- Hitchhike with left hand thumb 4 times

4. PAPER PLATE MIRRORING

Using a recording with a strong beat, the children follow the leader's actions with a pair of paper plates (or aluminum foil, foam, etc). The action should not be changed until everyone has mastered the previous action.

HICKORY DICKORY DOCK — USING BEAT AND RHYTHM

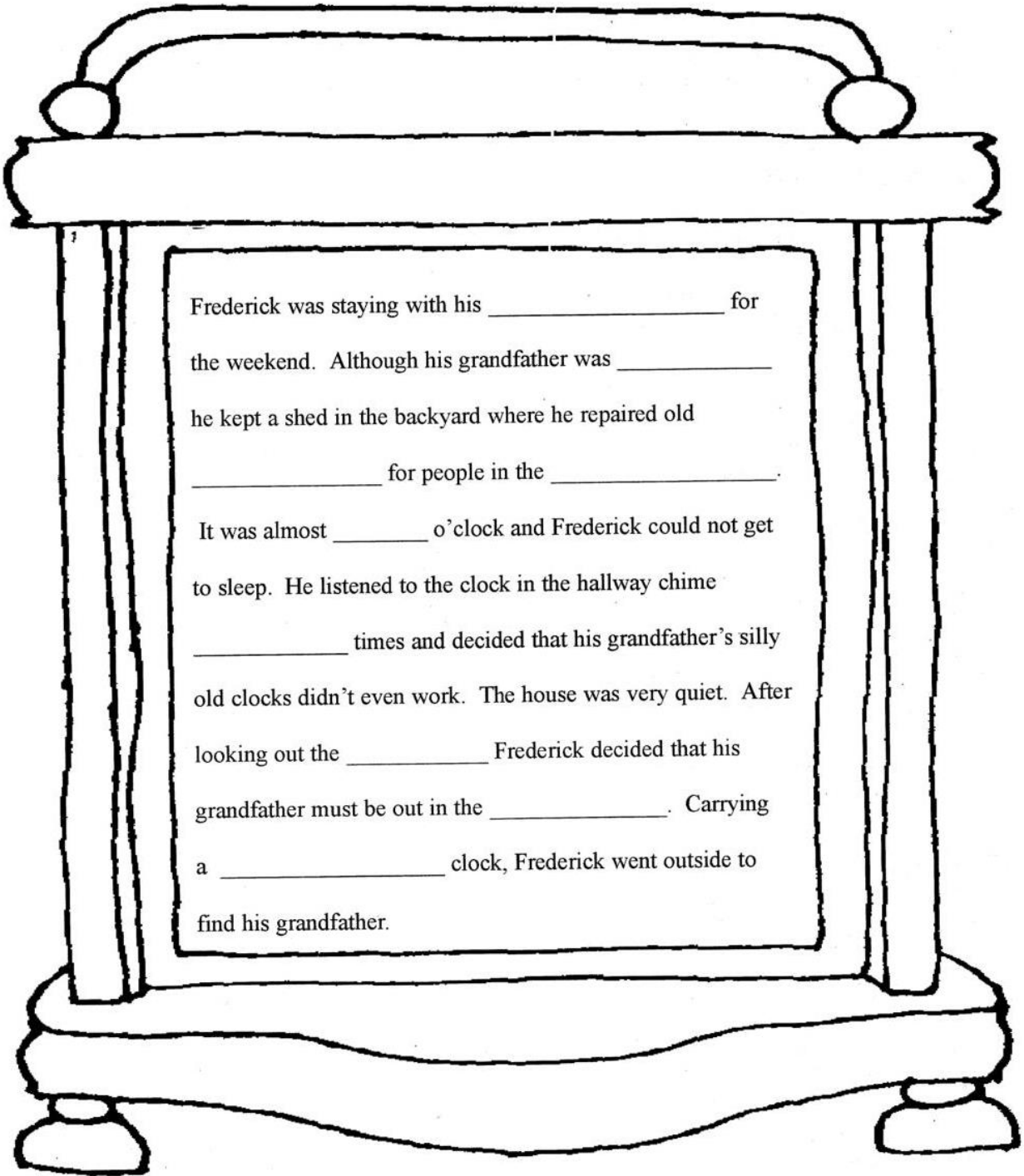
The image shows a musical score for the song 'Hickory Dickory Dock' in 6/8 time. The score is divided into two systems, each with four staves. The top staff is the melody with lyrics. The second staff is labeled 'snap' and contains a single note per bar. The third staff is labeled 'clap' and contains a single note per bar. The fourth staff is labeled 'patsch' and contains six notes per bar. The fifth staff is labeled 'stamp' and contains two notes per bar. The lyrics are: 'Hick-or-y dick-or-y dock, The mouse ran up the clock. The clock struck one, The mouse ran down. Hick-or-y dick-or-y dock.'

5. USING CHANTS OR POEMS

SUGGESTIONS.

1. Review the text so that everyone can recite it in exactly the same rhythm.
2. Clap the rhythm of the text. Rhythm is the pattern of long and short sounds and silences (*i.e. the words of the text*). Transfer this rhythm to a percussion instrument (*e.g. drum, woodblock, claves are appropriate*) or try tapping on the desk. Can you tap the rhythm without saying the words?
3. Try the various pulses (beats) one at a time while saying the text as in the example above. These are indicated by **snap** (*1 pulse per bar*); **stamp** (*2 pulses per bar*); **patsch** (*6 pulses per bar*). Transfer these various pulses to contrasting percussion instruments.
4. **More challenging:** Add a rhythm to accompany the text. The one suggested above should be practised at first by clapping it while saying the text.

CHAPTER ONE: FILL IN THE BLANKS



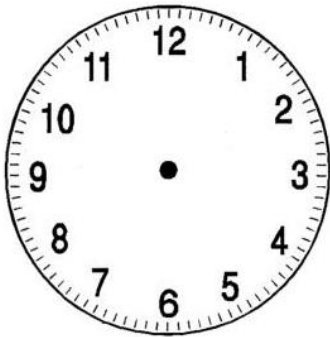
carriage
neighbourhood
six

clocks
retired
twelve

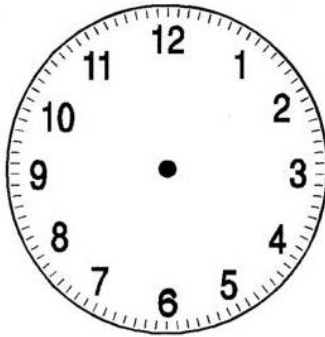
grandfather
shed
window

**Omit answers for a more challenging exercise.*

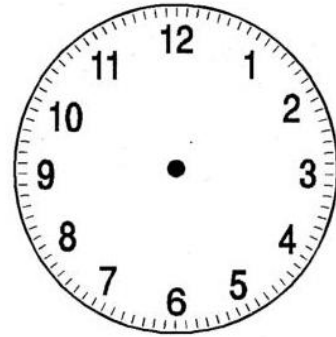
CHAPTER TWO: SHOW THE CORRECT TIME ON THESE CLOCKS



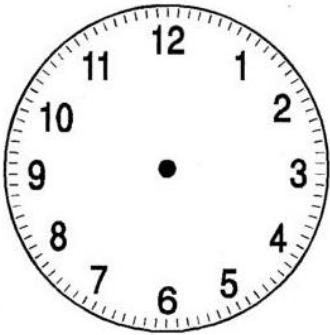
7 o'clock



half past 3



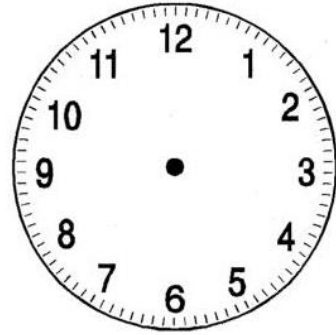
quarter after 6



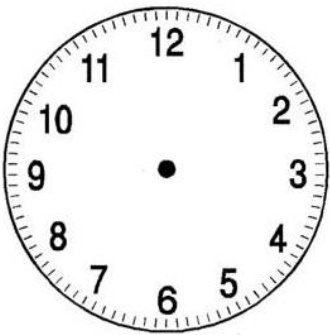
quarter to 2



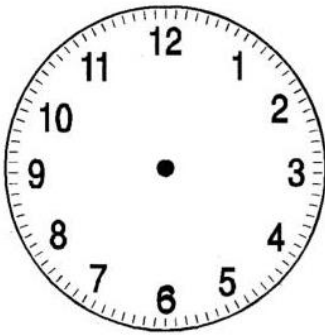
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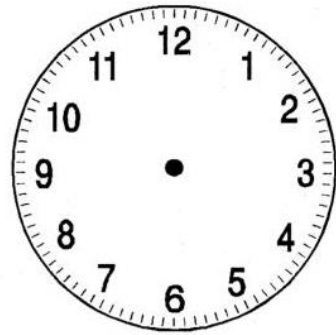
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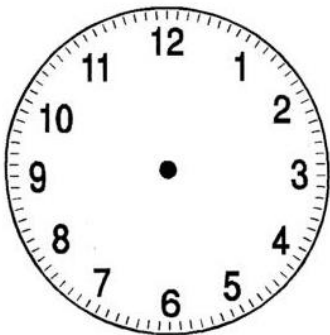
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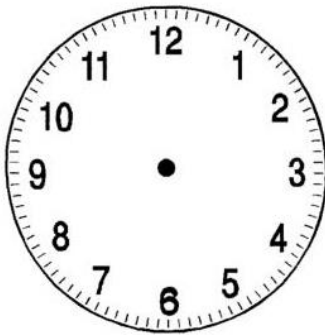
9:51 a.m.



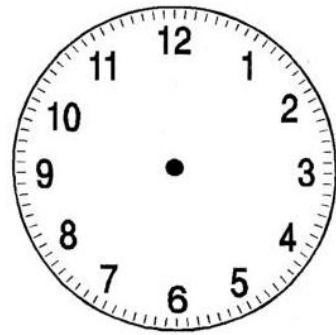
14:15



17:42



13:30



23:15

CHAPTER TWO: TIME ZONES

Consult your telephone directory for information about the 6 time zones across Canada and the United States (Pacific, Mountain, Central, Eastern, Atlantic and Newfoundland). Test your knowledge of the cities in Canada and the U.S.A. to complete the following chart:

TIME	CITY	PROVINCE/STATE	TIME	CITY	PROVINCE/STATE
1. 12 NOON	Vancouver			Toronto	
2. 6 PM	Montreal			Edmonton	
3. 3 AM	Regina			Halifax	
4. 10:30 AM	Miami			Los Angeles	
5. 7 PM	St. John's			Winnipeg	
6. 5 AM	Dallas			Phoenix	
7. 8 PM	Fredericton			Seattle	
8. 11:30 PM	Denver			Charlottetown	
9. 4 AM	Chicago			Syracuse	

Challenge:

Use the internet to find out about the time differences in other countries. Use this information to make up time problems for your class to solve. For example, it is 9 AM in New York City and the school day is just beginning. What might you be doing if you lived in Tokyo, Japan? (*You might be sleeping as it is 1 PM in Tokyo. The time difference from the Eastern Time Zone to Japan is 14 hours.*)

Online Resource: <https://www.timeanddate.com/worldclock/>