



American Odyssey

TEACHER GUIDE

THIS BOOKLET BELONGS TO: _____

Dear Teachers:

The Arkansas Symphony Orchestra presents *American Odyssey* this year to Arkansas students. The purpose of integrating the experience into their learning process is to connect the music with their everyday life. These materials provided will allow you to integrate the concert experience with what you are teaching in your classroom. (These materials are not just for the Music Teacher!)

ABOUT THE CONTENT: The *American Odyssey* is a journey of immigrants who arrived at America's shores and the music and rhythms they brought with them. Their customs and cultures have met with new customs and cultures, evolved, adapted and have been woven to create a unique American fabric.

Music has been a mode of expression for centuries as it remains today. Music has changed in style and format, but a human's basic need for expression has not changed. Students can learn how music is a reflection of a culture, a moment in history, or a need for entertainment or serious contemplation.

ABOUT THE MATERIALS: Each teacher receives a Teacher's Guide that contains a Listening Preparation (found in purple bordered boxes) and various activities that link the music experience into the classroom lesson plans. Each student receives a Student Journal for you to distribute to the students. You may wish to collect them between usage if that seems appropriate.

BEFORE THE CONCERT:

- 1) Prepare the students in advance of the concert by completing the Listening Preparation exercise for each work. *Largo* by Dvorak is 13 minutes so you might play a portion each day. Playing the piece at two different times provides reinforcement and recognition. The preparation for serious music is similar to teaching a child to swim before jumping in the pool.
- 2) Discuss appropriate etiquette (Music, Dance or Social Studies teacher) - Some teachers have given a grade for conduct. The music teacher can review information about the instruments, the conductor and about conducting (page 6 in Student Journal. (PR.6)
- 3) The Social Studies teacher can review "What is an Odyssey?" and complete the exercise. Afterwards, the Music teacher can review the page about a musical odyssey and conducting.

IMMEDIATELY AFTER THE CONCERT: Have the students complete the "After the Concert" writing exercise on page 23 of the Student Journal. **Please send us a sample of their work.** (RE.9)

DURING THE YEAR: Plan with other curriculum teachers when each piece or unit should be covered. Some projects may be done together in collaboration. **It is not necessary to complete all the activities prior to the concert.**

In all cases, the Music and Art teachers can reinforce the teaching by the classroom teacher by completing the suggested music or art activities at the time the material is being covered in the classroom. The librarian can create a display of books about the sections being covered.

These materials have been prepared by volunteers and teachers under the auspices of the Hot Springs/Hot Springs Village Symphony Guild and in collaboration with Arkansas Learning Through The Arts. The materials are copyrighted but may be used and copied for non-commercial and educational purposes.

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EVOLUTION OF “AMERICAN” MUSIC

(RE.9) (not meant to include all kinds)

American “roots music” reflects America’s story, carrying our history and cultural identity in its songs. Much of the music reflects essential American values: freedom, democracy and diversity. It is the connection between “being an immigrant” and the process of “becoming an American.” Nothing expresses the tensions and triumphs of the immigrant journey like music. “Roots music” is the America’s sound. “Roots music” is a relatively new phrase that describes all music that has grown out of older folk traditions. It is sacred and secular, rural and urban, acoustic and electric, simple and complex, old and new.

American original “roots music” came from two groups: immigrants from the British Isles and slaves from West/Central Africa. These music traditions blended to create a variety of “roots music,” including folk ballads, country, blues and gospel. New waves of immigrants came to America adding their music traditions to the mix, both traditional classical and the folk tunes. Eventually, “roots music” would evolve into American popular music: jazz, bluegrass, rhythm and blues, rock and roll, rap and much more.

American Indian music: The music heard in the Americas was probably sacred song. For the Native Americans, it was first the chant of a human voice, the pulse of a drum. Music was communication with the Creator. In several Native American languages “to sing” is “to pray.” Typical drum beats and rhythm can be heard in the Movement 1 of the *New World Symphony* by Dvorak. The heart of the music is the “pow-wow,” a gathering of American Indians to celebrate pride and culture. The word “pow-wow” originally referred to healing ceremonies. Later, it meant a secular event with singing and dancing; then, it became a gathering of Indian nations.

Traditional Hymns: Early settlers coming from Europe arrived because of religious persecution. They brought hymns and songs that were steeped in their Protestant tradition. The first book published in the English colonies was the Bay Psalm Book (1640), a collection of psalms in a rhythmic verse that could be sung to familiar melodies.

Negro Spirituals: Enslaved Africans were first brought to North America in 1619 from West and Central Africa where music was the center of communication and expression. They worked to maintain their musical tradition: the use of drums and other percussion instruments for both sacred and secular expression. Negro spirituals evolved in the 1700’s and early 1800’s when Protestant missionaries attempted to convert the slaves to Christianity and taught them the traditional Protestant hymns. The slaves created their own songs which were sung with deep emotional intensity; spirituals cried out with the pain of slavery and the hope of freedom. When the *Underground Railway* developed to help slaves escape to freedom, the slaves created a code language in the spirituals that others could not understand, so their chance of escape was increased.

American Classical: Classical or serious music played in America was largely by European composers until the early 1900s. Most musicians and immigrants were steeped in the European tradition but were ready for the new sounds of America. So American classical music has its source in the European instruments and composition, but today’s composers draw their inspiration from many different kinds of “roots music.”

The Beginnings of America

This section in the Student Journal describes in broad terms the waves of immigrants who came to America. The music deals primarily with the movement of 'new' Americans westward and the culture they created in the new territories. There are two Lesson Planning Guides that can be used to weave these materials into the classroom lesson plans. Other activities that do not fit directly into those guides, can be found with each work following the Listening Preparation.

POLITICAL MAP OF THE UNITED STATES AND CENTRAL AMERICA



What U.S. states have as a border:
 the Pacific Ocean? _____ and _____
 the Gulf of Mexico? _____ and _____
 the Great Lakes? _____ and _____

The Tropic of Cancer goes through what countries? _____ and _____

What country forms the northern border? _____ the southern border? _____

Using your ruler and the legend, determine the distance between Little Rock and:
 Mexico City _____ Washington D.C. _____ and Ottawa _____

HoeDown from Rodeo Suite

by Aaron Copland

Who Wrote the Music? Read about the composer in the Student Journal. When Copland returned from his studies in Europe, he found that the United States gave him something he was not always aware of - a broad, imaginative landscape of expression - and that it combined well with his elegant European experience. His style was expressive while using the fewest notes possible to convey his meaning. He wanted his works to reach out to people who didn't traditionally go in for classical or modern music so his themes were straightforward and appealing to the listener.

His works soon brought him recognition, and he went on to compose in all styles of music - from symphonies to film music - from ballets to chamber music - including *Appalachian Spring*, *The Heiress* (film), *Billy the Kid* (ballet suite), *Lincoln Portrait* and the well-known *Fanfare for the Common Man* which was the theme for the 1976 Montreal Olympics.

What is the Music About? In 1942 choreographer Agnes de Mille asked Copland to compose a score for the ballet *Rodeo*. It premiered at the Metropolitan Opera House that year and was loved by the audience, as the performance received twenty-two curtain calls.

Copland later arranged the music as a symphonic suite for orchestra titled *Four Dance Episodes from Rodeo*, which consisted of removing "Ranch House Party." With the middle section removed, the composition resembled the symphonic form with an ambitious opening movement, slow movement, minuet and finale. The basic story of each section is in the Student Journal. Complete the Listening Preparation for *HoeDown*. If you have time, play each movement as you tell the story. The YouTube link is in the Student Journal Table of Contents.

Listening Preparation: <https://www.youtube.com/watch?v=dYdDYSTEuWo>

Tell the story of *Rodeo*. Explain the listening map for *HoeDown* and listen together. (Practice listening to the music yourself in advance so that you can point at the symbols as the music plays.) **(PR.5) Following the map and the times:** Move from the bottom left corner of the map to and around the dance floor pathway, ending in the barn at the upper left corner of the map.

- Pictures of dancing couples, alphabet letters and symbols help identify the sections which have been highlighted in red
- Each star, stair-step shape, and spur represents 8 beats, as shown by the number of points on the symbol. Small horseshoes have 4 beats; large horseshoes have 6 beats and an uneven or jagged sound.
- Note the tempo markings - *ritard* is to slow down and *allegro* is at an earlier pace.

00:00 to 00:12 **Introduction** ~ First star (with 8 beats for each point) announces the fanfare which is symbolized by the 19 beats or arrows on the lasso. The fanfare ends with the 8 beats of the second star

00:13 to 00:36 The horses (horseshoes) clop into the corral; the smaller horseshoes have 4 nails, and the larger horseshoe has 6 nails which sounds jagged.

00:37 to 01:27 **Theme A** ~ This is a bright, dancing section represented by a dark grey star. The last star is lighter to signal a transition is occurring.

01:27 to 01:52 **Theme B** ~ The shape is light grey, being a slower and quieter theme.

01:52 to 02:10 It turns darker when the mood becomes brighter and louder.

02:11 to 02:31 **Interlude** ~ a brief pause in the action - what's happening, romance maybe?

02:38 to 02:59 **Return of Theme A** ~ lively, dark grey stars return as the happy couple dances away.

03:00 to 03:10 **Coda** ~ dynamic finish to the piece, ending with three accented drum beats.

Listen to the piece a second time and discuss what instruments they hear. How does the mood of the piece change as different instruments are used and it moves from one section to another?

Have the students fill in the blanks on 'Name the Instruments' on the Listening Map.

(P.4.4.1) Answers: (1) piano (percussion) (2) oboe (woodwind) (3) bass drum (percussion) (4) snare drum (percussion) (5) violin (string) (6) trombone (brass) (7) trumpet (brass). Have them name to which family of the orchestra they belong. Refer to Orchestra layout on page 2 of their journal. Which instruments in this piece are not pictured in the layout? piano, block, snare drum and the xylophone.

Suggested Activities: 6.8.3.1-3, 6.8.4.2

1) **Social Studies and Geography:** **What is a rodeo?** The origin of the rodeo is traceable back to early 1700's when the Spanish ruled the West. The ranchers (known as rancheros) brought their skills with them from Spain. They had a strong influence on the American cowboy, many of whom had not come from countries with ranching experience. They picked up the skills of roping, horse breaking, riding, herding and branding that were necessary for a successful ranch. The ranchers had to take their cattle to market and did so by organizing long cattle drives to Kansas City and Chicago. At the end of the trail rides, the cowboys would often hold informal competitions to see who had the best skills. This was the beginning of the modern rodeo which has truly developed into a sport. Show students the map of cattle drives on page 8 and compare to the topographical map in the Student Journal, page 13. Discuss the role of geographical boundaries, placement of rivers and railway lines. Have them determine the distance of a couple of the drives and estimate how long it would take for a drive to reach its destination, 15-25 miles per day depending on the trail and the weather. For more information, see www.learnaboutag.org/matrix/lessonplan_print.cfm?lpid=268

Tell students about how cowboys show off their riding and roping skills - for each other and potentially prizes, but probably for their women friends as well. **How might it have been different 150 years ago and today?** When rodeos first began, it was a form of relaxation and letting off steam. Then at the end of the day, the cowboys cleaned off all the dust, put their best shirts and kerchiefs on, and gathered for a hoedown, where they danced into the evening with these very same women friends. **Have any students attended a real rodeo? Have them share the experience with the class.** Students can create a story based on what they think might happen at the hoedown. Ask them to draw a picture to depict a scene in their story. (This might be a possible story for the multimedia lesson planning guide.)

2) **Social Studies/Science:** (6.8.3.1-2, 6.8.4.3, 6.8.5.1, 6.9.3-6.2, 6.10.3-5.1, 6.10.3-5.2) Have the students:

- complete the questions below the topographical map on page 12 in the Student Journal,
- explain why the river systems of the Midwest were critical to the farmers and ranchers,
- notice the latitude of various states, and
- point out the places where state boundaries follow either the mountain ranges or rivers.

(H.12.3-4.1-2) Discuss the characteristics of the geography and ecosystem that made it suitable for raising cattle and herding them to market. **How might this have contributed to Westward Expansion?** It was open plains, and a rancher could own hundreds of acres to support the cattle. In certain areas, there was an abundance of water. At the time, there were still grasslands on which the cattle would feed. The cowboys could herd the cattle to market because settlements were few and barbed wire fences did not exist at the beginning. The original market destination was Chicago at first and then regional cities developed after the transatlantic railway was completed, opening new markets. There was a lot of opportunity for people to make their lives better. **Why was it necessary to brand cattle?** Without fences, ranchers could not otherwise identify their cattle, especially after starting on a trail drive. **What were some of the hazards to ranching?** Lack of water, predatory animals, predatory neighbors and severely hot and cold temperatures.

FURTHER CONNECTIONS TO THE CURRICULUM: Lesson Planning Guides -- **Essential Questions:** *How Have Immigrants Influenced American Culture?*



CATTLE TRAILS

Growth of the Black Culture in America

Read the related section in the Student Journal on page 13. The language of slaves started evolving in Africa when people from many tribes tried to communicate. They developed their own auxiliary language or 'pidgin' language which became very useful upon their arrival in America. The pidgin changed with the assimilation of English words into what has been called "slave speak." One that emerged is called 'Gullah' and is found primarily on the South Carolina coast where rice was grown. Many of the slaves were from the west coast of Africa known as the Rice Coast so they already had skills in rice cultivation and tidal irrigation.

(Arkansas Anchor Standards for Information Reading -- 1, 2, 3, 4, 6)

Suggested Activities:

1) Literacy: Introduce the Gullah language and customs – see information on the Gullahs and their language at <https://glc.yale.edu/gullah-rice-slavery-and-sierra-leone-american-connection> and www.knowitall.org (select "Gullah Net, Gullah Traditions and Gullah History". for more in-depth information.

GULLAH TALK

'e in de bresh	He is cutting wood.
'e tief um	He/she stole it.
'e bex me tummuch	She makes me mad too much
Fo ah could wake up to know	Before my birth
'e leave good testimony	Good life
Each one pull 'e own hairpin	Does share of the work

The Gullah's rich story-telling tradition includes human trickster tales about clever and self-assertive slaves, including "Brer Rabbit" and "Brer Fox." They also had morality stories designed for their children.

2) Literacy and Social Studies: (H.12.3-4.4, H.12.5.5-7, SL.3-6.1) Discuss how one can communicate without using words which was necessary on plantations where slaves were often forbidden to talk. But communicating without words or through codes (sometimes secret) has been important to many cultures for a variety of reasons. Have students research in small groups and report back methods of non-verbal communication, including how they work, time period and circumstance. Lead a discussion on similarities and differences.

Indians - smoke signals (www.indians.org), dancing (www.ani-kutani.com), drums (www.powwow-power.com), Anasazi paintings (www.nationalgeographic.com/xpeditions for lesson plans)

Deaf - American sign language (www.lifepprint.com)

Slaves - singing spirituals with code word meanings, body rhythms, tap dancing (www.osblackhistory.com)

Soldiers in WWII- Navajo Code Talkers (www.navajocodetalkers.org)

Sailors - semaphore flags (www.sacdelta.com, www.themeter.net, www.flagexpressions.wordpress.com)

Early electronic media - Morse Code (www.learnmorsecode.com interactive)

Viet Nam War POWs - The Tap Code (www.pbs.org)

Symbols of many origins - (www.symbol.net)

2) Work songs have been a part of many cultures over the centuries. The black slaves developed their own to help them survive the hardships and monotony of their lives. Lead a discussion on the development of work songs and how they evolved to help people do their jobs, many of which were repetitive, boring or needing to be done in rhythm with others. Go to YouTube and listen to the elaborate work song developed by 4 postal workers in Ghana while cancelling stamps. (<https://www.youtube.com/watch?v=oXeOF5TRIhA>) A related lesson plan may be found at www.faculty.weber.edu.



Festival Overture by William Grant Still

Who wrote the Music: At a young age, William Grant Still became an Arkansan and was a pioneer for African American composers. He wanted to develop a symphonic style of black music, which is evidenced in *Afro-American Symphony* which he started sketching in 1924 only six years after finishing at Oberlin. He finally finished it in

1930; it was premiered in 1931 by Rochester Philharmonic Orchestra when he was in his mid-30's.

His style of music was considered "melodious and conservatively styled based on black spirituals, although ...seldom quoted directly." Musicologist Jon Michael Spencer "has argued that Still's symphonic treatment of the blues allowed him to 'demonstrate the inherent dignity' of black folk music as an act of racial vindication, not to critique it as inferior."

In 1939 Still married Verna Arney who was of Russian-Jewish heritage from Los Angeles. She had a dual career as concert pianist and distinguished journalist. That year she performed with the Los Angeles Philharmonic Orchestra playing Still's *Kaintuck*' which he had dedicated to her. The couple had two children, Duncan Allan and Judith Anne, after which she devoted much of her time to them and advancing her husband's career. She served as his collaborator, librettist, promoter, archivist and author of *In One Lifetime*, his biography. Still composed nine operas, five symphonies, four ballets and innumerable works for piano, voice, band, chorus and chamber ensembles. (www.williamgrantstillmusic.com) He won many awards over his lifetime, the first being the Harmon Award in 1928 for the "most significant contribution to American Negro Culture."

Listening Preparation

00:00	Brass plays fanfare opening, joined by strings and percussion	05:33	Strings bring back main theme , even more joyous than at the beginning
00:30	Strings play main theme , joyous and fun, continued by the oboe	06:00	Big solo for the xylophone!
01:00	Continued brass fanfare and melodies by the woodwinds and then strings	06:30	Brass fanfare returns
02:20	New melodies traded between strings and winds, lush 'Hollywood' sound	06:46	Final statement of main theme , the most triumphant of all
02:51	Violin solo played by the concertmaster, with lots of drama	07:34	The final ending starts, introduced by the trombones
04:00	Percussion begins a march-like section, all the instruments trade off		
04:44	Xylophone introduces a new section of lush string instrument playing		

Judith Anne Still reminisced about her childhood saying, we "didn't have much money, but [we] enjoyed a wealth of warmth and love and a wide circle of friends.....[He] enjoyed sharing his love of music with his children, creating homemade kazoos out of combs and tissue paper." Still was a carpenter who made furniture for their home, jigsaw puzzles and toys for the children. He maintained a 'victory garden' during WWII, growing a vegetable garden as many others did at the time.

His daughter has been an advocate and promoter of his music which has been largely overlooked. Following his death, she has worked tirelessly to bring his work into prominence again with some success. His wish was that his music could bring racial harmony and understanding to America.

The University of Arkansas houses the William Grant Still and Verna Avery Papers which "contain materials that span the 20th century, and it serves as a rare testament to a period of time in which little documentation exists for African-Americans in American history. The exhibit contains his music typewriter which employed musical symbols instead of letters." (www.libraries.uark.edu/info/exhibitgallery)

Largo (Second Movement), Symphony No. 9, (From the New World) **by Antonin Dvorak**

Who wrote the Music: Antonin Dvorak (an-tone-een duh-VOR-zhahk) (1841-1904) was born near Prague (now the Czech Republic). His father apprenticed him to a butcher at age 13. However, Dvorak was interested in music and loved to entertain guests at the local family inn by playing the violin. While studying organ and composition in Prague, he supported himself playing the viola and violin in cafes and theatres.

In spite of being a struggling composer with no money or piano, he wrote a great deal of music and finally won the Austrian State Stipendium prize competition which enabled him to produce several major compositions. One of the judges was composer Johannes Brahms who provided Dvorak much encouragement and introduced him to his publisher. Inspired by the Bohemian, Slovakian, Serbian, Polish and Moravian dances of the region, his *Slavonic Dances* brought Dvorak immediate fame.

In America, Dvorak's main goal was to discover "American music" and to encourage young composers and musicians to develop an American style of music. He felt that through the music of the Native Americans and African Americans, American composers would find their national style.

While in New York, Dvorak wrote his famous *Ninth Symphony* in less than five months. Nicknamed *The New World Symphony*, it was presented at Carnegie Hall which was received with such continuous cheering that Dvorak felt obliged to stand and bow after each movement. Due to difficulties with his employer at the conservatory, his increasing recognition in Europe and intense homesickness, Dvorak and his wife left New York after three years, never intending to return.

Dvorak is best remembered as a nationalistic composer, for he resisted the influence of the Austrian Empire over his native land. He refused to abandon his native Czech language for German and kept Bohemian folk music alive through his compositions. ([More information is in the Student Journal on pages 15 and 16](#)).

Why was the music written? Dvorak was introduced to Negro spirituals by his young black copyist and student, Harry Burleigh, who often sang while he was working. This new sound of America was a strong influence on the *New World Symphony*; the work was also heavily dependent on the styles of music that Dvorak learned growing up in Bohemia. In the first movement, he incorporated some sounds of the Native Americans because of his fascination with the *Hiawatha* legend. The movement's principal theme resembles *Swing Low, Sweet Chariot*, reportedly one of Dvorak's favorite spirituals. In the second movement, he used a well-known Czech melody but presented it in the style of a Negro spiritual.

Often composers have an idea about a theme or a melody but creatively change its nature into a fresh presentation. While some critics claimed that he used actual Indian or African-American tunes in this symphony, Dvorak said that he wrote "in the spirit" of Native American music. Leonard Bernstein (composer of *West Side Story* and conductor of the New York Philharmonic) commented that the only accurate assessment was to consider the work multi-national. Another critic said that the *New World Symphony* was distinctly American in the sense of being a composite, reflecting our melting-pot society.

What about the Music? The second movement of *The New World Symphony* is called 'Largo', which is an Italian word meaning "broad." The melody of a largo movement in a symphony is usually slow and simple. It is so similar in style to a Negro spiritual that one of Dvorak's pupils, William Arms Fisher, adapted and arranged the theme and added words, calling it *Goin' Home*. With its haunting English horn solo, the music depicts Dvorak's own homesickness "with something of the loneliness of far-off prairie horizons, the faint memory of the red-man's bygone days, and sense of the tragedy of the black-man as it sings in his 'spirituals'." Of interest, Neil Armstrong took a recording of *The New World Symphony* to the moon during the Apollo 11 mission in 1969, the first moon landing.

Listening Preparation: (M.1.4.6.5, M.3.4-6.1, M.4.4-6.1-2) This is a pleasant, quiet piece that has an introduction and four contrasting themes which weave together. Have the students listen for the different themes as well as imagine scenes for each of them. <https://www.youtube.com/watch?v=ASlch7R1Zvo>

- 00:00 **Introduction:** Stately brass chords build and then soften as announcing arrival of
- 01:25 **Theme A:** Goin' Home Theme as played by the English horn.
- 02:14 A full woodwind chorale makes a long crescendo to a bold orchestral chord, highlighted by tympani and brass.
- 03:05 **Theme A** is developed and expanded by the violins.
- 03:50 **Theme A** is finished by the English horn once more, with lush accompaniment.
- 04:32 Horns play part of Theme A as a distant fanfare.
- 04:55 Flute and oboes introduce **Theme B**, a plaintive melody.
- 05:29 **Theme C** in the clarinets is a long, sustained melody, accompanied by bass pizzicato.
- 06:24 **Theme B** is restated by the violins and developed.
- 06:38 **Theme C** is restated by the violins, interplay with the woodwinds.
- 07:25 Violins quote **Theme B**, transitioning to ~~
- 08:30 **Theme D** which sounds like a jig, played progressively by oboe, clarinet, flute and violins. Strings make a huge crescendo to ~~
- 08:57 Full orchestra which plays numerous themes at the same time. Some themes are from the first movement which has close ties thematically to this movement.
- 09:33 Return of **Theme A**, starting with the English horn.
- 10:00 Strings continue **Theme A**, in different combinations, including solo violin and cello duet.
- 11:47 to end at 12:44 The brass chorale from the very beginning returns to conclude the movement.

Suggested Activities:

1) Social Studies and Math: (G.10.3-5, G.8.3,5) Dvorak made the journey from Prague, Czechoslovakia to New York City. On a world map, plot the route he may have traveled - on land and ocean. Have them calculate the number of miles he traveled using the key. How long might it have taken? How long might it take today - by air or by boat - how fast did they travel over 100 years ago and then today?

The United States was considered "The New World" in 1893 when this symphony was written. Have students compare and contrast the United States then and now. Think of technology, the geographical boundaries of the U.S., population and the cost of items in everyday life. Discuss with students what the term "new world" would mean then and now. Have students create a chart citing similarities and differences. (RL.3-4.9)

2) Literacy: (Anchor Standard Writing 3) Dvorak was so homesick for his homeland that he had to return to Czechoslovakia. Some questions might be: Have you ever been homesick? Can you remember how it felt? If you have not been homesick, try to imagine how it might feel. Imagine that it is your first day of a week-long camp. Have the students create a daily journal of their experience and how they handled the homesickness.

3) Literacy: (Anchor Standard Reading 5) Negro spirituals are a part of our national heritage. What is a spiritual? The language is usually in the dialect of the African-American. Analyze the words to *Goin' Home* and change the words as we would read and understand them today. Which way does it sound better ~ as it was written or in today's style?

Discuss the culture of slavery and how spirituals were both a means of communication and expression. Have the students complete the question about what *Goin' Home* might mean to the plantation worker. Have them

share their answers. Use this discussion of dreaming of the future as a lead-in to talking about the 'dream' poems of Langston Hughes. (H.12.3-4.1-2, H.12.5.6)

4) Music: (PR.4, CN.10,11) The English horn is the primary solo instrument in this movement. It is said that Dvorak used it because it resembled the quality of Harry Burleigh's voice when he sang spirituals. Refer to picture of English horn in student journal. Have students listen to and discuss the sound of this instrument. Have them compare it to other woodwind instruments. What do they have in common? Have the students learn a spiritual, such as *Goin' Home* or *Swing Low, Sweet Chariot*.

5) Art: (CR.1,2) Every culture has a style or many styles of homes. Have the students make a collage of homes, using pictures cut from magazines (e.g. old *National Geographics*). Encourage them to find unusual homes from other cultures and to identify the origin of country or assign each student a different culture or style of home. Prepare an exhibit of "Homes Around the World."

6) Literacy/Poetry: (RI.1,2, Writing 2) On page 16 of the Student Journal there is on Langston Hughes and a worksheet that can be completed as a class or individually as an assignment. Compare the dream in 'Going Home' to 'I Dream a World' by Langston Hughes on page 31.

Langston wrote the poem, "I, Too" about discrimination and it can be found on page 31. If you read this poem to the class, ask them how does the character in the poem respond to his treatment? Why does he respond this way? How might they respond if they or someone they knew were treated the same? What action could they take that might improve their position?

Have students write their own poem about social injustice or discrimination using the elements of SIMILE (using as or like to create a comparison), ALLITERATION (use of a repeating consonant sound at the beginning of words), ANALOGY (explain something unfamiliar by comparing it to something familiar), and IMAGERY (words that use the senses of sight, smell, taste, feeling, and hearing).

Post these poems for display in the classroom or hallways of the school or create a poetry book in art class. Have the students read or recite their poems to their classmates.



Please point out to the students that on the back of the Student Journal is a free ticket to the ASO for an accompanied child to attend a Sunday afternoon concert. The available Sundays are April 10, May 1 and May 10. The New World Symphony will be played in its entirety at the May 10 concert. They make a reservation by calling:
ASO Box Office at 501-666-1761.



MOVEMENT OF NATIVE AMERICANS: CHICKASAW PEOPLE

In the studies of North American prehistory, the early cultures are generally known as Paleo-Indians. By 6000 BCE, some groups were experimenting with food production and eventually built small villages. There is archeological evidence (e.g. seeds and flints) that the people were both hunter/gatherers and farmers. The native population is estimated to be nearly 12 million people north of the Rio Grande prior to European contact. After their arrival, the population was greatly reduced by disease and other factors.

The origin of the Chickasaw people is uncertain. They might have had origins in present-day Mexico and migrated north by 1000 CE into Texas, west of the Mississippi River. Early forms of corn which had been grown in Mexico since 1200 BCE is one substantiation of this movement. (E.4.6.2) Legend says that there were reasons in the 1300's that the Chickasaw wanted to move, perhaps because of conflicts with other tribes. They sought guidance from their Creator, consulted with their prophets and determined that their guide would be a sacred pole given by the Creator. At the end of each day's journey, the people placed the pole into the ground perfectly straight up. When examined in the morning, the people travelled in the direction the pole was leaning.

There were so many in this tribe, they split into two groups, led by brothers, Chicksa' and Chahta, both prophets. When they reached the Mississippi River, they made rafts and crossed with all their belongings. The next day, the sacred pole acted very strangely. The brothers disagreed for the first time and after deliberation, Chicksa' directed his group to continue on east, hence establishing the Chickasaw and Choctaw tribes. (E4.3.2, G.8.3.1)

Because the Chickasaw were great warriors, they were able to protect their Mississippi basin territories, driving out DeSoto and his expedition as well as the French as they attempted to dominate and settle the area. They remained aligned with the British due to advantageous trading of deer hides and kidnapped natives from other tribes. The latter dwindled because the African slave trade was more lucrative. (E5.5.3, E.7.3,5.2)

Congress passed the Indian Removal Act in 1830 setting the stage for their relocation so the Americans could expand westward. The Chickasaw were forced to sign a treaty with the Choctaw to share territory in Oklahoma. They fought with the Confederacy during the Civil War because they had brought over 1,000 black slaves with them on the Removal.

When Oklahoma became a state in 1907, the tribal government was dissolved and the Chickasaw Nation ceased to exist. They were allowed to re-organize under the Oklahoma Indian Welfare Act of 1936 which they did in 1963, having a constitution that passed in 1983. They are Federally recognized with a population of 35,000, they are currently the eighth largest tribe in the United States. Source: <http://www.tolatsga.org/chick.html>

Chofki': Sarcasm for String Orchestra and Percussion

by Jerod Impichchaachaaha' Tate

Who Wrote this Musical Work? Jerod Impichchaachaaha' Tate, composer and pianist, citizen of the Chickasaw Nation, is dedicated to the development of American Indian classical composition. He has received many commissions for his compositions from prominent American symphony orchestras which has resulted in a body of music that is reflective of American Indian traditions in a classical setting. He has served the San Francisco Orchestra as composer/conductor/pianist and composer in residence for Music Alive, a national residency program of the League of American Orchestras.

He was the founding composition instructor for the Chickasaw Summer Arts Academy, and he has taught composition to American Indian high school students in Minneapolis, Toronto, and Hopi, Navajo, and Lummi reservations. In addition to his work based upon his Chickasaw culture, Mr. Tate has worked with the music and language of multiple tribes, such as Choctaw, Navajo, Cherokee, Ojibway, Creek, Pechanga, Comanche, Lakota, Hopi, Tlingit, Lenape, Tongva, Shawnee, Caddo, Ute, Aleut, Shoshone, Cree, Paiute, and Salish/Kootenai.

In addition to symphonic works, Tate created 1) *Shell Shaker: A Chickasaw Opera* commissioned by the Mount Holyoke Symphony Orchestra to be premiered in March 2022 based upon the Chickasaw Indian legend of how the Chickasaw people received turtle shells for stomp dancing and ceremonies; and 2) *Lowak Shoppala'* (Fire and Light), a Theatric Suite of Chickasaw Legends for Orchestra, Children's Chorus and Narrator. The latter is a large stage work (<https://www.youtube.com/watch?v=Ek9xhESeL60> -- 1:05:12) comprised of poetry, music and dance; it is in eight scenes with Chickasaw storytellers. Each scene depicts a part of Chickasaw culture and history.

About the work in the composer's words -- <https://www.youtube.com/watch?v=zRnw-WfwvAM>: "Chokfi is the rabbit trickster in Native American legends from southeastern tribes. He is the precursor to characters such as Roger Rabbit and Bugs Bunny." <http://www.native-languages.org/trickster-rabbit.htm> (See page 31 for a rabbit trickster story.)

Listening Preparation: www.youtube.com/watch?v=a7OGhdE7s4E Minutes 07:43

- 00:24 Percussion leads with strong beats joined quickly by the strings keeping the beat
- 01:16 Percussion continues the beat, but some strings begin a brief melodic tune with cellos creating another texture with pizzicato
- 02:08 Return to the violins creating rhythms with short bowing and cellos having a more melodic line, becoming very soft and the sound nearly disappearing
- 03:28 The violins take the lead with a soft, peaceful melody sounds (very little percussion in this section). The cellos enter also very softly.
- 06:10 Chimes ring very softly as if to cue to the beginning of a new section. Sounds almost disappear.
- 06:23 Drums start up a strong beat, perhaps almost Indian dance-like, joined by the short-bowed violins and cellos. The beat becomes louder and whole ensemble builds to a sudden crashing finale at 07:43

Influence of Hispanic Migration to America

Social Studies: (G.9.3-4.2, G.10.3-5.2, H.12.3-4.1, G.12.3-4.4) 1) Discuss the movement of cultures when people move to a new place, particularly how the customs change in the new setting.

2) Discuss how the Spanish culture affected the people in South and North America. What were the push/pull factors that effected native tribes under Spanish rule? What factors caused the Euro-Americans to move into Texas territory? Why do people make great journeys (or odysseys) to new places? Ask the students if they know people who have moved from different places. For what reason? Have the student re-examine at Worksheet on Page 5 of the Student Journal to see if their answers would differ.

3) Compare the reasons the Spaniards wanted to explore the Southwest, with the early European Americans wanted to live in the Southwest region (Texas) and more recently, with the immigrants coming from Central America to the Southwest and Midwest.

4) Discuss Cesar Chavez' life and his contribution to the growing civil rights for migrant workers. Further information on his life and work can be found at <https://www.edutopia.org/blog/lesson-about-cesar-chavez-civil-rights-maurice-elias>.

Science: (3-LS2.C, 4-LS1.A,D) Why do animals move or migrate? What do animals do if they don't migrate as they should? What happens if they are supposed to migrate and don't? Why do animals move, not necessarily in migration?

Animal	Migrate? Where to?	What they do if they don't migrate?
Bear		
Fox		
Geese		
Robins		
Elk		

The Mestizo Waltz from Three Latin American Dances

by Gabriela Lena Frank

Who wrote the music? Gabriela Lena Frank was born and raised in Berkeley in September 1972 to parents who met in Peru where her mother's family had immigrated to from China. Her father was of Lithuanian/Jewish descent and was raised in the Bronx, New York. Gabriela's musical interest and talent may have derived from his family since his father and uncle were musically inclined, both being able to improvise easily on the piano. Transcribed from a video, Dr. Frank speaks of her life's journey becoming a composer:

"If you look at me, I don't look like most composers in classical music. I'm not white. I'm a woman. And I'm alive. Most composers that we think about: Beethoven, Mozart, you know, they're not alive, right? And: I'm hearing impaired. There are people that are amazed when I tell them that I was born with a hearing loss and I wear hearing aids. The first time I was fitted with hearing aids was when I was five years old. For the first few years of my life I didn't speak. I vocalized strange sounds, but I really wasn't able to hear enough to be able to pick up speech. And when this was caught, I had just started kindergarten.....

When I began writing down music, and began thinking about composition as a career choice, as a vocational path for me, it was the summer before my last year in high school, when the San Francisco Conservatory..... was advertising a music composition program for pre-college students. So I went ahead and I signed up for this, and overnight I changed everything. I saw prodigies for the first time – little kids playing piano and violin like nobody's business – and I realized that the ability to extemporize, having perfect pitch, was something that was a bit more, perhaps, unique.....

So I had no idea what the life was going to be like, but I came home, I remember my heart was beating; I grew up in that day. I told my parents that this was something I felt like I needed to do and I had their support. And that's how I decided to be a composer..... I wanted to invent a new kind of music. I had people say "you can't do that; that's not classical," or even Peruvians, people from Peru, said "you can't do that; that's not Peruvian music," and then I had some people go WOW that's really cool! Detroit Symphony is one of them. They said "come and write music for us."

Dr. Frank has been Composer in Residence for the Detroit Symphony Orchestra, Houston Symphony Orchestra and currently with Philadelphia Symphony Orchestra. She has been received many commissions by those organizations as well as the Cleveland Symphony Orchestra. She has received many awards and has been the subject of several PBS documentaries. In 2017, she was included in Washington Post's list of the 35 most significant women composers in history.

In 2015, Dr. Frank and her husband moved to a farm near Boonville, California where two years later she founded her own school, the Gabriela Lena Frank Creative Academy of Music for emerging composers to work with renowned performers.

Listening Preparation: www.youtube.com/watch?v=XE1W1GzmMEs

- | | | |
|-------|-------|--|
| 00:00 | 00:37 | The work begins with brass that sounds like toreador fanfare overlaid with strings switching between pizzicatos (picked strings) and glissandos (sliding along the string) |
| 00:45 | 01:59 | The violins in unison lead the orchestra into strong dance rhythms, joined by percussion section providing an ever-present beat. |
| 02:00 | 02:36 | There is a brief break in the music and the dance continues more lightly with the woodwinds overlaid with strings providing pizzicato rhythms. |
| 02:37 | 03:19 | The strings join in and the dance become more rousing and quicker, building to an abrupt ending with the sound of a castanet. |



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Classroom Teacher Lesson Planning Guide

Musical Compositions: Mestizo Waltz Composer Gabriela Lena Frank
HoeDown from Rodeo Suite Composer Aaron Copland
Chofki' Composer Jerod Impichchaachaaha' Tate

Discipline/(Grade) Social Studies (3-6), Literacy (3-6),

ESSENTIAL QUESTION: WHY DO PEOPLE GO ON ODYSSEYS AND MOVE TO OTHER PLACES?

Secondary questions might include: How might we determine how push/pull influences have affected our own lives? How might we stop the flow of immigration from one locale to another without physical force or laws?

The American odyssey theme illustrates that people make major changes in their lives, generally because of some major event, disaster or desire for new opportunities. Topics and related materials are suggested for each grade level as well as the frameworks to which they relate. Materials useful to each grade level include:

What is an Odyssey?	Student Journal, page 4
Kinds of Odysseys, Expeditions and Journeys	Student Journal, page 5
What is a Musical Odyssey?	Student Journal, page 6
Beginnings of America	Student Journal, page 8-9

Have students complete the chart below to help select major odysseys or exploration

Who?	From What Country?	To Where?	Why? (Pushed by, Pulled To)	When?

Grade 3 and 4

Suggested Activities:

1) Have students research the process immigration at Ellis Island and then write a short narrative from the perspective on an immigrant child who arrives there describing their experience and conditions. They should address their country of origin, family, health and what they saw and did at Ellis Island.

- 2) Have students select five vocabulary words from page 8 and 9 of the Student Journal and draw a picture of what that word means. Then they can use the word in a sentence. Extra credit if they complete the crossword puzzle.
- 3) Using a world map, have students identify the patterns created by the odysseys identified in the chart.
- 4) Have students identify a notable person that was part of the odyssey or migration. and report to the class.

Frameworks:

- RL.3.2 Recount stories, including fables, folktales and myths from diverse cultures; determine the central message, lesson or moral and explain how it is conveyed through key details in the text.
- RL.4.1 Refer to details and examples in a text when explaining what the text says explicitly and drawing inferences from the text.
- RL.3-4.3 Describe characters in a story (e.g., their traits, motivations or feelings) and explain how their actions contribute to the sequence of events.
- RI.3.7 Use information gained from illustrations (maps, photographs) and the words in a text to demonstrate understanding of the text; where, when, why and how key events occur.
- W.3-4.3 Write narratives to develop real or imagined experiences or events

Grade 5

Suggested Activities: Have students:

1. Complete the box above from the perspective of various explorers (e.g. DeSoto) or people who migrated.
2. Select one of the explorers and research why the explorer undertook the trip, where he went, what was found and the lasting impact of his odyssey, collective with other explorations from his country of origin.
3. Read a story or book about migration and write a narrative that summarizes the story or information.
4. Document the route of an odyssey of the selected explorer or immigrant on a world or regional map.
5. Write a short story (based on research) from the perspective of one of the Native Americans who met the explorer's entourage, including some insight to his family's life before and after contact with the explorers.

Frameworks:

- H.12.5.3 Examine reasons for European exploration in the Americas from multiple perspectives.
- H.12.5.4 Evaluate short- and long-term effects of European exploration and settlement in the Americas from multiple perspectives
- H.12.5.5 Compare the social, economic, political and geographic development of the colonies from multiple perspectives
- RI.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences.
- RI.5.2 Examine a literary text and 1) provide a summary and 2) determine the theme from details of the text
- W.5.1 Write opinion pieces on topics or texts, supporting the opinion with reasons and information.
- W.5.3 Write narratives to develop real or imagined experiences or events.
- W.5.7 Conduct short research projects that use several sources to build knowledge through investigation.

Grade 6

Suggested Activities: Have students:

1. Complete the box above from the perspective of odysseys of older empires and civilizations, e.g. Greek, Roman, Viking and related wars.
2. Selecting one of the odysseys, research why it was undertaken, mode of transportation, the destination, what occurred at the destination and the lasting impact on both the origin and destination.
3. Write a narrative that documents the research. Compare and contrast with the European explorers as to method of travel, purpose, living conditions and outcome of the journeys. (optional)
4. Document the route of the odyssey on a world or regional map.
5. Write a short story (based on research) from the perspective of one of the citizens at the destination, including some insight to his family's and country's life before and after contact with the sojourners.

Frameworks:

- H.13.6.9 Examine causes and effects of conflict within and among the major empires and civilizations
- H.13.6.16 Examine effects of invaders from various regions on societies
- RI.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from text.
- RI.6.2 Examine a grade-appropriate informational text, provide an objective summary and determine a central idea.
- W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- W.6.4 Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose, and audience.



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Musical Compositions

<u>Largo, New World Symphony</u>	Composer	<u>Dvorak</u>
<u>Festival Overture</u>	Composer	<u>Still</u>
<u>Mestizo Waltz</u>	Composer	<u>Frank</u>

Discipline/(Grade)

Social Studies (3-6), Literacy (3-6), _____

ESSENTIAL QUESTION:

HOW HAVE IMMIGRANTS INFLUENCED AMERICAN CULTURE?

This concert theme of *American Odyssey* harks to the many nationalities that have populated the Americas. Students are asked to research, write, and share information on different immigrant groups that came to the Americas. In particular, they should include their impact on American culture as pertains to food, clothing, music, language (words), customs and traditions from their old country and attitudes about government and life style. Immigrant groups might include: early Spanish exploration and immigration to the Americas, early Hispanic migration from Central America to North America, English and other European nationalities, forced migration of African slaves, and the current Hispanic migration from Central and South America. Of particular interest are the groups that populated Arkansas and why they came to the state. Materials useful for all grade levels are:

American and Family Traditions, Page 22

Map of the World, Page 23

Have students select different countries, complete this table and share their findings

From What Country?				
When?				
What Continent?				
Weather				
Types of Economy				
Form of Government				
Primary Religion				
Type of Clothing				
Nature of Food?				
Reason for Moving				
Customs				
Language				
Type of Music				
Favorite Dance				

Grade 3 and 4

Suggested Activities: Have students:

- 1.a. Select one of the countries and research the form of government that was in place when the immigrants came to America.
- b. Compare their form of government to that of the United States at the time they arrived, particularly the rights and responsibilities of citizens, nature of the founding documents and their governmental documents, types of officials, etc.
- c. Define how the U.S. founding documents met the needs of the immigrants that perhaps were not met in their country of origin. Detail how their rights might have changed (or not) when they arrived in the U.S.

- d. Write a short narrative summarizing the information in the first three points.
- 2.a. Select two countries and compare the similarities and differences --
 - Why might the native dress look the way it does?
 - What led to the foods becoming their tradition?
 - How has the weather influenced food, clothing and shelter?
 - How might the terrain of the country have influenced their food, clothing and shelter?
- b. Determine how the immigrants influenced American culture, e.g. food, culture, language, clothing, customs, using the worksheet (on the next page) on American and Family Traditions. Have them identify at least 5 American English words that derive from the selected countries.
- c. Write a short narrative summarizing the comparison and give a brief report to the class.

Frameworks:

- C.1.3.1 Discuss the origins of the United States founding documents.
- C.2.3.3 Compare rights and responsibilities of citizens in different times and places.
- C.2.4.3 Evaluate changes in citizens' rights and responsibilities over time.
- W.3-4.3 Write narratives to develop real or imagined experiences or events.
- G.10.3.1 Analyze ways natural resources influence where people settle in Arkansas and the United States.
- G.10.4.1 Compare natural resources in various geographic regions to influence human settlement patterns.
- G.10.3.2 Explain effects of the movement and distribution of people, goods, and ideas on communities.
- G.10.4.2 Determine effects of movement and distribution of people, goods and ideas on various places.
- G.10.3.3 Describe diverse groups and reasons why they settled in Arkansas.
- G.10.4.3 Compare push- pull-factors that influenced immigration to and migration within the United States.
- SL.3-4.4 Report on a topic or text, tell a story, or recount an experience to support main ideas or themes.

Grade 5 –

Suggested Activities: Have students:

1. Select countries that were involved with trade with the United States, including slave trade.
2. Research what trade was formed in the early 1700's and compare to the more established routes of the early 1800's, including the increasing interdependence among the countries, their natural resources and effect on population movement.
3. Make a map of the various trade routes and major commodities.
4. Determine how the trade and shifting populations influenced American culture, e.g. food, culture, language, clothing, customs, using the worksheet on American and Family Traditions.
5. Write a narrative describing the findings.

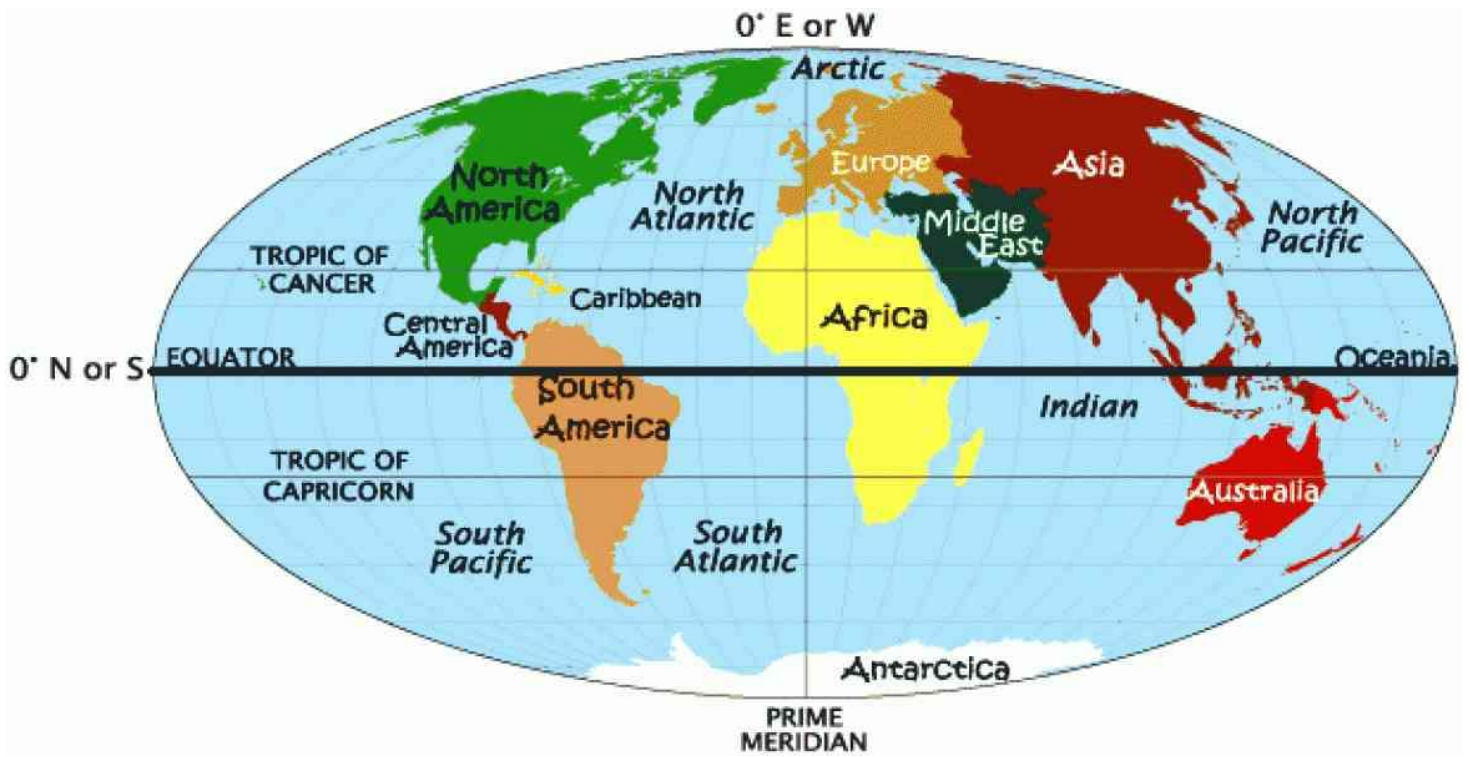
Frameworks:

- E.7.5.1 Explain ways trade leads to increasing economic interdependence among countries.
- E.7.5.2 Explain effects of increasing economic interdependence on different groups within participating nations.
- G.8.5.1 Describe locations of societies and their cultural and environmental characteristics within the early Americas using geographic representations.
- G.9.5.3 Analyze ways climate and environmental characteristics influenced where groups lived and how they adjusted to the environment.
- G.10.5.1-2 Examine 1) relationships between human settlements and movements and the location and use of natural resources in the early Americas and 2) the effects of environmental and cultural characteristics on the distribution and movement of people, goods, and ideas.
- H.12.5.4 Evaluate short- and long-term effects of European exploration and settlement in the Americas and Arkansas from multiple perspectives.
- H.12.5.5 Compare the social, economic and cultural effects of indentured servitude and slavery in the colonies from multiple perspectives.
- W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- W.5.7 Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.
- W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources. Summarize or paraphrase information in notes and finished work. Provide a list of sources.

American and Family Traditions

We have customs and traditions that have come from all over the world as people have moved to America. Find out why they were done and in which country they originated. Compare with what we do today. Name a couple of your own traditions and research why you do them.

TRADITION	COUNTRY OF ORIGIN	What was done in the past?	What do we do today?
Giving of flowers			
Use of fireworks			
All Hallow's Eve			
Breaking of a piñata			
Graduations			
Cinco De Mayo			
Sports games			
Thanksgiving dinner			





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Musical Composition All Compositions Composer Various
Grade Level/Discipline Grades 3-6 Interdisciplinary: Create a multimedia presentation of a story of an odyssey

Musical Composition All Compositions Composer Various
Grade Level/Discipline Grades 3-6 Interdisciplinary: Multi-media presentation of an odyssey

ESSENTIAL QUESTION: HOW ARE STORIES TOLD IN THE 21ST CENTURY?

Essential Question: HOW ARE STORIES TOLD IN THE 21ST CENTURY?

Story-telling is an art form that involves all areas of learning and disciplines. Twenty-first century students are exposed to multiple forms of text, not just literature. In the *American Odyssey Student Journal*, there are many examples of text such as poetry, art, music as well as written fiction and non-fiction text. Students should be able to glean information from a variety of media and become comfortable with creating works in these media in order to be successful in the workplace.

This concert experience is a golden opportunity for teachers and students to collaborate and create stories incorporating different media and disciplines. In classrooms where all the core disciplines are taught, one teacher can more easily design an interdisciplinary approach to story-telling. When the disciplines are split among two or more teachers, some planning may be required to link, for instance, what is being taught in science and social studies to the creation of a story.

Students can use the research information in the previous lesson planning guides to create their own odyssey, either individually or in groups. Examples of different types of stories are reflected in *Rodeo and Chofki'* as well as rabbit trickster stories (see page 31).

Have students use the *Writing a Story* worksheets on pages 25-28 to support development of their odyssey. Have them write the story, record a reading of the written text, prepare a PowerPoint (or other media) presentation including their artwork and music/sounds and then arrange to have them share their stories and finished product with others.

Focus Literacy Standards

Grade 3: W.3.6 With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.

Grade 4: W.4.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to produce writing in a single sitting.

Grade 5: W.5.6 Use technology, including the Internet, to produce and publish writing as well as interact and collaborate with others with some guidance and support from adults; demonstrate sufficient command of keyboarding skills to produce writing in a single sitting.

Grade 6: W.6.6 Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to produce writing in a single sitting.

Focus Art and Music Standards

Grade 3 – 6

Music: and Visual Art:

CN.10

Students will synthesize and relate knowledge and personal experiences to make art.

CN.11

Students will relate artistic ideas and works with societal, cultural and historical context to deepen understanding.



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Learning Through the Arts

A creative approach to arts-integrated learning

TELL YOUR STORY OF AN ODYSSEY!

(Work solo or in groups of 3 to 4 students to collaborate on writing your story.)

From research you have done, develop a story about what you have learned about going on an odyssey. The story may be based on other stories you have read. Make sure the story is written down. (Use the worksheets in 'Writing a Story' to help structure the story.) If the story takes more than three minutes to read, shorten it by removing sections that are not critical to the plot of the story. Have your teacher review your worksheets before going ahead.

Introduction: (Overture) Choose a piece of music that sets the tone for your story.

Setting: Create a work of art that shows when and where the story takes place. Be sure to portray such things as weather, geography, time of day, etc. Include the main characters of the story.

Characters: Draw each of the main characters on a piece of paper about the size of a baseball card (use poster paper if you have it). Describe the characters on the back of the card. (Grades 5 and 6 include information about the era in which they lived.) Come up with a musical theme or a sound to represent each character.

Plot: Create a timeline of main events in the story. (Grades 5 and 6 include character motivations that influenced these events.)

Conflict/Problem: Create a work of art that shows the main conflict of the story and choose sound effects to go with it.

Climax: Create a work of art that depicts a big moment in the story and choose music or sound effects to go with it.

Resolution: Look at the artwork you created for each setting of the story at the beginning. Create a new work of art to show the resolution or ending of the story.

Making your Multi-media Presentation: Record yourself or your group reading the story aloud. Create a PowerPoint presentation that includes the artwork and music/sound effects that go along with your story.

Share your Multi-media Presentation with others: Work with your classmates to create a performance that you might invite your principal or family members to come see. Be prepared to tell how you created your story.

Writing a Story

Make a Character Map

Draw your character in the middle of the hexagon. Using single words (nouns and adjectives), fill in the boxes on the left and right of your picture. Complete a character map for each character in the story. Decide on a sound or music theme that represents the character.

Physical Traits

Emotional Traits

e.g. short, dark hair

e.g. nervous and teary-eyed

Make a Setting Map

Draw the setting of the story in the large box. In the box below, describe the setting in three sentences. Create a setting map for each setting of the story. Decide on the background music for the setting. Use adjectives and be descriptive.



Make a Plot Map

Draw the three most important parts of your story in each box. Then describe paragraphs next to each picture. Decide how the music theme changes during each part (louder, softer, faster, slower, different rhythm).

Beginning: Introduce setting, characters and conflict or problem.

Middle: What happens next? The climax

End: How does the story resolve and end?



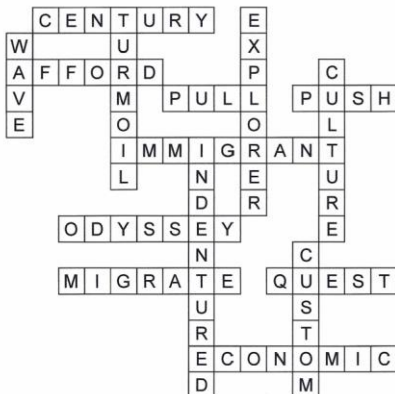
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A creative approach to arts-integrated learning

Classroom Teacher Lesson Planning Guide

<p align="center">BEGINNINGS OF AMERICA</p> <p>Burgan, Michael, <i>The Story of North America's First Explorers</i> Fleischman, Paul, <i>Weslandia</i> Freedman, Russell, <i>Cowboys of the Wild West</i> Freedman, Russell, <i>Immigrant Kids</i> Gibbons, Gail, <i>Cowboys and cowgirls Yippee-yay!</i> Maestro, Betsy, <i>Coming to America</i> Martin, Joseph Plumb, <i>Yankee Doodle Boy: a Young Soldier's Adventures in the American Revolution</i> Pinkney, Andrea Davis, <i>Bill Picket: Rodeo-Ridin' Cowboy</i> Savage, Jeff, <i>American Cowboys</i></p>	<p align="center">GROWTH OF BLACK CULTURE IN AMERICA</p> <p>Branch, Muriel Miller, <i>The Water Brought Us: the Story of the Gullah-Speaking People</i> Cooper, Floyd, <i>Coming Home: From the Life of Langston Hughes</i> Giovanni, Nikki, <i>On my Journey Now: Looking at African-American History through the Spirituals</i> Hughes, Langston, <i>Langston Hughes</i> Isaacs, Sally S., <i>Life on a Southern Plantation</i> Kalman, Bobbie, <i>Life on a Plantation</i> Ringgold, Faith, <i>Harlem Renaissance Party</i></p>
<p align="center">INFLUENCE OF HISPANIC MIGRATION (and family traditions)</p> <p>Bontemps, Arna Wendell, <i>Boy of the Border</i> Collard, Sneed, <i>Cesar Chavez: the Farm Workers' Best Friend</i> Jones, Lynda and J. Wiley, <i>Kids Around the World Celebrate!: the Best Feasts and Festivals from Many Lands</i> Esche, Maria Bonfanti, <i>Kids Celebrate!: Activities for Special Days Throughout the Year</i> Harris, Zoe, <i>Pinatas and Smiling Skeletons: Celebrating Mexican Festivals</i> Kent, Deborah, <i>Migrant Farmworkers: Hoping for a Better Life</i></p>	<p align="center">IMMIGRATION AND EMIGRATION</p> <p>Benoit, Peter, <i>Immigration</i> Burgan, Michael, <i>A Changing Nation: Immigration and Industrialization from the Civil War to World War 1</i> DeMuth, Patricia Brennan, <i>What Was Ellis Island?</i> Green, Robert, <i>Immigration</i> Housel, Deborah, <i>Immigration</i> Landau, Elaine, <i>Ellis Island</i> Maestro, Betsy, <i>Coming to America: the Story of Immigration</i> Roza, Greg, <i>Immigration and Migration</i> Solway, Andrew, <i>Graphing Immigration</i> Wilson, Ruth, <i>Immigration</i></p>
<p align="center">MOVEMENT OF NATIVE AMERICANS</p> <p>Barnes, Wiley, <i>C is for Chickasaw</i> Galvan, Glenda, <i>Chikasha Stories: Shared Voices</i> Press, White Dog, <i>Chickasaw Adventures: The Complete Collection</i> Ortiz, Simon J., <i>The People Shall Continue</i> Santella, Andrew, <i>We The People: Navajo Code Talkers</i></p>	<p align="center">ABOUT MUSIC AND THE ORCHESTRA</p> <p>Koscielniak, <i>The Story of the Incredible Orchestra</i> Levine, Robert, <i>The Story of the Orchestra, with CD on the periods and instrument sections</i> Venezia, Mike, <i>Aaron Copland</i></p>

'The Beginning of America'



Answers to the crossword puzzle from page 9 in the Student Journal

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

-Langston Hughes



Harlem:

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?



I Dream a World

I dream a world where man
No other man will **scorn**,
Where love will bless the earth
And peace its paths adorn
I dream a world where all
Will know sweet freedom's way,
Where greed no longer saps the soul
Nor **avarice** blights our day.

A world I dream where black or white,
Whatever race you be,
Will share the **bounties** of the earth

And every man is free,
Where **wretchedness** will hang its head
And joy, like a pearl,
Attends the needs of all mankind—
Of such I dream, my world!

I, Too

I too, sing America
I am the darker brother
They send me to eat in the kitchen when company
comes

But I laugh and eat well and grow strong
Tomorrow, I'll be at the table when company comes
Nobody'll dare say to me, "Eat in the kitchen"

Then, besides
They'll see how beautiful we are and be ashamed
I, too, am America.

The Rabbit Goes Duck Hunting

A Cherokee rabbit trickster story



The Rabbit was so boastful that he would claim to do whatever he saw anyone else do, and so tricky that he could usually make the other animals believe it all. Once he pretended that he could swim in the water and eat fish just as the Otter did, and when the others told him to prove it, he fixed up a plan so that the Otter himself was deceived.



Soon afterward they met again and the Otter said, "I eat ducks sometimes." Said the Rabbit, "Well, I eat ducks too." The Otter challenged him to try it; so they went up along the river until they saw several ducks in the water and managed to get near them without being seen. The Rabbit told the Otter to go first. The Otter never hesitated, but dived from the bank and swam under water until he reached the ducks, when he pulled one down without being noticed by the others, and came back in the same way.

While the Otter had been under the water the Rabbit had peeled some bark from a sapling and made himself a noose. "Now," he said, "Just watch me;" and he dived in and swam a little way under the water until he was nearly choking and had to come up to the top to breathe. He went under again and came up again a little nearer to the ducks. He took another breath and dived under, and this time he came up among the ducks and threw the noose over the head of one and caught it. The duck struggled hard and finally spread its wings and flew up from the water with the Rabbit hanging on to the noose.



It flew on and on until at last the Rabbit could not hold on any longer, but had to let go and drop. As it happened, he fell into a tall, hollow sycamore stump without any hole at the bottom to get out from and there he stayed until he was so hungry that he had to eat his own fur, as the rabbit does ever since when he is starving. After several days, when he was very weak with hunger, he heard children playing outside around the trees. He began to sing:



**Cut a door and look at me;
I'm the prettiest thing you ever did see.**

The children ran home and told their father, who came and began to cut a hole in the tree. As he chopped away, the Rabbit inside kept singing, "Cut it larger, so you can see me better; I'm so pretty." They made the hole larger, and then the Rabbit told them to stand back so that they could take a good look as he came out. They stood away back, and the Rabbit watched for his chance and jumped out and got away.



Source: <http://www.ilhawaii.net/~stony/1097lore.html>

TEACHER AND STUDENT RESOURCES

General Music:

childrensmusic.org, The Children's Music website, for students, teachers and parents, focus on "overcoming boredom", Kids Public radio
classicsforkids.com, information on composers and their works, interactive.
classicalmagic.net for ordering classical works presented for young people.
dsokids.org – Dallas Symphony Orchestra, introduction to symphony and composers, for students and teachers.
nyphilkids.org – New York Philharmonic Orchestra website for young people.
songsforteaching.com, a site designed for using music for teaching with downloads.
sfskids.org – San Francisco Symphony Orchestra.

Classroom resources:

eduplace.com for maps, a product of Houghton Mifflin Harcourt
nationalgeographic.com - has free maps, video, articles and a good search engine by topic.
pbs.org – has lesson plans and information on wide range of topics
Student Postal Workers in Ghana making **work music**. Originally recorded in 1975 and included in *Worlds of Music: An Introduction to the Music of the World's Peoples*, 4th ed., by Jeff Todd Titon, published by Schirmer Thomson Learning, 2002. Find a lesson plan at www.faculty.weber.edu or listen at www.blog.wfmu.org/freeform/2005/12/work_song_from.html

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Email Joanna Klett at jklett@arkansassymphony.org for more information and to book your demo!

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