



SYMPHONY SAFARI

TEACHER GUIDE

THIS BOOKLET BELONGS TO: _____

Dear Teachers:

The Arkansas Symphony Orchestra is presenting *Symphony Safari* this Fall; it is a program to integrate the concert experience into the lesson plans across the curriculum. The purpose of the integration is to open new doors for the students, spark their imagination and enable them to connect the dots of their classroom learning more readily.

Music has been a mode of expression for centuries as it remains today. The nature of music has changed in style and format, but a human's basic need for expression has not changed. This program is an opportunity for the students to understand 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 will receive a teacher's guide that contains a Listening Preparation and various activities that ties the music experience into the classroom lesson plans. Each student receives a Student Journal. Distribute the journal to the students when doing the exercises and probably collect them between usage. To use the materials most effectively:

BEFORE THE CONCERT:

- 1) Prepare the students in advance of the concert by completing the Listening Preparation exercise for each work. Some of the works are long, so you might play a portion each day. Playing the piece twice at different times provides reinforcement and recognition. The preparation for serious music is similar to teaching a child to swim before letting him jump into the deep end of the pool. (The conductor will only play excerpts of the longer works.)
- 2) Discuss appropriate etiquette (Social Studies teacher) - sometimes a grade is given. The music teacher can review the instruments of the orchestra, information about the conductor and about conducting. (**Music Frameworks: M.3.4-5-6.3**)
- 3) The Social Studies teacher can review the pages on "What is a Safari?" and complete the exercise. Afterwards, the Music teacher can review the page about a musical safari.

IMMEDIATELY AFTER THE CONCERT: Have the students complete the "After the Concert" writing exercise on page 31 of the Student Journal. Please send a few copies to the HS/HSV Symphony Guild (address below).

DURING THE YEAR: Plan a detailed review when covering the same subjects. Because the activities are across the curriculum, teachers need to plan together for proper timing. **It is not necessary to complete all the activities prior to the concert.** Play the music during activities for reinforcement.

ABOUT THE CONTENT: There are 3 major sections - **rivers, mountains, forests**. The team of curriculum teachers should determine when the most relevant time to cover the material since each section focuses on different parts of the curriculum. A different curriculum teacher may take the lead on the section. Suggested assignments might be as follows:

Launching the Safari: Raiders of the Lost Ark (all teachers)

Rivers ---- Forests ---- Mountains (primarily Science, Social Studies and Literacy)

Finale - Celebration (Social Studies)

There are worksheets on the website (www.symphonymusic.org) to help coordinate activities.

In all cases, the Music and Art teachers can reinforce the teaching by the curriculum teacher by completing the suggested music or art activities at the time the material is being covered. Have the librarian create a display of books related to the sections at the time they are being covered.

For further information, contact Martha Smither, HS/HSV Symphony Guild, P.O. Box 8354, HSV 71909, 922-2743

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LAUNCHING THE SAFARI!

John Williams, *Raiders March*
from the movie *RAIDERS OF THE LOST ARK*

About the Composer: John Towner Williams is a most remarkable American composer because of his breadth of compositional works and performing experience. From a musical family, he studied in a traditional classical approach but was constantly exposed to the more popular American traditions of music (jazz, Broadway and film music). His father was a jazz drummer in a quintet whose music was widely used in Warner Brother cartoons. Young Williams developed skills at arranging and composing; these were further honed when he was in the U.S. Air Force Band and later working with Henry Mancini.

While the magic of John Williams seems to have sparked due to his association with Steven Spielberg, his classical career was equally stellar. He has been guest conductor with many symphony orchestras and was the Principal Conductor to the Boston Pops Orchestra from 1980 until 1993. He is now the orchestra's laureate conductor. (More detailed information is in the Student Journal.)

About Film Music: While film music may be considered by some as not to the standard of "classical" music, others consider it similar in genre as the development of opera starting in the early 1600's. Opera was the movies of yesteryear, and opera music is what made the stories come alive for the people. Opera was certainly not exclusive to the wealthy; Italians of all walks of life streamed into the opera houses, just as if they were going to the movies. One Italian city had as many as 80 opera houses in the 1700's.

Contemporary film music, largely loved but overlooked by the viewers, can be as stimulating as the music of an earlier era. Sometimes learning to listen to familiar pieces can spark the fire of passion for music of all kinds. Using the well-known music of the moment can catch the listener's mind and can help draw the link to the music of yesterday. The goal is to teach them to listen actively to the music, not just having it be background music that is taken for granted. Before long, your students will be listening critically to the music in their favorite movies and television shows.

ACTIVITIES FOR THE CLASSROOM (Decide the timing and order based on curriculum needs.)

Listening Preparation: The teacher who does the listening preparation for the *Raider's March* should also do the preparation for the *Radetzky March*. There is an exercise in the latter section to compare and contrast the two marches. Have them decide which conducting style is appropriate for a march.

Follow the listening map and identify the two themes. Have the students write descriptive words that they think of when they hear each theme. Have the students share the words or thoughts that the themes evoke.

Have the students complete the questionnaire entitled "Kinds of Safaris, Expeditions and Journeys" and discuss their various responses.

Have the students complete the questions on Page 9 of the Student Journal.

Literacy and Art: 1. Have the students construct their own safari about where they have been or would like to go using pages 10 and 11 in the Student Journal. This may be accomplished before or after the concert, perhaps at the same time they learn about maps. The Literacy teacher may lead the preparatory planning and writing (see story tableaux on pages 26 - 29), and then the activity could be completed in the geography class. The Art teacher could help direct the drawing or construction of a 3-D map.

2. Discuss the concept of an adventure and identify the most common elements of all adventure stories. Ask students to work in small groups to write a short adventure story (starring themselves) in which they incorporate the story elements identified in discussion. With the Music teacher, have the students create a musical theme for each character (using well-known songs). With the Art teacher, have the students create a movie poster for the adventure they create as a language arts activity.

3. Watch a short film clip that has no words, probably an early cartoon. (An example might be found in United Streaming/Rites of Passage/Buster Keaton - 1919-1920.) First, have them watch it without the sound and ask for their impression. Then play with the sound; ask how they felt about the difference.

Social Studies: 4. After they have completed the Student Journal, review the lives of the different composers. Have a student talk about each of them. Then, have them compare the different lives with the life of John Williams - what was similar, and what was different. The point is that most composers played to their audience and wrote in response and in reflection of their society, the events or movements in their nation, culture and audiences' interest.

5. Have students research the time period of World War II to learn about everyday life at the time and how the war affected people in the U.S., and particularly in Arkansas. Ask them to compare and contrast that to their lives today. If possible, invite someone from the community who lived through that time to share memories with the class and answer questions.

6. In the movie, Indiana Jones follows a map to locate the Ark. Have each student complete the exercise on maps that is in the Student Journal (pages 10 - 11). As a follow-up exercise, divide students into small groups to 1) hide a "treasure" somewhere on school grounds, 2) draw a map to its location, using symbols and clues, 3) trade maps and

4) locate the hidden treasures. The treasure could be a treat that would motivate them to follow the map.

Science: 7. Indiana Jones is famously afraid of snakes. Have students research the types of snakes found in Arkansas and identify those that are harmless and those that should be avoided.

8. Have the students complete the exercise on "What is a Safari?" (page 4 in the Student Journal). When studying ecosystems, have the students complete the worksheet on page 8 of this guide. Play one of the music pieces that relates to one of the ecosystems.

9. Plan a field trip (or a walk outside) to take pictures or find images to draw for an ecosystem.

10. Have the students complete the exercise on "Taking a Safari, Expedition or Journey," when covering the subjects of ecosystems, biosphere, classification of plants and animals.

Math: 11. Have the students complete the exercise on page 7. Play *Raiders* while they are working.

12. When the students have completed their maps, have them complete the math question at the bottom of their map on page 11 of the Student Journal. Have them determine from the scale they established, the distance from different points on their map. How long is the distance from the beginning point to the treasure or destination? This can be taught when you teach your unit for area, giving students a fun way to compute area using your frameworks. It can be modified by either making the numbers larger or smaller.

Music: 13. Show the different styles of conducting in different times as shown on page 6 in the Student Journal. Select three simple songs in different times. Play the song and have them conduct to the time. Suggest they stand apart from each other and bounce lightly on the first beat. Then play *Raiders March* or *Radetsky March* to practice their conducting.

Art: 14. Have the students make a topographical flour/salt dough map that reflects the map which they drew on the grid in Activity 1. They can make clay figures or bring in small plastic items to represent places and features of the map. Make a display of the maps so that the students can share what they have produced. What they wrote about the map and the directions for the destination should be displayed with the map.

REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: **Science:** LS.2.4.1, LSS.4.4.1, LS.4.5.1, LS.4.5.2-3, LS.4.6.1-4 **Literacy:** W.4.4.1-16, W.5.4.1-6, W.5.4.10, W.6.4.1-21, W.7.4.1-8, W.4.5.1-14, WW.5.5.1-10, W.6.5.1-11, W.7.5.1-8, W.4.6.1-14, W.5.6.1-11, W.7.6.1-9 **Social Studies:** G.1.5.1, G.1.5.5 - 9, G.2.5.3 **Math:** NO.3.4-5-6.1, M.13.4.10, M.13.5-6.4 **Music:** M.3.4-5.1, M.4.4.1, M.4-5.2, M. 4.5.3, M.1.4-5.4 **Art:** VA.5-6.9, VA.6.5-6.4, VA.6.5-6.8-10, VA.6.5-6.14



INDIANA JONES COMES TO ARKANSAS!

Indiana Jones has been hired to find a rare, gold statue that has been hidden in Arkansas. He has to travel the rivers in Arkansas to discover its location. He has to travel the Buffalo River which is 150 miles long, the Ouachita River which is 605 miles long, the White River which is 722 miles long and the Arkansas River which is 1469 miles long. After a few days rest, he again begins the hunt. He travels down the Caddo River which is 40 miles long and the Little Missouri River, which is 147 miles long.

1. How far did Indiana Jones travel in the first part of his journey? Show or explain in detail all your thinking.
2. How far did Indiana Jones travel in the last part of his journey? Be sure to show all of your work.
3. As Indiana Jones completed his journey down the rivers, how far did he travel? Be sure to show all of your work.

TAKING A SAFARI, EXPEDITION OR JOURNEY

There are a variety of ecosystems represented by the musical pieces you hear at the concert. Select four ecosystems as best as you can determine, place its name in the box and answer the questions.

<p>Type of Ecosystem: _____</p> <p>What kinds of plants are there? _____</p> <p>_____</p> <p>What animals live there? _____</p> <p>_____</p> <p>Where do they find shelter? _____</p> <p>_____</p> <p>What is the weather like? _____</p> <p>_____</p> <p>How much rainfall does it receive? _____</p> <p>_____</p> <p>What kind of clothing might you take when you visit? _____</p> <p>_____</p> <p>What could change this ecosystem? _____</p> <p>_____</p>	<p>Type of Ecosystem: _____</p> <p>What kinds of plants are there? _____</p> <p>_____</p> <p>What animals live there? _____</p> <p>_____</p> <p>Where do they find shelter? _____</p> <p>_____</p> <p>What is the weather like? _____</p> <p>_____</p> <p>How much rainfall does it receive? _____</p> <p>_____</p> <p>What kind of clothing might you take when you visit? _____</p> <p>_____</p> <p>What could change this ecosystem? _____</p> <p>_____</p>
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Rolling on the River!

Bedřich Smetana

THE MOLDAU (Vltava) from "My Fatherland" ("Ma Vlast")

ACTIVITIES FOR THE CLASSROOM

Listening Preparation: Social Studies: 1) Have the students read Page 13 in the Journal. Use the listening cards on Page 10 to aid in listening to the music. If you have SMART screens, focus on the card as it begins to play (indicated by the minutes on Page 14 of the Journal). Or, enlarge each card so that it can be viewed by the students; tape each new one to the board as it begins.

2) Discuss the rivers of Arkansas. (Grade 4 - major rivers of the world on world map)

- Have the students name as many as possible, using the map on page 12 of the Student Journal.
- What are the different things they might see on the shore of a river?
- What cities are located on these rivers? Why did towns spring up on rivers?
- Have them identify which rivers are tributaries of other rivers.

Complete the worksheet on page 11 of this booklet.

Literacy: 3) Have the students create a real or imaginary story based on the settings of the listening cards. Use the sequence of "Writing the Story" section on pages 26 - 29; start with the setting map, followed by the character map.

Music: 4) After the concert, play the music again and focus on the themes, particularly how the main theme is in the minor key at the beginning and in a major key when it is repeated toward the end. Discuss what a different picture or feeling a change from major to minor can make. Have them compare the two presentations using adjectives. Why might Smetana's feelings have changed during the piece? (Perhaps he started with a pessimistic view about life that was improved by his view of the lovely Moldau River.)

Science: 5) Have the students complete the questions and crossword puzzle on page 12 of the Student Journal.

6) Have the students design a water crossword puzzle after the students read the units on water systems. Distribute grid paper. There should be at least 10 words and clues. Exchange with a partner and complete the partner's puzzle. (Grade 5, Writing Link, Scott Foresman pp. 202-205)

Social Studies and Art: 7) Have the students (individually or in groups) make a poster of the Arkansas river, showing the river and its surrounding land forms. Have them draw the animals found in and around the river that allowed the early settlers to survive.

CROSSWORD PUZZLE ANSWERS: Across: 1. Dam, 3. Canal, 4. Current, 6. Sandbar, 8. Stream, 9. Bed; Down: 1. Delta, 2. Bayou, 4. Channel, 5. Marsh, 7. Rapids

REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: **Social Studies:** G.1.5.2-4, G.1.5.9-10, G.1.6.4, G.2.5.2, G.2.6.1-2, G.3.5.6-7, G.3.6.7, G.1.5.9 **Literacy:** W.4.4.1-16, W.5.4.1-6, W.5.4.10, W.6.4.1-21, W.7.4.1-8, W.4.5.1-14, WW.5.5.1-10, W.6.5.1-11, W.7.5.1-8, W.4.6.1-14, W.5.6.1-11, W.7.6.1-9 **Science:** ESS.8.4.2, ESS.9.4.1, LS.2.4.2 **Music:** M.4.4-5-6.1, M.3.5.2, M.3.6.3 **Art:** VA.6.5-6.14, VA.6.5-6.15

Two Springs

Two flutes gurgle like the two springs, which is the beginning of the river. One spring is warm, the other is cold. As the river grows, the clarinets join.

The River

The main theme, The Moldau, is played by the violins, with all the strings in a full, majestic sound.

Forest Hunt

The main theme continues. The river flows into a deep forest. Horns and trumpets sound out hunting calls. The strings swirl as the river flows faster.

Peasant Wedding

We pass a meadow where some peasants are dancing a cheerful polka, played by the strings. Listen for the triangle "dings."

Moonlight Nymphs

It is dark and quiet. Tiny Water nymphs and fairies dance in the moonlight. We pass the ruins of old castles. The strings are playing very high and smoothly.

The Rapids!

The music becomes wild and fast. The whole orchestra plays loudly! A big crash as our boat shoots over the rapids.

The River at its Widest

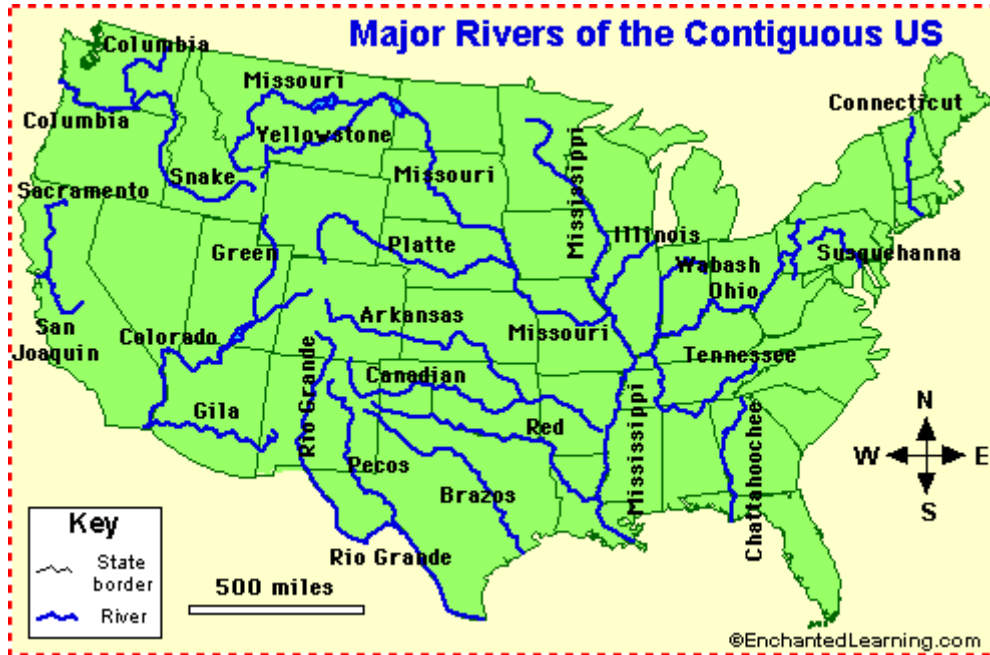
Listen for the *Moldau* theme again, faster, more joyful, in a major key. Imagine the ancient castle, Vysehrad, high on a rocky cliff (a grand hymn-like melody); listen for the brasses and woodwinds.

The River Disappears

The music gets softer and softer as the river disappears in the distance.

What Do You Know About Rivers?

(Select the best answer from the Wordbank below.)



1. The Arkansas River flows all way the from the mountains in _____ to the _____ River. That means it is a _____ of that river.
2. Notice the legend on the map. Using a ruler or other measurement tool, estimate the length of the Mississippi River. (_____ miles) Estimate the length of the Arkansas River. (_____ miles) Which river is longer? _____ By how much _____?
3. Generally, in which direction does the Mississippi River flow? _____ to _____ In what direction does the Arkansas River flow? _____ to _____ What causes a river to flow a certain direction? _____

Cities are often located on rivers. What cities are located near the:

Arkansas River _____
 Mississippi River _____
 Moldau River (look on page 13 of the Student Journal) _____

What reasons cause cities near rivers to grow? 1) _____
 2) _____ 3) _____

Why is it sometimes dangerous to build near a river? _____

Wordbank: trade, Colorado, Memphis, south, tributary, Little Rock, 2,320, north, west, elevation, transportation, east, Mississippi, compass rose, tourism, flooding, Prague, New Orleans, Kansas City, 1,460, Minneapolis, Wichita.

WHAT DO YOU KNOW ABOUT RIVERS?

<p>What is the largest river in North America? (circle one)</p> <ol style="list-style-type: none"> 1. Amazon River _____ 2. Nile River _____ 3. Chang Jiang River _____ 4. Mississippi River _____ <p>Write the name of the continent next to each possible answer.</p>	<p>What animal is not found in a river ecosystem? (circle one)</p> <ol style="list-style-type: none"> 1. Whale 2. Otter 3. Frogs 4. Bullhead Catfish <p>Name two other animals in a river ecosystem? _____</p>
<p>Which river animal is an invertebrate? (circle one)</p> <ol style="list-style-type: none"> 1. Water Moccasin 2. Otter 3. Bass 4. Crayfish <p>What does that animal have as a protective cover? _____</p>	<p>Which of the following was formed because of erosion? (circle one)</p> <ol style="list-style-type: none"> 1. River basin 2. Volcano 3. Desert 4. Mountain <p>What animals might you find in the correct answer? _____</p>
<p>Which river animal is the highest in the food chain? (circle one)</p> <ol style="list-style-type: none"> 1. Minnow 2. Otter 3. Fish 4. Insect <p>What other river animals are high in the food chain? _____</p>	<p>Which river is a tributary of the Mississippi River? (circle one)</p> <ol style="list-style-type: none"> 1. Arkansas River 2. Colorado River 3. Chesapeake River 4. Nile River <p>Name two other tributaries of the Mississippi River. _____</p>

OVER THE MOUNTAIN!

These activities are primarily related to mountains, kinds of weathering and types of rocks found in Arkansas. Many of the activities are derived from the information in their textbook, (particularly Scott Foresman, Science Grade Level 5). These exercises should be completed when these subjects are studied in the classroom. Play the music again at that time to refresh the students' memory of how composers write in response to their surroundings. Work with the Art teacher to develop a visual of the ecosystems.

Science: Mechanical weathering: 1) Have the students bring in small rocks to use for testing. Can they crush the rocks with their hands? What types of rock crush easily?
2) Demonstrate how the slow dripping of water on ice deteriorates the ice. Discuss how the slow dripping of water (rain, river or oceanic) has an effect on mountains, river basins, and coastlines.
3) Have the students bring in rocks that are typical of Arkansas. Have them observe the different characteristics - softness/hardness, color, and shape.

4) **Chemical weathering:** Demonstrate chemical reactions between a substance and a rock causing erosion:

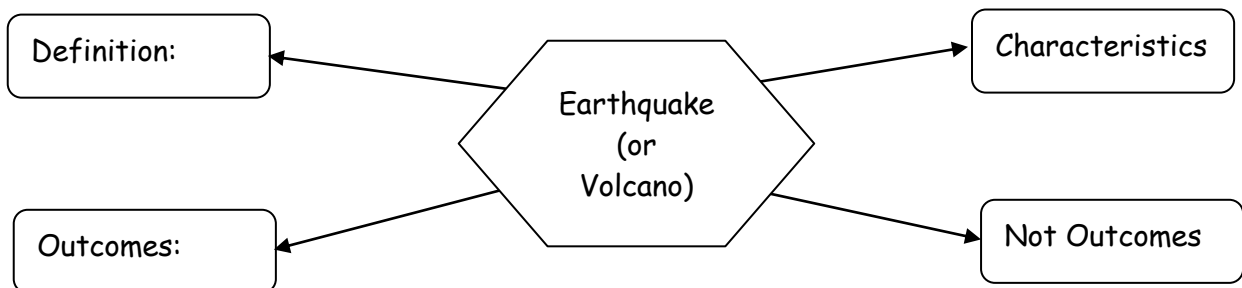
- > Place a stone containing iron in water and have the student record the changes over time. Chart those changes.
- > Pour acidic water on limestone and note changes. (See AR10 in the 5th grade textbook.)
- > Pour a cola drink on a stone with limestone and note bubbling effect. Is it the same as the acidic water? Why might it be different?

What other factors lead to chemical weathering - raindrops, decayed material, etc. Lead a discussion about how chemical weathering effects the ecosystem and its inhabitants of the ecosystem (e.g. humans, animals, etc.)

5) Classify what kinds of rocks or minerals weather easily (mechanical or chemical)? What kinds of rocks or minerals retain their shape for a long time?

Social Studies: (6) Have the students complete questions about the mountain ranges in Arkansas on page 15 in the Student Journal. (Ouachita, Boston and Ozark mountain ranges)

Literacy: 7) Create idea maps for an earthquake and a mountain, as follows:



REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: Literacy: R.9.5.15, W.4.5.12, R.10.4.6 Science: LS.2.4.2, ESS.8.4.1&4, ES.9.4.1, ESS.8.5.6, ESS.8.6.5-6, ESS.8.6.8-9, ESS.9.4.1 Social Studies: G.1.5.2, G.1.5.6-7, G.1.5.10, G.3.6.7

WHAT DO YOU KNOW ABOUT MOUNTAINS AND CAVES?

<p>Which type of rock will weather the fastest? (circle one)</p> <ol style="list-style-type: none"> 1. Sandstone 2. Granite 3. Quartz 4. Lava <p>_____ is a rock that comes out of a volcano.</p>	<p>When you were in 1st grade, you found a rock in a rushing river where you left it. You just found it again. What did you notice? (circle one)</p> <ol style="list-style-type: none"> 1. It was larger now. 2. It's composed differently now. 3. It looked exactly the same. 4. It is smoother and smaller where the water touched it.
<p>Which statement best describes mountains? (circle one)</p> <ol style="list-style-type: none"> 1. Mountains are never changing. 2. Mountains are always changing. 3. Mountains are created by rain water. 4. Mountains have no ecosystems. <p>The _____ mountains are in Colorado.</p>	<p>Earthquakes are caused by: (circle one)</p> <ol style="list-style-type: none"> 1. Movement of the earth's plates. 2. Tsunami's waves. 3. Landslides. 4. Fast flowing rivers. <p>Heavy rains often cause _____.</p>
<p>Which is not formed by a volcano? (circle one)</p> <ol style="list-style-type: none"> 1. Mountain 2. Island 3. Cave 4. Swamp <p>_____ can be found in mountains and islands.</p>	<p>Which best describes a mineral? (circle one)</p> <ol style="list-style-type: none"> 1. Minerals are non-living. 2. Minerals are gases. 3. Most minerals are manmade. 4. Minerals do not have a chemical makeup. <p>Name a valuable mineral found in Arkansas. _____</p>

Felix Mendelssohn

FINGAL'S CAVE, The Hebrides, Opus 26

Listening Preparation: Have students listen to each section without telling what might be happening; have them list adjectives that come to their mind. Then play the section again after telling about what Mendelssohn envisioned. Compare the similarities and differences of what they heard.

00:00 Section 1: The piece begins in a dark tone using the violas, bassoons, all low and somber-sounding instruments; the first melody pictures a gentle and rhythmic ebb and flow of the tide washing into



cellos and
or **theme**
Fingal's Cave.



00:22 Section 2: Soon, the violins and the higher-sounding woodwinds pick up the singing melody depicting the rhythmic rocking of the boat as it sails near the cave. The tympani rumbles occasionally as a sign of the storm.



01:53 Section 3: The cellos start a second melody that continues in the violins. It is much warmer and more pleasant; one thinks of blue skies and calm winds, perhaps the calm before the storm.

03:05 Section 4: The lengthy storm section begins with an agitated full orchestra led by the brass, (03:46) is followed by a quiet energetic passage (woodwinds and violins) after which (04:46) both themes are re-appear in violins and cello. (05:26) There is a lull in the storm as the violins quietly interchange with the woodwinds and brass and the themes compete. (05:47) The storm builds again to an agitated full orchestra again, primarily woodwinds and brass. (06:36) The storm concludes when full orchestra plays a series of heavy chords when the big storm is most violent. It doesn't last very long. (06:56) Calm returns gradually.

06: 59 Section 5: The opening theme re-enters, but not so somber. The second **theme** also returns, but not as lyrical (sounding like a song).

08:45 Section 6: Finally, the full orchestra plays, but more quietly. The overture ends by just fading away mysteriously, just the way Fingal's Cave faded away from Mendelssohn's view into the rain and ocean mist.



Social Studies: 1) Have them research the variety and attributes of Arkansas caves (Arkansas.org) such as Blanchard Springs Caverns, War Eagle Cavern, and Mystic Caverns. (Secure travel brochures to aid in discussion.) Note that all caves on National Forest lands (except Blanchard Springs) are closed due to an epidemic called White-Nose Syndrome which kills bats by the thousands. Why do bats live in caves? (whitenosebats.wordpress.com or fs.usda.gov)

Science: 2) Discuss the differences between the formation of a mountain and a volcano. Discuss that when the volcano erupts from the ocean floor, a volcanic island is formed. Discuss ways caves form. 3) Have the students complete the activities on page 17 of the Student Journal. Discuss what lives inside caves and what might live inside Fingal's cave, in particular. Discuss why the ecosystem of the Fingal's cave might be different (or similar) to caves in Arkansas.

4) Discuss formation of stalagmites and stalactites (in picture).

5) Have the students create two foldable art projects - one for a cave and one for their home - comparing what they might have in each

place to make it livable. Point out that there is no electricity or plumbing in a cave. What else might work? The students can make the content of each habitat, from paper or clay or add small plastic objects.

Instructions for making foldable art: Take a square piece of paper and fold into quarters. Cut on one fold line into the center and create a 3-D triangle into which they can place or draw the important items. Connect the two foldable projects with double-sided tape (forming a flat back) and display on a bulletin board. (For more directions: www.mswinston.com/fold.pdf)

REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: Social Studies: 6.1.5.10 Science:

ESS.9.4.1, L.S.4.5.5, ESS.8.6.4-5-6-7 Music: M.3.4-5-6.1

Edvard Grieg

In The Hall Of The Mountain King from Peer Gynt

Listening Preparation: 1) There is one melody or theme that repeats continuously starting in the lower tones of the orchestra and ending in the higher registers. Each time it repeats, it is presented in a new style, with different chords and different instruments. It is a short piece and can be played several times. It is likely that the students have heard it, perhaps in cartoons.

- 1) Have the students listen the first time without instruction, following the listening map on Page 17.
- 2) The second time it is played, have the students clap to the beat throughout the playing.
- 3) Before the third playing, have the students pat their knees to the rhythm of the melody which is in the Student Journal. They can also "sing along" by saying *tah tah tah* to the rhythm. Use the music chart to demonstrate the rhythm. (page 19 of the Student Journal)
- 4) The fourth time, divide the students so that one half claps to the beat and the other half pats their knees and sings to the rhythm.

Literacy: 2) Discuss trolls (small magical beings) and determine where they have ever heard of them (Three Billy Goat's Gruff - a folk tale, Harry Potter books and movies, Lord of the Ring books and movies). Discuss the Three Billy Goats Gruff and have the students create a story that includes trolls. Possibly use the "Writing the Story" slides on pages 26 - 29. Find an appropriate story from Arkansas or Indian folklore and read it with the class. Compare it to *Peer Gynt*.

3) Have the students collectively create a drama (with parts and dialogue) from one of the stories they created. Have different students play a part in the drama.

4) **Literacy and/or Art:** Have students create their own clay troll while they are writing about trolls.

5) **Art and Science:** Have the students create a mountain from play dough or clay showing the different levels of the terrain. **Mechanical erosion:** Make a second mountain from sand, small stones and clay. Drop water and demonstrate erosion and building of river banks; follow the mounds of sediment as a river forms. Drop water from two points to demonstrate how one river flows into another and the effect of gravity.

6) **Art:** Have the students create a troll: 1) Fold paper in half lengthwise; 2) next, have them write their name along the folded line; 3) then, cut along the outside of the name and remove the center; and 4) finally, open the center and have them color in the features of the troll on the plain white side. Discuss symmetry. Display their efforts.

7) Have the students create two foldable art projects - one for a cave and one for their home - comparing what they might have in each place to make it livable. Point out that there is no electricity or plumbing in a cave. What might substitute? The students can make the objects from paper, draw them on the sides of the paper or add small plastic objects.

Instructions for making foldable art: Take a square piece of paper and fold into quarters. Cut on one fold line into the center and create a 3-D triangle into which they can place or draw the important items. Connect the two foldable projects with double-sided tape (forming a flat back) and display on a bulletin board. (For more directions: www.mswinston.com/fold.pdf)

8) **Science:** Discuss the ways that mountains were created (plate tectonics and glaciers). Do an exercise creating plates and how they might move (possibly use candy bars). Talk about what rocks are in Arkansas. What is the rock cycle? Work with the art teacher to build a mountain out of play dough (or colored clay) creating a topography with layers. See sciencespot.com

REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: **Social Studies:** G.1.5.10, G.3.5.6-7, G.3.6.7, G.9.4-5.1, G.9.6.2, E.7.5.3, E.7.6.1, E.7.6.2, E.7.6.3 **Literacy:** W.4.4.1-16, W.5.4.1-6, W.5.4.10, W.6.4.1-21, W.7.4.1-8, W.4.5.1-14, WW.5.5.1-10, W.6.5.1-11, W.7.5.1-8, W.4.6.1-14, W.5.6.1-11, W.7.6.1-9 **Science:** ESS.8.5.7-9, ESS.8.5.13, PS.7.7.3, PS.6.3.2 **Music:** M.1.4-5-6.1, M.4.4.1-2, M3.5.2, M.3.6.3 **Art:** VA.5.5-6.4. VA.5.4.11-12. VA.5.5-6.9-10

Peer Gynt Suite: In the Hall of the Mountain King

Edvard Grieg

The diagram features a large, hand-drawn mountain peak. Inside the peak, there is a small circle with a wavy line above it and a large 'X' symbol. Below the peak, musical notation is arranged in a circular path. The notation includes notes, rests, and symbols like 'X' and checkmarks. Labels include Orchestra, Trumpet, Oboe, 1 Strings, 2 Oboe, Chord, Pizzicato, and Strings.

means to repeat section. Each \square is 2 eighth notes. Each $|$ is a quarter note.
 is the marking for drums playing and means the cymbals and brass play.

Claude Debussy

Prelude to the Afternoon of a Faune

Listening Preparation: (Literacy) Before the students read about the story, have them write or draw a story while listening to the music. Have them share what they wrote or drew.

In this piece, there is a first person narrator who is a faune, a mythological creature who is half man and half goat. The voice of the faune is the flute. The faune lives in a mountainous forest near a river bank. He is sleepily daydreaming about different things that might be real to him or figments of his imagination. The music is therefore very vague and shadowy, having not much shape and form, and then it recedes into the darkness of sleep.

The flute as narrator (the faune) is given a solo part throughout the work:

- 00:00 **Opening** melody in the flute is mysterious, giving no hint of the mood or harmony to come, and holds the listener in suspense. The flute descends in half steps and ascends again chromatically.
- 01:00 Orchestra joins in quietly at first and then becomes more and more intense. Listen for the horn and harp and the flute repeats the melody throughout.
- 03:20 **Next**, after a brief a pause in the action, a second section begins with a solo clarinet and oboe taking over the melodic lead from the flute, and becoming more animated, eventually introducing a new melody that is not chromatic (a contrast to the flute's melody). The melody has wide intervals and is eventually played by all the woodwinds and a solo horn, in unison.
- 07:15 **Then**, the original theme of the flute reappears in its first languid tempo, followed by a brief passage that brings back the spirit and movement of the middle section.
- 08:51 **Finally**, it recedes quietly into a serene and peaceful mode, quietly disappearing.

Literacy: 1) Have the students describe their daydreams and what often happens when they get caught daydreaming.

Science and/or Music: 2) Demonstrate how the flute makes sound. Find five empty glass soda bottles. Keep one bottle empty but pour water into the others, starting with a little water in one, more water in the next one, and even more water in the next. Now, have five students blow into the bottles to make sounds. Do you hear different sounds? How are the sounds different? Why do you think they are different? (Remember to wash out the bottles between students!)



Music: 3) Talk about how Debussy liked to try out new ways of making sounds and music. Have the students identify which are the notes of the C major scale. The flute melody starts at C# and goes to G returns to C#. This is called a tritone and has an exotic musical sound. This melody is famous for being an example of a melodic style independent of traditional sounds.

Show the difference between a half tone and a whole tone. Starting with C, have them identify the notes in a C whole tone scale. How many are there? (7) Play the whole tone scale to point out the non-traditional sound. Debussy first heard these sounds when he went to a world fair called the Paris Exhibition in 1899 and heard a Javanese gamelan orchestra made up of xylophones, gongs and drums.

REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: **Literacy:** W.4.4.1-16, W.5.4.1-6, W.5.4.10, W.6.4.1-21, W.7.4.1-8, W.4.5.1-14, WW.5.5.1-10, W.6.5.1-11, W.7.5.1-8, W.4.6.1-14, W.5.6.1-11, W.7.6.1-9, **Science:** PS.7.7.3, PS.6.3.2 **Music:** M.3.4-5.1, M.4.1.2, M.4.4-5.1, M.1.4.2, M.4.5.2, M.4.6.1

THROUGH THE FOREST!

These activities are primarily focused on having the students identify forests and trees and their importance.

Social Studies: 1) Have the students identify both national and state forests in Arkansas and create a map noting the location of the forests.

What national forests are in Arkansas? Ozark, Ouachita, and St. Francis

What national park is in Central Arkansas? Hot Springs National Park

Science: 2) Discuss Arbor Day and its importance. It is a nationally-celebrated observance that encourages tree planting and care. It was started in 1872 and is celebrated on the last Friday in April. If possible, plan a trip for 5th graders to Entergy Park on Arbor Day.

3) Plan Arbor Day activities in the spring. Find a source for inexpensive trees for the students to plant at the school. Show them how to plant a tree properly and the need for deep watering to develop deep roots.

4) Discuss the ecosystem of a forest, including:

Types of animals in the different kinds of forests

Food chain of a forest

5) Have the students complete "What Do You Know about Forests?"

6) Draw and illustrate photosynthesis or the nitrogen cycle. (Collaborate with the Art teacher.)

7) Have the students make Thanksgiving cards using a leaf rubbing craft. When they are finished with constructing the card, have them write a Thanksgiving message or letter and send to that person in the mail. You will need paper, colorful Autumn leaves (preferably picked while still on the tree), colored pencils or crayons and poster paint.

A) Fold the paper in half widthwise and place a leaf (vein side up) inside. You have a card with a leaf hidden inside.

B) On the cover, use pencils or crayons and gently rub over the leaf so that the shape becomes visible. They can switch colors to create a variegated leaf). Remove the leaf, then repeat with other leaves and colors. If using plain white paper, they can lightly rub the length of a crayon (with the paper removed) to create the rubbing; OR on a covered workspace, place a leaf (vein side up) on the workspace and dab paint onto the leaf (or many colors for multicolored effect). Pick up the leaf and place it paint side down on the front of the card, pressing down on it to make a print. They may need to practice to determine the right amount of paint. Add other leaves if desired.

Math - 8) Have the students make paper using recycled materials, discussing how much paper is thrown away each year and that it could be recycled. Directions may be obtained by searching the web for "making paper" or go to www.epa.gov/superfund/students/clas_act/winter/paper.htm, Work with the **Art** teacher to have the students create something (printmaking) on the newly made paper, such as a Mother's Day card. Plan this activity in conjunction with Earth Day activities.

REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: **Science:** LS.2.5.8, LS.4.5.6
Social Studies: G.1.5.10, G.2.5.1-2, G.3.5.5-7, G.3.6.5, E.8.6.4 **Math:** M.13.4.8, M.12.5-6.1 **Art:** VA.5.4.18, VA.5.5-6.15, VA.6.4-5-6.9

What Do You Know About Forests?

<p>Which animal is not typically found in a deciduous forest? (circle one)</p> <ol style="list-style-type: none"> 1. Bear 2. Mountain lion 3. Alligator 4. Deer <p>A deciduous tree loses its _____ in the winter.</p>	<p>The taiga biome contains: (circle one)</p> <ol style="list-style-type: none"> 1. Raccoons and oak trees 2. Jack rabbits and tumbleweed 3. Moose and pine trees 4. Monkeys and rubber plants <p>The taiga biome is always found in _____.</p>
<p>Nitrogen is absorbed by: (circle one)</p> <ol style="list-style-type: none"> 1. Minerals 2. Tree trunks 3. Deciduous leaves 4. Roots of plants and trees <p>The nitrogen was absorbed from the _____.</p>	<p>Photosynthesis is a process to make sugar for plants. These factors are necessary for the process: (circle one)</p> <ol style="list-style-type: none"> 1. Sunlight, carbon dioxide, water 2. Moonlight, carbon dioxide, water 3. Sunlight, oxygen, soil 4. Sunlight, nitrogen, water <p>_____ is a by-product of photosynthesis.</p>
<p>Plants contain DNA which: (circle one)</p> <ol style="list-style-type: none"> 1. Determines its growth pattern and rate 2. Releases nitrogen 3. Drives photosynthesis 4. Is a dangerous element 	<p>What is not a structure in a plant's leaf: (circle one)</p> <ol style="list-style-type: none"> 1. Epidermis tissue 2. Subcutaneous tissue 3. Pore 4. Vessel tissue

Alexander Glazunov

The Forest, Fantasy

Glazunov has a significant place in the history of Russian music, reconciling Russianism and Europeanism by blending many styles together. He was passionately interested in the distinctive sounds of the instruments and so, in addition to the obligatory piano, Glazunov learned to play a variety of instruments, including the violin, cello, trumpet, trombone, French horn, clarinet, and several percussion instruments. His music reflects the distinctive Russian national school of composition, embodying those unmistakable emotional and spiritual qualities.

The Forest Fantasy is a lengthy piece which is quiet throughout, as a forest. Written in 1887, Glazunov created an imaginative impression of a Russian forest: dark, dank, gloomy, and full of imaginary and real scary woodland creatures, each with its own sound. There is a sense of the supernatural and mystery, yet with some fun and whimsical moments. Take a walk the forest and listen for: the mysterious Eastern (Russian) sound in the introduction, a stomping bear at (07:40), a trombone theme (09:55), a bird imitation by the piccolo throughout (especially at 17:14), sparkling music by the clarinet presenting a nymph episode, perhaps a hunting or chase episode and gentle material suggesting a sunny day or opening in the forest.

Listening Preparation: This work is one that can spur the imagination to create images of one's own invention. So the listening preparation is designed to increase the observation skills, both visual and sensory. Obtain a recording of a variety of nature sounds to be used with this exercise. Prepare the classroom by placing objects of nature in semi-hidden places, perhaps a flower pot or branches.

Literacy 1) Ask the students to look around the room. Then ask them to look at you in the front of the room and have them tell you what they saw. Suggest a section of the room where there are hidden items.
2) Have the students close their eyes. Play the recording of nature sounds for a minute. Ask the students what they heard. Do they think they heard more because their eyes were closed? Have them close their eyes again and listen to the silence. What do they hear through the silence? (people in the hall, etc.)
3) Tell the students that Glazunov is painting a picture of a scene in a forest, perhaps similar to the painting in the Student Journal. The painting is "Morning in a Pine Forest" by Russian artist Ivan Shishkin (Tretyakov Gallery, Moscow, produced in 1889, 55" x 84") which became very popular and much copied. Ask them what they might find in a forest - from vegetation to animals, elements and visitors.
2) Have them describe what it might be like to walk through the forest in the morning as the sun is rising? How would that be different at mid-day and then in the evening? Have they gone hiking in the Ouachita National Forest and what was it like? What did they see that was different from being in the city?
3) Listen to sections of the piece and have them describe what that section may describe. Then play another section and see if they think of something different. (Do a few minutes of the piece over 5 days.)

4) Have the students write a story about what they think is happening in the forest while the music is playing. Illustrate the story, as in the Russian painting, showing the elements in the story.

Science: 5) Have the students describe the ecosystem of the Russian painting of the bear in the forest. Have them describe what the food chain might be in this particular painting.

6) Have a discussion on the importance of conservation and our dependence on natural resources to thrive. Have them talk about what the challenges conservation is to society and our future.

Math: 7) Place a grid transparency over the bear painting, dividing it into four quadrants. Have the students locate different items using ordered pairs.

Art: 8) Have the students evaluate the painting, identifying asymmetrical balance, focal point, harmony, unity, variety and perspective in the work.

REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: **Literacy:** W.4.4.1-16, W.5.4.1-6, W.5.4.10, W.6.4.1-21, W.7.4.1-8, W.4.5.1-14, WW.5.5.1-10, W.6.5.1-11, W.7.5.1-8, W.4.6.1-14, W.5.6.1-11, W.7.6.1-9 **Science:** LSS.4.5.3 **Math:** **Music:** M.3.4-5.1, M.4.4-5-6.1-2 **Art:** VA.5.5-6.5, VA5.4.12, 15-17, VA.5.5-6.9-13

CELEBRATE! CELEBRATE!

Discuss with the students about the traditions of celebration in many cultures. Include the traditions that are unique to the people in the United States (e.g., Thanksgiving Day, President's Day, and Martin Luther King Day). Discuss how traditions develop and why they are important.

Have the students complete the table on "Why do we celebrate"? (page 25 in the Student Journal). For "Family" or "Personal," consider birthday, anniversaries or accomplishments, such as graduation. For the category of Organization, have them consider school celebrations or some other organizations, such as Boys Scouts or Girl Scouts. When and what do they celebrate? In the "Other" category, have them think about celebrations that might be related to Arkansas, such as the *RiverFest* in Little Rock, the *Shortest St. Patrick's Day Parade* in Hot Springs or the *Watermelon Festival* in Hope. Have them describe one aspect of each celebration. Compare and contrast the traditions of each type of celebration.

Have the students write a paragraph about their favorite (family) tradition, what happens during the celebration and why that tradition is special to them.

Social Studies: The rise of a national spirit in the United States came particularly after the War of 1812. The words for the Star-Spangled Banner were written by poet Francis Scott Key in response to the battle at Fort McHenry. The Americans were defending their young democracy. Compare this national feeling to the four composers in this concert who were affected by oppressive rule in their homeland; one work deals with the actions of a dictator. There is often a cause and effect relationship between the rise of nationalism and the factors that created it, the resulting actions of individuals regarding their own lives and on the national level, and the changes in style of government.

1. Rise of national spirit (nationalism) in Europe
2. Cause: Desire for self-rule - some factors:
 - a. Oppression by an unelected ruler
 - b. Brutality
 - c. Poverty
 - d. Lack of opportunity
3. Effect: What did it lead to in:


	<u>Country</u>	<u>Resulting Form of Government</u>
Handel (under George I)	England	constitutional monarchy
(under George III)	America	democratic republic
Smetana	Bohemia (now Czech Republic)	parliamentary republic
Glazunov and Khachaturian	Soviet Union (now Russia)	democracy (in transition)
Indiana Jones	Germany under Nazi rule	democratic republic
4. Compare the experience for each composer and how it affected his actions.
5. Discuss why it is important that we celebrate and defend freedom for ourselves and for others. Discuss the action of 9/11 and its effect on bringing a resurgence of patriotism in the United States. Play current songs of patriotism, such as *Rugged Old Flag* by Johnny Cash, *Where Were You When the World Stopped Turning?* and *I'm Proud to be an American* by Aran Jackson. Look at the words to the *Star-Spangled Banner* and show how they relate and are similar. Have them read the book *By Dawn's Early Light* in the library.
6. What parts of the world have been fighting for their freedom this year?

REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: Social Studies: 6.2.5.1
6.2.5.3, 6.3.5.1-2, C.5.5.6-7, C.5.5.9, E.7.5.2, C.5.6.5, C.4.5-6.6, H.6.6.7, H.6.6.15, C.5.6.6

Fridrich Handel

ALLA HORNPIPE from "Water Music Suite," Suite No. 2

Listening Preparation: This work is from the Baroque era when a suite was made up of a group of dance movements. Explain that Baroque music composers often used a melodic or rhythmic figure as the basis for a piece and repeated it throughout the work. In this work there are two themes: 1) the A melody which is played by the brass and strings interchangeably and repeated and 2) the B rhythmic section which changes into the minor mode and has a repetitive 6 beat pattern.

00:00 – 01:03	01:04 – 2:05	02:05 – 03:01	03:02 - end
<p><i>"A" melodic theme (major):</i></p> <p>Introduced by all strings</p> <p>Repeated by woodwinds and then horns.</p> <p>Final statement is by all instruments</p>	<p><i>"A" melodic theme (major) is repeated:</i></p> <p>Introduced by all strings</p> <p>Repeated by woodwinds and then horns.</p> <p>Final statement is by all instruments</p>	<p><i>"B" rhythmic theme (minor mode)</i></p> <p>Theme is played in cello with a repeating bouncy rhythm:</p> 	<p><i>"A" melodic theme (major)</i></p> <p>Introduced by all strings</p> <p>Repeated by woodwinds and then horns.</p> <p>Final statement is by all instruments</p>



These paintings were of the Thames River, probably in the 1600 - 1750 timeframe. The left depicts a Royal barge party likely in George I's day. The right is the old London Bridge during the winter. Europe experienced a little ice age from the 14th - 19th century and London had severe winters. The Thames was shallow at that timing (prior to later dredging) and the old London Bridge slowed the current so that the moderately still water became frozen solid. River Thames Frost Fair Festivals sprung up during the years it froze, the first in 1603 and the last in 1815. Purportedly, Henry VIII traveled by sleigh on the Thames.

Social Studies: Discuss the well-known traditions in England: changing of the Guard at Buckingham Palace, the coronations, royal weddings. How do traditions begin? Does the United States have similar traditions? (changing of the guard at the Tomb of the Unknown Soldier, Presidential Inauguration, Thanksgiving dinner).

REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: **Social Studies:** G.2.5.1, G.2.5.2, G.2.5.3, C.5.5.6, C.5.6.6 **Music:** M4.4-5-6.1-2

Aram Khachaturian

SABRE DANCE from "Gayne", Suite I

Listening Preparation: Music: 1) Discuss what a sabre is (a sword) and then why sabre dances were performed. (It is a dance with a sword.) In many cultures, there are sword dances as part of the folk dance history. In some cultures, the sword dance depicts a hunting scene or a historic battle, while in other cultures the sword dance is an exercise in preparation for battle. In Russian farming cultures, people would use swords in dances they did for recreation after their work was done.

The *Sabre Dance* music written by Khachaturian is a whirling war dance in the Armenian style. The dancers display their skill with swords. Due to its exceptionally exciting rhythm, the *Sabre Dance* established a place for itself in common concert practice, leading also to various adaptations in popular music. One example is the use of the *Sabre Dance* music in circuses. You may hear this music when the acrobats do their routines or during the plate spinning acts on television shows. You may even hear this music in the background of popular cartoons. Walt Disney used it in the movie *Fantasia*. Recently, it has been used in the cartoon *Lion King 1½* and the *Scrubbing Bubbles* commercial for bathroom cleaning product!

2) Have the students listen once to *Sabre Dance* without looking at the listening map in the Student Journal. Ask them what it makes them think about. Are there two different pictures being drawn by this music? How are they different?

3) Have the students look at the listening map. Note that there are two themes and different instruments that play the different themes. There is also a short transition that helps the composer return to the first theme. Ask the students to listen again and then write words that come to their minds when they hear the different sections. (You might say Theme A, B and transition at the noted seconds to aid in the listening or ask them to raise their hands when a new section starts.) Have the students share their words

4) An ostinato is a repetitive melody or rhythmic phrase that is often played by a single instrument. Have the students identify the instrument playing the ostinato (the tympani). Demonstrate (4th grade) an ostinato on a metallaphone and then have the students play an ostinato. Have them listen in *Sabre Dance* for the ostinato. Also prominent is a glissando which is a fast sliding through a series of consecutive notes in a scale like passage. Demonstrate a glissando by sliding your finger down the keyboard of a piano or along the string of a stringed instrument. Have them identify which instrument plays the glissando (the trombone) in the piece and discuss why a trombone can make a glissando (sliding part to change the pitch).

Literacy: 5) Use cartooning to tell a story to the music; the objective is to have the students write a story inspired by listening to *Sabre Dance*. Take comics from the newspaper and cut out each frame. Eliminate the words with "white out." Be sure to have enough frames so that each student may choose several frames. (Have the students bring in the comics from home.)

Replay the music and let students listen to the music without writing.

Replay the music a second time and let them begin to write a first draft of their stories.

Have students search the comic frames to find several to illustrate parts of their stories.

Have the students edit their work and create a final copy of their story, leaving room to insert the comic frames they have chosen.

Then have students write dialogue to insert in the comic frames to illustrate their story and glue them in appropriate places in their story.

Finally, with the music playing in the background, have students read their stories to the class.

Display them on a bulletin board or wall.

REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: Literacy: W.4.4.1-16, W.5.4.1-6, W.5.4.10, W.6.4.1-21, W.7.4.1-8, W.4.5.1-14, WW.5.5.1-10, W.6.5.1-11, W.7.5.1-8, W.4.6.1-14, W.5.6.1-11, W.7.6.1-9 **Music:** M.1.4-5-6.2-3, M.4.4-5-6.1-2

Johann Strauss Sr.

RADETZKY MARCH

Listening Preparation: The listening preparation should be done by the same teacher as the Raider's March to facilitate the compare and contrast exercise below.

Have the students listen to the music and raise their hand when they hear the music change (from one section to another).

Ask the questions below, showing the answers after they have responded. Then ask them to talk about other similarities and differences.

COMPARE AND CONTRAST THE RAIDER'S AND RADETZKY MARCHES

	Raider's March	Radetzky March
What instruments play?	Full Orchestra	Full Orchestra
How many beats to a measure? (Meter)	4 beats to a measure in 4 time	2 beats to a measure in 2 time
What is the Mood?	Heroic	Military/Festive
What is the Speed? (Tempo)	Fast	Moderate
What is the Form?	In 3 main sections, plus a transition and coda: 0:00 - 2:05 Theme A 2:06 - 3:37 Theme B 3:38 - 4:20 Transition 4:21 - 4:54 Theme A 4:55 - end Coda	In 3 main sections with an introduction: 0:00 - 0:14 Introduction 0:15 - 1:06 Theme A&B 1:07 - 2:01 Trio 2:02 - end Theme A&B
Why was it written?	For a movie	In honor of a military man
Could you march to it?	No because it is too fast; not written for marching	Yes. It was meant for people to march to it.

Math: Discuss the word trio and what that means. Ask the students to think of other words that begin with tri- and determine the effect of the prefix on the meaning of the word. Continue exercise with other numerical prefixes.

Music or Literacy: Present the compare and contrast the two marches in the above. Discuss that the structure of the two marches could compare to the structure of writing compositions. Have the students prepare their own rubric for evaluating the two works.

REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: Music: M.1.4-5-6.2-3, M.3.4-5.2, M.3.6.5, M.4.4-5-6.1-2, M.3.6.3

Writing a Story

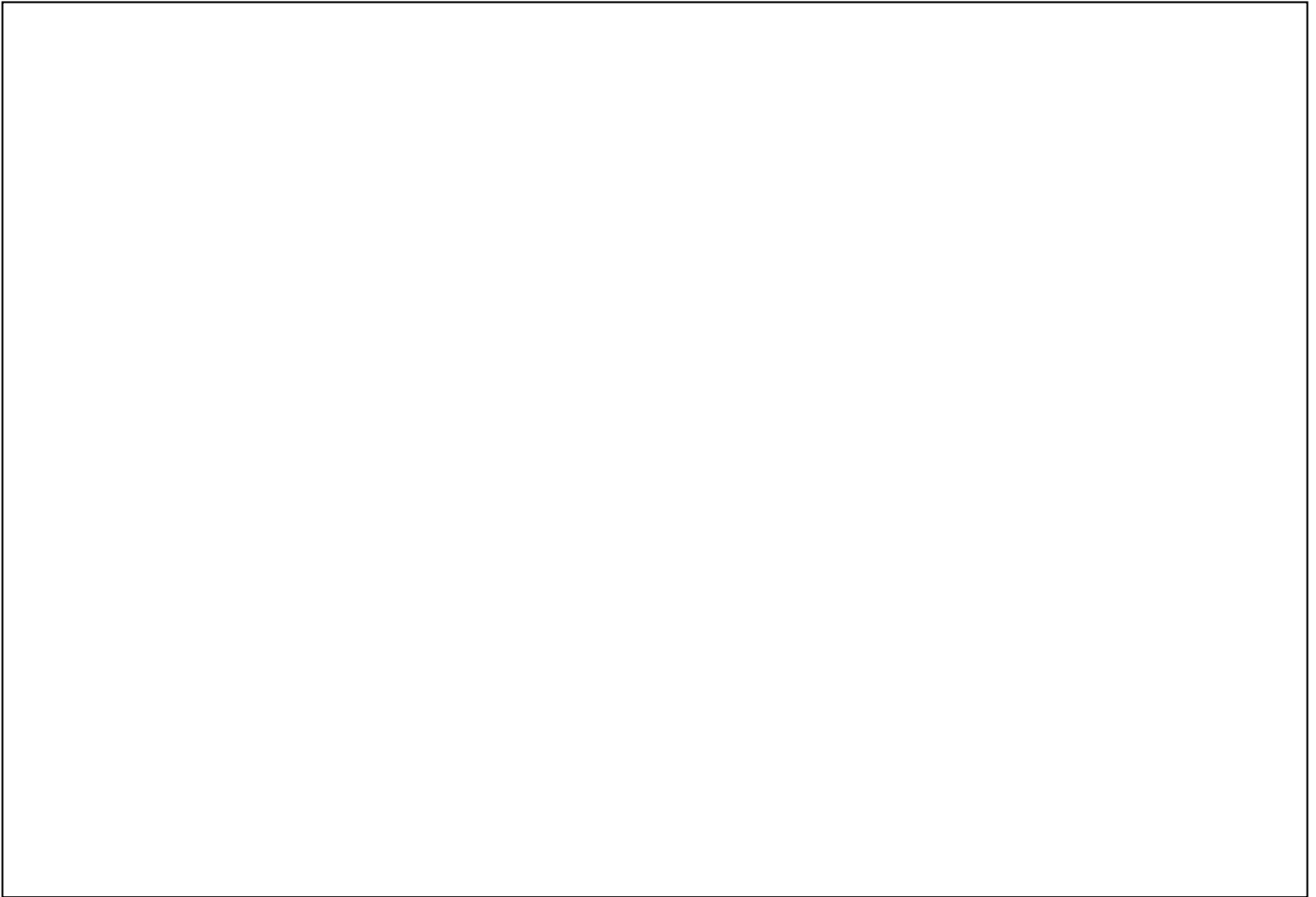
Make a Character Map

Draw your character in the middle of the hexagon. Using single words, fill in the boxes on the left and right of your picture. Complete a character map for each character in the story.

The form consists of a central hexagon for drawing a character. To the left of the hexagon is an oval labeled "Physical Traits". To the right of the hexagon is an oval labeled "Emotional Traits". Below the hexagon are two large rounded rectangles, each containing ten horizontal lines for writing.

Make a Setting Map

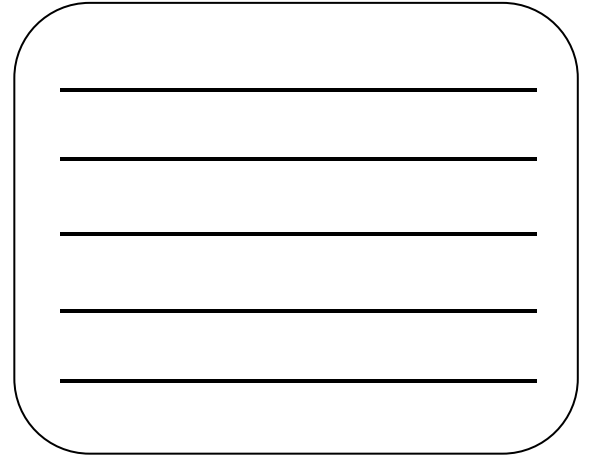
Draw the setting of the story in the large box. In the smaller box, describe the setting in three sentences.



Make a Plot Map

Draw the three most important parts of your story in each box. Then describe in one sentence next to each picture.

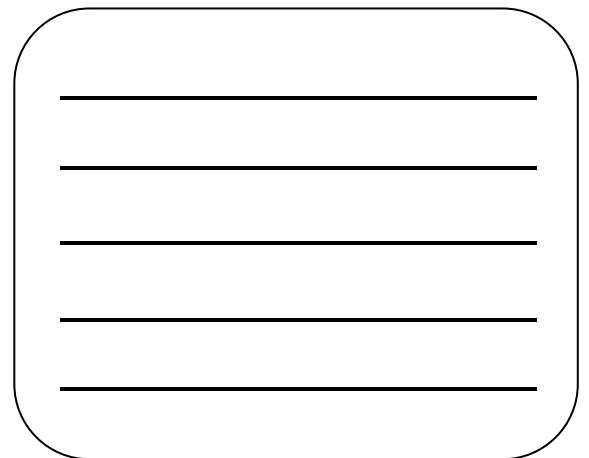
Beginning



Middle



End



Storyline Elements

- Can you identify who the characters are and what they might be like?
- Where or when might the story take place
- What season is it?
- Can you describe the action that is taking place?
- Can you guess what one or more of the characters is feeling and/or thinking?
- What parts of the illustration or pictures are most helpful in figuring out information about the story?

Have the students create paragraphs from the sentences, create an introduction to hook the reader and develop a strong closure. Have them revise their work include improved word choice and sentence variation. Prepare the rubric for feedback to student before final draft.

Assessment Rubric

Name: _____

Student can:	Excellent	Good	Satisfactory	Needs Improvement	Comments
Read a variety of illustrations for information.					
Convey elements of a story such as character, setting and plot, through illustration.					
Identify techniques and/or symbols used by illustrators to convey information.					
Create illustrations that are based on one or more characters and revealed details about the setting.					

REFERENCES TO THE ARKANSAS STATE CURRICULUM STANDARDS: Literacy: W.4.4.1-16, W.5.4.1-6, W.5.4.10, W.6.4.1-21, W.7.4.1-8, W.4.5.1-14, WW.5.5.1-10, W.6.5.1-11, W.7.5.1-8, W.4.6.1-14, W.5.6.1-11, W.7.6.1-9, VA.6.4.1-5-6-8-9, VA.6.5-6

SUGGESTED READING

EXPLORATION

Gondosch, Linda -- Where did Sacagawea join the Corps of Discovery? : and other questions about the Lewis and Clark expedition
 Graf, Mike -- Explorers of North America.
 Gunderson, Jessica Sarah, 1976- -- The Lewis and Clark Expedition
 Gunderson, Mary -- Cooking on the Lewis and Clark Expedition
 Johann, Carol A., 1949- -- The Lewis & Clark Expedition : join the Corps of Discovery to explore uncharted
 Kroll, Steven -- Lewis and Clark : explorers of the American West
 Marsh, Carole -- The rip-roaring mystery on the African safari : South Africa

Perritano, John -- The Lewis and Clark Expedition
 Pringle, Laurence P -- American slave, American hero : York of the Lewis and Clark Expedition
 Snowden, Maxine -- Polar explorers for kids : historic expeditions to the Arctic and Antarctic with 21 activities
 Swanson, Diane. -- Safari Beneath the Sea The Wonder World of the North Pacific Coast
 Talbott, Hudson -- Safari journal : the adventures in Africa of Carey Monroe
 Taylor-Butler, Christine -- Explorers of North America
 Underwood, Deborah -- Safari adventure

RIVERS

Gurney, Beth -- Sand and soil : Earth's building blocks
 Hablitzel, Marie, - - Draw, write, now. Book six, animals & habitats, on land, ponds & rivers, oceans : a drawing and handwriting course for kids!
 Hooper, Meredith -- The pebble in my pocket : a history of our Earth
 Ish-Kishor, Sulamith. -- A boy of Old Prague
 Jackson, Tom, 1953- -- The Arkansas River
 Locker, Thomas, 1937- -- Where the river begins

Loyie, Oskiniko Larry, 1933- -- As long as the rivers flow
 Machalek, Jan. -- Eva's summer vacation : a story of the Czech Republic
 Morris, Neil, 1946- -- Rivers & lakes
 Podwal, Mark H., 1945- -- Built by angels : the story of the old-new synagogue
 Sis, Peter, 1949- -- The three golden keys
 Venezia, Mike -- Rachel Carson : clearing the way for environmental protection
 Watts, Irene N -- Clay man : the Golem of Prague

MOUNTAINS

Bradley, Catherine -- Life in the mountains
 Brimmer, Larry Dane -- Mountains
 D'Aulaire, Ingri, 1904-1980 -- D'Aulaires' book of trolls
 Ellis, Edward Sylvester, 1840-1916. -- The camp in the mountains
 Gibbons, Gail -- Caves and caverns
 Hicks, Terry Allan -- How do mountains form?
 Marsh, Carole -- The mystery in the Smoky Mountains
 McCallum, Ann. -- The secret life of math: discover how (and why) numbers have survived from the cave dwellers to us!

Merrill, Yvonne Young -- Hands-on Rocky Mountains : art activities about Anasazi, American Indians, settlers, trappers, and cowboys
 Morris, Neil, 1946- -- Earth's changing mountains
 Ross, Cynthia -- A guide to using D'Aulaires' book of Greek myths in the classroom
 Simon, Seymour -- Mountains
 Snyder, Laurel -- Up and down the Scratchy Mountains, or, The search for a suitable princess
 Staub, Frank J -- America's mountains

FORESTS

Ingoglia, Gina. -- The tree book for kids and their grown-ups
 Benoit, Peter, 1955- -- Temperate forests
 Cefrey, Holly. -- Coniferous forests
 Cefrey, Holly. -- Deciduous forests
 Gaff, Jackie -- I wonder why pine trees have needles and other questions about forests
 Gibbons, Gail -- Nature's green umbrella : tropical rain forests
 Greeley, August. -- Fading forests : the destruction of our rainforests
 Green, Emily K., 1966- -- Forests
 Howard, Fran, 1953- -- Forests
 Kipling, Rudyard, 1865-1936 -- The jungle book

Kipling, Rudyard, 1865-1936 -- The second jungle book
 Latham, Donna -- Deciduous forests
 Morgan, Sally -- Rain forests in danger
 Parker, Steve, 1952- -- Rain forests
 Paterson, Stuart -- The jungle book
 Paul, Tessa -- In woods & forests
 Royston, Angela -- Disappearing forests
 Salas, Laura Purdie -- Temperate deciduous forests : lands of falling leaves
 Stille, Darlene R -- Tropical rain forests
 Wallace, Marianne D -- America's forests : guide to plants and animals
 Wilkins, Sally -- Temperate forests

CELEBRATION

Gilchrist, Cherry -- A calendar of festivals : celebrations from around the world
 Greenwood, Barbara, 1940- -- A pioneer Thanksgiving : a story of harvest celebrations in 1841
 Kindersley, Anabel -- Celebrations!

Luenn, Nancy -- Celebrations of light : a year of holidays around the world
 O'Brien, Anne Sibley -- At play on the plains and prairie : barn raisings, birthdays, and other celebrations
 Yolen, Jane -- Water music : poems for children

MUSIC

Barber, Nicola -- Should I play the flute?
 Hayes, Ann -- Meet the orchestra
 Helsby, Genevieve -- Those amazing musical instruments! : your guide to the orchestra through sounds and stories

Levine, Robert T -- The story of the orchestra : listen while you learn about the instruments, the music and the composers!
 Meadows, Daisy -- Fiona the flute fairy
 Venezia, Mike -- George Handel
 Whiting, Jim -- The life and times of George Frideric Handel
 Zannos, Susan -- The life and times of Felix Mendelssohn

TEACHER AND STUDENT RESOURCES

Websites:

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
eduplace.com for maps, a product of Houghton Mifflin Harcourt
nationalgeographic.com - has free maps, video, articles and a good search engine by topic.
nyphilkids.org – New York Philharmonic Orchestra website for young people
pbs.org – has lesson plans and information on wide range of topics
songsforteaching.com, a site designed for using music for teaching with downloads
sfskids.org – San Francisco Symphony Orchestra

Other Books for Students (not listed elsewhere):

Arley, Neil, EyeWitness Music, DK Publishing, Inc. 1989
Koscielniak, *The Story of the Incredible Orchestra*, Houston Mifflin Company, Boston 2000.
Krull, Kathleen, *Lives of the Musicians: Good Times, Bad Times*, Harcourt Brace Jovanovich, 1993
Levine, Robert, *The Story of the Orchestra*, Black Dog and Leventhal, Publishers, 2001, with CD on the periods and instrument sections
Ventura, Piero, *Great Composers*, G.P. Putnam's Sons, New York, 1988
Ziegler, Robert, *Eyewitness Great Musicians*, DK Publishing, 2008.

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All of Music by multiple contributors, *The Life and Times of the Great Composers: 1,000 Years of Classical*, Foreword by Vladimir Ashkenazy, Millenium House, Sidney, Australia, 2009
Bacharach, A.L. and J.R. Pearce, editors, *The Musical Companion*, Harcourt Brace Jovanovich, New York, 1977.
Dallas Symphony Orchestra, Reference to the DSO study guides and its web-site dsokids.com
Enchanted Learning.com
Goepp, Philip H., *Great Works of Music*, Garden City Publishing Co., Inc. Garden City, NY, 1913
Goulding, Phil G., *Classical Music: the 50 Greatest Composers and their 1,000 Greatest Works*, Fawcett Columbine, New York, 1992
The Kennedy Center, ARTSEGE, Lesson Connection: Reading Illustrations.
Leonard, Richard Anthony, *The Stream of Music*, Peter Smith, Gloucester, Mass., reprinted 1968
San Diego Symphony Orchestra, Reference to the SDO study guide *Symphony Safari*, 2008
Spaeth, A Guide to Great Orchestral Music, Sigmund Spaeth, The Modern Library, New York, 1943
www.classicsforkids.com
www.puzzlemaker.com
Wikipedia, The Free Encyclopedia, for information on each of the composers and the works
Williams, John, *Biography of John Williams*, www.johnwilliams.org

THE FINE ARTS ARE FUNDAMENTAL TO A WELL-ROUNDED EDUCATION FOR ALL STUDENTS

Ten Lessons the Arts Teach By Elliot Eisner

The arts teach children to make good judgments about qualitative relationships. **Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevails.**

The arts teach children that problems can have more than one solution **and that questions can have more than one answer.**

The arts celebrate multiple perspectives. **One of their large lessons is that there are many ways to see and interpret the world.**

The arts teach children that in complex forms of problem solving **purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.**

The arts make vivid the fact that neither words in the literal form nor numbers exhaust what we can know. **The limits of our language do not define the limits of our cognition.**

The arts teach students to think through and within a material. **All art forms employ some means through which images become real.**

The arts help children learn to say what cannot be said. **When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.**

The arts enable us to have experience we can have from no other source **and through such experience to discover the range and variety of what we are capable of feeling.**

The arts' position in the school curriculum symbolizes to the young **what adults believe is important.**

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