

# Musical Myths



An Integrated Unit



A Collection of Integrated Lessons for Grades 3-6  
Centered on the Themes and Styles of Music  
in preparation for

**THE MEMPHIS SYMPHONY ORCHESTRA**  
**YOUNG PEOPLE'S CONCERT #2**  
**February 14, 2007**

A Partnership of The Memphis Symphony Orchestra and Memphis City Schools

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MEMPHIS SYMPHONY ORCHESTRA  
Young People's Concert #2  
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# Musical Myths

DAVID LOEBEL, Conductor

Overture to <i>The Creatures of Prometheus</i> .....	Ludwig van Beethoven
Lemminkainen's Return, from <i>Lemminkainen Suite</i> .....	Jean Sibelius
Ride of the Valkyries from <i>Die Walkure</i> .....	Richard Wagner
Scheherazade, I. "The Sea and Sinbad's Ship" (with cut) .....	Nikolai Rimsky-Korsakov
John Henry .....	Aaron Copland
Infernal Dance from <i>The Firebird</i> .....	Igor Stravinsky
Main Title from <i>Star Wars</i> .....	John Williams



## Composers and Program Notes



**Jean Sibelius** was born in Hämeenlinna, Finland on December 8, 1865 and died September 20, 1957. Sibelius was one of the most popular classical music composers of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. He is also one of the most important composers from Finland. Sibelius began studying law in 1885, but soon gave it up for music. From 1885-1891 he attended the Helsinki Music School (which is now called the Sibelius Academy). He later studied music in Berlin and Vienna.

Sibelius loved nature and the beautiful Finnish landscape. The beauty of his homeland figures prominently into many of his compositions. Mythology, specifically that of Finland, also greatly interested Sibelius. Finnish myths are the basis of many of Sibelius's most important works, including *Lemminkäinen's Return*. This piece is the final installment of a 4-part work describing the adventures and journeys of Lemminkäinen.

Sibelius wrote many pieces for orchestra including traditional works like symphonies, but also newer types of music called *tone poems* (sometimes called *symphonic poems*). Tone poems are instrumental pieces of music that tell a story. The story in a tone poem is told entirely without words; the music alone relates the story. *Lemminkäinen's Return* is an example of a tone poem.

In Finnish mythology, **Lemminkäinen** is a magical god or a wizard. He is young, good looking, but at times brash and arrogant. The mythology of Finland is similar in many ways to Greek myths. There are many gods and goddesses, and they usually have both human and super-human characteristics. "Ukka" ("Old Man" in Finnish) is the sky god, and when he strikes his hammer or sword, there is thunder and lightning. His wife is "Akka" or "Old Woman." "Tuonela" is the land of the dead, much like Hades in Greek mythology.

Many of the myths of Finland come from an epic poem called the *Kalevala*. The myths and stories of the Kalevala began being written down and collected in the 1600's and continued until the 1800's. 20<sup>th</sup> Century writer J.R.R. Tolkien (*Hobbit*, *Lord of the Rings*) used some of the myths in the Kalevala as inspiration for his stories. In our myth, Lemminkäinen falls in love with the daughter of Louhi, the queen and very powerful witch of a kingdom called Pohjola. Louhi tells Lemminkäinen that he must complete a very difficult and brave task before he can marry her daughter. He must kill or capture the magical black swan of Tuonela. Lemminkäinen is killed before he can do this. His mother, a goddess herself, searches heaven and earth for her son. She finally finds him and restores him to life with magical spells. Jean Sibelius's piece *Lemminkäinen's Return* musically describes Lemminkäinen's return from Tuonela and from death.



**Aaron Copland** was born November 14, 1900 in Brooklyn, New York and died December 2, 1990 in Westchester, New York. Even though Copland did not grow up in a musical family (his Russian emigrant parents never attended a concert), he became one of the most important American composers. He began seriously studying music at age 15 and eventually made his way to Paris to study with the famous composition teacher, Nadia Boulanger, at the Fontainebleau School of Music. Before Copland, most American classical music composers used a European style of music writing. Copland decided to begin a truly American style of composing. He borrowed ideas from other types of American music such as jazz and gospel. Copland also incorporated American legends and stories into his music.

Some of these include *Billy the Kid*, *Lincoln Portrait*, and *John Henry*.

After the Civil War, America began re-connecting itself by expanding the railroads. The trans-continental railroad made it possible to travel from one coast to the other in under a week, rather than many months. Such monumental building tasks were the center of many American legends. The story of John Henry is one such legend. Although it is unclear whether John Henry actually existed, his story is at least based on historical circumstances of the time. The legend states that John Henry was born into slavery in the 1840's or 1850's. After the war, being a large and muscular man, he was hired by a railroad company to lay track and dig tunnels. This was about the time that steam-powered machines were starting to be used in America. One day, John Henry challenged the steam drill to a tunnel-digging race through a mile of solid rock. After the incredibly difficult and physically impossible race, John Henry beat the machine, but collapsed and died from the ordeal. Many pieces of music have been written about the John Henry legend from folk songs to Aaron Copland's orchestral version.



**Ludwig van Beethoven** was born December 16, 1770 in Bonn, Germany and died March 26, 1827 in Vienna, Austria. Beethoven's childhood was very difficult. He grew up in a home with an abusive, alcoholic father and by the time he was 12, Beethoven was making a living for his family by playing the organ and composing. As an adult, Beethoven became one of the greatest and most important composers in addition to playing the piano, conducting orchestras, and teaching.

Beethoven's early compositions were very similar in style to that of his teacher, Franz Joseph Haydn (a very well known composer himself). Beethoven's 3<sup>rd</sup> Symphony (he wrote nine) marked a pivotal change in music style that influenced many other composers. This symphony was nicknamed the *Eroica* (Heroic), and was originally dedicated to Napoleon Bonaparte. However, when

Napoleon declared himself emperor of France, this made Beethoven very angry and he destroyed the title page of the work.

When Beethoven was in his late 20's, he began to go deaf. This tragedy affected him in a profound way, both personally and musically. This marks the period in Beethoven's life when he began making big, innovative changes in his compositions. In some ways, Beethoven's loss seemed to be one of the reasons he was able to free his creativity.





**Prometheus** was one of the Titans (rulers of heaven and earth before the arrival of Zeus in Greek mythology). He was the wisest of the Titans; his name means “forethought.” When Zeus wanted to keep humans in a primitive and uneducated state, Prometheus took pity on mankind and secretly gave them a number of gifts. These gifts included the arts, brickwork, navigation by the stars, and most importantly, fire. Zeus became enraged by this rebellion and punished Prometheus severely by chaining him to a barren rock on a mountaintop and had an eagle tear at his flesh every day.



**John Williams** was born February 8, 1932 on Long Island, New York, later moving with his family to Los Angeles in 1948. He studied music composition at UCLA, served in the US Air Force, and then studied piano at the Julliard School in New York. After school, Williams returned to Los Angeles to begin writing music for movies. He has composed the music for almost eighty films including *Jaws*, *ET-the Extra Terrestrial*, *Jurassic Park*, the *Indiana Jones* trilogy, *Schindler’s List*, and all the *Star Wars* movies. Williams has received five Oscar Awards (with over forty nominations), sixteen Grammys, three Golden Globe Awards, and has numerous gold and platinum recordings. Besides film music, Williams has written concert music and theme music for three Summer Olympic games. In addition to composing, Williams conducted the Boston Pops orchestra from 1980 to 1993 and has guest conducted orchestras all over the world.

Williams began writing music for George Lucas’s *Star Wars* movies in 1977. To date, there are now six movies spanning twenty-eight years. Williams’s scores for the *Star Wars* movies do much more than simply provide “background” sound for the story. The music is intricately woven through the legendary plots of these movies. Each main character has his or her own melody and when that particular character makes an entrance, the audience not only sees the character, but also hears its musical theme. This idea was used by several composers in the past including Richard Wagner. Wagner called this idea *leitmotif* (leading motive).



**Richard Wagner** was born May 22, 1813 in Leipzig, Germany and died February 13, 1883 in Venice, Italy. As a boy, he was interested in literature, especially the plays of William Shakespeare. When he was 15, he wrote a play and then began writing music at the age of 16. He later studied music and composition at Leipzig University. Even though his first opera, *Die Feen*, was never heard, Wagner went on to become a master of German opera and one of the most influential composers of his day.

One of Wagner's innovations in opera was the extensive use of the *leitmotif* idea. Leitmotifs (leading motives) are melodies or musical themes that represent a character, an object, or even a concept such as 'love' or 'redemption' in an opera. When the audience hears a particular leitmotif, they know that character (or object, or concept) is present and plays an important part of the story at that time.

Most of Wagner's operas use Nordic or German mythology as a basis for the stories. The stories in opera are called **librettos**. In the 1850's Wagner began work on his largest project, a four-opera series called the *Ring of the Nibelung* (of which *The Valkyries* is the 2<sup>nd</sup> opera). The libretto of the *Ring* revolves around stolen magical gold that has been fashioned into a ring. (Tolkien used some of the same Nordic myths as a basis for *Lord of the Rings*.) The complete four-opera cycle is about eighteen hours of music and took twenty-two years to finish!

*The Ride of the Valkyries* appears as the prelude to Act III of *The Valkyries*. In Nordic mythology, Valkyries are warrior goddesses who choose the most heroic of those who have died in battle and carry them off to Valhalla (a heaven-like place where great fallen heroes reside). Valkyries usually wear armor and helmets and ride flying horses. The music of *The Ride* builds until the curtain rises, revealing the eight Valkyries (all daughters of Wotan, the main father-god in the myth) gathering on a barren mountaintop after collecting heroes from a battle. Brunnhilde, their leader, appears and reveals to her sisters that she has defied Wotan in an attempt to save a still living great hero, Siegfried. Wotan eventually punishes Brunnhilde by putting her into a deep sleep on top of a mountain and surrounding her with a magical fire. Brunnhilde can be awakened by only the bravest of heroes.



**Igor Stravinsky** was born June 17, 1882 in Oranienbaum (near St. Petersburg), Russia and died April 6, 1971 in New York City. Even though Stravinsky grew up in a musical family (his father was a bass singer in an opera company in St. Petersburg), he originally studied to be a lawyer. Later, he switched to music and studied composition with the famous Russian composer Nikolai Rimsky-Korsakov (composer of *Scheherazade*). Many of Stravinsky's most important pieces are ballets, including *The Firebird*, *Petrushka*, and *Rite of Spring*. Once on a visit to the U.S. he wrote a polka for the Ringling Brothers Circus elephants.

Stravinsky developed a very innovative, experimental, and at times, controversial style of composition. At the Paris premiere of his ballet *Rite of Spring*, audience members were so upset by the unconventional sights and sounds of the piece, they erupted into a riot! *Rite of Spring* is now accepted as a 20<sup>th</sup> century masterpiece.

The *Firebird* ballet was written in 1910 for the famous *Ballets Russes* dance company. The story of the Firebird comes from an old Russian folk legend. In this story, the hero Prince Ivan wanders into the kingdom of the evil and magical Kashchei the Immortal. In an enchanted garden, Ivan glimpses the beautiful and awe-inspiring Firebird, a magical bird with brightly glowing feathers. Captivated by its beauty, Ivan chases and eventually captures the Firebird. Ivan agrees to release her if she will agree to help him sometime in the future. Ivan then comes across 13 princesses that are being held captive by Kashchei. Ivan falls in love with one of them and must challenge Kashchei in order to free the princess. A great battle ensues in which Kashchei uses many magical beasts against Ivan. Ivan is nearing defeat when the Firebird, as promised, comes to his rescue by enchanting all the beasts and making them dance the wild and furious *Infernal Dance*. After Kashchei's defeat, all the magical creatures disappear, granting the princesses their freedom.



**Nikolai Rimsky-Korsakov** was born on March 18, 1844 in Tikhvin, Russia and died June 12, 1908 in St. Petersburg, Russia. Even though Rimsky-Korsakov showed musical ability at a young age, he wanted to be a sailor. At age 12, he entered the Russian Imperial Naval College. After serving in the Russian Navy for a while, he tired of the naval life and returned to music. Rimsky-Korsakov began working with Russia's most well-known composers of the time including Modest Mussorgsky (*Pictures at an Exhibition*) and Alexander Borodin (*Polovetsian Dances*). Along with Rimsky-Korsakov, these composers were a big influence on the next generation of great Russian composers such as Igor Stravinsky, Dmitri Shostakovich and Sergei Prokofiev.

Rimsky-Korsakov's *Scheherazade* is a tone poem for orchestra based on the medieval Middle-Eastern epic story *The Book of One Thousand and One Nights* (sometimes called *One Thousand and One Arabian Nights*). In this story, the king Shahryar marries a new wife every day and has her executed the next. When it is Scheherazade's turn to marry the king, she tells him a fascinating adventure story but cleverly runs out of time before revealing the ending. This makes the king have to prolong her life one more night in order to hear the end of the story (and thus is born the "cliffhanger!"). Scheherazade continues her storytelling in this manner for one thousand and one nights until the king falls in love with her and changes his ways.





# Musical Myths

## An Integrated Unit for Grades 3-6

### ESSENTIAL UNDERSTANDINGS

- This unit explores Myth and Legend as story types, the relationship of inspiration to the process of creating, and the structural components and aspects of design.
- Inspiration can help us understand the process of creating relating to all creative endeavors.
- Inspiration and resulting arts products help us better understand cause and effect.
- Design (composition/structure/arrangement) is an essential aspect of the thinking and creating process associated with all creative endeavors.
- Design Aspects (pattern, repetition, symmetry, etc.) can help us better understand our own art expressions as well as those of others.
- Myth and Legend are types of stories linked to history and culture.
- There are many ways to communicate a story.

### GUIDING QUESTIONS

Guiding questions are critical to the teaching and learning process. They are designed to help students understand how the “big ideas” studied in this unit relate to everyday life.

### LESSON 1: Patterns in Music

- How is pattern in musical compositions like visual pattern we see in nature/visual art?
- How is pattern related to repetition and rhythm?
- How does a composer help you recognize changes in patterns?
- Can you visualize what the characters in Prometheus are doing by listening to the music?
- What do choreographers need to know in order to create dance movements for a specific musical composition?
- How can visualizing and listening skills help us better appreciate a musical composition?
- How does a composer tell a story without words?

### LESSON 2: Characterization in Art and Drama

- How does a visual artist speak to you without words?
- How can an actor portray a character without speaking?
- How does structure relate to the design of a painting? The composition of a story or song? The skeleton of a human body? The framework of a building?
- Why are scale and proportion important to a human form or an architectural structure?

- How can a visual chart/timeline help us organize data and see the parts-to-whole aspects of a story, sequence of events, and historical time frames?
- How do different kinds of artists (i.e., composers, painters, sculptors, novelists, or poets) use understanding of structure to create their own types of artworks?

### **LESSON 3: Gallop into Poetry – Music Lesson**

- How do poets use language to tell a story?
- How do poetry, myth, and music enhance each other?
- How can readers interpret poetry using their voice to express musical concepts of timbre, tempo, dynamics, and texture?
- How is a story communicated through music alike/different from a verbal, written, or visual illustration of a story?

### **LESSON 4: Listen to the Story of John Henry – Music Lesson**

- What is the difference between a myth, a legend, and a tall tale?
- What musical elements does Copland use to depict the character John Henry and his contest with the steam engine?
- How does Copland use the compositional techniques of *repetition* and *contrast* to make the music more exciting?
- How are the ideas of repetition and contrast similar to/different from design aspects in other types of art forms?

### **LESSON 5: Advertising for John Henry – Graphic Art Lesson**

- How does a graphic design artist grab one's attention in advertisements found in magazines or newspapers or on television?
- How is graphic art similar to/different from a fine art painting/drawing?
- What does someone need to know to be a graphic artist?
- How do history and culture influence graphic artworks?
- What can we learn about the mid 1800's from the John Henry legend?
- How is the legend of John Henry similar to/different from the historical account of the building of the Chesapeake and Ohio Railroad?
- How are the words repetition and contrast visible in different types of art forms, i.e., paintings, poetry, drama, dance, and music?

### **LESSON 6: Stravinsky's Firebird – 3-Dimensional Art and Dance**

- How does a dancer tell a story without words?
- How does a mask help to define the character of an actor?
- How can an actor portray a character without speaking?
- How does structure relate to the design of a mask and the composition of a dramatic performance or dance?
- How does an author or storyteller structure a story's beginning, middle, and end?

## UNIT OVERVIEW

The composers who will be showcased in the Memphis Symphony performance of *Musical Myths* use myth as a springboard for creative expression. Each has his own unique way of making the story line come alive for listeners of all ages. As students are engaged in the study of design aspects, story components, and how composers/artists go about the process of creating, they respond by thinking of themselves as young artists inspired by these musical compositions.

This unit is designed to help students better understand the historical and cultural influences on myths, legends, and other types of stories that have been handed down from one generation to another. All of the lessons provided are developed to help students better understand a selected composer and the musical portrayal of a specific myth or legend. An individual teacher may pick and choose from the lessons or teach similar big ideas about one of the musical compositions from *Musical Myths* not explored in this unit. The goals of this unit are best accomplished when the music teacher coordinates efforts with the classroom teacher, art teacher, and physical education/dance teacher to teach different parts of the same integrated lesson/unit. Examples of student artworks will be shown at the performance of *Musical Myths*.

# Unit Planner

Concepts	Unit Theme	Grade Level	Time Frame
<ul style="list-style-type: none"> <li>• Myth/Legend</li> <li>• Inspiration</li> <li>• Structure (aspects of design/composition)</li> </ul>	<ul style="list-style-type: none"> <li>• Structural Aspects of Artistic Expression</li> <li>• Design Aspects (i.e., pattern, repetition)</li> <li>• Artistic Modes of Story Development</li> <li>• Inspiration/Creation</li> </ul>	3-6	5-7 Days

**Musical Myths**

**SOCIAL STUDIES**

- Sequence
- Cause and Effect
- Pattern
- Time Line
- Culture

**MUSIC**

- Pattern as Repetition of Motif
- Composition
- Tone Poem

**CREATIVE DRAMATICS**

- Storytelling
- Pantomime
- Sequence
- Characterization
- Story Structure

**LITERATURE/MEDIA**

- Myth
- Legend
- Expository Writing
- Narrative Writing
- Poetry
- Press Release

**VISUAL ART**

- 3-D Art/Mask-Making
- Graphic Design
- Characterization
- Design Elements and Structural Aspects
- Illustration (Life-Drawing)

**LANGUAGE ARTS**

- Cause and Effect
- Sequence
- Composition
- Pattern
- Characterization

**TECHNOLOGY INTEGRATION**

- Computer
- CD Players
- Overhead Projectors

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**Subject Area:** Music

**Grade Level:** 3-6

**Curriculum Guide Objectives**

MCS Standards 2, 4

**4<sup>th</sup> Six Weeks**

Length of Lesson: 2-4 segments of 10-30 minutes

**Guiding Questions:**

- How is pattern in musical compositions like visual pattern we see in nature/visual art?
- How is pattern related to repetition and rhythm?
- How does a composer help you recognize changes in patterns?
- Can you visualize what the characters in Prometheus are doing by listening to the music?
- What do choreographers need to know in order to create dance movements for a specific musical composition?
- How can visualizing and listening skills help us better appreciate a musical composition?
- How does a composer tell a story without words?

**Concepts**

- Pattern
- Rhythm
- Motion
- Interaction

**Motivation**

Students will identify aurally rhythmic patterns in Beethoven's *Creatures of Prometheus*. They will practice reading these patterns in traditional notation. After translating Beethoven's signature rhythms for this piece into movement, they will discuss patterns in his music and their choreography.

**Related to Previous Learning**

Students will draw upon previous experience identifying, reading, moving, and performing rhythms on body percussion and instruments to isolate specific rhythmic patterns in Beethoven's *Creatures of Prometheus*. Note: 4<sup>th</sup> grade students knowledge of syncopation is pre-conceptual at this stage of their learning.

**Strategies/Activities/Distributed Practice/Intervention**

**DAY 1**

15-20 minutes

- Students watch and copy teacher's body percussion ostinati in 3/4 time (e.g., pat snap snap). Teacher then demonstrates a conducting pattern in 3. Students imitate.
- *Creatures of Prometheus* (CD track 1, 00-1:15). Teacher directs the students to conduct in a slow 3-beat pattern when the music sounds right and to stop when the music changes. What made it hard to conduct at the very beginning? (The crashing sounds at the beginning don't have a steady beat.) How did the music change when they stopped conducting? (It got faster and changed meter.)

**Vocabulary**

- Patterns
- Rhythm
- Motion
- Interaction

**Materials**

CD of *Creatures of Prometheus*

Three notated rhythms on board

Optional set of rhythm cards with four rhythms for each student

**Technology**

Access to the Internet

Musical Myths CD

CD player

**Types of Student Participation**

Students' tasks include:

- Listening
- Conducting in 3/4 and 2/4 meter
- Echoing selected rhythms on body percussion
- Creating individual and group movement for selected rhythms in Beethoven's *Creatures of Prometheus*
- Comparing and contrasting Beethoven's composition with student movement

- Students echo, read from notation, and perform the following rhythms on body percussion:

Rhythm 1: Stamp

Rhythm 2: Pat

Rhythm 3: Clap

Rhythm 4: Snap

Stamp rhythm 1, pat rhythm 2, clap rhythm 3, snap rhythm 4. (Teacher may explain traditional terminology for note values and identifies rhythm 2 as an example of syncopation.)

- Students listen to all of Beethoven's *Creatures of Prometheus*. They may demonstrate when they hear each rhythm by holding up 1, 2, 3, or 4 fingers when they hear each pattern. Careful! Sometimes two patterns play at once.
- To use optional packets of rhythm cards, teacher passes out a packet of cards with the above patterns to each student. Students then point to one or more cards when they hear particular rhythms performed. **NOTE:** Sometimes partial rhythms are played. If so, students select the closest rhythm.
- Discussion: Which patterns did you hear most? Which did you hear the least? Were any two patterns played at the same time?

## DAY 2

10-15 minutes

Teacher and students review conducting in 3 and rhythmic patterns of Day 1's lesson.

**Assessment:** Students listen to the whole piece independently, conducting the introduction in 3, then indicating the rhythm patterns manually or by pointing to the cards. The music teacher will check each student for understanding through independent practice.

## DAY 3

30-40 minutes

### Extended Learning

Students sit in personal space with plenty of room for movement. Teacher plays the first chords of the introduction to *Creatures of Prometheus*.

Make a dramatic statue each time you hear the chords at the beginning. (Practice)

Change levels each time you make a statue. (Practice)

When you hear the slow music in 3, move in space with the beat. (Practice)

- Teacher places students in three cooperative learning groups. Groups sit in general space with plenty of room for movement.
- The teacher explains the two movement rules:  
Rule 1: Students may not make any sounds while moving.  
Rule 2: Students may not touch other students.
- Teacher or assigned student plays Rhythm 1 on unpitched percussion. Students discover a way to move that rhythm. After everyone has had time for exploration, individuals may demonstrate their way of moving to

Rhythm 1. Invite others to try each movement. Repeat process with Rhythms 3 and 4 (Rhythm 2 is difficult to sustain movement for a long period of time. Students may choose a non-locomotor movement to represent Rhythm 2.)

- Teacher assigns students to three groups. Each group is given Rhythm 1, 3, or 4. Group members have five minutes to come up with a way to demonstrate their rhythm. When they perform their movement four times in a row, the students may evaluate them according to this rubric:

The group movement clearly shows the assigned rhythm.  
All group members are moving.

## DAY 4

30-40 Minutes

### Extended Learning

- Dress rehearsal: Teacher plays *Creatures of Prometheus*. Introduction: Students make statues and move in space with the beat. By the time the introduction is over, students are in their cooperative learning groups. Now groups may only move when they hear their assigned rhythm.
- Evaluate: How did that work? What went well? How can we improve?
- Final performance: Students perform their choreography to *Creatures of Prometheus* for their classroom teacher, younger students, or a video camera.
- Discussion: How was our class choreography similar to Beethoven's *Creatures of Prometheus*? How was it different? What have we learned about rhythm and movement patterns?

**Subject Areas:** Visual Art, Language Arts, Creative Dramatics, and reference to big ideas in Social Studies, Math, and Science

**Grade Level:** 3-6

**Curriculum Objectives**

MCS Arts Standards 1, 2, 3, 4, 5

**4<sup>th</sup> Six Weeks**

Length of Lesson: 4-6 Days

**Guiding Questions**

- How does a composer tell a story without words?
- How does a visual artist speak to you without words?
- How can an actor portray a character without speaking?
- How does structure relate to the design of a painting? The composition of a story or song? The skeleton of a human body? The framework of a building?
- Why are scale and proportion important to a human form or an architectural structure?
- How can a visual chart/timeline help us organize data and see the parts-to-whole aspects of a story, sequence of events, and historical timeframes?
- How do different kinds of artists (i.e., composers, painters, sculptors, novelists, or poets) use understanding of “structure” to create their own types of artworks?

- Inspiration/Mythological Influences
- Structure
- Character
- Sequence
- Cause and Effect
- Scale and Proportion

**Vocabulary**

- Illustration
- Pantomime
- Design/Composition
- Tone Poem
- Myth
- Figure Drawing
- Contour Line
- Characterization

**Materials**

- Large sheets of butcher paper 5' or 6' long
- Markers/Crayons/Construction Paper (add color to life drawings)
- Scissors
- Notebook paper and pencils
- Miscellaneous collage items: fabrics, buttons, yarn, ribbons, etc.

**Types of Student Participation**

Student tasks include:

- Listening to the myth *Prometheus*
- Creating a sequence chart to show story events
- Creating a character analysis chart to classify personality traits and actions
- Creating a life drawing and props
- Performing an original pantomime of this myth to the music CD of *Prometheus* provided by the Symphony

**Concepts**

**Related to Student Experience**

As students study and engage in the creative processes of retelling a story in pantomime and creating life-drawings (to become a back-drop/set for their original pantomime), they will better understand the interrelationships among all creative arts, and the overall concept of structure as it relates to design/composition (parts and relationship to whole) in all creative endeavors.

**Motivation**

The classroom teacher should meet with the Art and Music teachers to plan how each will separately introduce/review big ideas that are included in the *Musical Myth* unit. The goal is to lead students to discover: the influences of culture embedded within specific myths; how structure is visible in all aspects of life; how design in visual art is similar to compositions in music and story development; and how “sequence” and “cause and effect” give meaning to events in a story and history.

**Related to Previous Learning**

- Students will rely on previously learned art concepts and skills to draw and embellish life drawings.



- Students will rely on previously learned concepts in Math (scale and proportion) and Science (skeleton) to understand “structure” and “organization” in life and life-drawings.
- Students will rely on previously learned Language Arts concepts and skills to read, listen intently, write, and speak correctly.
- Students will rely on problem-solving and critical thinking skills to design and create written passages, life-drawings, and organize information on charts.

### **Language Arts and Social Studies Integration**

The teacher can connect Language Arts to Social Studies by helping students understand the historical/cultural significance of the myth as a traditional type of story. Discussion might include the following:

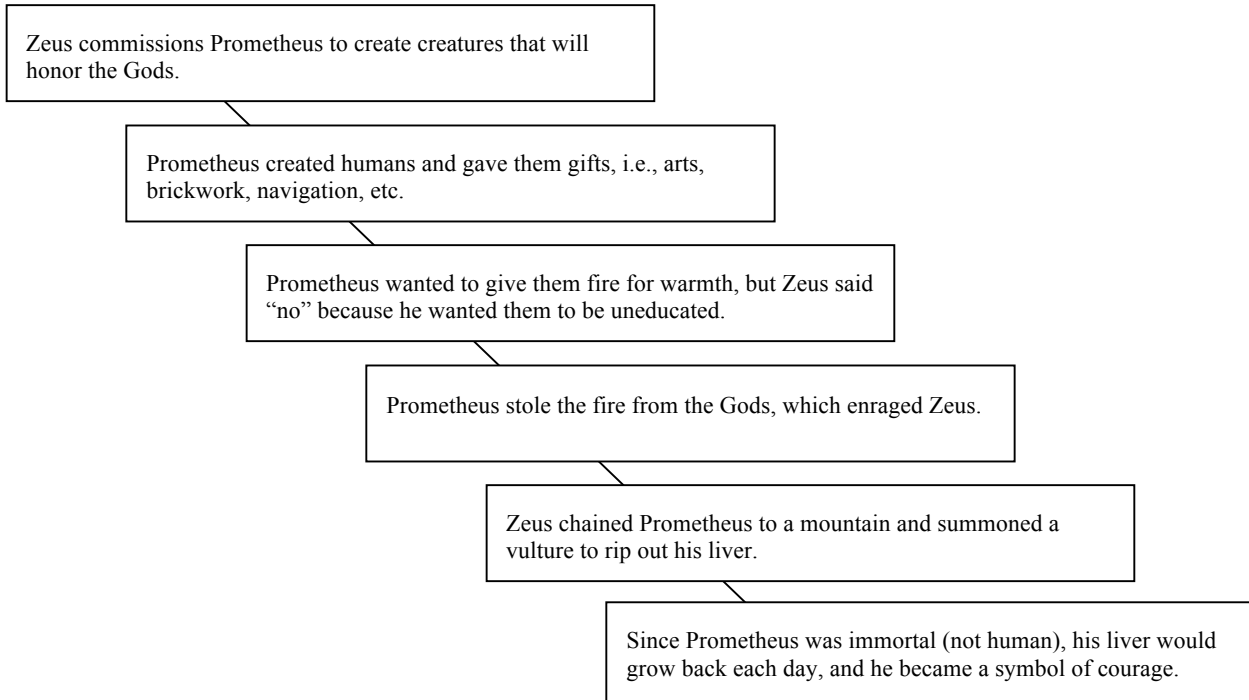
- Myth comes from the Greek word Mythos that means story.
- Other types of stories that remind us of classical myths: legends, fairytales, fables, allegories, and tall tales.
- Sometimes we use the word myth to describe: fiction, made-up stories; fantasy; and hearsay. For example, we might say, “The myth that the earth was flat was argued for many years before Columbus.” In this statement, we are using the word to mean error, illusion, or delusion.
- Mythical creatures such as the Unicorn, Sphinx, Cyclops, and Medusa are described /classified as imaginary, fictitious, unreal, or conjured-up.
- Mythology is the study of imaginary stories that were originally created to give meaning to life occurrences.

### **Strategies/Activities/Distributed Practice/Intervention**

#### **Day 1**

- The teacher leads a discussion, relating the big ideas in *Musical Myths* to those in Social Studies, Language Arts, and the Arts, such as:
  1. Myth as a story type.
  2. Sequence as it relates to chronological order in Social Studies and process steps in Science, Language Arts, Music, Visual Art, and Theatre.
  3. Structure as it relates to design/composition/pattern and all creative endeavors.
  4. Cause and effect as it relates to inspiration/creation, myth, history/culture, and story development.
  5. Inspiration as it relates to the creative process in the arts.
  6. Scale and Proportion as it relates to size relationships in Science, Math and the Arts.
  7. Character as defined in Language Arts, Social Studies, and the Arts.
- The teacher will instruct students to listen closely/intently to the music and the written story of *Prometheus* (located in the resource packet) so that they will be able to make decisions in other related lesson activities.
- The teacher will read/tell the story while students close their eyes, listen to the music, and “visualize” the story pictures in their heads.
- The teacher will lead a discussion relating to the essential ideas/events in the story, specifically recognizing what happened first, second, and so-forth.
- The teacher will assign students to small teams (4-5 students) and give each team a copy of the myth *Prometheus* and the blank sequence chart located in the resource section.
- Student teams will analyze the story and use the sequence chart to outline story events in a chronological order.
- If relevant to grade level, the teacher can connect the sequence chart to expository writing as a method of organizing information for a specific style of writing.

## SAMPLE SEQUENCE CHART FOR PROMETHEUS



### Day 2

- The teacher will instruct each team to share its sequence charts with the class. The teacher and other team members will make suggestions for correcting/finalizing each team’s chart.
- The teacher will relate “pantomime” (a dramatic interpretation of a story shown through expressions and physical movements) to a “tone poem” (an instrumental piece of music that tells a story) to connect this activity to the upcoming Symphony performance.
- The teacher will explain that “characterization” relates to the description of a person’s looks, actions, speech, mannerisms, and portrayal of emotions. These traits and attributes help to make each person unique.
- The teacher can use this activity to help students remember five ways that an author creates characters in stories/novels. Teachers will have students stand by their desks and make the appropriate gestures as she reads the following phrases from the blackboard.

Phrase (Five Ways Authors Create Character)	Gesture
<b>What the character says</b>	<b>Student points to mouth</b>
<b>What the character does</b>	<b>Student runs in place</b>
<b>What the character thinks</b>	<b>Student points to his/her head</b>
<b>What the character looks like</b>	<b>Student poses like a fashion model</b>
<b>What the characters say about the character being described</b>	<b>Student makes gesture with hand – open/shut in front of his/her mouth indicating speech, while pointing to another person</b>

- Student teams will analyze the characters in *Prometheus* using the Character Analysis Chart provided with this unit. The teacher will explain how each of the human forms in the story can be illustrated /described by the gifts/talents that were given to them by Prometheus.
- Students will use the Character Analysis Chart to analyze one or more of the characters from *Prometheus* that has been assigned to their group.

**Note:** The teacher needs to assign a main character and several “human forms” to each group since this lesson will lead into the life-drawing art activity. The life-drawings will be used as a backdrop for a dramatic performance/pantomime of the story. The teacher will photograph scenes to be shown at the Symphony performance of *Musical Myths*.

- The teacher should remind students that they will be tracing/creating a human pattern of each other on the next class day, and if they want to volunteer to become a model they need to wear slacks.

#### CHARACTER ANALYSIS CHART

<b>Character’s Voice</b> What the character says:	<b>Character’s Voice</b> What the words show:
<b>Character’s Deeds</b> What the character does:	<b>Character’s Deeds</b> What the actions show:
<b>Character’s Thoughts and Feelings</b> What the character thinks and feels:	<b>Character’s Thoughts and Feelings</b> What the thoughts and feelings show:
<b>Character’s Looks</b>	<b>Distinguishing Features</b>

### Day 3-5

- Teacher explains that a life drawing is an illustration of a person that has accurate proportions. Relate this to Science – how the human form is proportioned to have equal parts on both sides of the center axis creating symmetry (a sense of equal balance).
- The teacher should distribute copies of the Character Analysis Charts completed the day before.
- The teacher will demonstrate the life drawing process by:
  - Having one student lie down on a long strip of butcher paper; tracing around the student with a pencil.
  - How to add details –hair, facial features, clothes, and additional objects to outline.
  - How to add motifs/symbols that will help others identify the talent/gift of this figure.
  - How to use a black marker to go back over the outline of the figure and erase stray pencil marks.

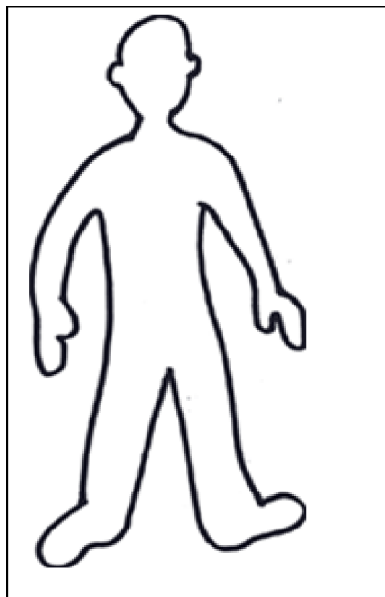
**Note:** This activity can be completed according to the art supplies that are available in the classroom. These figures can be painted, colored with crayons, or collaged with cutouts from construction paper, magazines, and/or fabrics. Yarn, pipe cleaners, or tissue paper strips can be glued to the figures for hair.

- Team members will create a life drawing/tracing for each character that has been assigned to their team.
- They will each draw an object on a separate piece of poster board/heavy paper that they will hold during their performance. This drawing will identify each of them as one of the human-forms from *Prometheus* by his special gift. Examples of these gifts are included with this lesson.
- When the life-drawings are completed, they can be displayed/attached to the blackboard in a row in order to use these figure drawings as a backdrop for a dramatic performance and freeze shots for photographs.

## Day 6-7

- The teacher will explain that pantomime is a dramatic form of storytelling that is achieved by facial expressions and body movements without speaking and relate this dramatic form of story to the Symphony performance of *Prometheus*, an instrumental musical story told without words.
- Distribute the completed Sequence Charts back to team members so that they can work together to plan a pantomime to act-out each of the sequenced actions on their list.
- The teacher should select one group to demonstrate movements in front of the class as the teacher explains the thinking processes involved in selecting the right movements and expressions for each character interacting in a scene.
- Students will work in their teams to practice their group's performance.
- Each team will perform its pantomime in front of the life-drawings using their hand-held props.
- The teacher will select one or more scenes from each team and have students freeze for photographs, selecting the most expressive shots to be viewed at the Symphony Performance of *Musical Myths*.

**Note:** If using a digital camera, save onto a disk to give to music administrator who will show these at Symphony performance. If using a regular camera, ask the developer to save these shots to a CD/DV format.





# Character Analysis Chart

## Character's Voice

What the character says:

## Character's Voice

What the words show:

## Character's Deeds

What the character does:

## Character's Deeds

What the actions show:

## Character's Thoughts & Feelings

What the character thinks and feels:

## Character's Thoughts & Feelings

What the thoughts and feelings show:

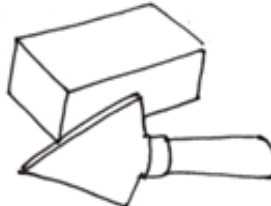
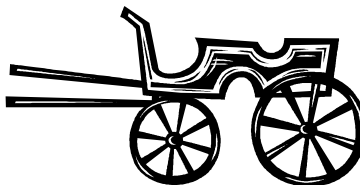
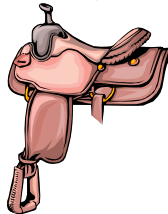
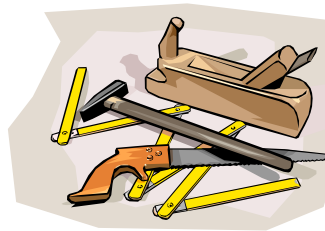
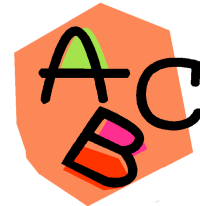
## Character's Looks

## Distinguishing Features

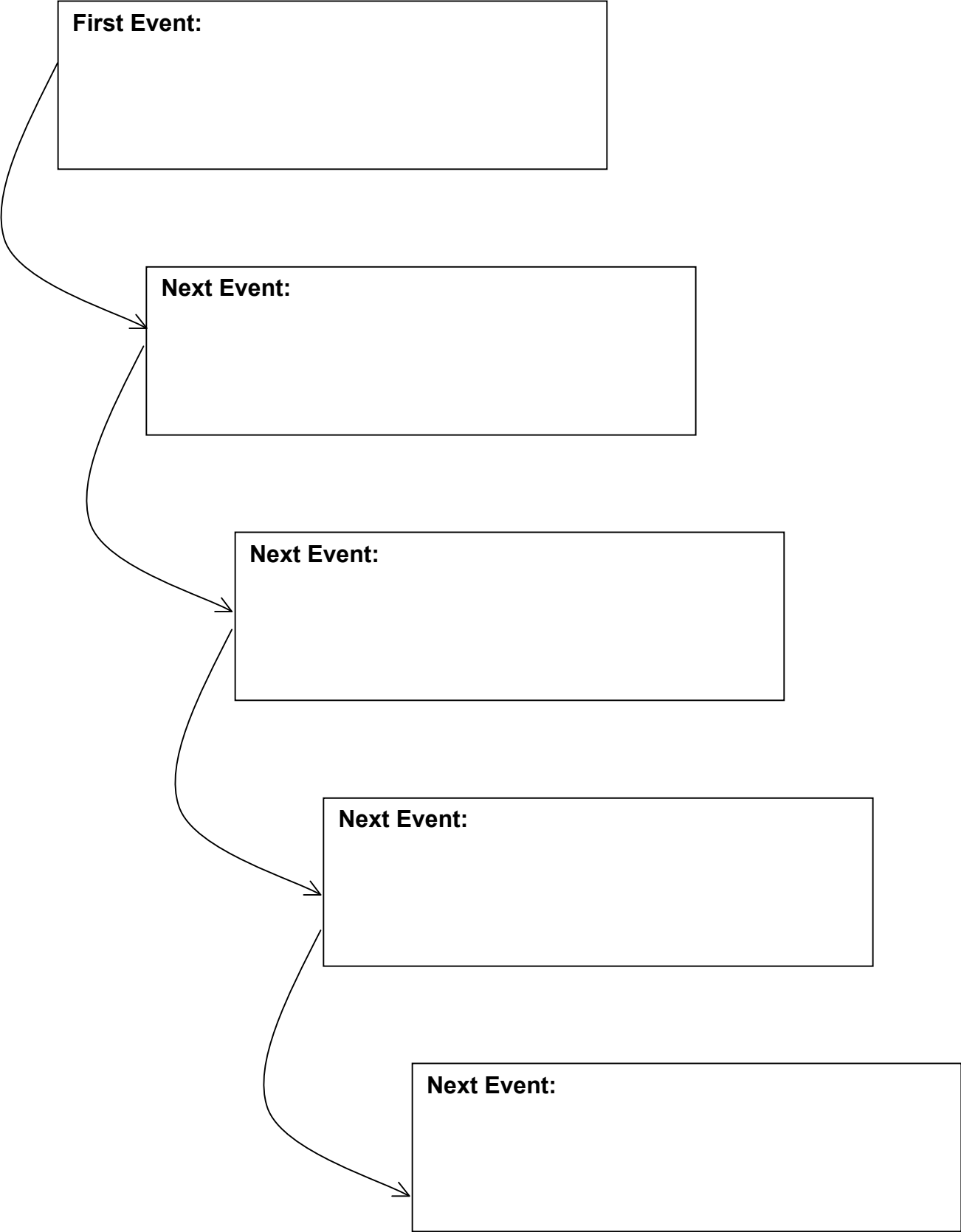
# Character Analysis Chart

## Sample Objects

These objects/gifts can be drawn on poster board/paper and held by students as they improvise the play *Prometheus*.



# SEQUENCE CHART



## PROMETHEUS

Prometheus was the son of IAPETOS and KLYMENE (Clymene). His name means Forethought. Prometheus was a god long before Zeus took the Throne of Eternity. He fought for Zeus against the devising KRONOS (Cronos), but Prometheus never had true respect for Zeus. He feared that the new Olympians had no compassion for each other or the mortals on the earth below.

Zeus had many plans for the reshaping of creation. After the fall of Kronos and his confinement in Tartaros, Zeus took no interest in the mortal race of men on the bountiful earth, he intended for them to live as primitives until they died off. Zeus said that knowledge and divine gifts would only bring misery to the mortals, and he insisted that Prometheus not interfere with his plans.

Despite Zeus's warning, Prometheus took pity on the primitive mortals and again, he deceived Zeus. Prometheus gave the mortals all sorts of gifts: brickwork, woodworking, telling the seasons by the stars, numbers, the alphabet (for remembering things), yoked oxen, carriages, saddles, ships, and sails. He also gave other gifts: healing drugs, sea craft, signs in the sky, the mining of precious metals, animal sacrifice, and all art.

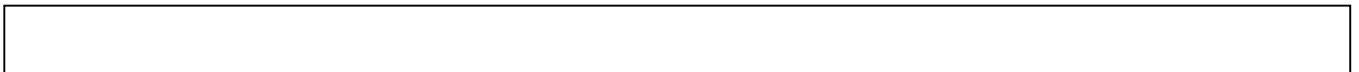
To compound his crime, Prometheus had stolen fire from Zeus and given it to the mortals in their dark caves. The gift of divine fire unleashed a flood of inventiveness, productivity, and most of all, respect for the immortal gods in the rapidly developing mortals. Within no time (by immortal standards), culture, art, and literacy permeated the land around MOUNT OLYMPOS (Olympus). When Zeus realized the deception that Prometheus had fostered, he was furious. He had HEPHAISTOS (Hephaestus) shackle Prometheus to the side of a cliff, high in the Caucasus Mountains. There Prometheus would hang until the fury of Zeus subsided.

Each day, Prometheus would be tormented by Zeus's eagle as it tore at his immortal flesh and tried to devour his liver. Each night, as the frost bit its way into his sleep, the torn flesh would mend so the eagle could begin anew at the first touch of EOS (the Dawn).

Zeus's anger did not stop there. He intended to give the mortals one more gift and undo all the good Prometheus had done. He fashioned a hateful thing in the shape of a young girl and called her PANDORA. Her name means, 'giver of all' or 'all endowed'. Her body was made by Hephaistos, he gave her form and voice. ATHENE (Athena) gave her dexterity and inventiveness. APHRODITE (goddess of Love) put a spell of enchantment around her head and HERMES put pettiness in her tiny brain. She was ready for the world.

When IO, who was also being punished by Zeus, came upon Prometheus and the daughters of Okeanos, she wanted to know her future. Prometheus, even in his tortured condition, tried to spare the feelings of the poor girl. She had been transformed into a black and white heifer and was cursed to wander, prodded by an evil gadfly. Her future was only slightly better than his, but she was lucky because she was mortal and would die and be rid of her earthly torment. He, on the other hand, was immortal. His torment would last forever.

The journey of Io was crucial to the release of Prometheus from his bonds. After her wandering journey to Egypt, Io was returned to her human form and had a glorious son named EPAPHOS. Thirteen generations later, HERAKLES (Heracles) climbed the mountain, killed the eagle and freed Prometheus from his shackles.



**Subject Area:** Reading/Language Arts/Music

**Grade Level:** 3-6

**Curriculum Guide Objectives**

Lesson 1: Language Arts Standard 1

Lesson 2: Music Standard 1, 2, 5

**4<sup>th</sup> Six Weeks**

Length of Lesson: 3 days

**Curriculum Integration**

Language Arts: Forms of Student Writing, Poetry, Variety of Texts

Music: Expressive Development of Poetry/Song

**Guiding Questions:**

- How do poets use language to tell a story?
- How do poetry, myth, and music enhance each other?
- How can readers interpret poetry using their voice to express musical concepts of timbre, tempo, dynamics, and texture?

**Concepts**

- Alliteration
- Simile
- Myth
- Expressive Qualities in Music/Speech

**Vocabulary**

- Alliteration
- Brunnhilde
- Expressive Qualities in Music/Speech: dynamics, timber, tempo, texture

**Motivation**

Students will discover the links between poetic devices, expressive choral speaking, and music using Jack Prelutsky's poem "The Horseman" and lyrics spoken in rhythm to Wagner's "Ride of the Valkyries."

**Related to Previous Learning**

- Students will review poetic devices used in previous language arts lessons.
- Students will draw on choral speaking skills to communicate feelings through expressive speech.

**Strategies/Activities/Distributed Practice/Intervention**

**DAY 1**

20-30 minutes

- Students will enter the room to Richard Wagner's "Ride of the Valdyries." Teacher will pair students to ask each other, "Tell me three things about the music. Students take turn sharing responses in pairs and with the large group. Teacher acts as recorder.
- Students volunteer to read lines of the refrain of Jack Prelutsky's "The Horseman." They discuss vocabulary, mood, and poetic devices in the poem. Guided by the teacher, they make artistic choices about

- Metaphor
- Myth
- Valkyrie Interaction

**Materials**

- CD player and Musical Myths CD
- Copy of Jack Prelutsky's poem "The Horseman" (Teacher's manual of Share the Music Grade 5, 1994 edition, Macmillan/McGraw-Hill, pp. 294, 295, student book, p. 294
- Poem "Valkyries" By Terry Starr included in this lesson

**Technology**

Access to the Internet

Musical Myths CD

CD player

**Types of Student Participation**

Students' tasks include:

- Listening to orchestral music, asking questions, and discussing what they heard
- Performing choral reading of poetry related to mythical or fictional characters
- Making artistic decisions about solo/group reading (texture), tempo, volume level (dynamics), and vocal tone (timbre)
- Simultaneously listening to orchestral music and choral speaking of lyrics written to go with that music

solo/ensemble reading, voice tone, tempo, and voice quality. They rehearse, critique, and perform the refrain again.

## **DAY 2**

20-30 minutes

Students read the poem “Valkyries.” They discuss vocabulary, poetic devices (alliteration, simile), and mythological characters (Brunnhilde, Wotan). The teacher reads the poem in the rhythm of Wagner’s “Ride of the Valkyries.” Students read silently, lip-syncing with the music.

## **DAY 3**

20 minutes

Play Wagner’s piece again, with everyone reading “Valkyries” aloud in the rhythm of the music. Now listen to Wagner’s music by itself.

## **CLOSURE**

20 minutes

The teacher facilitates classroom discussion. Does reading the poem make the music more enjoyable or does it get in the way of the instrumental music? Wagner was an opera composer. How do lyricists match words and music?



# Valkyries

by Terry Starr

(in the rhythm of Wagner's "Ride of the Valkyries")

Valkyrie maiden, valiant Brunnhilde,  
Daughter of Wotan, warrior bold,  
Ride into battle, gather the fallen,  
Bring to Valhalla heroes of old.

O shieldmaidens all, to Wotan's great hall  
Now gallop in glory. Hey ya ta hoy!  
Like eagles you fly. Your victory cry  
Resounds in the heavens:  
Hey ya ta, hey ya ta, hey ya ta hoy!

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**Subject Area:** Music

**Grade Level:** 3-6

**Curriculum Guide Objectives**

Sing the ballad of “John Henry”. Experience and analyze theme-and-variations form in Aaron Copland’s orchestral tone poem *John Henry*.

**T-Cap Objectives:** MCS Standards 1, 2, 3, 4 and 5

**4<sup>th</sup> Six Weeks**

Length of Lesson: 4-5 Days

**Guiding Questions**

- What is the difference between a myth, a legend, and a tall tale?
- What musical elements does Copland use to depict the character John Henry and his contest with the steam engine?
- How does Copland use the compositional techniques of *repetition* and *contrast* to make the music more exciting?

**Concepts**

- Myth, legend, and tall tale
- Character
- Repetition and contrast

**Vocabulary**

**Motivation**

Students will experience and analyze a musical form called theme and variations in Copland’s tone poem *John Henry*. They will explore how a composer uses melody, timbre, tempo, and dynamics to write exciting music. They will study and discuss how Copland takes a familiar folk song and changes it several times to evoke the story of the lyrics using only orchestral instruments.

**Related to Previous Learning**

Students will draw on previous experiences of singing pentatonic songs in singing the ballad of “John Henry.” They will build upon their prior knowledge of musical elements (melody, accompaniment, instrument timbre, dynamics, and tempo) and of compositional techniques (repetition and contrast).

**Related to Student Experience**

Students may have already seen movies made from novels, such as *Holes*, *Lord of the Rings*, or any of the *Harry Potter* films. The idea of turning a legend into a ballad into an orchestral piece will seem natural. Through their own writing and artwork, students already know the techniques of repetition and contrast.

**Strategies/Activities/Distributed Practice/Intervention**

- Folk song, work song, ballad
- Rhythm, melody, timbre, pitch, texture, tempo, dynamics, pattern
- Theme and variations

**Materials**

CD of Musical Myths

Notated song “John Henry”

One or more copies of the John Henry story

Student copies of the theme and variations form table

Pencils

**Technology**

Access to the Internet

Musical Myths CD

CD player

**Types of Student Participation**

Student tasks include:

- Listening to the classroom teacher read the story in this packet
- Singing one version of the ballad “John Henry” and identifying high Do
- Analyzing Copland’s notated theme
- Discussing in small groups the musical elements that the composer uses and the compositional techniques of repetition and variation in the orchestral tone poem *John Henry*.

**DAY 1**

10 minutes in the homeroom

The classroom teacher reads the story of John Henry to the students. She assigns selected students to search the Internet for information on John Henry to find where the C&O Railroad line ran and/or to look for alternate

versions of the John Henry ballad. Students may report their findings in the classroom during the next week at a time determined by the teacher.

## DAY 2

15 minutes in the music classroom

- The music teacher vocalizes the students in C pentatonic scale. The students learn the “John Henry” ballad. An easy way to begin is for the classroom teacher to sing each verse with the students chiming in on the last line.
- The music teacher asks students what the following terms might mean: folk song, work song, and ballad. Answers are to be accepted and then refined as necessary. Ask students why they think “John Henry” was written.

## DAY 3

15 Minutes in the music classroom

- Students sing their version of “John Henry” again.
- The teacher vocalizes students with solfeg syllables (Do, Re, Mi, etc.) in C pentatonic, using fragments of Copland’s version of the song (SLD’, SLS’D’, D’D’LSM MSL, D’SLMD, DMS, MDL, DM, AND MDL, DD).
- Students find steps, skips, and repeated tones in the notated score of Copland’s *John Henry* theme.
- Students listen to Copland’s *John Henry* theme. The teacher compares this theme to the main idea of a written composition. They identify the ring, ring of John Henry’s hammers in the music.

## DAY 4

30 Minutes in the music classroom

- Students listen to Copland’s *John Henry*. Working in pairs, each person names at least three ways the theme changes during the course of the piece. Pairs may pool their answers and share with the class.
- Students review expressive vocabulary for musical elements:
  - Melody – a string of pitches
  - Accompaniment – background music for the melody
  - Tempo – the speed of the beat
  - Timbre – tone color of the instrument, family name (strings, woodwinds, brass, or percussion, which instrument is playing)
- Everyone determines how many variations there are (6). They identify which instrument is imitating the ring of John Henry’s hammer on each variation.
- The teacher organizes students into cooperative learning groups. One person in each group may act as recorder. (Note: This lesson also works as a whole class activity.)
- The first time the groups hear the music, they listen with eyes closed while holding up their fingers to show which variation is being played. The second time, students listen for the instruments playing the melody, the hammer, the accompaniment, and for the tempo, texture, and dynamics of their variation. Discussion and recording of findings follows. (The teacher may stop the recording for a few moments between variations to allow one minute for quiet discussion and recording of findings.) On the third hearing students check their work.

	Melody Instrument	Hammer Instrument(s)	Accompaniment Instrument(s)	Tempo	Dynamics
<b>Theme</b>					
<b>Variation 1</b>					
<b>Variation 2</b>					
<b>Variation 3</b>					
<b>Variation 4</b>					
<b>Variation 5</b>					

Variation 6					
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## CLOSURE

The class may choose classroom or found-sound instruments to accompany their singing of this ballad. They may present their rendition of the ballad to their teacher or to younger students.

### Other Resources

Julius Lester/Jerry Pinkney. *John Henry*. Dial Books. New York (1994)

This Caldecott Honor book is in the Central Public Library and may be found in the school library. Imaginative re-telling of the famous tale with vibrant illustrations.

### Assessment of Singing, Discussion, and Analysis of Copland's *John Henry*

- The student sings the ballad to the best of his/her ability.
- The student participates by listening and speaking appropriately during discussions.
- The student listens without talking as recorded music is played.

One point is given for each activity. Three is the maximum number of points given for the whole lesson.

# John Henry

North American Folk



1. When John Hen-ry was a lit-tle ba-by  
Sit-tin' on his ma-ma's knee, he gave a long and a  
lone-some cry. "This ham-mer'll be the death of me, Lord, Lord. This  
ham-mer'll be the death of me."

2. Well, the captain said to John Henry,  
"Gonna bring that steam drill 'round,  
Gonna take that steam drill out on the job.  
Gonna whop that steel on down, Lord, Lord,  
Gonna whop that steel on down."
3. John Henry said to the captain,  
"Well, a man ain't nothin' but a man,  
But before I let that steam drill beat me down,  
Gonna die with my hammer in my hand, Lord, Lord,  
Gonna die with my hammer in my hand."
4. Well, the man that invented the steam drill,  
He thought he was mighty fine.  
But John Henry drove his fifteen feet,  
And the steam drill only made nine, Lord, Lord,  
The steam drill only made nine.
5. John Henry looked up at the mountain,  
And his hammer was strikin' fire.  
He hammered so hard that he broke his heart,  
And he laid down his hammer and he died, Lord, Lord,  
He laid down his hammer and he died.
6. They took John Henry to the tunnel,  
And they buried him in the sand,  
And every locomotive comes a-roarin' by,  
Says, "There lies a steel-drivin' man, Lord, Lord,  
There lies a steel-drivin' man."

**Subject Areas**

Visual Art, Social Studies, and Language Arts

**Grade Level:** 4 – 6

**Curriculum Objectives:**

MCS Arts Standards: 1, 2, 3, 4, and 5

**4<sup>th</sup> Six Weeks**

Length of Lesson: 5 days

**Guiding Questions**

- How does a graphic design artist grab your attention in advertisements found in magazines or newspapers or on television?
- How is graphic art similar/different from a fine art painting/drawing?
- What does someone need to know to be a graphic artist?
- How do history and culture influence graphic artworks?
- What can we learn about the mid-1800's from the John Henry legend?
- How is the legend of John Henry similar/different from the historical account of the building of the Chesapeake and Ohio Railroad?
- How are the words "repetition" and "contrast" visible in different types of art forms, i.e., paintings, poetry, drama, dance, and music?

**Concepts**

- Design
- Myths and Legends

**Vocabulary****Motivation**

The classroom/art teacher will review the story of *John Henry* and explain that they are going to pretend that they are observers/promoters of this famous contest in history. They are going to create a poster and a press release that will advertise this event throughout the country.

**Language Arts, Science and Social Studies Integration:**

The teacher can connect Language Arts to Social Studies by helping students understand the historical/cultural significance of *John Henry* as a folk Legend. Discussion might include the following:

- Other types of stories that remind us of legends, i.e., fairytales, fables, allegories, myths, and tall tales.
- Definition of the word legend as a made-up story, fiction, fantasy, or hearsay.
- How a legend can be based on an actual historical person or event, but the facts have been created to enhance the story or give meaning to life occurrences.
- Location of West Virginia and the Big Bend Mountain on a class map
- Other historical events that happened during this timeframe – 1840-1850's.
- Information based on research of steam-powered drills to find out how this invention has improved over the years.

- Visual Design Elements: shape, color, form, space, line, texture
- Design Principles: rhythm (repetition), balance, harmony, emphasis, unity, variety, contrast and unity
- Legend
- Graphic Art
- Graphic Designer
- Advertising

**Materials**

- Paper (poster board or card stock) 8" x 11" or larger
- Crayons, Markers, Colored Pencils
- Black Flare Pen for outlining
- Magazines to review color advertisements
- Lettering guides/patterns

**Types of Student Participation**

Student tasks include:

- Listening to Copland's orchestral version of the legend of *John Henry*
- Listening intently and taking notes of key images portrayed by the words in the legend of John Henry
- Researching/reviewing graphic art posters that portray a message using simple images and a few words
- Designing a colorful poster that will advertise the contest between John Henry and the steam drill
- Writing a news release that will advertise this historical event



- Comparison of a scientist who invents machines like the steam-drill to an artist who paints a painting.

### Related to Previous Learning

- Students will rely on previously learned Visual Art elements and principles to create a poster that has unity, harmony, and symmetry/balance.
- Students will rely on previously learned Language Arts concepts and skills to write a news release.

### Related to Student Experience

As students study and engage in the creative processes of creating poster designs and writing news releases, they are introduced to careers associated with the world of advertisement. As students review historical facts related to the legend of *John Henry*, they will better understand how people throughout time have used the art of storytelling to pass down historical events. As students think about the scientific aspects of inventions such as the steam drill, they will better understand how artists and scientists are very much alike in their quest for new ideas and discoveries.

## Strategies/Activities/Distributed Practice/Intervention

### DAY 1

- The classroom/art teacher will show examples of graphic art posters or magazine pages that advertise an event or product.
- The teacher will explain how graphic art careers differ from fine art careers, mainly that graphic artists most often work for a client who has a specific idea/product to be considered, whereas a fine artist creates from hi/her own ideas, feelings, or thoughts.
- The teacher can explain that a poster is a placard or bill used for advertising or publicity. The functions of a poster include communication, selling, and persuading. The first job of a poster is to attract attention of a passerby and deliver a message. **A good poster is one that is attention-grabbing, succinct, convincing, and memorable.**
- The teacher will explain that they will design a poster that will be distributed throughout the country, advertising a competition between John Henry and the steam drill.
- The teacher can discuss and post the following aspects of designing an effective poster:
  1. Put as little as possible on the poster.
  2. Arrange the design/image and lettering (words) to attract attention of passers-by.
  3. Consider where the poster will be hung or displayed.
  4. Consider how it will look next to other posters.
  5. Text (words) and design (image) should be large enough to be seen from a prescribed distance, usually 30-40 feet.
  6. Use harmonious color combinations using principle of repetition when a color is introduced in a design. You can create visual rhythm by repeating that same color or essence of that color a minimum of three times.
  7. Design/image and text/words must complement each other.
  8. The design/image should not detract from the impact of the words.
- The teacher will ask the students to notice posters displayed on the side of the road and look in magazines to get ideas for their posters.

### DAY 2-3

- The teacher will pre-set table with art supplies, including lettering guides/patterns if available.
- The teacher will read the legend of *John Henry* and have students take notes of visual images that come to mind as they listen to the story.

**Note:** For example, students might jot down phrases/descriptions such as, John Henry holding a hammer and a spike or John Henry shaking his fist at the steam drill.

- The teacher will demonstrate how to create a layout/plan or a poster design (sample included with this lesson.)

- On the first day of the art activity, students can create thumbnail sketches.
- The teacher can review the preliminary sketches and help each student select the best idea to use for his/her poster.
- The next day, the students can create their posters using available art materials.
- The teacher should display and photograph the best class posters to submit to the music administrator who will be selecting artworks that will be shown at the Symphony's performance of *Musical Myths*.

## DAY 4-5

- The teacher will introduce the Language Arts writing activity as a written new release for advertising the competition between John Henry and the steam drill.
- The teacher will lead a discussion of what a news release is and how the style and format of a press release is very important.
- The teacher can duplicate the tips list on the following page for students to put in their Language Arts folder so that they can refer to it as they create this assignment and similar assignments in the future. (Sample poster designs and press release are included.)

## CLOSURE

The teacher can display the student posters and the news releases to review the big ideas taught in this lesson. The teacher can have students take turns explaining what he/she has learned about graphic art, Copland's music, the legend of *John Henry*, or how to write a news release.

### Extend and Refine Knowledge

In Science, students can research the development of the steam-drill and explain how it has changed over time. Students can design a futuristic model of the latest version of the steam-drill.

### Assessment

The teacher will check for understanding throughout the integrated lesson and assess the overall learning by using the following assessment criteria:

Assessment Criteria	Excellent	Satisfactory	Needs Improvement
The student's poster reflects understanding of the design guidelines provided by the teacher.			
The student's news release follows the news release guidelines presented by the teacher.			
The student's notes and preliminary sketches reflect critical and creative thinking practices.			
Student participation in class discussions reveals understanding of key words and ideas presented in this lesson.			
The student's artworks are neat and well executed.			





# Tips for Creating a Press Release

Content	Tips for Preparing a Press Release
<b>Heading and Sub-Heading</b>	<ul style="list-style-type: none"> <li>• The first ten words of a press release are the most important.</li> <li>• To get a reporter/newspaper editor to continue reading, a heading must be relevant and eye-catching.</li> </ul>
<b>What, Where, When, and Who</b>	<ul style="list-style-type: none"> <li>• The first sentence should summarize all of the most important information. In order for the audience or reporter to attend the event, they need to know what it is, where it will be held, when it will be held, and who is holding it.</li> </ul>
<b>How and Why</b>	<ul style="list-style-type: none"> <li>• Include more detailed information in the next paragraph.</li> <li>• Clearly state your aims and how you intend to achieve them.</li> </ul>
<b>Quotes and Sound-bites</b>	<ul style="list-style-type: none"> <li>• Reporters need quotes, and this is a great opportunity to be more descriptive.</li> <li>• Don't waste your quote - use it to provide more information rather than just someone's opinion.</li> <li>• Always attribute the quote to the spokesperson, including his/her title and the correct spelling of his/her name.</li> <li>• Keep them short and simple.</li> </ul>
<b>Contact Details</b>	<ul style="list-style-type: none"> <li>• Include the name of the main contact person for the press along with all relevant information such as e-mail address, telephone number, fax number, and even a mobile number when possible.</li> <li>• Include the name, address, and website of your organization.</li> </ul>

# Sample News Release

## Bogg's Dry Good Store

### Press Release

**For Details, Contact:**

John Boggs – Events Organizer  
Boggs Dry Goods Store  
Direct Phone: 555-555-5555

**For Release 10 a.m. GMT, April 7, 1855**



### Manpower Challenges Machines

***Big Ben, West Virginia, April 10, 1855***

**Can the Steam-drill Out-drill Any Man?**

***John Henry will meet the challenge at the foothills of Big Ben Mountain. On April 10, 1855, 12:00 noon, a steel-driver for the Chesapeake & Ohio Railroad will take on the new steam-drill that his foreman has said can out-drill any man alive.***

*The aim is to show that machines cannot replace hard-working men. There is no other man more able to represent the steel-drivers than John Henry who has proven to be the strongest man in this part of West Virginia.*

*One of the promoters of this competition is Joe Boggs, a local businessman. He says: "We will run that rattling steel box right on back to the factory and show folks around here the value of man and a day's work."*

*Joe Boggs, Head of the Boggs Dry-goods Store said: "This event is unique and worthy of exhibition. Man and machine will work side by side for 35 minutes to see which can dig the most feet during this time. All are welcome to attend, and free lemonade and sandwiches will be given to all who attend."*

Address Line 1  
Address Line 2  
City, XX Postal  
Country

Phone: 555-555-5555  
Fax: 555-555-5555  
Email: xyz@example.com  
Website: <http://www.example.com>



# Advertising Poster

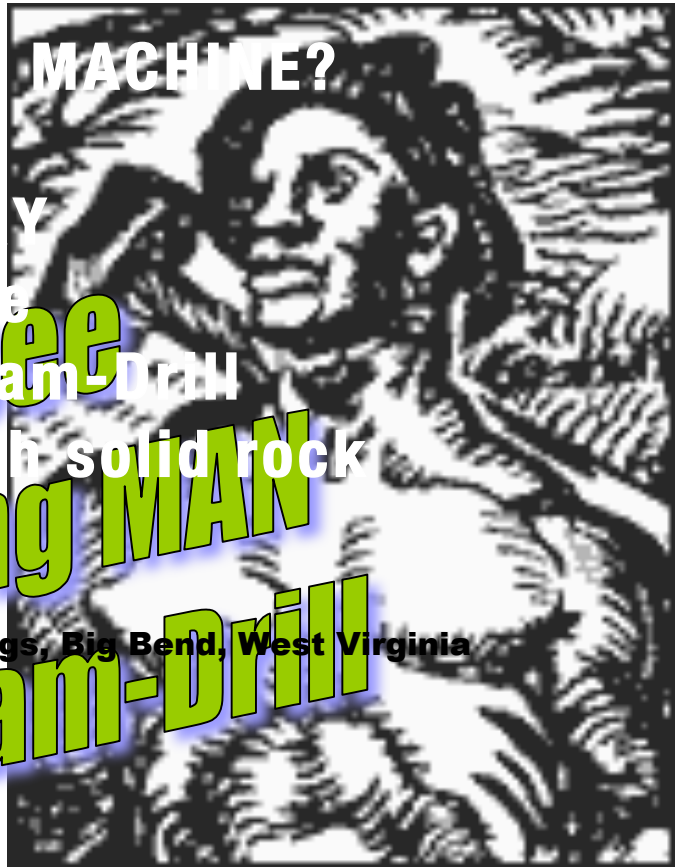
MACHINE?

Y  
e

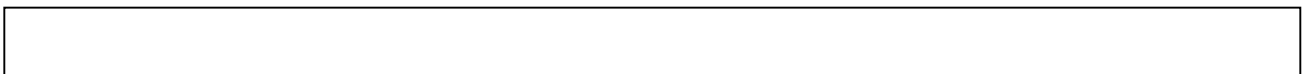
Want to see  
a single Steam Drill  
minutes through solid rock

For additional information, contact Joe Boggs, Big Bend, West Virginia

**a Steel-Driving MAN**  
**Out-Drill a Steam-Drill**



**Foothills of**  
**Big Ben Mountain**





## John Henry

Retold by

S.E. Schlosser

<http://www.americanfolk.net/folktales>

Now John Henry was a mighty man, yes sir. He was born a slave in the 1840-50's but was freed after the war. He went to work as a steel-driver for the Chesapeake & Ohio Railroad, don't you know. And, John was the strongest, the most powerful man working the rails.

John Henry would spend his days drilling holes by hitting thick steel pikes into rocks with his faithful shaker crouching close to the hole, turning the drill after each mighty blow. There was no one who could match him, though many tried.

Well, the new railroad was moving along right quick, thanks in no little part to the mighty John Henry. But looming right smack in its path was a mighty enemy – the Big Bend Mountain. Now the big bosses at the C & O Railroad decided that they couldn't go around the mile-and-a-quarter thick mountain. No sir, the men of the C&O were going to go through it – drilling right into the heart of the mountain.

A thousand men would lose their lives before the great enemy was conquered. It took three long years, and before it was done, the ground outside the mountain was filled with makeshift, sandy graves. The new tunnels were filled with smoke and dust. You couldn't see no-how and could hardly breathe. But John Henry worked tirelessly, drilling with a 14-pound hammer, and going 10 to 13 feet in one workday. No one else could match him.

Then one day a salesman came along to the camp. He had a steam-powered drill and claimed it could out-drill any man. Well, they set up a contest then and there between John Henry and that drill. The foreman ran that newfangled steam-drill. John Henry just pulled out two 20-pound hammers, one in each hand. They drilled and drilled, dust rising everywhere. The men were howling and cheering. At the end of 35 minutes, John Henry had drilled two seven-foot holes – a total of fourteen feet, while the steam-drill had only drilled one nine-foot hole.

John Henry held up his hammers in triumph! The men shouted and cheered. The noise was so loud; it took a moment for the men to realize that John Henry was tottering. Exhausted, the mighty man crashed to the ground, the hammers rolling from his grasp. The crowd went silent as the foreman rushed to his side, but it was too late. A blood vessel had burst in his brain. The greatest driller in the C & O Railroad was dead.

Some folks say that John Henry's likeness is carved right into the rock inside the Big Bend Tunnel. And, if you walk to the edge of the blackness of the tunnel, sometimes you can hear the sound of two 20-pound hammers drilling their way to victory over the machine.

**Subject Areas:**

Music: Listening lesson found in textbook  
 Physical Education: Creative dance  
 Visual Art: Mask-making  
 Language Arts: Story components  
 Creative Dramatics: Pantomime/ballet  
 Social Studies: Legends and cultural influences on art forms

**Grade Level:** 4-6

**Curriculum Objectives:**

MCS Arts Standards: 1, 2, 3, 4, and 5

**4<sup>th</sup> Six Weeks**

Length of Lesson: 4-6 Days

**Guiding Questions**

- How does a dancer tell a story without words?
- How does a mask help to define the character of an actor?
- How can an actor portray a character without speaking?
- How does structure relate to the design of a mask? The composition of a dramatic performance? A dance?
- How do beginning, middle, and end relate to a story?

**Concepts**

- Inspiration/Mythological Influences
- Structure
- Character
- Sequence: Beginning, middle and end
- Shape-to-Form
- Design Elements: Shape, color, form
- Design Principles: Rhythm/repetition, balance, harmony, unity, emphasis

**Vocabulary****Motivation**

The teacher will lead a discussion of Stravinsky's *Firebird* and introduce lesson activities so that students will see the relationships among the various art forms included in this lesson.

**Language Arts and Social Studies Integration**

The teacher can connect Language Arts to Social Studies by helping students understand the historical/cultural significance of the *Firebird* ballet as a folk legend. Discussion might include the following:

- Other types of stories that remind us of legends, i.e., fairytales, fables, allegories, myths, and tall tales.
- Defining the word legend as a made-up story, fiction, fantasy, or hearsay.
- How a legend may be based on an actual historical person or event but facts have been created to enhance the story or give meaning to life occurrences.
- Describing/identifying characteristics of common mythological creatures, i.e., Unicorn, Sphinx, Cyclops, and Medusa.

- Three-Dimensional Form
- Legend
- Ballet
- Design/Composition
- Mask Making
- Myth
- Collage
- Characterization
- Symmetry

**Materials**

- Large white paper plates or 12" poster board circles
- Markers/Crayons
- Construction Paper (assorted colors)
- Scissors
- Craft glue
- Notebook paper and pencils
- Miscellaneous collage items such as fabrics, buttons, yarn, ribbons, pipe cleaners, etc.

**Types of Student Participation:**

Student tasks include:

- Listening to Stravinsky's *Firebird*
- Creating a sequence chart (showing beginning, middle and end parts) of Stravinsky's *Firebird* story
- Creating a scene description for each segment of the beginning, middle and end parts
- Creating a mask (students will each be assigned a character from the *Firebird*)
- Performing a classroom ballet/pantomime performance to Stravinsky's musical composition of *Firebird*

## Related to Previous Learning

- Students will rely on previously learned art concepts of 3-D forms, skills, and processes to create character masks that will be used in a classroom ballet/interpretation of Stravinsky's *Firebird*.
- Students will rely on previously learned Language Arts concepts and skills to categorize events by the beginning, middle, and end parts of a sequence in a story.
- Students will rely on problem-solving and critical thinking skills to design and create three story segments (beginning, middle and end) of a classroom ballet that will re-tell the story of Stravinsky's *Firebird*.

## Related to Student Experience

As students study and engage in the creative processes of retelling a story in ballet/pantomime, they will better understand the interrelationships among all creative arts, specifically how knowledge of structure (design/parts-to-whole aspects) is used by visual artists, playwrights, composers, choreographers, and authors to organize design elements into pleasing wholes.

## Lesson Overview

The classroom teacher should meet with the Art (if available), Music, and Physical Education teachers to plan how each will separately introduce/review big ideas that are included in this lesson. The goal is to lead students to discover: how structure is visible in 3-dimensional objects; how design aspects are similar in visual art, music, dance and story development; and how "sequence" relates to the beginning, middle and end parts of a musical composition, story, dance, or dramatic performance.

The classroom teacher/art teacher can teach students the art of mask making, relating to the characters in Stravinsky's *Firebird*. The classroom teacher will coordinate with the Music and Physical Education teachers to create a class performance/ballet in which students will act-out in dance and pantomime the Firebird story. The teacher will take still photographs/freeze shots of students wearing/holding paper plate masks to submit to the music administrator. A selection of these photos will be shown during the Symphony's *Musical Myths* performance.

## Strategies/Activities/Distributed Practice/Intervention

### DAY 1

#### Mask-Making Art Activity

**Note:** The teacher can have students draw and cut out facial shapes from construction paper, or for younger students, the teacher can pre-draw and runoff patterns of ears, noses, eyes, etc.

- The Music teacher (using listening lesson in the music textbook) will introduce Stravinsky's *The Firebird* ballet by explaining the following:
  - A ballet is a dance that tells a story.
  - A legend is a fictitious story that has been passed down through history.
  - *The Firebird* is based on a Russian legend.
  - Specific music elements/components that can be heard in *The Firebird*.
- The classroom/art teacher will instruct students to listen intently to the Stravinsky's *Firebird* (CD) while reading/telling the story of the written legend (story synopsis provided in the resource section).
- The teacher will list characteristics on the board while leading a classroom discussion of the characters in *The Firebird*:
  - Who is the hero/main character? (Ivan)
  - What do you think he looks like? (Write descriptions on the board beside Ivan.)
  - Who is the villain? (Kashchei)
  - What do you think he looks like? (Write descriptions on the board beside Kashchei.)
  - What does the Firebird look like? (Write descriptions on the board beside Firebird.)
  - What do the princesses look like? (Write descriptions on the board beside princesses.)

- What do the different beasts look like? (This will require a discussion of the various types of mythical beasts such as Medusa having snakes for hair, Cyclops having one eye, etc.)

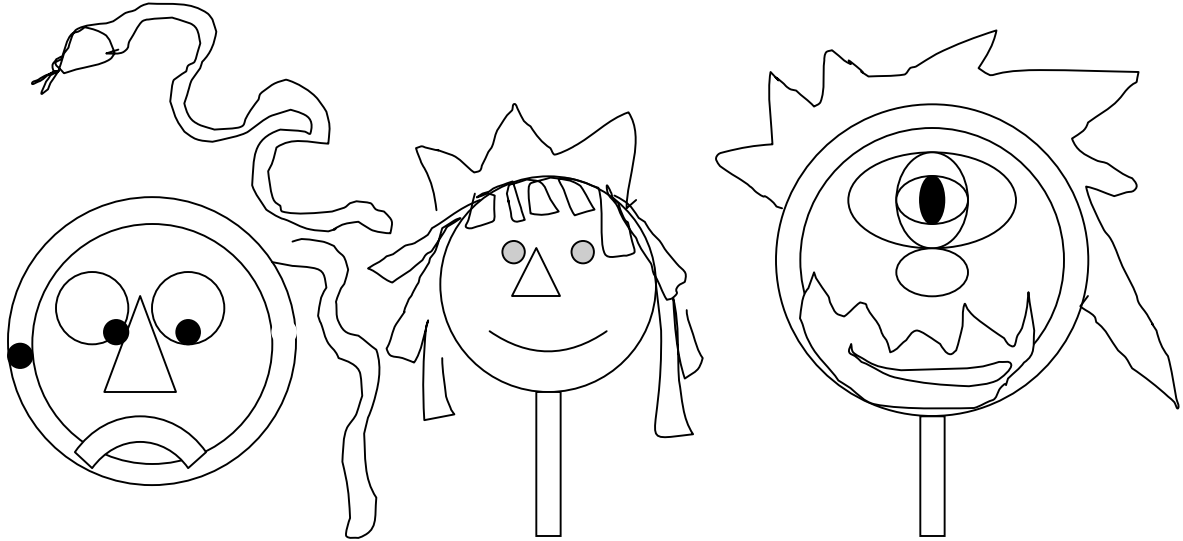
**Note:** Before the next part of the lesson, the teacher will circle/select one of the preliminary sketches from each student, making sure that all of the characters of the story are created by the combined efforts of the whole class. The teacher will task each student to create a page of thumbnail sketches on the lessons listed on the board.

- The teacher will explain that the sketches are two-dimensional art forms because they only have height and width. The teacher will compare this type of art to an actual mask that is three-dimensional (having height, depth, and width.)
- The teacher will have students write their names on preliminary sketches and collect these.
- The teacher will explain that most faces have symmetry (equal balance), because if you draw an imaginary line down the center of your face, both sides will have equal parts. (Remind students that some of the mythological creatures such as the Cyclops do not have two eyes/equal parts.)



## DAY 2

- The teacher will explain that each student will create a mask that will be used for a class performance. It is important to explain that all characters are equally important to the overall performance.
- The teacher will demonstrate how to create a paper plate mask using a variety of available materials such as construction paper, yarn, glue, pipe cleaners, etc.
- The teacher can either staple a tongue-depressor/popsicle stick to the bottom of each mask so that students can hold them in front of their faces or punch holes in the sides and attach a string/ribbon to tie the mask.
- The teacher will explain that the process of attaching items to another surface is called collage. Collage is one of several processes used by artists to create 3-dimensional art objects.



## DAY 3

- The teacher will review *The Firebird* and lead a discussion of the events in the story, specifically discussing what happened in the beginning, middle, or end parts of the story.
- The teacher will assign students to small groups and give each group a copy of the Sequence Chart and the story synopsis of *Firebird* that are included with this lesson.
- The students will work in their teams to analyze and organize *The Firebird* story components into a sequence chart showing chronological order – beginning, middle and end.

- When student teams complete the chart have them work together (having one person serve as the recorder) on three short narratives that describe what happens in the beginning, middle, and end parts of the story.
- The teacher will take these up at the end of this class session in order to select a narrative that will best represent each the three parts of the story. These three narratives can come from different groups.

### SAMPLE STUDENT SEQUENCE CHART

BEGINNING	MIDDLE	ENDING
<ol style="list-style-type: none"> <li>1. Prince Ivan, lost while hunting, wanders into Kastchei's evil and magical garden.</li> <li>2. Ivan chases and captures the Firebird.</li> <li>3. Ivan releases the magical Firebird who gives him a magical feather and promises to help him sometime in the future.</li> </ol>	<ol style="list-style-type: none"> <li>1. While exploring in the garden, Ivan discovers 13 princesses that are being held captive by Kaschei's evil spell.</li> <li>2. Ivan wants to free the princesses so he enters the castle to challenge Kastchei.</li> <li>3. Ivan is confronted by Kastchei's creatures and is nearly defeated before he remembers the magical feather.</li> </ol>	<ol style="list-style-type: none"> <li>1. The Firebird comes to Ivan's rescue by enchanting the beast and making them dance the wild and furious <i>Infernal Dance</i>.</li> <li>2. Kaschei is defeated, and all of the princesses are freed.</li> <li>3. Prince Ivan wins the hand of a lovely princess and lives happily ever after.</li> </ol>

#### Sample Student Narrative(s)

1. Ivan was a prince of a great country. He liked to travel and search for adventures. One day, he wandered into a magical garden of a wicked magician. As he was exploring the garden, he came across and captured a beautiful bird with bright colored feathers. The Firebird gave Ivan a magic feather for her freedom. Ivan released the Firebird and continued to explore the magical garden.
2. As Ivan continued to explore the garden, he came across a group of princesses who were trapped in stone. They told him that this garden belonged to a wicked magician named Kastchei. Ivan wanted to free the princesses so he challenged Kastchei to a battle. Kaschei called upon a group of his ugly beasts to help him fight Ivan. They were very powerful beasts, and Ivan could not defeat them by himself. Ivan felt that he was surely defeated when he remembered the magic feather.
3. The great Firebird kept her promise and came to help Ivan. The Firebird waved her wing and cast a spell on the beasts. She made them dance the wild and furious *Infernal Dance*. Kaschei was defeated, and the princesses were released. Ivan and his sweet princess returned to his castle and lived happily ever after.

### DAY 4-6

- The teacher can compare "pantomime" and "ballet" (art forms using expressions and physical movements to tell a story without words) to a "tone poem" (an instrumental piece of music that tells a story without words) – relating this part of the lesson to the overall unit and the upcoming Symphony performance.
- The teacher will explain that "characterization" relates to the description of a person's looks, actions, speech, mannerisms, and portrayal of emotions. These traits and attributes help to make each person unique. This will help explain the need for masks to play certain mythical characters.
- The classroom teacher will coordinate with the music and PE teachers to create a class ballet/pantomime of the *Infernal Dance* from *The Firebird*. One student can play the part of the narrator who tells the story and introduces this dance as part of the story.
- The teacher will take several photographs showing freeze shots of the students posed wearing their masks.
- The teacher will give copies of these to the music administrator who will select the best ones to be shown during the Symphony performance of *Musical Myths*.

**Note:** The teacher can have students act out the entire story and turn the music on when they get to the *Infernal Dance* part.

### CLOSURE

The teacher can review the essential concepts of sequence (beginning, middle, and end) by having students recall from memory what happened in the beginning, middle, and end parts of *The Firebird*. The teacher can have students explain the definitions of pantomime, legend, myth, 3-dimensional art, symmetry, collage, and design as it relates to the various art forms.

### Extend and Refine Knowledge

Students can perform their ballet/pantomime for other classrooms or for parents. The concept of sequence can be applied to a Social Studies activity in which students organize historical events in chronological order by three decades, i.e., what happened in the 50's, 60's, and 70's.

### Assessment

The teacher will check for understanding throughout the integrated lesson and can communicate the overall lesson by using the following assessment criteria:

Assessment Criteria	Excellent	Satisfactory	Needs Improvement
Vocabulary quiz indicates understanding of key words taught in this integrated lesson.			
The student's mask reflects understanding of symmetry and the collage process.			
The sequence chart indicates understanding of the beginning, middle, and end parts of a story, song, and dance.			
The scene narratives indicate understanding of the student's ability to summarize story events in chronological order.			
The ballet/pantomime is an authentic assessment of the overall concepts and skills taught in this integrated lesson/unit.			

## Sequence Rubric

<b>5</b>	<ul style="list-style-type: none"> <li>• Accurately conveys the chronological order of all events/steps</li> <li>• Elaborates essential details</li> <li>• Infers a major outcome</li> <li>• Summarizes events that happen in the beginning, middle, and end parts of the story</li> </ul>
<b>4</b>	<ul style="list-style-type: none"> <li>• Adequately conveys the chronological order of all events/steps</li> <li>• Gives some essential details</li> <li>• Summarizes some of the events that happen in the beginning, middle and end parts of a story</li> </ul>
<b>3</b>	<ul style="list-style-type: none"> <li>• Minimally conveys the chronological order of most events/steps</li> <li>• Gives some of the details</li> <li>• May include some inaccuracies in the summary of the beginning, middle, and end parts of the story</li> </ul>
<b>2</b>	<ul style="list-style-type: none"> <li>• Does not adequately convey the chronological order of the events/steps</li> <li>• May be out of sequence</li> <li>• Includes some inaccuracies (details, etc.) in the summary of the beginning, middle, and end parts of the story</li> </ul>
<b>1</b>	<ul style="list-style-type: none"> <li>• Conveys a minimal amount of information about the chronological order of events/steps</li> </ul>

- Unable to summarize events that happen in the beginning, middle, and end parts of the story

## Stravinsky's Infernal Dance from The Firebird Ballet

Stravinsky's ballet centers on the journey of the Czar's son Prince Ivan, the Tsarevitch crown prince.

### A Synopsis of the Firebird Legend (Russian)

In a faraway land, long ago, there lived a handsome prince named Ivan. As was the custom in this land, the prince was a great hunter. One night while he was on a great hunt, he wandered into the outer garden of a castle owned by Kastchei, an immortal/deathless magician who possessed magical powers and found sport in turning unwelcome visitors into stone. While exploring in the strange garden, Ivan came across a fabulous bird with plumage of fire who was stealing golden fruit from a silver tree. Ivan chases and captures the great bird. In exchange for her freedom, she pledges her allegiance to him and gives Ivan a magical feather.

All alone in the courtyard of this enchanted castle, Ivan beholds thirteen princesses who had been frozen in stone by Kastchei. They looked as if they were dancing and playing with the golden apples. The princesses warn him not to go into the castle, but the brave Ivan enters the castle with the purpose of freeing the princesses. When Ivan enters the castle, he encounters the grotesque subjects of the dark magician. The creatures battle Ivan to near death before he remembers that he has the magic feather.

The magical feather shields Ivan and summons the great Firebird to his rescue. The Firebird, true to her pledge, intervenes and bewitches the creatures, making them dance an elaborate, energetic dance (the *Infernal Dance*). The creatures and Kastchei become exhausted and fall asleep. Kastchei awakens and is destroyed by Ivan. With Kastchei gone and his magic broken, the magical creatures and the palace/garden all disappear, and all of the real "beings" (including the princesses) awaken. With one final fleeting appearance from the Firebird, they all celebrate their victory. Ivan wins the hand of a lovely maiden.