

Red, White, & Blue



A Collection of Integrated Lessons for Grades 7-12
Centered on the Themes and Styles of Music
from the 1800s through 1990
in Preparation for

The Memphis Symphony Orchestra
Young People's Concert #1
December 7, 2005

A Partnership of The Memphis Symphony Orchestra and Memphis City Schools

Memphis City Schools

Dr. Carol R. Johnson
Superintendent

John Avis
Associate Superintendent
Curriculum and Instruction

Karen Gephart
Orff Music Supervisor

Gregg A. Coats
Visual Art and Theatre Coordinator

Memphis Symphony Orchestra

Maestro David Loebel
Music Director and Conductor

Vincent Danner
Assistant Conductor

Ryan Fleur
Executive Director

Susan Rice
Education Director

Special Thanks

Julia Ormiston
Fine Arts Consultant

Terry Starr
Bruce Elementary School

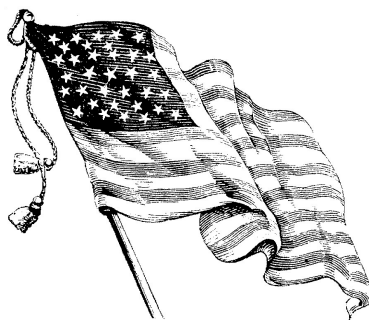
Susan Van Dyck
Campus School

Red, White, & Blue

MEMPHIS SYMPHONY ORCHESTRA
Young People's Concert #1
Wednesday, December 7, 2005
Cannon Center for the Performing Arts

VINCENT DANNER
Conductor

- Overture to *West Side Story* Leonard Bernstein/Maurice Peress
- “Hoe Down” from *Rodeo* Aaron Copland
- Afro-American Symphony William Grant Still
III. Animato
- “Grand Walkaround” from *Cakewalk* Louis Moreau Gottschalk
“Gala Cakewalk” from *Cakewalk*
- “On the Trail” from *Grand Canyon Suite* Ferde Grofé
- Duke Ellington! (A Medley for Orchestra) Duke Ellington/Calvin Custer
Don't Get Around Much Anymore
Do Nothin' Til You Hear From Me
Sophisticated Lady
It Don't Mean a Thing (If It Ain't Got That Swing)
- Cuban Overture George Gershwin



COMPOSERS



William Grant Still

Born: May 11, 1895 in Woodville, Mississippi

Died: December 3, 1978 in Los Angeles, California

Famous Works: Afro-American Symphony, In Memoriam: The Colored Soldiers Who Died for Democracy, and Symphony #3

William Grant Still's parents were musicians and educators who fostered Still's musicianship on the violin and supplied him with ample recordings of operas as a child. Still was valedictorian of his high school class in Little Rock, Arkansas, and graduated at the age of sixteen. While he studied medicine at Wilberforce University, he spent most of his time conducting and playing in the band, attempting his first compositions, and learning to play many instruments. In the midst of his studies in composition at Oberlin College, he was drafted by the Navy and served as a mess attendant and violinist. In 1931, his Afro-American Symphony was the first symphony written by an African American composer to be performed in America. It was performed by the Rochester Philharmonic Orchestra. Still was also the first African American to conduct a major symphony orchestra and have an opera performed on radio, television, and in film. Often characterized as eclectic, Still's music incorporates African American melodies, as well as jazz, popular, operatic, and classical themes. Composing over one hundred fifty works, including five symphonies, four ballets, and nine operas, Still worked within the recording industry and became known as the dean of African American composers.



George Gershwin

Born: September 26, 1898 in Brooklyn, NY

Died: July 11, 1937 in Hollywood, CA

Famous Works: An American in Paris, Rhapsody in Blue, *Porgy and Bess*, Cuban Overture

An American composer, conductor, and pianist, Gershwin quickly rose from an impoverished childhood of Russian immigrants to great wealth and became one of the country's most gifted composers of musicals, popular songs, operas, film scores, orchestral and piano works. He began to play the piano in 1910 and had a series of unsuccessful lessons. Leaving high school at the age of fifteen, Gershwin never became proficient at reading music and his colleagues orchestrated most of his works. His songs were very popular in his day, as well as in the present. His brother, Ira, wrote the lyrics for most of George's melodies. Gershwin loved jazz and was a fantastic improviser of melodies. Gershwin's *Porgy and Bess*, the first African American opera, was met with both praise and condemnation from the African American community. Positive response was given for initiating a folk-opera, while the dissent was over the "characterization" of the African American community. Gershwin's credits include the Congressional gold medal for songwriting, the movie of his opera *Porgy and Bess*, and the 1998 posthumously-awarded Pulitzer Prize.



Leonard Bernstein

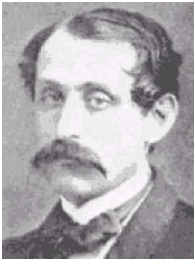
Born: August 25, 1918 in Lawrence, Massachusetts

Died: October 14, 1990 in New York, New York

Era: Modern

Famous Works: *West Side Story*, *Candide*, *On the Waterfront*

Bernstein attended Harvard and the Curtis Institute of Music, where he studied piano, conducting, and composition. Bernstein became an overnight success when, as assistant conductor for the New York Philharmonic, he stepped in at the last minute for the ailing Bruno Walter for a nationally-telecast concert. One of the first and only internationally renowned American conductors and composers to be recognized during his lifetime, he became an advocate for American music abroad. His televised series of Young People's Concerts with the New York Philharmonic elevated his stature nationally, and highlighted his expertise as teacher, conductor, lecturer, and as a "personality." He conducted on over four hundred recordings, established music programs for aspiring young musicians in the United States, Germany, and Japan, won an Academy Award for *West Side Story*, and devoted much of his time to teaching young musicians. *West Side Story* is Bernstein's modern interpretation of Shakespeare's *Romeo and Juliet* in musical form. *West Side Story* was so successful as a musical that a movie followed two years after the Broadway premiere. The music in *West Side Story* is jazzy, melodious, and very much influenced by dance styles such as the rumba, bossa nova, and samba.



Louis Moreau Gottschalk

Born: May 8, 1829 in New Orleans, Louisiana

Died: December 18, 1869 in Tijuca, Brazil

Era: Late Romantic-Modern

Famous Works: Cake Walk, Grand Tarantelle

Louis Gottschalk's father was born in London, England, and his mother was of French descent. They fled from Haiti to Louisiana during the slave rebellion in the 1790s. Beginning his piano studies at the age of four, Gottschalk was talented enough to substitute for his teacher as organist of St. Louis Cathedral in New Orleans at the age of seven. While in France continuing his piano lessons, he gave a highly successful recital, after which Chopin predicted that Gottschalk would become "the king of pianists." Gottschalk made his professional debut in France playing a group of his Creole compositions. He was hailed "the authentic" musical spokesman of the New World. Growing up in the Creole quarters of the city, he incorporated the musical traditions of South America and the Caribbean in his compositions. His music is pianistic and full of virtuosity. As an American citizen, Gottschalk was against slavery and the civil war, and was not afraid to voice his opinion.



Ferdinand Rudolph Von Grofé (Ferde Grofé)

Born: March 27, 1892 in New York, NY

Died: April 3, 1972 in Santa Monica, CA

Famous Works: *Grand Canyon Suite*, *World's Fair Suite*, *Mississippi Suite*

Ferde Grofé was born to a family of musicians. His father was an actor and baritone, while his mother was a music instructor and cellist. Ferde Grofé moved away from home when he was around fourteen, working as an elevator attendant, bookbinder, truck driver, and newsboy before he was hired as a violist with the Los Angeles Philharmonic and as an arranger and pianist for many dance bands. His studies on the violin, piano, and alto horn ultimately helped his composing and arranging of other composers' works. He found his niche by the age of thirty-two by arranging Gershwin's "Rhapsody in Blue" which won him instant success as an orchestral arranger. The *Mississippi Suite*, Grofé's first major suite, was the first of many works that expressed his interpretation of American destinations. In 1916, Grofé was so moved by seeing the sunrise over the Grand Canyon that he spent fifteen years composing the *Grand Canyon Suite*. He states, "It (Grand Canyon) had become an obsession. The richness of the land and the rugged optimism of its people had fired my imagination." At its premiere, Grofé's *Grand Canyon Suite* was a quick favorite with audiences and remains to this day. He went on to compose film scores, teach composition at the renowned Juilliard School, and compose top ten hits for the Tommy Dorsey Band and other commissions. To recognize his success as an exemplary American composer, the Post Office issued a commemorative stamp in 1997.



Aaron Copland

Born: November 14, 1900 in Brooklyn, New York

Died: December 2, 1990 in North Tarrytown, New York

Era: Modern

Famous Works: *Fanfare for the Common Man*, *Rodeo*, *Lincoln Portrait*, *Appalachian Spring*

Copland descended from Lithuanian Jewish immigrants who were not musically inclined. He learned to play the piano from his older sister and did not begin to compose until the age of fifteen. Before studying music in Manhattan and France, he studied via correspondence courses in writing harmony. Copland was heavily influenced by jazz which he considered the only genuine American idiom. He composed film scores, ballets, orchestral works, and choral music, and one can hear American folk melodies and jazz rhythms in much of his music. He was a lifelong friend of Leonard Bernstein and labored to promote the status of American music. Believing that American art music should be accessible to the general public, Copland's music was very popular during his lifetime. In addition to composing, Copland was a conductor, lecturer, teacher, and author of five books. He became one of the most influential musicians in American history.



Edward Kennedy "Duke" Ellington

Born: April 29, 1899 in Washington, D.C.

Died: May 24, 1974 in Washington, D.C.

Duke, as friends called him because of his elegance and manners, began playing the piano at the age of seven. Preferring baseball to music when young, Ellington was a peanut vendor at the Washington Senators' games. His father was a butler and his mother a domestic, and he was raised solidly in the middle class. Duke was offered a scholarship to the Pratt Institute of Fine Art, which he declined in order to begin his musical career. He frequented the Howard Theater and pool halls, lured deeply into music by jazz. "The Washingtonians" became his band, and they performed around the world, from the Cotton Club and throughout Europe. Ellington showed his gratitude to his first piano teacher, Henry Grant, by taking him on tour with his orchestra. Jazz historians credit many of the intricate harmonies of Ellington's music to his study of the European masters, such as Debussy and Ravel. Ellington composed around two thousand pieces, including popular songs, suites, musical comedies, film scores, and an unfinished opera. Ellington received critical acclaim when alive, and received many honors posthumously, including: The Duke Ellington School for the Arts, The Duke Ellington Bridge (in D.C.), a 1986 postal stamp, art centers, and music scholarships.

Red, White, and Blue

An Integrated Unit

Essential Understandings:

This unit explores diversity as it relates to music styles and themes in America from the early 1800s to 1990. The essential understandings for this unit provide a basis for exploring the unique commonalities and variances observable in art expressions and in everyday life occurrences.

- Diversity is reflected in all cultures.
- Diversity is an essential aspect of human experiences and expressions.
- Diversity of ideas, themes, and processes are visible in all art forms.
- Diversity affects human emotions in various ways.
- Diversity involves choices.

Guiding Questions:

Guiding questions are critical to the teaching and learning process. The following questions are designed to guide students to deeper understanding of the lesson content and the concept of diversity in everyday life.

Lesson 1: The Path to Pluralism in American Art (Visual Art)

- How is diversity observed in culture?
- How has creative expression been affected by diversity throughout time?
- How are art themes and styles affected by history and culture?
- What patterns of diversity can be found in American arts from the 1800s – 1990?
- How does the art term “pluralism” relate to diversity?
- Does any particular style, i.e., realism, abstract, or surrealism, dominate art today?

Lesson 2: Fibers that Unite the Heart and Mind (Language Arts)

- How is diversity portrayed in culture?
- How has literary expression been affected by diversity throughout time?
- How are literary themes and styles affected by history and culture?
- What commonalities unite the arts (visual art, music, dance, theatre, and language arts) in America from the 1800s – 1990?
- What differences can be observed in literary works, music, visual arts, dance, and dramatic literature in America from the 1800s to 1990?

Lesson 3: Within the Red, White, and Blue (Social Studies)

- How is diversity observed in society/culture?
- What events in history have inspired creative writing/fine artworks?
- How are art themes and styles affected by history and culture?
- How is diversity reflected in American History from 1930 – 1990?
- How can reenactments/theatre experiences help you remember people and events in history?

Lesson 4: The American Experience and Musical Style (Music)

- How is diversity observed in culture?
- How has creative expression been affected by diversity throughout time?
- How are music themes and styles affected by history and culture?
- What is the relationship of composition to art, music, and literature?
- Why do people or artists choose the arts as a medium for communicating ideas?
- How is songwriting influenced by personal ideas, feelings, and experiences?
- What are the commonalities/differences reflected in the processes of making art forms (songs, paintings, poems, etc.?)
- Why do composers, visual artists, and authors create new works?

Subject Area: Visual Art

Grade Level: 7-12

Curriculum Guide Objective:

Create a landscape painting (watercolor/acrylic) that demonstrates personal choice of content, understanding of visual art design and history, and is executed in a style similar to a musical selection performed in *Red, White, and Blue*.

TCAP/Gateway Objectives: MCS Standards 1, 2, 3, 4, and 5

3rd Six Weeks

Length of lesson: 5 – 10 days

Guiding Questions:

- How is diversity observed in culture?
- How has creative expression been affected by diversity throughout time?
- How are art themes and styles affected by history and culture?
- What patterns of diversity can be found in American arts from the 1800s – 1990?
- How does the art term “pluralism” relate to diversity?
- Does any particular style, i.e., realism, abstract, or surrealism, dominate art today?

Concepts:

- Diversity (style, theme, media, techniques, and processes)
- Design (organization of art elements in space)
- Perception
- Cause/effect
- Color; Form; Space

Vocabulary:

- Neoclassicism, Romanticism, and Realism – basic painting styles of the early nineteenth century in Europe and America
- Impressionism and Post Impressionism – painting styles relating to the last third of the nineteenth century
- Abstract Expressionism – painting style that began in America after World War II
- Pluralism – a term that describes the acceptance of a variety of art movements and styles coexisting in America since World War II
- Design Elements and Principles
- Spatial Relationships; Illusion of Form and Space

Motivation:

The history of art is a story of continuity and change, influenced by commonalities and variances reflected in all cultures. This lesson focuses on students’ understandings of painting concepts and skills as well as the overall unit theme of diversity, particularly how diversity influences styles of art and personal decisions in life. Students will review styles of art and artists that coincide with the music styles and composers featured in the *Red, White, and Blue* symphony performance. Students will then create a landscape painting that illustrates understanding of art design, history, diversity, and style. This painting activity coincides with the MCS Curriculum expectations for the recommended timeframe of this unit.

Related to Previous Learning:

Students will rely on previously learned design elements and principles to create a painting (watercolor/acrylic) that exemplifies a particular style of art in America from the early 1800s through 1990.

Materials: watercolor/acrylic paints, paper, brushes, water containers, art prints/textbook images

Technology: access to the Internet, record player, and overhead projector

Types of Student Participation:

- Students will analyze and discuss music selections (*Red, White, and Blue* performance) as to style, meaning, diversity, and historical/cultural influences. They will also analyze the contributions of each of the composers.
- Students will compare and contrast art styles that coincide with those discussed in the music selections of the *Red, White, and Blue* performance. They will express (orally/in writing) their personal interpretations of how the meaning of diversity is evidenced in two or more artworks, i.e., music, art, theatre, or literary works (representing a particular time period). **Suggested examples of art/literary works listed in Resources, page 18.**
- Each student will create a painting (watercolor/acrylic) in a style reflective of an American art movement beginning in the early 1800s to the 1990s. Students will also demonstrate their understanding of art concepts and skills associated with painting.

Related to Student Experience:

As students explore commonalities and differences among all the arts, they become more aware of how centuries of exploration and change have led them to where they are today.

Strategies/Activities/Distributed Practice/Intervention:**Day 1**

- The teacher introduces the lesson giving an overview of performance expectations.
- The teacher plays part/whole of each music composition (from *Red, White, and Blue*) and uses guiding questions to establish understanding of the following:
 - Historical/cultural aspects.
 - Diversity of ideas, style, and culture.
 - Biographical sketches of the selected composers.
 - Visual artists/artworks exemplifying similar styles to those introduced by each music selection.
 - Vocabulary.

Day 2

- The teacher selects a single artwork (using slides, transparencies, art prints, or textbook illustrations) that best represents the period and style of each musical selection.
- As students look at and listen to selections, they will create a list of commonalities and differences. (The timeframe for this activity will depend on the length of each song.)
- Students will share items on their lists as the teacher compiles a common list at the board.

Day 3

- The teacher displays the art selections discussed on day two and reviews the board list of commonalities/differences. Students are directed to choose one of the styles (represented in the examples) as an inspiration for an original painting (reflecting personal choice of content.)
- Students will use the remaining period to create thumbnail sketches of their ideas in their journals.

Day 4 - 10

- The teacher will provide support to individual students as they work on this assignment.

Closure:

The teacher will display student artworks in the classroom/library for an exhibit. This would be an excellent time to invite parents to a reception to view the visual art while the music is played in the background. During the reception, students can share what they have learned with parents and visitors.

Extend and Refine Knowledge:

Students will write art critiques of each other's paintings, reinforcing what they have learned in this unit.

Assessment:

The teacher will check for understanding throughout independent practice. Student artworks can be evaluated using the following assessment criteria:

Points	Assessment Criteria
100	Artwork demonstrates understanding of previously learned art concepts and skills relating to selected medium.
100	Artwork illustrates selected style of artist/work selected for personal inspiration of own artwork.
100	Participation in class discussions (oral and written assignments)
30	Neatness of artwork
20	Completion of work on time
40	Quality of artwork
10	Clean-up and care of materials
400	Total Points

Lesson #2**Fibers That Unite the Heart and Mind**

Subject Area: Language Arts

Grade Level: 7- 12

Curriculum Guide Objectives:

Language Arts Curriculum	SPI
Using Literary Skills to Interpret Written Texts	7.1.11, 7.1.14, 8.1.3, 8.1.10, 8.1.23, 9.2.5, 9.2.9, 10.2.1, 10.2.8; 11.2.1, 12.2.12
Using Writing Skills to Express Personal Ideas	7.2.1-4, 8.2.8-8.2.10, 9.1.2, 9.1.10, 10.1.9, 10.1.3-8, 11.1.1-4, 12.1.17-19
Grammar Skills	7.3.1, 7.3.2, 7.3.5; 8.3.11, 9.1.9, 10.3-8, 10.1.17, 11.1.1-4, 12.1.17-19

3rd Six Weeks

Length of Lesson: 5 days

Guiding Questions:

- How is diversity portrayed in culture?
- How has literary expression been affected by diversity throughout time?
- How are literary themes and styles affected by history and culture?
- What commonalities unite the arts (visual art, music, dance, theatre, and language arts) in America from the 1800s – 1990?
- What differences can be observed in literary works, music, visual arts, dance, and dramatic literature in America from the 1800s to 1990?

Concepts:

- Cause/Effect
- Order
- Sequence
- Character

- Conflict/Cooperation
- Diversity
- Style

Vocabulary:

Diversity; Style; Biography; descriptive words; historical fiction; literary skills

Motivation:

The history of language arts is a story of continuity and change, influenced by commonalities and variances reflected in all cultures. This lesson is focused on student understanding of diversity as it influences style. Students will review styles of literary works and writers that coincide with the music styles and composers featured in the *Red, White, and Blue* Symphony performance. Students will then create personal written works that illustrate understanding of these literary styles.

Related to Previous Learning:

Students will rely on previously learned literary elements, grammar, and writing skills to create personal works that exemplify a particular style of writing originating in America from the beginning of the 1800s to 1990.

Types of Student Participation:

- Students will analyze and discuss musical selections and composers featured in the *Red, White, and Blue* performance to determine personal point-of-view, cultural influences, and style.
- Students will compare and contrast literary styles that coincide with those discussed in the music selections of the *Red, White, and Blue* performance. They will express (orally/in writing) their personal interpretations of how the meaning of diversity is evidenced in these selected works.
- Each student will create a biographical sketch of a composer; a poem that expresses the ideas and feelings of a selected song; and a short story (historical fiction) in a selected style of American literature beginning in the early nineteenth century to the 1990s. **Suggested examples of literary selections listed in Resources, page 18.**

Related to Student Experience:

As students explore commonalities and differences among several types of the artistic expression, they develop a deeper understanding of influence of diversity on all types of communication.

Strategies/Activities/Distributed Practice/Intervention:

Day 1

- The teacher introduces the lesson giving an overview of performance expectations.
- The teacher will play a portion of each music selection (from *Red, White, and Blue*) and use guiding questions to establish understanding of the following:
 - Historical/cultural aspects.
 - Diversity of ideas, style, and culture.
 - Biographical sketches of the selected composers.
 - Literary writers/works exemplifying similar styles to those introduced by each music selection.
 - Vocabulary

Day 2

- The teacher will divide the class into seven teams and assign each team one of the composers featured in the *Red, White, and Blue* performance. Before moving into their teams, each student will review the information on his/her assigned composer/musical selection and write a biographical sketch that describes the strongest attributes and accomplishments of the assigned composer. (10-15 minutes)
- Students will move into their teams and work together to write a single biographical sketch that represents the conscience of the group. (5-10 minutes)
- Students will select a member of their team to share the group's sketch with the rest of the class. Students in the other groups are responsible for taking notes while each team presents. The teacher will list key items about each composer/musical selection on the board. (This information will be assessed on a quiz that will be given on day three.)

Day 3

- The teacher will give a short quiz on the lives and accomplishments of the composers discussed on day two.
- The teacher will review the previously learned elements of poetry and read examples of poems written in the same period/style as some of the music selections. If available, the teacher will also show visual art examples of the same period/style.
- Students will assemble into their same teams to listen to their (same) assigned music selection/composer. (Team members can gather around a single tape/CD player brought to school by one of the team members.)
- Each team member will listen to the music and independently write a poem that describes his/her feelings about the music. The students will continue this assignment for homework to share with their team members on day four.

Day 4

- The teacher will play the music softly in the background as each team member recites/reads his poem to the class.
- The teacher will assign a short story from the textbook for students to read for homework. This story should reflect a relevance to the essential understandings of the unit. Example: *The Naming of Names* by Ray Bradbury, 1940, McGraw/Hill

Day 5

- Student teams will assemble to listen to their assigned song again as each student creates a beginning, middle, and ending of a story that portrays the meaning of the song. Students will then write a short story using their preliminary notes, continued as a homework assignment.

Closure:

The teacher reviews essential understandings of the lesson by having students take turns sharing what they learned. (Question/answer method)

Extend and Refine Knowledge:

The teacher can assemble the stories and poems into a literary magazine to share with parents, having students draw illustrations to go with their literary works.

Assessment:

The teacher will check for understanding throughout independent practice. Student literary works can be evaluated by the following assessment criteria.

Possible Points	Assessment Criteria
100	Biographical sketch demonstrates understanding of previously learned writing skills and unit theme.
100	Poem reflects understanding of literary elements, writing skills, and unit theme.
100	Participation in class discussions (oral and written assignments) reveals understanding of lesson objectives.
50	Neatness and quality of written works
50	Completion of assignments on time
100	Class quiz
500	Total possible points

Subject Area: Social Studies

Grade Level: 7-8 Social Studies; American History

Curriculum Guide Objective:

Research historical information and create a script in order to perform a reenactment that coincides with timeframes of music in the *Red, White, and Blue* performance.

TCAP/Gateway Objectives: MCS Standards 1, 2, 3, 4, and 5

3rd Six Weeks

Length of lesson: 5- 10 days

Guiding Questions:

- How is diversity observed in society/culture?
- What events in history have inspired creative writing/fine artworks?
- How are art themes and styles affected by history and culture?
- How is diversity reflected in American History from 1930 – 1990?
- How can reenactments/theatre experiences help you remember people and events in history?

Concepts:

- Diversity
- Cause/Effect
- Perception
- Beliefs/Values
- Change/Culture
- Interaction

Vocabulary:

- Neoclassicism, Romanticism, and Realism – art styles of the early nineteenth century in Europe and America
- Impressionism and Post Impressionism – art styles relating to the last third of the nineteenth century
- Abstract Expressionism – art style that began in America after World War II
- Pluralism – a term describing the acceptance of art movements and styles that have coexisted in America since World War II
- Design Elements and Principles
- Spatial Relationships

Motivation:

History is a story of continuity and change, influenced by commonalities and variances reflected in all cultures. This lesson is focused on student understanding of diversity as it influences history, culture, and style. Students will review visual art, literary styles, and historical events that coincide with those featured in the *Red, White, and Blue* symphony performance. Student teams will create and perform reenactments/dramatic scenes inspired by the featured songs in the symphony performance.

Related to Previous Learning:

Students will rely on previously learned historical information and research skills to connect music selections in the symphony performance to actual events and movements occurring in history at the time of the creation of these works.

Type of Student Participation:

- Students will analyze and discuss musical selections and composers featured in the *Red, White, and Blue* performance to determine historical and cultural influences on these songs.
- Students will work in seven teams (one for each composer/music selection) to write and perform a reenactment of a historical event that coincides with the same timeframe as the music selection assigned to their group (one song assigned to each group.)
- Students will research visual art and literary works that help define styles associated with the music assigned to their group. They will be challenged to incorporate these with their dramatic creation.
- As student teams present their reenactment, the other students in the class will take notes. From these notes, each student will submit one discussion question per team presentation to the teacher. The teacher will use these questions to construct a unit test.

Related to Student Experience:

As students explore commonalities and differences among several types of artistic expression, they develop a deeper understanding of diversity in history and culture.

Strategies/Activities/Distributed Practice/Intervention:

Day 1

- The teacher will introduce the assignment and share resource information provided at the beginning of the integrated unit. He/she will divide the students into seven teams and assign each team a composer. The following points can be considered for individual and team assignments:
 1. Research and take notes on historical events and select visual art examples/literary works that help explain the historical and cultural influences on the music selection/composer.
 2. (Each team member) Write a synopsis (short description) of a scene that will help an audience better understand the interrelationships among history, culture, and the arts.
 3. The team will then select one of the member’s ideas to develop into a script that they can “act out” for the class. (This reenactment should not exceed 15-20 minutes.)
 4. The team leader (voted on by the team) will assign each member tasks that relate to their performance. (These tasks could include: gathering costumes, creating sets, or taking charge of technology needs.)
 5. Each team should be challenged to think of a way to incorporate its assigned music selection in the final presentation.

Day 2 – 5

- The teacher will rotate from one group to another to help the team progress through the above steps. On day five, the teacher will pass out a schedule for group presentations.

Day 6 – 7

- As each team presents its reenactment, the other students in the class should take notes. From their notes, they are to create one discussion question for each presentation. The teacher can use these questions to construct a final quiz.

Day 8 (Closure)

- The teacher will use guiding questions to assess understanding of the ideas surrounding the unit. She can use the remainder of the class period to administer a quiz (made-up of selected student discussions) or schedule one for another day.

Extend and Refine Knowledge:

Students can present their reenactments for parents and guests. They can write monologues to introduce each play that explain the unit goals to the visitors.

Assessment:

The teacher will check for understanding throughout independent practice. Student assignments can be evaluated using the following assessment criteria:

Possible Points	Assessment Criteria
100	Individual student research notes
100	Individual story synopsis
40	Participation in class discussions and team decisions
10	Class notes and test questions

10	Completion of assignments on time
40	Class quiz
200	Quality team presentation (each student's contributions to this quality)
500	Total possible points for this unit of study

Lesson #4

The American Experience and Musical Style

Subject Area: Music

Grade Level: 7-12

Curriculum Guide Objective:

Compose a piece of music entitled "America 2005" using current popular styles (e.g., rap, hip hop, blues, retro rock) and inspired by a musical selection performed in *Red, White, and Blue*.

TCAP/Gateway Objectives: MCS Standards 1, 2, 3, 4, and 5

3rd Six Weeks

Length of lesson: 8 days

Guiding Questions:

- How is diversity observed in culture?
- How has creative expression been affected by diversity throughout time?
- How are music themes and styles affected by history and culture?
- What is the relationship of composition to art, music, and literature?
- Why do people or artists choose the arts as a medium for communicating ideas?
- How is songwriting influenced by personal ideas, feelings, and experiences?
- What are the commonalities/differences reflected in the processes of creating art forms (songs, paintings, poems, etc.)?
- Why do composers, visual artists, and authors create new works?

Concepts:

- Diversity (style, theme, media, techniques, and processes)
- Design (organization of musical elements in time)
- Dynamics
- Tone color
- Tempo
- Texture
- Style
- Mood

Vocabulary:

- Musical Elements: dynamics, tone color, tempo, texture, and style

Motivation:

This lesson focuses on students' understanding of musical concepts and skills as well as the overall unit theme of diversity. Students will analyze symphonic works in the *Red, White, and Blue* concert. Students will then create a group musical composition in contemporary style that expresses their personal experience of living in America in 2005 and illustrates an understanding of musical form. This composing activity coincides with MCS curriculum expectations for the recommended timeframe of this unit.

Related to Previous Learning:

Students will draw from previously learned musical elements, composition skills, and personal experiences to compose a musical piece in contemporary style that reflects living in America in 2005.

Materials:

Large CD player, *Red, White, and Blue* concert CD, musical element grids, composer biographies, writing materials, seven dubbed single copies of each piece on tape or CD, student CD or tape player for each small group.

Technology: access to the Internet, CD player, and *Red, White, and Blue* CD

Types of Student Participation:

- Students will analyze and discuss musical selections and composers in the *Red, White, and Blue* concert to determine historical/cultural and musical elements of the featured compositions.
- Students will work in seven teams (one team for each composer/music selection) to compile word lists describing both the American experience illuminated in their assigned symphonic piece and in their own personal experience.
- Students will work in seven teams (one for each composer/music selection) to compose their own contemporary piece of music entitled *America 2005* inspired by their assigned symphonic selection.

Related to Student Experience:

As students compare symphonic works of American composers with their own group composition about living in America, they gain insight into the creative writing process and experience collaboration with peers.

Strategies/Activities/Distributed Practice/Intervention:**Day 1**

- The teacher introduces the lesson giving an overview of performance expectations.
- The teacher plays part/whole of each music composition (from *Red, White, and Blue*) and uses guiding questions to establish understanding of the following:
 - Musical elements: dynamics, tone color, characteristic rhythms, tempo, melodic themes, texture, form, and mood
 - Diversity of ideas, style, and culture
 - Biographical sketches of the selected composers.
 - Vocabulary

Day 2

- The teacher passes out musical element grids for each student to fill in the dynamics, tone color, texture, style, and emotional mood of each musical selection. Students may write characteristic rhythms in traditional or non-traditional notation.
- The students will divide the class into seven teams and assign each team one of the musical selections analyzed on the grid. Team members will compare and come to a consensus on their answers about that composition. One reporter will share each group's consensus with the class.

Day 3

- Group members will assemble into their same teams to listen to a short excerpt of each music selection, writing words that they think describe that composer's view of living in America.
- They will then compile a list of works that describe their own experience of living in America in 2005. Team members will share both the list of words pertaining to their assigned composition and their own personal word lists.

Day 4 - 7

- Using the words from both lists generated on Day 3 and musical elements of their assigned selection from the concert *Red, White, and Blue*, each team will compose its own piece of music that reflects what it means to live in America in 2005.
- The teacher will rotate from one group to another to help the team accomplish the above steps. On Day 7, the teacher will schedule student presentations.

Day 8 - Closure

Student teams will play the recording of their assigned selection from the concert. They will then perform their own composition. Student listeners will notate three similarities and three differences between the concert selection and the team composition.

Extend and Refine Knowledge:

Students can perform their songs for a parent “informance” or a school-wide assembly. Symphonic selections can be played as “traveling music” to segue between student performances.

Assessment:

The teacher will check for understanding throughout independent practice. Student songs can be evaluated by the following assessment criteria:

Points	Assessment Criteria
100	Song demonstrates understanding of musical elements and learning theme
30	Participation in class discussions and team decisions
30	Musical elements grid of symphonic pieces
40	Comparison/contrast of symphonic piece(s) and team compositions (three similarities and three differences for each piece)
200	Quality team presentation
400	Total possible points for this activity

CHALLENGES FOR INTEGRATION OF ADDITIONAL SUBJECTS:

Mathematics:

Composers make eight cents for each their songs that are played on the radio (statutory rate) and ten cents for every lead sheet that is sold in music stores. Pretend that you are a composer who has just learned that one of your songs has been played four times a week for the last year, and you have sold 2,000 lead sheets for the same length of time. Calculate how much money you have totally received.

Research each of the composers to determine how much he has earned during his lifetime. Create a matrix/graph that compares the financial successes of all the composers. Write an analysis of your discoveries.

World Language:

- Research Cuban immigrants in South Florida and their influence on life in this geographical area (i.e., commerce, business, daily life).
- Research Cuban music/composers.
- Research South American cakewalk. What is it and what type of music did it produce?
- Investigate the influx of Hispanics to Memphis over the past twenty years. What lifestyle changes occur as Hispanic teens adjust to a new culture? Discuss the development of gangs and the importance of positive choices.
- Compare/contrast U.S. and Hispanic music choices. Look specifically at Reggaeton (mix of Spanish and English). Is there a new culture growing from this music genre? Compare/contrast Reggaeton to other U.S. music genre.

Social Studies:

Following this time line, explore the effect of important American historical events on diversity in the U.S.

How have these events affected the economy, cultures, themes, and processes in art forms, and human experiences, expressions, emotions, and choices?

- 1800 The House of Representatives elects Thomas Jefferson President
- 1804 The Lewis and Clark expedition leaves St. Louis
- 1812 The War of 1812
- 1820 The Missouri Compromise is passed by Congress
- 1825 Erie Canal opens
- 1830 Congress passes the Indian Removal Act
Peter Cooper designed and built the first American steam locomotive
- 1836 Battle at the Alamo
- 1844 Samuel Morse sends first telegraph message
- 1857 The Dred Scott decision is rendered by the Supreme Court
- 1860 Abraham Lincoln is elected President
- 1861 Southern states form the Confederate States of America
- 1862 African Americans allowed to serve in the Union Army
- 1863 Lincoln signs the Emancipation Proclamation
- 1865 Robert E. Lee surrenders to Ulysses S. Grant at Appomattox Court House
Freedmen's Bureau established
President Lincoln assassinated
- 1870 First African American elected to the Senate
- 1876 Alexander Graham Bell invents the telephone
- 1889 Poll Taxes and Literacy Tests are initiated
- 1896 Plessy v. Ferguson rules segregation constitutional
- 1898 Spanish American War begins
- 1903 Wright brothers fly at Kitty Hawk
- 1914 World War I begins
- 1918 World War I ends
- 1920 Eighteenth Amendment establishes prohibition
- 1929 Stock Market crashes, triggering the Great Depression
- 1933 President Roosevelt launches the New Deal
- 1941 The United States enters World War II
- 1945 World War II ends
- 1950 The Korean War begins
- 1954 Brown v. Topeka Board of Education
- 1955 Rosa Parks arrested in Montgomery, Alabama
- 1960 John F. Kennedy elected President of the United States
- 1963 President Kennedy is assassinated
- 1964 Congress passes the Civil Rights Act of 1964
- 1965 Congress passes the Voting Rights Act of 1965
American combat troops arrive in Vietnam
- 1973 The United States ends its role in Vietnam
- 1974 Nixon resigns as President of the United States
- 1991 Operation Desert Storm launched
- 1992 William Jefferson Clinton is elected President
- 1995 "Million Man March" held in Washington D.C.
Bombing of the Alfred P. Murrah Building in Oklahoma City, Oklahoma
- 1998 President Clinton impeached for obstruction of justice and perjury
- 1999 Senate acquits President Clinton
- 2000 The Supreme Court helps decide the election of the president
- 2001 Hijacked airlines crash into World Trade Centers, the Pentagon, and crash in Shanksville, Pennsylvania
- 2003 The United States and some of its allies invade Iraq

Science:

Art and the study of physics are inventions that are solely human. Music, however, is a common medium for many living creatures. Birds and whales communicate with song. Lions, chimpanzees, and other animals are soothed by tranquil melodies. Musical artifacts from Upper Paleolithic ritual sites have been found which are evidence of early musical ability in humans. Leonard Shlain has documented that as early as 35,000 years ago, musical instruments existed. Mankind is soothed by music. Music and physics entwined for the first time in the sixth century B.C.

Pythagoras of Samos is credited with first discovering pitch intervals (Sethares). Pythagoras discovered he could produce half the notes of an octave of music by dividing the string by whole numbers. Intervals in music, he demonstrated, had a mathematical, rational foundation.

A solid understanding of waves and how they behave is an essential part of physical science. Waves and their media form a significant part of physics. Water, earthquakes, light, and sound all travel in waves. Waves are the vibration of material or electric and magnetic fields as in light. There are two different types of waves that are discussed in physics: longitudinal and transverse. Explore sound waves and their importance to music. The most interesting sound for most students is music. Connect these two with activities and hand-on experiments. What are waves? How are they created? What kind of waves makes sound? What kind makes musical sounds?

RESOURCES:

Musical Selections	Visual Art Suggestions	Literary Suggestions
<p>1840-1850 “Grand Walkaround” and “Gala Cakewalk,” Louis Moreau Gottschalk</p>	<ul style="list-style-type: none"> • <i>The Lackawanna Valley</i>, George Inness (1856) • <i>Snowstorm: Steamboat Off a Harbours Mouth</i>, Joseph Turner (1842) • <i>Civil War</i>, Mathew Brady (1865) • <i>Rouen Cathedral</i>, Claude Monet • <i>Hound and Hunter</i>, Winslow Homer (1892) • <i>Tahitians</i>, Paul Gauguin 	<ul style="list-style-type: none"> • <i>Oh Captain! Oh Captain!</i>, Walt Whitman • <i>The Country Doctor</i>, Will Carlton
<p>1900 – 1910 Cuban Overture, George Gershwin</p>	<ul style="list-style-type: none"> • <i>Café’ Terrace at Night</i>, Vincent Van Gogh (1888) • <i>Both Members of this Club</i>, George Bellows (1909) • <i>Jelly Fish</i>, Childe Hassam (1912) • <i>Battle of the Lights</i>, Joseph Stella (1913) 	<ul style="list-style-type: none"> • <i>Mother to Son</i>, Langston Hughes • <i>Mr. Mistoffelees</i>, T. S. Elliot • <i>Frost at Midnight</i>, Taylor Coleridge
<p>1916 “On the Trail” from <i>Grand Canyon Suite</i>, Ferde Grofe’</p>	<ul style="list-style-type: none"> • <i>Homage to Gogol</i>, Marc Chagall (1917) • <i>Country Dance</i>, Thomas Hart Benton (1929) • <i>Railroad Sunset</i>, Edward Hopper (1929) • <i>Cradling Wheat</i>, Thomas Hart Benton (1938) 	<ul style="list-style-type: none"> • <i>The Wasteland</i>, T. S. Elliot
<p>1920 – 1930 “Hoe Down” from <i>Rodeo</i>, Aaron Copland</p>	<ul style="list-style-type: none"> • <i>Poor Man’s Cotton</i>, Hale Woodruff (1944) • <i>American Gothic</i>, Grant Wood (1930) • <i>Thanksgiving</i>, Doris Lee (1935) 	<ul style="list-style-type: none"> • <i>Choices</i>, Nikki Giovanni
<p>1930s Duke Ellington! (A Medley for Orchestra) Don’t Get Around Much Anymore; Do Nothing’ Til you Hear from Me Sophisticated Lady</p>	<ul style="list-style-type: none"> • <i>Harbor Under the Midnight Sun</i>, William Johnson (1937) • <i>Back of Marie’s #4</i>, Georgia O’Keeffe (1931) 	

It Don't Mean a Thing (If It Ain't Got That Swing)		
1931 Afro-American Symphony III. Animato, William Grant Still	<ul style="list-style-type: none"> • <i>Children at Play</i>, Jacob Lawrence (1947) • <i>The Piper</i>, Hughie Lee-Smith (1953) • <i>Barricade</i>, Jose' Clemente Orozco (1931) 	<ul style="list-style-type: none"> • <i>Daryl Strawberry Asleep in the Field of Dreams</i>, Paul Beatty (poetry)
1960 Overture to <i>West Side Story</i> , Leonard Bernstein/Maurice Peress	<ul style="list-style-type: none"> • <i>Street to M'bari</i>, Jacob Lawrence (1964) • <i>In the Garden</i>, Romare Bearden (1974) • <i>Map</i>, Jasper Johns (1961) • <i>100 Cans</i>, Andy Warhol (1962) 	<ul style="list-style-type: none"> • <i>Still I Rise</i>, Maya Angelou (poetry) • <i>The All American Slurp</i>, Namiska (poetry) • <i>Stopping by the Woods on a Snowy Evening</i>, Robert Frost (poetry)

Style is a form of expression in which artists reveal their personal vision.

Diversity is defined with words such as difference, variance, diversification, variety, and assortment. It is the opposite of sameness, similarity, and likeness.

Art Styles:

Early 1800s - Neoclassicism, Romanticism, and Realism dominated art expression in America in the early 1800s. Characteristics of these art styles/movements are evidenced in artworks created from 1800-1860s.

- Neoclassicism – Neoclassicism reflected new interest in the ancient Greek and Roman ideas of morality, balance, and restraint. This was a return to visual order in a time of political and social upheaval.
- Romanticism – Romanticism came from the widespread popularity of medieval stories of romance, adventure, and individual heroism.
- Realism – Realists found inspiration in the common place and wanted to depict life and nature as it was.

Last Third of the Nineteenth Century:

- Impressionism – Impressionists were more interested in capturing the qualities of light and color instead of solid compositional structure.
- Post-Impressionism – Post-Impressionists preferred to create images that appeared solid and more emotional than the fleeting glimpses of light visible in the Impressionists' work.

By the Close of the Nineteenth Century:

- Abstract and Non-Objective Art Forms: Abstract art (Fauvism, Cubism, Surrealism) presented a variety of styles during this period. These styles represented a break from the realism of the 1800s. Artists began to simplify shapes, distort forms, and attempt to unlock the inner workings of the human mind.

America became the focal point for an art explosion following World War II:

- Abstract Expressionism – Abstract Expressionist (action painters) splattered, dripped, flowed, and splashed color on canvases.
- Pop Art – Pop artists turned again to commonplace objects painted realistically.

Decades since World War II:

- Pluralism – Pluralism is a term that describes the rapid changes in art styles and the coexistence and acceptance of these various styles visible in the contemporary art world.