



FAIRYTALES AND FANTASY TEACHER'S GUIDE

Dear Classroom, Art and Music Teachers:

The *Arkansas Symphony Orchestra* is presenting **FAIRY TALES AND FANTASY** this year to area students. You have materials to help you integrate the concert experience into your curriculum. Music communicates meaning just like literature, poetry, drama and works of art. Understanding increases when two or more of these media are combined, such as illustrations in books or poetry set to music ~~ because multiple senses are engaged.

ABOUT ARTS INTEGRATION:

As we prepare students for college and the workforce, it is critical that students are challenged to interpret a variety of 'text' that includes art, music and the written word. By doing so, they acquire a deeper understanding of important information ~~ moving it from short-term to long-term memory.

Music and art are important entry points into mathematical and scientific understanding. Much of the math and science we teach in school are innate to art and music. That is why early scientists and mathematicians, such as Da Vinci, Michelangelo and Pythagoras, were also artists and musicians.

The Teacher's Guide includes Lesson Planning Guides that tie to grade-level specific Arkansas Curriculum Frameworks in areas of literacy (reading, writing, speaking and listening), social studies, and science through the analysis and creation of stories. These lessons are designed for the regular classroom teacher and will increase student learning across academic disciplines. The students become engaged in real-world applications of key knowledge and skills. **(These materials are not just for the Music Teachers!)**

ABOUT THE CONTENT: The theme of this concert, *Fairy Tales and Fantasy*, focuses on the components of building a story, from introduction to resolution. The music demonstrates that writing is only one approach to telling a story. It depicts aspects of story-telling through sound and potentially sparks the child's imagination and interest in creating his or her own story or fairy tale. Opera and instrumental program music all tell a story with the same kinds of components that you are having your students learn when they write a story.

Student Journal (pages 4 and 5) contains an introduction to musical story-telling and an exercise to help them write their own story. First, they build an outline of the story and then write it on their own paper. There are worksheets included in the Teacher Guide to facilitate the analysis and construction of a new story, including the possibility of constructing a multi-media presentation.

ABOUT THE MATERIALS:

- ☐ Teacher's Guide (TG): Listening Preparation (found in purple bordered boxes) and Lesson Planning Guides. Vocabulary worksheet for constructing a story, European map and Crossword
- ☐ Student Journal (SJ): Information about the composer, the work, audience etiquette and vocabulary
- ☐ YouTube references: Music of each work to prepare the students in advance.

The Teacher's Guide and Student Journal are available on-line at www.symphonymusic.org or www.arkansassymphony.org and may be printed for your classroom use.

BEFORE THE CONCERT:

- 1) **Prepare the students in advance** of the concert by completing the Listening Preparation exercise for each work. Some of the works are long, so you might play a portion each day. Playing the piece at two different times provides reinforcement and recognition. (The conductor will only play excerpts of the longer works.)

Each of the classroom teachers and music teacher should select which of the works to do the Listening Preparation based on the curriculum they will be teaching throughout the year.

- 2) Discuss appropriate etiquette (Music, Dance or Social Studies teacher) - Some teachers give a grade for conduct. The music teacher should review information about the instruments, the concertmaster and the conductor. PR.4 PR.6 This would be an excellent time to review the simple conducting patterns so the students can observe them at the concert. PR.8
- 3) Classroom or literacy teacher should review *Telling a Fairy Tale or Story With Music* in the Student Journal on page 4. Introduce them to the major components of story-telling on page 5. Have them do the exercise of writing a story during the year whenever it seems appropriate for your lesson plans. There are vocabulary worksheets on pages 19-21 (Transition Words, Vivid Verbs, and Fairy Tale Words) to help in word selection.

IT IS NOT NECESSARY TO COMPLETE ALL THE ACTIVITIES PRIOR TO THE CONCERT.

IMMEDIATELY AFTER THE CONCERT: Have the students respond in writing to the questions on page 24 about their concert experience. **Please send writing samples to *Hot Springs/Hot Springs Symphony Guild*** (P.O. Box 8354, Hot Springs Village, AR 71909).

LESSON PLANNING GUIDES - THROUGHOUT THE YEAR: Review the *Lesson Planning Guide: How Does Music Tell a Story* beginning on page 13 for your grade level and integrate relevant materials into your lesson plans. When covering the materials, play the music again for the students and re-discuss the music as part of the lesson.

In all cases, the music and art teachers can reinforce the teaching by the curriculum teacher by completing the suggested music or art activities at the time the material is being covered in the classroom.

Music teachers have a lesson planning guide on page 20 about different instrument sounds.

There is an **interdisciplinary** multi-media project Lesson Planning Guide on pages 17 and 28. Teachers and students can create stories incorporating different media and disciplines. Extra planning may be necessary on content and timing to coordinate among teachers.4

Art, literacy and social studies teachers can direct the students to design a picture or collage for the front cover of the Student Journal. Show them the collage of the Teacher Guide as an example. CR.2

Music teachers can reinforce the classroom activities by comparing and contrasting the different structures of the works, having students express their personal preferences among the works and the cultural context of each work, and identifying the musical timbre experienced in each work RE.7.

AUDIENCE ETIQUETTE

We encourage you to review with the students the proper etiquette for attending a concert performance. Discuss with students in advance that....

An audience shows appreciation with careful listening and watching, and with applause once the performance is over. It is also permissible to laugh during the performance when something happens on stage that you like. Whistling, shouting, or any other expression of emotion is not appropriate. We want the performers to be impressed with our audience etiquette.

Have your class read aloud the Audience Etiquette on Page 2 of the Student Journal and discuss how an audience can add to the success of a concert. Remind the students that it is appropriate to applaud at the end of a piece, but that clapping at other times (in time with the rhythm of the music) is not appropriate unless the conductor encourages them to participate.

The use of cameras and recorders is prohibited; please ask your class to turn off cellular phones.

Finally, we ask that teachers assist the artists in maintaining appropriate student behavior during the performance. *No one should leave or return to their seats except between pieces.*

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Maurice Ravel

Fairy Garden from Mother Goose Suite

ABOUT THE COMPOSER: (See *Student Journal*) Maurice Ravel was a French composer known for his beautifully detailed and expressive music. Born in 1875, he grew up loving music and later studied at the Paris Conservatory. Ravel was famous for his ability to create vivid images through sound, and he often used colorful harmonies and precise rhythms. His compositions, such as *Boléro* and *Mother Goose Suite*, are loved for their playful and imaginative qualities. His music is often compared to paintings, as he carefully shaped each note to tell a story.

Ravel lived during the late 19th and early 20th centuries, a time of great change in music, art, and technology. During his lifetime, the world saw the invention of the airplane, the rise of cinema, and major events like World War I. Ravel wanted to help in the war, so he became an ambulance driver. The sadness and struggles of war influenced his music, making some pieces sound more serious.

The 1920s, often called the **Roaring Twenties**, was a time of exciting social, cultural, and economic change, with jazz music, flappers, and new technologies shaping modern life. In music, composers were exploring new sounds and ideas, moving away from traditional styles. Ravel was part of this exciting period, creating pieces that blended classical beauty with fresh, modern touches. His works often reflected the elegance of French culture while embracing new musical influences from around the world. The invention of radio and recordings helped spread his music to more people. He became famous worldwide because people could listen to his compositions even if they couldn't see him perform.

See a tour of Ravel's home outside Paris, purchased in 1921. https://www.youtube.com/watch?v=BBLXNf84_AQ

ABOUT THE MUSICAL WORK: The Fairy Garden is not based on a specific story. It reminds us of the world of childhood imagination and the enchantment of fairy tales. It starts quietly and reflectively. Even as other instruments join in it remains soft and peaceful. The violin solo begins the slow transition to the joyful conclusion of the *Mother Goose Suite*.

Listening Preparation: Fairy Garden is the fifth and final movement from Ravel's *Mother Goose Suite*.

00:00 – 01:14:2 The opening Section begins simply with the 1st and 2nd violins, viola, and cello players. It gradually increases in intensity as Ravel adds more instruments. This section can be seen as a reflective period before the full awakening of the garden's magic.

01:43 – 01:57 A gorgeous first violin solo accompanied by the harp and flute. Think of fairies waking up in the garden. Slowly other instruments join in.

01:58 – 02:47 The viola player begins a duet with the violin player weaving the melody between both instruments. Notice that another viola is plucking her strings, this is called pizzicato. Then she begins using her bow, this is called arco. The cello players start plucking their strings at this time.

02:48 – 03:27 A grand crescendo begins. A crescendo is a slow and steady increase in volume rather than an abrupt change in volume. The story is starting to come to a conclusion. Can you tell the music is starting to slowly get louder?

03:28 – 3:55 The percussion section joins in with the celesta and the glockenspiel. The celesta looks like a piano. It produces a delicate shimmering sound. The glockenspiel has metal bars that are struck with mallets. You also see the cymbal being played with sticks. The large kettle drums are called timpani. Timpani are used to create dramatic effect.

Sheherazade, Movement III: The Young Prince and Princess

ABOUT THE COMPOSER: Nikolai Rimsky-Korsakov (1844-1908) was a Russian composer, conductor, and teacher, best known for his vivid orchestration and richly colorful music. A member of "The Five," a group dedicated to creating a distinctly Russian style of classical music, he composed famous works like *Scheherazade*, *Capriccio Espagnol*, and *The Flight of the Bumblebee*. Rimsky-Korsakov also played a key role in shaping future generations of Russian composers through his teaching at the Saint Petersburg Conservatory.

ABOUT THE MUSICAL WORK: *Scheherazade* is a symphonic suite composed by Nikolai Rimsky-Korsakov in 1888, inspired by the tales of *One Thousand and One Nights* (Arabian Nights). The piece is known for its lush orchestration, exotic melodies, and dramatic storytelling. It features a recurring solo violin theme representing Scheherazade, the clever storyteller who captivates the sultan to postpone her fate. The suite is structured in four movements, each evoking different scenes and adventures, blending Eastern musical elements with Rimsky-Korsakov's masterful orchestral color. It remains one of his most popular and frequently performed works.

The third movement of *Scheherazade* is called "**The Young Prince and The Young Princess.**" It is a beautiful, gentle part of the music that sounds like a love story. The movement begins with soft, flowing melodies played by the strings and woodwinds, creating a peaceful and romantic feeling. It shows a sweet and graceful dance between the prince and princess. The music feels calm and dreamy, with the solo violin (which represents Scheherazade) gently appearing to remind us that she is still telling the story. This movement is a quiet break from the more exciting and adventurous parts of the suite.

Listen on: <https://www.youtube.com/watch?v=i0bYikoUhBk&t=196s>

Listening Preparation: Fairy Garden is the fifth and final movement from Ravel's Mother Goose Suite.

00:00 – 01:14:2 The opening section begins with the introduction of Sheherazade's theme which recurs throughout the piece played by different instruments, starting with the violins. They are joined with the other strings.

1:09 - The woodwinds play briefing and Theme 1 is then restate moving from one section of the orchestra with the woodwinds building interest.

3:26 The solo clarinet plays the Second Theme while the snare drum joins in. Slowly other instruments join in. The violins pluck their strings for a different sound (pizzicato). Theme 2 is really a motif which is a short musical idea, that recurs as a building block. And then a transition back to --

5:21 – 06:55 Theme I which is re-introduced by the violins and cellos. There is an interplay with a counter melody which is similar to Theme1. They are joined by the woodwinds, particularly the oboe.

6:56 - The oboe is joined by the English Horn and does a question/answer section with the solo violin.

07:28 – 8:29 The full orchestra returns with a focus on the harp, French Horn. Theme 1 is passed from section of the orchestra to another.

8:30 – 3:55 Them2 reappears with the full orchestra changing keys and shifting into the –

9:18 – 10:04 Codetta which is a little ending section in a piece of music, often re-stating little portions of the themes.

Can You Identify the Instruments?

What instrument family is this? Answer: _____



Identify the Instruments (Draw a Line)	Tambourine	Timpani	Cymbals	Triangle	Snare Drum

What instrument family is this? Answer: _____



Identify the Instruments (Draw a Line)	Piccolo	Flute	Clarinet	Oboe	English Horn	Bassoon

What instrument family is this? Answer: _____



Identify the Instruments (Draw a Line)	Trumpet	French Horn	Trombone	Tuba
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What instrument family is this? Answer: _____



Identify the Instruments (Draw a Line)	Violin	Viola	Cello	Double Bass	Harp
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John Williams, arranged by Jerry Brubaker *The Harry Potter Symphonic Suite*

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

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

ABOUT THE MUSICAL WORK: John Williams was probably sought after to write the music for the Harry Potter series because of the tremendous work he had created for other major movie series, such as *Superman* and the *Star Wars* trilogy. He did not compose for all of those films because of scheduling problems.

The *Harry Potter Symphonic Suite* is a collection of the music from the movie and was arranged by Jerry Brubaker. The arranger served for 30 years in the United States Navy Band in Washington as a French horn soloist and composer/arranger. In fact, he became the Band's Chief Arranger at which he remained until he retired. He has composed and arranged many patriotic and Christmas works as well as motion picture scores. He has kept many well-known music of the movies in the eye of the public audiences because he has arranged them for performances by orchestra, rather than just on screen.

Listen at: <https://www.youtube.com/watch?v=AaMqnYvzE2Q> to see close-up all the instruments of the orchestra as they play their different melodies and **themes**.

Listening Preparation: There is a detailed listening map in the *Student Journal* on page 15. Point out that this work features the characters in the story and to a lesser extent, musical references to their actions, such as playing Quidditch.

There are seven sections to the work, each depicting something specific. Play the sections one at a time and have the students talk about what they heard or what they imagined was happening.

RE.7 and RE.8

Literacy: Have the students prepare a magical incantation that a wizard might use. Have them read aloud their incantations and discuss how they came up with each part of it. Have them describe any special meaning within the incantation.

Have them read aloud their limerick about an owl as directed on page 11 on the *Student Journal*.

Record the incantations and limericks and play it back so they can see how they have done. Help them with creating expression. Re-record so they can improve.

Engelbert Humperdinck

Overture to Hansel and Gretel

Who Wrote this Musical Work: (See Student Journal) *Hansel and Gretel* (German: *Hänsel und Gretel*) is an opera by 19th century composer Engelbert Humperdinck, who called it a *Märchenoper* (fairy-tale opera). His sister, Adelheid Wette, wrote the libretto. She approached him about writing songs that she had written for her children for Christmas based on "Hansel and Gretel". After several revisions, the musical sketches and the songs were turned into a full-scale opera.

Humperdinck composed *Hansel and Gretel* in Frankfurt in 1891 and 1892. The opera was first performed in the Hoftheater in Weimer on 23 December 1893, conducted by the famous composer Richard Strauss. It has been associated with Christmas since its earliest performances and today it is still most often performed at Christmas time.

ABOUT THE FAIRY TALE: There are many versions of this fairy tale which can be traced back to the Middle Ages. The Grimm brothers pieced together these versions and published it in 1812 as part of Grimms' Fairy Tales. One version has the children going off to collect food while another has them abandoned by their parents - both because there was no food. Some stories having them leaving a trail of crumbs or stone so they could find their way home; others have them lost. The witch lived in a house of bread, cake and sugar and apparently intended to fatten them up so she could eat them. Gretel realized and saved them by pushing her into her own oven. They collect her treasures and return home. Other versions have them escaping the witch.

Listen: https://www.youtube.com/watch?v=8Fm60b0X51c&list=RD8Fm60b0X51c&start_radio=1

Time	Musical Moment	What to Listen For 🧙‍♀️	Story Connection 📖
0:00-0:45	Brass -- "Evening Prayer" - Theme A	Gentle horns, slow pace	Peaceful forest, setting the fairy tale mood
0:45-1:30	Strings Build Tension	Rising melody, more instruments join	Hansel and Gretel wander deeper into the woods
2:22-3:05	Playful Theme B Appears	Light, bouncy rhythm	The siblings play and explore, unaware of danger
3:06-4:00	Strings introduce Theme C, playing with Theme B	Flowing pastoral melody and some bouncy rhythms	More wandering through the forest
4:01-4:49	Return of Theme A With Theme B	Evening Prayer returns with bouncy rhythms	More wandering through the forest
4:50-5:16	Development with all Themes	Building tension. Minor key, lower strings	Hint of the witch's presence, suspense builds
5:17-6:16	Magical Swirls with themes	Harp glissandos, woodwinds	Enchantment and mystery—gingerbread house appears
6:17- 6:44	Busier and simpler theme interplay	Cymbal crash	Escaping from the witch
6:45-7:17	Restatement of themes	Full orchestra. Peaceful tones	Children escape danger, story ends with hope. Return of Evening Prayer

Chofki': Sarcasm for String Orchestra and Percussion

by Jerod Impichchaachaaha' Tate

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

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

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

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

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

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

About the CHICKASAW PEOPLE

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

The origin of the Chickasaw people is uncertain. They might have had origins in present-day Mexico and migrated north by 1000 CE into Texas, west of the Mississippi River. Early forms of corn which had been grown in Mexico since 1200 BCE is one substantiation of this movement. Legend says that there were reasons in the 1300's that the Chickasaw wanted to move, perhaps because of conflicts with other tribes. They sought guidance from their Creator, consulted with their prophets and determined that their guide would be a sacred pole given by the Creator. At the end of each day's journey, the people placed the pole into the ground perfectly straight up. When examined in the morning, the people travelled in the direction the pole was leaning. E.3-4.1, G.2, H.1.3-4.1, H.1.3.4, G.3.5.2, G.1.6.7

There were so many in this tribe, they split into two groups, led by brothers, Chicksa' and Chahta, both prophets. When they reached the Mississippi River, they made rafts and crossed with all their belongings. The next day, the sacred pole acted very strangely. The brothers disagreed for the first time and after deliberation, Chicksa' directed his group to continue on east, hence establishing the Chickasaw and Choctaw tribes. H.1.4.7

Because the Chickasaw were great warriors, they were able to protect their Mississippi basin territories, driving out DeSoto and his expedition as well as the French as they attempted to dominate and settle the area. They remained aligned with the British due to advantageous trading of deer hides and kidnapped natives from other tribes. The latter dwindled because the African slave trade was more lucrative. E.1.3-4.1, E.1.6.3, E.1.6.5, H.2.6.18

Congress passed the Indian Removal Act in 1830 setting the stage for their relocation so the Americans could expand westward. The Chickasaw were forced to sign a treaty with the Choctaw to share territory in Oklahoma. They fought with the Confederacy during the Civil War since they had brought over 1,000 black slaves with them on the Removal. H.1.4.1

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



The Rabbit Goes Duck Hunting

A Cherokee rabbit trickster story



The Rabbit was so boastful that he would claim to do whatever he saw anyone else do, and so tricky that he could usually make the other animals

believe it all. Once he pretended that he could swim in the water and eat fish just as the Otter did, and when the others told him to prove it, he fixed up a plan so that the Otter himself was deceived.

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

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



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

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



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

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



Paul Dukas, *The Sorcerer's Apprentice*

ABOUT THE COMPOSER: (See *Student Journal*.) When Paul Abraham Dukas entered the Paris Conservatory, he befriended the composer Claude Debussy. After completing his studies, Dukas found work as a music critic and orchestrator at which he was unusually gifted. He was one of the most sensitive and insightful critics of the era. Perhaps this quest for quality and perfection led him to destroy his own works with which he was dissatisfied. His music is noted for its combined mastery of form with elegance of style and refinement of expression.

ABOUT THE MUSICAL WORK: (See *Student Journal*.) Dukas composed this work in 1897 and shortly thereafter, it was first performed at a concert of Société Nationale de Musique where it was an instant success. It is considered one of the most popular orchestral "tone poems." As had numerous composers before him, Dukas turned to the literary work of the German poet Goethe for his inspiration. The piece opens softly and mystically. The introduction includes the "water theme", a fragment of the "broomstick theme, a fragment of the "ladder" theme, and the "Master" theme. The music follows the ballad very closely, as demonstrated by these excerpts from the lengthy original of *Der Zauberlehrling* (dair zow ber lair ling).

Listening Preparation: On pages 18 and 19 in the *Student Journal* is a detailed listening map to the story that this work tells. There is also a clip on YouTube. Search - MFD - "Fantasia" - "The Sorcerer's Apprentice" for the Disney animated presentation which might be easier for the students to follow.

Read the poem aloud to the students and then have the students read the poem aloud together (one group taking a stanza) with expression.

Science Activity — Make a Reed Instrument (Straw Oboe) to demonstrate sound energy and vibrations. 4.PS4-1

Materials: straws and scissors YouTube: <https://www.youtube.com/watch?v=Bka3QGufW2Y>

What to do: 1. Gently flatten one end using your fingers or teeth.

2. Cut off the sides of the flattened portion about a quarter to half an inch down, so that you end up with two flaps.
3. Place the flaps in your mouth so that the flaps and up and down (parallel to the top and bottom of your mouth) and totally side your mouth.
4. Don't bite down on the straw but close your lips around the straw and the tighten your lips as if your were going to make an elephant sound. Blow. What happened?
5. Take a pair of scissors and carefully cut a couple of inches off from the other end of the straw. What happened to the sound when you blew again?

It can take some practice to get the right sound. If it doesn't work straight away, slowly move the straw in and out of your mouth whilst still blowing until you hear the sound. Definitely it is good to practice before trying with your students.

The flattened triangular tip acts like the reed found in most wind instruments. Blowing on the reed causes the straw to vibrate. A standing wave pattern is created along the length of the straw, which we hear as sound. As you shorten the straw, you shorten the wavelength of the standing wave pattern and therefore increase the pitch of the note.



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Learning Through the Arts

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Classroom Teacher Lesson Planning Guides

Musical Compositions: All Compositions

ESSENTIAL QUESTION: HOW DOES MUSIC TELL A STORY?

Each of the works in this concert either tells a specific story or creates the setting for a story. There are also works of art in the Student Journal or on the DVD that also create setting. The exercises that follow help the students describe the many attributes of the character and setting. This process sets the stage for the students to write their own stories, 1) based on the characters presented in the program or ones that these characters have inspired them to create and 2) imagined or real settings that become the backdrop to their story.

The Anchor Standards for Arkansas English Language Arts to be addressed are listed here. More detailed standards follow the *Suggested Activities* for each grade.

Reading 2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Reading 3. Analyze how and why individuals, events and ideas develop and interact over the course of a text.

Reading 5. Analyze the structure of texts, including how specific sentences, paragraphs and larger portions of the text (e.g., a section, chapter, scene, stanza) relate to each other and the whole.

Reading 7. Integrate and evaluate content presented in diverse media and formats.

Writing 2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Writing 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Speaking and Listening 2. Integrate and evaluate information presented in diverse media such as visual, quantitative, oral.

Suggested Preparation for all Grade Levels:

The following exercises can be done in preparation for the concert as the students are listening to the music in advance or when preparing for writing a story. There are four charts that can facilitate their defining the characters, plot and the setting, both musically and through viewing art works.

- Have the students prepare the charts independently and then share their thoughts with the class, either individually or in small groups and share with the class.
- Have them share their charts aloud with the class.
- Have the students prepare an outline of their own story using the 'Write Your Own Story! (page 5 in Student Journal).
- Then have them embellish their outline in paragraph form.
- Have the students read their work on another day and edit their work for additional thoughts, adjectives, clarity or complexity

In each of the grade level Suggested Activities below, there are alternatives for creating a story, myth or legend and creating multi-media presentations. Their stories can be the basis of the Interdisciplinary Lesson Planning Guide for *Creating Graphic Story Designs* for Music on page 22.

SELECT CHARACTERS IN THE MUSIC AND TELL THEIR STORY

Harry Potter, Lord Voldemort, the Sorcerer, the Apprentice, Hansel, Gretel or the witch.

Character	Physical Characteristics	Personal Characteristics	What do they want?	What do they do?	What went wrong?	What was the outcome?

WHAT'S THE PLOT? WHAT'S HAPPENING?

	Beginning	Conflict	Rising Action	Climax	Falling Action	Resolution
<i>Harry Potter</i>						
<i>Chofki'</i>						
<i>Sorcerer' s Apprentice</i>						

Transition Words

You use transition words to show that the action is changing, when the character(s) moves to a new place, or to connect the events in a story. Transition words usually come at the beginning of a sentence and are followed by a comma.

first	next	later
then	second	third
after that	finally	before
after	while	as soon as
last	when	before
once	immediately	quickly
the following day	on	some time later
suddenly	that night	by the time
meanwhile	soon	moments later
during	at the same time	all of a sudden
before (I could)	at first	for a long time
an (a) hour (day) later		

VIVID Verbs

Vivid verbs make your writing more interesting and paint a picture in your mind. For example, "the frog leaped" sounds much more interesting than "the frog jumped." Here are some common vivid verbs.

strolled	pounced	howled
roared	chuckled	shrieked
chase	leaped	gulped
leaped	shattered	gripped
hailed	scurried	scampered
raced	darted	quivered
swooped	charged	imagined
sprinkled	crushed	gazed
stared	peered	prepared
cherished	gawked	inspected
adored	imagined	investigated
examined	delighted in	pranced

Fairy Tale Words

ancient	arrow	axe
ballroom	beanstalk	beast
bridge	castle	cave
cottage	crest	crown
damsel	danger	dungeon
dwarf	elf	enchanted
evil	fairy	forest
genie	gnome	hero
jester	jewels	kind
king	kingdom	knight
magic	magical	mermaid
mirror	mysterious	ogre
palace	potion	prince
princess	queen	quest
rescue	slay	spell
spinning wheel	sword	tower
troll	unicorn	village
wand	wish	wishing well
wizard	wolf	woods

Grades 3 - 6 Interdisciplinary Worksheet

Creating Graphic Story Lines for Music

ESSENTIAL QUESTIONS: HOW CAN MUSIC BE DEPICTED IN IMAGES? HOW ARE STORIES TOLD IN THE 21ST CENTURY?

Each of the pieces of music you will hear at the symphony concert is organized by the composer to communicate with listeners. You have seen listening maps for some of the selections. Do you recognize the images below from one of those listening maps? Which piece of music do they represent? Have students describe the images in 4 - 6 words and then write a sentence about each.



Here is an example of a graphic story line for *Itsy Bitsy Spider*. As you sing the song, follow the graphics with your finger.



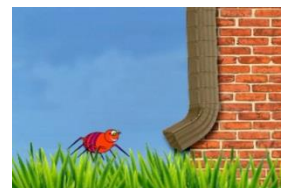
Itsy-bitsy spider
Went up the water spout .



Down came the rain and
washed the spider out.



Out came the sun and
Dried up all the rain .



And the itsy-bitsy spider
went up the spout again.

Next practice making a graphic story line for another familiar song such as, *Hey Diddle Diddle*.

Directions: fold an unlined piece of paper into fourths. Number the boxes 1-4. Draw a picture for each line of the song, one per box. (See [YouTube.com/watch?v=_RQDTNrCIQ](https://www.youtube.com/watch?v=_RQDTNrCIQ) for music.)

Hey Diddle, Diddle. The cat and the fiddle,
The cow jumped over the moon,
The little dog laughed to see such sport,
And the dish ran away with the spoon.

Have students make their own story.

1. Choose a short work you like from the symphony concert or other short piece for which you would like to make a fictional graphic story - perhaps *The Firebird* or *Sorcerer's Apprentice*. Research further facts and create your own story.
2. Plan your story line on a separate piece of paper, folded in quarters. Reinforce that the story has a beginning, middle and end. The plot or story line can be whatever the music suggests. It does not have to be the same story that inspired the composer. Here are questions to help them plan. Have them place answers in each box.

SETTING: Where does the story happen? When does the story take place?

CHARACTERS: Name the main hero and characters. Describe the character with two adjectives.

BEGINNING/RISING ACTION: What is the main character/hero doing?

CONFLICT: What problem happens to confront the character(s)?

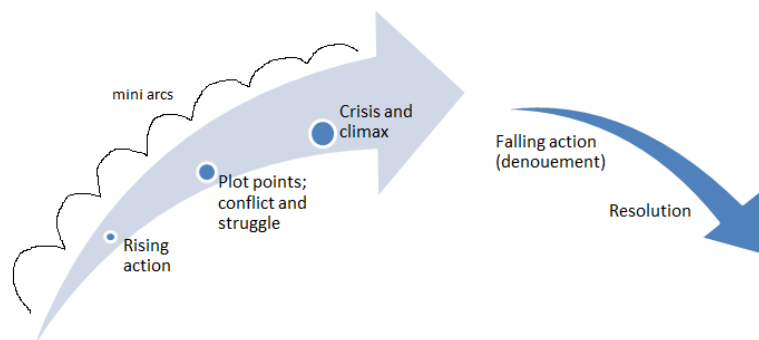
CRISIS AND CLIMAX: What does he/she do?

FALLING ACTION: What happens immediately after the crisis?

ENDING/RESOLUTION: What is the outcome of whatever the main character did?

REASONS FOR YOUR DECISIONS: What is it about the music that suggests this story drama?

3. The story should have at least four lines and therefore four frames. If they need more frames, they can turn the paper over and add frames 5-8. Once they have completed their plan, have them create dialogue for each character in each frame. It may also have background that helps set the scene.
4. On a second sheet of paper folded in quarters, have students draw the characters (in action if possible) and place the dialog in the box. Fold a piece of paper in half and then in half again so there are eight frames on the front and back. Have the students read the dialogue while showing each frame. The teacher should film the students so that it can be shared with the class.
5. Place students in groups of 3 - 5 and have them collaborate and prepare their own story and production, using the instructions below and the planning worksheet on page 5 in the Student Journal.



TELL YOUR OWN MULTI-MEDIA STORY – a 21st CENTURY PRODUCTION!

(Work in groups of 3 to 5 students to collaborate on writing a story and production.)

Create a Story: Choose a story that a member of your group has written or a folk tale or myth that you have read in class. Make sure the story is written down. If the story needs to be developed, use the worksheet on page 5 of the Student Journal to plan the story and then write it in paragraphs. If it takes more than three minutes to read, shorten it by removing sections that are not critical to the plot of the story. Run your revised story by your teacher before going ahead.

Making your Multi-media Presentation:

Design artwork for each section of your work. Think about the background setting.

Practice reading the story as each painting is displayed.

Record your group reading the story aloud.

Select background music that fits with the story.

Put recording, artwork and music/sound effects into a PowerPoint or Google Slides for presentation.

Share with your class or other invited audience, such as parents or your principal.



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Learning Through the Arts

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Science Lesson Planning Guide

Musical Composition Sorcerer's Apprentice

Composer Paul Dukas

Grade Level/Discipline Grade 4 Science

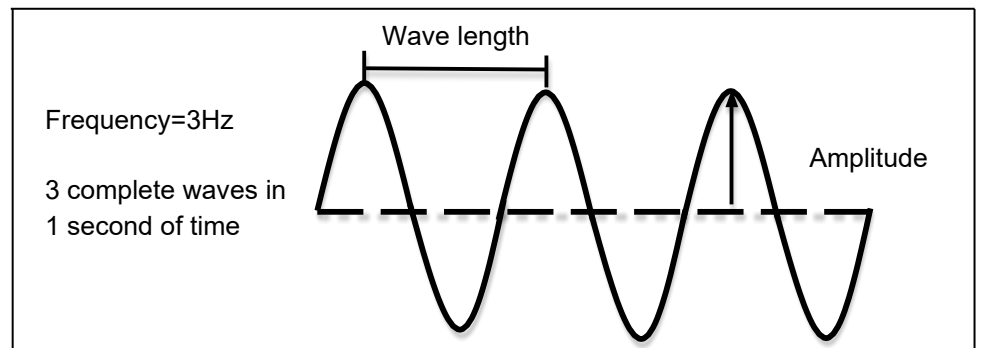
ESSENTIAL QUESTION: **WHY DO DIFFERENT INSTRUMENTS MAKE DIFFERENT SOUNDS?**

Arkansas Framework Standards

4-PS4-1, 4-PS4-3

Identify characteristics of wave motion:

- *amplitude*
- *frequency*



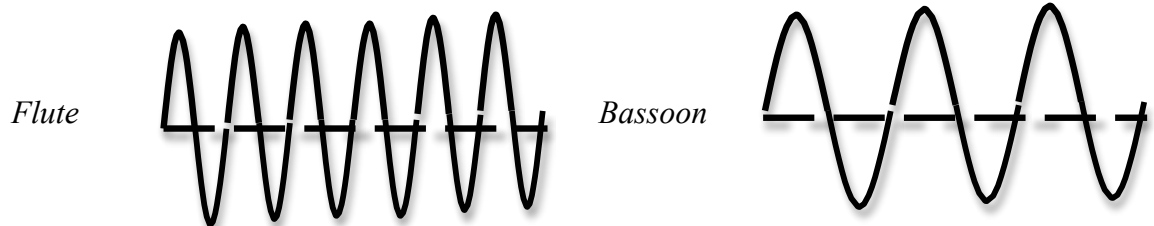
Investigate the relationship between sound and wave motion

Determine the impact of the following *variables* on pitch:

- length
- mass
- tension
- state of *matter*

Lesson Objectives

1. Compare and contrast physical characteristics of the piccolo and tuba as described below and discuss how that might affect the sound of each instrument. Have the students read Page 1 of the following worksheet.
2. Compare and contrast the sounds made by the flute and the bassoon. Discuss the following questions and then have the students complete Page 2 of the following worksheet.
 - i. Ask students what they think of when they hear the term "pitch."
 - ii. Play the first 3 minutes of *Sorcerer's Apprentice*, and ask students to compare the sound of the flutes in the first 2 ½ minutes to the bassoon that performs a short solo beginning about 2 ½ minutes.
 - iii. Ask students to describe the pitches of the instruments. Pitch refers to the highness (treble) or lowness (bass) of a sound.
 - iv. Guide students to the idea that amplitude of a wave is related to the loudness of sound. Ask students the following questions:
 - a. If the amplitude of a sound wave is high, what will volume be? (The volume would be loud.)
 - b. If the amplitude of a sound wave is low, what will volume be? (The volume would be soft.)
 - v. Show students the different wave patterns. Ask them which wave pattern represents the flute and which sound wave represents the bassoon. How do they know?





A r k a n s a s

Learning Through the Arts

A creative approach to arts-integrated learning

Music Teacher Lesson Planning Guide

Musical Composition Janitzio, *Sorcerer's Apprentice*, Harry Potter Suite and Sheherazade

Grade Level/Discipline Grade 4 - 6 Music

ESSENTIAL QUESTION: **WHAT SOUNDS DO DIFFERENT INSTRUMENTS MAKE?**

Arkansas Music Framework Objective

PR.4: Identify musical instruments by sight and sound

RE.9: Evaluate musical works and performances and describe why the music sounds the way it does

Lesson Activities: Research the characteristics of the flute, clarinet, oboe and bassoon and discuss how that might affect the sound of each instrument.

Play video examples of woodwind instruments and have students describe characteristics of the sounds they make. Assign separate groups of students to listen for flute, clarinet, oboe and bassoon as they are used in *Sorcerer's Apprentice* and have them imitate a person playing that instrument when they hear it in the piece.

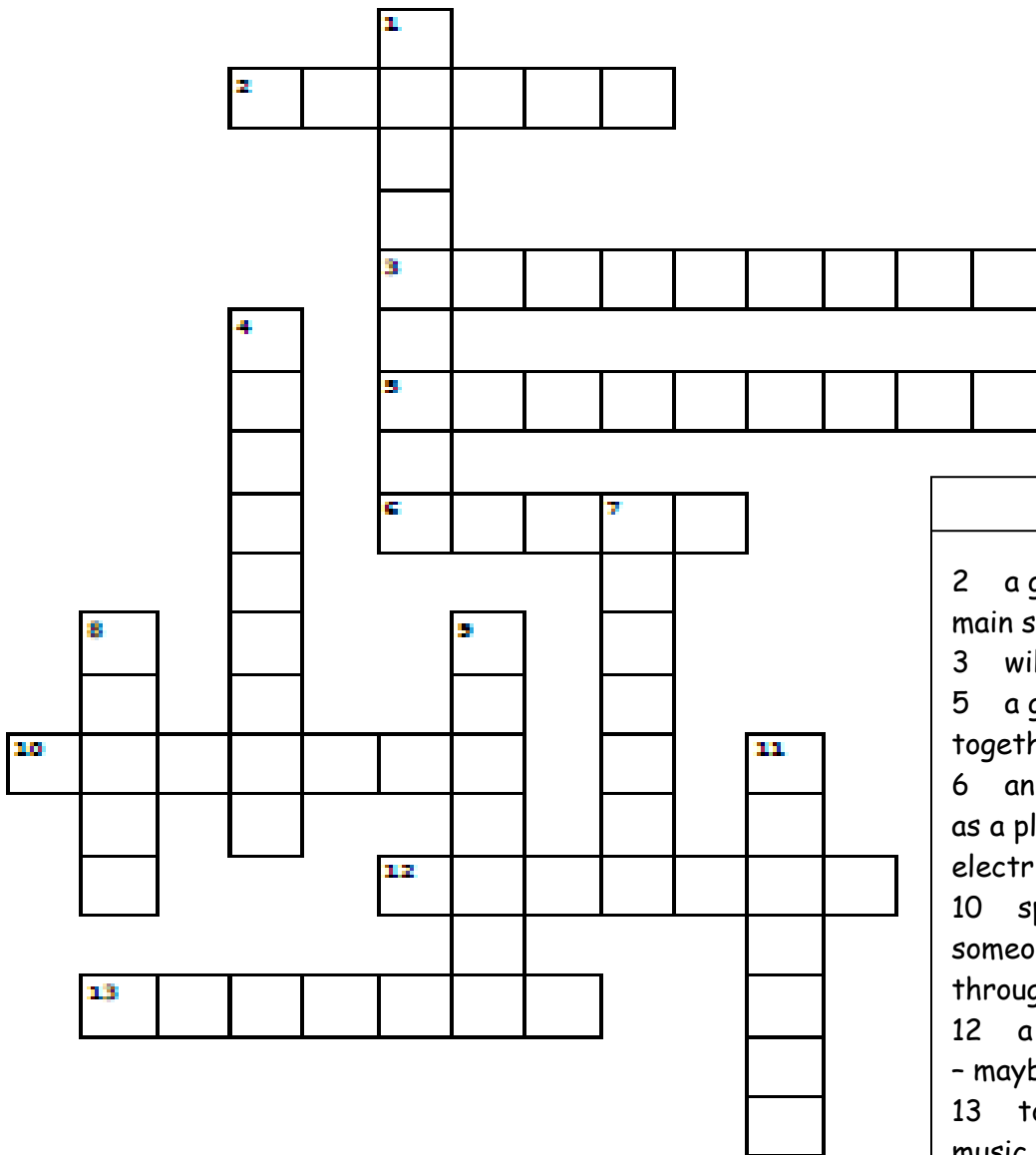
See also: *The Sorcerer's Apprentice, The Breaking Winds Bassoon Quartet* on YouTube.

https://www.youtube.com/watch?v=mpxH_sNmTtk This has regular and contra-bassoons playing the work in an appealing arrangement.

	Flute	Clarinet	Oboe	Bassoon
Size				
Materials Used				
High/Low				
Loud/Soft				
Thick/Thin				

Fairy Tales and Fantasy Crossword Puzzle

(mostly using vocabulary in this Student Journal)

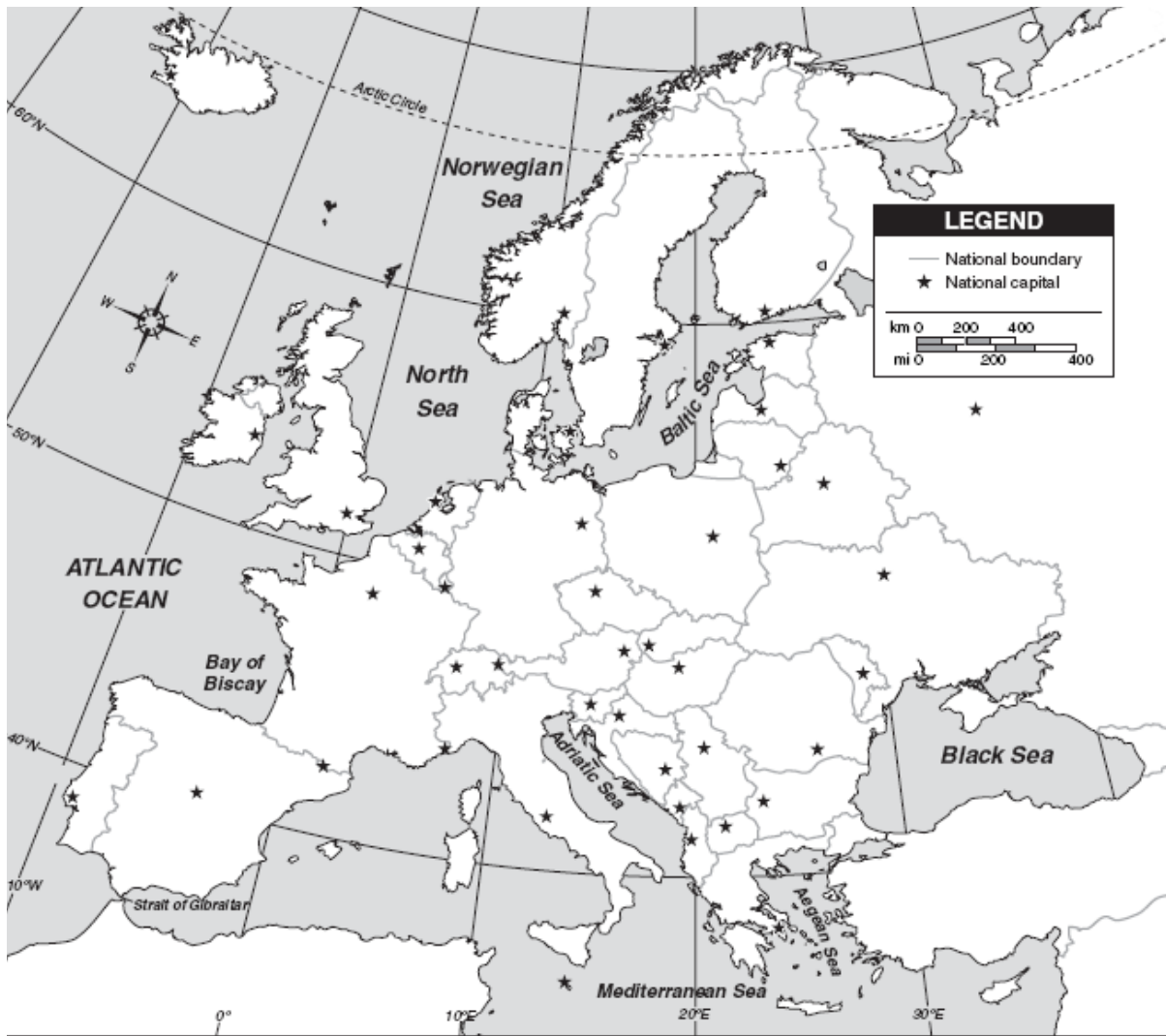


Across

- 2 a group of notes forming the main subject of a piece.
 3 wild pranks
 5 a group of artists who perform together.
 6 an occupation or job type, such as a plumber, engineer or electrician.
 10 special natural abilities that someone has and often improve through practice
 12 a story out of one's imagination - maybe a daydream.
 13 to create a work, generally music

Down

- 1 an expression or theme that stands for or suggests something else.
 4 a cunning or deceptive character appearing in various forms in folklore of many cultures.
 7 family lineage, generally referring to the country of a family's origin.
 8 a distinct quality or characteristic, different from others.
 9 unfortunate accidents
 11 to spur on: motivate



Map of _____, a continent

Draw a line locating the prime meridian. What hemispheres is this continent located in?

What countries are in 3 hemispheres? _____

Locate and label on the map: Germany (the city of Berlin), Russia (the city of Moscow), England and France (the city of Paris).

How many other countries can you identify? Label them also.

What do the stars stand for? _____ Write in the name next to the star for as many names as you can. Find an atlas in the library to help you.

Put a circle around the compass rose and the map key.

This map has countries above the Arctic Circle and below the 40 degree N latitude. Select a northern and southern country. Research and compare their climates. Consider such differences as temperature, precipitation and the effect of length of day.

TEACHER AND STUDENT RESOURCES

Websites:

childrensmusic.org, The Children's Music website, for students, teachers and parents, focus on "overcoming boredom," Kids Public radio
classicsforkids.com, information on composers and their works, interactive.
classicalmagic.net for ordering classical works presented for young people.
dsokids.org – Dallas Symphony Orchestra, introduction to symphony and composers, for students and teachers
eduplace.com for maps, a product of Houghton Mifflin Harcourt
nationalgeographic.com - has free maps, video, articles and a good search engine by topic.
nyphilkids.org – New York Philharmonic Orchestra website for young people
pbs.org – has lesson plans and information on wide range of topics
songsforteaching.com, a site designed for using music for teaching with downloads
sfskids.org – San Francisco Symphony Orchestra

BIBLIOGRAPHY

Austin Public School District, Listening Map for the Sorcerer's Apprentice, Texas.
www.bassoonresource.org
www.classicsforkids.com
www.puzzlemaker.com
 Serotsky, Paul, *Symphonic Suite from the film "Harry Potter,"* MusicWeb.com
 Wikipedia, The Free Encyclopedia, for information on each of the composers, artists and the musical works.
 Williams, John, *Biography of John Williams*, www.johnwilliams.org

SUGGESTED READING LIST

Arley, Neil, <i>EyeWitness Music</i> Carruthers, Amelia, <i>Hansel and Gretel - And Other Siblings Forsaken in Forests</i> Disney, Walt, <i>The Sorcerer's Apprentice</i> Forbes, Ester, <i>Johnny Tremain</i> (about an apprentice) Gibson, Karen Bush, <i>The Chickasaw Nation</i> (Native Peoples) Grimm, Jacob and Wilhelm, <i>The Complete Grimms' Fairy Tales</i> Ho, Oliver, <i>Young Magician: Magic Tricks</i> Horta, Paulo Lemos, <i>The Annotated Arabian Nights</i>	Koscielniak, <i>The Story of the Incredible Orchestra</i> Kronzek, <i>A Book of Magic for Young Magicians</i> Krull, Kathleen, <i>Lives of the Musicians: Good Times, Bad Times</i> Levine, Robert, <i>The Story of the Orchestra</i> , McDonald, Fiona, <i>Fairy Gardening 101</i> Rauf, Don, <i>The Virtual Apprentice: Airline Pilot</i> Rowling, J.K., <i>Harry Potter</i> books Singer, Michael, <i>The Answer is Yes: the Art and Making of the Sorcerer's Apprentice</i> Ventura, Piero, <i>Great Composers</i> Ziegler, Robert, <i>Eyewitness Great Musicians</i>
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ANSWERS TO FAIRY TALES AND FANTASY CROSSWORD PUZZLE:

Across: 2 theme, 3 escapades, 5: ensemble, 6: trade, 10: talent, 12: fantasy, 13: compose
Down: 1: represent, 4: trickster, 7: descent 8: trait, 9: mishaps, 11: inspire