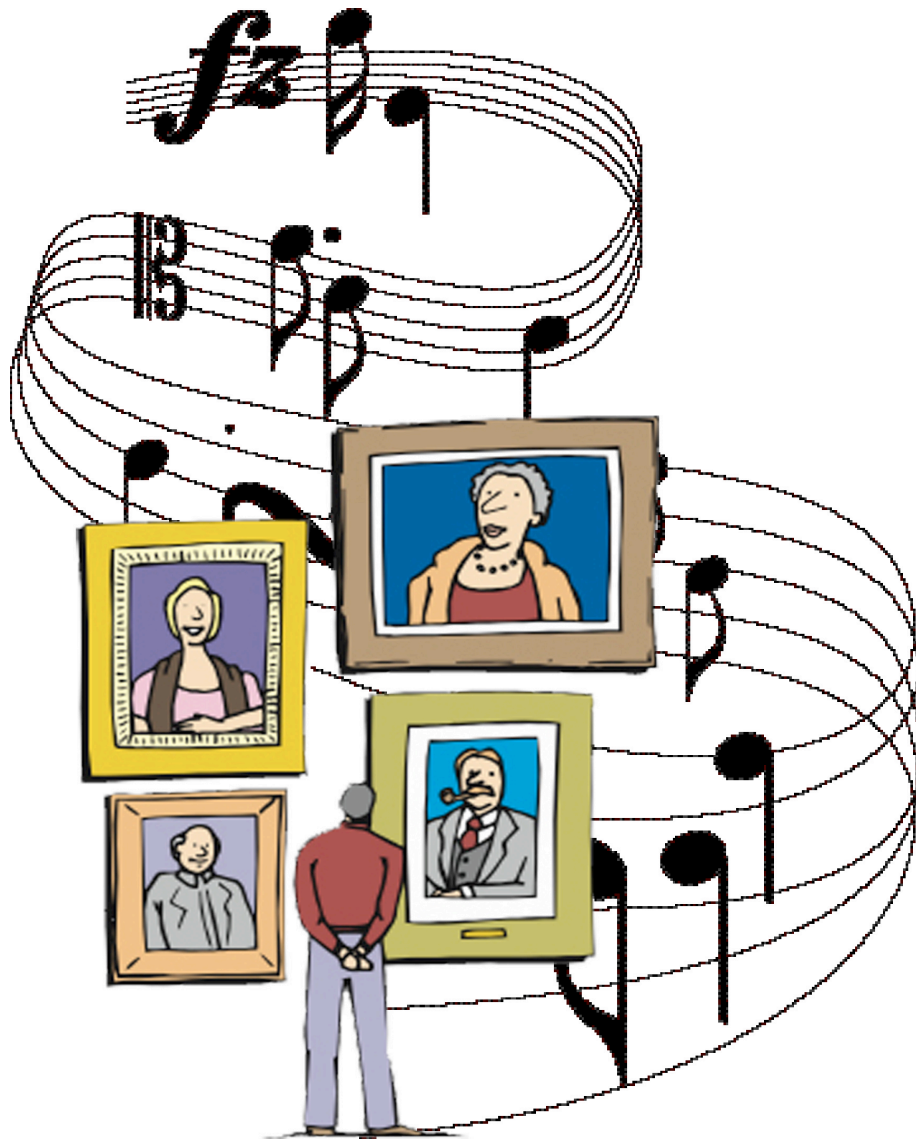


# Your Pictures at an Exhibition



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

**The Memphis Symphony Orchestra**

**Young People's Concert #2**

**February 8, 2006**

A Partnership of The Memphis Symphony Orchestra and Memphis City Schools

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# Your Pictures at an Exhibition

MEMPHIS SYMPHONY ORCHESTRA  
Young People's Concert #2  
February 8, 2006  
10:00 a.m. and 11:45 a.m.  
**Cannon Center for the Performing Arts**

**David Loebel**  
**Conductor**

*Pictures at an Exhibition* .....Modest Mussorgsky/arr. Ravel

- Promenade .....*Strolling from one picture to the next*
- Gnomus .....*A child's toy for use at Christmastime, in the shape of a gnome*
- Promenade
- The Old Castle
- Promenade
- Tuileries .....*Paris park and gardens teeming with children and nurses*
- Bydlo .....*Polish word for cattle, picture of a cart drawn by oxen*
- Promenade
- Ballet of the Chicks in Their Shells
- Samuel Goldenberg and Schmuyle .....*A musical portrait of a Jewish district in Warsaw*
- Limoges .....*Famous outdoor marketplace*
- Catacombs .....*Roman tomb*
- Cum Mortuis in Lingua Mortua .....*Speaking with the dead in the language of the dead*
- The Hut on Fowl's Legs
- The Great Gate of Kiev

# COMPOSER



## **Modest Petrovich Mussorgsky**

**Born:** March 9, 1839 in Karevo, Russia

**Died:** March 16, 1881

**Famous Works:** *Night on Bald Mountain* (found in Disney's *Fantasia*), *Boris Gudonov*, and *Pictures at an Exhibition*

**Musical Era:** Romantic

Modest Mussorgsky was a very talented Russian pianist who aspired to become a composer. He was a troubled soul who had a difficult early adulthood. After attending military school, he managed his family's finances and properties at the age of 20. Shortly after returning home, his mother died. This caused him a great deal of pain, resulting in personal difficulties. Balakirev, an important Russian composer of the time, was Mussorgsky's teacher for a brief period. Mussorgsky never completed his training and often left his compositions unfinished. His peers and his teacher lost respect for him over his lack of dedication to completing what he had begun. Continuing to compose, though, Mussorgsky eventually received acclaim as one of the "mighty handful" of Russian composers who wrote music inspired by Russian literary works, folk melodies, and folklore.

In 1873, Mussorgsky was inspired by Viktor Hartmann's artwork and wrote *Pictures at an Exhibition* as a musical tribute to him. Each of Mussorgsky's movements depicts musically Hartmann's sketches, drawings, or paintings. Mussorgsky's *Pictures at an Exhibition* was originally written for solo piano; Maurice Ravel (1875-1937) orchestrated the piece in 1922. The first performance in America was November 7, 1924 in Boston. The piece is still very popular with audiences today.

## Program Notes

As is the case with so much of Mussorgsky's music, *Pictures at an Exhibition* has become most familiar in a form in which the composer himself did not create. It was for the piano, not the orchestra, that Mussorgsky composed this suite, in response to a specific art exhibit that had great personal meaning for him. His friend Viktor Hartmann (Gartmann), a prominent architect, painter and designer only five years older than the composer himself, died at age 39 in 1873, and a memorial exhibition of his works was mounted in St. Petersburg the following year. Mussorgsky recorded his impressions of it in this suite for piano which he composed as a further memorial gesture. The suite was not published until five years after Mussorgsky's own death; it received little attention from pianists for some time, but its orchestral possibilities were noted at once. Ravel, in fact, was neither the first nor the last to convert Mussorgsky's piano suite into an orchestral one, though it is his version alone that has taken a permanent place in the orchestral repertory, and in fact earned for the music a status as one of the grandest of showpieces for the virtuoso orchestra.

In that respect it might be considered odd that Rimsky-Korsakov, who devoted himself so wholeheartedly to completing and editing many of Mussorgsky's works, did not respond to those possibilities himself: he did, however, supervise the first orchestration, undertaken by his pupil Mikhail Tushmalov, and he conducted that version (comprising only seven of the "pictures" and omitting all the "Promenades" after the prefatory one) in 1891. Ravel's attention was drawn to Mussorgsky's music by his friend M.D. Calvocoressi, a prominent musicologist who wrote three books on the Russian composer. In 1913 Ravel and Stravinsky jointly undertook orchestration of Mussorgsky's opera *Khovanshchina* for Diaghilev. By 1922 Ravel had become interested enough to ask Serge Koussevitzky to commission him to transcribe *Pictures at an Exhibition*, and history was made when Koussevitzky introduced that version in Paris on October 19 of that year.

That composite Franco-Russian work introduced by a Russian conductor in Paris was in a sense the culmination of the long and productive period of musical cross-pollination that began in earnest with Berlioz's concerts in Moscow and St. Petersburg, seven years before the Hartmann exhibition itself and eight years before the birth of Ravel, and which in Ravel's time was continued by Diaghilev and the outstanding French and Russian musicians with whom he surrounded himself. The British conductor Henry J. Wood, who had introduced a version of his own in 1915, withdrew it upon acquainting himself with Ravel's. Versions more or less contemporaneous with Ravel's, by his one-time pupil Leonidas Leonardi, and by the Russian-Finn Leo Funtek, didn't stand much of a chance. More recent ones by such figures as the mid-twentieth century Russian conductor Sergei Gorchakov, the legendary conductor and frequent transcriber Leopold Stokowski, the Russian pianist and conductor Vladimir Ashkenazy, and the Bulgarian-born pianist and composer Emile Naumoff (who gave us only a dozen years ago an expanded version in the form of a piano

concerto)—all these have tended to be regarded as interesting supplements to the Ravel version, rather than possible replacements for it.

Several of the Hartmann works in that 1874 memorial exhibit were of a fantastic or bizarre nature; these elements held a special fascination for Mussorgsky, and clearly influenced his selection of the drawings and paintings represented in his suite. He did not trouble to be strictly faithful to the visual model in every instance, but the liberties he took only serve to underscore the personal nature of his ties with Hartmann and his feelings on the loss of his friend. As a further gesture in that direction, he incorporated his own personality in the form of the “Promenade” which introduces the suite and links several of its sections together: “My own physiognomy,” he remarked, “peeps out through the intermezzos.”

**The Promenade** – Following its energetic statement as prelude to the entire work, The Promenade returns five times in various guises, each reflecting the character of one of the individual pictures, as noted in the following sequence.

**Gnomus** – The opening “Promenade” is broken off abruptly by a confrontation with Hartmann’s drawing of a nutcracker in the form of a gnarled and malevolent old gnome.

**The Old Castle** – The “Promenade” returns in a more wistful mood, leading to a water-color of a medieval castle before which a troubadour sings a melancholy ballad.

**The Tuileries** (Children Quarreling at Play) – The “Promenade” leads into a wispy little scherzo that reminds us of the perceptive feeling for children shown by both composers in other works: Mussorgsky in his song-cycle *The Nursery*, Ravel in his *Mother Goose* and *L’Enfant et les sortilèges*.

**Bydlo** – Bydlo is a Polish word for “cattle.” Hartmann’s drawing was of cattle in a rural Polish village; Mussorgsky created a different picture, in which an oxcart passes by on enormous wooden wheels.

**Ballet of the Chicks in Their Shells** – A tenuous, fluttery statement of the “Promenade,” first in the woodwinds and then in the strings, introduces a *scherzino* based on Hartmann’s costume design for a ballet called *Trilby*, representing chicks dancing with only their legs protruding from their shells.

**“Samuel” Goldenberg and Schmuyle** – Mussorgsky combined Hartmann’s separate sketches of two men in the Sandomierz ghetto, one obviously well-to-do and full of himself, the other just as clearly a wheedling, groveling beggar. The title he gave the piece, with quotation marks around the somehow pretentious German form of the rich man’s name (actually the same name as the poor man’s Yiddish one), was regarded as being so blatantly anti-Semitic that Vladimir Stassov, the St. Petersburg critic who was so influential in the lives of Mussorgsky and the other members of Balakirev’s group of nationalist composers,

suppressed it before the score was published and replaced it with the heading “Two Polish Jews, One Rich, the Other Poor.” By whatever title, the piece may be heard as a more broad-based study in contrasts, between pomposity and self-importance, on the one hand, and timidity and obsequiousness on the other.

**Limoges: The Market** – Another lively scherzo, more or less complementary to the earlier French scene, this one picturing gossiping women at an outdoor market. (The “Promenade” preceding this number is omitted in Ravel’s version.)

**Catacombs** – In this picture Hartmann depicted himself, lantern in hand, exploring the ancient catacombs under Paris, and here Mussorgsky used his “Promenade” as postlude rather than introduction. The opening section, *Sepulchrum Romanum*, is followed by a gently elegiac treatment of the “Promenade” inscribed *Cum mortuis in lingua mortua* (“With the dead in a dead language”). Mussorgsky noted in his score: Hartmann’s creative spirit leads me to a place of skulls and calls to them—the skulls begin to glow faintly from within.”

**The Hut on Fowl’s Legs** – This is the residence of Baba Yaga, the grotesque witch of Russian folklore, who rode through the air in a mortar of glowing iron. The title in this case is misleading, in that Hartmann designed a clock face showing the witch’s hut but the music depicts the witch’s ride—which leads without pause into the final picture.

**The Great Gate of Kiev** – For the capstone of his memorial tribute, Mussorgsky chose a picture that was itself a design for a monument: Hartmann’s proposed reconstruction of the ancient Gate of the Bogatyrs at Kiev, in the massive traditional style, with the central section topped by a cupola in the shape of a Slavonic warrior’s helmet. The “Promenade” returns in the jubilant coda, in which the spirit of liturgical chants is powerfully evoked, suggesting a phantom chorus intoning a hymn of praise to the glorious heroes of times long past.

# *Your Pictures at an Exhibition*

## An Integrated Unit

### **Essential Understandings:**

This unit explores inspiration and innovation in the arts and other creative endeavors.

- Inspiration and innovation can help us understand cause and effect.
- Inspiration is an essential aspect of human experience and creative expression.
- Innovation is linked to new/original ideas, themes, and processes that are visible in all art forms.
- Inspiration and innovation affect human emotions in various ways.
- Creative expression involves personal choices.

### **Guiding Questions:**

Guiding questions are critical to the teaching and learning process. They are designed to help students understand the meaning of the lesson and how the larger concepts relate to everyday life.

### **Lesson 1: Music in Our Lives (Music)**

- How are the four families of orchestral instruments different in the way they look and sound?
- What do the members of each instrument family have in common?
- How does Ravel make innovations in each orchestration of Mussorgsky's Promenade theme using timbre, tempo, dynamics, and musical patterns?
- How does the timbre (tone color) of an instrument influence the mood of a piece of music?
- What does someone need to know to be a good conductor?
- What does someone need to know to be a good musician?
- How do inspiration and innovation relate to creating music?
- How do inspiration and innovation relate to cause and effect?
- How are the roles of a critic and a performer/artist different?

### **Lesson 2: Your Pictures at an Exhibition (Visual Arts and Mathematics)**

- How does a composer "paint" an image with musical notes?
- How can a visual artist speak to you without words?
- How do the words "inspiration" and "innovation" relate to "cause and effect"?
- How do "inspiration" and "innovation" relate to functional art objects such as furniture, architecture, fashion, or costume design?
- How is functional art similar/different from fine art products such as drawings, paintings, sculptures, musical compositions, or literary works?
- How do history and culture influence art expression?
- How does art impact the quality of everyday life?
- What would an architect need to know to design a building? A bridge?
- Why are functional art (created for a purpose) and fine art (personal expression of ideas) important to the quality of life that we know?

### **Lesson 3: Painting My Own Images with Words (Language Arts)**

- How does a poet "paint" images with words?
- How can a visual artist/musician speak to you without words?
- How do the words "inspiration" and "innovation" relate to "cause and effect"?
- How do "inspiration" and "innovation" relate to various types of writing, i.e., journalism, poetry, novel, letter, or essay?
- How can creative expression be affected by personal experiences?
- How do history and culture influence the content of literary works?
- How does being able to write well affect the quality of everyday life?
- How do the elements of language (i.e., sentence structure, vocabulary, and grammar) impact literary art forms?



#### Lesson 4: History Makes Sense to Me (Social Studies)

- How are the concepts of “cause and effect” visible in your everyday responsibilities at home? At school?
- How are “inspiration” and “innovation” reflected in the fine arts? In new products/inventions that you have in your home?
- How do innovations/new ideas influence the quality of everyday life? History?
- How can history/culture influence the creation of art products?
- How do human needs impact the creation of functional art products (architecture, furniture, fashion, etc.)?
- What sort of things can we learn from a person’s biographical information?

#### Unit Overview

Mussorgsky originally wrote *Pictures at an Exhibition* as a group of piano pieces. His musical composition was inspired by a visual art exhibition of Mussorgsky’s good friend Viktor Hartmann. This musical tribute is a melodic description of his walking around an exhibition of Hartmann’s artwork.

This unit is designed to help elementary students better understand **inspiration** and **innovation** as concepts relating to the creative process and everyday life experiences. All of the individual subject area lessons relate to the overall unit theme *Pictures at an Exhibition*, supporting the Memphis Symphony Young People’s concert performance scheduled for February, 2006. The subject area lessons can be taught by classroom teachers/art specialists in grades 3-6 by simply adjusting the activities to relate to specific grade-level curriculum goals.

**Note:** In elementary schools where specialists teach music and art, it is recommended that the classroom teacher meet with these specialists to plan for the overall success of the unit.

#### Description of each painting that inspired Mussorgsky to create *Pictures at an Exhibition*:

- **Gnomus** is a child’s toy, a nutcracker for use at Christmastime, in the shape of a gnome.
- **The Old Castle** is a musician standing in front of a medieval castle singing a sad song.
- **Tuileries** depicts a busy Paris park/garden with children playing games.
- **Bydlo** is a picture of a large cart drawn by oxen/cattle.
- **Ballet of Chicks in Their Shells** is a costume design for a ballet, in which canaries are “enclosed in eggs as suits of armor.”
- **Samuel Goldenberg and Schmuyle** depicts men in the Jewish district near Warsaw, Poland.
- **The Market Place at Limoges** is a busy outdoor scene at a market.
- The **Catacombs** is an underground Roman cemetery as Mussorgsky visualized, “with skulls...gently illuminated from within.”
- **The Hut on Fowl’s Legs (Baba Yaga)** is a clock shaped like a hut with two rooster heads on top and standing on chicken’s feet surrounded by a fence of bones and skulls.
- **The Great Gate of Kiev** is a grand stone gate in Russia with arches and minarets (tall slender towers with pointed roofs).
- **Promenade** reflects the way one walks from painting to painting in a museum. (Picture the walls, light, the floor, the other people and their postures while they view the artwork.)



# Unit Planner

Concept(s)	Unit Theme	Grade Level	Time Frame
<p>Inspiration and Innovation</p>	<p>Aspects of the Creative Process</p>	<p>3 - 6</p>	<p>5 - 7 Days</p>
<div style="text-align: center;"> <p><b>TECHNOLOGY INTEGRATION</b></p> <ul style="list-style-type: none"> <li>• Computer</li> <li>• Tape/CD players</li> <li>• Overhead projectors</li> </ul> <p><b>SOCIAL STUDIES</b></p> <ul style="list-style-type: none"> <li>• Cause and Effect</li> <li>• Composition/Design</li> <li>• Inspiration and Innovation</li> <li>• Sequence</li> </ul> <p><b>MUSIC</b></p> <ul style="list-style-type: none"> <li>• Inspiration/Innovation</li> <li>• Love</li> <li>• Character</li> <li>• Rhythm, melody, timbre, pitch, texture, tempo, dynamics, pattern</li> <li>• Motion</li> <li>• Line, color, shape, form</li> <li>• Change</li> <li>• Aesthetics</li> </ul> <p><b>THEATRE</b></p> <ul style="list-style-type: none"> <li>• Storytelling</li> <li>• Character</li> <li>• Sequence</li> </ul> <p><b>LITERATURE/MEDIA</b></p> <ul style="list-style-type: none"> <li>• Expository</li> <li>• Narrative</li> <li>• Poetry (style/theme)</li> </ul> <p><b>SCIENCE</b></p> <ul style="list-style-type: none"> <li>• Cause/Effect</li> <li>• Sequence/Patterns</li> <li>• Classification</li> </ul> <p><b>VISUAL ART</b></p> <ul style="list-style-type: none"> <li>• Scale and Proportion</li> <li>• Design</li> <li>• Color</li> <li>• Inspiration/Innovation</li> <li>• Cause and Effect</li> </ul> <p><b>LANGUAGE ARTS</b></p> <ul style="list-style-type: none"> <li>• Cause and Effect</li> <li>• Inspiration/Innovation</li> <li>• Character</li> <li>• Sequence</li> <li>• Design</li> </ul> </div>			

**Subject Area:** Music

**Grade Level:** 3-6

**Curriculum Guide Objectives:**  
MCS Standards 1, 2, 3, 4, and 5

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

**Length of lesson:** 8 days

**Guiding Questions:**

- How are the four families of orchestral instruments different in the way they look and sound?
- What do the members of each instrument family have in common?
- How does Ravel make innovations in each orchestration of Mussorgsky's Promenade theme using timbre, tempo, dynamics, and musical patterns?
- How does the timbre (tone color) of an instrument influence the mood of a piece of music?
- What does someone need to know to be a good conductor?
- What does someone need to know to be a good musician?
- How do inspiration and innovation relate to creating music?
- How do inspiration and innovation relate to cause and effect?
- How are the roles of a critic and a performer/artist different?

**Concepts:**

- Inspiration/innovation
- Love
- Character
- Rhythm, melody, timbre, pitch, texture, tempo, dynamics, pattern
- Motion
- Line, color, shape, form
- Change
- Aesthetics

**Vocabulary:**

- Inspiration/innovation
- Historical context
- Rhythm, melody, timbre, pitch, texture, tempo, dynamics, pattern, orchestra
- Instrument families: string, woodwind, brass, percussion
- Tuileries
- Bydlo
- Motion
- Solo
- Ensemble
- Character
- Line, color, shape, form
- Creative process
- Data, survey, mean, median, mode, range, aesthetics

**Motivation:**

- Students will experience and acquire nuts-and-bolts musical terminology to describe the sounds they hear and musical concepts in Mussorgsky's *Pictures at an Exhibition*. They will become familiar with the instrument families of the orchestra and how they produce sound. They will explore the Promenade theme to discover a master orchestrator's (Ravel) innovations using the same musical theme. This activity is the foundation for all the other ones in this lesson.
- Using two contrasting pieces from *Pictures at an Exhibition*, students will explore the relationship among words, music, and dance. They will experience first-hand what Mussorgsky and Ravel did by expressing existing ideas using different art forms and media. By taking inspiration from a person they know and love, students will experience the same creative process as did Hartmann and Mussorgsky in creating their *Pictures at an Exhibition*.
- Students will experience the power of memory to unleash inspiration and spark innovation. They will explore the same process that artists throughout the ages have followed to synthesize their experiences and express ideas and emotions. They will understand how a receptive audience completes the creative process.
- Students will examine the role aesthetics play in musical preference. They will explain their aesthetic preferences using knowledge-based reasons. They will show how opinion polls can be displayed in graph form.
- As students listen to and discuss various orchestrations of a theme, they will understand how an orchestrator uses the timbre of orchestral instruments to make a familiar theme sound new (innovation).
- As students experiment with language, dance, and music, they will expand their vocabularies in all three disciplines. They will discover how choreographers, performers, and critics express inspiration/innovation in different ways.

**Related to Previous Learning:**

- Students will rely on previously-learned facts about orchestral instrument families to simulate the roles of performer and conductor. They will also demonstrate understanding of musical timbre and steady beat.
- Students will translate concepts previously learned in language arts to improvised static and dynamic movement. They will work in large and small groups to characterize music with descriptive language. The culminating project allows students to perform and critique each other's performances.
- Students will draw on previous experience in language arts, art, and music to create artworks that communicate ideas and feelings. By applying principles of artistic organization, they will connect writing, art, and music to create a multi-disciplinary way to honor extraordinary individuals.
- Students will use prior computational knowledge to construct a class graph. They will draw on knowledge of musical elements and concepts to explain their personal aesthetic choices.

**Materials:** CD of *Pictures at an Exhibition*, notated theme (11 beats) of Promenade from Mussorgsky's *Pictures at an Exhibition* on board or overhead projector, colored index cards with names of four instrument families and one card for solo trumpet, board and markers, list of opposite adjectives on board, clipboard, pencils, paper, space for movement, teacher-generated rubric on board

**Technology:** access to the Internet, CD player, video camera, VCR, and overhead projector

**Types of Student Participation:**

Student tasks include:

- Listening, class discussions, reading an iconic musical score, moving on cue, differentiating instrument families, comparing and contrasting sections of a musical composition with regard to timbre, tempo, dynamics, musical patterns, and mood.
- Using language arts and dance, students will use movement as a springboard for comparing and contrasting Tuileries and Bydlo from Mussorgsky's *Pictures at an Exhibition*. They will write adjectives describing each piece and compare their lists with those generated by other students. They will create a group movement improvisation based on each selection and perform it for peer evaluation.
- Students will journal about someone they know personally whom they love and admire. They will create an artwork of an object that symbolizes that person. Using classroom instruments or found sound-making objects, they will create a melody and/or rhythm that represent(s) the object in the artwork.

- Students will listen to four tracks from *Pictures at an Exhibition* over a period of several days. The class will construct a bar graph to show which selection is the class favorite. Each student will write the title of one personally-preferred section and cite three musical reasons for choosing it.

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

**Day 1**

- Students will enter the music room to the music of Promenade from Mussorgsky's *Pictures at an Exhibition* (track 1, Memphis Symphony CD).
- Teacher will lead, watch, and copy steady beat body percussion that makes no sound. In the middle of the piece, the teacher will invite students to explore their own ways of keeping the steady beat with no sound. When the teacher says change, students are to change their method of keeping the beat. (2 minutes)
- On the second listening, the teacher directs the students to let the music tell them when to change their way of keeping the beat. (2 minutes)
- The teacher has students discuss these two questions with the person sitting next to them.
  - What were some of the ways you chose to keep the steady beat?
  - What did you hear in the music that let you know when to change?
 (one minute for question #1, two minutes for question #2. The teacher acts as timekeeper, directing partners to change speaking/listening roles halfway through appointed time.)
- The teacher lets volunteers share partner's answer to question #2 with large group. (5 minutes)
- Students listen to or read biography of Mussorgsky from *Share the Music Grade 4* or from the Symphony lesson plan packet. Teacher talks about the inspiration of *Pictures at an Exhibition*, Mussorgsky's friendship with Viktor Hartmann (the artist), and the memorial exhibition at Hartmann's death.
- Students look at pictures of instruments of the orchestra in a book or on posters, sharing what they know and notice about different families of orchestral instruments (strings, woodwinds, brass, and percussion). They compare and contrast different instruments within the various families. (10 minutes)
- Students listen as the teacher plays or sings the Promenade theme notated on the board. They note the rhythm and sing the melody, if possible. (3 minutes)
- Conducting exercise: instrument posters (strings, woodwinds, brass, percussion) are posted on walls of the classroom. Students listen to Promenade (track 1), turning and pointing to the poster of the instruments playing at that moment. If more than one group is playing, students may use both arms to point. If three groups are playing, students may conduct the steady beat.
- Performing exercise: teacher distributes colored index cards proportionately to class. Strings: Blue (60% of cards), Woodwinds: Green (20%), Brass: Yellow (20%). There is one solo trumpet card. Students listen to Promenade, walking the steady beat in general space only when they hear their instrument family playing.

**Day 2**

- Students sit in personal space in an area with lots of room for movement. The teacher explains the two movement rules:
  - Rule 1) Students may not make any sounds while moving.
  - Rule 2) Students may not touch another student or any object while moving. Anyone who violates either rule sits out and observes until the teacher judges them ready to participate in the activity.
- The teacher will direct students to make statues of word pairs: high/low, straight/crooked, curved/angular, wide/narrow. The teacher will then ask students to brainstorm other descriptive adjectives that are opposites while the teacher lists them on the board.
- Students will then be directed to move through general space. Adjectives for this exercise may include: light/heavy; carefree/serious, playful/hardworking, quick/slow, running/plodding, childlike/adult, long movements/short movements, high/low, large/small, alone/together.
- The teacher then passes out one clipboard with paper and one pencil to each student. Students listen to Tuileries with eyes closed. Then they will have one minute to jot down as many descriptive adjectives that fit the music as possible in column A. They may use words from their movement exercise or list new ones.
- Students repeat the listening/writing process with Bydlo.
- Afterwards, students group in threes and compare lists. Any words occurring in all three lists are starred. Each trio shares starred words with the entire group, first for Tuileries and then for Bydlo.

**Day 3**

- Students regroup in the trios from the last lesson. The teacher reminds them of the lists of descriptive words they created on day 2. Students then take five minutes to work out a movement sequence of children playing (Tuileries) and of people working to haul something heavy (Bydlo). Half the class observes while the other half

performs their movement sequence for each piece. The observers score their assigned group of performers using a teacher-created rubric.

**Teacher-Created Rubric**

- Did every group member participate in each movement sequence?
  - Did their movements match the mood of the musical selections?
  - Were the beginning and ending poses clear?
- After each group performs one of their selections, the observing group may report their score. The teacher may evaluate the observers by asking “How did the group you watched match their movement with the music they selected?”

**Day 4**

- Students will be given twenty minutes to write about someone they know personally whom they love and admire. They should include in their memoir an object that symbolizes this person. (Example: If their grandmother knits, they might write about her knitting needles.)  
**Note:** This activity may be done with the supervision of the classroom teacher prior to the music lesson.

Possible starters for this writing activity:

A person I know and love/admire is \_\_\_\_\_.  
I love/admire this person because \_\_\_\_\_.  
This person’s special qualities are \_\_\_\_\_.  
An object or thing I associate with this person is \_\_\_\_\_.  
What I love/admire most about this person is \_\_\_\_\_.

**Day 5**

- Students choose one object to symbolize the person they wrote about. They create a sketch representing that object using available art media.

**Days 6-8**

- Students bring their paragraphs and artwork to the music room. The music teacher distributes artwork to individuals or small groups of students. The teacher reminds students to treat each artwork with respect because it represents an important person in someone’s life.
- The student-composers silently study the artwork for one minute. They create rhythms on body percussion to represent the artwork. They then fill out the following Musical Choice Sheet, making choices of tempo, dynamics, and instruments (timbre) to create a rhythm or melody on classroom or found sound instruments that represents the work of art. The music teacher acts as roving coach, allowing students to select their instruments and begin rehearsing after hearing their rhythm and reviewing their musical choice sheet.  
**Note:** If using several people as inspiration for several artworks is too difficult, the music teacher may choose to have students honor a single individual that all of them know (school principal, teacher, teacher’s aide). The Musical Choice Sheet could then be discussed and filled out by the class, with the music teacher acting as discussion moderator and scribe.

**Days 9-10**

- On subsequent days, student melodies or rhythms may be expanded into mini-compositions. Mussorgsky used ternary form (ABA) in several sections of *Pictures at an Exhibition*. The A section could feature a student-composed melody on pitched instruments, while a B section could feature a contrasting rhythm on unpitched instruments. The music teacher could notate finished compositions.

Musical Choice Sheet

Object: \_\_\_\_\_  
Instrument(s) Needed: \_\_\_\_\_  
Reason: \_\_\_\_\_  
Tempo (speed): \_\_\_\_\_  
Dynamics (loud/quiet): \_\_\_\_\_  
Rhythm or Melody: Write it in your own way! \_\_\_\_\_

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**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.

The music teacher can coordinate with the classroom teachers to plan a larger exhibit of work.

**Extend and Refine Knowledge:**

- Students may on subsequent days perform either the conducting exercise (pointing to instrument posters) or the performing exercise (walking to the steady beat) to tracks 3, 5, 8, and 13. Only perform one track per class meeting. Question for discussion: How did Ravel use instrument timbres (tone colors) to make this setting of the Promenade theme different?
- Other pairs of selections from *Pictures at an Exhibition* that illustrate contrasting musical concepts can be used, i.e., Gnomus/The Old Castle; Limoges/Catacombs; Bydlo/Ballet of the Unhatched Chicks; Hut on Chicken Legs.
- Students may consult a thesaurus to find synonyms for the adjectives they moved. Using their new vocabulary, they can create a word wall in their classroom.
- Students can locate Paris, France (location of the Tuileries) and Warsaw, Poland (Bydlo is Polish for cattle) on a map.
- The teacher may want to videotape and then show the student performance in the music classroom.
- A slide show can be made of slides of student artwork with students reading their written work about people they love and admire. Student musical compositions may either underscore or serve as interludes between each presentation. Invited guests might include the honored individuals who inspired the writing, art, and music.

**Assessment:**

Assessment Criteria for Day 1	All the Time	Sometimes	Never
Student creates ways to keep steady beat.			
Student talks and listens during discussions.			
Student correctly identifies instrument families during conducting exercise (pointing).			
Student correctly walks to steady beat on cue from instruments during performing exercise.			

- Teacher observes student participation in solo language-to-movement activity and during discussion. Students evaluate and critique their peers in the activities outlined for Day 2. The teacher may ask a guiding question of observers to check for deeper understanding.

Assessment Criteria for Days 2 and 3	All the Time	Sometimes	Never
Student participated in solo language-to-movement activity.			
Student followed movement rules with awareness of personal and general space.			
Student contributed to music-to-language discussion.			
Student worked with other group members in movement to their chosen selection.			
Student observed quietly and commented appropriately during critique.			



- Language Arts: The classroom teacher will grade the writing assignment according to grade level expectations for student writing.
- Music: The music specialist will check for understanding throughout independent practice.

Points	Assessment Criteria for Days 4-10
20	Written student composition
20	Visual art work
10	Completed Music Choice Sheet
20	Rhythmic or melodic composition
30	Performer/audience participation
100	Total

## Lesson 2

## Your Pictures at an Exhibition

**Subject Area:** Visual Art; Mathematics

**Grade Level:** 4-6

**Curriculum Objectives:**

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

Mathematics: 4N023; 4N012; 5N027; 5N04; 6 MEA4; 6MEA12; 6GEO18

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

**Length of lesson:** 6 days

**Guiding Questions:**

- How does a composer “paint” an image with musical notes?
- How can a visual artist speak to you without words?
- How do the words “inspiration” and “innovation” relate to “cause and effect”?
- How do “inspiration” and “innovation” relate to functional art objects such as furniture, architecture, fashion, or costume design?
- How is functional art similar/different from fine art products such as drawings, paintings, sculptures, musical compositions, or literary works?
- How do history and culture influence art expression?
- How does art impact the quality of everyday life?
- What would an architect need to know to design a building? A bridge?
- Why are functional art (created for a purpose) and fine art (personal expression of ideas) important to the quality of life that we know?

**Concepts:**

- Scale and proportion
- Design/composition (organization of art elements in space)
- Color
- Inspiration (ideas that spark the imagination of the artist)
- Innovation (new ideas)
- Cause/effect

**Vocabulary:**

- Art elements and principles
- Design/composition (parts-to-whole/structural aspects)
- Spatial relationships
- Color spectrum
- Shape-to-form relationships
- Inspiration, innovation, cause and effect
- Art themes: landscape, still life, cityscape, portrait, self portrait

**Materials:**

- CD of *Pictures at an Exhibition*
- CD player
- Images/still life items
- Drawing paper (8 1/2 x 11 or 11 x 17)
- Rulers and graph paper (or duplicate scale sheet provided in resource packet)
- Art materials that will create colorful pictures for the concert exhibition.

**Suggestions of Art Processes:**

- **Crayon Resist** (draw with crayons and then paint the entire sheet with watercolor paints – the wax of the crayons resists the paint and the drawing shows through)
  - Crayons
  - Watercolor paints
  - Brushes
  - Water and cups
  - Paper towels
- **Oil Pastels** (good for blending and creating atmospheric effects)
  - Oil Pastels
  - Pencil
  - Small pieces of paper towel for blending colors
- **Markers**
- **Tempera Paint** (first sketch with pencil and then paint the composition)
  - Tempera paint
  - Containers to pour the paint in for use
  - Brushes
  - Pencil
- **Collage** (create pictures by cutting various types of paper, fabric, etc...and gluing them together)
  - Paper (construction, newspaper, wall paper, wrapping paper, magazines, foil, etc.)
  - Glue Sticks
  - Scissors

**Motivation:**

The classroom teacher should meet with the music and art teachers to decide how they will separately introduce/review the resource materials provided. The goal is to have students recognize that they themselves are artists, scientists, mathematicians, or writers who can create exemplary products. A few student artworks from each school will be selected and exhibited at the concert.

**Related to Previous Learning:**

Students will rely on previously-learned design elements and principles to create an artwork that exemplifies a particular theme of art inspired by the musical arrangements in *Pictures at an Exhibition*. Students will also demonstrate scale and proportion (relating to math and art).

**Types of Student Participation:**

Student tasks include: class discussions, small group brainstorming sessions, listening to a story for visual imagery, calculating scale and proportions, measuring, sketching, drawing, painting, and critiquing.

**Related to Student Experience:**

As students study and engage in the creative process, they will better understand the importance of **inspiration** (personal experiences, ideas, or feelings) and **innovation** (original/new ideas) to the overall act of creating.

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

- The teacher introduces the lesson by giving an overview of performance expectations and explaining aspects of the concert.
- The teacher uses an overhead / TV monitor to show each artwork in the *Pictures at an Exhibition* collection while he/she plays a portion of the musical composition (the one inspired by that particular artwork).
- The teacher leads a discussion and probes for words/phrases that will describe each artwork (i.e., type/theme of painting, shapes and forms depicted in the painting, colors, scale/proportion of items in the painting, horizontal/vertical format, medium used, or positive/negative space).
- The teacher compiles a list of characteristics beside the title of each artwork on the board.

**Day Two**

- The teacher will explain that the class will create an artwork inspired by one of the works (the Hut). They will then work in small groups to analyze a different artwork from the collection. Each student in the group will create an artwork inspired by the one assigned his/her group.
- Students will close their eyes as the teacher reads part/whole of Baba Yaga. Each student will then write a list of characteristics that will describe the clock/hut.
- Using this list of characteristics, each student will draw a preliminary sketch of his/her own version of the clock.
- For closure, the teacher will ask students to compare/contrast “word imagery” and “visual illustration.”

**Day Three**

- The teacher will demonstrate how to draw the body of the clock to scale using the following instructions. This drawing activity reinforces math/geometry skills and will enable students to solve problems related to drawing other objects that are similar.

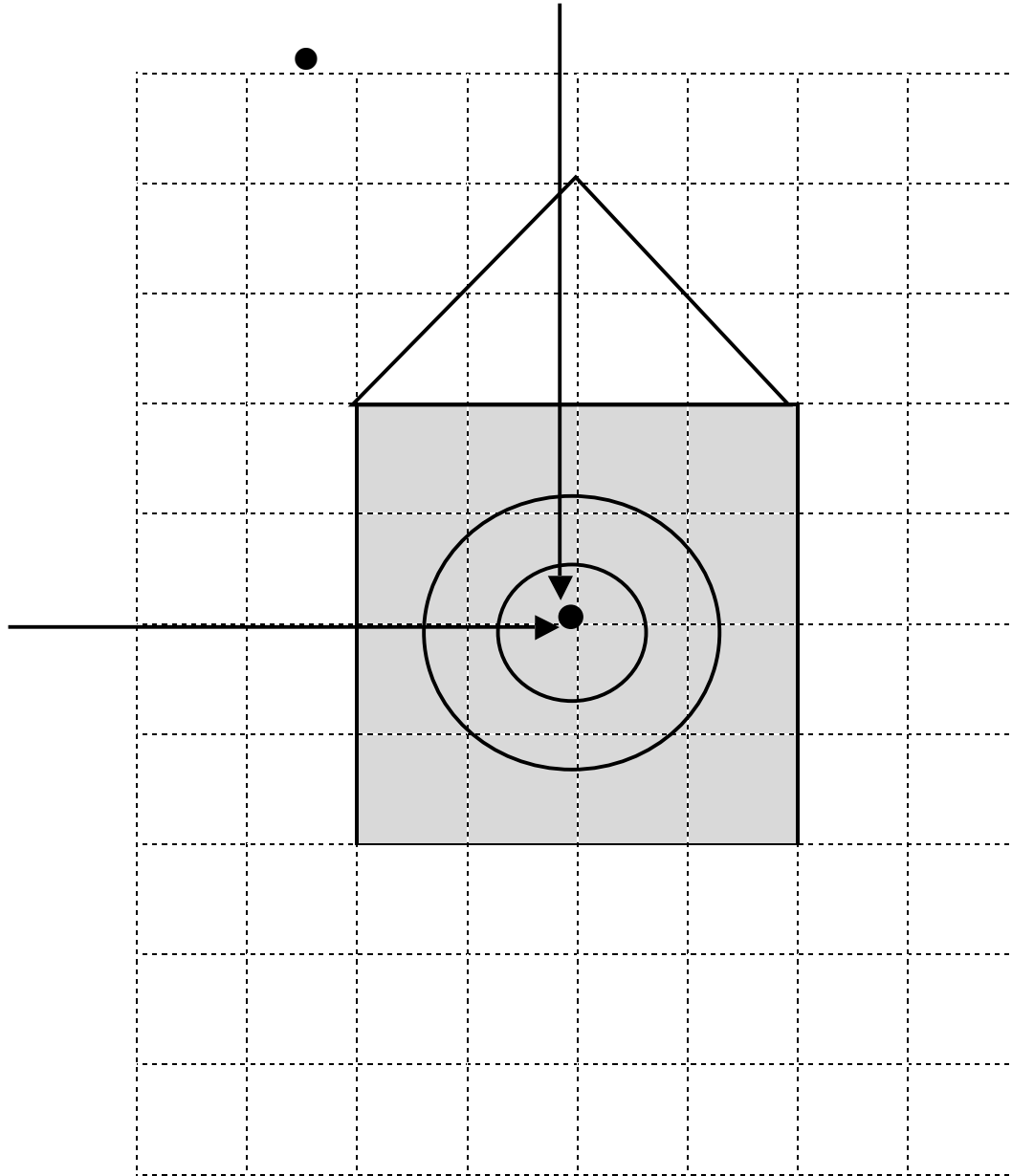
**Predictions and Warm-up Activities:**

- Why do the sides of this clock need to be the same length?
- Why do the top and bottom of the clock need to be the same length?
- What part of the clock should determine the length of the base of the triangle?
- Why should the sides of the triangle be the same length?
- If each square on the graph paper represents one square inch, can you estimate the perimeter of the rectangle/body of the clock? Can you estimate the area of this rectangle?
- Using this same scale, can you estimate the perimeter of the triangle (roof)? Area?

**Scale Drawing****Directions:**

- The scale/graph paper is 8” x 10” (the same size of the drawing paper). Each square of the graph paper represents one inch.
- Use a ruler to measure and locate the midpoint of the paper and place a dot to mark this place.
- Decide how large you want the body of your clock, remembering to leave enough space to add legs and other decorative images that will personalize your clock.
- Count from the center an equal number of squares on the right and left sides and mark with a dot where the sides of the square will be.
- Repeat the previous direction to locate the top and bottom edges of the square that will become the base of the clock.
- Use a circle shape (shape starter) to draw a circle around the midpoint.
- Create a triangle for the top of the clock by finding the midpoint of the square hut (as shown in the illustration).
- Repeat the measuring activity to locate the center of the drawing paper.
- Use a ruler to redraw the basic parts or cut out the scale paper parts to use as pattern pieces for the final drawing.

- – Use the preliminary sketch to make final details on the drawing.



**Day Three** *(continued)*

- The teacher divides the class into small groups and assigns each group one of the other artworks.
- Students will work together to analyze the assigned artwork and compile a list of characteristics that will help them describe in words what this artwork is about.

**Note to the Teacher:** *At this point you may want to insert the Science Challenge located at the end of the unit.*

- Students will brainstorm themes/ideas for artworks that might also help support the ideas presented in the artwork or musical selection.

- For example, a team assigned the Ballet of the Chicks might decide that they each want to design different costumes for a play inspired by the music. Another group listening to the Tuileries might choose to paint different scenes of children playing in a park.
- The teacher will visit each team during the brainstorming session to give suggestions.

**Day Four - Five**

- Students will work independently to create an artwork that was inspired by the brainstorming session on day three.

**Day Six**

- Students will return to their team to organize an exhibit of their artworks in one section of the room. Each student group will take turns walking the “promenade” from one group’s exhibit to the next (while the CD of the concert music plays in the background). Students should take turns telling visitors about their group’s exhibit.

**Closure:**

The teacher reviews essential lesson objectives and connects learning to the overall unit and the other subject lessons.

**Extend and Refine Knowledge:**

Invite parents to a culminating event where all of the unit products are displayed by teams. Have parents experience the promenade to music as they view the exhibit of student works.

**Assessment:**

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

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			Artwork demonstrates understanding of previously-learned art concepts and skills relating to selected medium.
			Participation in class discussions reveals understanding of lesson objectives.
			Neatness/presentation quality of artwork for the final exhibition
			Completion of work on time

**Subject Area: Language Arts**

**Grade Level: 4 - 6**

**Fourth Six Weeks**

**Length of Lesson: 6 days**

**Curriculum Guide Objectives:**

Language Arts Curriculum	SPI	TCAP/Gateway Objectives
Using Literary Skills to Interpret Written Texts	4.1.17; 5.1.1; 6.1.5; 6.1.26	4.1.12; 5.1.2; 6.1.9; 6.2.9
Using Writing Skills to Express Personal Ideas	4.1.4; 5.2.16; 6.1.15	4.1.10; 5.2.1; 5.2.6; 6.1.6
Grammar Skills	4.3.1; 5.3.3; 6.3.4	4.3.3; 5.3.4; 6.1.6; 6.3.1

**Guiding Questions:**

- How does a poet “paint” images with words?
- How can a visual artist/musician speak to you without words?
- How do the words “inspiration” and “innovation” relate to “cause and effect”?
- How do “inspiration” and “innovation” relate to various types of writing, i.e., journalism, poetry, novel, letter, or essay?
- How can creative expression be affected by personal experiences?
- How do history and culture influence the content of literary works?
- How does being able to write well affect the quality of everyday life?
- How do the elements of language (i.e., sentence structure, vocabulary, and grammar) impact literary art forms?

**Concepts:**

- Cause/Effect
- Inspiration/Innovation
- Characteristics
- Sequence
- Character
- Composition/Design

**Vocabulary:**

Poetry, story components, characteristics, adjectives, round robin stories, composition

**Motivation:**

This lesson increases understanding of the overall unit concepts of “inspiration” and “innovation” by having students create literary works inspired by the Memphis Symphony Young People’s Concert called *Pictures at an Exhibition*.

**Related to Previous Learning:**

Students will rely on previously-learned literary elements, grammar, and writing skills to create personal works that are inspired by *Pictures at an Exhibition*.

**Types of Student Participation:**

Student participation includes: comparing characteristics to colorful adjectives, engaging in brainstorming sessions, comparing and contrasting “visual illustration” to “visual imagery” in literary works, collaborating with team members to write a poem, telling a story, and writing a story that is developed in stages.

**Related to Student Experience:**

As students explore commonalities and differences among several types of literary works, they develop a deeper understanding of the creative process.

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

**Day One**

- The teacher explains that students will assemble in their assigned teams to continue working on the language arts portion of the unit.
- Students are asked to get out the list of words/characteristics they compiled in the art portion of the unit.
- Each team member will select a word/characteristic from the team's list. Students will use a thesaurus/dictionary to create a list of adjectives that can be used to further expand the meaning of the original characteristic.
- Students will then use these adjectives in sentences that describe the painting or musical selection (without telling which one they are describing).
- Students will turn these into the teacher at the end of class.

### Day Two

- The teacher will select and read sentences from those turned in the day before and have the class guess which painting/musical selection is being described.
- The teacher will read examples of poetry, leading a discussion on the topic of "word imagery."

Example of verses from a simple poem:

Winter Worries  
by Jane W. Krows

Oh, lucky, lucky, lucky me!  
I'm lucky as a child can be.  
When winter winds my ears would harm,  
My fuzzy earmuffs keep them warm.

When ice and snow take little nips,  
Warm mittens cover fingertips.  
My cozy coat keeps out the breeze,  
My corduroys protect my knees.

- Students will return to their teams to collaborate on a poem using the following directions:
  1. Select your favorite characteristic (topic) that describes the painting/musical selection assigned to his/her group. He/she will write this word on a 3" x 5" note card (i.e., clock, canary, tree, river, blue flower, chicken, etc.).
  2. Each student will turn his/her card over and write one line (poetic statement) about his/her selected topic.
  3. After each member of the group has written a line on his/her card, it is passed to the student sitting on his/her right.
  4. The second person will read the first line (of the card that has been passed to him) and add a second line to continue the poem. The line must relate to the previous line and continue the meaning of the poem.
  5. This process will continue until everyone in the circle has added lines to each poem that has been passed his/her way.
  6. When the poem returns to the original owner, he/she will come back to the rightful owner, he/she will write a final line/ending to the poem.
  7. The teacher will assign a short story from the textbook for students to read for homework.

**Examples:**    *Half-Chicken*, Alma Flor Ada  
                       *Wolves*, Gail Gibbons  
                       *Blame It on the Wolf*, Douglas Love  
                       *The Disguise*, Anne E. Neuberger

### Day Three - Four

- Students will get back in their groups to tell a round-robin oral story (conducted in a similar fashion as the collaborative poetry writing session). One student starts a story and the next adds to it orally.
- Have students take turns starting a story that is inspired by their assigned art/musical selection. Students will take turns starting a story and passing to the right until every student in the group has had a turn to add to that storyline.

- When the story returns to the originator, he/she will add an ending to that story. Then the person to the right will start a story and the process of passing the storyline will start over again. This activity continues until everyone in the group has had an opportunity to introduce and finalize a story.

**Day Five**

- Students will write a story using the following directions:
  1. The teacher will number the team members and give each member a list of story components (introduction, rising action, climax, falling action, and resolution/conclusion). The Story Chain is located in Resources.
  2. Students will write their names on their individual Story Chain sheets.
  3. Each student takes five minutes to write an introduction to a storyline and then he/she will pass it to the student sitting at his/her right side.
  4. The second student takes five minutes to add the rising action to the storyline that has been passed to him/her. This continues around the circle until all of the story components (through the falling action) have been developed.
  5. The story is then passed back to the owner who will write the conclusion/resolution of the story.

**Day Six**

- The teacher will play the music softly in the background as students recite/read their poems/stories to the class.
- The team’s written works are collected and kept with other unit products for a culminating exhibit.
- The teacher gives a quiz on information relating to the language arts lesson.

**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:**

- Student groups can display their unit products in one section of the room/hall. The other groups will take turns walking the “promenade” from one group’s exhibit to the next.

**Assessment:**

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

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			Research, list of adjectives, and descriptive sentences demonstrate understanding of unit goals.
			Poem reflects understanding of literary elements and writing skills.
			Story reflects understanding of the components of a good story.
			Participation in class discussions and round-robin storytelling activities reveal understanding of lesson objectives.
			Neatness/presentation quality of artwork
			Completion of assignments on time
			Class quiz



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**Lesson Four**

**History Makes Sense to Me**

**Subject Area:** Social Studies

**Grade Level:** 4 - 6

**Curriculum Guide Objectives:**

<b>Curriculum</b>	<b>MCS Standards</b>	<b>TCAP/Gateway Objectives</b>
History/Culture/Geography/ Economics/Politics	4:1-5; 5:1-5; 6:1-5	T27; T26; T29
Language Arts	6.2.1 – 6.2.4	6.2.1 – 6.2.18

**Fourth Six Weeks**

**Length of lesson:** 6 days

**Guiding Questions:**

- How are the concepts of “cause and effect” visible in your everyday responsibilities at home? At school?
- How are “inspiration” and “innovation” reflected in the fine arts? In new products/inventions that you have in your home?
- How do innovations/new ideas influence the quality of everyday life? History?
- How can history/culture influence the creation of art products?
- How do human needs impact the creation of functional art products (architecture, furniture, fashion, etc.)?
- What sort of things can we learn from a person’s biographical information?

**Concepts:**

- Cause/Effect
- Composition/Design
- Inspiration and Innovation
- Sequence

**Vocabulary:**

Biography, fine arts, functional art, inspiration, innovation, cause/effect, characterization, timeline, role-play, interview, expository writing

**Motivation:**

This Social Studies lesson will help students understand how the concepts of inspiration and innovation have changed (cause/effect) the quality of everyday life and social advancement in history. The activities in this lesson will reinforce research skills, organizational skills, speaking, and writing skills. It is a goal of the overall unit to have students understand the importance of these previously mentioned skills in the context of producing meaningful/quality work.

**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 people, locations, and events existing in history at the time of the creation of these works.

**Types of Student Participation:**

- Students will analyze and discuss musical selections, composers, and time periods related to the *Pictures at an Exhibition* performance. They will discuss the historical and cultural influences on these songs.
- Students will research the sequence of events that began with Mussorgsky’s inspiration of Hartmann’s artworks and subsequently led to other innovations inspired by his creation of *Pictures at an Exhibition*.
- The teacher can find additional information by researching the following websites: <http://www.philharmonia.co.uk/concerts/21june2005/> and <http://pipedreams.publicradio.org/articles/paintings/>
- The teacher will create a timeline of inspirational events on the board as students contribute information from their research.
- Students will work in their assigned teams to research and compile a list of important facts about each of the following artists/composers: Modest Mussorgsky, Viktor Hartmann, Maurice Ravel, Serge Koussevitzky, Sergei Gorchkov, and others who have been inspired by Hartmann’s/Mussorgsky’s works.
- Student team members will each choose a person from the above list that they will role-play. He/she will create three questions that another team member can use to interview him/her during the role-play (interview process).
- Student team partners will perform their mock interviews in front of the class while other students take notes.
- Students will use the expository mode of essay writing to record the sequence of events that explain the topic, Hartmann’s Paintings Inspired the Work of Others.

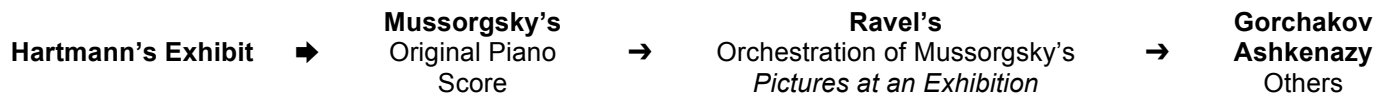
**Related to Student Experience:**

In this lesson, students are reinforcing critical thinking skills that they will need to be successful in life. They are learning to research, take notes, organize information, predict outcomes, create, critique, and appreciate the creations of others.

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

**Day One**

- Students will analyze and discuss musical selections, composers, and time periods related to the *Pictures at an Exhibition* performance. Students will discuss the sequence of inspirational products/events that began with Hartmann’s artwork that inspired the innovations of several composers.
- The teacher will create a timeline of inspirational events on the board as students contribute information from their research.



**Day Two**

- Students will work in their assigned teams to research and compile a list of important facts about each of the following artists/composers: Modest Mussorgsky, Viktor Hartmann, Maurice Ravel, Serge Koussevitzky, and Sergei Gorchkov.

Name	Character Description	Important Events In His Life	Description of Historical Period In Which This Person Lived

**Day Three**

- Student team members will each choose a person from the list they created on day two. He/she will create three questions that another team member can use to interview him/her during a role-play/dramatic scene (interview process).
- Students will practice asking/answering questions in front of their team members prior to performing these dramatic scenes for the entire class.

**Day Four - Five**

- Student team partners will perform their mock interviews in front of the class while other students take notes.
- Students will use the expository mode of essay writing to record the sequence of events that explain the topic *Hartmann’s Paintings Inspired the Work of Others* using the following guide for paragraph development.

Topic	Point 1	Point 2	Point 3	Conclusion
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**Day Six (Closure)**

- The teacher will use guided questions to assess understanding of the ideas surrounding the activities included in this lesson. He/she can use the remainder of the class period to administer a quiz or schedule one for another day.

**Extend and Refine Knowledge:**

Compare the use of symbols in music to those that are used to represent a specific community, state, or country.

**Assessment:**

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

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			Individual research assignments and participation in team activities
			Participation in interview role-play
			Possible points for expository writing components
			Class notes
			Completion of assignments on time
			Possible points on class quiz

**Science - Extended Unit Challenge**

**Classifying People, Places, and Objects by Their Characteristics**

Students will work in their assigned teams to analyze one of the artworks that inspired *Pictures at an Exhibition*.

- **Gnomus** is a child’s toy, a nutcracker for use at Christmastime, in the shape of a gnome.
- **The Old Castle** is a musician standing in front of a medieval castle singing a sad song.
- **Tuileries** depicts a busy Paris park/garden with children playing games.
- **Bydlo** is a picture of a large cart drawn by oxen/cattle.
- **Ballet of Chicks in their Shells** is a costume design for a ballet in which canaries are “enclosed in eggs as suits of armor.”
- **Samuel Goldenberg and Schmuyle** depicts men in the Jewish district near Warsaw, Poland.
- **The Market Place at Limoges** is a busy outdoor scene at a market.
- The **Catacombs** is an underground Roman cemetery as Mussorgsky visualized, “with skulls...gently illuminated from within.”

- **The Hut on Fowl's Legs (Baba Yaga)** is a clock shaped like a hut with two rooster heads on top and standing on chicken's feet surrounded by a fence of bones and skulls.
- **The Great Gate of Kiev** is a grand stone gate in Russia with arches and minarets (tall slender towers with pointed roofs).
- **Promenade** reflects the way one walks from painting to painting in a museum. (Picture the walls, light, the floor, the other people and their postures while they view the artwork.)

Students will first classify each painting by its type/theme:

- Landscape
- Cityscape
- Seascape
- Still life
- Portrait
- Toy design
- Fashion/costume design
- Architectural design
- Illustration for a story

After students have decided the best classification for each artwork, they will regroup these by the following categories:

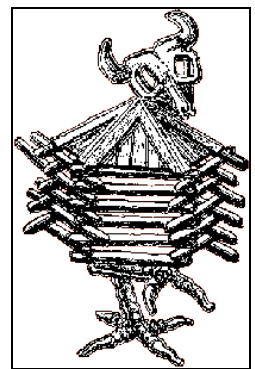
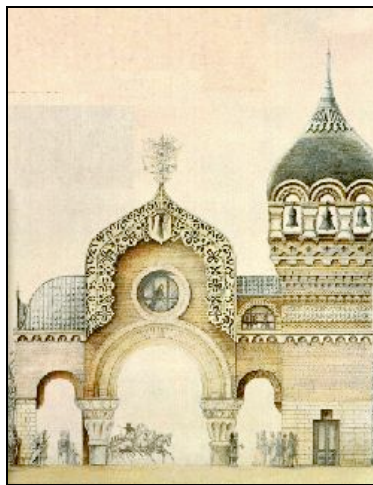
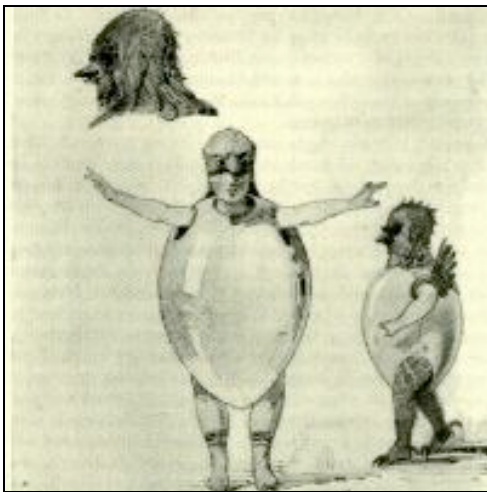
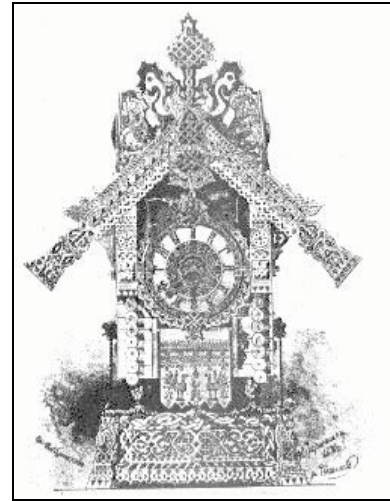
- Painting/fine art
- Illustration/design for a functional art form

**Discussion Topics/Writing Assignments:**

- Explain why the illustrations (original drawings) of a functional product (costume, clock, car, etc.) are often framed by the artist and exhibited as fine art.
- Explain how "inspiration" and "innovation" relate to scientific inventions.
- Discuss what everyday life would be like without human inventions, i.e., house, car, fashion, TV, washing machine, or radio.

# ***RESOURCES***

# ARTWORK OF VIKTOR HARTMANN



# *Baba Yaga*

Once upon a time an old man, a widower, lived alone in a hut with his daughter Natasha. Very merry the two of them were together, and they used to smile at each other over a table piled with bread and jam, and play peek-a-boo, first this side of the samovar, and then that. Everything went well, until the old man took it into his head to marry again.

So the little girl gained a stepmother. After that everything changed. No more bread and jam on the table, no more playing peek-a-boo around the samovar as the girl sat with her father at tea. It was even worse than that, because she was never allowed to sit at tea at all anymore. The stepmother said that little girls shouldn't have tea, much less eat bread with jam. She would throw the girl a crust of bread and tell her to get out of the hut and go find someplace to eat it. Then the stepmother would sit with her husband and tell him that everything that went wrong was the girl's fault. And the old man believed his new wife.

So poor Natasha would go by herself into the shed in the yard, wet the dry crust with her tears, and eat it all by herself.

Then she would hear the stepmother yelling at her to come in and wash up the tea things, and tidy the house, and brush the floor, and clean everybody's muddy boots.

One day the stepmother decided she could not bear the sight of Natasha one minute longer. But how could she get rid of her for good? Then she remembered her sister, the terrible witch Baba Yaga, the bony-legged one, who lived in the forest. And a wicked plan began to form in her head.

The very next morning, the old man went off to pay a visit to some friends of his in the next village. As soon as the old man was out of sight the wicked stepmother called for Natasha.

"You are to go today to my sister, your dear little aunt, who lives in the forest," said she, "and ask her for a needle and thread to mend a shirt."

"But here is a needle and thread," said Natasha, trembling, for she knew that her aunt was Baba Yaga, the witch, and that any child who came near her was never seen again.

"Hold your tongue," snapped the stepmother, and she gnashed her

teeth, which made a noise like clattering tongs. "Didn't I tell you that you are to go to your dear little aunt in the forest to ask for a needle and thread to mend a shirt?"

"Well, then," said Natasha, trembling, "how shall I find her?" She had heard that Baba Yaga chased her victims through the air in a giant mortar and pestle, and that she had iron teeth with which she ate children.

The stepmother took hold of the little girl's nose and pinched it.

"That is your nose," she said. "Can you feel it?"

"Yes," whispered the poor girl.

"You must go along the road into the forest till you come to a fallen tree," said the stepmother, "then you must turn to your left, and follow your nose and you will find your auntie. Now off with you, lazy one!" She shoved a kerchief in the girl's hand, into which she had packed a few morsels of stale bread and cheese and some scraps of meat.

Natasha looked back. There stood the stepmother at the door with her arms crossed, glaring at her. So she could do nothing but to go straight on.

She walked along the road through the forest till she came to the fallen tree. Then she turned to the left. Her nose was still hurting where the stepmother had pinched it, so she knew she had to go on straight ahead.

Finally she came to the hut of Baba Yaga, the bony-legged one, the witch. Around the hut was a high fence. When she pushed the gates open they squeaked miserably, as if it hurt them to move. Natasha noticed a rusty oil can on the ground.

"How lucky," she said, noticing that there was some oil left in the can. And she poured the remaining drops of oil into the hinges of the gates.

Inside the gates was Baba Yaga's hut. It wasn't like any other hut she had ever seen, for it stood on **giant hen's legs and walked about the yard**. As Natasha approached, the house turned around to face her and it seemed that its front windows were eyes and its front door a mouth. A servant of Baba Yaga's was standing in the yard. She was crying bitterly because of the tasks Baba Yaga had set her to do, and was wiping her eyes on her petticoat.

"How lucky," said Natasha, "that I have a handkerchief." She untied



her kerchief, shook it clean, and carefully put the morsels of food in her pockets. She gave the handkerchief to Baba Yaga's servant, who wiped her eyes on it and smiled through her tears.

By the hut was a huge dog, very thin, gnawing an old bone.

"How lucky," said the little girl, "that I have some bread and meat." Reaching into her pocket for her scraps of bread and meat, Natasha said to the dog, "I'm afraid it's rather stale, but it's better than nothing, I'm sure." And the dog gobbled it up at once and licked his lips.

Natasha reached the door to the hut. Trembling, she tapped on the door.

"Come in," squeaked the wicked voice of Baba Yaga.

The little girl stepped in. There sat Baba Yaga, the bony-legged one, the witch, sitting weaving at a loom. In a corner of the hut was a thin black cat watching a mouse-hole.

"Good day to you, auntie," said Natasha, trying to sound not at all afraid.

"Good day to you, niece," said Baba Yaga.

"My stepmother has sent me to you to ask for a needle and thread to mend a shirt."

"Has she now?" smiled Baba Yaga, flashing her iron teeth, for she knew how much her sister hated her stepdaughter. "You sit down here at the loom, and go on with my weaving, while I go and fetch you the needle and thread."

The little girl sat down at the loom and began to weave.

Baba Yaga whispered to her servant, "Listen to me! Make the bath very hot and scrub my niece. Scrub her clean. I'll make a dainty meal of her, I will."

The servant came in for the jug to gather the bathwater. Natasha said, "I beg you, please be not too quick in making the fire, and please carry the water for the bath in a sieve with holes, so that the water will run through." The servant said nothing. But indeed, she took a very long time about getting the bath ready.

Baba Yaga came to the window and said in her sweetest voice, "Are you weaving, little niece? Are you weaving, my pretty?"

"I am weaving, auntie," said Natasha.

When Baba Yaga went away from the window, the little girl spoke to the thin black cat who was watching the mousehole.

"What are you doing?"

"Watching for a mouse," said the thin black cat. "I haven't had any dinner in three days."

"How lucky," said Natasha, "that I have some cheese left!" And she gave her cheese to the thin black cat, who gobbled it up. Said the cat, "Little girl, do you want to get out of here?"

"Oh, Catkin dear," said Natasha, "how I want to get out of here! For I fear that Baba Yaga will try to eat me with her iron teeth."

"That is exactly what she intends to do," said the cat. "But I know how to help you."

Just then Baba Yaga came to the window.

"Are you weaving, little niece?" she asked. "Are you weaving, my pretty?"

"I am weaving, auntie," said Natasha, working away, while the loom went clickety clack, clickety clack.

Baba Yaga went out again.

Whispered the thin black cat to Natasha: "There is a comb on the

stool and there is a towel brought for your bath. You must take them both, and run for it while Baba Yaga is still in the bathhouse. Baba Yaga will chase after you. When she does, you must throw the towel behind you, and it will turn into a big, wide river. It will take her a little time to get over that. When she gets over the river, you must throw the comb behind you. The comb will sprout up into such a forest that she will never get through it at all."

"But she'll hear the loom stop," said Natasha, "and she'll know I have gone."

"Don't worry, I'll take care of that," said the thin black cat.

The cat took Natasha's place at the loom.

Clickety clack, clickety clack; the loom never stopped for a moment.

Natasha looked to see that Baba Yaga was still in the bathhouse, and then she jumped out of the hut.

The big dog leapt up to tear her to pieces. Just as he was going to spring on her, he saw who she was.

"Why, this is the little girl who gave me the bread and meat," said the dog. "A good journey to you, little girl," and he lay down with his head between his paws. She petted his head and scratched his ears.

When she came to the gates they opened quietly, quietly, without making any noise at all, because of the oil she had poured into their hinges before.

Then -- how she did run!

Meanwhile the thin black cat sat at the loom. Clickety clack, clickety clack, sang the loom; but you never saw such a tangle of yarn as the tangle made by that thin black cat.

Presently Baba Yaga came to the window.

"Are you weaving, little niece?" she asked in a high-pitched voice. "Are you weaving, my pretty?"

"I am weaving, auntie," said the thin black cat, tangling and tangling the yarn, while the loom went clickety clack, clickety clack.

"That's not the voice of my little dinner," said Baba Yaga, and she jumped into the hut, gnashing her iron teeth. There at the loom was no little girl, but only the thin black cat, tangling and tangling the threads!

"Grrr!" said Baba Yaga, and she jumped at the cat. "Why didn't you scratch the little girl's eyes out?"

The cat curled up its tail and arched its back. "In all the years that I have served you, you have given me only water and made me hunt for my dinner. The girl gave me real cheese."

Baba Yaga was enraged. She grabbed the cat and shook her. Turning to the servant girl and gripping her by her collar, she croaked, "Why did you take so long to prepare the bath?"

"Ah!" trembled the servant, "in all the years that I've served you, you have never so much as given me even a rag, but the girl gave me a pretty kerchief."

Baba Yaga cursed her and dashed out into the yard. Seeing the gates wide open, she shrieked, "Gates! Why didn't you squeak when she opened you?"

"Ah!" said the gates, "in all the years that we've served you, you never so much as sprinkled a drop of oil on us, and we could hardly stand the sound of our own creaking. But the girl oiled us and we can now swing back and forth without a sound."

Baba Yaga slammed the gates closed. Spinning around, she pointed her long finger at the dog. "You!" she hollered, "why didn't you tear her to pieces when she ran out of the house?"

"Ah!" said the dog, "in all the years that I've served you, you never

threw me anything but an old bone crusts, but the girl gave me real meat and bread."

Baba Yaga rushed about the yard, cursing and hitting them all, while screaming at the top of her voice.

Then she jumped into her giant mortar. Beating the mortar with a giant pestle to make it go faster, she flew into the air and quickly closed in on the fleeing Natasha.

For there, on the ground far ahead, she soon spied the girl running through the trees, stumbling, and fearfully looking over her shoulder.

"You'll never escape me!" Baba Yaga laughed a terrible laugh and steered her flying mortar straight downward toward the girl.

Natasha was running faster than she had ever run before. Soon she could hear Baba Yaga's mortar bumping on the ground behind her. Desperately, she remembered the thin black cat's words and threw the towel behind her on the ground. The towel grew bigger and bigger, and wetter and wetter, and soon a deep, broad river stood between the little girl and Baba Yaga.

Natasha turned and ran on. Oh, how she ran! When Baba Yaga reached the edge of the river, she screamed louder than ever and threw her pestle on the ground, as she knew she couldn't fly over an enchanted river. In a rage, she flew back to her **hut on hen's legs**. There she gathered all her cows and drove them to the river.

"Drink, drink!" she screamed at them, and the cows drank up all the river to the last drop. Then Baba Yaga hopped into her giant mortar and flew over the dry bed of the river to pursue her prey.

Natasha had run on quite a distance ahead, and in fact, she thought she might, at last, be free of the terrible Baba Yaga. But her heart froze in terror when she saw the dark figure in the sky speeding toward her again.

"This is the end for me!" she despaired. Then she suddenly

remembered what the cat had said about the comb.

Natasha threw the comb behind her, and the comb grew bigger and bigger, and its teeth sprouted up into a thick forest, so thick that not even Baba Yaga could force her way through. And Baba Yaga, the witch, the bony-legged one, gnashing her teeth and screaming with rage and disappointment, finally turned round and drove away back to her **little hut on hen's legs**.

The tired, tired, girl finally arrived back home. She was afraid to go inside and see her mean stepmother, so instead she waited outside in the shed.

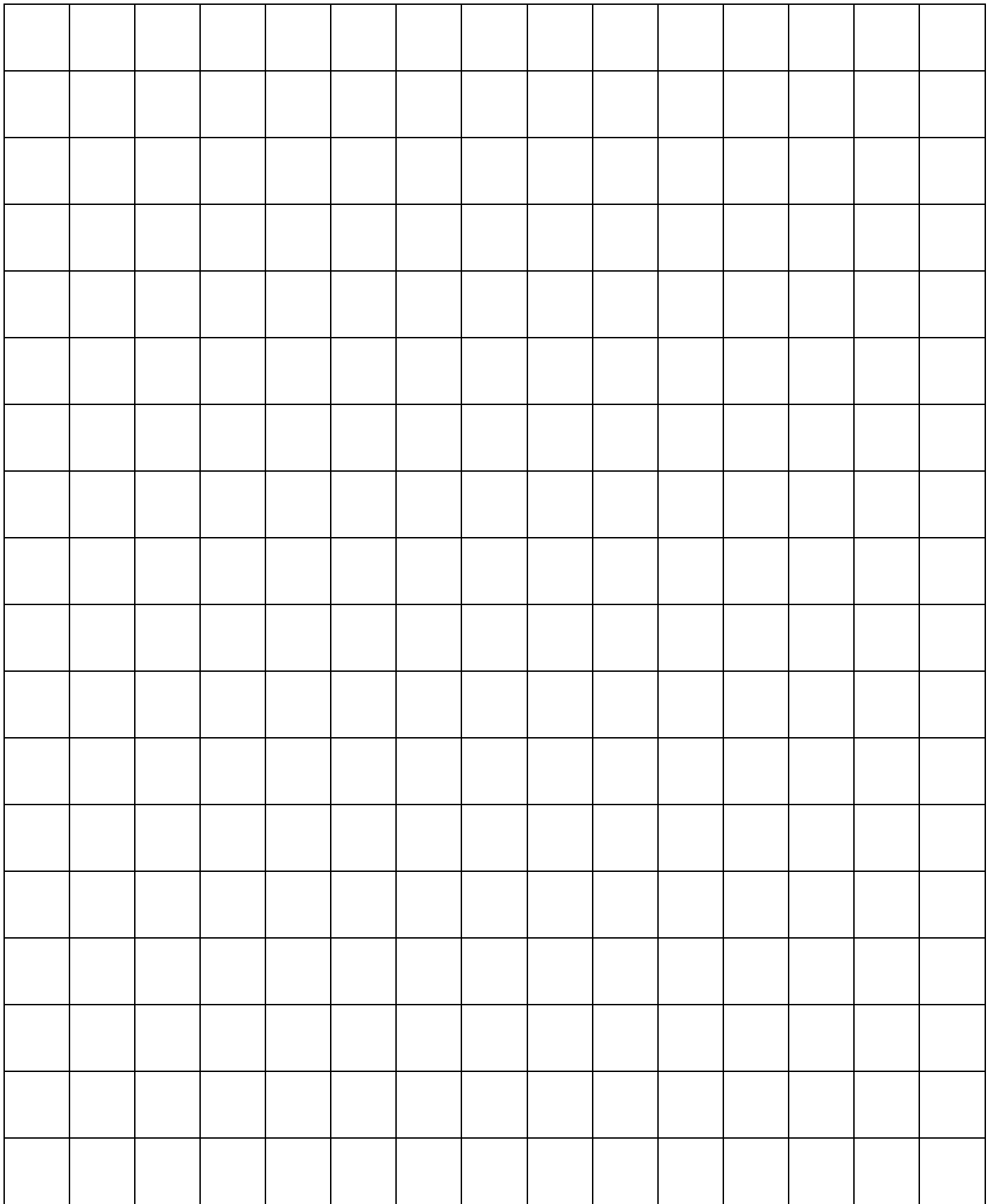
When she saw her father pass by she ran out to him.

"Where have you been?" cried her father. "And why is your face so red?"

The stepmother turned yellow when she saw the girl, and her eyes glowed, and her teeth ground together until they broke.

But Natasha was not afraid, and she went to her father and climbed on his knee and told him everything just as it had happened. When the old man learned that the stepmother had sent his daughter to be eaten by Baba Yaga, the witch, he was so angry that he drove her out of the hut and never let her return.

From then on, he took good care of his daughter himself and never again let a stranger come between them. Over a table piled high with bread and jam, father and daughter would again play peek-a-boo back and forth from behind the samovar, and the two of them lived happily ever after.



# Story Chain

**STORY NAME:** \_\_\_\_\_

**STUDENT OWNER:** \_\_\_\_\_

**INTRODUCTION:** \_\_\_\_\_

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**RISING ACTION:** \_\_\_\_\_

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**CLIMAX:** \_\_\_\_\_

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**FALLING ACTION:** \_\_\_\_\_

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**RESOLUTION/CLOSURE:** \_\_\_\_\_

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**RETURN TO:**  
Karen Gephart  
Orff Music Supervisor  
BOE, Room 138

by Tuesday, November 7, 2006

**Memphis City Schools and Memphis Symphony Orchestra**

# **Young People's Concert**

## ***The Power of Artistic Expression***

Wednesday, November 1, 2006

### **Evaluation**



Please take time to express your reactions by checking the appropriate column after each category and providing requested information.

**SA-Strongly Agree      A-Agree      D-Disagree      SD-Strongly Disagree      NA-Not Applicable**

	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>	<b>NA</b>
1. The mission of this young people's concert was clear.					
2. The guiding questions and activities in the curriculum packet were beneficial.					
3. Activities/topics were relevant to most participants.					
4. Curriculum activities were presented clearly and accurately.					
5. Curriculum activities offered assistance for teaching to MCS standards.					
6. Questions and concerns were dealt with satisfactorily.					

**Transportation and on-site assistance at the concert were satisfactory. If not, explain:**

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**Please describe the most useful component(s) relating to the concert or the preliminary units.**

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**How can we improve this overall experience for next year?**

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**My overall assessment of this session (circle one)**

**Excellent**

**Good**

**Fair**

**Poor**