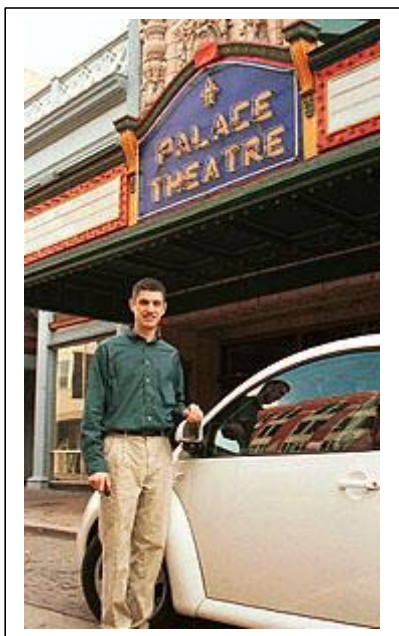


Creating Stories & Music

Teacher's Guide

**A partnership project of The Louisville Orchestra and KET
Exploring connections between writing and composing**



Welcome

We're so glad you've joined us to learn more about *Creating Stories and Music*, an instructional series that will teach children about the connections between writing music and writing stories!

This is Robert Franz, Associate Conductor of The Louisville Orchestra. He's just leaving the performance hall to meet with writer George Ella Lyon, composer Lawrence Dillon and a group of young people to explore the connections between composing music and writing stories. Come along!

The series was designed with the 4th-5th grade writing and music curriculum in mind. There are three 30-minute programs in this series, with each program divided into two shorter segments no longer than 15 minutes each. The three programs are:

1. Character (Parts I and II)
2. Setting (Parts I and II)
3. Conflict and Resolution (Parts I and II)

This guide is designed to help you integrate the series into the classroom and can be printed right off this site. We encourage you to tape the programs so you will be able to start and stop the tape as you discuss points with your students. Check out the Contents for a full listing of the guide resources.



Introduction

Program Descriptions

Program 1. Character: The Center of Attention—Host Robert Franz, writer George Ella Lyon, and composer Lawrence Dillon talk with a group of young people about where their ideas come from and how they develop a character or musical idea. George Ella reads an excerpt from her book *Here and Then*. Young Artist Competition winners Jim Stopher and John Popham perform the world premiere of Lawrence Dillon's *Reminiscence* for piano and cello, a piece commissioned especially for this project.



Program 2. Setting the Scene—George Ella reads another selection from *Here and Then* showcasing setting. The Central Kentucky Youth Orchestra performs *Sunrise* from Edvard Grieg's *Peer Gynt Suite*, a piece that shows how music can describe a setting.

Program 3. Conflict and Resolution—A story isn't very interesting if it doesn't have a conflict ... and neither is a piece of music. The Louisville Youth Orchestra performs a piece illustrating conflict and resolution—a storm scene from Beethoven's 6th Symphony—and George Ella reads her book *One Lucky Girl*.



Central Kentucky Youth Orchestra



Louisville Youth Orchestra

2001/02 Broadcast Schedule

- **Weekly broadcast (B):**
Tuesdays, November 13-27 at 11:00/10:00 am CT
- **Weekly broadcast (C):**
Thursdays, April 11-25 at 1:00 pm/12:00 n CT

2001/02 Block Feeds

- **Block feed II:**
Thursday, January 17 at 8:30/7:30 am CT (Programs 1-3; 1 hour, 30 minutes)

To request additional broadcasts or to purchase videotapes, contact KET's Division of Education at 1-800-432-0951.

The Finale: Attend (or Watch) a Concert!

This series provides a wonderful way to prepare young people for attending a live or taped orchestral concert. One obvious place to consider, if you can arrange a field trip, is a Young People's Concert presented by The Louisville Orchestra. The orchestra prepares curriculum guides to accompany these concerts containing preparation and follow-up activities. Visit their web site at www.louisvilleorchestra.org for information about upcoming opportunities.

For concerts closer to home, consider the state's other professional orchestras or university, community, or high school orchestras. Many of them also have programs designed especially for young people and provide educational materials.

If a live concert is just not a possibility, check KET's program schedule. The world's finest orchestras often perform on PBS, and KET produces programs that feature Kentucky's outstanding musical groups. One special concert—*Creating Stories Through Music*—features The Louisville Orchestra and is an outgrowth of this series. From time to time, KET will re-broadcast this concert and alert schools in advance. A curriculum guide will be available on this web site with activities that closely align with the three instructional programs. For more information about KET's programs, visit their web site at www.ket.org.

<p>This curriculum guide was developed by Madeline McGeeney, Director of Education for The Louisville Orchestra. Feel free to contact her with comments about this series or for more information about the orchestra at <mmcgeeney@louisvilleorchestra.org>.</p>
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Elements of Music

Program 1

Character: The Center of Attention!

Kentucky Core Content for Assessment Addressed

Music

- AH-E.1.1.32 **Tempo:** fast, slow
AH-E.1.1.33 **Melody**
AH-E.1.1.36 **Timbre:** instrument families
AH-E.1.1.37 **Dynamics:** soft (piano), loud (forte)
AH-E.1.1.24 Evaluate own musical performance or composition by citing appropriate musical elements.

Writing

- WR-E-1.1 **Reflective Writing:** revision
WR-E-1.3 **Literary Writing:** short story



Students from Watterson Elementary School, Louisville

Program Objectives

Students will be able to:

- Distinguish between the roles of composer, musician, and author
- Identify questions to ask during the process of developing characters
- Describe how a composer creates characters with music
- Discuss the purpose of revision
- Understand the following musical terms: dynamics, forte, piano, tempo, timbre, instrument family, melody, crescendo, decrescendo
- Identify tempo and dynamic changes in a piece of music
- Write and revise stories with strong character development



Program Outline

All Times Approx.

- 00:00 **PART I:** Host Robert Franz introduces the series
- 02:10 Robert talks with fifth graders about stories and music they've created and about how writers create characters
- 06:00 Writer George Ella Lyon talks about how she develops characters for her books
- 07:40 Composer Lawrence Dillon compares developing characters in music to developing characters in writing
- 09:00 George Ella introduces an excerpt from her book *Here and Then*, describing the three major characters and giving the audience a sense of the story
- 12:00 George Ella reads an excerpt from *Here and Then* illustrating character development in fiction
- 16:30 Robert and the students discuss what they learned about the characters
- 18:00 **PART II:** Robert and Lawrence discuss the two ways character can be expressed in music—through melody and through instruments
- 24:35 Lawrence talks about his composition *Reminiscence* and how he uses the piano and the cello as “characters”; student musicians demonstrate the differences between the two instruments
- 25:25 Robert talks about why the orchestra dresses in black for a performance
- 26:00 The premiere performance of *Reminiscence*, performed by The Louisville Orchestra Young Artist Competition winners John Popham and Jim Stopher
- 28:30 Robert wraps up the program
- 29:00 Meet the young artists, John Popham and Jim Stopher

Total Running Time:	Part 1	18:00
	Part 2	11:30
	Program	29:30

Character: Part I (18:00 minutes)



*I gradually get to know that [character]
just the way you get to know a friend...*
--author George Ella Lyon

Composer Lawrence Dillon, writer George Ella Lyon, and host Robert Franz

Before You Watch

For this lesson, *Character: Part I* will be viewed in two segments. The first segment focuses on the discussion of creating characters (about 9:00 minutes)

- **Writing: Print Handout A and copy for students.** Talk about characters with your students and have students generate a list of questions or methods they use to help them create and develop characters. Have them write their list on column 1 of the handout. Then ask them: What characters have they created in their writing pieces that they really like? What interesting characters have they read about in classroom literature? **Note:** Students will fill in the second and third columns as they watch the program.
- **Music (optional):** Listen to a recording of Prokofiev's *Peter and the Wolf*, narrated by Leonard Bernstein. Ask your music teacher if he/she has a copy. If not, consider purchasing the piece for your music library collection. Ask students what instruments and melodies identify the characters.

Watch

- **WATCH** the first segment of Part I. In this segment, conductor **Robert Franz**, author **George Ella Lyon**, and composer **Lawrence Dillon** discuss how they create characters in writing and music. They are joined in the discussion by 5th grade students from Watterson Elementary School in Louisville, Kentucky.

During the Program

- **STOP** the tape after the three artists have the opening discussion. Do George Ella and Lawrence write their pieces without making changes? Explain. What do we call the process of going back to a piece, asking questions, and rewriting it? [Ans: Revision.] Is this something you do? Why is it important?
- **On Handout A:** As students listen to the discussion, have them generate a list of questions or techniques George Ella and Lawrence use when creating characters.



- **START** the tape and watch the rest of Part I. Author George Ella Lyon reads from her book *Here and Then* to introduce us to the two main characters, Abbey and Harper, and then discusses her sources of inspiration.
- **Using Handout A:** While George Ella talks about how she created Abbey and Harper and before she begins reading from her book, have students add to the second column the Techniques/ Questions George Ella uses to develop characters.
- **STOP** the tape just after George Ella finishes reading. Discuss:
 - Describe the characters of Abbey and Harper from the reading George Ella just finished—what do you know about them?
 - What is a re-enactment? Which art does it involve (music, dance, drama, literature, visual art)? Explain.
 - What did Abbey's teacher have her do to get to know her character in the re-enactment better?
 - What was happening in the diary entry that Abbey had unknowingly written?

- Who are Harper and Abbey based on (according to George Ella)? Do you have friends who are very different than you? Is this helpful to you? Explain.

Character: Part II (11:30 minutes)

Watch

- **WATCH** Part II. After a discussion with composer **Lawrence Dillon** about writing music for characters, ALO Young Artist Competition winners **Jim Stopher** and **John Popham** perform a world premiere duet, *Reminiscence*, by Lawrence. This piece demonstrates the concept of character through two instruments: **cello and piano**. Listen to Lawrence explain how he went about creating the two characters with music.



Young Artist Competition winners
Jim Stopher, piano, and John Popham, cello

During the Program

- **STOP** the tape before the duet begins. Discuss:
 - What does Robert say are two ways to create characters in music? Which of these methods does Lawrence use in this piece?
 - What is a “reminiscence”?
 - Which instrument does Lawrence say naturally fades when you play it, “like a distant memory,” and so is typically more in the background? Which instrument sustains (holds) its notes, and therefore is more “present” or more naturally in the foreground?
 - Which instrument is the “lead character”—or is there one? Explain. Which has the lead in the first half? Which in the second?
 - Describe the mood of this piece.
 - Robert refers to the “color” of the instruments. In music, the term for what each instrument sounds like is **timbre** (pronounced “tamber”). What two **instrument families** are represented by the piano and cello?

Listening Guide: Reminiscence by Lawrence Dillon

As the duet plays, share this information with your students to enhance their understanding and appreciation.

In *Reminiscence* by Lawrence Dillon, the music starts with the cello, and then the piano enters. The cello then becomes the background music to the lead piano. Is the **tempo** (speed) fast or slow or medium? Is the **dynamic level** (volume) loud, soft, or medium? About halfway through the piece, the piano pauses slightly, and the cello takes the “lead.” The dynamic level **crescendos** (builds) to **forte** (loud). Then, as the piece ends, the dynamic level **decrescendos** (gets gradually softer) to **piano** (soft). Is the feeling happy or sad or something else?

Follow-up Activities

- **Writing:** Ask students to take out the list of questions they generated on **Handout A**. Look at the middle column—what questions did the author, George Ella, say she asks when she writes a character? What other things does she do to inspire her writing? Go to the student list in the first column—did students ask similar questions? Could students add to their question lists for future revision activities? Have students write out the combined list neatly into their writing journals for reference. Next, have students take out a piece of writing involving character, or begin a new one! Using the question guide, have them develop that character in a revision of their piece.
- **Writing:** George Ella said: *If you go back in your family and ask for the oldest story in your family, you might find something wonderful to write about.* Interview a grandparent or an elderly person about a significant event in his/her life. Then write the story for a portfolio piece!
- **Writing:** Do as Abbey's drama teacher suggested! If you are studying a period from history (e.g., colonial times), write a story in diary-form about an event or a day in the life of a fictional character from that period. Consider using it as a literary piece for your portfolio.
- **Music:** Have your students listen again to a recording of *Peter and the Wolf*. During the program, Robert said composers use two methods to show character with music: melody and instrument. Ask students: Did Prokofiev describe his characters with melody? With different instruments? Or with both? Ask them to defend their answer.
- **Music:** This activity will show children how music can prompt writing! If you have recorded this program, have students listen again to the duet, *Reminiscence*. Ask them to write specific descriptions of the characters they hear—stream-of-consciousness style—in their journals. Then have them develop those characters, using the questions they wrote on Handout A as a guide. Discuss as a class what each of them heard in the music. Were their descriptions similar? Different? Can they now write a story based on their work?



Student Worksheet

Fun Follow-up!

Each question has a one-word answer that you can find in the word search below. See if you can get all nine words that were used in this program!

1)

C	H	A	R	A	C	T	E	R
O	L	L	E	C	B	M	T	E
M	P	I	T	O	N	E	B	V
P	A	U	E	C	E	L	I	I
O	T	A	U	T	H	O	R	S
S	M	R	D	Y	N	D	M	I
E	I	H	F	A	D	Y	E	O
R	G	T	I	M	B	R	E	N
P	I	P	C	H	A	B	C	N

CLUES:

- 1) Focus of KET Program 1: _____
- 2) A person who writes music: _____
- 3) A person who writes stories: _____
- 4) The main tune in a piece of music: _____
- 5) Music played by two performers: _____
- 6) The kind of sound an instrument makes: _____
- 7) The process of editing your work: _____
- 8) The string instrument played in the duet *Reminiscence*: _____
- 9) The percussion instrument played in the duet *Reminiscence*: _____

Teacher Answer Sheet

Answers:

- 1) Focus of KET Program 1: **CHARACTER**
- 2) A person who writes music: **COMPOSER**
- 3) A person who writes stories: **AUTHOR**
- 4) The main tune in a piece of music: **MELODY**
- 5) Music played by two performers: **DUET**
- 6) The kind of sound an instrument makes: **TIMBRE**
- 7) The process of editing your work: **REVISION**
- 8) The string instrument played in the duet *Reminiscence*: **CELLO**
- 9) The percussion instrument played in the duet *Reminiscence*: **PIANO**