

The Topeka Symphony Orchestra's

January 10, 2008

School Day Concerts
Preview Packet

Sponsored by:

Kaw Valley Bank
Payless ShoeSource
Security Benefit
Hallmark Cards, Inc.
Cox Communications
Target



KAW VALLEY BANK



Payless
SHOESOURCE®



SECURITY BENEFIT™
To and Through Retirement™



Table of Contents

INTRODUCTION	1
ATTENDING THE CONCERT	2
CASEY AT THE BAT.....	3
SLALOM.....	10
DANCE OF THE TUMBLERS.....	12
BUCKAROO HOLIDAY.....	14
KATAHDIN.....	24
SOURCES.....	29

Introduction

The Topeka Symphony Orchestra will perform the tenth annual “School Day” concerts on Thursday, January 10, 2008 at the Topeka Performing Arts Center. This year, the theme is “The Wide World of Sports.” The orchestra will perform a variety of works inspired by or used to accompany various sports. The program repertoire will include the following selections:

Morning

Bass: Casey at the Bat
Pann: Slalom
Rimsky-Korsakov: Dance of the Tumblers

Afternoon

Bass: Casey at the Bat
Copland: Buckaroo Holiday
Myron: Katahdin

The community, participating schools and the Topeka Symphony are fortunate to have the generous support of Kaw Valley Bank, Payless ShoeSource, Security Benefit, Hallmark Cards, Cox Communications and Target, which allows the TSO to offer this concert free of charge. Please let our sponsors know that you appreciate their support! You can reach them by mail at the addresses below:

Ms. Shirley Steele
Payless ShoeSource
Post Office Box 1189
Topeka, KS 66601-1189

Ms. Michel' Philipp Cole
Security Benefit
One Security Benefit Place
Topeka, KS 66636-0001

Ms. Colette Niehues
Hallmark Cards, Inc.
Post Office Box 2549
Topeka, KS 66601

Community Committee
Target Distribution Center
1100 SW 57th Street
Topeka, KS 66609

Mr. Gerald Lauber
Kaw Valley Bank
Post Office Box 8009
Topeka, KS 66608

Ms. Coleen Jennison
Cox Communications
931 SW Henderson Road
Topeka, KS 66615

This guide was written by Laura McGill and edited by John Strickler. It includes a brief introduction to the music on the program, along with suggested classroom activities. Many of these address cross-curricular standards.

Please feel free to copy and distribute as many copies as you see fit.

Topeka Symphony programs are presented in part by the Kansas Arts Commission, a state agency, the National Endowment for the Arts, a federal agency, Washburn University and ARTSConnect.

Attending the Concert

About 20 minutes prior to the concert, Orchestra members begin to come on stage. They come early for several reasons. Wind players need to make sure their instruments are warmed with air by blowing into it. String players need to let their wooden instruments adjust to the stage temperature and then tune the strings. Percussion players need to set up all equipment.

At concert time, the Concertmaster (1st chair violinist) walks out as the audience briefly applauds. This is also the cue to stop all talking in the audience. She/he bows and then leads the tuning of the Orchestra. The principal oboist plays tuning notes for all the sections.

When tuning is complete, the conductor comes on stage as the audience, again, briefly applauds.

If the musical selection is in several movements, the audience sits silently when the orchestra stops between sections. The audience may clap when the last movement is finished.

Each time the Conductor returns to the stage, it is appropriate to clap. It is never appropriate to talk, clap, rattle papers or disturb others in any way during a musical performance.

When the music ends, the Conductor will have orchestra members stand to honor the applause of the audience.

Concert Etiquette for Audiences

1. Listen carefully
2. Smile and show appreciation.
3. Clap at correct times (watch for cues from an adult if you're not sure).
4. Respond when the performer asks you to respond
5. No talking.
6. If you come late or have to leave early, do so between pieces or movements.
7. Stay still. Remember, your feet should stay off the chair seats and backs
8. Keep papers quiet.

Casey at the Bat

by Ernest Lawrence Thayer

The outlook wasn't brilliant for the Mudville nine that day,
The score stood four to two with but one inning more to play.
And then, when Cooney died at first, and Barrows did the same,
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest
Clung to that hope which springs eternal in the human breast;
They thought, If only Casey could but get a whack at that
We'd put up even money now, with Casey at the bat.

But Flynn preceded Casey, as did also Jimmy Blake,
And the former was a lulu and the latter was a cake;
So upon that stricken multitude grim melancholy sat,
For there seemed but little chance of Casey's getting to the bat.

But Flynn let drive a single, to the wonderment of all,
And Blake, the much despised, tore the cover off the ball;
And when the dust had lifted, and men saw what had occurred,
There was Jimmy safe at second, and Flynn a-hugging third.

Then from five thousand throats and more there rose a lusty yell;
It rumbled through the valley, it rattled in the dell;
It knocked upon the mountain and recoiled upon the flat,
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into this place;
There was pride in Casey's bearing and a smile on Casey's face.
And when, responding to the cheers, he lightly doffed his hat,
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt,
Five thousand tongues applauded when he wiped them on his shirt;
Then while the writhing pitcher ground the ball into his hip,
Defiance gleamed from Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,
And Casey stood a-watching it in haughty grandeur there.
Close by the sturdy batsman the ball unheeded sped;
"That ain't my style," said Casey. "Strike one," the umpire said.

From the benches, black with people, there went up a muffled roar,
Like the beating of the storm waves on a stern and distant shore.
“Kill him! Kill the umpire!” shouted someone on the stand.
And it’s likely they’d have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey’s visage shone;
He stilled the rising tumult, he bade the game go on;
He signaled to the pitcher, and once more the spheroid flew;
But Casey still ignored it, and the umpire said, “Strike two.”

“Fraud!” cried the maddened thousands, and echo answered “Fraud!”
But one scornful look from Casey and the audience was awed;
They saw his face grown stern and cold, they saw his muscles strain,
And they knew that Casey wouldn’t let that ball go by again.

The sneer is gone from Casey’s lip, his teeth are clenched in hate,
He pounds with cruel violence his bat upon the plate;
And now the pitcher holds the ball, and now he lets it go,
And now the air is shattered by the force of Casey’s blow.

Oh, somewhere in the favored land the sun is shining bright,
The band is playing somewhere, and somewhere hearts are light;
And somewhere men are laughing, and somewhere children shout,
But there is no joy in Mudville – mighty Casey has struck out.



From Extra Innings: Baseball Poems selected by Lee Bennett Hopkins

Ideas for classroom discussion and analysis:

1. Ask students: When do you think this poem was written? Why do you think it is the age you do? Do you think a poem like this would be written today? Why or why not? (*It was written in 1888.*)

2. What words and phrases stand out to you in this poem as unfamiliar or unusual?

3. At the beginning of the poem how does the poet get across feelings of hopelessness on the field and in the stand?

He does come right out and say that there was despair, but what descriptions are there that illustrate these feelings?

(*died, sickly, stragglng, grim, melancholy*)

4. What actions finally take place that give the first hints of hope?

5. In stanzas 6-8:

What do we learn about Casey's personality? What words give us these hints?

Why might people expect great things from him when he goes to bat?

What other abilities does Casey appear to have besides the expectation of his batting skills? What is his rapport with the audience? The opposing team?

What is the attitude towards many of the other players on Casey's team?

6. How does the poet build tension and expectation throughout the poem? What are the small events and word choice?

7. What effect does the repetition of the word "now" have in the second to last stanza? In the last line of this same stanza, what appears to have happened?

8. Why does the author repeat the word "somewhere" in the last stanza?

* * 9. There is an oral recording of this poem at the website called "Favorite Poem Project".

Go to the video section of the website and the class can listen to "Casey at the Bat" being read by Lee Samuel, a student.

Ask students to reflect and answer:

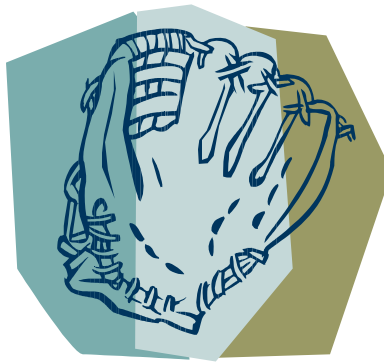
What is the biggest difference between how the poem sounds out loud versus how it sounded in your head? Which do you prefer? Why?

Does the reader pause while reading the poem? What is the result?

How do the varying speeds the reader uses affect the meaning of the events in the poem? Where is the variation in speed most effective?

10. At the concert you will hear this poem recited along with musical accompaniment. Predict how this poem may sound with the addition of music. What song comes to your mind when you think of baseball? Do you think the composer may use this song?

Pick a stanza or two that is your favorite and describe how you might use music to heighten the action and emotion taking place. What instruments would you use? What tempo would you set the music?



Additional Lesson activities:

1. Imagine that you work for the local newspaper of this town. Write a headline and accompanying story about the events of the game.
2. Pretend that you are one of the following characters:
Casey, the umpire, one of the fans, the pitcher of the opposing team, a member of Casey's team.

Write a short description as this character of how you might recount this game to a friend. Think carefully about how your character would see the course of events. What did you expect to happen? What seemed fair or unfair? What surprised you? How did you feel at different points in the game as the action materialized?

Hear That Sound?

Pop!

Scratch

Whiff!

Whack!

Whooooosh!

Zoom!

Spit

Crack!

Scratch

Smack!

Bloop

Slap!

Zing!

Scoop

Ping!

Clap!

By Charles R. Smith Jr.

from Diamond Life: Baseball Sights, Sounds, and Swings
Orchard books New York 2004

Discussion ideas:

This poem is also about baseball. The poet has chosen to use only sound words, or onomatopoeia to describe the motions taking place. What does a poem like this make you picture? Is it more or less effective than if the actions had been described in a more typical way? How else is it different? What does the reader miss out on reading only sound words? What do they gain?

Can you picture the sequence of events these words are depicting in a baseball game? Where do you think the action starts? Can you picture the process of a batter going to bat, hitting the ball, and then the ball being caught, or caught up to by an outfielder and thrown?

Try this:

1. Have students write a similar poem all in sound words about another sport. Think about all the actions that take place in this sport and the individual sounds each motion creates as the plays and movements are made.

Start with brainstorming a list of the actions, and then make a list of the sounds that are produced when these motions take place. Try to describe in a poem a sequence of events that describe a sport being played.

2. Have student read their poems to the class, and see if they can they guess what sport was written about based on the word choice. Feel free to make up new words as long as they truly capture the motion and the sound.

Was writing this way difficult? Compare poems from the class that happened to be about the same sport. How did different authors describe similar events?

Addresses Standards:
7th grade

Reading

2.2 and 2.5 Student reads fluently

Reads expressively with appropriate pace, phrasing, and rhythm of speech
Adjusts reading rate to support comprehension when reading narrative texts.

3.1 and 3.4 Student expands vocabulary

Determines meaning of words using context cues.
Identifies and determines the meaning of figurative language.

4.4, 4.7 and 4.11 Student comprehends a variety of texts

Generates and responds logically to literal, inferential, evaluative, synthesizing and critical thinking questions before, during, and after reading the text.

Compares and contrasts varying aspects (characters' traits, ideas and concepts, viewpoints, authors' purposes) in one or more appropriate-level texts

Explains the relationship between elements of an author's style in a text (word choice, sentence structure) and his/her purpose for writing the text.

Literature

1.5 Student uses literary concepts to interpret and respond to text.

Identifies literary devices (foreshadowing, figurative language, tone, mood)

Writing

1.1, 1.8, and 1.9 Student writes effectively for a variety of audiences, purposes, and contexts.

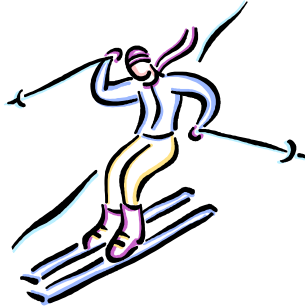
Understands and develops a focused written piece that includes plot elements

Selects original and compelling vocabulary and/or figurative language appropriate for the purpose and audience.

Selects words that are suitable and precise, which create appropriate imagery.

Slalom

Slalom skiing is a popular down hill racing event in the winter Olympics. Slalom is distinguished from other ski racing events by the technical demands of navigating quick, short turns between flags or gates. Gates are created with interchanging sets of red and blue poles through which the skier must pass. The tips of both skis as well as the skier's feet must pass between the poles. Men's slalom courses consist of between 55 and 75 gates and the women's course has between 40 and 60 gates.



Ideas for discussion

Think about the description of slalom skiing and recall any slalom skiing events you may have watched on television, or if you have been lucky enough, in person! What do you think you have to be good at to perform this sport well? What kind of skills might you need? What kind of athletic experiences might a person benefit from? Skills that might come in handy can include balance, rhythm, speed, timing, dexterity, strength, and practice.

Sometimes people who run, swim, bike or do another activity are helped if they listen to music because it gives them a beat to follow and the tempo of the beat helps them keep up the fast or steady pace they want to maintain. Think about the pulse or beat of music that might help a slalom skier execute cutting through snow on a sharp down hill slope and getting through tricky gates as quickly as possible. What comes to mind?



Carter Pann and Slalom

Think about music written today. What is the first song that popped into your head? You're probably thinking about the latest tune from your favorite band or solo artist. Or maybe your favorite soundtrack from a summer blockbuster movie. Can you name a piece of classical music written recently? Can you name a modern classical composer? You will be able to after you hear the concert!

Carter Pann wrote *Slalom* in 1997 - 1998. Pann got the idea for writing *Slalom* after doing some skiing of his own while listening to some of his favorite classical pieces. He took in the sights and sensations he got from the thrilling speed of the sport, the scenery that flashed past all while his ears took in the thrilling sounds of composers Shostakovich and Rachmaninoff. Pann uses the opening bars of the second movement of Beethoven's Ninth Symphony to get the music off to a rocketing pace.

If you listen to more of this Beethoven movement (available in any library or music store), you can feel a brisk, light, and bouncy, dipping motion that almost creates the sensation of steering through a slalom course.



1. Listen to the piece. What is the tempo? What motions do you hear and see? What other techniques, besides tempo, does Pann use to make the listener see what he saw while skiing? Does this sound like music of today to you? Why or why not? In the realm of classical music, why does this music sound modern to you?

Pann also wanted to help the listener picture what he experienced what he saw and felt by naming different sections within the piece. Some of these headings include: "First Run", "Open Meadow", "Straight Down, TUCK", and "On One Ski, Gyrating". Another example of Pann's attention to detail; the duration of the piece matches the length of a run down the mountain, Storm Peak on Mount Werner.

2. Choose one of these headings and create an abstract drawing of the whole piece based on this subtitle. Think of a line that represents to you the motion and speed. It could be a short dashing line, small curls, long wavy curves, or strong daring streaks or any other type of line that reminds you of the motion you hear in this piece. Listen to the piece again and draw a picture of your subtitle while you listen.

The Dance of the Tumblers

“The Dance of the Tumblers” comes from an opera by Nikolai Rimsky-Korsakov called *The Snow Maiden*. It is based on a Russian folktale. The Snow Maiden, or Snegurochka is a character in Russian fairy tales.

In one version of the story, the Snow Maiden is the daughter of Spring and Frost, who wants to live among mortal humans. Her parents decide to let her go live in a village nearby. She grows to like a shepherd named Lel, but her heart is not capable of love. Her mother takes pity and gives her this ability, but as soon as she falls in love, her heart warms and she melts.



In the middle of the story, the Snow Maiden attracts the wrong man, the betrothed of another girl in the village and the quarrel is taken to the Tsar to settle. It is in the third act that the Tumblers or Buffoons perform for the entertainment of the guests in the palace of the Tsar. The piece of music that Rimsky-Korsakov wrote for this dance is now a popular orchestral piece performed frequently, independent of the opera story.

The Russian version of Tumblers is skomorokhs. Skomorokhs were actors, who could also sing, dance, and play musical instruments. As Tumblers, they performed acrobatic feats, tumbling, gymnastics, balancing feats, and circus-like variety acts.

Responding to the music:

1. Have students research on-line the costumes of these performers from the medieval period. Have them design their own costumes for this kind of performer. Consider the acrobatic actions they will have to execute as well as festive atmosphere they are meant to create.

How do costumes add to the entertainment value? What would be different if we went to the circus or a show like Cirque de Soleil and all the acrobats wore regular warm-up clothes?

2. Compare the role of the Tumbler, or Buffoon as they were sometimes called, to entertainment of this kind today. Who performs this kind of entertainment today? In the medieval time period this was a form of entertainment for royalty its guests. It was also performed on the streets of the villages. Where is this kind of entertainment found today? (The circus, Cirque de Soleil, the sport of gymnastics) Who is its audience? Why do you think the value of this kind of entertainment has diminished? What has taken its place? Why do we still enjoy this kind of entertainment?



A Bit of Rodeo History



Rodeo is one of the few sports that originated from the practical skills necessary to perform a profession of a cowboy or a rancher. The word rodeo comes from the Spanish word “rodear” meaning to surround. Rodeo often claims to be an all American original sport, but has its beginnings in skills first practiced by those with Spanish and Mexican roots.

In the late 1700’s through early 1800’s Spain held a good deal of territory in the American west and selling cattle was one of their major industries. Americans learned the skills of handling and moving cattle from Mexican ranch hands called vaqueros. After they took the land from Mexico in 1848 the vaqueros stayed on to work with their American partners and passed on their talents.

Unofficial contests of ability in horse back riding and roping cattle were popular among ranch hands and cowboys. Prizes for riding and roping skills were wages and reputation and bystanders enjoyed the show they put on. Over time the job of the cowboy became less necessary because railroads began to cross the nation and could move cattle faster and more efficiently. Contests between cowboys became less of a supplementary activity and developed into a profession in its own right.

Rodeo Events



Bareback Riding – A cowboy rides a horse without a saddle. He is judged on how far he can lean back while riding and trying to keep his feet above the horse's shoulder until the horse's front feet hit the ground as it comes out of the chute.

Saddle Bronc Riding – The cowboy rides a bronc with a saddle and holds on to a rope attached to the horse's halter. The rider's feet must touch the horse's shoulders on the first jump out of the chute. He is also judged on the ability to control the horse.

Bull Riding – The rider holds a braided rope that he wraps around his riding hand. The rider needs expert balance and quick reflexes for this dangerous but popular sport.

Calf Roping – The cowboy chases a calf on horseback and ropes it. After the calf has been lassoed, the cowboy jumps off the horse, puts the calf on its side and ties three of its legs together.

Team Roping – This is a two person event. One person, called the header ropes the steer's head. The other team member, called the heeler rope both of the steer's back legs. This is a time event and the clock stops when there is no slack in the header's rope and the two ropers are facing each other.

Steer Wrestling – A cowboy chases a steer on horseback, jumps from the horse to wrestle the steer to the ground by digging in his heels to the ground and brings the steer to the ground using leverage. A second cowboy helps the wrestler by riding along side the steer so that the steer runs straight.

Rodeo event descriptions courtesy of Americanroyal.com and wikipedia.org



Specifics, Sayings and Superstitions

Like many sports, rodeo competitors are prone to superstitions in hopes that luck will be in their favor. Here are a few of them.

1. Never set your cowboy hat on a bed because it could lead to serious injury or death.

This belief comes from the association of sleep to death or eternal rest and the risk of physical injury in rodeo events.

2. Never compete with change in your pocket.

They worry that it would be all the money they win at the competition, instead of the considerable prize money available.

3. Never kick a paper cup at a rodeo.

The sound of a paper cup being kicked can spook a horse which can have disastrous results for the horse and anyone else around the restrictive rodeo arena.

4. Never wear yellow in the arena.

It is likely that yellow is typically associated with being a coward.

Fun Phrases

Get off your high horse – This saying comes from the time when knights, who rode especially large horses that could bear the weight of their armor, would literally look down on the peasants in town from their ‘high horses’.

Straight from the horses mouth – Horse traders can tell the age of a horse by how worn down its incisor teeth are. A buyer would trust this analysis of age rather than the horse seller who might be trying to get rid of an older horse by lying about its age.

Dark horse – a person about whom little is known is a dark horse contestant. If a horse’s reputation is unknown to most of those betting on a contest, those who do know of its reputation have an advantage.

Champing at the bit – the nervous behavior of a horse when wearing an uncomfortable metal bit in its mouth.

Pony Up – meaning to pay money owed, this comes from a time when horses were the means of paying a debt.

Horsepower – literally, it is the unit of power needed to lift 165 lbs 27 inches off the ground in one second. The average horse is much stronger than that, able to produce 10-13 units of horsepower.



Lesson Activity idea

Have students work in teams to create posters advertising a rodeo.

Posters should include at least three historical facts, three events, and two idioms/superstitions.

Poster should be illustrated and students should create an original title for their rodeo, location, time and cost to visitors.

Buckaroo Holiday

After students have explored and discussed rodeo history and events, prepare students for the first movement from the piece *Rodeo* by Aaron Copland. At the concert, students will hear the first movement called “Buckaroo Holiday.” The other three movements are “Corral Nocturne,” “Saturday Night Waltz” and “Hoe-Down.”

The western themed ballet *Rodeo* is a collaboration between the composer Aaron Copland and choreographer Agnes de Mille. In it, de Mille tells a love story similar in story line to *Taming of the Shrew* and *Annie Get Your Gun*. A talented young woman seeks the attention and affection of a similarly talented man, this time the shared ability being rodeo skills. The lady tries every manner to impress her intended by showing off her skills, and dressing and acting like a man. But of course nothing turns his head until she dresses up in a party dress and dances with him at the Saturday night dance. De Mille danced the lead herself in its first performance and that character and she share the qualities of liveliness, headstrong determination, and joy.

Activity:

1. Discuss and reflect upon the events common in a rodeo. Tell them they will be hearing a piece of music that depicts a rodeo in atmosphere, sound, motion, and mood.
2. Brainstorm with students and list descriptive words that come to mind when they picture the competitive events that a horse and rider participate in.

Words should focus on and reflect the motion of the horse and its rider and the general atmosphere of rodeo.

Examples may include: quick, unpredictable, rocky, sudden, jerking, daring, bold, etc.

3. If music is going to represent these motions and emotions, what might you expect to hear? What kinds of rhythms, tempos, instruments, volume or dynamics? What kinds of sounds might be produced by the instruments? What might you expect to hear from the percussion section, the string section, the woodwinds and brass?
4. After steps 2 and 3, listen to a recording of “Buckaroo Holiday” and see how well the students’ predictions and ideas match up with the music. What surprised you? What did you notice about the rhythm? How were different kinds of instruments used to depict the actions?

Try This:

On the following pages are three traditional cowboy songs. Each depicts a very different outlook on and attitude towards the life of a cowboy.

Divide students into three groups and give each group one of the songs. Before beginning a discussion have the group read it out loud at least once. After group discussions, bring the class back together to share a reading of the song and observations about the outlook of each.



HOME ON THE RANGE

Oh, give me a home where the buffalo roam,
Where the deer and the antelope play
Where seldom is heard a discouraging word,
And the skies are not cloudy all day

How often at night when the heavens are bright
With the light from the glittering stars
Have I stood here amazed, and asked as I gazed
If their glory exceeds that of ours

Where the air is so pure, the zephyrs so free,
The breezes so balmy and light,
That I would not exchange my home on the range
For all of the cities so bright.

Oh, I love those wild flow'r's in this dear land of ours,
The curlew I love to hear scream,
And I love the white rocks and the antelope flocks
That graze on the mountaintops green.

Chorus:

Home, home on the range
Where the deer and the antelope play
Where seldom is heard a discouraging word
And the skies are not cloudy all day.

1. Home on the Range

This song is decidedly optimistic in its praise and admiration of the natural beauty and freedom found in the sparsely populated west. It is also surely one of the most recognizable songs of this genre as it is the state song of Kansas.

2. Discussion questions/ prompts

What do you learn about life in the west from this song? Which words give the best imagery, or help you picture the scene? Why do you think the author likes living in the country and this life style better than in a town or city? What are the specific reasons given and what else can you infer? What is the general mood of this song?

3. Ask students to discuss:

How is it different to read the familiar words without the music?

List the words that give a clear picture of the author's feelings about his home.

What is the general attitude or feeling being displayed in this song?

BURY ME NOT ON THE LONE PRAIRIE

“Oh bury me not on the lone prairie”
These words came low and mournfully
From the pallid lips of a youth who lay
On his dying bed at the close of day.

“Oh bury me not on the lone prairie”
Where the coyotes howl and the wind blows free
In a narrow grave, just six by three
Oh bury me not on the lone prairie”

“I’ve always wished to be laid when I died
In the little churchyard on the green hillside.
By my father’s grave there let mine be,
And bury me not on the lone prairie.”

“Oh bury me not on the lone prairie,
Where the wolves can howl and growl o’er me.
Fling a handful of roses o’er my grave,
With a pray’r to Him who my soul will save.

Oh bury me not...” and his voice failed there,
But we took no heed of his dying pray’r.
In a narrow grave, just six by three,
We buried him there on the lone prairie.

For discussion:

This song, in contrast to Home on the Range, is about death and fate while out on the trail.

List all descriptive words that indicate feeling and mood. Are they effective?
Look at the sounds in the words, they are not sort and choppy or bright sounding, there are a bit long and drawn out.

What does ‘pallid’ mean? Why did the author choose this word to describe the dying cowboy?

What are the images given that depict loneliness?

What is the cowboy’s fate in the last stanza?

Why is not practical or even possible to bury him at home where he wants to be?

THE COWBOY

All day on the prairie in a saddle I ride,
Not even a dog, boys, to trot by my side.
My fire I must kindle with chips gathered round,
And boil my coffee without being ground.
My bread lacking leaven I bake in a pot,
And I sleep on the ground for want of a cot.

I wash in a puddle and wipe on a sack,
I carry my wardrobe along on my back.
My ceiling's the sky, my carpet the grass.
My music the lowing of heard as they pass.
My books are the brooks, my sermons the stones.
My parson a wolf on a pulpit of bones.

And then if my cooking is not too complete,
No one can blame me for not wanting to eat.
But show me a man that can sleep more profound
Than the cowboy who stretches himself on the ground.
My books teach me ever consistence to prize.
My sermons the small things I shall not despise.

My parson remarks from his pulpit of bones
That the Lord favors those who look out for their own.
But between me and love there's a gulf very wide,
And some luckier fellow may call her his bride,
My friends gently hint I am coming to grief,
But men must make money and women have beef.

For Discussion:

What is the narrator's attitude towards life in the west? List both the good and bad parts he notes. What does he want us to know and understand?

What do you notice or think about the last two lines in the second stanza?

These lines are referring to a parson as an entity that provides guidance and reassurance, who and what, in place of the traditional parson, sermon and books, are providing this insight to the author?

What might the author be learning from his version of books, sermons and parson?

The books, parson and sermons return a second time in the song, what observations and lessons are added?

What are some of the realities in life faced by a cowboy? Are they completely positive or negative? Explain your thoughts.

Addresses Standards:

Writing Students write effectively for a variety of audiences, purposes, and contexts
1.5

Understands and independently uses appropriate strategies to generate narrative text (brainstorming, listing, working in pairs or cooperative groups, and identifying information from print sources).

Reading Student reads and comprehends text across the curriculum.
2.2, 3.1, 4.3, 4.4, 4.5

2.2 Student reads fluently

Reads expressively with appropriate pace, phrasing, intonation, and rhythm of speech.

3.1, 3.4 Student expands vocabulary

Determines meaning of words or phrases using context clues.

Identifies and determines meaning of figurative language.

4.3, 4.4, 4.5 Student comprehends a variety of texts

Uses prior knowledge, content to make, revise and confirm predictions.

Generates and responds logically to literal, inferential, and critical thinking questions before, during and after reading text.

Uses information from the text to make inferences and draw conclusions.

Kansas, United States and World History 8th grade

Student uses a working knowledge and understanding of significant individuals, groups, ideas, events, eras, and developments in the history of Kansas, the United States, and the world, utilizing essential analytical and research skills.

3.1

Interprets the impact of the romance of the west on American culture (western literature, the cowboy)

Music

Standard 9: Understanding music in relation to history and culture

Student identifies by genre of style aural examples of music from various historical periods and cultures.

Student describes in simple terms how elements of music are used in music examples from various cultures of the world.

Mapping a response - the Music of Katahdin

The peak of Katahdin, in the state of Maine, is the end of the Appalachian Trail at the northern most point. The elevation of this mountain is 5,267 feet, the highest in the state.

There is a website called Katahdincam.com that shows live images of the mountain. The pictures change every 30 minutes. Also open to the public on that site are gallery images. These may be helpful or fun to look at in picturing the mountain. Or try visiting Google Earth, and look at the mountain from different perspectives, its features close up and from farther away, and its position in the Appalachian Mountain Range.

Compare the maps of the Appalachian Trail and the maps of Maine showing Katahdin. What kinds of information do we get from these maps?

The Music

Katahdin by Tom Myron in 2002 is a piece written for a film project called “Wilderness and Spirit, A Mountain Called Katahdin”. There are four movements or sections representing four views or stages of ascent, as described by the composer.

The titles of the movements are:

1. Main Title
2. ‘Storm music’
3. Sunrise
4. Summit/End title

Suggestions of things to try:

Draw (or paint) the music as you hear its texture. What is the texture of the terrain you see? What is the texture of the music?

Draw (or paint) the music as you hear its color. What colors does the music make you see?

Draw (or paint) the music as you hear its line. You can follow the line of the music, or the line of the mountain you see in the music.

When images are finished, display them as a mural, or giant map of the piece for the entire class and listen to the whole piece one more time. Groups may present their pictures to the class and talk about the colors, lines, and other images they chose to represent what they heard in the piece.

Hiking to Katahdin

The Appalachian Trail stretches more than 2,000 miles through 14 states, from Georgia's forested Springer Mountain to Maine's mighty Katahdin. Each year, about 2,000 hikers attempt to thru-hike the trail, but only 200 succeed! What we are going to do is figure out how many steps it would take to get to Maine's Katahdin!

1. How many steps would it take to get to Katahdin?

A. Half step measurement

Walk 1 lap around a 1/4 mile track. Count every left footstep and keep track of the amount of time it takes. Record your results in the space provided.

Half Step _____ Time _____

B. How many half steps per 1/2 mile? _____

C. How many half steps per mile? _____

D. How many steps in a mile? _____

E. How many steps for the entire trail? _____

2. How many hiking hours would it take to complete the trail?

A. How long did it take to hike 1/4 mile? _____

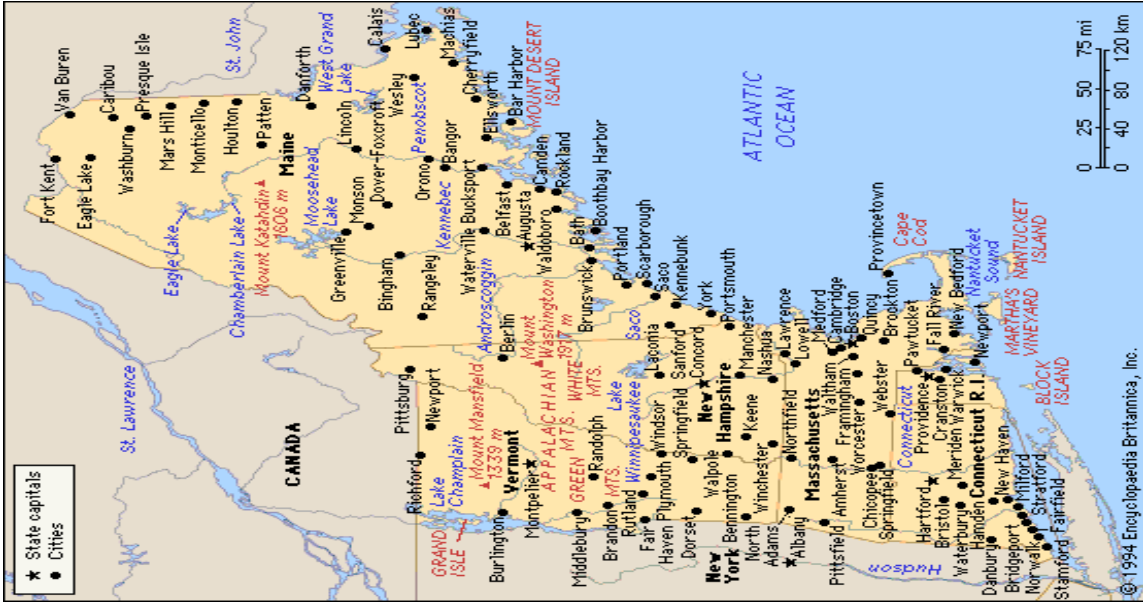
B. How long would it take for one mile? _____

C. How many miles can you hike in one hour? _____

D. How many hiking hours would it take to hike the entire 2,000 miles?

** If I hiked _____ M.P.H. for _____ hours, I could hike the Appalachian Trail!!!





Addresses Standards:

Geography:

Student uses a working knowledge and understanding of the spatial organization of Earth's surface and relationships between peoples and places and physical and human environments in order to explain the interactions that occur in Kansas, the United States, and the world.

2.4 Places and Regions: Student analyzes and human and physical features that give places and region their distinctive character.

Identifies the various physical and human criteria that can be used to define a region

Music

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.

Defines and explains common terms among several art forms (balance, texture, color, line)

Standard 9: Understanding music in relation to history and culture

Student identifies by genre or style aural examples of music from various historical periods and cultures.

Math:

The student uses numerical and computational concepts and procedures in a variety of situations.

1.4 Number and Computation: The student models, performs, and explains computation with rational numbers, the irrational number pi, and first-degree algebraic expressions in one variable in a variety of situations.

1.3 Estimation – The student uses computational estimation with rational numbers and the irrational number pi in a variety of situations.

Sources:

For Buckaroo Holiday and related topics:

PBSteachers.com
about.com.rodeo
americanroyal.com
en/wikipedia.org/wiki/Rodeo#Early_history_of_rodeo
silcom.com/~imago/sbnp/rodeohist.html
a2so.com/education/curriculum05
agnesdemilldances.com

Slalom:

BBC Music Magazine September 2001
answers.com

Casey at the Bat and related activities:

readwritethink.com
mcps.k12.md.us
Extra Innings: Baseball Poems selected by Lee Bennett Hopkins
Harcourt Brace Jovanovich, Publishers 1993
Diamond Life: Baseball Sights, Sounds, and Swings
Orchard books New York 2004

Katahdin and related topics:

teachers.net/lesson/
wikipedia.com
pecentral.org/lessonideas
peakware.com

Dance of the Tumblers

www.humankinetics.com/HistoryOfDance
russian-crafts.com/tales/snowmaiden
wikipedia.com