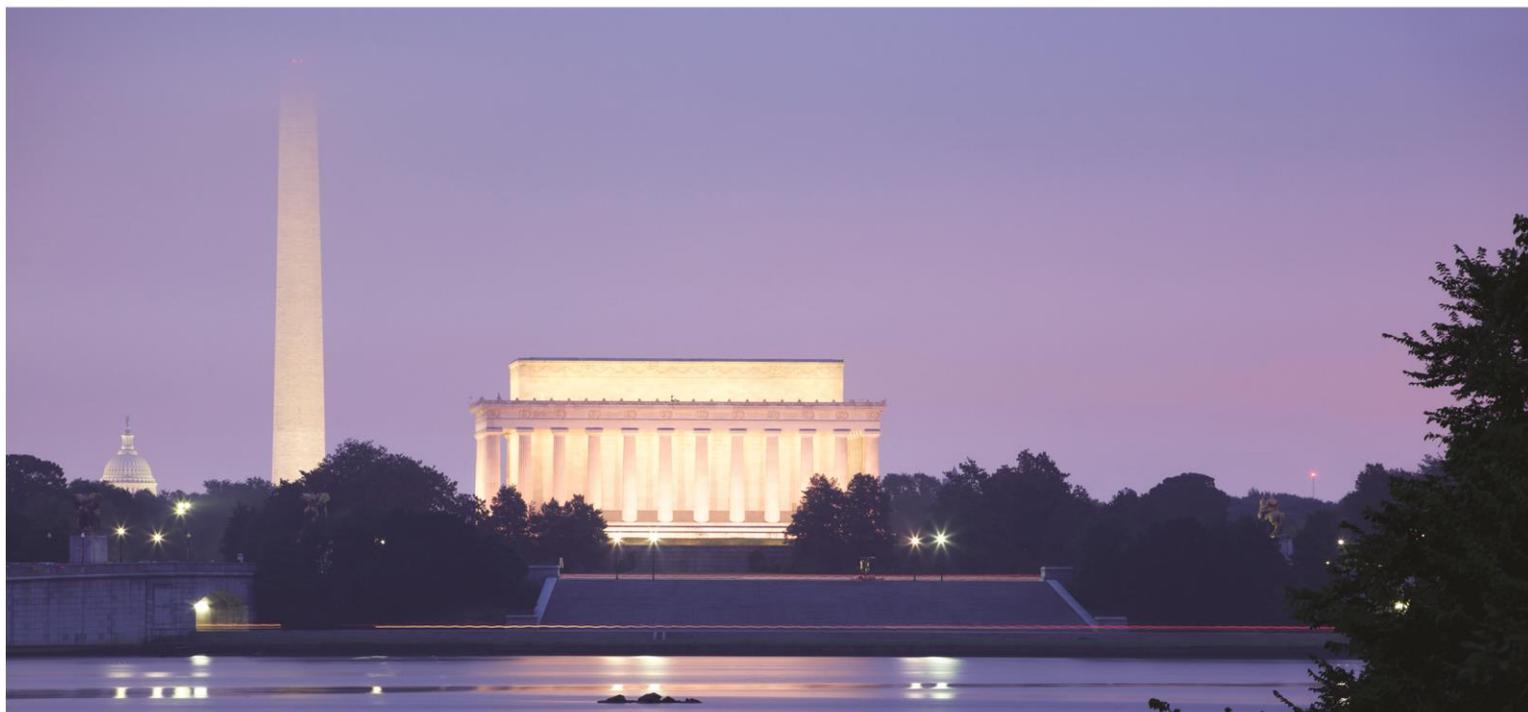




This Land is Your Land



Nicholas Hersh, conductor

Vince Vaise, Chief Interpreter of Fort McHenry
National Monument and Historic Shrine, narrator

Living Historians from Fort McHenry

Ellen Pendleton Troyer, violin

Wed, October 26, 2016

10 am: Music for Youth (Grades 4-6)

11:30 am: High Schools (Grades 9-12)

Thu, October 27, 2016

10 am: Music for Youth (Grades 4-6)

11:30 am: High Schools (Grades 9-12)

Fri, October 28, 2016

10 am: High Schools (Grades 9-12)

11:30 am: Music for Youth (Grades 4-6)

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Welcome to the BSO Midweeks!

On behalf of the Associate Conductor for Education, Nicholas Hersh, the members of the Baltimore Symphony Orchestra, and the BSO Education Department, I am delighted to welcome you to our 2016-2017 Midweek Concert Series. This season we celebrate the BSO Centennial: 100 years of extraordinary orchestral music in Baltimore. With the BSO Midweek Concert series as the longest running education initiative at the BSO (running since February 16, 1924), and the first regular educational concert series of any orchestra in the country, we are thrilled to have you join us to celebrate this momentous occasion here at the Joseph Meyerhoff Symphony Hall.

This Centennial Midweek Concert Season we present four concert themes: two for younger students (*The Snowman* and *Beethoven's Nifty Numbers*) and two for older students (*This Land is Your Land* and *Heroes & Villains*). For the second time ever in the history of the BSO, we are offering concerts for High School Students with special presentations of *This Land is Your Land*.

Three of these concert themes have been hand-selected especially for this season to celebrate our Centennial. *This Land is Your Land* celebrates the history of American national parks; *Heroes and Villains* celebrates iconic figures in literature, movies, and American culture; and *Beethoven's Nifty Numbers* celebrates the BSO's tradition of bringing live music to student audiences, with Beethoven's timeless and engaging music. All programs include our Arts-Integrated, STEAM-Activated approach to relevant, interactive and interconnected concerts.

About this Guide

On the next pages you will find the *This Land is Your Land* Teachers' Guide, written by a highly skilled group of Maryland educators with specialism in music, drama, science, English/Language Arts, and visual arts, led by extraordinary award-winning curriculum writer and editor, Richard McCready.

At the start of the guide is a "Snapshot" of your concert experience. This will give you a sense of what to expect in the concert, along with some thoughts about the various curricular connections, and music we suggest you experience in the classroom before the performance.

Beyond the Snapshot pages you will find a variety of activities, called "Trails", to signify the various directions that you can explore in order to prepare for this concert. Each Trail may be used in whichever order you wish. We have also highlighted the various cross-curricular links that align with each Trail so that you may jump to areas that are of particular interest to you and your students. We hope that your students try at least one activity prior to coming to the concert so they can make the most of their live experience at the Meyerhoff.

Each activity is written to the student and encourages their natural sense of creativity and exploration. They will be able to read the activity pages, or you will be able to read the activities with them. Some of the activities are scientific, some are movement games, some employ and encourage art skills, and some involve storytelling and role-play. You best know your students, their capabilities, and their interests. You should encourage students to try the activities that you feel most appropriate for them and for your classroom. Encourage other teachers in your building to try some of the activities as well.

These guides are designed and intended as a mere starting point for exploration, with the essential piece being the work that is created by the student, for the student. Our ultimate goal is to facilitate a strong connection between the music performed by the BSO and the everyday lives of your students, so that they may continue to take music with them wherever they go.



Please feel free to share your students' work with us at the BSO—we love to see where the ideas from these activities might take your students and all the inspired, arts-integrated work they will produce in the classroom. If you wish to share any materials with us at the BSO, please send them to education@bsomusic.org.

We hope you enjoy this guide, your explorations that are yet to come, the concert experience, and sharing your creative work with us.

Warmly,



Katie Brill
Education Assistant
Baltimore Symphony Orchestra





This Land is Your Land: Concert Program

Below is the list of pieces that will be performed on the *This Land is Your Land* Midweek Concerts. Please take a moment to listen to these pieces in advance of the concert on Youtube, Spotify, or iTunes.

- ❖ **BEETHOVEN:** Symphony No. 6, op. 68, “Pastoral”
- ❖ **ROUSE, ARR. CARMEN DRAGON:** *Orange Blossom Special*
 - Ellen Pendleton Troyer, violin
- ❖ **GROFÉ:** “On the Trail”, from *Grand Canyon Suite*
- ❖ **PUTS:** *Two Mountain Scenes*
- ❖ **COPLAND:** “Simple Gifts” from *Appalachian Spring*
- ❖ **COPLAND:** “Hoe-Down”, from *Rodeo: Four Dance Episodes*
- ❖ **GUTHRIE:** *This Land is Your Land*
- ❖ **BERNIE AND PINKARD:** *Sweet Georgia Brown*
 - Ellen Pendleton Troyer, violin



This Land is Your Land: Snapshot for Teachers and Students



The National Park Service

This Land is Your Land not only celebrates the 100th anniversary of the BSO but also the 100th anniversary of national parks. To that end, this concert experience is designed to explore the ideological roots and history of preserving nature's beautiful landscapes in collaboration with the National Park Service.

The National Park Service was created when President Woodrow Wilson signed the Organic Act on August 25, 1916. The "Organic Act" states that the fundamental purpose of the NPS "is to conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations." (<https://www.nps.gov/>) Establishment of the National Park Service stemmed from many individual Americans calling for the preservation of American landscapes, including historical figures such as George Perkins March, author of the first book about conservation in 1862; John Muir, a writer for *Century Magazine* that was personally involved in the creation of Yosemite, Sequoia, Mount Rainier, Petrified Forest, and Grand Canyon National Parks; as well as Presidents Ulysses S. Grant, who established Yellowstone National Park in 1872, and Theodore Roosevelt, who allowed future presidents the opportunity to designate sites as national monuments.

(http://vault.sierraclub.org/john_muir_exhibit/life/muir_biography.aspx; <https://www.nps.gov/>)

Since then, the national parks have expanded across the country in variety and location, creating a rich narrative in American history that allows us to study natural geological wonders.

The Concert: Highlights

We can also examine the history of preserving beautiful landscapes through musical expressions of natural environments. The opening piece on this concert program, Movement 1 of Beethoven's Symphony No. 6, encourages audiences to rejoice in the feeling of arriving in the countryside, the same way Beethoven did when he visited rural areas surrounding Vienna. In addition to celebrating the emotions we experience from being immersed in this natural setting, Beethoven uses musical instruments to imitate features of the land itself throughout the symphony—for example, the strings and bassoon imitating a babbling brook, and the flute and clarinet imitating birdsong. This piece, perhaps most importantly, gives us a sense of the cultural ideologies that Europeans took with them to the New World—including an appreciation of natural beauty and our place in the environment.

The program then moves into a closer look at American national parks in music. Two pieces on this program specifically describe the beauty of American national parks: Grofé's *Grand Canyon Suite* and Kevin Puts' *Two Mountain Scenes*. 100 years ago, Ferde Grofé drove a Jeep across the Arizona desert to see the sunrise at the Grand Canyon, inspiring him to compose his orchestral suite. Living composer Kevin Puts wrote his piece with the majesty of the Rocky Mountains in mind. Like Beethoven's Symphony No. 6,

both of these pieces contain musical imitations depicting natural features of the landscape, demonstrating a clear similarity between composers' musical expression of a place and an oral historical account describing that place.

One of the most well-known American composers, Aaron Copland, incorporated folk music and dance into his pieces as a way of illustrating early American lifestyle in specific settings. "Simple Gifts" from *Appalachian Spring* comes from a Shaker melody, the tune of a religious group that Copland used to suggest a rural western Pennsylvania location; and "Hoe-down" from *Rodeo* borrows from the American square dance tradition to depict a cowboy scene on the southwestern frontier. This use of music and dance within larger pieces of music provides us with a sense of *how* early Americans lived in their environment as well as *where* they lived. We can therefore treat the pieces within pieces as an important aspect of American culture in that time period.

The overall objective of this Midweek concert and Teacher Resource Guide is to illuminate through music how generations of Americans that cared about their country made a significant contribution to preserving their environment, their history, and their culture—and you can too. Whether you decide to compose your own music, map your own national park, or write an essay to "This I Believe", we hope that the activities in this guide help you use your creativity to gain an even greater understanding of the ways in which you can make a difference in your community.



Trail One: Compose Your Own Music



Listen to the music that you will hear when you come to the Symphony. Then create your own piece of music that illustrates an image or a picture.

“There never was a sound that was not music—there’s no trick of creating words to set to music—once you realize that the word is the music and the people are the song.”
—Woody Guthrie



Activity Ideas

Step 1

Begin this activity as a class. Listen to some of the music that the Baltimore Symphony Orchestra will be playing during the *This Land Is Your Land* concert, listed in Useful Web Links.

As you listen to the music, close your eyes and try to imagine the scene that the composer is trying to create. Then take a pencil and some plain paper and try to sketch the image that you see in your mind as you listen to the music. Share your work and ideas with others. Talk about the different things you hear in the music.

Now you’ll need to find pictures in magazines or books, something that you can turn into music. For Grades 4-6, find an action picture—somebody doing something that might be quite noisy or have lots of sound. For Grades 9-12, find a still image, such as a landscape or a picture of an interesting place.

Step 2

Grades 4-6

Classroom set up: Students in groups of no more than 6

Materials needed: an assortment of classroom instruments, and anything else that can possibly make sound. Various action pictures (can be someone biking, fireworks, traffic, the beach, a parade, etc.)





Step 2

Grades 4-6 continued

1. Now it is your chance to create your own piece of music that describes the picture of your choice. In your group, choose a picture that you like.
2. Explore the sounds that you can find in the room that might be used to represent what is happening in your picture. Try tapping or drumming on various parts of your body—you might find some cool sounds that way too.
3. After you have gathered your sounds, discuss how you want put everything together. How do you want to open your piece? What comes next? Is there a highpoint to your story? How will you let the audience hear that? What will your ending be? Remember that you not only have sounds but you have dynamics, tempo, layers of sound, and many different ways of playing those sounds.
4. Once you have made your decisions, practice your composition several times so that you are ready to present it to your classmates.
5. Present your composition to the other class.
6. Evaluate your performance. Did it flow from one section to the other? Did it have a beginning, middle and end? Were you able to bring your picture to life for others?
7. How did your own experiences influence your choices of sounds and composition? If possible, record the performance so that you can take it home to show your friends and family.

Grades 9-12

Classroom setup: computer lab or laptops.

Materials needed: Garage Band, [Studio One Prime](#), [soundation.com](#), [soundtrap.com](#), or any other music creation software. You can even use free iPhone apps such as Musiquest, 4beats, or Medly.

1. Select a painting or a picture that you really like. It should be one that you feel you can describe with sound.
2. Explore the program to find several sounds that you feel you can use in your sound painting. Make sure you bookmark them so you can find them again!
3. How would you begin your description? What would you see as you approach it? What comes next?
4. Once you have your basic sounds, how can you embellish them? What “spices” can you add that make your melody stand out? Are there any special sound effects that you want to use? Have you remembered to use dynamics to make various parts stand out? Are there any other elements from the program that might help you describe your picture?



Grades 9-12 continued

5. Once you think you are finished, listen to it several times with a critical ear. Does your music really paint the picture you wanted it to? Is there anything missing? What could you improve? Share with a friend and accept feedback.
6. Go back and repair what is needed. Critique again. When you are sure you love what you did, share it with the class and with friends and family.



Useful Web Links

- ❖ Beethoven: Pastoral Symphony, 1st movement:
<https://www.youtube.com/watch?v=tcSuSk4d6Gs>
- ❖ Grofé: “On The Trail” from *Grand Canyon Suite*:
<https://www.youtube.com/watch?v=BVok9XL-0xQ>
- ❖ Copland: “Hoedown” from *Rodeo*:
<https://www.youtube.com/watch?v=62oVSqXLTE0>



Curriculum Connections

Fine Arts Standards

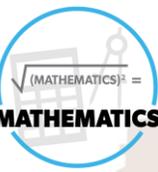
- ❖ **Creating**
 - 1: Generate and conceptualize artistic ideas and work.
 - 2: Organize and develop artistic ideas and work.
 - 3: Refine and complete artistic work.
- ❖ **Performing**
 - 6: Convey meaning through the presentation of artistic work.
- ❖ **Responding**
 - 8: Interpret intent and meaning in artistic work.
- ❖ **Connecting**
 - 10: Synthesize and relate knowledge and personal experiences to make art.

Social Studies Practices

- ❖ SS1: Developing questions and planning inquiry.
- ❖ SS3: Gathering and evaluating evidence.



Trail Two: Map Your Own “National Park”



Our National Parks have exciting sites and stories to explore. Is there a particular place you think should be added to the National Parks? Map out your perfect park!



Activity Ideas

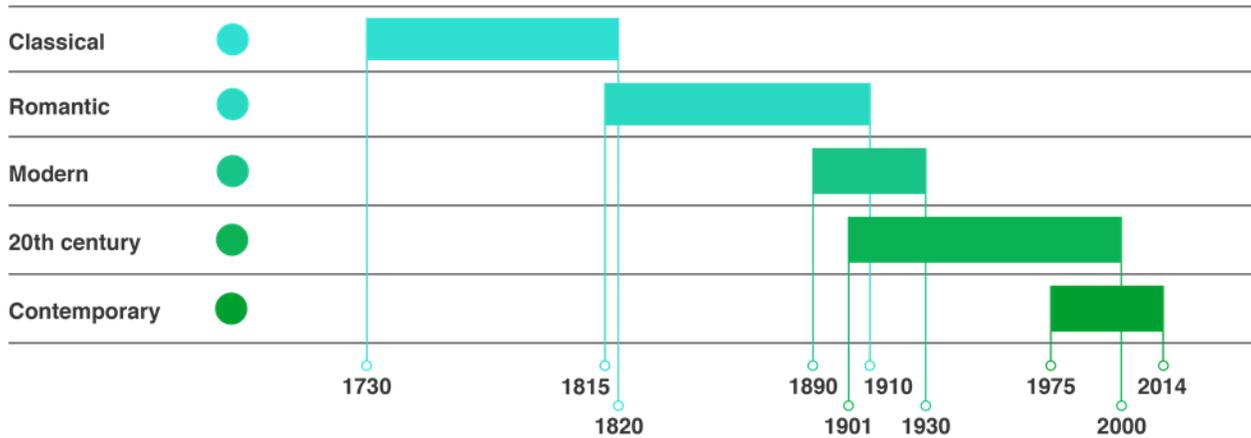
Think of a special place in your life, such as your house, your school, or your block. It could even be something you can't see, like your heart, your brain, or maybe a timeline of events in your life or in history.

Now draw a map, a floor plan, or a trail guide for that place. You can use paper and markers or colored pencils, or maybe you can use a drawing app on a computer or a tablet. As you create your map, make sure to include a few notable landmarks. Become the tour guide and lead visitors through your perfect park. You could use your map and create an audio tour, make a short video guide, a scrapbook page, a collage, a diorama, a TV commercial or radio ad, or a new song.

Here are some examples of maps to give you some ideas:



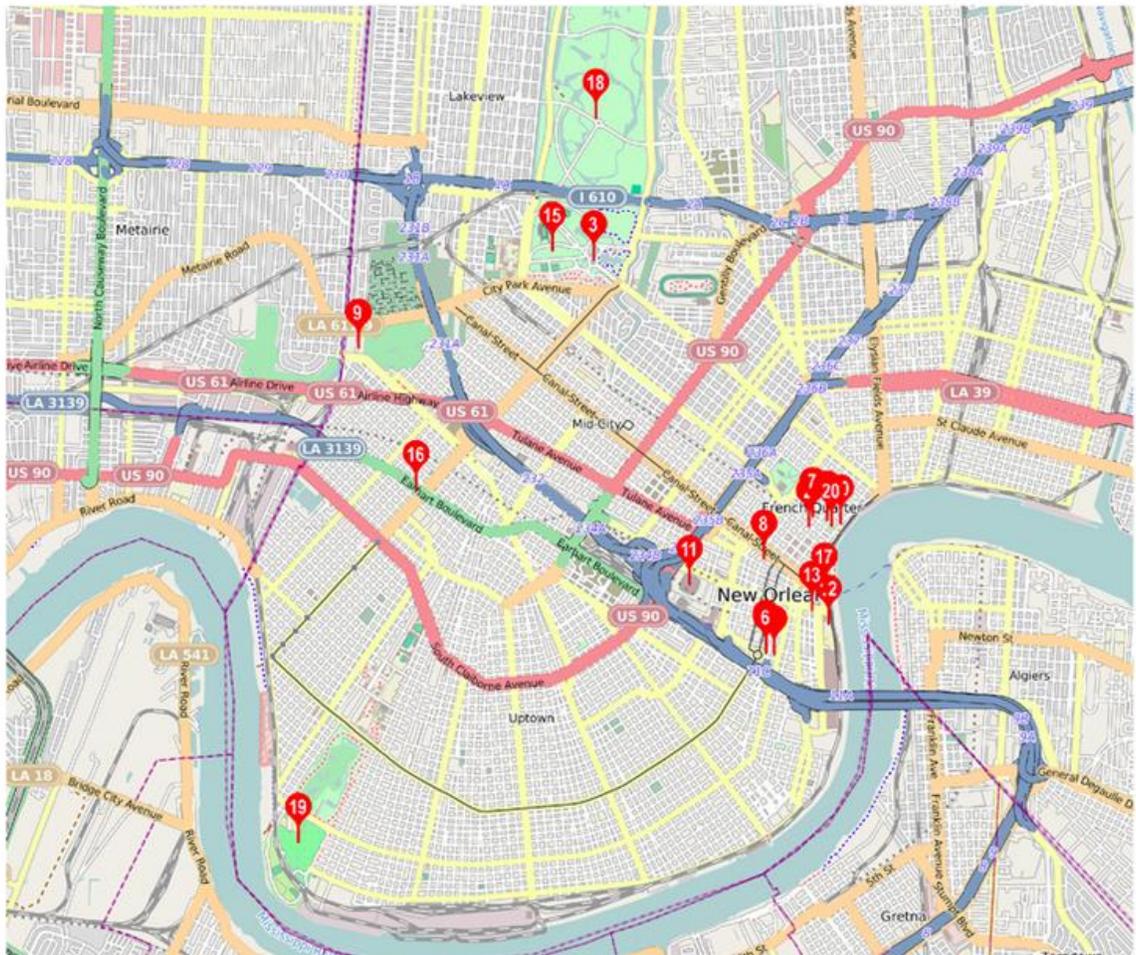
The Symphony Timeline



1-238 (<http://m.wikiwand.com/en/1-238>)

New Orleans - top destination..

- 1 St. Louis Cathedral
- 2 The Historic New Orleans Co..
- 3 New Orleans Museum of Art
- 4 National World War II Museu..
- 5 Ogden Museum of Southern Ar..
- 6 Confederate Memorial Hall
- 7 Preservation Hall
- 8 Immaculate Conception Churc..
- 9 Longue Vue House and Garden..
- 10 Café du Monde
- 11 Mercedes-Benz Superdome
- 12 Riverwalk Marketplace
- 13 Harrah's New Orleans
- 14 Audubon Butterfly Garden an..
- 15 Carousel Gardens Amusement ..
- 16 Rock n' Bowl
- 17 Aquarium of the Americas
- 18 City Park
- 19 Audubon Zoo
- 20 Jackson Square



OpenStreetMap, ODbL 1.0



Curriculum Connections

Fine Arts Standards

- ❖ **Creating**
 - 1: Generate and conceptualize artistic ideas and work.
 - 2: Organize and develop artistic ideas and work.
 - 3: Refine and complete artistic work.
- ❖ **Connecting**
 - 10: Synthesize and relate knowledge and personal experiences to make art.

ELA Practices

- ❖ E1: They demonstrate independence.
- ❖ E3: They respond to the varying demands of audience, task, purpose, and discipline.
- ❖ E6: They use technology and digital media strategically and capably.

Math Practices

- ❖ M2: Reason abstractly and quantitatively.
- ❖ M5: Use appropriate tools strategically.
- ❖ M6: Attend to precision.
- ❖ M7: Look for and make use of structure.

Science Practices

- ❖ S2: Developing and using models.
- ❖ S8: Obtaining, evaluating, and communicating information.

Social Studies Practices

- ❖ SS2: Applying disciplinary tools and concepts in civics, economics, geography, and history.





Trail Three: Effects of Weathering



Weathering is the natural process that causes mountains to be broken down into smaller and smaller pieces. Over millions or even billions of years, large mountains can be transformed into sandy beaches. Weathering has created some of the most beautiful landscapes in the United States, many of which are now preserved as National Parks. The effect of weathering is very evident in Maryland's own Appalachian Mountains. Once among the tallest and most jagged peaks on Earth, our local mountain range is now relatively small and rounded due to millions of years of weathering from wind, water, and other natural forces.

The Grand Canyon is another great example of weathering. The canyon was made by the power of the Colorado River and other bodies of water cutting through the rock. During the concert you will be hearing a piece of music describing the majesty of the Grand Canyon in sound.



Activity Ideas

- ❖ Use your computer or mobile device to research and define the three types of weathering that occur on planet Earth:
 - *Mechanical Weathering*
 - *Chemical Weathering*
 - *Biological Weathering*
- ❖ Sketch or draw an example of each of these types of weathering.
- ❖ Use a mobile device or camera to take several photos of weathering in your local community. In a small group, discuss and categorize these photos into one of the three types of weathering. See if you can find and photograph at least one example of each.

Discuss the following:

- ❖ What role has weathering played in your local community?
- ❖ How has weathering shaped the various landforms and features across our country?



Useful Web Links

- ❖ Google Earth: <https://www.google.com/earth/>
- ❖ National Park Geography: <http://geomaps.wr.usgs.gov/parks/>



Key Terms

- ❖ **Weathering:** The natural processes that break down large rock into smaller sediments like pebbles, sand, and clay.
- ❖ **Erosion:** The movement of rocks and sediment from one place to another through natural processes.
- ❖ **Sediment:** The products of weathering, classified by size (gravel, sand, silt, clay, etc.).



Curriculum Connections

Fine Arts Standards

- ❖ **Connecting**
 - 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ELA Practices

- ❖ E1: They demonstrate independence.
- ❖ E6: They use technology and digital media strategically and capably.

Science Practices

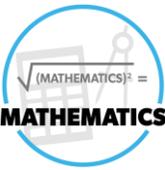
- ❖ S3: Planning and carrying out investigations.
- ❖ S8: Obtaining, evaluating, and communicating information.

Social Studies Practices

- ❖ SS3: Gathering and evaluating evidence.



Trail Four: The Grand Canyon



The Grand Canyon is one of the United States' most remarkable National Parks. Its formation began about 5-6 million years ago as the Colorado River slowly carved out the existing rock via **erosion**, revealing layer after layer of the Earth's crust. Today, the Grand Canyon is over a mile deep and exposes rock that is hundreds of millions of years old—long before the dinosaurs roamed the Earth! During the concert, you will hear some music that describes the Grand Canyon in sound. In this activity you will be able to look at the Grand Canyon via Satellite pictures on Google Earth, and see how the rocks make up the canyon.



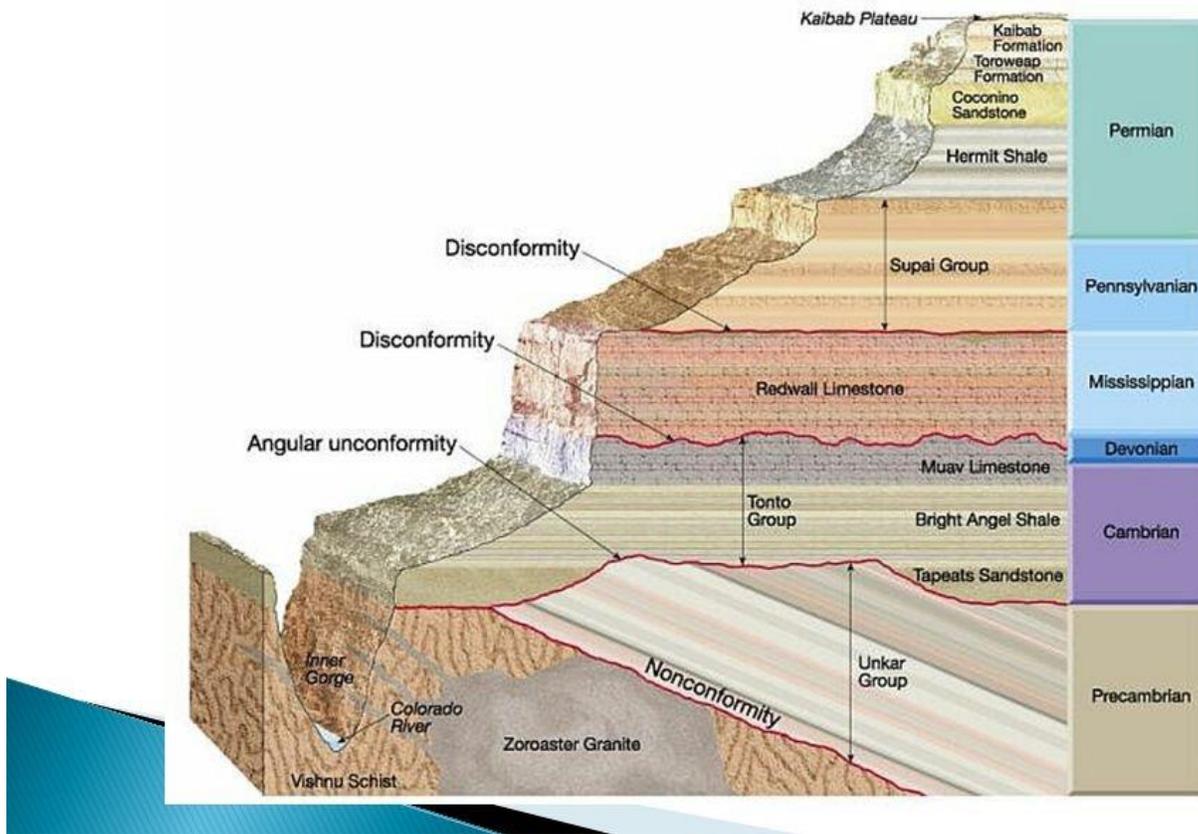
Activity Ideas

- ❖ Visit Google Earth at <https://www.google.com/earth/> and type in the coordinates “36.200826, -112.448877”
- ❖ Click the “3D” button and zoom in so you can view the Grand Canyon's layers in detail. Feel free to explore and rotate the image.
- ❖ Compare the map to the diagram on the next page. Can you identify and name the various rock formations?
- ❖ The terms “Permian, Pennsylvanian, Mississippian, etc.” that are found on the diagram are used by geologists to indicate the age of the rock layers. Research these terms and identify the oldest rocks in the Grand Canyon. How old are they?
- ❖ Predict what the Grand Canyon might look like 1 million years in the future. What might be similar? What changes may occur?

Useful Web Links

- ❖ Grand Canyon Layers: http://images.slideplayer.com/14/4315242/slides/slide_30.jpg
- ❖ Geologic Timeline: <http://www.stratigraphy.org/ICSchart/ChronostratChart2014-02.jpg>

Stratigraphy of the Grand Canyon



Key Terms



- ❖ **Erosion:** The movement of rock and soil by gravity, wind, or water.
- ❖ **Rock Formation:** A uniform layer of rock that was formed at a specific time.
- ❖ **Canyon:** A deep gorge, usually containing a river.
- ❖ **Stratigraphy:** The structure and order of rock formations.



Curriculum Connections

Fine Arts Standards

❖ Connecting

- 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Math Practices

- ❖ M5: Use appropriate tools strategically.

Science Practices

- ❖ S3: Planning and carrying out investigations.
- ❖ S5: Using mathematics, information and computer technology, and computational thinking.
- ❖ S8: Obtaining, evaluating, and communicating information.

Social Studies Practices

- ❖ SS2: Applying disciplinary tools and concepts in civics, economics, geography, and history.
- ❖ SS3: Gathering and evaluating evidence.





Trail Five: This Land Is Your Land...or is it? American Poets and the Question of Home

FINE ARTS



Experience the Rich Diversity of American Voices through poems and songs and then write your own poem.



Activity Ideas

CREATING



The great American poet Walt Whitman wrote, “The United States themselves are essentially the greatest poem.” It was with Whitman’s “Leaves of Grass” in 1855, right around the time that the first American Parks were put under Federal Protection, when a distinctive American poetry began to emerge. The voice of the American poet was like that of the newly explored lands of the young country—raw, confident, and assertive. In “Leaves of Grass”, Whitman proudly announced: “I sound my barbaric yawp over the roofs of the world.”

PERFORMING



The remnants of that “barbaric yawp” still echo in Modern American poets, who speak up, speak out and, like Whitman, write to “celebrate myself and “contain multitudes.” Yet they’ve also questioned their place in this country in bold and determined ways. For American poets, writing a poem is also to make a public statement about how “at home” one feels in this country.

CONNECTING



- ❖ Read the poems on the following pages. What sense do you have of the differences in how the authors view their place in American society and the role of their individual voice in the song of the land?
- ❖ Write your own poem to America. Where is the place you feel most at home? Where is the place or places where you do not feel comfortable or welcome? Where do you feel your voice is heard? Write a poem to America in which you express some aspect of this. Share your voice and poem with the class by reading it out loud. What happens if you add music to your reading? Record your poem and add music, either recorded or performed live.

SOCIAL STUDIES



ENGLISH LANGUAGE ARTS





EXTENSION ACTIVITIES: YOUNG POETS AND ACTIVISTS

Investigate these other young poets who write and speak about the place of their voice at home and in America:

- ❖ Derick Ebert, Baltimore's youth poet laureate:
<https://www.youtube.com/watch?v=HtjnU6cGXWs>
- ❖ Brave New Voices Slam Poetry Contest 2016 #iTooAmAmerica:
<https://www.youtube.com/watch?v=zDxz9KaEzmM>

I Hear America Singing By Walt Whitman

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off work,
The boatman singing what belongs to him in his boat, the deckhand singing on the
steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the morning, or at noon, intermission,
or at sundown,
The delicious singing of the mother, or of the young wife at work, or of the girl sewing or
washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows, robust, friendly,
Singing with open mouths their strong melodious songs.

About Walt Whitman

- ❖ 1819 - Born in West Hills, NY
- ❖ 1855 - Self Published the poetry collection *Leaves of Grass*. Very controversial due to its use of free verse and depictions of the common man and woman
- ❖ Volunteered as nurse during the Civil War
- ❖ 1865 - Published *Drum Taps*, a poetry collection based on the experiences of war-torn soldiers
- ❖ Continued to produce new editions of *Leaves of Grass* and other new works for his entire life
- ❖ 1892 - Died in Camden, NJ



About the Poem

- ❖ Written in *Free Verse*. **Free verse** is a literary device that is defined as poetry that is **free** from limitations of regular meter or rhythm and does not rhyme with fixed forms.
- ❖ For Whitman, the lack of traditional rhyme structure reflected the new freedom of the new country.
- ❖ Most of the poem takes the form of a list, and the same phrasing (“The _____ singing...”) is at the beginning of most the lines. This type of repetition at the beginning of the line **anaphora**.
- ❖ **Assonance**, **Consonance**, and **Alliteration** all occur in the final line.

Questions to Consider:

- ❖ Is the singing in the poem actual or metaphorical? How do you know? Why do you think Whitman decided to describe the singing in a way that indicates ownership (i.e., using the words “his” and “her”) in regard to the singing?
- ❖ What kind of work is listed in the poem? Why do you think Whitman chose to list both men and women’s work? Do you think he idealizes the work and workers? After all, isn’t some of this work incredibly difficult and dangerous?
- ❖ What kind of work and workers did Whitman leave out of this poem? Why do you think that is? What kind of message do you think he was trying to convey with this choice?





I, Too

By Langston Hughes

I, too, sing America

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh, And eat well, And grow strong.

Tomorrow,
I'll be at the table.
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed -

I, too, am America

About Langston Hughes

- ❖ Born Feb. 1, 1902, in Joplin, Missouri, Hughes was largely raised by his grandmother in Lawrence, Kansas, after his parents separated.
- ❖ Hughes originally attended Columbia University but left after one year because he found it too racist. He then travelled and studied throughout Europe, eventually returning to the United States to get his bachelor's degree.
- ❖ After college, Hughes returned to New York, where he would remain a resident of Harlem for most of his life. He became part of the community of black artists who drove the Harlem Renaissance.
- ❖ His first published poem was "The Negro Speaks of Rivers". It appeared in the June 1921 issue of *The Crisis*.



Questions to Consider:

- ❖ In what ways is Hughes' poem like Whitman's? In what ways is it different? What do you think compelled him to write this piece?
- ❖ Hughes wrote his poem during a time of widespread racial segregation and discrimination. While clear civil rights progress has been made since that time, one could argue that clear inequality and racial discrimination still exists. How do you suppose Hughes might respond to contemporary society? What would he praise and what would he still find troubling?

There Are No People Song
Navajo Poem

You say there were no people
Smoke was spreading
You say there were no people
Smoke was spreading.

First Man was the very first to emerge, they say,
Smoke was spreading
He brought with him the various robes and precious things they say,
Smoke was spreading
He brought with him the white corn and the yellow corn, they say,
Smoke was spreading
He brought with him the various animals and the growing things, they say,
Smoke was spreading.

You say there were no people
Smoke was spreading.

First Woman was the very first to emerge, they say,
Smoke was spreading
She brought with her the various precious things and robes, they say,
Smoke was spreading
She brought with her the yellow corn and the varicolored corn, they say,
Smoke was spreading
She brought with her the various animals and the growing things, they say,
Smoke was spreading.



You say there were no people
Smoke was spreading
You say there were no people
Smoke was spreading.

About the Navajo:

- ❖ You can find more information about the Navajo people here: <http://www.navajoindian.net/>
- ❖ The tribe did not make official contact with the United States government until 1846, when an American general invaded New Mexico during the Mexican American War. Despite a peace treaty, a series of raids on both sides inflamed tensions between Americans and the tribe.
- ❖ In 1861, right around the same time Walt Whitman was volunteering as a nurse in the Civil War, a general in New Mexico launched military raids against the Navajo people. Backed by New Mexican militia volunteers, the general swept through Navajo land, killing the people, burning crops and destroying houses. With starvation and death looming, the Navajo surrendered and were forced to walk more than 300 miles to Fort Sumner, where they were interned.

Questions to Consider:

- ❖ Navajo poetry was usually connected to song and dance and rituals. What about the form of the poem lends itself to chanting and singing out loud?
- ❖ This poem is a ceremonial song that was used to tell a creation myth, but was also sung widely after the Navajo were interned at Fort Sumner. Based on this poem, how would you guess the Navajo felt about the strength of their voices in the great “American Song,” especially around the time the United States Federal Government was just protecting certain western lands and parks? How might the phrase, “You said there were no people here” be interpreted in this context?
- ❖ Who is the “you” in the poem? What is the message the song is sending to that person or group of people?



Useful Web Links

- ❖ Click here to hear Langston Hughes read his poem “I, Too”:
<http://www.poetryarchive.org/poem/i-too>
- ❖ Click here to see Denzel Washington recite the poem in the movie “The Great Debaters” (2007): <https://www.youtube.com/watch?v=4cFYMkRiWt8>
- ❖ Explore the Fight for Desegregation by students at nearby Glen Echo National Park here:
<https://www.nps.gov/glec/learn/historyculture/summer-of-change.htm>



Curriculum Connections

Fine Arts Standards

- ❖ **Creating**
 - 1: Generate and conceptualize artistic ideas and work.
 - 2: Organize and develop artistic ideas and work.
 - 3: Refine and complete artistic work.
- ❖ **Performing**
 - 6: Convey meaning through the presentation of artistic work.
- ❖ **Connecting**
 - 10: Synthesize and relate knowledge and personal experiences to make art.
 - 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ELA Practices

- ❖ E4: They comprehend as well as critique.
- ❖ E5: They value evidence.

Social Studies Practices

- ❖ SS1: Developing questions and planning inquiry.
- ❖ SS2: Applying disciplinary tools and concepts in civics, economics, geography, and history.
- ❖ SS3: Gathering and evaluating evidence.



Trail Six: Modern-Day Treasure Hunts



Our amazing National Parks are spaces that awaken our senses and encourage our spirit of adventure. Want to go on a real-life adventure to connect with the natural world that inspired some of our featured composers? Here are a few activities which you might enjoy!



Activity Ideas

GEOCACHING

Geocaching is a modern-day treasure hunt in which you use a GPS-enabled device (such as a smartphone) to locate clues and find the geocache (treasure) which has been hidden at a final location. It is especially fun to find the treasure after all your navigational work! Geocaching is a great way to explore the world around you. Believe it or not, Pokémon Go is actually a Geocaching game, which you can play on your phone anywhere you go.

LETTERBOXING

Letterboxing shares characteristics with Geocaching, but is also unique because it adds an artistic element. In Letterboxing, participants hide and find treasures which are rubber stamps. These beautiful stamps have often have been carved by hand. Letterboxers collect imprints from the stamps they find, keeping them in a journal similar to a passport. Carving a stamp to make images using ink is one form of printmaking!



Kevin McGee



Look at the image on the previous page and think about a place that is important to you. How could you design a stamp which represents that place? In your design, think about using bold, simple lines and shapes which translate well into stamping. Notice in the example below how the stamp and the image it produces are reversed left to right.

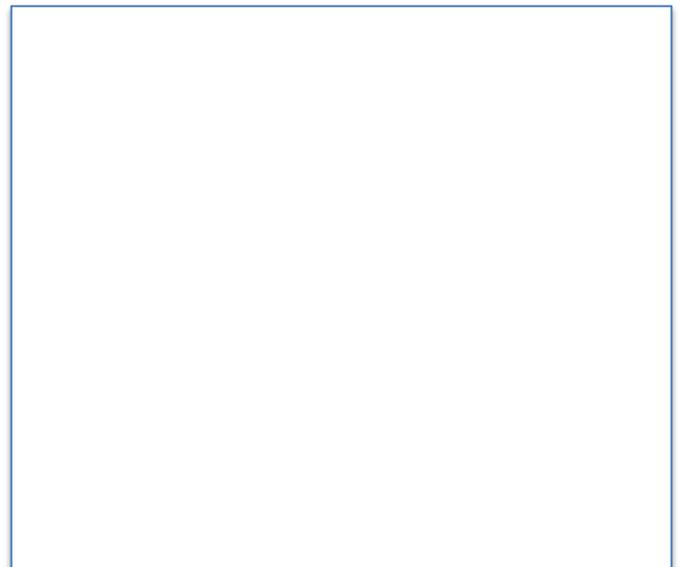


Paige Ellis

Design Your Own Letterbox Stamp

If you want to actually make your stamp, you can carefully carve your design into Styrofoam, an old eraser, or other similar materials. Then, use an ink pad or paint to make prints from your stamp. Ask an adult for help finding materials!

- ❖ What place will you choose to represent?
- ❖ How is that place important to you?
- ❖ What are some things that you see, hear, smell, feel, or taste in that place?
- ❖ How can you show those things visually?





Activity Ideas

DÉRIVE

Want to explore simply for the sake of exploring? Dérive is a form of exploration designed and practiced by Lettrist International and Situationalist International. These 20th century artists and theorists believed that Dérive was a way to truly connect with and understand a city around them.

You can experience your own Dérive using the Dérive app, and learn more about the artists and theorists using the links below.



Useful Web Links

- ❖ The Maryland Geocaching Society: <http://www.mdgps.org/>
- ❖ Geocaching.com: <https://www.geocaching.com>
- ❖ Letterboxing North America: <http://www.letterboxing.org/>
- ❖ Atlas Quest: <http://www.atlasquest.com/>
- ❖ Dérive: <http://deriveapp.com>
- ❖ Resources to learn about Situationalist International and Lettrist International: <http://www.cddc.vt.edu/sionline/>





Key Terms

- ❖ **Dérive:** an unplanned exploration to truly connect with a space, pioneered by Letterist International and Situationist International.
- ❖ **Geocaching:** a modern-day treasure hunt in which you use a GPS-enabled device (such as a smartphone) to locate clues and find the geocache.
- ❖ **GPS:** Global Positioning System, a navigation system which uses satellites.
- ❖ **Letterboxing:** a practice in which participants hide and find treasures which are rubber stamps.
- ❖ **Navigation:** the process of accurately determining one's position and planning and following a route.
- ❖ **Printmaking:** an artistic practice which involves transfer of an image from a plate onto a new surface, usually with the ability to make multiple nearly identical images relatively easily.



Curriculum Connections

Fine Arts Standards

- ❖ **Creating**
 - 1: Generate and conceptualize artistic ideas and work.
 - 2: Organize and develop artistic ideas and work.
- ❖ **Connecting**
 - 10: Synthesize and relate knowledge and personal experiences to make art.
 - 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ELA Practices

- ❖ E6: They use technology and digital media strategically and capably.

Math Practices

- ❖ M1: Make sense of problems and persevere in solving them.

Science Practices

- ❖ S3: Planning and carrying out investigations.

Social Studies Practices

- ❖ SS3: Gathering and evaluating evidence.



Trail Seven: Your Geological Layers

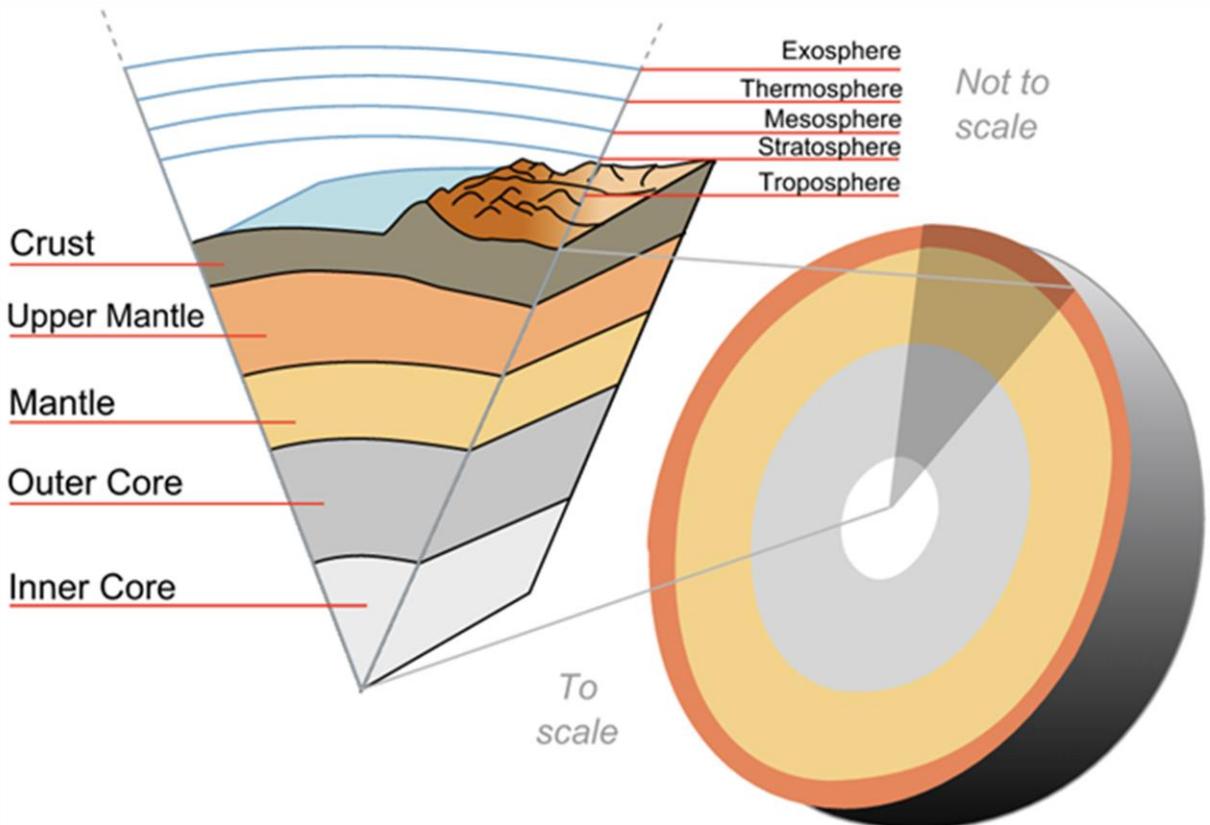


The National Parks are full of beautiful sights and landscapes. This is all thanks to our dynamic and ever-changing physical layout on planet Earth, above ground and below. What are the layers of your geographical make-up?

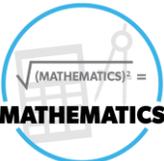


Activity Ideas

Earth's visible landscape is partly due to the moving elements underground. For example, look at the various layers of Earth's inner layers:



The land features (such as mountains, valleys, rivers, etc.) as well as the layers of the atmosphere are on the outside of Earth, whereas Earth's interior layers are inside.





Now it's time to design yourself as planet Earth. Please print out the diagram on the next page and complete the following:

- ❖ What makes up your core? Put your values, past experiences, interests, or primary characteristics in the diagram.
- ❖ What is in your atmosphere? Put your thoughts, hopes, dreams, goals, or aspirations in the diagram.
- ❖ What land features do you let show to the world? Put your primary characteristics, hobbies, personality traits, or anything else that would be considered to be on your surface.



Planet

_____ (your name here)

What is your...

Exosphere _____

Thermosphere _____

Mesosphere _____

Stratosphere _____

Troposphere _____

What are your...

Crust _____

Upper Mantle _____

Mantle _____

Outer Core _____

Inner Core _____

Brainstorm and select 5 land features for your planet and make them yours.

What are your...

Land Features	Your Features



Useful Web Links

- ❖ All about the Earth's layers:
 - <http://www.universetoday.com/61200/earths-layers/>
 - <http://volcano.oregonstate.edu/earths-layers-lesson-1>
- ❖ All about the atmosphere:
 - http://www.nasa.gov/mission_pages/sunearth/science/atmosphere-layers2.html
 - <http://www.enchantedlearning.com/subjects/astronomy/planets/earth/Atmosphere.shtml>
- ❖ All about land features:
 - <http://science.nationalgeographic.com/science/earth/surface-of-the-earth/>
 - <http://www.enchantedlearning.com/geography/landforms/glossary.shtml>



Curriculum Connections

Fine Arts Standards

- ❖ **Connecting**
 - 10: Synthesize and relate knowledge and personal experiences to make art.

ELA Practices

- ❖ E1: They demonstrate independence.
- ❖ E3: They respond to the varying demands of audience, task, purpose, and discipline.
- ❖ E5: They value evidence.

Math Practices

- ❖ M2: Reason abstractly and quantitatively.
- ❖ M7: Look for and make use of structure.

Science Practices

- ❖ S2: Developing and using models.
- ❖ S6: Constructing explanations (for science) and designing solutions (for engineering).
- ❖ S8: Obtaining, evaluating, and communicating information.

Social Studies Practices

- ❖ SS2: Applying disciplinary tools and concepts in civics, economics, geography, and history.
- ❖ SS5: Communicating and critiquing solutions.



Trail Eight: Many Ways of Preserving



Investigate all the ways in which the government, individuals, and artists preserve and conserve the things important to them and our history. Try your own hand at different preservation activities!



Activity Ideas

The National Parks Service was established as an official federal means to “conserve the scenery and the natural and historic objects and the wildlife therein and to provide for the enjoyment of the same and leave them unimpaired for the enjoyment of future generations.” But artists, historians, and individuals have also worked to preserve the past and the things around them for future generations, whether it is for those in their own families or for a wider audience. Some of these forms of preservation are meant to depict the past as accurately as possible, while other forms include personal opinion and point of view as a significant piece of the conservation. Explore the examples of different kinds of personal preservation below and choose the one that most excites you:

Photography (Grades 4-6, 9-12)

Since the advent of photography, people have been using it to preserve images of landscapes and people in America. Read a bit about each of the early American photographers below and then try your own photographic activity.

Ansel Adams, landscape photographer:

Ansel Adams’ photographs are amongst the most easily recognizable images of the incredible landscapes of the US National Parks.

- ❖ Learn about his work here: <http://vault.sierraclub.org/history/ansel-adams/>
- ❖ Here is a fascinating video of Adams talking about his work in Yosemite National Park: <https://www.youtube.com/watch?v=5zWzR6hPms8>

**Edward S. Curtis, portrait photographer**

In 1906, Seattle photographer **Edward Sheriff Curtis** was commissioned to photograph indigenous American tribes, in an effort to capture images of their customs and traditions. The project was entitled the *North American Indian Project*, and Curtis was given five years to complete a visual record of native peoples. Curtis' photos of Native American men, women, and children are grand, even monumental, in their attention to the expressive details in the faces of his subjects. They are portraits of great sensitivity and emotion. Looking at them evokes deep feelings of connection the person represented.

However, Curtis's photographs have also become controversial because they are not actually accurate representations of the anthropological truth of his subjects. Curtis often posed his subjects in a studio, rather than in their natural surroundings and homes, and he often dressed his subjects in clothes he brought with him, rather than their native dress. He also edited the photographs afterwards to play up certain features and eliminate others. See some of Edward Curtis' photographs here: <http://www.theatlantic.com/photo/2013/04/native-americans-portraits-from-a-century-ago/100489/>

Questions to Consider: Is a photograph actually a document or record of pure truth? How does the artist and photographer's point of view, choices about what to include, and focal point in the frame influence how we see a landscape or person? What kind of photographic manipulation techniques are used today? Why do you think they are used, and what is the effect on the audience?

Activities:

- ❖ Bring in a photograph of a place that is special to you or a special event in your or someone else's life. Find out something about the person who took the photograph, in addition to the place or event it depicts. Tell the story of that place or event to a partner.
- ❖ Bring in a photograph of a special person in your life or yourself at another age. Who took the photograph? Can you tell anything at all about what the photographer felt was most important about their subject by how the photograph was cropped or otherwise manipulated? Tell us about the subject of the photo (or that time in your own life) and, if you know it, their relationship to the person taking the photograph.
- ❖ Take a digital photograph of a significant place in your day today (a classroom where you took an important test, the space where you and your best friend connected, your bedroom, a place you are avoiding, etc.). What kind of choices can you make about cropping, filters, etc. to give a particular feeling about that place? Now take a photograph, posed or spontaneous, of someone who affected your life somehow today. How can you make us feel something special about that person? Share and tell the story of both of your photographs to a partner or to the whole class.



Written Diaries (Grades 9-12)

"I write on my lap with the wind rocking the wagon." – Ageline Ashley, Oregon Trail

Between 1840 and 1870, a quarter of a million Americans crossed the continental United States (almost 2400 miles, mostly by covered wagon, over unmarked trails of those who had gone before) in one of the greatest migrations of modern times. They went west to claim free land in the Oregon and California territories, in addition to the promise of becoming rich by mining gold and silver. The event produced innumerable personal accounts of the overland passage. Young people and even children kept diaries and felt that they, even briefly, became a part of history. The mundane events of each day—the accidents and the mishaps and the small victories—had grown significant. As time has passed, these mundane accounts of the trials and tribulations and daily habits have become even more meaningful; these daily diaries have captured a way of life during a time in America we have no other way of accessing. Take a look at these simple lists of daily activities and what they tell us about women's lives on the Oregon Trail:

"We have a [hotel]. . . . I make the biscuit, then I fry the potatoes, then broil 2 pounds of steak and as much liver. . . . I bake six loaves of bread, then 4 pies, or a pudding, then we have lamb, beef and pork, baked turnips, beets, potatoes, radishes, salad, and that everlasting soup, every day. . . . I have cooked every mouthful that has been eaten. . . . If I had not the constitution of six horses I [should] have been dead long ago. . . . I am sick and tired of work . . . three nights a week I have to iron. I do not go to bed until midnight and often until 2 o'clock."

"It rains and it snows. We start this morning around the falls with our wagons . . . I carry my babe and lead, or rather carry, another through the snow, mud and water, almost to my knees. It is the worst road....I went ahead to with my children and I was afraid to look behind me for fear of seeing the wagons turn over into the mud . . . My children gave out with cold and fatigue and could not travel, and the boys had to unhitch the oxen and bring them and carry the children on to camp. I was so cold and numb I could not tell by feeling that I had feet at all. . . . there was not one dry thread on one of us-not even my babe . . . I have not told you how we suffered. I am not adequate to the tasks."

Activities:

- ❖ Make a personal activity log. List everything you do from the time you get up in the morning to the time you go to bed. You can indicate in your list how you felt about each activity or simply list the activities in chronological order. Exchange your lists with other classmates and see if they can guess whose list it is.
- ❖ Now write a diary entry or daily log for a character from your favorite book or movie and do the same thing.



Preserving Ideals (The “This I Believe” Radio Essay Series) (Grades 9-12)

“This I Believe” was a popular 1950s radio series hosted by the journalist Edward R. Murrow. Each day, Americans heard a different essay from the likes of Eleanor Roosevelt, Jackie Robinson, Helen Keller, and Harry Truman as well as corporate leaders, cab drivers, scientists, housewives, pilots, or anyone willing to distill into a few minutes the guiding principles by which they lived. In 2005, the series was revived by National Public Radio and has since featured essays by modern Americans such as Colin Powell, Gloria Steinem, Bill Gates, Muhammed Ali, Yo-Yo Ma, and everyday citizens including students, artists, scientist, writers, and politicians. Listen to the essays here, and then click the final link to find out how to write your own short essay and include it in the series.

- ❖ Click here to hear the original essays broadcast in the 1950s:
<http://thisibelieve.org/essays/fifties/>
- ❖ Click here for a link to modern essays from the last few years:
<http://www.npr.org/series/4538138/this-i-believe>
- ❖ Click here to explore any of the essays by theme: <http://thisibelieve.org/themes/>

Activity

Write your own 600-800 word essay and submit it to the “This I Believe” website. You can also record yourself reading your essays and share them with one another. The “This I Believe” website has an excellent guide for writing and sharing your essays here: <http://thisibelieve.org/guidelines/>

Oral History (Grade 4-6, Grade 9-12)

Oral history is a way of preserving the voices and memories of people, communities, and groups of participants in past events by recording the stories, memories, and voices of people *talking* about the past. It is the oldest form of finding about the past. Before the written word, wandering bards and storytellers travelled from place to place to tell or sing tales of the past, or village elders sat around the fire to pass on their memories and the stories of those in the culture before them. It is also one of the most modern methods of preserving history, taking advantage of the invention of the tape recorder in the 1940s and now using 21st century digital media (digital audio and video recorders, podcasts, etc.).

Oral history has also been used by the United States Federal Government as an official means of preserving our democratic heritage. In the late 1930s and early 1940s, Federal Writers Project (FWP) workers collected thousands of life histories as part of their charge from the New Deal Works Progress Administration. This project was designed to document the diversity of the American experience and the ways ordinary people were coping with the hardships of the Great Depression.



The best known FWP life histories are the "slave narratives" collected from elderly former slaves living in the South; other narratives were collected from a variety of regional, occupational, and ethnic groups. Most of the written transcripts of the live interviews are housed at the Library of Congress.

- ❖ Read more about the FWG agency and the New Deal Works Progress Administration here: <http://www.history.com/topics/new-deal>
- ❖ Watch a short (3 min.) video about the New Deal here: <http://www.history.com/topics/new-deal/videos/the-new-deal>
- ❖ Listen to the recorded interviews with former slaves and podcasts from the American Folklife Center entitled "Voices from the Days of Slavery" here: www.loc.gov/podcasts/slavenarratives/index.html

More recently, the Library of Congress passed the Civil Rights History Project Act of 2009. The law directed the Library of Congress and National Museum of African American History and Culture to collect oral histories with relevance to the Civil Rights movement. As stated on the Library of Congress website, "The activists interviewed for this project belong to a wide range of occupations, including lawyers, judges, doctors, farmers, journalists, professors, and musicians, among others. The video recordings of their recollections cover a wide variety of topics within the Civil Rights Movement, such as the influence of the labor movement, nonviolence and self-defense, religious faith, music, and the experiences of young activists. Actions and events discussed in the interviews include the March on Washington for Jobs and Freedom (1963), the Albany Movement (1961), the Freedom Rides (1961), the Selma to Montgomery Rights March (1965), the Orangeburg Massacre (1968), sit-ins, voter registration drives in the South, and the murder of fourteen-year-old Emmett Till in 1955, a horrific event that galvanized many young people into joining the freedom movement."

- ❖ You can watch the full collection here: <https://www.loc.gov/collections/civil-rights-history-project/>
- ❖ You can listen to civil rights activists from Maryland here: <https://www.loc.gov/collections/civil-rights-history-project/?fa=location%3AMaryland&st=list>



Curriculum Connections

Fine Arts Standards

- ❖ **Creating**
 - 1: Generate and conceptualize artistic ideas and work.
- ❖ **Performing**
 - 4: Select, analyze, and interpret artistic work for presentation.
 - 5: Develop and refine artistic techniques and work for presentation.
 - 6: Convey meaning through the presentation of artistic work.
- ❖ **Responding**
 - 7: Perceive and analyze artistic work.
 - 8: Interpret intent and meaning in artistic work.
- ❖ **Connecting**
 - 10: Synthesize and relate knowledge and personal experiences to make art.
 - 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ELA Practices

- ❖ E1: They demonstrate independence.
- ❖ E2: They build strong content knowledge.
- ❖ E3: They respond to the varying demands of audience, task, purpose, and discipline.
- ❖ E4: They comprehend as well as critique.
- ❖ E5: They value evidence.
- ❖ E6: They use technology and digital media strategically and capably.
- ❖ E7: They come to understanding other perspectives and cultures.





Tenth Grade Trail: Make Art, Make Change



Musicians like **Woody Guthrie** - and photographers like **Dorothea Lange** and **Devin Allen** - use their art to raise social consciousness. How can making art make change?



Activity Ideas

Woody Guthrie



Library of Congress

Woody Guthrie, who wrote “This Land is Your Land”, was a prolific singer, songwriter, and traveler who championed ideas of equity and social justice. He traveled throughout his life, and his music documents what life was like for many Americans during the Dust Bowl and Great Depression.





Woody Guthrie believed that art was powerful enough to bring about change. In fact, he is well known for the message he displayed on his guitar, reading “This Machine Kills Fascists.”

- ❖ Consider what he meant by this message. Can music make a difference? Can you think of any other songs that have been written to bring about change?

A particularly triumphant recording of the song “God Bless America” was popular on the radio in the late 1930s, and Guthrie was frustrated by its lack of nuance in describing the American experience. In reaction, he wrote “This Land is Your Land”, which is probably his best-known song.

In “This Land is Your Land,” Guthrie celebrates the overwhelming natural beauty of our country and also argues for a change. With his recurring line “this land was made for you and me,” he is advocating for equal access to America’s resources. He also more directly discusses structural inequality in the following verses, which are not always sung:

<i>As I went walking I saw a sign there</i>	<i>In the shadow of the steeple I saw my people,</i>
<i>And on the sign it said "No Trespassing."</i>	<i>By the relief office I seen my people;</i>
<i>But on the other side it didn't say nothing,</i>	<i>As they stood there hungry, I stood there asking</i>
<i>That side was made for you and me.</i>	<i>Is this land made for you and me?</i>

Source: Woody Guthrie Publications, Inc.

- ❖ What does Woody Guthrie mean in these verses? How are they similar to and different from the other verses in the song? How do these verses help you think about the song as a whole?

Photography: Dorothea Lange

Photography is another medium which is used to promote justice and raise awareness. At the same time that Woody Guthrie was writing and performing socially conscious music to support ideas of equity, the photographer Dorothea Lange was using photography to raise awareness about living conditions for families and workers affected by the Dust Bowl and Great Depression. One of her most famous photographs is “Migrant Mother” (1936.) Lange also raised awareness about the internment and incarceration of Japanese Americans during World War II in photographs such as “One Nation, Indivisible, San Francisco” (1942.)



Dorothea Lange "Migrant Mother"



Dorothea Lange "One Nation, Indivisible, San Francisco"

Photography: Devin Allen

Devin Allen is a Baltimore photographer who documents our city through his thoughtful, powerful images. Allen became internationally recognized for his photographs during the Baltimore Uprising after the death of Freddie Gray in 2015. #BlackLivesMatter and others brought Baltimore into the international spotlight, and Allen's images were and are essential in communicating what was and is happening. In May of 2015, one of his images of the protests in Baltimore was used as the cover of TIME magazine. This is a very prestigious accomplishment, and Allen was only the third amateur photographer to ever have earned it!

Allen believes in the city of Baltimore and its residents. His insightful photographs document life in our communities, amplifying voices that often go unheard. He uses his work to "[challenge] the stigma of the word ghetto and the negative thoughts that follow." Allen finds and celebrates the "beauty of the struggle," using his camera to capture particular moments and scenes which are visually and emotionally powerful.

Allen has used his own success to give voice to others, especially young people. He has collected cameras and donations which have allowed him to lead workshops and provide cameras and mentorship to Baltimore youth. Allen has said, "This is the most important thing I can do."



Devin Allen



Devin Allen



Devin Allen



- ❖ Look at the 3 images by Devin Allen on the previous page. What do you notice? What questions do you have? How would you describe these images to someone who couldn't see them? What mood or feeling do you get looking at these pictures? What details in the images make you think of that mood or feeling? Allen uses the phrase “the beauty of the struggle.” Although many people might not find these scenes beautiful at first glance, take another look. What beauty do you find in Allen’s images?
- ❖ What similarities do you see visually between these photographs and Dorothea Lange’s photographs? What similarities do you notice between Lange and Allen’s purpose in taking these photographs?

Raise Your Voice, Tell Your Story

Now it’s your turn! How can you use photography to communicate your story? How do you already use photography in your everyday life? Do you take pictures of yourself, friends, and family? Do you photograph the world around you?

You might have access to a special digital camera (or even a film camera like in the photograph below), but you can use any camera. Many of us have phones which have great cameras built in to them, and, as is often said, “The best camera is the one that you have with you!”

You can use the brainstorming questions and space for notes and drawings on the following page to help you plan some images.



Caro Appel



You can use the questions/ideas below as a starting place for making photographs that raise your voice and tell your story. Or, you can start with anything else that inspires you! You can use the boxes for notes or sketches.

We would love to see your photographs - post them on Instagram or Twitter: @baltsymphony #thisland

- ❖ What does “home” mean to you?
- ❖ How would you describe yourself in one image?
- ❖ Who do you look up to?
- ❖ What don't other people understand about you?
- ❖ What makes you feel most proud?
- ❖ What is something that is unfair?
- ❖ What is the history of your neighborhood?
- ❖ What do you look forward to?
- ❖ What is something that you find beautiful?
- ❖ What is something you see every day?
- ❖ Do you and your family or friends have a tradition that you enjoy?
- ❖ What is your favorite place that you can walk to?
- ❖ What path do you take to get around every day?
- ❖ Where do you feel comfortable? Uncomfortable?
- ❖ What is something you have never noticed before?



Key Terms

- ❖ **Baltimore Uprising:** After Freddie Gray's death in 2015, "[t]o describe the broader series of events – including weeks of protests, marches and the mobilization of thousands of Baltimoreans into a movement to change the status quo (orders of magnitude more than the number involved in the riots) – uprising fits best. And we hope it will be the beginning of long-overdue changes needed to reform the broken criminal justice system in Baltimore, reform our police department, improve our schools, help more people escape addiction, lift more people out of poverty and do 100 more things that Baltimore so desperately needs." - Evan Serpick in an op-ed for *The Baltimore Sun*
- ❖ **#BlackLivesMatter:** an online forum intended to build connections between Black people and our allies to fight anti-Black racism, to spark dialogue among Black people, and to facilitate the types of connections necessary to encourage social action and engagement. Black Lives Matter is a chapter-based national organization working for the validity of Black life. We are working to (re)build the Black liberation movement. (www.blacklivesmatter.com)
- ❖ **Dust Bowl:** the name given to the Great Plains region devastated by drought in 1930s depression-ridden America. When drought struck from 1934 to 1937, the soil lacked the stronger root system of grass as an anchor, so the winds easily picked up the loose topsoil and swirled it into dense dust clouds, called "black blizzards." Recurrent dust storms wreaked havoc, choking cattle and pasture lands and driving 60 percent of the population from the region. (www.history.com)
- ❖ **Fascism:** The term Fascism was first used of the totalitarian right-wing nationalist regime of Mussolini in Italy (1922-43), and the regimes of the Nazis in Germany and Franco in Spain were also fascist. Fascism tends to include a belief in the supremacy of one national or ethnic group, contempt for democracy, an insistence on obedience to a powerful leader, and a strong demagogic approach. (New Oxford American Dictionary)
- ❖ **Great Depression:** (1929-39) the deepest and longest-lasting economic downturn in the history of the Western industrialized world. Bread lines, soup kitchens and rising numbers of homeless people became increasingly common in America's towns and cities. By 1933, when the Great Depression reached its nadir, some 13 to 15 million Americans were unemployed and nearly half of the country's banks had failed. (www.history.com)
- ❖ **Photojournalism:** the art or practice of communicating news by photographs (New Oxford American Dictionary).
- ❖ **Social Justice:** the view that everyone deserves equal economic, political and social rights and opportunities. (www.socialworkers.org)
- ❖ **Structural Inequality:** Unequal outcomes built into our institutions that will produce inequality even in the absence of biased individuals. (www.thesocietypages.org)



Useful Web Links

- ❖ The Story Of Woody Guthrie's "This Land Is Your Land" (NPR): <http://tinyurl.com/6o7qzc4>
- ❖ God Blessed America (Slate): <http://tinyurl.com/meaaalt>
- ❖ Woody Guthrie Publications, Inc.: <http://www.woodyguthrie.org/>
- ❖ Dorothea Lange at MoMA: <http://tinyurl.com/gw372nw>
- ❖ "I had to get the right shot, so the truth could come out." A photographer on the Baltimore protests (Fusion): <http://tinyurl.com/qjduohd>
- ❖ How Baltimore Photographer Devin Allen Used Instagram to Make a Difference (The Hundreds): <http://tinyurl.com/hhyrosy>
- ❖ Kids Turn Baltimore's Uprising Into Art (Yes Magazine): <http://tinyurl.com/jufu58w>
- ❖ Follow Devin Allen on Instagram @bydvnulln

Curriculum Connections

Fine Arts Standards

- ❖ **Creating**
 - 1: Generate and conceptualize artistic ideas and work.
 - 2: Organize and develop artistic ideas and work.
- ❖ **Responding**
 - 8: Interpret intent and meaning in artistic work.
- ❖ **Connecting**
 - 10: Synthesize and relate knowledge and personal experiences to make art.

ELA Practices

- ❖ E6: They use technology and digital media strategically and capably.
- ❖ E7: They come to understanding other perspectives and cultures.

Math Practices

- ❖ M1: Make sense of problems and persevere in solving them.
- ❖ M2: Reason abstractly and quantitatively.

Science Practices

- ❖ S8: Obtaining, evaluating, and communicating information.

Social Studies Practices

- ❖ SS3: Gathering and evaluating evidence.



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