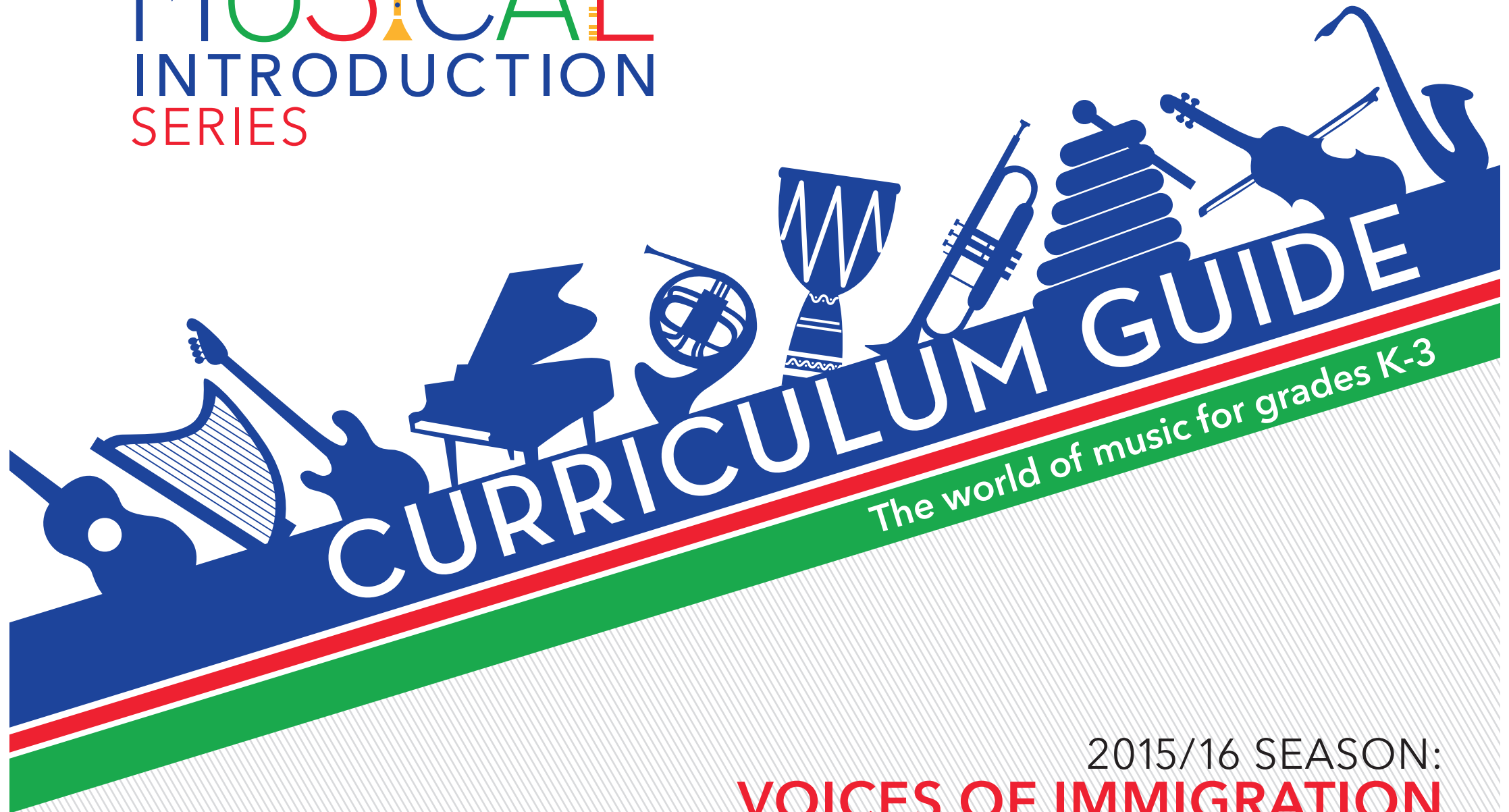


92Y

MUSICAL
INTRODUCTION
SERIES



2015/16 SEASON:
VOICES OF IMMIGRATION

Dear Educator,

Welcome to 92nd Street Y's Musical Introduction Series 2015-16 season. We are honored to be partnering with you and your students for an exciting year of music in concert and the classroom!

92nd Street Y's Musical Introduction Series empowers children in grades K-3 to explore the world's musical genres, engage in music-making, and, by learning about rich musical traditions in class and through live performances, cultivate a global perspective that nurtures empathy and tolerance of diverse people and cultures.

In order to best meet the curricular and instructional expectations placed on classroom teachers, we are pleased to integrate into each lesson the Common Core State Standards and to include an in-depth reflection lesson after each concert, allowing teachers the option of fulfilling core literacy requirements using fun, multidisciplinary activities. *My Music Journals* include engaging resources for each unit that lead students on a musical and geographical journey around the world. There are also a variety of journal pages providing students an opportunity to freely reflect on their musical and cultural experiences throughout the year. In this way, each student's journal becomes an interactive document that reinforces their learning and understanding.

Our distinguished roster of artists for the 2015 -16 season highlights the power music has to share our stories and inspire our imaginations with a unique focus on "Voices of Immigration:"

Villalobos Brothers – Mexican Immigration

Metropolitan Klezmer – Jewish Immigration

Lúnasa – Irish Immigration

Young People's Chorus of New York City – Global Immigration

We have created lessons designed to appeal to children's diverse learning styles and connect to schools' language arts, math, social studies, and science curricula, aligned with the Common Core Standards (see Glossary, pg. 69). By partnering with the New York City Global Partners, Inc., the nonprofit organization that connects the NYC Mayor's Office to cities around the world, we will create an online international exchange between your students and classrooms throughout Mexico. Students and educators will use an online platform hosted by TakingITGlobal, an organization that supports educators to use technology in their classrooms by creating online global communities, to communicate with their peers around the world through letters, videos, and artifacts. 92Y teaching artists will visit each of your classrooms throughout the year, prepared to build on the important work that you have done through the classroom teacher lessons in this curriculum. The curriculum and accompanying recordings are crafted to assist both specialists and classroom teachers in creating a deep understanding before and during the concert experience.

During the year, your students will have many opportunities to sing, improvise, move, draw, write, and work in groups. The curriculum focuses on specific musical concepts and skills that transfer to other academic subject areas, and further exploration of musical and cultural traditions through movement, performance, and stories will provide the students with a dynamic array of opportunities to learn and make connections to their school curriculum, and to the world around them.

To those who are returning, it has been a joy to collaborate with you and we are thrilled to continue our work together. To those who are new, we welcome you and hope that you and your students' lives will be enriched by our partnership.

Best wishes,

Larisa Gelman

Director of 92Y's Educational Outreach Center

Table of Contents

Contributors to the Teacher Guide

Authors

Naomi Dubin
Larisa Gelman
Daniel Levy
Janeen Nelson

Editors

Naomi Dubin
Daniel Levy

Contributing Editor

Larisa Gelman

Design

Karina Davila
Naomi Dubin
Francesca Faber
Amy McHenry

Audio Production

Daniel Levy

Additional Thanks

Global Partners Jr.
Jean Butler
Jessica Carleton
Travis Hardy
Barbara Jones
Serena Robbins
TakingITGlobal
Tenement Museum

Season Schedule.....	3
Concert Preparation.....	4
Introduction to Voices of Immigration.....	6
Unit 1 – The Villalobos Brothers and Mexican Immigration.....	9
Unit 2 – Metropolitan Klezmer and Jewish Immigration.....	25
Unit 3 – Lúnasa and Irish Immigration.....	41
Unit 4 – Young People’s Chorus of New York City and Global Immigration.....	57
Glossary: Common Core State Standards.....	69
Building Creative Confidence in the Special Needs and Inclusive Classroom.....	70
Acknowledgements.....	73

2015-2016 Season Schedule

Concerts take place at 9:45 am and 11:15 am
92nd Street Y Kaufmann Concert Hall

The Villalobos Brothers

Monday, December 7; Tuesday, December 8; and Wednesday, December 9, 2015

Metropolitan Klezmer

Tuesday, February 2; Wednesday, February 3; and Thursday, February 4, 2016

Lúnasa

Tuesday, March 22; Wednesday, March 23; and Thursday, March 24, 2016

Young People's Chorus of New York City

Tuesday, May 24; Wednesday, May 24; and Thursday, May 26, 2016

Artist Showcase:

Monday, October 26, 2015 and Monday, January 11, 2016
3:30 - 5:30 pm in the Weill Art Gallery at 92nd Street Y
1395 Lexington Avenue, between 91st and 92nd Streets

Classroom Teacher Curriculum Workshop:

Monday, November 2, 3:00-5:00 pm
Weill Art Gallery at 92nd Street Y

Preparing students for a visit to the 92nd Street Y Kaufmann Concert Hall

Before your students come to each of the concerts at 92nd Street Y, please have a discussion with them about what a concert is, and their important role and tasks as audience members. Here are some suggested discussion points:

- When you first arrive at 92Y's concert hall, please go quietly to your seats. If students need to use the restrooms, please do so before the concert begins. Try not to leave the concert hall during the performance. Teachers, please remain with students in the concert hall at all times during the show.
- The first thing that will happen in the concert is that Larisa Gelman from 92Y's Center for Educational Outreach will come out on stage. She will speak with you and introduce the performers. Please listen closely to what she says at all times and give her your full attention.
- Please explain to your students that there is no talking during the performance. This includes whispering and discussing the concert while it is taking place.
- As audience members, your students are a very important part of the event. Remember that part of their job is to listen to and observe carefully what they hear and see on stage. This means that they should sit quietly, while paying close attention to everything that takes place during the performance. By doing their very best job as listeners, they are helping the performers do their jobs well - playing music just for them!
- Children from many different schools will be coming to the concert. This might be a little confusing at first, but remember that everyone has come to listen to the music. Show other students that you understand your job as an audience member by remaining quiet and attentive to the performers even when other children might be talking or not paying attention.
- When performers come on stage, welcome them with your applause. When the performance begins, please show the performers how much you respect and appreciate them with your most attentive, quiet concert behavior. A good mnemonic for remembering their jobs as audience members is "**Attention, Appreciation, and Applause.**"

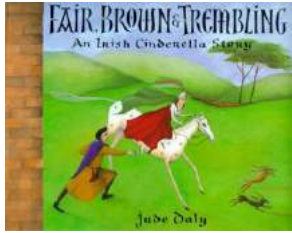
Note:

Taking of photographs is not allowed in the concert hall. There will be no food, beverages, or gum chewing in the concert hall. There is no available space at 92Y for students to eat their lunches. All cell phones must be turned off throughout the duration of the concert.

Thank you for being part of these events. Have a great time listening to the music!



Read-Aloud Books on Immigration

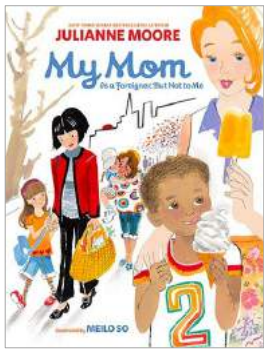


A Picnic in October, by Eve Bunting

Life on the Lower East Side, by Jennifer Blizin Gillis

All the Way to America, by Dan Yaccarino

My Mom is a Foreigner, But Not to Me; by Julianne Moore

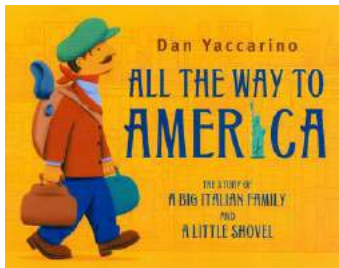


The Name Jar, by Yangsook Choi

Naming Liberty, by Jane Yolen

Emma's Poem, by Linda Glaser

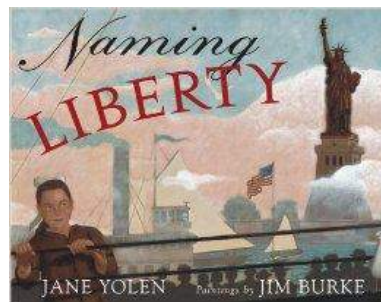
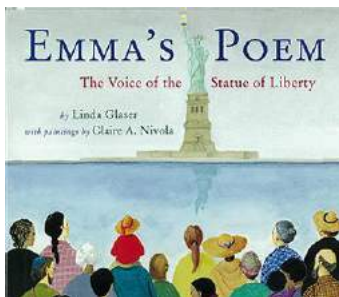
My Diary from Here to There/Mi diario de aquí hasta allá, by Amada Irma Pérez



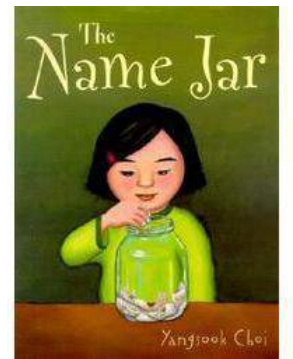
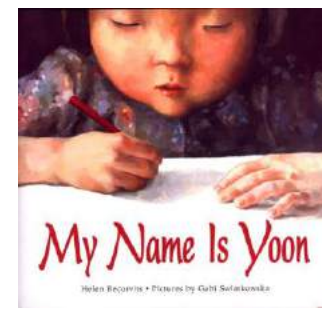
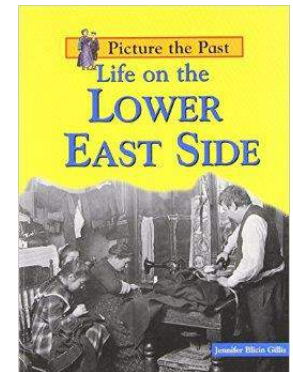
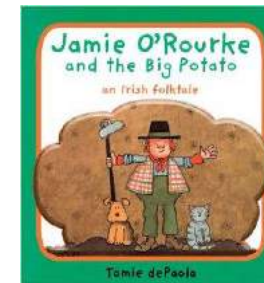
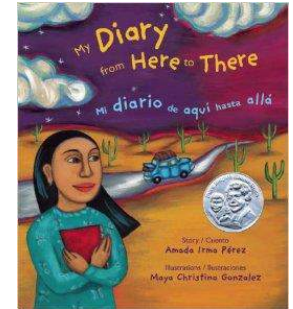
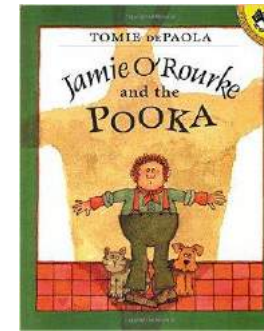
My Name is Yoon, by Helen Recorvits

Fair, Brown, and Trembling: An Irish Cinderella Story; by Jude Daly

Jamie O'Rourke and the Pooka, Jamie O'Rourke and the Big Potato, and Fin M'Couil; by Tomie dePaola



Visit
**Scholastic.com/
Immigration**
for more
resources and
activities.



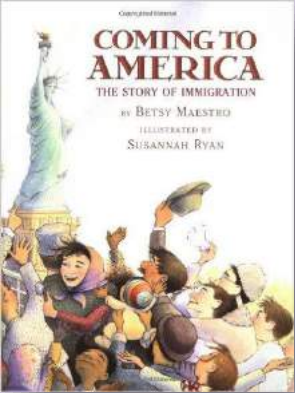
Classroom Teacher: Voices of Immigration

OBJECTIVE: Students will gain an understanding of immigrants and the process of immigration.

VOCABULARY: Diverse, Immigrants, Inspection, Native, Ports, Voyage

CORE CURRICULUM STANDARDS: RL.2.1, RL.2.3, SL.2.1, SL.2.2, SL.2.4

MATERIALS: *Coming To America: The Story of Immigration*, classroom map, sticky notes, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>COMING TO AMERICA</p> <p>(30 min)</p> 	<ul style="list-style-type: none">• Turn to My Music Journal pg. 4, and introduce 92nd Street Y theme <i>Voices of Immigration</i>.• Read and discuss <i>Coming to America</i>. <u>Basic Definition:</u><ul style="list-style-type: none">○ <i>What is immigration?</i>○ <i>How many of you are immigrants, or know someone who is an immigrant?</i><u>Connect with New York City:</u><ul style="list-style-type: none">○ <i>Why are immigrants important to New York City?</i>○ <i>What do they contribute to the city?</i><u>Connect with Empathy:</u><ul style="list-style-type: none">○ <i>What would be most difficult about leaving their home country?</i>○ <i>If they could only take one suitcase of belongings, what should they take to their new home?</i>○ <i>What would be most challenging as they start a new life in the United States?</i>	<p>This year the theme is the Voices of Immigration. Every person has a voice and can tell a story with that voice. Sometimes it is just a spoken story, or sometimes people use instruments as their voice. We will learn how people explain their immigration experience through music.</p>

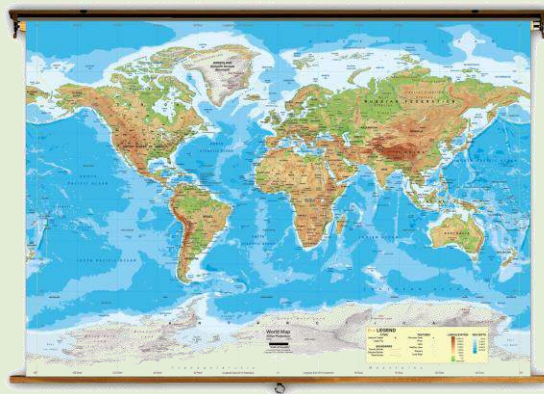
ACTIVITY

IMMIGRATION
WORLD MAP
(15 min)



STEPS & GUIDING QUESTIONS

- *We each have an immigrant story in our family history. Where are your ancestors (family) from?*
- Distribute sticky notes to each student.
- Students write their name on several stickies, and post them on a large world map according to their family's places of origin.
- Discuss the map:
 - *Which continent has the most ancestors of people in the class?*
 - *How many places do our families come from?*
 - *What does this map tell us about immigration and New York City?*



SUPPORT

The story of the United States of America might be called a story of immigration. At some point in time, you or someone in your family was an immigrant. Immigrants come to the United States from many different countries and for many different reasons.

Some come to find a better life. Some come because of natural disasters or famines. Others come because of war or persecution. And some have no choice but to come.

Whatever the reason, for over 200 years, millions of immigrants have made the United States of America their new home.

Introduction to Immigration Vocabulary

Diverse – Of various kinds or forms; a great deal of variety.

Immigrant – A person who comes to live permanently in a country other than that in which they were born.

Inspection – Intense scrutiny or evaluation.

Native – A person born in a particular place or environment.

Port – (Port of Entry) Any place where persons and merchandise are allowed to pass, by water or land, into and out of a country, and where customs officers are stationed to inspect or appraise imported goods.

Voyage – A long journey, usually by sea or in space.



Unit 1: Villalobos Brothers and Mexican Immigration

Objectives:

CONTENT: Students will explore the Villalobos Brothers' blending of traditional Veracruz, European classical, and contemporary world music.

VOCABULARY: Arrangement, Fandango, Folk, Harmony, Immigration, Layer, Melody, Mixed meter, Mural, Poem, Pijul, Son Jarocho, Trio, Violin, Zapateado

SKILLS:

- Students will explore Mexican folk music through the fandango tradition.
- Students will be able to identify the influences and inspirations in the Villalobos Brothers' music.
- Students will be able to sing and dance to son Jarocho melodies and rhythms.

ESSENTIAL QUESTIONS:

- What are the musical traditions of Veracruz, Mexico?
- How do the Villalobos Brothers honor their Mexican musical roots?
- What are some of the stories of Mexican-American immigrants?

UNIT 1 SYNOPSIS



Villalobos Brothers

Through multidisciplinary performances that include masks, poems, and theatrical sketches interwoven with powerful lyrics and high-energy compositions, the Villalobos Brothers use their violins and voices to redefine contemporary Mexican music. In this unit, we will sing, clap, and dance the music of the Villalobos Brothers, explore their musical roots, and experience Mexican culture through traditional dance, imagery, stories, and poems.

El Pijul



Melody

Middle Harmony

Low Harmony

Ay... la la la la lie... la la la la lie... la la la la lie... Ay yi yi

Ay... la la la la lie... la la la la lie... la la la la lie... Ay yi yi

Ay... la la la la lie... la la la la lie... la la la la lie... Ay yi yi

Am G F E7 Am

El Pijul is the Mexican name for a bird known in English as the Smooth-billed Ani, a gregarious species always found in noisy groups.

The meter for this popular Son Jarocho song is the Veracruz 6/8 – a hemiola where layered instrumental parts in the accompaniment slide freely between duple and triple feels. The Villalobos Brothers begin their version by singing the chorus unaccompanied in 6/8+5/8, although they sing it all the way through in 6/8 with the bass and drums during the rest of the song. When learning the 6/8+5/8 that drives a large portion of *El Pijul*, try clapping the three and lap-clapping the five while reciting the counting.

G F E7

la la la la la Ay yi yi la la la la la Ay yi yi la la la la la lie...

la la la la la Ay yi yi la la la la la Ay yi yi la la la la la lie...

la la la la la Ay yi yi la la la la la Ay yi yi la la la la la lie...



Veracruz 6/8

duple:

triple:

1 2 1 2

1 2 3 1 2 3

Villalobos Brothers 6/8 + 5/8

most instruments:

counting:

clap clap clap lap lap lap lap lap

1 2 3 1 2 3 4 5

Mexican Folk Music Traditions

Fandango: A social dance and celebration organized by a small town, neighborhood, or even an institution (school or cultural arts center). It is in the fandango that the five elements of son Jarocho come together most significantly:

- Música (music)
- Versada (lyrics or repertory of verses),
- Instrumentos (musical instruments of son Jarocho)
- Zapateado (dance), and
- Poesía (reciting of poetry).

These five elements constitute the fandango, but also the important feeling of community, and the sense of togetherness that social dances bring. The most prominent Jarocho musicians have facility with all five components, but it only takes knowledge of a couple of elements to fully participate in a fandango. The word fandango means "party" or "celebration."



Son - The term son (which literally translates as "sound") refers to a particular type of Mexican folk music from the countryside. This designation for rural folk music comes from a colonial distinction made between *música*, which was the music of the church and the court, and the more derogatory *son*, which was the "noise" everyone else made. There are only 80 *sones* in the entire *son Jarocho* tradition – 80 songs. Part of the tradition is that the musicians create variations or arrangements of the *sones*, including writing new verses.



Zapateado: From the Spanish word for shoe (*zapato*), the word refers to the foot-stomping style of dance that accompanies Mexican son in its various regional traditions. The dance usually takes place on a wooden platform called a *tarima*, and is typically a couple's dance.

SAN LORENZO ZAPATEADO

(and) STEP drag and STEP drag and STEP drag and STEP drag and

 R R R L L L R R R L L L R

The Villalobos Brothers' Story



Ernesto

"Did you ever get one of those fancy Swiss army knives? You know, the kind with so many blades and tools that nobody really knows what they're for? Well, in my experience, that's exactly what it felt like to finish music school! After so many years, I had this Musical Swiss Army Knife, but of course the question was, what should I do with it?"

"I found out that my Musical Swiss Army Knife included this really cool flint and fire striker used to start a fire. I ignited a fire, and this fire let me see that we all belong to the same human family. You are, first and foremost, a human being deserving of dignity, love, and justice, without discrimination."



Ernesto



Alberto

"When I was a child, 3 or 4 years old, my mom, Margarita, got me a tiny violin. It was so tiny and I was growing up so fast, that just like my favorite sweater, it quickly became too small for me, and it was handed down to my younger brother Alberto, and then to my youngest brother Luis. After many years of classes, many years of lessons, and many years of music school all over the world, in 2005 we reunited as the Villalobos Brothers and from that moment on, we knew we wanted to stick together."



"My brother, Alberto, took out his Musical Swiss Army Knife, and discovered a secret pen that allowed him to write down the traditional Mexican music and to make it even more virtuosic and amazing. And he also found a compass, which he still uses to guide us through difficult times and stressful rehearsals."

"And Luis found out that his Musical Swiss Army knife included a pretty powerful magnifying glass, which allowed him to focus his music on important events happening around the world right now: social justice, inequality, extreme poverty, abuse of power and trying to find ways to preserve nature, to save the planet."



Luis

Villalobos Brothers Lyrics

Somos

Suene la guitarra, y que amanezca un nuevo día que este mundo sea alegría y se reparta igualdad

Súmame a la lucha que vive en esta melodía, Únete a aquellos que la escuchan y entregan su voluntad.

Mis hermanos, somos Africanos, somos Bolivianos, somos son y amistad.

Somos gente de raíces fuertes, somos sangre hirviente, somos fuego y verdad.

We Are

Let my guitar ring, and let its chords bring about a new dawn of happiness and goodness for the world.

Add your spirit to this melody, come fight for a better world and contribute your willpower.

Oh my brothers, we're all Africans, we're all Bolivians, we're all music and friendship.

We're people with deep roots, hot-blooded people of fire and truth.

Saint Lawrence

Who am I to sing your praises
If you already have a choir?
If you already have a choir,
Who am I to sing your praises?

I'm really sorry to bother you,
I didn't mean to disturb you,
I just wanted to remind you,
How much I truly adore you.

If you won't accept my love,
Please don't tell me the reason.
Please don't tell me the reason,
If you won't accept my love.

Just know that I won't give up,
I will find a way around,
and you won't fix a thing,
breaking my heart.

Now show me how to fiddle in the north of Veracruz!

Who am I to sing your praises
If you already have a choir?
If you already have a choir,
Who am I to sing your praises?

A flower rests on your ear,
And a lock adorns your forehead.
And a lock adorns your forehead,
A flower rests on your ear.

My pride tells me
To forget about your glory,
But the moral of the story,
Is that the heart never lies!



Mis her-ma - nos, so - mos A - fri - ca - nos, so - mos Bo - li - via - nos, so - mos son y'a - mi - stad
Oh my bro - thers we're all A - fri - cans we're all Bo - li - vi - ans — we're all mu - sic and friendship...



So - mos gen - te de ra - í - ces fuer - tes, so - mos san - gre hirvien - te, so - mos fue - go y'ver - dad...
Dif - frent peo - ple, but we're people with deep — roots, hot - blood - ed peo - ple of fire — and truth...

The Pijul

The North and the South singing
Turn the sky blue.
Crossing the border,
Some of us were left behind.

Ay, ay, ay!!

They take me as a prisoner,
Prisoner for a crime I didn't commit.
If we are all equal,
Tell me, how can I explain it to you?

Ay, ay, ay!!

I am from a land of brotherly love,
and where we see the light.
I am from the town of Ozuluama,
in the State of Veracruz in Mexico.





Unit 1: Lesson 1 Teaching Artist: Three Voices, Three Violins

OBJECTIVE: Students will explore the musical traditions of Veracruz, Mexico by listening, singing, and dancing to the music of the Villalobos Brothers.

VOCABULARY: Fandango, Harmony, Layer, Melody, Pijul, Son Jarocho, Trio, Zapateado

CORE CURRICULUM STANDARDS: RI.2.1, RI.2.6, RL.2.4, SL.2.2

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET THE VILLALOBOS BROTHERS (10 min)</p>  <p>SAN LORENZO ZAPATEADO (10 min)</p>	<ul style="list-style-type: none"> • Sing <i>Hello Song</i>. • Turn to My Music Journal pg. 5, Global Immigration Map and trace the journey from Veracruz to NYC. • Play CD: <i>Meet the Villalobos Brothers</i> and turn to My Music Journal pg. 6. <ul style="list-style-type: none"> ○ <i>What do we know about the Villalobos Brothers?</i> ○ <i>What do we <u>want</u> to know?</i> ○ <i>What kinds of music do they love?</i> • Introduce the traditions of fandango and zapateado. • Play CD: <i>San Lorenzo Loop</i>, and learn to sing, clap, and dance along with the pulse and zapateado rhythms (see Curriculum Guide pg. 11). • Play CD: <i>San Lorenzo on the Roof</i> (video) or <i>San Lorenzo</i> (audio) and identify musical elements that lend this song to performance at a fandango. 	<p>Help students notice the travels and multiple cultures the Brothers have experienced (Veracruz, classical, Europe, New York). How will these travels effect their music? Will they hold on to the sound of their home culture, or...?</p> <p>Fandango: Led by musicians, poets, and dancers, communities gather at this special improvised nighttime celebration where everyone sings and dances: men and women, all generations.</p> <p>Zapateado: From the Spanish word for shoe (zapato), the word refers to the foot-stomping style of dance that accompanies Mexican son in its various regional traditions.</p> <p style="text-align: center;">SAN LORENZO ZAPATEADO</p>  <p style="text-align: center;">(and) STEP drag and STEP drag and STEP drag and STEP drag and R R R L L L R R R L L L R</p>

ACTIVITY

1-2-3 VIOLINS
(10 min)



EL PIJUL
(10 min)

STEPS & GUIDING QUESTIONS

- Ernesto, Alberto, and Luis are three brothers who play the violin. In music, a group of three is called a **trio**.
 - *Where else do we find the number three?*
 - *What is the sound of three violins?*
- Play CD: Violin examples, and students distinguish how many violins are playing in each.
 - *Attack 1*
 - *Attack 2*
 - *Samambaia excerpt*
 - *El Pijul excerpt*
- *How does the sound change when one, two, or three violins play?*
- Play CD: *Pijul Birdcall*.
- Introduce the bird, song, and rhythm (see Curriculum Guide pg. 10).
- Practice counting the 6/8 + 5/8 meter of the introduction.
- Play CD and sing along:
 - Melody
 - Middle Harmony
 - Low Harmony
 - Combined parts
- Sing *Goodbye Song*.

SUPPORT

Groups of 3:

Triplets, trios, tricycle, triangles, three strikes you're out, third time is a charm, 3-day weekend, three's a crowd, rub-a-dub-dub three men in a tub, three wise men, three wishes from a genie, three-cornered hat, and the Villalobos Brothers' 3 voices and 3 violins.

Guide students' listening to help them distinguish among 1, 2, and 3 violins playing.

El Pijul is the Spanish name for a bird also known as the Smooth-billed Ani, a gregarious species, always found in noisy groups.

Unit 1: Lesson 2 Classroom Teacher: Global Partners, Jr.

OBJECTIVE: Students will share artifacts and ideas online with classrooms in Mexico.

VOCABULARY: Artifacts

CORE CURRICULUM STANDARDS: RL.2.1, RL.2.3, SL.2.1, SL.2.2, SL.2.5, W.2.2, W.2.3

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET RAMÓN (20 min)</p>	<ul style="list-style-type: none"> • <i>People from around the world immigrated to the United States of America for many reasons. Let's get to know Ramón, a young boy from Veracruz, Mexico who came to New York City only a year ago.</i> • Turn to My Music Journal pg. 8, Meet Ramón, and read aloud. • Choose discussion questions that connect to relevant areas of your classroom curriculum. 	<p><u>Discussion Questions:</u></p> <ul style="list-style-type: none"> • Are you named after anyone in your family? • How would you feel if you were leaving the only home you know to start a new life somewhere else? • How do you think Ramón felt when his father and mother left Mexico before he could? • When Ramón was traveling, what do you think he saw and heard? • Are there any holidays/festivals that your family celebrates that are a part of your culture? • Think about Ramón's life Brooklyn. Is your life similar to Ramón's, or different?
<p>CREATE A GLOBAL PARTNERS PROJECT (20-40 min)</p>	<ul style="list-style-type: none"> • See facing page for Global Partners, Jr. Invitations to complete and upload to online platform. <ul style="list-style-type: none"> ○ http://92y.tiged.org/ 	<p>New York City Global Partners, Inc. is the nonprofit organization that connects the NYC Mayor's Office to cities around the world. We have created an online platform for international exchange between your students and classrooms throughout Mexico, hosted by TakingITGlobal, an organization that supports educators in using technology in their classrooms.</p>

Global Partners, Jr. Invitations

Make a Profile

Post a photo, video, or written piece introducing yourself and your neighborhood.

Karaoke *El Pijul*

Record your class singing one or more layers from *El Pijul* along with the CD backup track.

Tell a Story

Write or record an immigration story from your family.

Violins of the World

Listen to, comment on, and match up over a dozen violin traditions from around the world.

Immigration Invitation Poster

Create an eye-catching poster explaining why your country is a great country in which to live.

Pack Your Suitcase

Make a list or draw the 10 items you would bring with you in a suitcase if you were immigrating.

Show Your Stuff!

Student musical performances: instruments, voices, solos, ensembles – anything musical.

I Want to Know

Post your questions for the Villalobos Brothers.

Somos – We Are

Share your responses to the lyrics of *Somos*.

My Family Band

Invent your own family band with your (new, imaginary) brothers and sisters.

Which Is Better?

Share two mp3s of the same song, one older or more traditional, and one newer or more modern. Which do you like better? Why?

Class Choice

Invent your own music and immigration-related project.



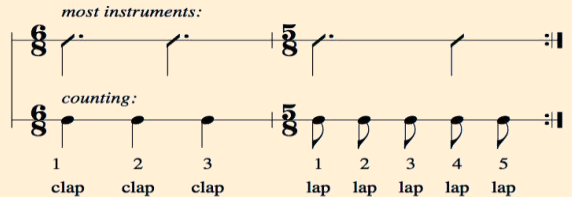
Unit 1: Lesson 3 Teaching Artist: The Message in the Music

OBJECTIVE: Students will trace the Villalobos Brothers' Mexican musical roots.

VOCABULARY: Arrangement, Harmony, Layers, Mixed meter

CORE CURRICULUM STANDARDS: RL.2.4, RL.2.9, SL.2.2

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RECONNECT (5 min)</p>	<ul style="list-style-type: none"> • Sing <i>Hello Song</i>. • Dance the <i>San Lorenzo zapateado</i>. • Practice counting and clapping the 6/8+5/8 meter from <i>El Pijul</i>. 	<p><u>San Lorenzo zapateado:</u></p> 
<p>EL PIJUL (10 min)</p>  <p>Audubon Society</p>	<ul style="list-style-type: none"> • Play CD: <i>Call of the Pijul Bird</i>. • Play CD: <i>El Pijul</i> various layers and all sing along. <ul style="list-style-type: none"> ○ Melody ○ Middle Harmony ○ Low Harmony ○ All Three Parts • Divide class and sing in harmony. • Play CD: <i>El Pijul - Villalobos</i> and sing along with the studio recording. Students dance or move like the pijul in between singing choruses. 	<p><u>El Pijul 6/8 + 5/8 rhythm:</u></p>  <p>Mixed meter: When one piece of music has multiple meters (time signatures).</p>

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>SOMOS (10 min)</p>	<ul style="list-style-type: none"> • Turn to My Music Journal pg. 10, Somos, and recite the lyrics in English. <ul style="list-style-type: none"> ○ What are the brothers trying to tell us in this song? ○ Do you agree with their ideas? ○ Finish this sentence: The Villalobos Brothers and I believe that the most important thing in life is___. • Practice singing the Somos chorus. • Play CD: Somos and sing along. 	<p><u>We Are</u> <i>Let my guitar ring, and let its chords bring about a new dawn of happiness and goodness for the world.</i></p> <p><i>Add your spirit to this melody, come fight for a better world and contribute your willpower.</i></p> <p><i>Oh my brothers, we're all Africans, we're all Bolivians, we're all music and friendship.</i></p> <p><i>We're people with deep roots, hot-blooded people of fire and truth.</i></p>
<p>SAMAMBAIA (10 min)</p>	<ul style="list-style-type: none"> • Where do songs come from? (Clarify original vs. arrangement.) • Introduce <i>Samambaia</i>, and the idea of Cesar's original song versus Luis's arrangement. • Play CD: <i>Samambaia – Mariano</i>. <ul style="list-style-type: none"> ○ What do you notice about this song? ○ How will Luis' arrangement be different? • Play CD: <i>Samambaia – Villalobos</i>. <ul style="list-style-type: none"> ○ In Luis's arrangement of <i>Samambaia</i>, what stayed the same as the original version? What changed? ○ Why do you think Luis did it that way? 	<p>Songs, sources, and inspirations for the Villalobos Brothers include son Jarocho and son Huasteco songs, European classical music, pop, and world music.</p> <p><i>Samambaia</i> was originally written by Cesar Camargo Mariano, a Brazilian composer. In 2006, Luis arranged it for three violins on the occasion of Cesar receiving a Latin Grammy in New York.</p> <p>Arrangement: Music based on another, original piece of music; it may sound very similar or very different.</p>
<p>OUR FIRST 92Y CONCERT (5 min)</p>	<ul style="list-style-type: none"> • Review concert expectations and behaviors (see Curriculum Guide pg. 4). • Sing <i>Goodbye Song</i>. 	<p>Concert expectations can be summed up as: Attention – Appreciation – Appause</p>




Unit 1: Lesson 4 Classroom Teacher: Concert Reflection

OBJECTIVE: Students will remember what they saw, heard, thought, and felt during the Villalobos Brothers concert.

VOCABULARY: Artifact

CORE CURRICULUM STANDARDS: SL.2.5, W.2.2, W.2.3

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONCERT REFLECTION (5 min)</p>  <p>CREATE A GLOBAL PARTNERS PROJECT (20-40 min)</p>  <p>CONNECT TO IMMIGRATION (20 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal pg. 11, Villalobos Brothers 4-square, and draw or write in boxes to reflect on the concert experience.• Play CD: various tracks, to jog students' memories as they work.• Log on to the Global Partners, Jr. site and respond to another class's work for any of the 12 Invitations.<ul style="list-style-type: none">◦ http://92y.tiged.org/• Complete and upload student work to the website.• Choose another read-aloud from Curriculum Guide pg. 5 to read and discuss.	 <p>In order to create a rich and meaningful conversation using this online platform, we encourage every class who posts to comment on or respond to the work of at least one other class, preferably from another country.</p> <p>See Curriculum Guide pg. 17 Global Partners, Jr. Invitations to complete and upload to online platform.</p>

Global Immigration Map




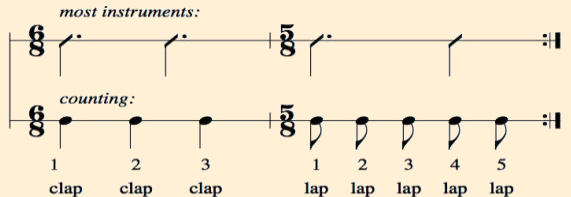
Unit 1: Lesson 5 Teaching Artist: Celebrating the Villalobos Brothers

OBJECTIVE: Students will create a mural or organize a celebration to capture musical reflections and ideas.

VOCABULARY: Mural, Poem

CORE CURRICULUM STANDARDS: SL.2.1, SL.2.5, W.2.3

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RECONNECT (5 min)</p> <p>Option A: VILLALOBOS MURAL (35 min)</p>	<ul style="list-style-type: none"> • Sing <i>Hello Song</i>. • Dance the <i>San Lorenzo zapateado</i>. • Practice counting and clapping the 6/8+5/8 meter from <i>El Pijul</i>. • Pair share: <i>What is important or delightful to remember about the Villalobos Brothers, their music, and their culture?</i> <p>Choose a reflection project from the following:</p> <ul style="list-style-type: none"> • Plan: How to capture our Pair Share and 4-square ideas in images and words. • Make: On large paper, create a mural that includes the images and text you felt were important about the Villalobos Brothers and their music. • Share: Meet with another class and compare murals. • Display murals in your classroom, photograph, and post on Global Partners website. 	<p><u>San Lorenzo zapateado:</u></p>  <p><u>El Pijul 6/8 + 5/8 rhythm:</u></p>  <p>Students can all draw and write directly on one large sheet of paper, or work independently on one of the blank pages in the back of their journal, and paste together on the larger paper mosaic-style.</p>

ACTIVITY

OPTION B:
CELEBRATE A
FANDANGO
(35 min)



STEPS & GUIDING QUESTIONS

- Plan: how can we capture our think/pair/share ideas in role-playing a fandango?
- Small groups prepare:
 - Appropriate instruments from cardboard and markers
 - Dance steps
 - A poem appropriate to the event (that might connect with immigration)
 - Other images: food, clothes, symbols, important objects
- Celebrate your fandango!
 - Play CD: various tracks for singing and dancing.
- Sing *Goodbye Song*.

SUPPORT

During teacher planning session at the beginning of the unit, discuss ideas and outline the preparations needed by each Classroom Teacher and Teaching Artist for a successful celebration.

Look ahead to the next unit with Metropolitan Klezmer and introduce them through the connection to Voices of Immigration.

Unit 1 Vocabulary

Arrangement – Music based on another, original piece of music; it may sound very similar or very different.

Artifact – A human-made object, typically of cultural or historical interest.

Fandango – A social dance and celebration organized by a small town, neighborhood, or even an institution (school or cultural arts center) that combine the five elements of son Jarocho (music, lyrics, instruments, dance, and poetry).

Folk – Unifying expressive characteristics of everyday life enacted by a localized, tradition-bound group.

Harmony – A combination of notes sounding together.

Immigration – The movement of people into a country to which they are not native in order to settle there, especially as permanent residents or future citizens.

Layer – Individual parts in a piece of music that, when played simultaneously, create the full song.

Melody – The tune of a piece of music.

Mixed Meter – When one piece of music has multiple meters (time signatures).

Mural – A piece of artwork painted on or directly applied to a large surface.

Poem – A piece of writing (often figurative or metaphorical) that is nearly always rhythmical and often exhibits such formal elements as meter, rhyme, and stanzaic structure.

Pijul – A bird known in English as the Smooth-billed Ani, found in tropical habitats and usually in noisy groups.

Son Jarocho – A regional folk music style from Veracruz, Mexico.

Trio – Any group of three.

Violin – The smallest and highest-pitched instrument in the string family.

Zapateado – The foot-stomping style of dance that accompanies Mexican son in its various regional traditions.

Unit 2: Metropolitan Klezmer and Jewish Immigration

Objectives:

CONTENT: Students will sing and dance to Klezmer music, and discover the history of early 20th century Jewish immigration to New York City.

VOCABULARY: Artifact, Customs, Detective, Factory, Historian, Hora, Immigrant, Klezmer, Klezmerim, Lullaby, Old Country, Sher, Simcha, Steerage, Symbol, Tailor, Terkisher, Yiddish

SKILLS:

- Students will sing, dance, and drum to music played by Metropolitan Klezmer.
- Students will identify the changes in Klezmer music as Jews immigrated to the United States.
- Students will understand the daily lives of Jewish immigrants living in New York City tenement houses.

ESSENTIAL QUESTIONS:

- What are some traditional Klezmer songs and dances?
- How did Klezmer music change in sound and function as Jews immigrated to the United States?
- What connections can you make between the daily life and challenges of immigrants and your own?

UNIT 2 SYNOPSIS



Metropolitan Klezmer

In this unit, we will explore the musical culture and traditions of Jewish immigrants through singing, dancing, and drumming to a variety of Klezmer songs. We will learn about the immigration of Klezmer music by studying primary source materials (including pictures, recordings, and historical objects), and through reading about the life of a fictional Polish Jewish girl living in the Lower East Side tenements. We will conclude the unit by celebrating a simcha in our classrooms, incorporating Klezmer music and traditions.

Metropolitan Klezmer Melodies and Lyrics

MAZEL MEANS GOOD LUCK

Don't ever try to figure
Why you seem to be to blame
That some folks have a million
And can't even write their
name.

That's why you gotta have a
little mazel.
Mazel means "good luck."
'Cause with a little mazel,
You'll always make a buck!

Oy mazel, mazel, mazel!
It's something you should
know.
In order to be happy, baby,
Mazel's worth more than
dough.

Have a little mazel.
Mazel means "good luck."
'Cause if you have some mazel,
You'll always make a buck!

And if you have no mazel,
Although you're on the ball,
You try and try and can't
get by;
You beat your head against the
wall.

UNCLE MOSES WEDDING

YANKELE

Go to sleep my Yankele, my
little one;
Close your pretty little eyes.
A little boy who already has
all his teeth in,
Never lets his mother sleep at
night!

A little boy who will one day
grow to be a bridegroom
Will soon go to kheyder*,
Where he will study well (let
there be no evil eye),
But still cries when his mother
rocks him to sleep.

He will study well (let there be no
evil eye),
And will soon be as good as
anyone else.
Should a little boy, who will grow
up to be a bridegroom,
Be lying here soaking wet as a
river?

Sleep, my beautiful bridegroom,
For meanwhile you are still a tiny
one for me.
It will cost your mama hard work
and many tears
To make a person out of you.

Go to sleep...

*Jewish primary school

Klezmer Immigration Teacher Answer Key



As Jews immigrated to New York City, their culture and daily life, along with the musical tradition of klezmer, adapted to their new surroundings. Klezmer (and weddings) moved indoors as parading through the streets became impossible in the crowded Lower East Side tenement district. Many Jews also wished to assimilate, incorporating the sounds, styles, and musical traditions of their new home, including American instruments and genres (mainly jazz), the practice of writing down music, and formal musical training. And while klezmer is still performed at weddings, it has moved into concert settings as well. The extent to which Jews assimilated and established a presence in New York City is still seen today through institutions such as 92nd Street Y, Bloomingdale's, Guss' Pickles, and Katz's Delicatessen.



Photo Comparison

Europe, 1886
Outdoors
Only men
Wedding
No singer
Flute, cello

New York, 2016
Indoors
Men and women
Concert setting
Singer
Trumpet, drums, accordion, bass

Similarities:

Size of group
Viola, trombone, clarinet

Students may discover additional similarities and differences between the photos, but encourage them to focus on music-related details.

The Hora and Sher Dances

Sher Dance

Starting Formation: Square, 4 couples

3
4 2
1



A) CIRCLE 16 L, 16 R

- All join hands, facing in
- Circle to the left for 16 counts
- Circle to the right for 16 counts (back to original places)

B) IN 4 - OUT 4 - CHANGE 8 (This step resembles scissors cutting cloth)

- Couples 1 & 3 advance IN towards each other for 4 counts,
- Couples 1 & 3 retire back OUT to place with 4 counts
- Couples 1 & 3 EXCHANGE places, passing on the right (in 8 counts)
- Couples 2 & 4 advance towards each other for 4 counts,
- Couples 2 & 4 retire back to place with 4 counts
- Couples 2 & 4, exchange places, passing on the right (in 8 counts)

C) Repeat A) CIRCLE and B) IN & OUT

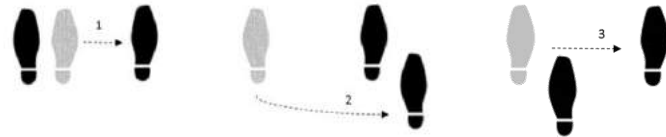
D) SOLO DANCES

- People can go into the middle and show off their own improvisations of a scissor dance after the circle.

E) FOLLOW THE LEADER = THREAD THE NEEDLE

- Follow the leader around the room, arms raised, snapping or clapping until the song is over

The Hora ("Grapevine" step)



TIP!

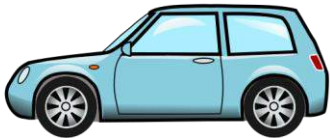
Use laminated number necklaces to help students keep track of their number and when it is their turn to move.



Immigrant Travel Logs

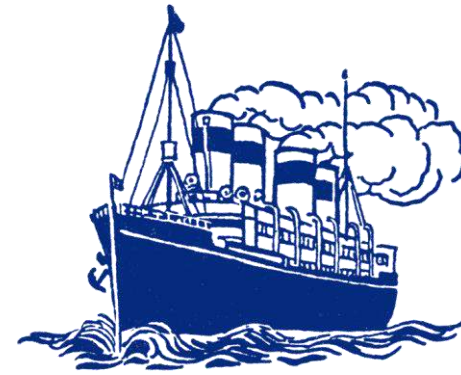
Travel Log #1:

Our trip was long and hard. As we traveled from Mexico to the United States border in our car, I could feel my eyes getting tired. I didn't want to close them because I didn't want to miss anything. At night it was cold and I could look up and see the stars in the sky. I wondered if the stars would look the same when we crossed into the United States. After traveling for 2 days, we arrived at my tía's, my aunt's, house. My tía kept our car and took us to the bus station. This bus would take us to the border. Crossing the border was an adventure. People were pushing and shoving because they were so excited. There were families and people who looked like they were all alone. They were all trying to board the buses that would take us over the border. I held my brother's hand and made sure we stayed close to mama and papa. It was a long ride and one time we stopped so the immigration patrol could look at our papers. I held my green card close to my heart. Finally we made it to the bus station in Texas where my uncle met us.



Travel Log #2:

We took a train to reach the ship that would take us across the Atlantic Ocean from Ireland to the United States of America. My family paid for us to ride in steerage. It would take us 12 days to reach the U.S. I couldn't even imagine what it would be like until we boarded the ship. We were on the lower deck where the ship's steering controls and engines are. It was hot and crowded. We were assigned a number and given a bunk to lie in. The bunks were stacked side by side and there was one bunk on top of the other. My dad and brother shared the bottom bunk and my mother and I stayed on the top bunk. One of the crewmen told my father that there were almost 400 people in steerage with us. It was dark and smelled horrible, but we endured it because we wanted to have a better life in the U.S.



Travel Log #3:

We arrived at the airport in Bangladesh in the morning. I was excited to see my mother again but I was nervous about boarding the airplane. My grandmother had to fill out a special card for the airline because I was so young. It said that the stewards and stewardesses on board would look after me during the flight. My mom and dad would be waiting for me outside of Customs once I arrived in the U.S. The flight would take 14 hours. Everyone who comes through a port-of-entry has to go through Customs. A woman from the airline walked with me the entire time. In Customs, I was questioned by an officer. He asked about why I was here and who I was going to stay with. I also showed him all my paperwork. Finally my papers were stamped and I was able to go to my parents. We hugged and kissed and I was glad that I had finally arrived.

Unit 2: Lesson 1 Teaching Artist: Klezmer Migration

OBJECTIVE: Students will discover the music and culture that Jewish immigrants brought to the United States.

VOCABULARY: Hora, Klezmer, Klezmerim, Simcha

CORE CURRICULUM STANDARDS: RL.2.4, RL.2.9, RI.2.1, RI.2.6, SL.2.2

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>HELLO AND UNCLE MOSES WEDDING DANCE (10 min)</p>	<ul style="list-style-type: none"> • Sing <i>Hello Song</i>. • Introduce klezmer and <i>Uncle Moses' Wedding Dance</i>. • <i>Who has been to a wedding? What are some ways we celebrate weddings?</i> <ul style="list-style-type: none"> ◦ <i>There are many traditions at a Jewish wedding; one of them is doing a dance called the hora.</i> • Teach hora with students standing in 2 concentric circles, holding hands. • Play CD: <i>Uncle Moses' Wedding Dance</i> and dance the hora. 	<p><i>The Jewish people who immigrated to New York from Eastern Europe brought with them a kind of music called klezmer. "Klezmer" means "vessel of song" in Yiddish. The musicians who played klezmer music were called klezmerim.</i></p> <p><i>In Eastern Europe, klezmerim traditionally only played at Jewish weddings and other celebrations. A joyous celebration is called a simcha. We are going to learn a popular Jewish wedding dance called the hora, to a song called <i>Uncle Moses' Wedding Dance</i>.</i></p>
<p>KLEZMER IMMIGRATION (15 min)</p>	<ul style="list-style-type: none"> • Turn to My Music Journal pg. 14, Klezmer Then & Now, and compare photos from 1886 and today. TA charts answers: <ul style="list-style-type: none"> ◦ <i>What are some differences you notice between these two photos? Similarities?</i> ◦ <i>What do you think are some reasons for those similarities or differences?</i> 	<p>The hora is a Balkan circle dance performed at simchas that gained popularity at weddings among the Jewish diaspora. The most basic step of the hora is the "Grapevine," performed in a circle while holding hands.</p> <p>See Curriculum Guide pg. 27 for "Klezmer Immigration" answer key and explanation.</p>

ACTIVITY

MEET
METROPOLITAN
KLEZMER
(5 min)

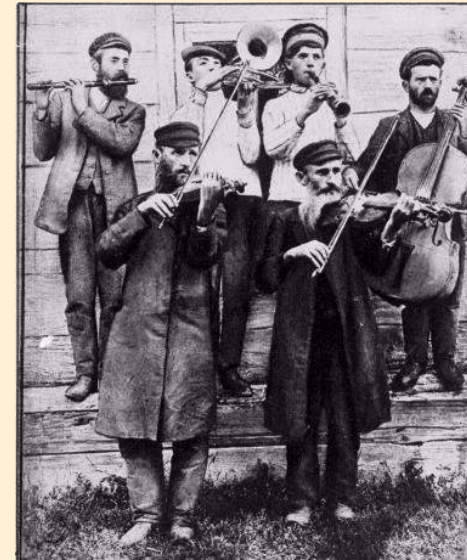
KLEZMER
INSTRUMENTS
(10 min)



STEPS & GUIDING QUESTIONS

- Turn to My Music Journal pg. 12, Meet Metropolitan Klezmer, and read aloud.
- Turn to My Music Journal pg. 5: Global Immigration Map and trace path from Eastern Europe to the United States.
- Turn to My Music Journal pg. 13, Metropolitan Klezmer's Instruments.
 - Do you recognize any of these instruments from the pictures you saw of Eastern European klezmerim?
 - Which picture did you see it in?
- Students point to instruments they recognize; play CD and mime for each.
- Sing *Goodbye Song*.

SUPPORT



Unit 2: Lesson 2 Classroom Teacher: Meet Hanna

OBJECTIVE: Students will compare Hanna's life with their own in order to understand the immigrant experience.

VOCABULARY: Artifact, Detective, Factory, Historian, Immigrant, Old Country, Steerage, Symbol

CORE CURRICULUM STANDARDS: RI.2.7, RL.2.1, RL.2.3, SL.2.1, SL.2.2, W.2.3

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RECONNECT (5 min)</p>	<ul style="list-style-type: none"> • <i>What have we learned about klezmer? What have we learned about immigration?</i> 	<p><u>Discussion Questions:</u></p> <ul style="list-style-type: none"> • <i>How would you feel if you were boarding a ship to travel across the ocean?</i> • <i>How do you think Hanna felt when she was traveling in steerage?</i>
<p>MEET HANNA (20 min)</p>	<ul style="list-style-type: none"> • <i>We know that many different kinds of people immigrated to the United States of America for many reasons. We are going to meet a Jewish immigrant girl from over 100 years ago.</i> • Turn to My Music Journal pg. 15, Meet Hanna, and read aloud. • Discuss questions in small groups or as a class. <p>Choose Option A or Option B to further explore turn-of-the-century immigration.</p>	<ul style="list-style-type: none"> • <i>When Hanna arrived on Ellis Island, what do you think she saw and heard?</i> • <i>Think about Hanna's life in the tenement. Is your life similar to hers, or different?</i> • <i>Have you ever seen the Statue of Liberty? Does it have a meaning, or is it just a statue?</i> <ul style="list-style-type: none"> ◦ <i>The statue is a symbol of freedom. When people see it, they think of America. What are other symbols of America?</i>

ACTIVITY

Option A:

POSTCARD TO
HANNA



Option B:

HISTORY MYSTERY
(20 min)



STEPS & GUIDING QUESTIONS

- Turn to My Music Journal pg. 18, Postcard to Hanna.
- Students write or draw on a postcard to Hanna, telling her about their family, where they live, school, hobbies, or everyday life in New York City.
- Play CD: various tracks, while students work.
- Turn to My Music Journal pg. 16-17, History Mystery.
 - *We will need the help of some History Detectives to figure out who this object belongs to and how that person used it.*
 - Observe the object's size, shape, color, texture, and design.
- Discuss and write in journals:
 - *What is familiar about this object?*
 - *What is unfamiliar or strange about it?*
 - *How do you think one could use this object?*
 - *Who might use this object?*
 - *Where might you find this object?*
 - *When might this be used – past or present?*
- Reveal that the object belonged to Hanna, and tell its story.
 - *The detective work you did today is just like the work of **historians**. What do historians provide us?*

SUPPORT

Detective: A person whose job it is to find information and evidence about a crime, person, or other subject.



This object belonged to Hanna and her friends. It is a homemade scooter, made from materials found around the area such as roller skates and scraps of wood. A single roller skate provides the wheels necessary for mobility.

Historian: A person who writes or studies history, and often examines objects or artifacts to learn about people, places, and events from the past



Unit 2: Lesson 3 Teaching Artist: A Klezmer Song & Dance

OBJECTIVE: Students will sing, dance, and drum to Klezmer music from Eastern European and American traditions.

VOCABULARY: Lullaby, Turkisher, Yiddish

CORE CURRICULUM STANDARDS: RL.2.1, RL.2.4, SL.2.2, SL.2.5

MATERIALS: 92Y CD, CD player, My Music Journals, laminated dance cards

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>HELLO SONG RECONNECT</p>  <p>INTRODUCTION TO YIDDISH (10 min)</p>	<ul style="list-style-type: none"> • Sing <i>Hello Song</i>. • What do we know about klezmer music? • What language(s) are used in klezmer music? <ul style="list-style-type: none"> • Play CD: <i>Yankele</i> (through 1st verse). • Introduce Yiddish. • Play CD: <i>Yiddish phrases</i>. • Turn and talk: student pairs practice greeting each other and introducing themselves in Yiddish. 	<p>Does this language sound like any language you have heard before? This is a language called Yiddish. Yiddish is the historical language of Ashkenazi Jews (originating from Central and Eastern Europe). It combines elements of German, Hebrew, Aramaic, and Slavic languages, and is written with Hebrew letters. It was spoken by Jews who used to live in Eastern Europe and immigrated to the United States about 100 years ago. It is spoken only by a very small number of people today, and many of the people who do live in Brooklyn, New York.</p> 

ACTIVITY

YANKELE, A YIDDISH LULLABY (10 min)

TAILOR'S SHER (15 min)



Photo credit: Archives of Ontario

MAZEL MEANS GOOD LUCK (5 min)

STEPS & GUIDING QUESTIONS

- *What is a lullaby? Do you know any lullabies?*
- Play CD: *Yankele* (through first verse).
- Teach melody on "la" or other syllable (see Curriculum Guide pg. 26).
 - With older students, try teaching first verse with Yiddish lyrics (My Music Journal pg. 19).
- Play CD: *Yankele*, and sing along.
- *What does a tailor do? What tools might a tailor use?*
- Introduce *Tailor's Sher* and Play CD: *Tailor's Sher*.
 - Students stand and make scissor-like movements with their: fingers, arms, legs, whole body.
- CT and TA facilitate teaching sher dance steps (see Curriculum Guide pg. 28).
- Play CD: *Tailor's Sher* and dance along.
- Turn to My Music Journal pg. 20: *Mazel Means Good Luck* and read aloud.
 - *Based on what we have learned about the lives of Jewish immigrants, why do you think someone would write these lyrics in a klezmer song?*
- Play CD: *Mazel Chorus*, and learn to sing.
- Play CD: *Mazel Means Good Luck*; sing and dance along.
- Sing *Goodbye Song*.

SUPPORT

*Go to sleep my Yankele, my little one;
Close your pretty little eyes.
A little boy who already has all his teeth in,
Never lets his mother sleep at night!*

Transliteration of the first verse Yiddish lyrics:

*Shlof zhe ayn mayn Yankele, mayn kleyner,
Di oygelekh, di sheyninke, makh tsu;
A yingele vos hot shoyt ale tseyner,
Lozt gantse nekht di mame nit tsu ru!*

Sher means "scissors" in Yiddish, and is a march-like 4/4 dance. Many Jewish immigrants who were tailors at home in Eastern Europe became tailors in clothing factories in New York City.

Use laminated cards on yarn to make Number Necklaces to help younger students with understanding the steps and turn-taking.

*Gotta have a little mazel.
Mazel means "good luck."
'Cause with a little mazel,
You'll always make a buck!*

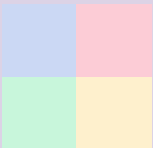

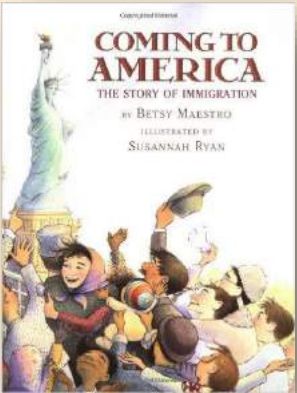
Unit 2: Lesson 4 Classroom Teacher: The Immigrant Experience

OBJECTIVE: Students will reflect on the concert experience and explore different ways that people travel to the United States.

VOCABULARY: Customs

CORE CURRICULUM STANDARDS: RL.2.1, RL.2.3, SL.2.1, SL.2.2, W.2.2

MATERIALS: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONCERT REFLECTION (15 min)</p>  <p>Option A: TRAVEL LOGS (20 min)</p>	<ul style="list-style-type: none">• Play CD: various tracks.• <i>Close your eyes and envision the Metropolitan Klezmer concert at 92nd Street Y; Turn and Talk with a partner.</i>• Turn and talk with a partner to share what they envisioned.• Complete 4-square in <i>My Music Journal</i> pg. 21. <p>Choose Option A or Option B to compare how immigrants traveled to the United States in the 19th and early 20th centuries versus modern-day.</p> <ul style="list-style-type: none">• Refer back to the text <i>Coming to America</i>.• <i>What are some of the types of transportation immigrants used to get to the United States?</i>• Turn to <i>My Music Journal</i> pg. 22, Travel Logs, and read aloud (see Curriculum Guide pg. 29).• Discuss the differences between the modes of travel.	 

ACTIVITY

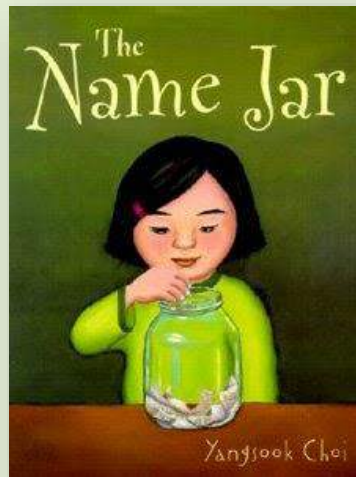
TRAVEL LOGS (continued)

Option B:

THE NAME JAR

STEPS & GUIDING QUESTIONS

- For each immigrant students discuss/log the following, and write responses in My Music Journal pg. 23
 - How s/he traveled
 - How s/he felt
 - What s/he saw
 - What s/he must have wondered
 - What s/he may have wished for
- Refer back to the text *Coming to America*, and briefly discuss how most immigrants including Hanna traveled to the United States at different periods in history.
- Read *The Name Jar*, by Yangsook Choi, and discuss as a class.



SUPPORT

The Name Jar:

Being the new kid in school is hard enough, but what about when nobody can pronounce your name? Having just moved from Korea, Unhei is anxious that American kids will like her. So instead of introducing herself on the first day of school, she tells the class that she will choose a name by the following week. Her new classmates are fascinated by this no-name girl and decide to help out by filling a glass jar with names for her to pick from. But while Unhei practices being a Suzy, Laura, or Amanda, one of her classmates comes to her neighborhood and discovers her real name and its special meaning. On the day of her name choosing, the name jar has mysteriously disappeared. Encouraged by her new friends, Unhei chooses her own Korean name and helps everyone pronounce it—Yoon-Hey.

Discussion Questions:

- Have you or your family ever flown on a plane? Where?
- Where was Unhei flying from?
- How do you think she felt while traveling?
- Why did Unhei keep her Korean name?

Unit 2: Lesson 5 Teaching Artist: A Klezmer Simcha

OBJECTIVE: Students will plan and celebrate a *simcha* event incorporating their knowledge and experience of klezmer music and traditions.

VOCABULARY: Simcha

CORE CURRICULUM STANDARDS: SL.2.1, SL.2.5, W.2.3

MATERIALS: 92Y CD, CD player, My Music Journals, laminated dance cards

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RECONNECT (10 min)</p> <p>KLEZMER SIMCHA (30 min)</p> <p><i>You're Invited!</i></p>	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Play CD: favorite Metropolitan Klezmer song and sing, dance, or drum along.• Turn to My Music Journal pg. 21 and review Metropolitan Klezmer 4-square.• <i>In Eastern Europe, klezmer music was mostly played at weddings and other celebrations called simchas. Today we are going to celebrate a simcha in our class with klezmer music and dancing we've learned.</i>• Turn and talk with a partner: <i>What kind of simcha would you want to have a klezmer band at?</i>• Plan: How can we capture our ideas in celebrating a simcha?	<p>In Eastern Europe, klezmer music was mostly played at weddings and other events called simchas – joyous celebrations.</p> <p>A class simcha could be anything from the teacher's birthday to the 100th day of school, completing a unit of study, finishing taking a test, or a national holiday or historic event students are learning about.</p> <p>Review hora and sher steps, and bring laminated sher cards.</p>

ACTIVITY

KLEZMER SIMCHA
(continued)

שִׂמְחָה

STEPS & GUIDING QUESTIONS

- Small groups prepare:
 - Appropriate klezmer instruments from cardboard and markers
 - Dance steps
 - A toast appropriate to the event (that might connect with immigration)
 - Other images: food, clothes, symbols, important objects
- Celebrate your simcha!
- Play CD: various tracks for singing and dancing.



SUPPORT

Students can read lyrics from *Yankele* and *Mazel Means Good Luck*, or use them as inspiration for their toasts or poems.

Unit 2 Vocabulary

Artifact – A human-made object, typically of cultural or historical interest.

Customs – A government agency in charge of facilitating and regulating trade, imports, and immigration.

Detective – A person whose job it is to find information and evidence about a crime, person, or other subject.

Factory – An industrial site with many buildings and machines where things are made.

Historian – A person who writes or studies history, and often examines objects or artifacts to learn about people, places, and events from the past.

Hora – A Balkan circle dance popular in the Jewish Diaspora.

Immigrant – A person who comes to live permanently in a foreign country.

Klezmer – (“Vessel of Song”) The musical tradition of Ashkenazi Jews in Eastern Europe.

Klezmorim – Musicians who play klezmer music.

Lullaby – A soothing piece of music, typically sung or played to young children to help them fall asleep.

Old Country – The place where a person was born, but no longer lives (usually refers to locations in Europe).

Sher – (“Scissors”) A march-like 4/4 Klezmer dance.

Simcha – A joyous celebration.

Steerage – The lower deck of a ship where cargo is stored, but where many 19th and early 20th-century immigrants traveled.

Symbol – An object that stands for a belief, image, idea, or material entity.

Tailor – A person who makes and alters clothing.

Terkisher – A style of klezmer inspired by music from the Middle East, and which is characterized by the “habanero” rhythm.

Yiddish – The historical language of the Ashkenazi Jews. It combines elements of German, Hebrew, Aramaic, and Slavic languages, and is written with Hebrew letters.

Unit 3: Lúnasa and Irish Immigration

Objectives:

CONTENT: Students will explore the richness of Ireland's musical migration through Lúnasa's music.

VOCABULARY: Blarney Stone, Bodhrán, Celtic knot, Double Bass, Famine, Fiddle, Guitar, Irish step dancing, Jig, Lifting, Lúnasa Festival, Miller, Posture, Reel, Slip jig, Tin whistle, Uilleann Pipes

SKILLS:

- Students will be able to identify three Irish rhythms – jig, slip jig, and reel.
- Students will be able to sing and dance to traditional Irish melodies.
- Students will understand Irish culture and Irish immigration by reading poems and folktales.

ESSENTIAL QUESTIONS:

- Which Irish musical and cultural traditions speak to us today?
- What are some of the stories of Irish-American immigrants?
- How does Lúnasa honor the spirit of Irish music?

UNIT 3 SYNOPSIS



Eric Politzer

Lúnasa

Music is one of Ireland's most celebrated exports, and Lúnasa has been at the forefront of the musical migration. In this Unit, we will sing five traditional and contemporary Irish melodies, master the traditional Irish rhythms of jig, slip jig, and reel, and explore Irish culture through traditional dance, imagery, stories, and poems. We will conclude the unit by celebrating a Lúnasa Festival incorporating traditional elements and student-generated work.

Lúnasa Tunes



The Miller Of Drohan (reel)

A phrase

B \flat Gm B \flat E \flat F

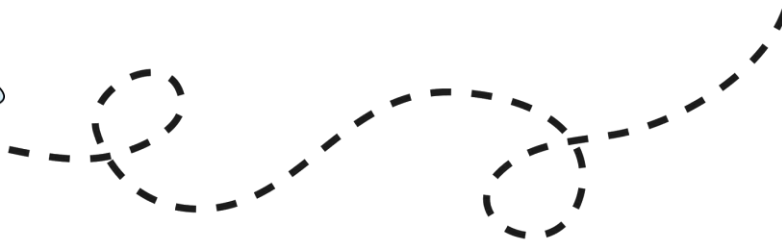
B \flat Gm Dm E \flat F

B phrase

Gm F Dm E \flat Dm B \flat

Gm Dm E \flat F Gm Am

The Irish Washerwoman (jig)



The Minor Bee (slip jig)

A phrase

Bm G Bm A G

1 Em7 A 2 Em7 A

B phrase

D Bm A/C \sharp

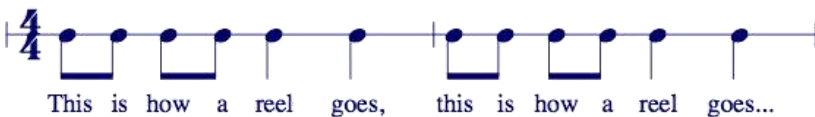
Irish Rhythms

Jig: 

Windshield wiper movement back and forth on **1** and **4** (of 1-2-3 4-5-6)

Slip Jig: 

Lap (R) Lap (L) Clap
1-2-3 4-5-6 7-8-9

Reel: 

Stomp (R) Stomp (L) Lap (R) Lap (L)
1 + 2 + 3 + 4 +

A Stor Mo Chroí

A Stor Mo Chroí, when you're far away
From the house that you'll soon be leaving,
Sure it's many a time by night and by day,
That your heart will be sorely grieving.
For the stranger's land may be bright and fair,
And rich in all treasures golden.
You'll pine, I know, for the long, long ago,
And the heart that is never olden.

A Stor Mo Chroí, in the stranger's land,
There's plenty of wealth and wailing.
Though gems adorn the rich and grand,
There are faces with hunger paling.
The road may be weary, and hard to tread,
And the lights of the city blind you.
Oh turn, A Stor, to old Erin's shore,
And the ones you have left behind.



Irish Immigration Timeline

1816: "The Poverty Year," or "The Year Without a Summer," when fog, freezing temperatures and heavy rains in the north caused failure of multiple crops and a terrible famine.

1845-1849: The Irish Potato Famine. Ireland's population decreased from 8 million to 6 million people due to a combination of immigration and death from typhus and dysentery.

1850: Nearly 1 million Irish immigrated to the United States, approximately half of all immigrants entering the country.

While the Potato Famine was a major stimulus for Irish immigration, it is often considered a "last straw." Other motivations included religious discrimination, cost of living, and industrial decline.

1893: The Panic of 1893 resulted in a 4-year economic depression with unemployment rates of 20%. Discrimination and anti-immigrant sentiment increased.

1921: The 1921 Emergency Quota Act implemented a quota determined by percentage to restrict the number of immigrants entering the United States.

1930: It is estimated that by 1930, as many as 4.5 million immigrants arrived in the U.S.

1924: The Immigration Act of 1924 restricted the number of immigrants even further; 87% of entry permits were granted to immigrants from Ireland, Britain, Germany, and Scandinavia.

1965: The Hart-Cellar Act lifted country-of-origin restrictions on immigration.

1873: The Financial Panic of 1873 in the U.S. led to a 6-year period called the Long Depression, and therefore labor strikes and anti-immigrant sentiments. The Irish faced ads that read "NO IRISH NEED APPLY."

1879: Another mini-famine strikes Ireland. Ireland's population has further decreased to 4.7 million, down from 8.2 million in 1841.

1875: The Long Strike of 1875 was begun by Irishmen calling themselves Molly Maguires, who protested against appalling conditions in the coal mines of Pennsylvania.

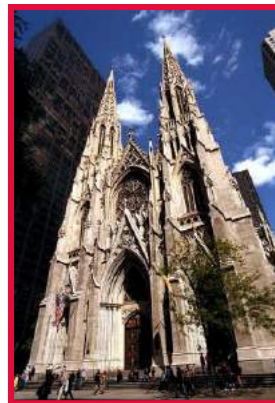
1892: The Ellis Island Immigration Center (1892-1954) opened, and Annie Moore, an Irish girl, became the first immigrant processed through the new center. Less than 2% of Irish immigrants were turned away.

1891: The 1891 Immigration Act regulated the inspection and deportation of immigrants, and led to the opening of the Ellis Island Immigration Center. The Irish still faced job discrimination, and were forced to take the most menial and dangerous jobs.

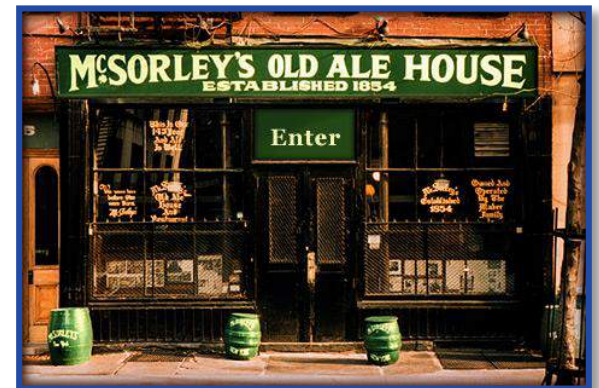
1882: Immigration to the United States reached unprecedented levels – nearly 5.25 million immigrants arrived in the U.S. between 1881 and 1890. The government passed the 1882 Immigration Act restricting numbers.



Fordham University



St. Patrick's Cathedral



McSorley's Old Ale House


Unit 3: Lesson 1 Teaching Artist: Meet Lúnasa

OBJECTIVE: Students will master the rhythms of Irish jigs and slip jigs through music performed by Lúnasa.

VOCABULARY: Bodhrán, Double Bass, Guitar, Jig, Liltig, Slip jig, Tin whistle, Uilleann pipes

CORE CURRICULUM STANDARDS: RI.2.1, SL.2.2

MATERIALS: 92Y CD, CD player, My Music Journals, Tin whistle

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET LÚNASA (10 min)</p>	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Turn to My Music Journal pg. 24, Meet Lúnasa.• Play CD: <i>Meet Lúnasa</i>.<ul style="list-style-type: none">◦ <i>What do we know about Lúnasa?</i>◦ <i>What do we want to know?</i>• Turn to My Music Journal pg. 5, Global Immigration Map and trace the path from Ireland to the United States.	<p><u>Lúnasa's Instruments:</u> Tin whistle Low whistles Double Bass Guitar Uilleann Pipes Bodhrán (Hand drum)</p>
<p>LÚNASA'S INSTRUMENTS (5 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal pg. 25, Lúnasa's Instruments.<ul style="list-style-type: none">◦ <i>Do you recognize any of these instruments from other groups we've learned about this year?</i>◦ <i>Which group played that instrument?</i>• Students point to instruments; play CD and mime for each.	<p>Uilleann pipes: ("Elbow" in Gaelic) The characteristic national bagpipe of Ireland, differentiated from more common types of bagpipe by their sweeter and quieter tone, wide 2-octave range, and harmonic structure.</p> 

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>INTRODUCTION TO JIG (5 min)</p>	<ul style="list-style-type: none"> • <i>How do windshield wipers move and sound?</i> • Demonstrate movement on beats 1 and 4 of a 6/8 jig: JIG-i-ty, JIG JIG-i-ty, JIG JIG-i-ty, JIG-i-ty JIG-i-ty, JIG • Play <i>The Irish Washerwoman</i> on tin whistle. • Play CD: <i>The Irish Washerwoman</i>, and sing, sway, and count along as: <ul style="list-style-type: none"> ○ “Jiggity-jig” ○ 1-2-3 4-5-6, 1-2-3 4-5-6 ○ Lifting 	<p>Most of Lúnasa' s songs are jigs, slip jigs, or reels. A well-known, easy-to-sing example of a jig is <i>The Irish Washerwoman</i>. Play the song on tin whistle or your own instrument (see <i>Curriculum Guide</i> pg. XX).</p> <p>Lifting: A form of traditional singing common in the Gaelic speaking areas of Ireland and Scotland: it means to sing a tune on syllables. It is sometimes referred to as “mouth music,” diddling, jiggling, chin music, or cheek music. In some ways it resembles jazz scat singing.</p>
<p>INTRODUCTION TO SLIP JIG (10 min)</p>	<ul style="list-style-type: none"> • Introduce <i>The Minor Bee</i> and slip jig. • Count a 9/8 slip jig as(Curriculum Guide pg. 43 for rhythms and mnemonics): JIG-i-ty JIG-i-ty JIG JIG-i-ty JIG-i-ty JIG • Sing the melody, learning with support of CD audio and video tracks. <ul style="list-style-type: none"> ○ Play CD: <i>The Minor Bee – Slow</i>. ○ Play CD: <i>The Minor Bee – Medium</i>. ○ Play CD: <i>The Minor Bee – Fast</i>. 	<p>In Jig Jam Jump!, jumping on the downbeat demonstrates students' differentiation of 6/8 jig and 9/8 slip jig. The partners who jump on the most downbeats win. To play,</p> <ol style="list-style-type: none"> 1) Divide into small groups or partners. 2) Listen to a CD track, and decide: Is this a jig or a slip jig? (6/8 or 9/8), then
<p>JIG JAM JUMP! (10 min)</p>	<ul style="list-style-type: none"> • Demonstrate the game, finding the downbeat of jigs and slip jigs. • Play CD: <i>Jig Jam Jump numbers 1-6</i>. • Sing <i>Goodbye Song</i>. 	<ol style="list-style-type: none"> 3) <u>Jump</u> (with your partners) so that you land of beat one. Ask students to support their thinking by counting out loud.


Unit 3: Lesson 2 Classroom Teacher: Stories of Irish Immigration

OBJECTIVE: Students will hear Irish poems, folktales, and stories of immigration.

VOCABULARY: Famine, Immigration, Ireland

CORE CURRICULUM STANDARDS: RL.2.1, RL.2.3, SL.2.1, SL.2.1

MATERIALS: 92Y CD, CD player, My Music Journals, *Coming to America*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET AEDAN (10 min)</p> 	<ul style="list-style-type: none">• Re-connect with <i>Coming to America</i> by Betsy Maestro.• <i>Many different kinds of people immigrated to the United States for various reasons. Let's get to know Aedan, a young boy from Ireland who came to New York over 100 years ago.</i>• Turn to My Music Journal pg. 27, Meet Aedan and read aloud.<ul style="list-style-type: none">○ <i>When you are home, what do you do to help your family?</i>○ <i>Think about Aedan's life in the tenement. Is your life similar to Aedan's, or different?</i>○ <i>Is there anything about Aedan that reminds you of the book <i>Coming to America</i>?</i> <p>Choose one of the following options, A or B, to further explore turn-of-the-century immigration.</p>	<p>See Curriculum Guide pg. 44-45 for Irish Immigration Timeline.</p>

ACTIVITY

Option A:

READ AN IRISH
FOLKTALE
(20 min)



Option B:

AN IMMIGRATION
SONG
(20 min)

STEPS & GUIDING QUESTIONS

- See Curriculum Guide pg. 5 for a list of suggested read-aloud books.
- Play CD: *A Stor Mo Chroí*.
 - *What kinds of feelings do you have as you listen?*
 - *What immigration story do you think the flute is telling you?*
 - *Is there anything else you wonder about this song?*
- Turn to My Music Journal pg. 28, *A Stor Mo Chroí*, and read aloud.
 - *What are the feelings in the story of this poem?*
 - *How were the feelings and story you felt in the flute music the same or different from the feelings and story in the poem?*
- Play CD: *A Stor Mo Chroí* and follow along.

SUPPORT

A Stor Mo Chroí, when you're far away
From the house that you'll soon be leaving,
Sure it's many a time by night and by day,
That your heart will be sorely grieving.
For the stranger's land may be bright and fair,
And rich in all treasures golden.
You'll pine, I know, for the long, long ago,
And the heart that is never olden.

A Stor Mo Chroí, in the stranger's land,
There's plenty of wealth and wailing.
Though gems adorn the rich and grand,
There are faces with hunger paling.
The road may be weary, and hard to tread,
And the lights of the city blind you.
Oh turn, A Stor, to old Erin's shore,
And the ones you have left behind




Unit 3: Lesson 3 Teaching Artist: Irish Song and Dance

OBJECTIVE: Students will create a new dance using their own moves and an Irish Hop 1-2-3.

VOCABULARY: Celtic knot, Irish step dancing, Miller, Posture, Reel

CORE CURRICULUM STANDARDS: RL.2.4, SL.2.2, SL.2.4, SL.2.5

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RECONNECT (5 min)</p> <p>INTRODUCTION TO REELS (10 min)</p>  <p>Dewey Paul Moffitt</p>	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Sing the melodies of <i>The Minor Bee</i>, faster than Lesson 1 if possible, with support of CD audio and video tracks. • <i>What does a miller do? What is a mill?</i>• Introduce <i>The Miller of Drohan</i>.• Sing the melody, learning with support of CD audio and video tracks.<ul style="list-style-type: none">○ Play CD: <i>Miller of Drohan – Slow</i>.○ Play CD: <i>Miller of Drohan – Medium</i>.○ Play CD: <i>Miller of Drohan – Fast</i>.	<p>A miller is a person who supervises a mill, a rotating mechanism where wheat, corn, oats and other grains are ground into flour. Before electricity, mills were often run by water power.</p> <p>Instead of lilted this melody, “lyric” possibilities include singing “miller of drohan, this is how a reel goes,” or “da da da da da da, this is how a reel goes” over every two measures of the AAB form.</p>

ACTIVITY

IRISH HOP 1-2-3
(10 min)

NEW YORK CITY
REEL
(15 min)

STEPS & GUIDING QUESTIONS

- Play CD Video: *Irish Children Step Dancing*.
 - *What are these children doing?*
 - *Would you like to try that?*
- Students stand, and check posture: eyes forward, shoulders relaxed, hands at sides, feet turned out.
- Learn the Irish Hop 1-2-3, then try it with a reel:
 - Play CD: *Miller of Drohan - Slow*.
 - Play CD: *Miller of Drohan - Medium*.
 - Play CD: *Miller of Drohan - Fast*.
- *What are the names of some dance moves you know? Who came up with those moves?*
 - Identify and demonstrate for the class.
 - *What are the dance elements you would enjoy using in a new dance?*
- Facilitate students in adapting their dance moves to fit with a Hop 1-2-3 step.
- Plan, practice, then dance with accompaniment.
- Play CD: *New York City Reel*.
- Sing *Goodbye Song*.

SUPPORT

Hop 1-2-3 can be taught with or without the CD Video - *Irish Step Dancing: How to Skip*.



Popular Dance Moves:

Moonwalk, Gangnam Style, Harlem Shake, Macarena, the Chicken Dance, the Worm, Salsa, Sher, Hora.





Unit 3: Lesson 4 Classroom Teacher: Concert Reflection

OBJECTIVE: Students will reflect on what they saw, heard, thought, and felt during the Lúnasa concert.

VOCABULARY: Blarney Stone, Folktale, Reflection

CORE CURRICULUM STANDARDS: SL.2.5, W.2.2

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONCERT REFLECTION (10 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal pg. 30, Lúnasa 4-square and complete.• Play CD: various tracks, while students work.	
<p>MY BLARNEY STONE (15 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal pg. 29, My Blarney Stone, and read about Aedan's blarney stone. Decorate your own stone with pictures or words.	<p>In Southwestern Ireland there is a famous stone called the Blarney Stone. According to legend, anyone who kisses the Blarney Stone receives the gift of eloquent speech and persuasiveness.</p>
<p>BUILD A TENEMENT (20 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal pp. 31-33, Build a Tenement, and Tenement Objects and Furniture.<ol style="list-style-type: none">1. Color inside and outside of tenement, and various home objects.2. Tear out pg. 31, and cut along the dotted lines.3. Fold along the solid lines, so that pg. 32 is on the inside – do not paste or tape edges together yet.4. Cut out items to paste inside; tape/paste tenement together.	
		

Lúnasa Festival



July 30th - August 6th 2015

Café Culture CHILDREN'S WORKSHOPS Pub Gigs

OUTDOOR CINEMA ART AND PHOTOGRAPHY

RACING Walks and Talks

MARKETS Late Party

...and a whole lot more!!

www.sligolunasaFestival.com

Lúnasa is a Gaelic festival that takes place every year at the beginning of the harvest season. Lúnasa is also the Irish name for the month of August.

The Lúnasa festival traditionally started on the first day of August, and included religious ceremonies, feasting, contests, trading, and match-making.



8-12 AUGUST 2012

www.sligotourism.ie

www.facebook.com/sligolunasaFestival2012



1st - 7th August 2013

www.sligotourism.ie

www.facebook.com/SligoLunasaFestival

A feast of music,
arts & family fun


Unit 3: Lesson 5 Teaching Artist: Celebrating Lúnasa

OBJECTIVE: Students will create a mural or celebrate a Lúnasa festival to capture reflections and ideas.

VOCABULARY: Celtic knots, Lúnasa festival

CORE CURRICULUM STANDARDS: SL.2.1, SL.2.2, SL.2.5, W.2.3

MATERIALS: 92Y CD, CD player, My Music Journals, Tin whistle, large paper, art supplies

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RECONNECT (10 min)</p> <p>Option A: CREATE A MURAL (30 min)</p>	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Play CD: <i>The Minor Bee</i> and <i>The Miller of Drohan</i>, liltin and dancing the Hop 1-2-3.• Turn to My Music Journal pg. 30 and review Lúnasa 4-square.• Think and pair share:<ul style="list-style-type: none">◦ <i>What is important or delightful to remember about Lúnasa, their music, and their culture?</i>◦ <i>What do you wonder about?</i> <p>Choose a reflection project from the following:</p> <ul style="list-style-type: none">• Plan: How to capture our pair share and 4-square ideas in images and words.• Make: On large paper, create a mural that includes the images and text you felt were important.<ul style="list-style-type: none">◦ Turn to My Music Journal pg. 35 for Celtic knots to color and cut out.	 <p>Eric Politzer</p> <p>Students can all draw and write directly on one large sheet of paper, or work independently on one of the blank pages in the back of their journal, and paste together on the larger paper mosaic-style.</p>

ACTIVITY

Option B:

CELEBRATE A
LÚNASA FESTIVAL
(30 min)



STEPS & GUIDING QUESTIONS

- Plan: How can we capture our think/pair/share ideas in role-playing a Lúnasa?
- Small groups prepare:
 - Appropriate instruments from cardboard and markers
 - Dance steps
 - A poem appropriate to the event (that might connect with immigration)
 - Other images: food, clothes, symbols, important objects, Celtic knots from My Music Journal pg. 35
- Celebrate your Lúnasa Festival!
 - Play CD: various tracks for singing and dancing.
- Sing *Goodbye Song*.



SUPPORT

During the teacher planning session at the beginning of the unit, discuss ideas and outline the preparations needed by each CT and TA for a successful celebration.



Unit 3 Vocabulary

Blarney Stone – A famous stone in Southwestern Ireland; according to legend, anyone who kisses the Blarney Stone receives the gift of eloquent speech and persuasiveness.

Bodhrán – Traditional Celtic frame drum with a rich, deep sound.

Celtic knot – Complete loops without any beginning or end, highlighting Celtic beliefs of interconnectedness of life and eternity.

Double Bass – The largest and lowest-sounding instrument in the string family.

Famine – An extreme scarcity of food.

Fiddle – The way a violin is often referred to in folk music.

Guitar – A stringed instrument whose 6 strings are played by plucking or strumming with the fingers.

Irish Step Dancing – Irish dance style characterized by a stiff upper body and quick, precise movements of the feet.

Jig – A lively Irish folk dance performed in 6/8 time.

Lilting - a form of traditional singing common in the Gaelic speaking areas of Ireland and Scotland, and means to sing a tune on syllables. It is sometimes referred to as “mouth music,” diddling, jiggling, chin music, or cheek music.

Lúnasa Festival – A Gaelic festival that takes place every year at the beginning of the harvest season; also the Irish name for the month of August.

Miller – A person who supervises a mill, a rotating mechanism where wheat, corn, oats and other grains are ground into flour.

Posture – The positioning of a person's body.

Reel – A type of folk dance originating in Scotland, performed in 4/4 or 2/4 cut time.

Slip jig – A variation on the jig performed in 9/8 time.

Tin Whistle – (penny whistle) A simple 6-holed woodwind instrument closely associated with Celtic music.

Uilleann Pipes – The characteristic national bagpipe of Ireland, differentiated from more common types of bagpipe by their sweeter and quitter tone, wide 2-octave range, and harmonic structure.

Unit 4: Young People's Chorus of New York City

Objectives:

CONTENT: Students will synthesize their understanding of "voices of immigration" by engaging in choral singing.

VOCABULARY: Arrangement, Banjo, Call and response, Chorus, Folk song, Layers, Medley, Motto, Passport, Round, Technique

SKILLS:

- Students will learn songs reflecting Latin American, African, and American traditions.
- Students will summarize and construct an understanding of immigration and the music from many cultures.
- Students will understand many interpretations of the phrase "E Pluribus Unum" on the United States seal.

ESSENTIAL QUESTIONS:

- What are some techniques choirs use to combine their voices in song?
- What are our unique stories that contribute to the quilt of the United States of America?
- What can we learn by listening to the voices and stories of immigration?

UNIT 4 SYNOPSIS



Young People's Chorus of New York City

Young People's Chorus of New York City is internationally renowned for its superb virtuosity, vibrant showmanship, and as a model for an inclusive society that is being replicated globally. In this unit, students will sing the songs of the Young People's Chorus of New York City, learning and sharing music from cultures around the world, including the American folk tradition. Through the "Voices of Immigration" theme and the idea of "E Pluribus Unum" (out of many, one), students will recognize that every person has a voice to tell their story, and the power of uniting our many voices into one as a choir.

Meet the Young People's Chorus of New York City



The Young People's Chorus of New York City is a group of singers made up of kids just like you from all over the city. The youngest members are 7 years old, and the oldest members are 18. They get together to rehearse and perform music in countless styles and languages from countries around the world. Sometimes they even sing with choruses from places as far away as Indonesia, Australia, Japan, and Israel. One of YPC's most exciting performances from recent years was singing at the opening of the 9/11 Memorial and Museum in 2014 for President Barack Obama.

YPC was founded in 1988 by Artistic Director Francisco J. Nuñez, a 2011 MacArthur Fellow. This groundbreaking program harnesses the power of music to fulfill the potential of children of any religious, ethnic, or economic background.



Young People's Chorus Lyrics

La Sopa De Isabel

Verse 1

En la cocina mí mamá se pasa el día
Cortando tocino poniedole sal

Lavando y majando las papas en agua
Meneate bailando de aqui para allá

Refrain

Que buena la sopa,
La sopa de papa
Que buena la sopa,
La sopa de papa

Una sopa tan sabrosa
Que nadia la deja
Una sopa tan sabrosa
Bailamos con ella

Que buena la sopa,
La sopa de papa
Que buena la sopa,
La sopa de papa

Una sopa tan sabrosa
Que nadia le deja
Una sopa tan sabrosa
La sopa de Isabel!

Verse 2

Llorando y cortando cebollas y ajo
Un poco de adobo le da el sabor

Lavando y majando las papas en agua
Meneate bailando de aqui para allá

Verse

In the kitchen my mom spends the day
Cutting bacon and adding salt

Washing and mashing the potatoes in water
I dance and wiggle from here to there

Refrain

That good soup,
The potato soup
That good soup,
The potato soup

A soup so tasty
No one would leave it
A soup so tasty
We danced with her

That good soup,
The potato soup
That good soup,
The potato soup

A soup so tasty
No one would leave it
A soup so tasty,
Elizabeth's soup!

Verse 2

Crying while chopping onions and garlic
Marinate it in adobo to give it the flavor

Washing and mashing the potatoes in water
I dance and wiggle from here to there



Oh! Susanna

Oh, I come from Alabama with a banjo on my knee,
Goin' to Louisiana, my true love for to see.
It rained all night the day I left, the weather it was dry;
The sun so hot I froze to death, Susanna don't you cry.

Oh Susanna! Don't you cry for me!
I come from Alabama with a banjo on my knee
Oh Susanna! Don't you cry for me!
I come from Alabama with a banjo on my knee

Tue Tue

Tue tue
barima
tue tue
Abofra ba ama
dawa dawa
Tue tue

Tue Tue

Sorry, man, sorry,
This small boy
Has made you
Fall flat
Sorry, sorry.


Unit 4: Lesson 1 Teaching Artist: E Pluribus Unum

OBJECTIVE: Students will sing as a choir of many to share our cultural stories.

VOCABULARY: Call and response, Chorus, Layers, Motto, Round

CORE CURRICULUM STANDARDS: RI.2.1, RI.2.6, RL.2.4, SL.2.1, SL.2.2

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET THE YOUNG PEOPLE'S CHORUS OF NEW YORK CITY (5 min)</p>	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Turn to My Music Journal pg. 37 and read Meet the Young People's Chorus of New York City.	<p><u>Wholes made up of parts:</u> Tapestry, garden, team, mosaic, fruit salad, our country, quilt, puzzle, soup</p>
<p>E PLURIBUS UNUM (5 min)</p>	<ul style="list-style-type: none">• <i>In a chorus, many different voices come together to make one sound. What are other things you know that are made up of many different parts that come together into one?</i>• Turn to My Music Journal pg. 39, E Pluribus Unum, and examine as a class.<ul style="list-style-type: none">◦ <i>Do you recognize any of the symbols on this dollar bill? Any words or phrases?</i>◦ <i>Can you find the words "E Pluribus Unum"?</i>	<p>E Pluribus Unum: Latin, "Out of many, one." The traditional meaning of the phrase is that out of many colonies, emerge one nation. E Pluribus Unum was the motto of the United States of America until 1956, when Congress changed it to "In God We Trust." It is still present on the country's seal (below), which is printed on the dollar bill.</p>  <p>Motto: A short phrase summarizing the beliefs or guiding principles of an individual or institution.</p>

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CALL AND RESPONSE, ROUNDS, LAYERS (10 min)</p>	<ul style="list-style-type: none"> • Sing <i>Row, Row, Row Your Boat</i> and define a “round.” <ul style="list-style-type: none"> ◦ <i>Do we know any other songs that are rounds?</i> • Sing <i>Old MacDonald Had a Farm</i> and define “call and response.” <ul style="list-style-type: none"> ◦ <i>Do we know any other songs or phrases that are call and response?</i> • Demonstrate one way of singing or performing with layers. <ul style="list-style-type: none"> ◦ <i>Do we know any other songs that have layers?</i> 	<p>Round: Voices singing the same exact melody, but starting at different times. <u>Songs in a round:</u> <i>Frere Jaques, Row Row Row your Boat, 3 Blind Mice, Farmer in the Dell.</i></p> <p>Call and response: Musical phrases where the second repeats or responds to the first. <u>Call and Response phrases:</u> <i>Che Che Kule</i> <i>Hakuna...Matata</i> <i>Baby It's Cold Outside</i></p>
<p>TUE TUE (10 min)</p>	<ul style="list-style-type: none"> • Sing and teach <i>Tue Tue</i> without CD, adding simple motions. • Play CD: <i>Tue Tue</i>. <ul style="list-style-type: none"> ◦ <i>How is the chorus working together in this song?</i> ◦ <i>Are they singing in a round, call and response, or layers? All three?</i> • Sing <i>Tue Tue</i> as a round and a call and response. 	<p>Layers: Individual lines or strata in a piece of music that, when played simultaneously, create the full song. <u>Options for demonstrating musical layers:</u> Simple melody + rhythm Drone + melody Simple melody + harmony</p>
<p>LA SOPA DE ISABEL (10 min)</p>	<ul style="list-style-type: none"> • <i>A soup is an example of “E pluribus unum.” What are some ingredients that might go into a soup?</i> • Turn to My Music Journal pg. 44, <i>La Sopa de Isabel</i> and follow along with CD: <i>La Sopa de Isabel</i>. • Play CD: Sing <i>La Sopa de Isabel</i> and learn refrain. • Sing <i>Goodbye Song</i>. 	<p>Draw out cultural differences in ingredients. Refer back to the map of immigration from previous lessons and discuss soups from students' cultures.</p>


Unit 4: Lesson 2 Classroom Teacher: An American Quilt

OBJECTIVE: Students will explore how their unique histories contribute to the fabric of the United States of America.

VOCABULARY: Quilt

CORE CURRICULUM STANDARDS: SL.2.1, SL.2.5, W.2.3

MATERIALS: 92Y CD, CD player, My Music Journals, tape/glue, scissors

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET ME (15 min)</p> <p>OUR E PLURIBUS UNUM QUILT (25 min)</p>	<ul style="list-style-type: none">• Re-connect with immigrant stories from previous units: Ramón, Hanna, and Aedan.<ul style="list-style-type: none">◦ <i>What was special about each child and their story?</i>◦ <i>Which parts of their stories can we relate to in our own lives?</i>• Turn to My Music Journal pg. 38, Meet Me!, and complete.• Turn to My Music Journal pg. 40, Quilts Across the Country.<ul style="list-style-type: none">◦ <i>How does a choir represent the idea of “E pluribus unum”?</i>◦ <i>How does a quilt represent that idea?</i>• Turn to My Music Journal pg. 41, My Quilt Patch, and draw self-portrait.• Tear out each student's patch and paste, tape, or staple together to create a class quilt.	<p>The United States has a particularly strong tradition of quilting, using them not only for warm bedding, but for purposes as varied as commemoration, celebration, education, artistic expression, or even campaigning and fundraising. Quilts are often made by piecing together several smaller patches of fabric, and include intricate stitching patterns. Quilting was also frequently a communal event, called a “quilting bee.”</p>  <p>Tamar Horton Harris North. “Quilt (or decorative throw), Crazy pattern”</p>

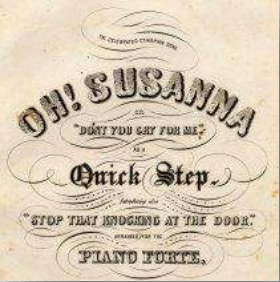
Unit 4: Lesson 3 Teaching Artist: Sounds of America

OBJECTIVE: Students sing American folk songs and share their NYC experiences.

VOCABULARY: Arrangement, Banjo, Folk song, Medley

CORE CURRICULUM STANDARDS: RL.2.1, RL.2.4, SL.2.2, SL.2.5

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RE-CONNECT (5 min)</p> <p>THREE AMERICAN CHILDREN'S SONGS (10 min)</p> 	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Sing <i>Tue Tue</i> and <i>La Sopa de Isabel</i>. • Do you know any folk songs from different countries?<ul style="list-style-type: none">◦ Where did you learn the song?◦ What language is it in?• Do you know any folk songs from the United States?• Introduce <i>Three American Children's Songs</i>.• Play CD: <i>Oh! Susanna</i> and sing along with chorus, My Music Journal pg. 43.• Play CD: <i>Red River Valley</i> and <i>Skip to My Lou</i>, and sing and dance along.<ul style="list-style-type: none">◦ For each song, discuss: <i>Did they sing in a round, call and response, layers, or a combination of those three techniques?</i>	<p>Folk songs: Songs of oral tradition that have been performed over a long period of time.</p> <p><i>Three American Children's Songs</i> is a medley including <i>Oh! Susanna</i>, <i>Red River Valley</i>, <i>Skip to My Lou</i>, and <i>Yankee Doodle</i>.</p> <p>Medley: Multiple songs strung together.</p> <p><i>Oh! Susanna</i> blends together a variety of musical traditions. Written by Stephen Foster in 1848, the line "a banjo on my knee" refers to a musical instrument with African origins, but the beat is from a polka which reached America from Europe.</p>

ACTIVITY

CHORAL
ARRANGEMENT
(20 min)



GIVE US HOPE
(10 min)

STEPS & GUIDING QUESTIONS

- Reframe choral singing techniques as ways to arrange a song.
- *Let's write our own arrangement of Oh! Susanna incorporating some of these techniques.*
- Model applying techniques to *Oh! Susanna*.
- Split class into two groups with Classroom Teacher, and separately "arrange" the *Oh! Susanna* chorus using a combination of techniques.
- Chart or score your arrangement (save chart or score for use in Lesson 5).
- Each group rehearse and perform for the other.
 - *Which ways of arranging did you like best?*
 - *Which ways were the most fun or challenging for you to sing?*
- Play CD: *Give Us Hope* and follow lyrics in My Music Journal pg. 43.
- Sing along with the individual SATB part demos and full chorus separately.
- *How does YPC work together to perform Give Us Hope?*
- Sing *Give Us Hope* (choose one of four parts) as a call and response.
- Sing *Goodbye Song*.

SUPPORT

Musical and Choral singing techniques:
Call and response, layers, round, dynamics, number of voices, tempo

Oh Susanna, don't you cry for me.
I come from Alabama with a banjo on my knee.
Oh Susanna, don't you cry for me.
I come from Alabama with a banjo on my knee.



*Give us hope – my voice is calling
Can you see the look in my eyes
Can you feel – my hand is reaching
Give us hope and we'll show you the way*

Soprano
Alto
Tenor
Bass


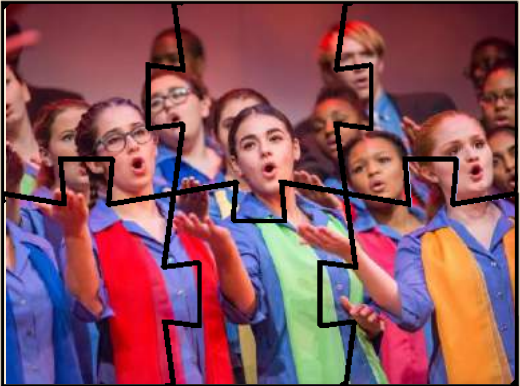
Unit 4: Lesson 4 Classroom Teacher: A Musical Puzzle

OBJECTIVE: Students will reflect on the concert experience and the year of Voices of Immigration.

VOCABULARY: E pluribus unum

CORE CURRICULUM STANDARDS: SL.2.4, SL.2.5, W.2.2

MATERIALS: 92Y CD, CD player, My Music Journals, scissors, drawing supplies

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONCERT REFLECTION (10 min)</p>  <p>VOICES OF IMMIGRATION PUZZLE (30 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal pg. 47, Young People's Chorus 4-square, and complete.• Play CD: various tracks, while students work. • <i>How does a puzzle work?</i>• <i>What connections can you make between a puzzle and "E Pluribus Unum"?</i>• Turn to My Music Journal pg. 45, Musical Puzzle.<ul style="list-style-type: none">◦ <i>We are going to create puzzles for each other to help us remember all of the Voices of Immigration we learned about this year.</i>• Students choose 1 of 4 musical groups we studied during the year to base their puzzle on.• Draw memories or scenes on puzzle template; then tear out page and cut apart 6 pieces.• Trade puzzles with classmates.	<p>Encourage students to flip through the pages in their My Music Journals to remind them of important songs, concepts, instruments, terms, and other information associated with each group.</p> <p>Students should also write their name on the reverse of each puzzle piece.</p> 


Unit 4: Lesson 5 Teaching Artist: Celebrating YPC and Voices of Immigration

OBJECTIVE: Students will sing songs from the YPC concert and play a game to review the year of Voices of Immigration.

VOCABULARY: Technique, Passport

CORE CURRICULUM STANDARDS: SL.2.1, SL.2.2, SL.2.4, SL.2.5, W.2.3

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RECONNECT (10 min)</p>	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Sing class's arrangement of <i>Oh! Susanna</i> from Lesson 3, and one other song of choice from Young People's Chorus concert.<ul style="list-style-type: none">◦ <i>Which choral techniques did we use in our arrangements?</i>• Play CD: <i>Three American Children's Songs</i>, <i>Tue Tue</i>, and <i>Give Us Hope</i>, and sing along.• For each recording, discuss:<ul style="list-style-type: none">◦ <i>Which choral techniques do you hear in this song?</i>	 <p>The support section features three circular stamps on a light yellow background. At the top is a green stamp for Mexico with a map of Mexico in the center. Below it is a blue stamp for the Republic of Ireland with a map of Ireland. At the bottom is a red stamp for Krakow, Poland, featuring a silhouette of the city's skyline.</p>
<p>MY MUSICAL PASSPORT (15 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal pg. 48, My Musical Passport.• <i>For each country's square, list songs and stories we learned on our visit.</i>• Play CD: tracks as needed to confirm song titles and stories.	

ACTIVITY

END-OF-YEAR
REVIEW GAME
(25 min)

STEPS & GUIDING QUESTIONS

- Design an activity or game appropriate for your students that reviews the year of Voices of Immigration. Use each unit's Essential Questions, Skills, and Vocabulary, as well as lesson Objectives to help you focus on the fundamental concepts and skills students should understand and be able to do at the completion of the Musical Introduction Series.
- Sing *Goodbye Song*.

GOODBYE!

SUPPORT

Review Game Suggestions:

Jeopardy

Trivia

Around the World

Puzzles from Lesson 4

Use choral singing techniques to arrange songs from units 1-4.

http://www.proteacher.org/c/273_review_games.html

Unit 4 Vocabulary

Arrangement – Music based on another, original piece of music; it may sound very similar or very different.

Banjo – A 4-, 5-, or 6-stringed instrument commonly played in country, folk, and bluegrass music.

Call and Response – Musical phrases where the second repeats or responds to the first.

Chorus – A group of people singing together.

Folk song – A song that originates among a group of people in an area, and is passed down through oral tradition.

Layers – Individual parts in a piece of music that, when played simultaneously, create the full song.

Medley – Multiple songs strung together.

Motto – A short phrase summarizing the beliefs or guiding principles of an individual or institution.

Passport – An official document issued by a government, certifying the holder's identity and citizenship.

Round – Voices singing the same exact melody, but starting at different times.

Technique – A skill or ability to achieve something.

Glossary: Common Core State Standards

Reading Literature:

- RL.2.1** - Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.
- RL.2.3** - Describe how characters in a story respond to major events and challenges.
- RL.2.4** - Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.
- RL.2.9** - Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.

Reading Informational Text:

- RI.2.1** - Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.
- RI.2.6** - Identify the main purpose of a text, including what the author wants to answer, explain, or describe.

Writing:

- W.2.2** - Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.
- W.2.3** - Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Speaking and Listening:

- SL.2.1** - Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
- SL.2.2** - Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
- SL.2.4** - Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.
- SL.2.5** -5. Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

Building Creative Confidence in the Special Needs and Inclusive Classroom

OBJECTIVE: These general guidelines serve to pinpoint student learning differences while giving instructional support through multiple learning modalities in the special needs and inclusive classroom.

ADAPTED RESOURCE: Stowe, Cynthia M. *Understanding Special Education: A Helpful Handbook for Classroom Teachers*. New York: Scholastic Inc. 2005.

LEARNERS WITH	GENERAL EXPECTATIONS	SUPPORT
<p>Learning Disability: Refers to many different types of learning issues that can vary widely in levels of severity. Learning disabilities are believed to be caused by a neurological issue (not physical, emotional disturbance, or vision/hearing impairments).</p>	<ul style="list-style-type: none">• Difficulties with Executive Functioning: Knowing how to approach and complete a task. Executive functioning helps a person take in and organize new information, prioritize what needs to be done, plan the steps that need to be taken, and figure out the strategies that should be used to accomplish that task. Finally, executive functioning helps a person evaluate the effectiveness of the plan.• Students with learning disabilities take in information, such as sights and sounds, but may have difficulty understanding or attaching meaning to it.• They find it hard to organize information in a way that makes it readily accessible.• Retrieving information from short or long term memory may be difficult.• They have difficulty expressing those ideas, either verbally or non-verbally.	<p><u>Beginning a task:</u> List all items needed before you start.</p> <ul style="list-style-type: none">• Finding a pencil can be defeating. Give directions in steps:<ol style="list-style-type: none">1. <i>Raise your hand if you are the pencil captain.</i>2. <i>If you raised your hand, stand up.</i>3. <i>Get the box of pencils for your table.</i>• Make it a game: <i>Draw swords</i> (students raise pencil in the air). <p><u>One-step directions:</u> Avoid monologue directions. Instead, discover while doing.</p> <ul style="list-style-type: none">• For a layering activity with different colors of tissue paper:<ol style="list-style-type: none">1. <i>Place the different colors on your desk.</i>2. <i>Pick one color and hold it to the light. Good! What do you see? Is it a cool color or a warm color?</i>3. <i>Put the color back on your desk.</i>4. <i>Pick up a different color. Continue with process.</i> <p><u>Constant review and repetition:</u> Use different modalities, such as visually presenting lyrics (aural difficulties), singing lyrics (visual difficulties), or creating mnemonics (visual/aural difficulties).</p>

LEARNERS WITH

Dyslexia: A learning disability that affects a person's ability to acquire and process language (mainly written language), but does not affect general intelligence.

ADD/ADHD:

Disorders of attention. Students can be attentive to things that interest them (drawing, for example) but disengage for other subjects (spelling).

GENERAL EXPECTATIONS

Difficulties with:

- Auditory discrimination: Hearing the subtle differences in sound.
 - These learners hear the sounds but many times cannot perceive the differences in short/long vowel sounds.
- All academic areas where language is heavily involved: Reading, spelling, writing, handwriting, and math, for example. Dyslexia also affects fine and gross motor skills (e.g. Writing for long periods of time).

Difficulties with:

- Attending to stimuli outside of themselves. May appear inattentive to the outside world. Impulsive and hyperactive behavior (ADHD).
- Organizing time (executive function).
- Transitions: Difficulty leaving an activity they like, hence verbal cues will not work.
 - Visually show the transitions so they can prepare: green (go), yellow (2 minutes/30 second warning), red (stop/clean up).
 - Music is a wonderful aide! Playing classical music can be calming (during transitions or group work). The music can fade quieter while announcing the time left. When the music stops, the activity has ended. A bell chime with an announcement of time.
- Idiomatic phrases: "Break a leg" – They will literally believe you want them to break their leg. Watch for confused facial expressions and explain or avoid idiomatic phrases.

SUPPORT

Visual: Highlighting a repetitive letter or vowel sound with a specific color in the lyrics. A picture or symbol for key words helps reinforce the sounds, language, and meaning.

Kinesthetic: Sign language can be used for each word or key word in the phrase, or a shape/movement can be made with the body. Embody and focus on the rhythm of the words.

Constant review and repetition

Structured environment for learning: Rules and expectations that are predictable.

Visual story board: Detailed lesson plan showing the time for each activity.

Redirect their attention: Stand or sit near this student. In a group seating: have these students sit near the teacher/TA.

Opportunities to move: Hand out a worksheet, collect the journals, etc.

Best curriculum: Both teacher-directed and self-directed activities. Students with ADD/ADHD want to please, and disappointment is palpable.

One-step directions

May need short breaks

LEARNERS WITH

Autism Spectrum

Disorder: A neurological disorder that affects communication and the processing of sensory information.

Asperger

Syndrome*: A neurologically based disorder that primarily affects a person's ability to be successful with social relationships.

*Asperger Syndrome is an autism spectrum disorder (ASD) considered to be on the "high functioning" end of the spectrum.
- *Autism Speaks®*

GENERAL EXPECTATIONS

Sensitivities: Senses (touch, smell, taste, hearing, sight) may be over- or under-sensitive. This can cause a disturbance for the student. In general, touch and sound are triggers.

Communication: May need more time to formulate thoughts, and sometimes cannot communicate thoughts at all (non-verbal). This can cause difficulty working in groups.

Social cues: Reading emotions, facial expressions, body language. These subtle cues are difficult to understand.

Fixations: Become obsessed with a specific subject.

Misunderstandings of: Facial cues and behaviors, clichés, trouble concentrating on a task they are not interested in. They possess a great vocabulary, but may not comprehend everything they read/hear.

SUPPORT

How to avoid triggers:

- **Smell:** Look for unscented versions of supplies and materials - paint or marker smell could be a trigger.
- **Sound:** Eliminate distracting noises: computer keys clicking, loud music, etc.
- **Touch:** Be aware of students' need for personal space (their "bubble"), prepare ahead of time art supplies that are sticky or otherwise strange in texture.

Balanced levels of activity: alternate active and inactive tasks.

Different modalities for expressing understanding and assessment:

- **Kinesthetic:** Create a shape with your body of how/what a specific sound would look/feel like.
- **Visual:**
 - Draw the trajectory or shape of the sound.
 - Hold up a color of what the sound looks like.
 - Provide a picture that encapsulates the song and have the students describe it. They can see what the song looks like. Students can also circle areas on the picture that match parts of the song.

These learners think in pictures not words:

Nouns are easier because you can make a picture in your head. – *described by Dr. Temple Grandin*

Spin off to other topics: 7 degrees of separation: If fixation is birds → nest/homes → architecture (design).

Giving praise: Praise the action or specific behavior ("That was good that you...").

Funders of the Program

92nd Street Y would like to thank the following funders for their support:

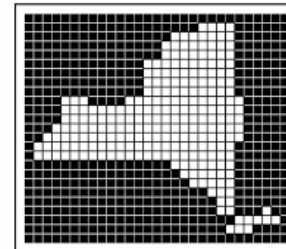
92nd Street Y offers a comprehensive Literary, Arts and Science Education Outreach Initiative that benefits students across New York City.

Public funding for these programs is provided by the New York City Department of Cultural Affairs and the New York City Department of Youth and Community Development.

Major funding is provided by the Cultural After-School Adventures Program; AT&T; Epstein Teicher Philanthropies; the David L. Klein Jr. Foundation; Con Edison; Lini Lipton; The Richard Pousette-Dart Foundation; the Pamela and Richard Rubinstein Foundation; the Adolph and Ruth Schnurmacher Foundation, Inc.; the Alan and Katherine Stroock Fund; the Milton and Sally Avery Arts Foundation; the Kinder Morgan Foundation; Goldman Sachs; and the Goodman-Lipman Family Foundation, Inc.



State of the Arts



NYSCA





92nd Street Y is a world-class cultural and community center where people all over the world connect through culture, the arts, entertainment and conversation. For 140 years, we have harnessed the power of arts and ideas to enrich, enlighten and change lives, and the power of community to repair the world. A proudly Jewish organization, 92Y enthusiastically welcomes people of all faiths, backgrounds and perspectives. For more information, visit [92Y.org](https://www.92y.org)

92Y 92nd Street Y
1395 Lexington Avenue
New York, NY 10128
[92Y.org/Outreach](https://www.92y.org/Outreach)