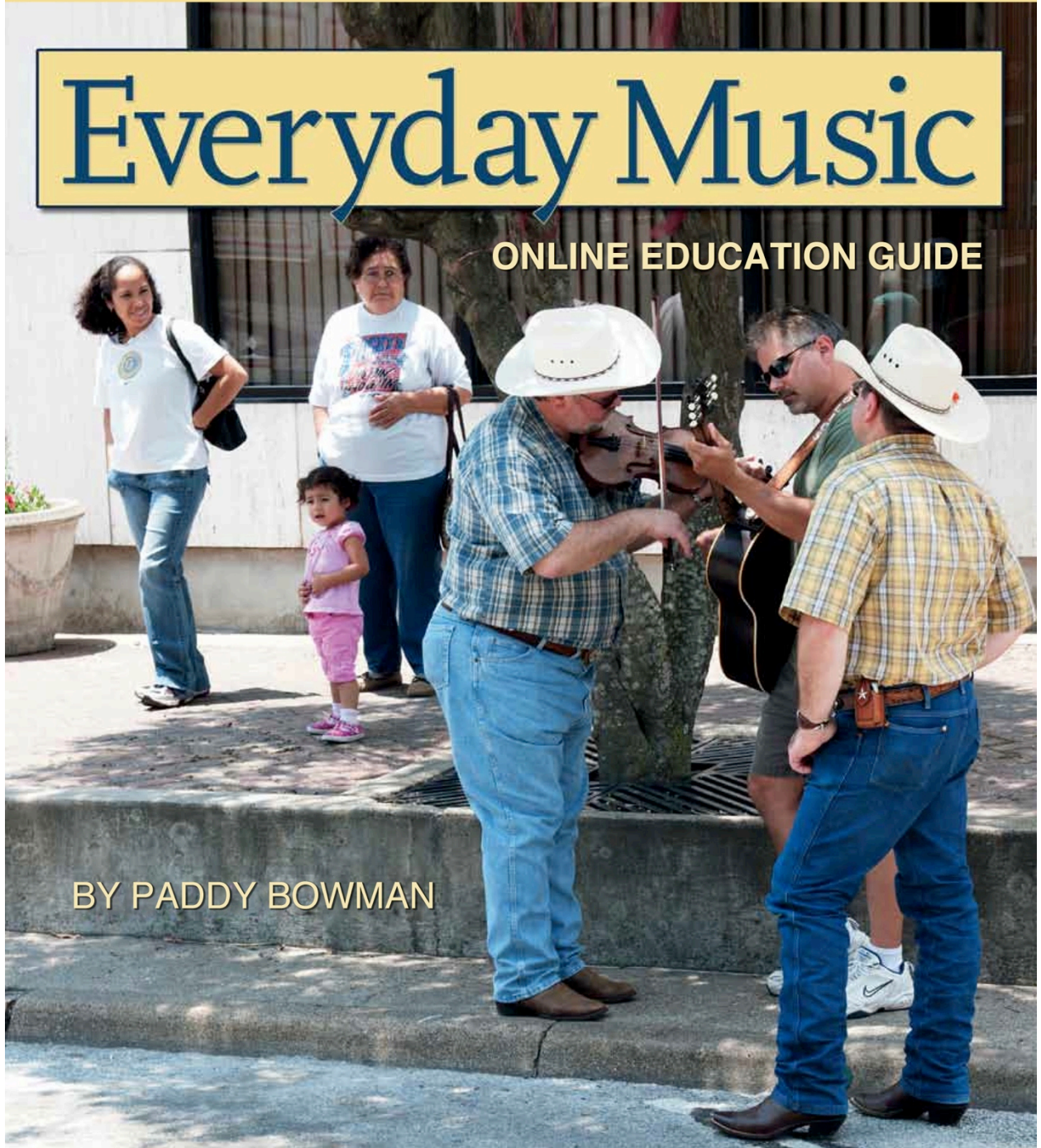


# Everyday Music

ONLINE EDUCATION GUIDE

BY PADDY BOWMAN



## EVERYDAY MUSIC IN THE CLASSROOM

Alan Govenar's book *Everyday Music* takes readers on a journey that crosses historical eras as well as terrains of Texas and tells the stories of diverse places and people. Folk arts and artists are highly accessible, for everyone has family, community, and regional traditions. This online guide provides strategies and tools to integrate *Everyday Music* into social studies, English language arts, music, visual art, and technology curricula and to help students to meet [Texas Essential Knowledge and Skills](#).

### THE GOALS OF THIS GUIDE ARE TO:

- Deepen students' critical-inquiry and literacy skills, including close reading, observation, listening, note taking, polished questioning, analysis, synthesis, and presentation of research
- Engage students in using primary source materials, such as personal narrative, photographs, and traditional music
- Introduce students to traditional artists whose music and life stories illuminate history and heritage and represent different points of view
- Inspire students' self-discovery, identity, and cultural awareness
- Connect students with big ideas across subject areas

The guide features a unit on each artist profiled in the book and a variety of worksheets that provide scaffolding for an array of approaches for applying the content. Each unit includes background information for educators, student objectives, potential big ideas or themes where the unit might fit, subject areas, preparation, class discussion prompts, suggested activities, a list of student products to use in assessment, a vocabulary list, a short summary of standards, and resources.

The following descriptions of the worksheets show some of the ways that educators may use *Everyday Music* to enhance their existing curricula.

- ***Everyday Music* Field Notes** helps students listen carefully and take notes as they read artist profiles in the book and listen to the three-minute audio profiles on the website. In social studies and English language arts, students may use their notes to look for patterns, compare and contrast, and synthesize information.
- The ***Everyday Music* Image Analysis Worksheet** includes aesthetic as well as historical and cultural context elements to deepen students' decoding of photographs, maps, and other images. This worksheet is useful in visual art as well as social studies and English language arts.
- The ***Everyday Music* Songwriting Worksheet** outlines how to write lyrics to any genre of song that music educators may want to use. English language arts teachers could use this as a way to study lyrics as poetry as well as songwriting. The social studies educator

could use songwriting as a culminating project to demonstrate what students have learned.

- The ***Everyday Music Interview Worksheet*** suggests questions that students can adapt to interview people of any age about their musical interests. Social studies, English language arts, and music educators might have different goals for interviews, but students will be learning an array of important inquiry skills and improving interpersonal skills. Like Alan Govenar, who interviewed and photographed the artists profiled in the book, students can turn their interviews into written profiles and illustrate them with photographs and images for class collections to be analyzed and shared.
- The ***Everyday Music Listening Log*** will help students listen to music tracks. The log lists musical elements as well as cultural context and regional differences and is useful to social studies and English language arts teachers as well as music educators.
- The ***Traditions Venn Diagram*** asks students to compare their traditions and lives with those of the artists profiled in the book, teaching self-discovery, point of view, similarities, and differences. Such comparisons are helpful in all subjects.

Just as ethnographers such as Alan Govenar keep their field notes, photographs, maps, and artifacts in a portfolio, students will benefit from creating *Everyday Music* portfolios, which provide authentic assessment and give students a place to store all their work. They can use notebooks, accordion files, or back issues of magazines such as *Texas Monthly* or *Texas Highways*. Their portfolios can reflect students' main interests as well as goals for what the teacher wants students to get from this unit of study. Students may also use digital portfolios. Students can synthesize their portfolios for a final grade or turn contents into a culminating project.

As students enjoy this journey, they will also discover that their own traditions, music, and stories are part of history and contribute to a dynamic, living traditional culture.

# JULIUS VITA

## FOR THE TEACHER

### ***Introduction***

Julius Vita's story presents a good introduction to immigration and diversity in Texas. Ellis Island dominates our nation's immigration story, yet the Port of Galveston was also a vital entryway for immigrants from around the world. Likewise, students may not realize how many immigrants from different parts of the world have made Texas home. Czech immigrants, like German immigrants, contributed significantly to traditional music in the state.

The earliest Czech immigrants came to Texas in 1852 and settled in the Coastal Plains not far from the Port of Galveston. In their homeland most of the immigrants had been farmers and sought land that would be suitable for agriculture. By the 1870s, Czechs had moved into Central and Northwest Texas in the area near Seymour in Baylor County, where Julius Vita lived and worked.

This story also brings a variety of gathering places to life to spark students' awareness of the importance of such places to communities. From Facebook to food courts and football games, students also gather, just as the Czech community assembled at the Old Settlers Reunion, feed store, VFWs, barn dances, and Knights of Columbus halls.

Julius Vita is a good role model for students to discuss earning privileges and giving to community.

## OBJECTIVES

### ***Students may:***

- Improve listening skills and note taking
- Explore diversity and immigration in Texas
- Research Czech immigration to the state
- Learn about Czech music and the button accordion
- Consider the importance of gathering places to building community and passing along traditional culture
- Catalog and analyze their own gathering places
- Reflect on the relationship between language and the transmission of culture
- Examine the values of hard work and volunteering

## BIG IDEAS

### ***Immigration and Diversity***

- Texas has a long history of immigration from many nations and regions of the world.
- The Port of Galveston played an important role in American immigration history.
- Nationality and ethnicity are only two of many elements that contribute to cultural diversity. Others include occupation, economic class, religion, gender, and age cohort.

## ***Language***

- Language and culture are intertwined.
- Non-English speakers have always immigrated to Texas.
- Being aware of language, both oral and written, makes us aware of various cultural groups and social issues.

## ***Gathering Places***

- Like the feed store, VFW, Old Settlers Reunion, and dances in Julius Vita's story, gathering places help define communities.
- New media makes virtual gathering places possible.
- Schools are important gathering places.

## **MATERIALS**

Julius Vita's story and photos

Radio clip

*Everyday Music* Field Notes

*Everyday Music* Listening Log

Traditions Venn Diagram

Release Forms (optional)

## **TIME REQUIRED**

1-2 class periods

## **SUBJECTS**

Texas history, social studies, English language arts, music

## **PREPARATION**

Review Julius's story and the audio clip. Choose Big Ideas that you find relevant to your curriculum and your students. Copy *Everyday Music* Field Notes and other worksheets students will need and cue the audio clip.

## **CLASS DISCUSSION**

Students may read the story and listen to the audio story independently, in groups, or as a class. Using the *Everyday Music* Field Notes worksheet will help them focus more closely. In a class discussion, raise some of the Big Ideas above, depending upon your curriculum and students' needs and grade level. Here are questions to spark discussion:

- Julius Vita told Alan Govenar that he could interview him "if you got nerves enough to stick with me." What do you think this statement says about the musician?
- Julius's son Jim describes his father as "a true volunteer." What qualities make a good volunteer? What evidence do you find in Julius's story that he was a good volunteer? What interests you enough to become a volunteer?
- What sacrifices have you made to earn a privilege?

- Where are gathering places in school? In the community?
- What do you know about the accordion?
- How does language influence everyday life and the passing along of cultural traditions?

## SUGGESTED STUDENT ACTIVITIES

***Students may work independently or collaboratively to:***

Investigate how local radio stations, both FM and AM, contribute to a sense of place and community history. Although many stations play mainstream popular music of various genres, plenty of stations also feature local music programming in a number of languages. For example, every Sunday KSEY-94.3 FM in Seymour, Texas broadcasts a Czech polka show. Adapt the *Everyday Music* Listening Log to research what local radio stations say about your community. Summarize your findings in a report, chart, or classroom radio show. Listen to KSEY at [www.radioksey.com](http://www.radioksey.com) and find other Texas polka shows at [www.radio4polkas.com/polkaradio\\_files/state/TX.html](http://www.radio4polkas.com/polkaradio_files/state/TX.html).

What are gathering places in your community? Your school? Use the Traditions Venn Diagram to compare Julius Vita's gathering places with your own. Choose one of your favorite gathering places and work with a team to document it to create a multimedia presentation. Elements to research include the following: age groups, layout, landscape, sounds, who's in charge, activities, rules, private versus public spaces, rituals, customs, traditions, meaning to those who gather there, meaning to the overall community. If you include interviews, be sure to use a Release Form.

Research Czech immigration to Texas and the importance of Galveston as a port of entry for thousands of immigrants (see Resources). When did Czech immigrants arrive, where did they settle, and why did they leave Europe? Write a report summarizing your findings and include photos and maps.

As you listen to Julius Vita play Czech accordion, make an accordion book where you can sketch your reflections, his portrait, or his button accordion. You may also use the book to sketch the instruments that all the artists in this book play as well as the artists. To fold pages, take a piece of paper and fold it in half, then fold the edges back, toward the centerfold.

The accordion is a very popular instrument among many types of Texas musicians. Research the button accordion, the piano accordion, or both. Present your findings in a class presentation or Web page that includes illustrations and, if possible, sound files.

## ASSESSMENT STRATEGIES

Discussions

Field notes

Radio listening logs

Local radio reports, charts, or radio shows

Multimedia presentations on gathering places

Accordion books

Reports

Web pages

## VOCABULARY

button accordion  
Czech  
gathering places  
immigration  
piano accordion  
polka  
Port of Galveston  
radio  
reunion  
Slovakia  
waltz

## STANDARDS

Analyze information  
Use and create primary sources  
Immigration and migration  
Diversity

## RESOURCES

### ***Websites***

Galveston Historical Foundation [www.galvestonhistory.org](http://www.galvestonhistory.org)

KSEY-94.3 FM [www.radioksey.com](http://www.radioksey.com) in Seymour, Texas broadcasts a Czech polka show every Sunday from noon to 3 p.m.

Texas polka radio show list and schedule [www.radio4polkas.com/polkaradio\\_files/state/TX.html](http://www.radio4polkas.com/polkaradio_files/state/TX.html)

# JOHN BURRUS

## FOR THE TEACHER

### *Introduction*

In the American West, the long hours and solitary work of cowboys nurtured the growth of rich song and poetry traditions that melded elements of Anglo, Spanish, Mexican, and African American cultures. Cowboy songs are an expression of a shared experience of the men who trained horses, herded livestock, and worked the cattle drives. They contain numerous geographical references and unique occupational terms that evoke historical events and personal experiences. The music often takes a ballad form, and the lyrics can be dramatic, comic, or moralistic, sometimes including religious themes.

John Burrus's story and songs allow students to hear traditional cowboy songs and country hymns firsthand from a working cowboy who also traveled the rodeo circuit to compete. His real-life cowboy experience always included music. Given his first colt, he traded it for a mandolin!

John Burrus is a springboard for ongoing discussions about where students encounter, enjoy, and participate in music in their own lives and the myths and realities of the cowboy.

### OBJECTIVES

#### *Students may:*

- Improve listening skills and note taking
- Research the history and occupational culture of cowboys
- Investigate cowboy songs as part of history
- Learn a traditional cowboy song
- Examine the myths and realities of cowboys
- Explore the landscape of West Texas
- Learn about cowboy poetry
- Consider Anglo, Spanish, Mexican, and African American influences on cowboy culture and music
- Compare the work of cowboys with that of another occupation

### BIG IDEAS

#### *Occupational Culture*

- Occupations are vital folk groups, or subcultures, with distinctive skills, terms, clothing, gear, tools, jokes, techniques, work spaces, hierarchies, beliefs, and customs.
- The occupation of cowboy reflects contributions from varied cultural groups, including British, Spanish, Mexican, African American, and Native American.



- Researching the cowboy as an occupation broadens understanding of cultural dynamics across time and place and of occupations as a cultural marker in a community or region.

### ***Landscape and Culture***

- Landscape and geography influence culture significantly.
- West Texas was ideal for cattle ranching, which required highly skilled workers and horses—the cowboy.
- Traditional songs often include references to geography, landscape, and climate and can serve as primary documents in the study of a region.

### ***Music and Song in Daily Life***

- We encounter music and song in myriad ways in our daily lives, often without noticing, and music is an important element of our personal folklore.
- The line between sacred and secular music in daily life is not always clearly drawn.
- Examining music and song in a person’s life can reveal important historic and cultural evidence.

### ***Myths and Realities of the Cowboy***

- From early cowboy movies to TV westerns and mass market advertising, the cowboy is an American icon.
- Decoding the myths and realities of this powerful symbol can reveal underlying assumptions, beliefs, and values about the United States.
- Contrary to the common stereotype of cowboys being like John Wayne, diverse cultural groups contributed to the occupation of cowboys. In fact, cowboys still work today from Canada to Argentina, Hungary to Mongolia—not just in the United States.

## **MATERIALS**

John Burrus’s story and photos

Radio clip

Music clips

*Everyday Music* Field Notes

Traditions Venn Diagram

## **TIME REQUIRED**

1-2 class periods

## **SUBJECTS**

Texas history, social studies, English language arts, music

## **PREPARATION**

Review John Burrus’s story and the media clips. Choose Big Ideas that you find relevant to your curriculum and your students. Copy *Everyday Music* Field Notes and other worksheets students will need and cue the audio clips.

## CLASS DISCUSSION

Students may read the story and listen to the audio story independently, in groups, or as a class. Using the *Everyday Music* Field Notes worksheet will help them focus more closely. In a class discussion, raise some of the Big Ideas above, depending upon your curriculum and students' needs and grade level. Here are questions to spark discussion:

- Do you have family members who have lived on ranches in the past or today? What can you share about the real-life work of ranch families?
- How does the work of today's cowboy compare with the work of cowboys of other eras?
- How do cowboys in movies compare with working cowboys?
- Why do you think the cowboy is such a powerful symbol not only of Texas but also of the United States?
- How does the story of John Burrus compare with your ideas about cowboys?
- What surprises you about cowboy songs?
- Why does John Burrus call the harmonica the ideal cowboy instrument?
- John Burrus learned cowboy songs from family and neighbors during his childhood as well as from songbooks. How do you learn songs?
- Old hymns as well as cowboy songs were part of John Burrus's repertoire, blending sacred and secular. Are there times when the sacred and the secular blend in your life?

## SUGGESTED ACTIVITIES

***Students may work independently or collaboratively to:***

Research the diverse origins of the cowboy and cowboy culture. Be sure to include language, terms, music, poetry, gear, living conditions, trail rides, ranch life, etc. Use songs by John Burrus to help tell the story of your findings in a class presentation.

Listen carefully to John Burrus sing "Zebra Dun," a popular cowboy song dating to the late 19th century. It is a ballad about a stranger who is given a tricky horse to ride. Listen for the exaggerated language and special occupational terms. For example, a zebra dun is a light-colored horse with dark streaks and a dark mane and tail. Choose stanzas to memorize and recite like poetry for a class presentation that you may illustrate with a storyboard of the song's action.

Choose a cowboy song and learn the lyrics and melody to sing in a classroom concert or podcast. Extra points for researching and reporting on the song's origins and tune! Good examples that John Burrus sings include "Windy Bill," "Trail to Mexico," "Bury Me Not on the Lone Prairie," "Cool Water," and "The Streets of Laredo."

Research local and regional rodeos, including types of contests, roles of various age groups and men and women, sequence of events, prizes, advertising, and music (see Resources). Share findings in an oral report, illustrated essay, or Web page.

Investigate cowboy poetry and poetry gatherings, which feature cowboy music as well as poetry. The Western Folklife Center website features audio and video clips of poetry and songs from the annual National Cowboy Poetry Gathering and radio programs (see Resources). Use this website and other resources to identify poems and songs to learn. Organize a cowboy song and poetry gathering in the classroom. Be sure to record it.

Interview family members about their concepts about cowboys. If possible, invite someone who has lived on a ranch or participated in a rodeo for a classroom interview. What values do interviewees think cowboys represent? What do they say about Texas history? Be sure to use a Release Form. Write an essay or cowboy song lyrics summarizing the interview.

Research the landscape and geography of West Texas and how it contributed to the development of the cattle industry as well as the occupation and culture of cowboys. Share results, including maps, a timeline, and music in a class presentation.

How many students would like to be a working cowboy? Use the Traditions Venn Diagram to compare the work of a cowboy with that of another occupation and share reflections in a class discussion.

Both cowboy songs and Mexican American *corridos* include ballads, which are songs that tell a story. Compare “Zebra Dun” by John Burrus with “Mal Hombre” by Lydia Mendoza. Use the Traditions Venn Diagram to illustrate how cowboy ballads and *corridos* differ and are similar. Share results in a class discussion.

## ASSESSMENT STRATEGIES

Discussions  
Field notes  
Presentations  
Recitations  
Storyboards  
Songs  
Poems  
Reports  
Maps  
Timelines  
Web pages  
Podcasts  
Interviews  
Venn diagrams

## VOCABULARY

ballad  
cowboy  
cowboy poetry  
cowboy songs  
guitar  
harmonica

occupational culture  
rodeo

## STANDARDS

Analyze information  
Use and create primary sources  
Development of the cattle industry, agriculture of West Texas  
Myths and realities of the cowboy  
Thematic maps  
Humans and the environment  
Spanish influence on language and culture

## RESOURCES

### **Websites**

Louisiana Voices Unit VIII The Worlds of Work and Play  
[www.louisianavoices.org/Unit8/edu\\_unit8.html](http://www.louisianavoices.org/Unit8/edu_unit8.html)

Professional Rodeo Cowboys Association [www.prorodeo.com](http://www.prorodeo.com)

Texas Rodeo Cowboy Hall of Fame, Ft. Worth [www.texasrodeocowboy.com](http://www.texasrodeocowboy.com)

Western Folklife Center, Elko, Nevada [www.westernfolklife.org](http://www.westernfolklife.org)

### **Recordings**

John Burrus. *Cowboy Songs & Country Hymns*. Documentary Arts CD 1010. Order from [www.documentaryarts.org](http://www.documentaryarts.org).

Buck Ramsey. *Hittin' the Trail*. Smithsonian Folkways SFW50002. Order from [www.folkways.si.edu](http://www.folkways.si.edu).

Various Artists. *Cowboy Songs on Folkways*. Smithsonian Folkways SFW40043. Order from [www.folkways.si.edu](http://www.folkways.si.edu).

### **Films**

*Cowboy Poets*. Directed by Kim Shelton, 53 min., 1988. View online at [www.folkstreams.net](http://www.folkstreams.net). A fourteen-minute excerpt and learning guide are featured on the Educators Portal.

*The Hard Ride: Black Cowboys at the Circle 6 Ranch*. Directed by Alan Govenar, 27 min., 1996. Order from [Amazon](http://Amazon).

*Texas Style*. Directed by Alan Govenar and Pacho Lane, 28 min., 1985. View online at [www.folkstreams.net/film,163](http://www.folkstreams.net/film,163). Also available on DVD from [www.documentaryarts.org](http://www.documentaryarts.org).

*Why the Cowboy Sings*. Directed by Hal Cannon and Taki Telonidis, 58 min., 2002. Order from [www.westernfolklife.org](http://www.westernfolklife.org).

# OSCEOLA MAYS

## FOR THE TEACHER

### ***Introduction***

Before radio and television, reciting poetry was part of many families' entertainment. Children memorized poetry at home as well as at school, and parents as well as teachers prized strong recitation skills. Osceola Mays's deep repertoire, learned from her mother and recalled across the decades, are exceptional, however. Her poetry—and spirituals—are direct links to the era of Jim Crow segregation following Reconstruction and also to slavery, the Civil War, and Emancipation, and they serve as a different sort of primary source document than what may be found in textbooks. Today oral poetry is experiencing a renaissance. From poetry slams to the national Poetry Out Loud competition sponsored by the National Endowment for the Arts that thousands of high school students enter annually, young people are again engaged in recitation—and composition—of diverse forms of poetry.

Osceola Mays's story and artistry provide rich content to introduce students to oral poetry and spirituals and to folklore as historical evidence and a record of race relations history.

### OBJECTIVES

#### ***Students may:***

- Improve listening skills and note taking
- Explore the relationship of folklore and history
- Examine qualities of resilience
- Consider intergenerational traditions
- Memorize and recite poetry
- Analyze poetry as historical evidence as well as literature
- Memorize and sing a spiritual
- Write and recite a poem about a historical event

### BIG IDEAS

#### ***Folklore and History***

- Traditional poetry, songs, and narratives provide additional perspectives and points of view from those found in history books.
- Subjects relevant to people stay in their repertoire, extending the historical timeline across generations.

#### ***Intergenerational Traditions***

- Osceola Mays learned from her mother and grandmother, whose lived experiences of racial prejudice reached back to slavery.

- Passing along traditions keeps them alive for others as well as in the memory of tradition bearers.
- Naming traditions are part of intergenerational family folklore.

### ***Resilience***

- Osceola Mays remembers poems related to social justice for African Americans, evidence of what her family and hundreds of thousands of African American endured.
- Surviving hard times requires different forms of resilience, including spiritual and artistic resilience.

### **MATERIALS**

Osceola Mays's story and photos

Radio clip

Music clips

Video clip

*Everyday Music* Field Notes

### **TIME REQUIRED**

1-2 class periods

### **SUBJECTS**

Texas history, social studies, English language arts, music

### **PREPARATION**

Review Osceola Mays's story and the media clips. Choose Big Ideas that you find relevant to your curriculum and your students. Copy *Everyday Music* Field Notes and other worksheets students will need and cue the audio and video clips.

### **CLASS DISCUSSION**

Students may read the story and listen to the audio story independently, in groups, or as a class. Using the *Everyday Music* Field Notes worksheet will help them focus more closely. In a class discussion, raise some of the Big Ideas above, depending upon your curriculum and students' needs and grade level. Here are questions to spark discussion:

- Who named you and what stories do you know about your name?
- What poems, including nursery rhymes, can you recite from memory?
- What do the poems that you know say about you, your family, your community, Texas history, and American history?
- When and how were slaves in Texas freed?
- What day is called Juneteenth? Why? How is it celebrated today?
- What do you know about racial segregation in the United States and the term "Jim Crow" segregation? Research to learn more.
- What strengths do people require to survive hardship?
- How many titles of spirituals can you list? Can you sing any?

- How might poetry, song, and other art forms reinforce resilience?
- Has your family moved? What reasons led to these moves? How have these moves influenced your life?
- What values are you learning in the traditions practiced by your family and your friends?
- What traditions and knowledge would you want to pass on to future generations?

## SUGGESTED ACTIVITIES

***Students may work independently or collaboratively to:***

Using Osceola Mays's naming story as inspiration, interview family members about naming traditions and share naming stories in small groups or in class. Draw nameplates to illustrate your name stories.

Osceola Mays recognized that her mother and grandmother taught her love and discipline by teaching her poems and songs, which also entertained her as she learned the skills she would later need as a domestic maid working for white families. Make a list of things that you have learned outside a formal school experience. If possible, include the person who taught you. Choose one skill or tradition and write a short essay or poem about it to share in class.

Choose part or all of one of Osceola Mays's poems to memorize and recite in a class presentation. Team members might choose different stanzas for a group recitation.

Explore the Poetry Out Loud website, [www.poetryoutloud.org](http://www.poetryoutloud.org), including sample videos of students' recitations. Useful sections include information for teachers and students, an anthology of poems, and a recitation guide. Choose a poem to memorize, practice, and recite in class. Poetry Out Loud judges look for evidence of understanding, body language, tone of voice, delivery style, physical presence, voice, articulation, and dramatic appropriateness. Osceola Mays was master of all these elements, which you can see in her video. Organize a class poetry recitation.

Osceola Mays and her husband Clarence had to leave rural East Texas to find work in Dallas during the 1940s and lived there the rest of their lives. Research migration, population distribution, and the urbanization of Texas in the 20th century. Add your family's migration and moves to personalize a class report or essay.

Research the Emancipation Proclamation, signed January 1, 1863, by President Abraham Lincoln, and how it finally went into effect June 19, 1865, in Texas. Do further research on the celebration called Juneteenth. Present findings in an essay, oral report, Web page, or skit. Try to include poetry and music (see Resources). Discuss how Juneteenth fits in the context of Texas's Celebrate Freedom Week.

Brainstorm historical events and choose one about which to write a poem. Memorize the poem to recite in class.

The African American point of view of social justice expressed in the poems that Osceola Mays learned as a child differed from the point of view in most history books published before the Civil

Rights Movement of the 1960s and 1970s. Write a poem or short essay about the importance of identifying and analyzing point of view in news stories, history, textbooks, TV, and websites.

Watch a segment from the film *Osceola Mays: Stories, Songs, and Poems* and listen to Osceola Mays recite poems she learned as a young child. Students may also listen to her recordings. The different versions of the texts are indicative of the oral tradition.

Spirituals were very important to Osceola Mays, connecting her through her mother and grandmother to the era of slavery, when spirituals developed as a unique African American genre. Also known as sorrow songs, spirituals express a longing for a Christian heaven, visualized as freedom. Play “Swing Low, Sweet Chariot” and “Nobody Knows the Trouble I’ve Seen” and write a poem or draw a picture describing the imagery you see as you listen to these spirituals.

Memorize one of the spirituals that Osceola Mays sings or research other spirituals. Ask the school music specialist for sources.

African American artists have long found audiences in Europe more accepting and enthusiastic than they experienced among white people in the United States. After World War I, many African American musicians were wildly popular in Paris. Listen to the CD *Texas in Paris* and imagine how the three Texans, Osceola Mays, John Burrus, and Bill Neely, enjoyed Paris and how Parisians reacted to them. Write a poem from Osceola Mays’s point of view about her first trip to Paris.

## ASSESSMENT STRATEGIES

Discussions  
Field notes  
Name stories  
Nameplates  
List of life skills  
Essays  
Poems  
Recitations  
Skits or short plays  
Reports  
Web pages

## VOCABULARY

Civil War  
Emancipation Proclamation  
Jim Crow  
naming traditions  
oral poetry  
point of view  
segregation  
spirituals  
urbanization



## STANDARDS

Analyze information  
Primary and secondary resources  
Civil War and Reconstruction  
Emancipation Proclamation  
Urbanization  
Celebrations, Celebrate Freedom Week  
Diversity  
Point of view

## RESOURCES

### **Websites**

Handbook of Texas Online [www.tshaonline.org/handbook](http://www.tshaonline.org/handbook)

History of Jim Crow [www.jimcrowhistory.org](http://www.jimcrowhistory.org)

Poetry Out Loud: National Recitation Contest [poetryoutloud.org](http://poetryoutloud.org)

### **Recordings**

Osceola Mays. *Spirituals and Poems*. Documentary Arts CD 1006. Order from [www.documentaryarts.org](http://www.documentaryarts.org).

John Burrus, Osceola Mays, and Bill Neely. *Texas in Paris*. Documentary Arts audiocassette. Order from [www.documentaryarts.org](http://www.documentaryarts.org).

### **Films**

*Osceola Mays: Stories, Songs, and Poems*. Directed by Alan Govenar, 28 min., 1996. Order from [www.documentaryarts.org](http://www.documentaryarts.org).

### **Publications**

Govenar, Alan. *Osceola: Memories of a Sharecropper's Daughter*. Illus. Shane Evans. New York: Hyperion, 2000.

# HOWARD DEE “WES” WESTMORELAND III

## FOR THE TEACHER

### ***Introduction***

In 1999 Wes Westmoreland left his career as a professional musician touring with country music stars to become a pharmacist and be home with his family. He is still very active in fiddling as a musician, contest judge, and teacher and in passing his knowledge on to his children, a sixth generation of family musicians.

In the 1985 radio clip, we join a Memorial Day Westmoreland family reunion and hear members of an older generation describe how music was always a part of their lives. We also hear Wes’s grandfather Bus play fiddle and define Texas-style fiddling. In the 1985 film clip, we see Wes when he was just out of college and his cousin Robin when she was fourteen. As they listen to the radio clip and view the film (see Resources), students will hear Texas-style fiddle playing. They should observe how the Westmorelands learn music; how the young people interact with elders; the preparations for a family reunion; and the musicians’ virtuosity.

In the 2010 video we see Wes Westmoreland playing the fiddle with his teenaged son Tanner, accompanied by his uncle Eugene Westmoreland.

### OBJECTIVES

#### ***Students may:***

- Improve listening skills and note taking
- Discover Texas-style fiddling
- Investigate virtuosity and mastery
- Learn that traditions change over time
- Explore how people learn traditionally from members of a cultural group, such as a family
- Examine the intersections of traditional, academic, and popular culture
- Consider their own traditions and how families pass along knowledge and skills
- Compare the Westmoreland reunion with a celebration in their own community
- Improve listening skills and note taking

### BIG IDEAS

#### ***Virtuosity***

- Learning traditionally from a cultural group—family members in the case of the musical Westmorelands—is informal, but that does not mean that traditional learning is easy. Hard practice and persistence over many years go into achieving mastery and virtuosity.
- Virtuosity invites improvisation and instills pride.
- Virtuosity and personal expression are important in fiddle contests.

## ***Cultural Dynamics***

- Traditional culture is not static but changes over time. Wes's fiddle style is based on his grandfather's Texas style, which in turn was based on *his* father's old-time fiddle style, but Wes improvises and puts his own mark on tunes.
- Traditional culture often seamlessly intersects with popular culture and academic culture. Wes learned traditionally from childhood how to play fiddle, but he also studied music in college, where he played in the university jazz band, and then he toured with major popular recording artists.
- Texas-style fiddling evolved during an era when dances were a vital part of family and community gatherings. As dances faded out of fashion, fiddling contests became the most prominent venue for fiddlers around the state.

## ***Family Traditions***

- The Westmoreland family has made music an important part of family life. Not every family can claim six generations of fiddlers, but every family is imbued in traditions from names to celebrations, passing along family stories, skills, and beliefs through sayings, manners, and everyday life.
- Family sayings often express family beliefs and values. For example, the Westmorelands' sayings sum up how traditional music is at the core of their family folklore: "Music cures what ails you." "If you don't put fire in it, it ain't worth playing." "It's heart music." "Songs are stories, not just a bunch of notes." "You put two Westmorelands together and one of them has got a fiddle, and that other one is going to have a guitar."

## **MATERIALS**

Wes Westmoreland's story and photos

Radio clip

Film clip

*Everyday Music* Field Notes

Traditions Venn Diagram

*Everyday Music* Interview Worksheet

Release Form

## **TIME REQUIRED**

1-2 class periods

## **SUBJECTS**

Texas history, social studies, English language arts, music

## **PREPARATION**

Review Wes Westmoreland's story and the media clips. Choose Big Ideas that you find relevant to your curriculum and your students. Copy *Everyday Music* Field Notes and other worksheets students will need and cue the audio and video clips.

## CLASS DISCUSSION

Students may read the story, listen to the audio story, and view the video clip independently, in groups, or as a class. Using the *Everyday Music* Field Notes worksheet will help them focus more closely. In a class discussion, raise some of the Big Ideas above, depending upon your curriculum and students' needs and grade level. Here are questions to spark discussion:

- How does Texas-style fiddling differ from other styles?
- What does it mean to master a skill?
- Why do traditions change over time?
- How do traditional, academic, and popular culture intersect in Wes's music? In your traditions?
- How do families pass along knowledge, skills, and traditions?
- What are sayings in your family? How do they reflect your family's beliefs and values?
- How does a celebration in your family or community compare with the Westmoreland family reunion?

## SUGGESTED ACTIVITIES

***Students may work independently or collaboratively to:***

Research Texas-style fiddling for an oral report to the class, including audio samples (see Resources).

Use the *Everyday Music* Interview Worksheet to interview family members and other adults about their music experiences as young people. Share findings in class discussion that might include how music contributes to a sense of place and may differ across generations. Analyze findings by compiling data from interviews in charts, graphs, or timelines.

Create a poster advertising a fiddling contest.

Organize a classroom music contest. Be sure to record it.

Write a poem about virtuosity—what it means to Wes Westmoreland, to you, or to someone in your life.

Document a celebration such as a reunion, birthday party, or parade. Use your notes, photos, sketches, and audio or video recording in a multimedia class presentation.

Collect family sayings for a class publication or Web page.

## ASSESSMENT STRATEGIES

Discussions

Field notes

Venn diagrams

Reports

Interviews

Charts, graphs, timelines

Posters  
Music contest  
Poetry  
Family sayings publication or Web page

## VOCABULARY

academic culture  
family sayings  
fiddle contests  
improvisation  
mastery  
popular culture  
reunions  
Texas-style fiddling  
traditional culture  
virtuosity

## STANDARDS

Analyze information  
Use and create primary sources

## RESOURCES

### **Websites**

Texas Folklife Resources Texas Style Fiddling Curriculum  
[www.texasfolklife.org/curriculum\\_texasfiddling.html](http://www.texasfolklife.org/curriculum_texasfiddling.html)

### **Films**

*Texas Style*. Directed by Alan Govenar and Pachó Lane, 28 min., 1985. View online at [www.folkstreams.net](http://www.folkstreams.net). Also available on DVD from [www.documentaryarts.org](http://www.documentaryarts.org).

# MIGUEL PEDRAZA SR.

## FOR THE TEACHER

### ***Introduction***

Many people associate the Pueblo Indians with New Mexico, but the Tigua have lived in Texas since the 17th century. In fact, the Ysleta Mission, founded by the Tigua Indians in 1682, is the oldest parish in Texas. In Spanish “del Sur” means “of the south,” distinguishing Ysleta del Sur Pueblo, located in El Paso, Texas, from the mother pueblo of Isleta of the north, located just south of modern-day Albuquerque, New Mexico. The old Spanish spelling with “Y” has been retained for Ysleta del Sur Pueblo.

Miguel Pedraza Sr. grew up very poor but surrounded by tribal chants and drumming. His father died during a gun battle with the Texas Rangers, and his guardian had been an Indian scout for the US Calvary.

In addition to passing on chants and drumming, Miguel Pedraza Sr. taught Tigua language, keeping it from becoming extinct. He was a strong advocate for state and federal tribal recognition and spent his last years as a tribal leader.

## OBJECTIVES

### ***Students may:***

- Improve listening skills and note taking
- Learn about the Tigua and other Pueblo Indians in Texas
- Research the timeline of Pueblo Indian and Tigua history in Texas
- Map Pueblo Indian and Tigua migration from New Mexico to Texas
- Consider nature and religion from a Tigua perspective
- Investigate Pueblo architecture and farming
- Listen to Tigua drumming and chants

## BIG IDEAS

### ***“We’re Still Here”***

- This is the theme of the National Museum of the American Indian because Indian people are eager for people to understand that Indians and Indian culture are alive and dynamic in the 21st century.
- The Tigua once held title to the land where El Paso is today. Their remaining lands are in several locations southeast of El Paso, some under control of the National Park Service.
- American Indian tribes with federal recognition are sovereign nations.

## ***Natural Texas***

- Like other Pueblo Indians, the Tigua regard nature as an essential part of their spiritual life. They were farmers for hundreds of years and developed unique adobe structures built in blocks, like a modern apartment building.
- Since the Pueblo Revolt of 1680 drove Pueblo Indians to Texas, their relationship with the landscape and environment in the state has been central to their culture.
- The Tigua integrated Pueblo spiritual life and beliefs about nature with Catholicism after the Spanish conquest.

## ***Diversity***

- Many people might not think of Pueblo Indians living in Texas, yet they have lived near present-day El Paso since the 17th century. Today the Tigua have over 1,600 people on the tribal role.
- Miguel Pedraza was both Tigua and Piro, another Pueblo tribe, and spoke Spanish in addition to Tigua and English.
- Spanish language and culture influenced the Pueblo Indians, including the Tigua.

## **MATERIALS**

Miguel Pedraza's story and photos

Radio clip

*Everyday Music* Field Notes

Traditions Venn Diagram

## **TIME REQUIRED**

1-2 class periods

## **SUBJECTS**

Texas history, social studies, English language arts, music

## **PREPARATION**

Review Miguel Pedraza's story and the media clip. Choose Big Ideas that you find relevant to your curriculum and your students. Review Tigua history and the migration maps and timeline on the website Ysleta del Sur Pueblo [www.ysletadelsurpueblo.org](http://www.ysletadelsurpueblo.org). Copy *Everyday Music* Field Notes and other worksheets students will use and cue the audio clip.

Listen to Miguel Pedraza's son, Miguel Pedraza Jr., talk about his father and process of tradition.

## **CLASS DISCUSSION**

Students may read the story and listen to the audio story independently, in groups, or as a class. Using the *Everyday Music* Field Notes worksheet will help them focus more closely. In a class discussion, raise some of the Big Ideas above, depending upon your curriculum and students' needs and grade level. Here are questions to spark discussion:

- Are you or any of your ancestors American Indian? If so, what tribe? Do you know where the ancestral homelands were?
- Have you ever visited a reservation? What reservation is closest to your community?
- Miguel Pedraza describes how Tigua men and women have different cultural roles, even different languages. How do you think the cultural roles of men and women are the same or different in your community?
- “You believe in something that is the real truth—nature,” Miguel Pedraza said to Alan Govenar. What is your relationship with nature? How do you believe that nature, the landscape, and the environment influence your life?
- Do you know how and when different groups of Pueblo Indians came to Texas? What do you know about the Pueblo Revolt of 1680?
- Why do you think that state and federal recognition of Indian tribes is so important?
- What qualities do you think a Tigua tribal governor would need?
- What beliefs would you want to pass along to your children?
- Miguel Pedraza spoke three languages. How many can you speak? Can you sing a song in another language? How many languages are spoken at home? What do you think the relationship is between language and music?

## SUGGESTED ACTIVITIES

***Students may work independently or collaboratively to:***

Research Tigua and Pueblo Indian history and migration since the 17th century (see Resources). Make a map and a timeline to present your discoveries. In a class presentation, try to include recordings of Tigua and other Pueblo Indian drumming and chanting.

Investigate Tigua land holdings in Texas from 1680 to the present (see Resources). Research lands that the National Park Service administers and how the Tigua can access sacred lands. Make maps that include present-day El Paso to present your findings.

Use the Traditions Venn Diagram to compare the culture and history of the Tigua with another Texas tribe such as the Apache or Comanche. Elements to consider include how tribes govern, work, dance, drum, chant, and sing.

Draw two images of Miguel Pedraza’s large drum, which he describes as made of buffalo hide and cottonwood, three feet wide and fifteen inches tall, with the sun on one side and the moon on the other.

## ASSESSMENT STRATEGIES

Discussions  
Field notes  
Presentations  
Maps  
Timelines  
Venn diagrams  
Drawings



## VOCABULARY

adobe  
ceremony  
chant  
drum  
federal and state recognition  
Pueblo Indians  
Pueblo Revolt of 1680  
reservation  
Tigua  
tribal governor  
tribe  
Ysleta del Sur Pueblo

## STANDARDS

Analyze information  
Use and create primary sources  
Natural Texas  
Native Americans  
Diversity

## RESOURCES

### **Websites**

ArtsEdge video of Joseph Bruchac, an Abenaki author of many books for young people, describes the importance of the drum to Native Americans <http://artsedge.kennedy-center.org/multimedia/series/VideoStories/joseph-bruchac.aspx>

Handbook of Texas, Tigua Indians [www.tshaonline.org/handbook/online/articles/bmt45](http://www.tshaonline.org/handbook/online/articles/bmt45)

National Museum of the American Indian [www.americanindian.si.edu](http://www.americanindian.si.edu)

Ysleta del Sur Pueblo [www.ysletadelsurpueblo.org](http://www.ysletadelsurpueblo.org). Includes a photo of Miguel Pedraza

### **Publications**

Wright, Bill. *The Tiguas: Pueblo Indians of Texas*. El Paso: Texas Western Press, 1993.

### **Field Trips**

Tigua Indian Cultural Center hosts dances and tours led by tribal youth, 305 Yaya Lane, El Paso, Texas 79907, 915-859-7700.

# ALEXANDER H. MOORE

## FOR THE TEACHER

### ***Introduction***

Texas has a vital blues tradition that emerged among the first generation of African Americans born out of slavery. Alex Moore was a blues pianist whose career spanned six decades. He was an integral part of the tradition known as the Texas barrelhouse style that developed in the urban areas of Dallas and Houston. Although he was recorded early in life, he was never able to support himself fully as a musician, and for most of his career he worked odd jobs, performing in the night spots and house-rent parties of the vibrant African American neighborhoods of Old North Dallas and Deep Ellum. Although some of his lyrics are risqué and have adult themes, his capacity for playful improvisation and humor combined with a fluid piano style that endeared him to his audiences. Renowned for his philosophical ruminations and extraordinary musicality, Alex Moore received the National Endowment for the Arts National Heritage Fellowship in 1987 and was a frequent participant in the Documentary Arts Folk Artists in the Schools programs of the 1980s for elementary and high school students.

### OBJECTIVES

#### ***Students may:***

- Improve listening skills and note taking
- Discover Texas blues music and musicians
- Listen to Alex Moore's urban piano blues
- Consider race relations in the context of blues music
- Research African American urban life in Deep Ellum
- Compose a blues song
- Study African American music elements such as improvisation, syncopation, and call and response

### BIG IDEAS

#### ***Music and History***

- Traditional music is a window into history, illustrating immigration and settlement patterns as well as social changes.
- Born during the era of Jim Crow segregation in 1899, Alex Moore's long life was marked by challenges and changes in race relations.
- Lyrics as well as musical styles help us to understand historical eras.

#### ***Urbanization***

- As people moved to the cities of Texas, African American business districts and neighborhoods developed and thrived.

- Urban nightlife influenced music styles and widened the audiences for different types of music and dance.
- Urbanization diversified socioeconomic groups.

### ***Tradition and Innovation***

- Traditional culture is dynamic, not static.
- Innovation helps keep traditions alive.
- Some traditional artists, like Alex Moore, are uniquely innovative and take traditional forms in new directions.

### **MATERIALS**

Alex Moore's story and photos

Radio clip

Audio clips

Film clips

*Everyday Music* Field Notes

### **TIME REQUIRED**

1-2 class periods

### **SUBJECTS**

Texas history, social studies, English language arts, music, visual art

### **PREPARATION**

Review Alex Moore's story and the media clips. Choose Big Ideas that you find relevant to your curriculum and your students. Copy *Everyday Music* Field Notes and other worksheets students will need and cue the audio and video clips.

### **CLASS DISCUSSION**

Students may read the story and listen to the audio story independently, in groups, or as a class. Using the *Everyday Music* Field Notes worksheet will help them focus more closely. In a class discussion, raise some of the Big Ideas above, depending upon your curriculum and students' needs and grade level. Here are questions to spark discussion:

- What do you know about blues music?
- Can you whistle? Who taught you? When and where do you whistle?
- Can you read music? How did you learn?
- How does a documentary differ from a feature film? Do you think that a documentary is an art form? Why or why not?
- How many Texas blues musicians can you name?
- Why do you think Alan Govenar named his film about Alex Moore *Black on White, White and Black*?

## SUGGESTED ACTIVITIES

***Students may work independently or collaboratively to:***

Research Texas blues for a class presentation or Web page that includes images and audio. Texas has a rich blues music legacy. Alex Moore was nationally recognized late in his life for his mastery, but he was not the only important Texas blues musician. Topics might include types of blues such as acoustic blues, electric blues, boogie woogie, barrelhouse, stride, ragtime; Texas regional blues; or specific musicians, for example, Alex Moore, Blind Lemon Jefferson, Mance Lipscomb, Lightnin' Hopkins, Sippie Wallace, Big Mama Thornton, or T-Bone Walker.

The busy African American neighborhoods of Old North Dallas, Freedmantown, and Deep Ellum were where Alex Moore worked and lived. Make a map of your community showing business districts, residential areas, and important gathering places, including schools, places where young people have fun, places where there is live music. Illustrate with photographs or drawings.

Alex Moore defined blues as “what people learn about people.” Blues songs are about everyday life: hard times and fun times, love, luck, money, and loss. They are not necessarily sad. Write a twelve-bar blues about an aspect of daily life, for example, homework, chores, games, or friends. Put the lyrics to a tune and sing a cappella or with keyboard or guitar accompaniment in a class presentation. The rhyme pattern is AAB. The first two lines are the same, the third line differs.

Improvisation is a hallmark of African American music genres. Listen to Alex Moore’s blues “Sometimes I Feel Worried.” Take the stanza below and improvise it by including something that you care about in the third line. Sing your improvisation in a class sing-along.

Sometimes I feel worried, sometimes I feel blue

Sometimes I feel worried, sometimes I feel blue

It’s all on account of you, I don’t know what to do

Produce a Texas History Blues podcast. Choose events from Texas history of any era, including today, and tell them from the point of view of an everyday person in a blues of at least three stanzas. You may want to include a chorus as well. Share drafts with classmates to polish your compositions before recording them for a podcast on your school website. Invite the school music specialist to get involved.

Alan Govenar named his film about Alex Moore *Black on White, White and Black*. In addition to Alex Moore’s stories about racial discrimination earlier in his life and his rediscovery by white blues fans later in life, visual cues also relate to the title, for example, piano keys, tuxedos, and dominoes. Draw pictures and take photographs in black and white for a classroom exhibit entitled *Black on White, White and Black*.

Although he had to leave school after sixth grade, Alex Moore kept a daily journal and wrote many notes in beautiful penmanship. Write a journal or blog entry about something that you’ve learned from a friend or family member, the way Alex Moore learned musical keys from Buster Smith.

Choose a musician in your community or another Texas community to research as if you were a documentary filmmaker. Think about where you would find images; list people to interview; and decide on point of view, camera angles, and soundtrack. Compile your research into a storyboard to present in class.

## ASSESSMENT STRATEGIES

Discussions  
Field notes  
Presentations  
Web pages  
Maps  
Blues lyrics  
Podcasts  
Black and white artwork  
Journal or blog entries  
Storyboards

## VOCABULARY

barrelhouse blues  
bass  
blues  
boogie woogie  
call and response  
documentary  
dominoes  
Deep Ellum  
festivals  
Freedmantown  
house parties  
improvisation  
jazz  
Old North Dallas  
piano  
race relations  
ragtime  
rhyme  
stride piano  
syncopation  
tempo  
twelve-bar blues  
whistling

## STANDARDS

Analyze information  
Use and create primary sources  
Diversity  
Urbanization

## RESOURCES

### **Websites**

Folkstreams [www.folkstreams.net](http://www.folkstreams.net). Streams folklore documentaries, including the films listed below. The Folkstreams Educators Portal provides a Film Analysis Framework worksheet for students.

Honky-Tonks, Hymns, and the Blues [www.honkytonks.org](http://www.honkytonks.org).

### **Publications**

Govenar, Alan. *Texas Blues: The Rise of a Contemporary Sound*. College Station, TX: Texas A&M University Press, 2008.

### **Films**

*Black on White, White and Black*. Directed by Alan Govenar, 28 min., 1990. View online at [www.folkstreams.net](http://www.folkstreams.net).

*Deep Ellum Blues*. Directed by Alan Govenar, 10 min., 1985. View online at [www.folkstreams.net](http://www.folkstreams.net).

# W. W. “SKINNY” TRAMMELL

## FOR THE TEACHER

### ***Introduction***

W. W. Trammell grew up in a poor family that valued music and by an early age was playing 78-rpm records on the family Victrola. He formed a country and western band in the 1940s that played for dances and on the radio. His decision to teach himself to make instruments in 1966 is steeped in traditional culture, but he did not apprentice himself to a master guitar maker. Trial and error was his method. Music was done in his spare time; he was a trucker and then ran a gas station in a small town. Most traditional artists do not make a living from their craft.

### OBJECTIVES

#### ***Students may:***

- Improve listening skills and note taking
- Investigate handmade instruments
- Consider hard times and resilience
- Research old-time and bluegrass music
- Explore handmade crafts in their communities
- Write about naming traditions, including nicknames

### BIG IDEAS

#### ***Material Culture***

- Folklorists use the term *material culture* to describe the diverse array of crafts and artifacts that people make and use in everyday life.
- The study of material culture includes the process of making and using artifacts such as instruments, not just the objects themselves.
- Examples of material culture in our daily lives abound and include things with which students are very familiar, for example, foodways and hairstyles.
- Although handmade objects are rarer today than in W. W. Trammell’s childhood, young people still learn and pass along many skills in daily life, from programming iPods to making fortune-telling devices.

#### ***Music***

- Like most people, W. W. Trammell experienced music in a variety of ways as a child and an adult, hearing and playing traditional old-time and popular country music at home and in the community. Young people today also experience music in a variety of ways, with classical, traditional, and popular music interweaving at school and at home.
- Traditional and popular music are often hand-in-glove and not separated.
- Music can define a generation and help tell the story of a person as well as the history of an era and a place.

## ***Resilience***

- From his eighth-grade education in a one-room schoolhouse to his years as a trucker hauling pipe, W. W. Trammell faced hardships with hard work and creativity, weaving music and instrument making into a busy life.
- Considering how others cope with hardships and develop resilience helps young people develop their own coping skills and feel empathy.
- Texas history and literature are full of hard times and resilience!

## **MATERIALS**

W. W. Trammell's story and photos

Radio clip

*Everyday Music* Field Notes

Traditions Venn Diagram

## **TIME REQUIRED**

1-2 class periods

## **SUBJECTS**

Texas history, social studies, English language arts, music

## **PREPARATION**

Review W. W. Trammell's story and the media clip. Choose Big Ideas that you find important to your curriculum and your students. Copy *Everyday Music* Field Notes and any other worksheets students will need and cue the audio clip.

## **CLASS DISCUSSION**

Students may read the story and listen to the audio story independently, in groups, or as a class. Using the *Everyday Music* Field Notes worksheet will help them focus more closely. In a class discussion, raise some of the Big Ideas above, depending upon your curriculum and students' needs and grade level. Here are questions to spark discussion:

- What skills have you learned outside school?
- What skills have you taught yourself? What skills have you taught others?
- What are skills and crafts of people you know in your family or community?
- How many ways do you experience music, from ring tones to video games, the living room to religious settings?
- What music matters most to you? Why?
- How do you think music and creativity help people cope with hardship?

## **SUGGESTED ACTIVITIES**

***Students may work independently or collaboratively to:***

Brainstorm a list of things that you've learned to do or make outside a formal classroom setting. Examples include skateboarding, cooking, playing games, hunting, fishing, or texting with friends. If



possible, list the person who taught you. Share examples and talk about what and how you learned. What skills have you taught someone? Choose a classmate to interview about how he or she learned to do something. Make a storyboard or timeline illustrating the sequence of learning or making something.

Invite a parent or community member who makes something by hand to class for a group interview. Be sure to use a Release Form. Document the interview to create a presentation or Web page. Include music in the final project.

Research the music that W. W. Trammell loved as a child by musicians like the Carter Family, Jimmie Rodgers, and Gid Tanner and the Skillet Lickers. Share lyrics and, if possible, music excerpts in an essay or oral report.

The guitar is the most important instrument among Texas traditional musicians. Investigate how to make a guitar by hand. Calculate the cost of materials and the time it takes to make a guitar. How much would you have to charge to make a profit? How does this compare with the \$2,500 W. W. Trammell charges?

Living in the Piney Woods region of Texas during the Great Depression meant hard times. W. W. Trammell got his nickname “Skinny” because one of his thirteen siblings couldn’t remember his little brother’s name when he got a job with the Works Progress Administration and was asked to list family members. Research the economic and social effects of the Great Depression in Texas for an essay. Include at least two of the following: a timeline, graphs, pie charts, illustrations, or song lyrics.

His family’s four-foot-tall Victrola that played 78-rpm records was a highlight of W. W. Trammell’s childhood. Research the history of recorded sound from the late 19th century to today for a class multimedia presentation. Team members may choose different decades. Interview people of different generations about their experiences with recorded sound. Be sure to use a Release Form. Include illustrations, sound excerpts, prices, and stories.

## ASSESSMENT STRATEGIES

Discussions  
Field notes  
Lists of skills  
Interviews  
Storyboards, timelines  
Presentation  
Web page  
Reports  
Calculations  
Essays with timelines, graphs, pie charts, illustrations, lyrics

## VOCABULARY

acoustic guitar  
bluegrass music  
Dobro

fiddle  
Great Depression  
guitar  
handmade  
mandolin  
old-time music  
one-room school  
Piney Woods  
resonance  
ukulele  
Victrola  
whittle

## STANDARDS

Analyze information  
Use and create primary sources  
Great Depression  
Technology  
Organize information

# LYDIA MENDOZA

## FOR THE TEACHER

### ***Introduction***

The power of the young Lydia Mendoza as a popular culture icon during the early years of mass media provides a platform for students to consider the relationship of media and fame. Saturated by popular culture and music through many forms of media, young people need to be able to decode media and analyze point of view of both artists and media producers. They can also consider the attributes of a hero and how fame does not necessarily translate into heroics.

Representatives of the early recording industry researched pockets of regional music across the United States to record traditional musicians and market music to diverse audiences, thus popularizing genres from blues to polka, hillbilly to klezmer. Lydia Mendoza's voice, beauty, repertoire, and virtuosity made her an important artist who fluidly combined popular and traditional culture and reached a large audience of devoted fans over several decades. She appealed to thousands of Mexican Americans throughout the United States, and Mexicans of the US-Mexico border region hailed Lydia Mendoza as "the Lark of the Border."

Students will be intrigued that another form of mass media, advertising, propelled Lydia to fame. She found the words for "Mal Hombre" on a bubble gum wrapper and put them to music. She recorded this *corrido* in 1934 on a 78-rpm, and it became her first big hit. The Mexican ballad genre of *corridos* dates to around 1800.

The earliest *corridos* were adapted versions of Spanish romances or European tales, mainly about disgraced or idealized love or religious topics. The European tradition of story songs known as ballads accompanied Spanish settlers to Mexico and developed into *corridos*, dramatic songs that tell of conflicts of everyday people, heroes, villains, horses, injustices, and historical events. *Corridos* remain very popular today, especially along the US-Mexico border. Awarded a National Endowment for the Arts National Heritage Fellowship in 1982, Lydia Mendoza gave a voice to thousands of everyday people.

The story of Lydia Mendoza will encourage students to reflect on fame, heroism, and history and provide them an opportunity to write of their own heroes or Texas history in *corridos*.

### OBJECTIVES

#### ***Students may:***

- Improve listening skills and note taking
- Discover music of the Texas-Mexico border and Lydia Mendoza
- Examine the intersection of traditional and popular culture
- Consider their own music traditions and how families pass along music and song
- Study the musical genre of *corridos* and write their own
- Investigate the impact of technological changes and mass media on traditional music

## BIG IDEAS

### ***Family Music Traditions***

- From lullabies to holiday songs, music is a rich part of family folklore. Not every family has gifted musicians like Lydia Mendoza's parents, but most families do have musical traditions.
- Music we sing, play, and listen to at home may differ from music we hear or perform in community settings or schools.
- Family musical traditions tell part of a family's history.

### ***Border Culture***

- Borders often feature cultural elements from groups of people on both sides. Just as Lydia Mendoza's father traveled for the railroad in Texas and Mexico, the musical traditions of the family capture Borderland culture.
- Although she spoke English, Lydia Mendoza chose to sing in Spanish. On the border, people often speak and read two languages.
- *Corridos* remain very popular on the border as a vibrant way of conveying stories of hardships and pleasures, a sort of history of everyday people.

### ***Technology, Mass Media, and Traditional Culture***

- Traditional musicians and artists make use of new technology, and people outside their cultural groups discover them through mass media. The new media of 78-rpm records and powerful radio stations that reached thousands of listeners introduced audiences to traditional music from many cultural groups after 1928. Suddenly, ethnic and regional genres were being heard outside their local communities.
- Images help sell music, and Lydia Mendoza's photographs helped propel her to fame. She wore Mexican styles of clothing and posed dramatically with her 12-string guitar.
- Lydia Mendoza became fascinated with lyrics that she found on a bubble gum wrapper and composed her first big hit, "Mal Hombre," based on this discovery. Where do people encounter song lyrics and poetry in today's mass media? How do young people take advantage of new media?

### ***Innovation and Tradition***

- Traditions change over time and evolve to fit new circumstances.
- Lydia Mendoza altered her twelve-string guitar in a manner that became her hallmark. Some artists' changes remain unique to them, and other changes become widespread.

## MATERIALS

Lydia's story and photos

Radio clip

Film clip from *Masters of Traditional Arts* DVD-ROM

Music clips from Arhoolie CDs

*Everyday Music* Field Notes

Traditions Venn Diagram

*Everyday Music* Interview Worksheet  
*Everyday Music* Songwriting Worksheet  
*Everyday Music* Listening Log

## TIME REQUIRED

1-2 class periods

## SUBJECTS

Texas history, social studies, English language arts, music, Spanish

## PREPARATION

Review Lydia Mendoza's story and media clips. Choose Big Ideas that you find relevant to your curriculum and your students. Copy *Everyday Music* Field Notes and other worksheets students will need and cue the audio and clips.

## CLASS DISCUSSION

Students may read the story and listen to the audio story independently, in groups, or as a class. Using the *Everyday Music* Field Notes worksheet will help them focus more closely. In a class discussion, raise some of the Big Ideas above, depending upon your curriculum and students' needs and grade level. Here are questions to spark discussion:

- What qualities made people call Lydia Mendoza "the Lark of the Border"? Is she a hero as well as a media star? Why or why not?
- How do traditional and popular cultures intersect in Lydia's music? In your music traditions?
- How do families pass along songs and music traditions? What are favorite music traditions in your family? Favorite songs? In what language are they sung?
- What songs do you know by heart? How did you learn them?
- Do you or your parents know any *corridos*? If so, what are the titles? Examples in English include some country and western songs such as Marty Robbins' hit ballad "El Paso."
- What Mexican and Spanish influences are evident in your community?

## SUGGESTED ACTIVITIES

***Students may work independently or collaboratively to:***

Use the *Everyday Music* Songwriting Worksheet and other resources to help you write and illustrate a *corrido* about an event in Texas history (see Resources). You may choose to write in English or Spanish.

Use the *Everyday Music* Interview Worksheet to interview a family member and then write a *corrido* to tell a story about this person (see Resources). The *Everyday Music* Songwriting Worksheet will also be helpful.

Write *corridos* expressing opposing points of view about a historical event (see Resources). You may use the *Everyday Music* Songwriting Worksheet.

Brainstorm family music traditions and share to compile a class list. Use the Traditions Venn Diagram to compare and contrast students' music traditions with those of Lydia Mendoza and her family in a class discussion.

Design a cover for a CD compilation of Lydia Mendoza's songs.

Document and analyze the types of music and names of musicians played on local radio stations using the *Everyday Music* Listening Log. Bonus points for finding a *corrido*!

## ASSESSMENT STRATEGIES

Discussions

Field notes

*Corridos*

Lists of family music traditions

Venn diagrams

CD covers

Radio listening logs

## VOCABULARY

ballad

border

*cancione*

*corrido*

historical event

innovation

narrative

point of view

popular culture

radio

traditional culture

twelve-string guitar

78-rpm records

## STANDARDS

Analyze information

Use and create primary sources

Immigration and migration

Point of view

Diversity

Spanish and Mexican influences

## RESOURCES

### **Websites**

Borders/Fronteras [www.folklife.si.edu/frontera](http://www.folklife.si.edu/frontera)

*Corridos sin Fronteras* [www.corridos.org](http://www.corridos.org). Smithsonian Institution educational website provides musical and historical context of *corridos* and includes a timeline and student guide for writing *corridos*.

Form and Theme in the Traditional Mexican *Corrido*: Understanding *Corridos* Throughout History  
[http://artsedge.kennedy-center.org/educators/lessons/grade-9-12/Form\\_and\\_Theme\\_Mexican\\_Corrido.aspx](http://artsedge.kennedy-center.org/educators/lessons/grade-9-12/Form_and_Theme_Mexican_Corrido.aspx)

Louisiana Voices [www.louisianavoices.org](http://www.louisianavoices.org). Unit VI Lesson 3 Generational Music Communities

Words and Music Teacher's Guide, Country Music Hall of Fame and Museum  
<http://countrymusichalloffame.org/assets/Uploads/Files/WM-TeacherGuide.pdf>

### ***Publications***

Broyles-González, Yolanda. *My Life in Music (Mi Vida en la Musica); Lydia Mendoza: Norteño Tejano Legacies*. New York: Oxford University Press, 2001.

Mendoza, Lydia, Chris Strachwitz, and James Nicolopolus. *Lydia Mendoza: A Family Autobiography*. Houston: Arte Publico Press, 1993.

### ***Recordings***

Lydia Mendoza. *The First Queen of Tejano Music*. Arhoolie CD 392.

\_\_\_\_\_. *La Alondra De La Frontera Con Orquesta Falcon*. Arhoolie CD 513.

\_\_\_\_\_. *Mal Hombre and Other Original Hits from the 1930s*. Arhoolie CD 7002.

\_\_\_\_\_. *Vida Mía*. Arhoolie CD 7008.

\_\_\_\_\_. *The Best of Lydia Mendoza*. Arhoolie CD 536.

Order from Arhoolie Records at [www.arhoolie.com](http://www.arhoolie.com)

### ***Films***

*Chulas Fronteras*. Directed by Les Blank, 58 min., 1976. A documentary of the Mexican American experience told through musicians, including Lydia Mendoza. Available in libraries and from [www.lesblank.com/more/chulas.html](http://www.lesblank.com/more/chulas.html).

# ORIGINAL OOMPAH BAND

## FOR THE TEACHER

### ***Introduction***

German immigration to Texas began in 1831, when Frederick Ernst acquired land in Austin County near Industry and attracted others to move into the region over the next decade. Within a couple of years his neighbors included other German families, such as the Klebergs. The largest immigration of Germans was in the 1840s when the *Adelsverein* (The Society for the Protection of German Immigrants in Texas) organized at Biebrich on the Rhine near Mainz to aid thousands of people who were interested in moving to Central Texas, where they established such settlements as New Braunfels and Fredericksburg. Many German settlers in Central Texas farmed and hauled freight to and from San Antonio with ox-drawn wagons or teams of horses and mules until the coming of the railroad in 1913. As early as 1905, descendants of German settlers as well as some older settlers started a teamsters' reunion to honor the hard work of a generation of Germans in Texas. By the 1980s, few people spoke German, sang in German choirs, or played in German brass bands that had been very popular as late as the 1960s. When James Hartmann tried to revive the brass band tradition in Fredericksburg, he faced many challenges, such as finding enough musicians to perform and identifying people who spoke German. Students can use this story to differentiate between living traditions and cultural revivals.

## OBJECTIVES

### ***Students may:***

- Improve listening skills and note taking
- Discover 19th-century German immigration to Texas
- Consider the revival of fading or lost traditions
- Compare their family reunions and community celebrations with the Old Teamsters Reunion and Labor Day Oompah Band performance and dance

## BIG IDEAS

### ***Traditions and Revivals***

- Not all traditions last.
- Sometimes when traditions fade, people become interested in reviving them.
- Reviving a tradition raises complex issues, such as authenticity, point of view, and teaching strategies
- When a community is deeply involved with a tradition, it incorporates changes that help keep it alive.



## ***Language and Culture***

- Language influences culture.
- When people lose fluency in a language, traditions tied to the language may be lost or change dramatically.
- Language connects people to the home of origin as well as to one another.
- Language is essential to song.

## ***Immigration***

- Immigration can influence a community or region long after the first settlers arrive.
- If students are not from the Hill Country, they may be unaware of the significant numbers of Germans who immigrated to Texas in the 19th century.
- Immigration contributes to diversity.

## **MATERIALS**

Original Oompah Band's story and photos

Radio clip

*Everyday Music* Field Notes

Traditions Venn Diagram

## **TIME REQUIRED**

1-2 class periods

## **SUBJECTS**

Texas history, social studies, English language arts, music

## **PREPARATION**

Review the Original Oompah Band's story and the media clip. Choose Big Ideas that you find relevant to your curriculum and your students. Copy the *Everyday Music* Field Notes and other worksheets students will be using and cue audio clip.

## **CLASS DISCUSSION**

Students may read the story and listen to the audio story independently, in groups, or as a class. Using the *Everyday Music* Field Notes worksheet will help them focus more closely. In a class discussion, raise some of the Big Ideas above, depending upon your curriculum and students' needs and grade level. Here are questions to spark discussion:

- What languages are spoken in your home? In your community?
- Have you been to a reunion? If so, what activities took place? What kinds of food, music, and games were involved? Did people give speeches?
- Where do people dance in your community?
- How many brass instruments can you name?
- Where did Germans settle in Texas in the 19th century?

## SUGGESTED ACTIVITIES

***Students may work independently or collaboratively to:***

Research 19th-century German immigration to Central Texas. Map the areas of German settlement in the Hill Country. Include illustrations.

Use a Venn diagram to compare a reunion that you have experienced with the description of the Old Teamsters' Reunion in the story and the audio clip. Share results with classmates.

Investigate the brass instruments of the Oompah Band for a class report or Web page. Include illustrations and audio.

Research the occupation of teamster, which was vital to German settlers of the Hill Country. Share findings in an illustrated essay.

## ASSESSMENT STRATEGIES

Discussions  
Field notes  
Maps  
Venn diagrams  
Reports  
Web pages  
Essays

## VOCABULARY

accordion  
bandstand  
blacksmith  
brass band  
dance band  
dialect  
euphonium  
freight hauling  
German  
immigration  
mentor  
oompah band  
polka  
railroad  
reunion  
revival  
saxophone  
schottische  
Sousaphone  
teamster  
trumpet  
two-step  
waltz

## STANDARDS

Analyze information

Use and create primary sources

Diversity

Coming of the railroads

## RESOURCES

### ***Publications***

Watriss, Wendy, Fred Baldwin, and Lawrence Goodwyn. *Coming to Terms: The German Hill Country of Texas*. College Station, TX: Texas A&M University Press, 1991.

Greene, Victor. *A Passion for Polka*. Berkeley: University of California Press, 1992.

### ***Recordings***

Various Artists. *Texas-Czech, Bohemian-Moravian Bands*. Arhoolie 7026. Order from [www.Arhoolie.com](http://www.Arhoolie.com).

# JOHN HENRY “BONES” NOBLES

## FOR THE TEACHER

### ***Introduction***

Like many traditional musicians, John Nobles learned to play music during childhood. Playing rhythm sticks with other boys inspired him to create a unique sound to earn more money shining shoes and playing in a small combo. Ingenuity helps keep traditions alive. Playing bones has African and Afro-Caribbean antecedents, and the improvisation and syncopation required to play bones are hallmarks of African music. Likewise, as in the song John Nobles sings about Miss Possum and Miss Toad, during the 19th and early 20th centuries, African American stories, songs, and toasts featured animals, which many scholars think is an African influence. John Nobles’s creativity led him to make his own bones and develop a secret salve with which to cure them. His musical gifts led him to mastery and allowed him to play many types of traditional ensembles, from bluegrass to zydeco. Growing up in rural Alabama and Texas as the child of a sharecropper, John Nobles demonstrates how traditional culture enriches life and builds resilience.

## OBJECTIVES

### ***Students may:***

- Improve listening skills and note taking
- Study African American percussion, including improvisation and syncopation
- Discover the “bones,” buck dancing, zydeco, and other musical traditions
- Investigate the music and culture of East Texas
- Consider vernacular speech as a cultural marker
- Explore children’s songs and music of different eras

## BIG IDEAS

### ***African American Musical Traditions***

- African musical attributes such as improvisation, call and response, and syncopation have influenced American music since the first importation of slaves.
- British musical traditions also influenced American music.
- The “bones” represent an African antecedent, emphasizing the downbeat.
- John Nobles’s repertoire included African American music styles such as zydeco as well as Anglo American styles such as bluegrass and country and western.

### ***Diversity***

- Vernacular, everyday speech is a marker of diversity in a community.
- Economic class, occupation, religion, foodways, and music are also markers of diversity.
- Regions of a state have unique landscapes and culture and add to the diversity of a state.
- Musical diversity includes the music of children.

## ***Material Culture***

- Material culture includes both making and playing instruments such as the bones.
- Children and young people make and use material culture in their games, play, and music.
- Material culture traditions are passed along just as are songs, customs, jokes, beliefs, stories, and other types of folklore.

## **MATERIALS**

John Nobles's story and photos

Radio clip

*Everyday Music* Field Notes

Traditions Venn Diagram

*Everyday Music* Interview Worksheet

Audio recorders (optional)

Release Forms (optional)

## **TIME REQUIRED**

1-2 class periods

## **SUBJECTS**

Texas history, social studies, English language arts, music

## **PREPARATION**

Review John Nobles's story and the media clip. Choose Big Ideas that you find relevant to your curriculum and your students. Copy the *Everyday Music* Field Notes and other worksheets students might use and cue the audio clip.

## **CLASS DISCUSSION**

Students may read the story and listen to the audio story independently, in groups, or as a class. Using the *Everyday Music* Field Notes worksheet will help them focus more closely. In a class discussion, raise some of the Big Ideas above, depending upon your curriculum and students' needs and grade level. Here are questions to spark discussion:

- Not only drums are percussion instruments. How many kinds of percussion can you name?
- Have you ever heard of playing the bones? Buck dancing? Hambone?
- What hand-clapping games do you know?
- What songs do you remember from childhood? How did you learn them?
- Are you in a band or music group? With whom? What music do you play?
- Do you have jobs at home or in the community? How much are you paid?
- How do you think John Nobles's music contributed to his resilience?

## SUGGESTED ACTIVITIES

***Students may work independently or collaboratively to:***

Research African influences on African American music and dance (see Resources). Topics might include the bones, buck dancing, hambone, blues, zydeco, or tap dancing. Present findings in a class report or Web page that includes illustrations and audio.

Identify a drummer in the community or school for a class percussion and rhythm demonstration. The school music specialist may be of help. Everyone should have a chance to play rhythm on blocks, sticks, bones, tambourines, or drums. End with a percussion circle, giving each person a short solo. As a culminating activity, write a poem about what you've learned about percussion instruments.

Learn the lyrics of John Nobles's song "As I Was Walking..." to prompt memories of childhood songs for a survey about childhood songs. Try to interview people of different generations. If possible, record interviewees and be sure to use a release form. You may use a chart to analyze findings, such as number of songs remembered, person they were learned from, age at which they were learned (see "Bullfrog in the Classroom" for a song survey in Resources, below). You may also use recordings for a class presentation or sing-along.

Study a map of East Texas and Southwest Louisiana as a way to launch a regional culture investigation. Consider geographic and economic influences as well as settlement patterns. Topics might include foodways, music, ranching, and farming. Present your findings on an illustrated map for a class presentation that includes music.

## ASSESSMENT STRATEGIES

Discussions  
Field notes  
Venn diagrams  
Reports  
Percussion solos  
Poems  
Surveys  
Charts  
Presentations  
Maps

## VOCABULARY

blues  
bones  
buck dance  
*frottoir*  
improvisation  
Jew's harp  
percussion  
pitch  
race relations

rhythm  
rub board  
salve  
sharecropper  
syncopation  
tempo  
zydeco

## STANDARDS

Analyze information  
Use and create primary sources  
Diversity  
Regions  
Economics

## RESOURCES

### **Websites**

Bullfrog in the Classroom [www.alabamafolklife.org/content/bullfrog-classroom](http://www.alabamafolklife.org/content/bullfrog-classroom)

Rhythm Bones Central <http://rhythmbones.com>

### **Publications**

Govenar, Alan. *Texas Blues: The Rise of a Contemporary Sound*. College Station, TX: Texas A&M University Press, 2008.

Wixson, Steve. "John Henry 'Bones' Nobles." *Rhythm Bones Player* 10, no. 1 (2008): 1, 7.

### **Films**

Burris, J. C. *American Folk Blues*. Directed by Edward R. Michaels, 49 min., 1989. A black and white video with J. C. singing and playing the harmonica and bones. P.O. Box 460583, San Francisco, CA 94146-0583.

# YANI ROSE KEO

## FOR THE TEACHER

### ***Introduction***

Although Cambodian court dance was a classical tradition in Cambodia, like other non-Western art forms it is often considered a folk tradition in the United States because its transmission from one generation to the next is usually by word of mouth and customary example. Before the dislocation of millions of Southeast Asians in the 1970s, the general public would not have seen performances by the royal court dancers and musicians in Cambodia, Laos, Thailand, or Vietnam. The folk dances of Southeast Asia were and are important, however, and differ by community and the many cultures of the region. Yani Keo and the Houston Cambodian Association, like Cambodian refugees elsewhere, made the ancient court dances and music a focus for recovery and building new communities. Younger Cambodians participate, but contemporary bands frequently play at the same events as the classical musicians.

Students will learn the important distinction between refugee and immigrant and consider the role of immigration in local culture as they explore Yani Keo's story. This can be a way to introduce the complex social and political conflicts of the 1960s and 1970s in Southeast Asia that pitted Western democracies against Communist Russia and China. The online teacher's guide to *In My Heart I Am a Dancer* provides grounding in Cambodian history and culture (see Resources).

### OBJECTIVES

#### ***Students may:***

- Improve listening skills and note taking
- Study Cambodian history, court dance and music, and contemporary music
- Consider the difference between refugees and immigrants
- Investigate art as a way of healing
- Research Cambodian New Year and their own seasonal traditions
- Map Yani Keo's journey to Houston
- Explore refugee resettlement in local communities across Texas
- Write a short play or skit about a contemporary event or issue

### BIG IDEAS

#### ***Immigration and Diversity***

- Not all newcomers are immigrants; some are refugees whose home countries have experienced war and who may have lived in refugee camps for many years.
- Newcomers' language and traditions travel with them and must be adapted to their new circumstances.
- Social service and religious organizations in many communities are actively engaged in refugee resettlement and are eager to connect with local schools and civic groups.



- Community organizations such as the Houston Cambodian Association help newcomers adapt and at the same time offer a place where language and customs are familiar.

### ***Language and Culture***

- When young people no longer speak their parents' language as a first language, oral traditions such as songs and stories are affected, as are other traditions.
- Languages are part of community diversity.

### ***Adaptation and Assimilation***

- Some traditions change, others disappear, and new traditions develop when people immigrate to very different places.
- Newcomers adapt to communities by assimilating new language and customs.

## **MATERIALS**

Yani Keo's story and photos

Radio clip

*Everyday Music* Field Notes

Traditions Venn Diagram

## **TIME REQUIRED**

1-2 class periods

## **SUBJECTS**

Texas history, social studies, English language arts, music

## **PREPARATION**

Review Yani Keo's story and the radio clip. Choose Big Ideas that you find relevant to your curriculum and your students. Copy the *Everyday Music* Field Notes and other worksheets student will be using and cue the audio clip.

## **CLASS DISCUSSION**

Students may read the story and listen to the audio story independently, in groups, or as a class. Using the *Everyday Music* Field Notes worksheet will help them focus more closely. In a class discussion, raise some of the Big Ideas above, depending upon your curriculum and students' needs and grade level. Here are questions to spark discussion:

- What is an immigrant?
- What is a refugee?
- Yani Keo says, "You need your own music and your own culture. You have to know where you come from." She also tells newcomers, "Welcome to the United States. Take something good from this country." If you had to leave your home, what would you take with you? How would you seek something of value to learn from your new community?

- Who are recent immigrants and refugees in your community? Do you know where they have come from and why? How can you learn more?
- What gifts do refugees bring to Texas? What gifts does Texas offer refugees?

## SUGGESTED ACTIVITIES

***Students may work independently or collaboratively to:***

Divide topics for a research project about the Cambodian civil war that drove Yani Keo and thousands of others to flee for their lives (see Resources). Topics might include the Khmer Rouge, Pol Pot, Vietnam War, refugee camps, resettlement efforts, Cambodian court dance and music, Angkor Wat, Buddhism, and contemporary Cambodia. A storyboard or timeline can help you organize your findings for a class presentation or Web page.

Research the Cambodian New Year, which falls in mid-April, and compare it with personal and community New Year's traditions. The Traditions Venn Diagram can help in analyzing findings for a class celebration that includes music and dance.

Use the school library and the Internet to research Cambodian instruments for a class presentation. Cambodia was a major cultural crossroads over a thousand years ago, so influences from India, Indonesia, and China may be heard in Cambodian music and seen in the instruments. Look for images of the various types of drums, cymbals, flutes, and stringed instruments to include in a class presentation. Try to include audio as well.

Trace Yani Keo's flight from Cambodia to Bangkok, Paris, and finally Houston. Find clues in her story so you can include dates and illustrations on a map.

Music and drama are a means for the Cambodian community of Houston to depict and memorialize the hardships of war, refugee camps, and resettlement. With a team, choose a topic such as an event or social issue for a short play or skit about contemporary life in Texas. Discuss how art can help people solve dilemmas, heal, and communicate. Research your topic, decide on a message you want to convey about your topic, write and revise a script, assign roles, rehearse, and put on classroom performance, integrating music and dance.

Many Cambodians are Theravada Buddhists and attend temples, which they call *wats*. (Think about the famous ancient temple in Cambodia, Angkor Wat.) Research this type of Buddhism for an illustrated report. If you live in a community where there is a Buddhist temple, contact the temple to learn more about it and about Buddhism.

## ASSESSMENT STRATEGIES

Discussions  
Field notes  
Venn diagrams  
Reports  
Web pages  
Storyboard  
Timeline

Class celebration  
Presentations  
Maps  
Play or skit

## VOCABULARY

Angkor Wat  
Bangkok  
Buddhism  
Cambodia  
Cambodian New Year  
court dance  
court dancer  
court musician  
*khim*  
Khmer  
Khmer Rouge  
Laos  
lyrics  
Paris  
Phnom Penh  
Pol Pot  
refugee  
refugee camps  
Southeast Asia  
temple  
Thailand  
Viet Nam  
*wat*

## STANDARDS

Analyze information  
Use and create primary sources  
Immigration  
Diversity

## RESOURCES

### **Websites**

Teacher Guide to *In My Heart, I Am a Dancer*, by Debora Kodish and Deborah Wei, free online, includes history, culture, language, dance, and music and useful tips for teaching about refugees. [www.folkloreproject.org/programs/education/dancer/index.php](http://www.folkloreproject.org/programs/education/dancer/index.php)

*Weavings of War: Fabrics of Memory* is an online exhibit of weavings by refugees from several countries depicting their stories. [www.citylore.org/wow](http://www.citylore.org/wow)

### **Publications**

Needham, Susan, and Karen Quintiliani. *Cambodians in Long Beach*. San Francisco: Arcadia Publishing, 2008.

Ebihara, May M., Carol A. Mortland, and Judy Ledgerwood, eds. *Cambodian Culture Since 1975*. Ithaca, NY: Cornell University Press, 1994.

Yin, Chamroeumn. *In My Heart I Am a Dancer*. Philadelphia: Philadelphia Folklore Project, 1999. For grades 3-8. Order from [www.folkloreproject.org](http://www.folkloreproject.org).