

TEACHER'S GUIDE

DON QUIXOTE



CSO SCHOOL CONCERTS
February 10, 2017 • 10:15 & 12:00

 NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA



TABLE OF CONTENTS

<u>Letter from the Staff of the Negaunee Music Institute</u>	1
<u>Program Information</u>	2
<u>Lesson 1: Courage as an Attribute of Character</u>	3
<u>Lesson 2: Courage in Action</u>	8
<u>Postconcert Reflection</u>	14
<u>Composer History</u>	15
<u>Additional Resources</u>	16
<u>Acknowledgments</u>	17



Dear Teachers,

Welcome to the Chicago Symphony Orchestra's 2016-2017 School Concert season. This year, our programs explore courage, an important skill for all people to develop and one that is often on display in orchestral music. We are so pleased that the amazing music making of the Chicago Symphony Orchestra can be a resource for the musical and the social and emotional development of your students.

We know that preparation can unlock immense joy and deep understanding during a live performance. We saw this kind of excitement and engagement after teachers used the [Surprise Party Teacher's Guide](#) to prepare their students last season for the CSO's 125th birthday party. Students were captivated during the performance, excited to hear the musicians share their favorite musical memories and eager to participate when it came time to sing "Happy Birthday." Their curiosity and love of music were uniquely on display in the hundreds of beautiful birthday cards that we received and distributed to the Orchestra, in honor of the CSO's 125th anniversary. We would like to have all of our patrons receive this kind of experience at Chicago Symphony Orchestra School Concerts!

In this guide you will find two lesson plans that can be easily executed by a classroom teacher or music teacher, plus a reflection page for you and your students to complete after you've attended the concert. It is our hope that you will find these plans an important resource as you anticipate your day at Symphony Center.

Please take some time to look through this document and consider how and when you will use the lesson plans. Some activities may require you to gather materials, so plan adequate time to prepare. Also included in this document are additional resources and historical content that will help you as you go about teaching these lessons.

For additional support preparing your students for their concert experience, please request a visit from one of our skilled [Docents](#).

Finally, we hope that you will provide feedback about these materials by completing a short [survey](#). Your response is instrumental to our work! We regularly incorporate feedback into the design of our resources.

We look forward to hearing from you and seeing you soon at Symphony Center.

Sincerely,

Staff of the Negaunee Music Institute at the Chicago Symphony Orchestra

The Chicago Symphony Orchestra believes that music is an essential component to every child's education and that access to music nourishes a community and enriches the lives of its citizens. Through the education programs of the Negaunee Music Institute, we are proud to share our resources with teachers and students across the Chicagoland area.

DON QUIXOTE

ABOUT THE CONCERT:

How far would you go for the sake of honor and valor? Richard Strauss' symphonic poem uses the full force of the orchestra to tell the hilarious story of a knight errant with the unshakable courage to pursue his dreams. Little did he know, his dreams were out of this world!

The program:

Chicago Symphony Orchestra

Edwin Outwater *conductor*

Erika Gray *viola*

Oliver Herbert *cello*

Sandra Delgado *actor*

Wesley Daniel *visual artist*

David Kersnar *director*

STRAUSS *Don Quixote*

Through listening to the concert's repertoire and engaging with the activities on the following pages, your students will be prepared for a fun and rewarding visit to Symphony Center.

LESSON 1

Courage as an Attribute of Character

FEATURED REPERTOIRE*

 **STRAUSS** *Don Quixote*



Access the entire [Spotify™ playlist here.](#)

*Free account required

ESSENTIAL QUESTIONS

- How do musical elements convey character, action and emotion, including courage?
- What kinds of actions demonstrate courage?
- What does courage mean to you? How are you courageous?

OBJECTIVES

Students will be able to:

- Analyze the musical elements used to describe characters and emotions in a story.
- Assess and critique the choice of musical elements (instrumentation, tempo, etc.) in representing courage in *Don Quixote*.
- Reflect on what courage means and visualize their "Courageous Self."

KEY VOCABULARY

- **Articulation:** the style in which musical notes are played
- **Dynamics:** how loudly or softly music is played
- **Tempo:** the speed of the music's beat

MATERIALS

- Musical **recordings** of the featured repertoire (Spotify link or provided CD)
- **Sound system** for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone® dock, etc.)
- **My Courageous Moment** graphic organizer
- **Silhouette Templates** OR a light source and paper for tracing silhouettes
- Popsicle sticks
- Pencils and other writing/drawing utensils

Introduction

1. Use a partner text or image to begin a **discussion** about courage. Suggestions are offered below.
 - Texts: *One* by Kathryn Otoshi and *Wings* by Christopher Myers
 - Images: [The Problem We All Live With by Norman Rockwell](#) and [Links of Courage by Larry Brown](#)
2. Guide your students in a discussion about courage, using the following questions as prompts:
 - What does it mean to have courage?
 - Does courage look the same for everyone?
 - How is being courageous different from being fearless?

Teaching Steps:

Part I

1. **Ask** your students, “What would courage *sound* like in music?” Record students’ responses on the board. To further the discussion, use the prompts below.

- Can courageous music sound loud? Can it sound soft?
- Does courageous music sound light or heavy?
- Can it be smooth and sustained or choppy and sudden?
- Can it be fast or slow?
- What instruments do you think would represent courage?
- What other types of sounds could represent courage?

2. Draw or project the continuum chart below and plot student responses from step 1.

Dynamics: Soft ←————→ Loud
Tempo: Slow ←————→ Fast
Articulation: Smooth ←————→ Choppy

3. **Listen** to the three excerpts below. Have students **describe** each excerpt using the musical elements in the continuum chart. If it is helpful, have students place a mark on the chart to help them visualize each musical element.

- *Variation I, The Adventure of the Windmills* (CD Track 17 or Spotify Track 4, 0:00–0:56)
- *Variation II, The Battle with the Sheep* (CD Track 18 or Spotify Track 5, 0:21–1:45)
- *Variation VIII, The Adventure of the Enchanted Boat* (CD Track 24, 1:03–1:53 or Spotify Track 11, 0:00–0:50)

4. Ask students to **share** their ideas with a partner or with the class.

5. Continue the discussion by asking your students, “Did the music sound courageous? What made it sound that way to you?”

Part II

1. Tell your students to **imagine** a time when they showed or felt courage.
2. **Ask** them “What words, symbols or pictures could you use to represent that moment?” Have students complete the **My Courageous Moment** graphic organizer on page 7. Use the following prompts to inspire their response:
 - Have you ever been afraid of something yet faced it anyway?
 - What did you do?
 - How did you feel before you faced your fear?
 - How did you feel afterward?
3. Have students use answers from their graphic organizer to decorate a silhouette that represents their moment of courage. A custom silhouette of each student can be made using the method below, or students can draw their own.

To create a custom silhouette, use a light source to cast a shadow against a drawing surface. Cut out silhouettes and attach to Popsicle sticks to create puppets. (See this [link](#) for helpful suggestions. Students may be able to do this with a partner.)

4. After students have finished, have them **share** their courageous moments with a partner or as a class.



Assessment:

Observe student responses on the continuum chart in Part I to assess understanding of musical elements.

Analyze student drawings on the silhouette activity in Part II to assess students' connections between courage and self.

Common Core Anchor Standards:

[CCSS.ELA-LITERACY.CCRA.R.3](#) Analyze how and why individuals, events or ideas develop and interact over the course of a text.

[CCSS.ELA-LITERACY.CCRA.R.7](#) Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

[CCSS.ELA-LITERACY.CCRA.SL.1](#) Prepare for, and participate effectively in, a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Illinois Arts Learning Standards:

[MU:Re8.1.1](#) With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

[MU:Cn11.0.1](#) Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.

Illinois Social and Emotional Learning Standards:

[Goal 1, Standard B](#): Recognize personal qualities and external supports.

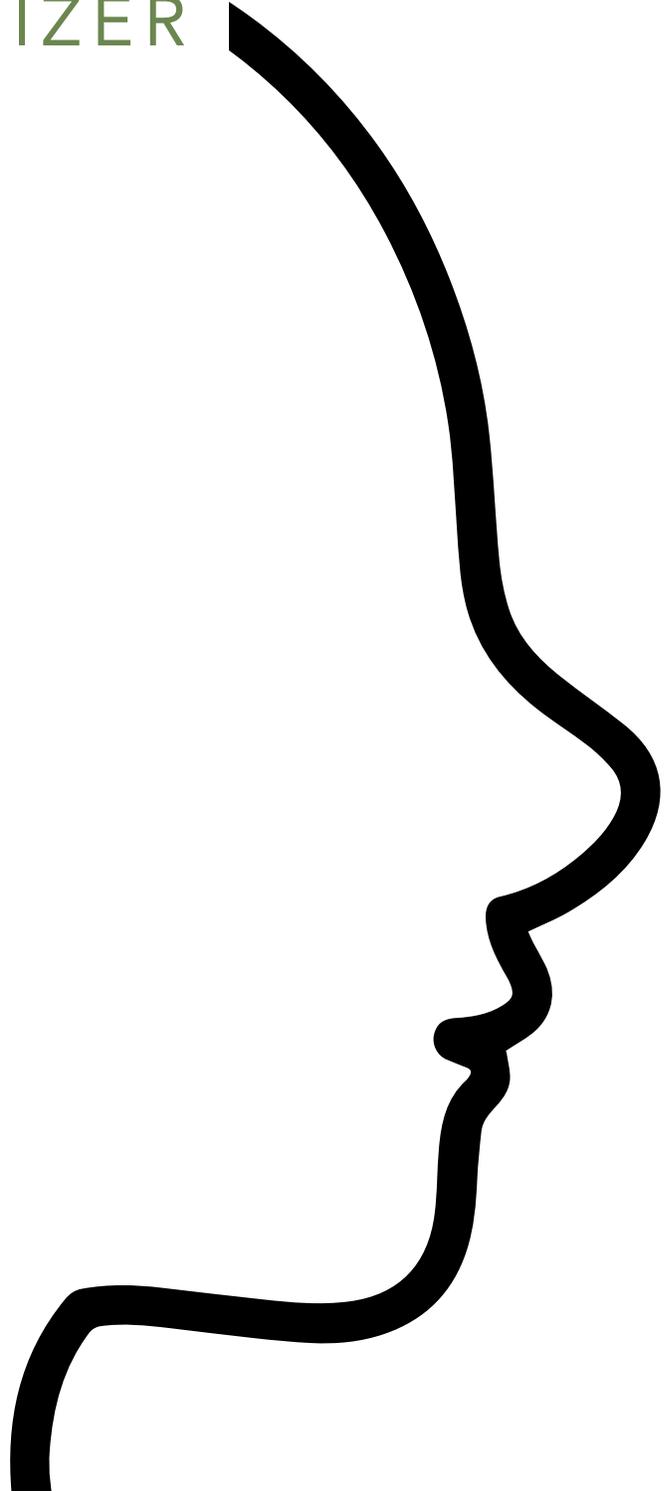
Don Quixote: Courage as
an Attribute of Character

Name: _____

MY COURAGEOUS MOMENT

GRAPHIC ORGANIZER

Write **words** or draw **pictures**
or **symbols** to represent a time
when you were courageous.



LESSON 2 Courage in Action

FEATURED REPERTOIRE*

 **STRAUSS** *Don Quixote*



Access the entire
[Spotify playlist here.](#)

*Free account required

ESSENTIAL QUESTIONS

- How do musical elements convey character, action and emotion, including courage?
- What kinds of actions demonstrate courage?
- What does courage mean to you? How are you courageous?

OBJECTIVES

Students will be able to:

- Analyze the musical elements used to describe characters and emotions in a story.
- Assess/critique the choice of musical elements (instrumentation, tempo, etc.) in representing courage in *Don Quixote*.
- Reflect on what courage means and visualize their “Courageous Self.”

KEY VOCABULARY

- **Theme:** A melody (or tune) that is central to a musical composition and is often repeated throughout the composition
- **Variation:** A section of music, based on a theme, but changed in one or more ways, including varying tempo, articulation, dynamics, rhythm or instrumentation

MATERIALS

- Musical **recordings** of the featured repertoire (Spotify link or provided CD)
- **Sound system** for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, etc.)
- **Don Quixote Listening Map**
- **Teacher Story Script**
- **Silhouette Puppets** from Lesson 1
- Pencils and other writing/drawing utensils

Introduction

1. **Describe** each of the characters from *Don Quixote* to your students, using the discussion prompts below:

Don Quixote: the brave knight who falsely believes that he is on a heroic quest to make the world a better place

Don Quixote is quite a silly guy. His “quest” is all in his imagination and he gets into all kinds of trouble, but he really believes in his cause and that the dangers he faces are real. Is his courage imaginary, or is it real? Why?

Sancho Panza: Don Quixote’s faithful squire

Sancho Panza is aware that Don Quixote is imagining his adventures, but helps him with his quest anyway. Is he also courageous? Why or why not?

2. **Listen** to each of the main characters’ themes. Tell students that they will hear these themes repeated throughout the piece. Have them listen to each theme two or three times.
 - [Don Quixote](#) (CD Track 15 or Spotify Track 2, 0:00–0:02)
 - [Sancho Panza](#) (CD Track 16 or Spotify Track 3, 0:00–0:07)

Teaching Steps:

Part I

1. **Distribute** the *Don Quixote Listening Map* on page 11 to your students.
2. Describe to students that they are going to hear the story of *Don Quixote* with the music. As they **listen**, students should write or draw responses on the map to moments they hear in the music. Encourage students to use the musical vocabulary they learned in Lesson 1. Use the guiding questions below to help students focus:
 - How does the music make you feel?
 - What do you hear? How does the music help you imagine what is happening?
 - How do you know this is what is happening?
 - What clues does the music give us to show what is happening?
3. **Read** the **Teacher Story Script** on page 12, starting and stopping the music at the indicated timestamps. **Pause** when appropriate to help students hear how the music drives the action in the story.
4. Have students **share** their completed maps with a partner or as a class, referring to the guiding questions above.

Part II

1. Ask students to **imagine** a situation where they might need to act courageously (i.e. standing up to a bully, speaking in front of others, sharing a song). Have them **share** their ideas with the group.
Suggestion: If you used a partner text or image in Lesson 1, refer back to it in this discussion.
2. Ask students to **draw** or **write down** a dream they have for their future (i.e. going to college, getting a job, owning a home, raising a family, curing cancer, being a CSO musician). As a class or in partners, have students **share** their dreams and discuss what challenges they might have to overcome in order to achieve their dreams. Ask students how they might need courage in order to overcome those challenges, just as Don Quixote used courage to overcome the challenges in his mind.

Extensions:

1. Have students use their silhouette puppets they created in Lesson 1 as a mask and **imagine** themselves in the following scenes from *Don Quixote*.

As students **listen** to each excerpt, have them **move** in response to the music with their silhouette masks. Students should move like the music sounds (big or small, slow or fast, smooth or choppy):

Play [Variation VII, The Ride Through the Air](#). (CD Track 24 or Spotify, 0:00–1:02)

Play [Variation X, Battle with the Knight of the Bright Moon](#). (CD Track 25, 1:22–2:22 or Spotify Track 13, 0:15–1:52)

Suggestion: if students need additional prompting, read each corresponding section in the Teacher’s Story Script.

2. With a partner or small group, have students use their puppets to role-play one of the courageous situations they discussed in Part II. Ask students to think about some words and/or actions they could use in order to be courageous in that situation. After giving students some time to role-play, ask them how it felt to be in that situation.

Assessment:

Analyze completed listening charts in Part I to assess understanding of basic story elements and the musical elements that support the story in Variations VII and X.

Observe students’ movements in Part II to assess understanding of the action represented in Variations VII and X.

Listen to student responses through discussion and questioning throughout the lesson to assess attainment of objectives throughout the lesson.

Common Core Anchor Standards:

[CCSS.ELA-LITERACY.CCRA.R.3](#) Analyze how and why individuals, events or ideas develop and interact over the course of a text.

[CCSS.ELA-LITERACY.CCRA.R.7](#) Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

[CCSS.ELA-LITERACY.CCRA.SL.1](#) Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

Illinois Arts Learning Standards:

[MU:Re8.1.1](#) With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators’/performers’ expressive intent.

[MU:Cn11.0.1](#) Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.

Illinois Social and Emotional Learning Standards:

[Goal 1, Standard C](#): Demonstrate skills related to achieving personal and academic goals.

Name: _____ Date: _____

DON QUIXOTE LISTENING MAP

Follow Don Quixote and Sancho Panza through their adventurous journey. Write or draw the action at each point of the listening map below. Listen closely to Variations 7 and 10 and describe the musical clues that helped you hear the action.

VARIATION 1

VARIATION 2

VARIATION 3

VARIATION 6

VARIATION 5

VARIATION 4

VARIATION 7

 **Take a closer listen!**
What clues in the music helped you to hear the action in Variation 7?

VARIATION 8

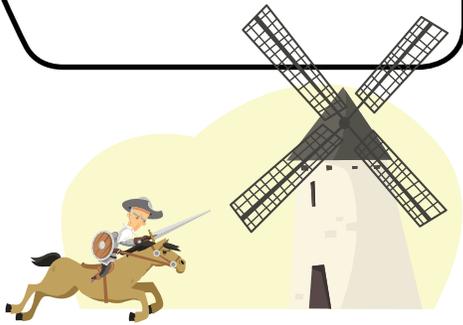
VARIATION 9

VARIATION 10

 **Take a closer listen!**
What clues in the music helped you to hear the action in Variation 10? Why do you think this one has a different shape?

FINALE

THE END



DON QUIXOTE TEACHER STORY SCRIPT

Instructions: Familiarize yourself with the script below before doing this activity with students. Instructions and timestamps are in bold print and the text to be read is in italics. Make note of the timestamps and practice with the recording so that you can read along with it and stop at the appropriate points. When you begin the activity, make sure that they understand that they will be completing their Listening Maps based on the story you will be reading. Pause at the indicated points to help them focus on the story in the music and to leave time for students to write down or draw what is happening. This activity may be done in two parts to avoid student fatigue. You may even consider skipping a few variations for some Kindergarten groups (such as Variations 3, 5 & 9). Use your School Concert CD, or access the Spotify playlist [at this link](#).

Before starting the music, read:

Back in the days long before television, computers or video games, an old man sat in his home in La Mancha, Spain, and spent many long hours by himself, reading heroic tales of brave knights and their battles. In time, he began to believe that these stories were true, and he decided that, like the knights in his books, he must join their quest to defend the goodness of humankind. He chose what he thought was a very heroic title for himself, Don Quixote, and called on his neighbor, Sancho Panza, to be his squire (kind of like a knight in training).

Today, the musicians of the Chicago Symphony Orchestra will help to tell this story of Don Quixote heading off on his adventures by performing music composed by Richard Strauss.

Don Quixote does not get far before he encounters terrifying, monstrous...windmills. He does not hesitate but charges straight into battle.

Start CD Track 17 or Spotify Track 4 at the beginning and read: *Here is Variation 1. Listen for his theme in the cello, struggling against the mighty Windmills, represented by the wind section.*

Wait until 0:46 and read: *Don Quixote makes one final charge at the Windmills.*

Wait until 1:22, when you hear a thud in the timpani and read: *And THUD, the brave knight falls in defeat. Stop track.*

Ask students: "How is Don Quixote courageous in these moments?"

Read:

Though our hero narrowly escaped the windmills, he bravely continues on his quest until he approaches a forbidding army of...sheep. Once again, his courage does not fade as he marches right up to the sheep and challenges them to a battle.

Start CD Track 18 at the beginning or Spotify Track 5 at 0:19 and read: *In Variation 2, listen to the gentle "baas" of the grazing sheep.*

Wait until CD track 0:36 or Spotify track 0:55 and read: *The sheep's "baas" turn into panicked bleats as Don Quixote approaches.*

Wait until CD track 1:02 or Spotify track 1:21 and read: *The sheep retreat into the distance, and the knight is victorious! Stop track.*

Ask students: "How is the battle with the sheep different from the battle with the windmills? How does the music represent these changes?"

Read:

The squire, Sancho Panza, becomes concerned for Don Quixote and gives a long speech trying to convince him to end his quest.

Start CD Track 19 at the beginning or Spotify Track 6 at 1:46 and read: *Here, in Variation 3, can you hear the viola "talking?" Imagine Sancho Panza walking back and forth and waving his hands in the air as he tries to make his point. Stop CD track at 0:46 or Spotify Track at 2:32.*

Start CD Track 20 at the beginning or Spotify Track 6 at 4:14 and read: *Don Quixote interrupts his squire to remind him of the beautiful journey on which they have set out in order to make the world a better place. Stop CD at end of track or Spotify track at 5:40.*

Tell students that in this moment, Don Quixote is defending his beliefs and making a brave decision to stand up to his friend's criticism.

Start CD Track 21 or Spotify Track 7 at 0:31 and read:

In Variation 4, Don Quixote and Sancho Panza see a group of travelling pilgrims singing.

Wait until 0:20 and read: *Don Quixote is knocked to the ground. As he lies there, the pilgrims just keep walking right over him and continuing on their journey. Stop at end of track.*

Read:

One night, after Sancho Panza has fallen asleep, Don Quixote gets lost in his ideas of kinghood and the fair maiden, Dulcinea. **Start CD Track 22 or Spotify Track 8 at the beginning and play until 1:01.**

As the two heroes continue on their quest, they meet a peasant girl playing her tambourine. This is Variation 6. **Start CD Track 23 or Spotify Track 9 at the beginning.**

Wait until 0:09 and read: Sancho Panza tries to trick Don Quixote into believing that this girl is actually his beloved Dulcinea in disguise. **Stop track at 0:24.**

Read:

I am going to play Variation 7, and I want you to try to guess the action that might be happening in the story. **Start CD Track 24 or Spotify Track 10 at the beginning and play until 1:02.**

Let students share their ideas. Then, replay CD Track 24 or Spotify Track 10 and read:

Don Quixote discovers a wooden, toy horse he believes is carrying him and Sancho Panza through the air. Here, in Variation 7, an interesting instrument is used; it is called a wind machine. Can you hear it behind the flutes and violins? **Stop track at 1:02.**

Read:

Don Quixote and Sancho Panza take a ride in an enchanted boat. Variation 8 is full of gurgling cellos, basses and low woodwinds, representing a river. **Start CD Track 24 at 1:03 or Spotify Track 11 at the beginning.**

Wait until CD Track 1:33 or Spotify Track 0:30 and read: The river starts moving faster, heading straight for a terrifying water mill.

Wait until CD Track 1:52 or Spotify Track 0:50 and read: The two heroes manage to avoid the water mill, but they fall out of their boat and into the water. Dripping wet but thankful to be alive, they crawl onto a river bank, which is represented in the pizzicato (pits-ih-KAH-toh) notes plucked by the strings. **Stop Spotify Track at 1:18.**

Start CD Track 25 or Spotify Track 12 at 0:40 and read:

In Variation 9, two unsuspecting monks approach the brave knight and his squire. They are very surprised when Don Quixote charges at them. **Stop track at the end and read:** The unfortunate monks run away, startled and confused.

Ask students: "Why do you think Don Quixote chose to charge at the monks? How is this moment different from the windmills and the sheep?"

Read:

On the road ahead, our hero spies his archenemy, the Knight of the Bright Moon, who challenges him to a battle. Before I tell you the rest of the story, try to predict who wins this battle by listening for clues in the music of Variation 10. **Play Spotify Track 13, 0:15 - 1:52.**

Let students share their predictions, then read: The Knight of the Bright Moon is actually Don Quixote's neighbor, who is trying to cure Don Quixote of his insanity. Don Quixote does not wish to be cured and valiantly fights against his enemy to defend the goodness of humankind.

Replay Spotify Track 13 at 0:15. Wait until Spotify track 0:49, then read: Don Quixote is knocked to the ground as the Knight of the Bright Moon makes his final approach.

Wait until Spotify track 1:10, then read: Don Quixote tries to keep fighting, but the Knight of the White Moon is much stronger and Don Quixote is tired out from the many battles on his quest. Despite his heroic efforts, Don Quixote is forced to accept defeat and return to his home. **Stop Spotify track at 1:56.**

Start CD Track 25 or Spotify Track 14 at the beginning and read:

In the Finale, the heroic Don Quixote sadly leaves the battlefield and heads toward his lonely home. With his head finally clear, he returns to the boredom of his everyday life. **Stop track at 0:46. Start CD Track 25 at 2:25 or Spotify Track 14 at 5:13 and read:** Don Quixote, helped by his squire, crawls into his bed, lies down and closes his eyes for a very long rest. **Stop CD track at 3:02 or Spotify track at 5:52.**

The End

Name: _____

Date: _____



DON QUIXOTE

POSTCONCERT REFLECTION

My class went to the *Don Quixote* concert and heard the Chicago Symphony Orchestra.

Three things I remember seeing or hearing are:

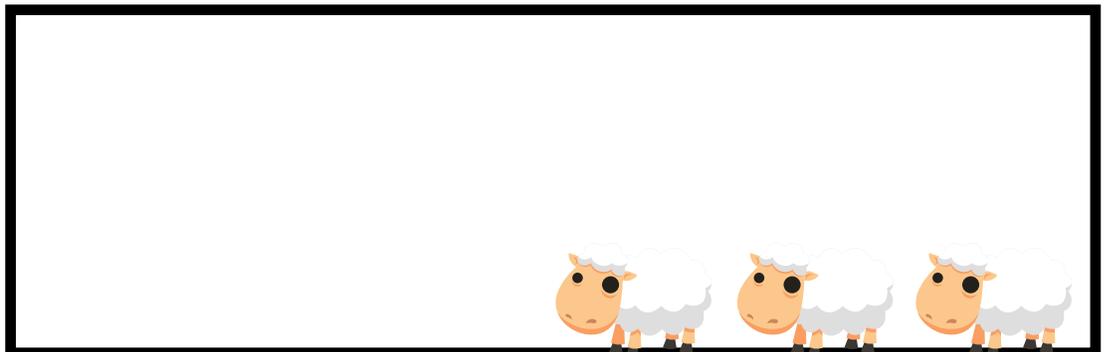
1. _____
2. _____
3. _____

Something I learned at the concert is:

I would like to know more about:

If I could ask a member of the CSO one thing, I would ask:

Write or draw something special that you heard or saw at ***Don Quixote***.





Composer History

RICHARD STRAUSS [say: REEK-hard STR-ows] was a German composer born in Munich in 1864. He composed his first piece of music at the age of six and continued writing until his death in 1949. While he wrote many orchestral, chamber and solo works, Strauss was most famous for his tone poems, which are single-movement pieces that describe a story or image.

When Adolf Hitler rose to power in 1933, he favored Strauss' music because of its similarities to Wagner's style. While Strauss strongly disagreed with the Nazi party, he cooperated with them to save his Jewish daughter-in-law and grandchildren from the concentration camps. He was appointed president of Germany's State Music Bureau and used his position to promote banned composers such as Debussy and Mahler.

Strauss was eventually fired from the State Music Bureau due to his political views. In an attempt to protect his Jewish family, he moved all of them to Vienna in 1942. His last works include a horn concerto and a song cycle titled "Four Last Songs." After a long life devoted to music, Strauss is now viewed as one of the greatest Romantic composers of all time.

Additional Resources about *Don Quixote*

Books:

Adventures of Don Quixote

By Argentina Palacios

Don Quixote

Written by Mary Sebag-Montefiore, Illustrated by Andy Catling

Videos:

Don Quixote Animated Video

Don Quixote – Lesson Series from Universidad Francisco Marroquín

Resources from the Negaunee Music Institute at the CSO:

In addition to creating this Teacher’s Guide, the CSO has also created a Parent Guide! Send [this link](#) to your students’ families so they can continue their preparation for the concert at home.

Acknowledgments

The Negaunee Music Institute at the Chicago Symphony Orchestra acknowledges with gratitude the work of the following individuals who contributed to the development of these materials:

Jana Martin, *General Music Teacher, Highcrest Middle School*

Ellen Oberto, *General Music Teacher, Clinton Elementary School*

Project team:

Jon Weber, *Director of School and Family Programs*

Katy Clusen, *Coordinator of School and Family Programs*

Alyssa Crance, *Coordinator of School and Community Programs*

Special thanks to:

David Kersnar, Edwin Outwater

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CSO School Concerts receive additional generous support from Abbott Fund, Illinois Arts Council, Kinder Morgan, Milne Family Foundation, Michael and Linda Simon and Walter and Caroline Sueske Charitable Trust.

Education Program Partner



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GOOD HANDS