



From Morgan Neville, the Director of the Academy Award®-Winning
20 FEET FROM STARDOM



*The only way to change the world
is to make a little noise.*

the MUSIC *of* STRANGERS

Yo-Yo Ma & The Silk Road Ensemble

THE ORCHARD PRESENTS IN ASSOCIATION WITH PARTICIPANT MEDIA THE SILK ROAD PROJECT HBO DOCUMENTARY FILMS WITH SUPPORT FROM NATIONAL ENDOWMENT FOR THE HUMANITIES PERSHING SQUARE FOUNDATION JUSTFILMS/FORD FOUNDATION
A TREMOLO PRODUCTION A MORGAN NEVILLE FILM "THE MUSIC OF STRANGERS" FEATURING KINAN AZMEH KAYHAN KALHOR CRISTINA PATO WU MAN AND YO-YO MA DIRECTOR OF PHOTOGRAPHY GRAHAM WILLOUGHBY
EDITED BY JASON ZELDES PRODUCED BY HELEN KEARNS PRODUCED BY LAURA FRIED PRODUCED BY CRISTIN CANTEBURY DIGNALL PRODUCED BY JEFF SKOLL PRODUCED BY DIANE WEYERMAN PRODUCED BY JULIE GOLDMAN PRODUCED BY CALTRIN ROGERS PRODUCED BY MORGAN NEVILLE

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SILKROAD

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The Music of Strangers

Curriculum Guide

Journeys in Film

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Educating for Global Understanding

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About *Journeys in Film*

Founded in 2003, *Journeys in Film* operates on the belief that teaching with film has the power to prepare students to live and work more successfully in the 21st century as informed and globally competent citizens. Its core mission is to advance global understanding among youth through the combination of age-appropriate films from around the world, interdisciplinary classroom materials, and professional development opportunities for teachers. This comprehensive curriculum model promotes widespread use of film as a window to the world to help students to mitigate existing attitudes of cultural bias, cultivate empathy, develop a richer understanding of global issues, and prepare for effective participation in an increasingly interdependent world. Our standards-based lesson plans support various learning styles, promote literacy, transport students around the globe, and foster learning that meets core academic objectives.

Selected films act as springboards for lesson plans in subjects ranging from math, science, language arts, and social studies to other topics that have become critical for students, including environmental sustainability, poverty and hunger, global health, diversity, and immigration. Prominent educators on our team consult with filmmakers and cultural specialists in the development of curriculum guides, each one dedicated to an in-depth exploration of the culture and issues depicted in a specific film. The guides merge effectively into teachers' existing lesson plans and mandated curricular requirements, providing teachers with an innovative way to fulfill their school districts' standards-based goals.

Why use this program?

To be prepared to participate in tomorrow's global arena, students need to gain an understanding of the world beyond their own borders. *Journeys in Film* offers innovative and engaging tools to explore other cultures and social issues, beyond the often negative images seen in print, television, and film media.

For today's media-centric youth, film is an appropriate and effective teaching tool. *Journeys in Film* has carefully selected quality films that tell the stories of young people living in locations that may otherwise never be experienced by your students. Students travel through these characters and their stories: They drink tea with an Iranian family in *Children of Heaven*, play soccer in a Tibetan monastery in *The Cup*, find themselves in the conflict between urban grandson and rural grandmother in South Korea in *The Way Home*, watch the ways modernity challenges Maori traditions in New Zealand in *Whale Rider*, or tour an African school with a Nobel Prize-winning teenager in *He Named Me Malala*.

In addition to our ongoing development of teaching guides for culturally sensitive foreign films, *Journeys in Film* brings outstanding documentary films to the classroom. Working with the Rossier School of Education at the University of Southern California, *Journeys in Film* has identified exceptional narrative and documentary films that teach about a broad range of social issues in real-life settings such as famine-stricken and war-torn Somalia, a maximum-security prison in Alabama, and a World War II concentration camp near Prague. *Journeys in Film* guides help teachers integrate these films into their classrooms, examining complex issues, encouraging students to be active rather than passive viewers, and maximizing the power of film to enhance critical thinking skills and to meet the Common Core Standards.

Journeys in Film is a 501(c)(3) nonprofit organization.

A Letter From Liam Neeson



Working in films such as *Michael Collins* and *Schindler's List*, I've seen the power of film not only to entertain, but also to change the way audiences see themselves and the world. When I first met Joanne Ashe, herself the daughter of Holocaust survi-

vors, she explained to me her vision for a new educational program called ***Journeys in Film: Educating for Global Understanding***. I grasped immediately how such a program could transform the use of film in the classroom from a passive viewing activity to an active, integral part of learning.

I have served as the national spokesperson for ***Journeys in Film*** since its inception because I absolutely believe in the effectiveness of film as an educational tool that can teach our young people to value and respect cultural diversity and to see themselves as individuals who can make a difference. ***Journeys in Film*** uses interdisciplinary, standards-aligned lesson plans that can support and enrich classroom programs in English, social studies, math, science, and the arts. Using films as a teaching tool is invaluable, and ***Journeys in Film*** has succeeded in creating outstanding film-based curricula integrated into core academic subjects.

By using carefully selected documentary and foreign films that depict life in other countries and cultures around the globe, combined with interdisciplinary curricula to transform entertainment media into educational media, we can use the classroom to bring the world to every student. Our film program dispels myths and misconceptions, enabling students to overcome biases; it connects the future leaders of the world with each other. As we provide teachers with lessons aligned to Common Core Standards, we are also laying a foundation for understanding, acceptance, trust, and peace.

Please share my vision of a more harmonious world where cross-cultural understanding and the ability to converse about complex issues are keys to a healthy present and a peaceful future. Whether you are a student, an educator, a filmmaker, or a financial supporter, I encourage you to participate in the ***Journeys in Film*** program.

Please join this vital journey for our kids' future. They are counting on us. ***Journeys in Film*** gets them ready for the world.

Sincerely,

A handwritten signature of Liam Neeson in black ink.

A Letter From Yo-Yo Ma



I was just seven when my family moved from France to the United States, old enough to understand it was impossible to be in two places at once, but young enough to wish otherwise. Wondering about life in parallel—contemplating similar

experiences in different worlds—required curiosity and imagination. I was fortunate early on to discover that music could be a vehicle for exchange, a way to open windows to the world and understand not only my own life but also the lives and experiences of others.

I believe that, just as it has for me, art offers a powerful way to inspire passion and curiosity in young people and to help students and teachers connect with each other, with their neighborhoods and communities, and with the world beyond, including places that are geographically and culturally remote.

The inspiration for Silkroad arose from my interest in the movement of people and goods, and the open exchange of ideas and traditions, that took place along the ancient trade routes. My friends in the Silk Road Ensemble—some of whom you will meet in *The Music of Strangers*—practice an openness that encourages the exchange of ideas. In the past 16 years, we've discovered that curiosity, imagination, and wonder are keys to understanding, allowing us to embrace our differences and celebrate the joy we find in one another.

I hope that, together with the personal stories captured in the film, the lessons contained here will help you and your students explore what can happen when people from different cultures meet and share their artistic traditions.

Art has changed my life. It has given me the tools to understand my own experience and inspired me to discover the connections we all share. I believe it can open the world for your students, too, making them eager to ask new questions and to meet the world they do not know.

A handwritten signature in black ink, reading "Yo-Yo Ma" in a stylized, cursive script.

Yo-Yo Ma

Silkroad Founder and Artistic Director

Silkroad, formerly the Silk Road Project, Inc., is the parent organization of the Silk Road Ensemble. Silkroad works to connect the world through the arts, focusing its efforts in three areas: musical performance, learning programs, and cultural entrepreneurship.

Introducing *The Music of Strangers*

In 2000, the internationally renowned cellist Yo-Yo Ma brought together a diverse group of musical virtuosos from around the world in Lenox, Massachusetts, at the Tanglewood Music Center. Musicians collaborated and improvised for 10 days in preparation for a concert at which 16 new pieces of music were premiered. The vitality of musical exchange coupled with the vision of global connection led to the formation of the Silk Road Ensemble, the subject of the documentary *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble*.

What prompted the convocation of this diverse group of skilled musicians? Yo-Yo Ma, who was born in Paris to Chinese parents and studied in the United States, has long been interested in exploring difficult questions:

- How does one preserve one's own cultural traditions in a world that is increasingly globalized?
- How can we understand and connect with people from vastly different backgrounds?
- How can music use traditional elements and methods to create new and exciting works for a modern audience?

Since the beginning of the new millennium, an extraordinary group of musicians has come together to celebrate the universal power of music. Named for the ancient trade route linking Asia, Africa, and Europe, the Silk Road Ensemble exemplifies the ability of music to blur geographical boundaries, blend disparate cultures, and inspire hope for both artists and audiences.

The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble is the latest film from the creators of the Oscar-winning documentary *20 Feet from Stardom* and the critically hailed *Best of Enemies*. It follows an ever changing lineup of performers drawn from the ensemble's more than 50 instrumentalists, vocalists, composers, arrangers, visual artists, and storytellers as they gather in locations around the world, exploring the ways art can both preserve traditions and shape cultural evolution. Blending performance footage, personal interviews, and archival film, director Morgan Neville and producer Caitrin Rogers focus on the journeys of a small group of Silk Road Ensemble mainstays to create an intensely personal chronicle of passion, talent, and sacrifice. Through these moving individual stories, the filmmakers paint a vivid portrait of a bold musical experiment and a global search for the ties that bind.

The film follows the stories of Yo-Yo Ma as he reflects on the creation of the Silk Road Ensemble and the role of art and culture in forging global connections; Wu Man, a pipa player, as she travels throughout her country, China, to preserve folk music traditions; Kinan Azmeh, a Syrian clarinetist and composer who travels to Jordanian refugee camps teaching music to children living in the camp; Kayhan Kalhor, an internationally acclaimed master of the kamancheh, an Iranian bowed string instrument, who studied the musical tradition of his native Iran; and Cristina Pato, a Galician bagpiper now committed to the cultural exchange and preservation of the musical traditions of her native Galicia in the northwest corner of Spain.

DIRECTOR: Morgan Neville

CAST/SUBJECTS: Yo-Yo Ma, Kinan Azmeh, Wu Man, Kayhan Kalhor, Cristina Pato

PRODUCERS: Caitrin Rogers, Morgan Neville

EXECUTIVE PRODUCERS: Jeff Skoll, Diane Weyermann, Laura Freid, Julie Goldman

RUNNING LENGTH: 96 minutes

RATING: PG-13

To the Teacher

The ancient trade network that stretched from China to the Mediterranean, the Middle East, and even North Africa, was the inspiration for Yo-Yo Ma's Silk Road Ensemble. The route was a major mechanism of interchange for ideas as well as goods; wool, gold, silver, and more traveled east from Europe, and silks, spices, and other precious goods traveled west. Major cities grew up at hubs along the Silk Road where traders stopped to exchange goods for the next leg of the journey, and people and their cultures spread across the lands of the historic Silk Road. The necessity of finding ways to communicate and find common ground among travelers from many countries along this route led Yo-Yo Ma to see it as an apt metaphor for the intercultural music ensemble he envisioned.

For additional information about the Silk Road, see the UNESCO website at <http://en.unesco.org/silkroad/about-silk-road>. A full Silk Road curriculum unit designed by the Stanford Program on International and Cross-Cultural Education in partnership with the Silk Road Project can be ordered from http://spice.fsi.stanford.edu/catalog/along_the_silk_road. For primary source materials for teachers to use in the classroom about the Silk Road, please go to Primary Source <http://www.primarysource.org/for-teachers/online-curriculum>.

Journeys in Film has prepared a set of lessons to help your students understand the role arts play in inspiring connections with other subjects, with each other, and with current events.

Please note that handouts for each lesson are available as interactive PDF files on our website, so that if you prefer, students can answer questions interactively on their tablets or computers.

Here is a brief synopsis of the lessons:

In Lesson 1, students learn the history of Yo-Yo Ma's founding of the Silk Road Project and his reasons for this endeavor. They acquire some basic vocabulary for discussing culture and use it to discuss Yo-Yo Ma's goals. A journal assignment helps students realize the impact of music in their own lives. For a concluding project, they assemble presentations on the future of music as a vehicle for cultural exchange.

Lesson 2 is a visual arts lesson that asks students to design a DVD cover for a Silk Road concert film or a film about an artist. Students critique a variety of DVD cover designs and then assemble a collage that becomes the basis for their original design. They also include a designer's statement that explains their choices. A checklist for the project is included.

Lesson 3 begins with an introduction to the pipa player Wu Man and a dynamic simulation that opens student's eyes to the difficult realities of the Cultural Revolution in China. Students research the personalities, events, goals, and impact of the Cultural Revolution; then they write an informative paper using appropriate documentation to explain this watershed event in Chinese history.

The humanitarian crisis ignited by the popular uprising in Syria and the incursions of ISIS is the subject of Lesson 4. After reading about the roots of the conflict and becoming aware of more recent events, students use the RAFT technique (Role, Audience, Format, and Topic) to write a detailed narrative that reflects an aspect of the Syrian crisis. Finally, they view an interpretive music and visual arts collaboration and design their own interpretive project.

Lesson 5 uses the story of Kayhan Kalhor, who plays the traditional string instrument called the kamancheh, to introduce the history of the Iranian Revolution and its impact on individuals and on Iranian culture. After a study of primary source documents relating to the revolution, students turn to the idea of cultural preservation and particularly the role of music, analyzing contributions to their own heritage.

The bagpipe artistry of Cristina Pato becomes the vehicle for a study of culture and related concepts in Lesson 6. Students learn about the layers of culture, consider their own cultural identities, and discuss how cultural connections can occur.

Lesson 7 is a music lesson that gives students more information about the traditional instruments that come together in unexpected ways in the Silk Road Ensemble. A PowerPoint slide show accompanying the lesson can be used in full here, but the individual slides may prove useful for other lessons as well. See the www.journeysinfilm.org website to locate the slide show.

Finally, Lesson 8, a lesson in visual literacy, explores the issue of bias in documentary filmmaking and viewing and looks at some of the filmmaker's techniques. Students acquire a vocabulary of filmmaking terms, practice active viewing of the film, and consider the use of visual metaphors to support film themes.

Probably no teacher is going to use this entire unit; time is scarce during the school year and to do so would occupy most of a quarter. Rather, these lessons give you options; you can choose which lessons best suit your own students. Consider team teaching with someone from another department, so that students can benefit from considering the same ideas presented through different structural frameworks.

In addition to the materials included here, the Silk Road Ensemble and Yo-Yo Ma recorded a companion album to the documentary, called *Sing Me Home*. This new release complements many of the themes of this curriculum, exploring ever changing ideas of home through original and traditional folk tunes. Details may be found at <http://www.silkroadproject.org/posts/sing-me-home-origi>.

A caution to teachers: As we all know, URLs can change over time. Check the URLs for each lesson before the class; we have tried to provide enough information so that, should the URLs no longer be working, you will still be able to locate the material through a search engine.

We hope you will enjoy using our lesson plans and that you will visit our website at www.journeysinfilm.org to learn about more free curriculum units.

COMMON CORE ANCHOR STANDARDS ADDRESSED BY THIS UNIT

COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR READING

Key Ideas and Details:

CCSS.ELA-LITERACY.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-LITERACY.CCRA.R.3

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Integration of Knowledge and Ideas:

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.

COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR WRITING

Text Types and Purposes:

CCSS.ELA-LITERACY.CCRA.W.2

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.CCRA.W.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences

Production and Distribution of Writing:

CCSS.ELA-LITERACY.CCRA.W.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.W.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

CCSS.ELA-LITERACY.CCRA.W.6

Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge:

CCSS.ELA-LITERACY.CCRA.W.7<http://www.core-standards.org/ELA-Literacy/CCRA/W/7/>

Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.CCRA.W.8

Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

CCSS.ELA-LITERACY.CCRA.W.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

COMMON CORE ANCHOR STANDARDS ADDRESSED BY THIS UNIT

Range of Writing:

CCSS.ELA-LITERACY.CCRA.W.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR SPEAKING AND LISTENING

Comprehension and Collaboration:

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.

CCSS.ELA-LITERACY.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Presentation of Knowledge and Ideas:

CCSS.ELA-LITERACY.CCRA.SL.4

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.SL.5

Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR LANGUAGE

Conventions of Standard English:

CCSS.ELA-LITERACY.CCRA.L.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-LITERACY.CCRA.L.2

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language:

CCSS.ELA-LITERACY.CCRA.L.3

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use:

CCSS.ELA-LITERACY.CCRA.L.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

CCSS.ELA-LITERACY.CCRA.L.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.CCRA.L.6

Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

Yo-Yo Ma and the Intersection of Cultures

Enduring Understandings

- Interacting with art, particularly music, is an essential component of being human.
- Music can be used to connect cultures.
- Individuals can help create pathways for cultural understanding.

Essential Questions

- Why is art important in our daily lives?
- How does music help individuals to express and to understand themselves?

Notes to the Teacher

A guiding principle for master cellist Yo-Yo Ma is that “[t]he intersection of cultures is where new things emerge.” Certainly his biography is an intersection of cultures. He was born to Chinese parents in Paris, France; both his parents were musicians. When he was seven, his family moved to the United States. A child prodigy, Ma attended Juilliard. He then chose to earn a liberal arts degree at Harvard rather than focusing solely on music.

Even in his earliest performing years, Yo-Yo Ma had a strong conviction that it was important to share music with all kinds of people. Stories are told about how he once performed in the hallway of a large building for people who were unable to secure tickets to his concert. He remained interested in making music accessible to diverse audiences and furthered his interest in different cultures when he visited the !Kung people among the Bushmen of the Kalahari. He developed a vehicle to further these ideals when he founded the Silk Road Project. As he has said,

The Silk Road is a metaphor for a number of things: as the Internet of antiquity, the trade routes were used for commerce, by religious people, adventurers, scientists, storytellers. Everything from algebra to Islam moved along the Silk Road. It’s the local–global thing. In the cultural world, you want to make sure that voices don’t get lost, that fabulously rich traditions continue to live, without becoming generic.¹

¹ Tassel, Janet. “Yo-Yo Ma’s Journeys” in *Harvard Magazine* (March 2000 at <http://harvardmagazine.com/2000/03/yo-yo-mas-journeys.html>)

This lesson explores the philosophy behind Yo-Yo Ma's founding of the Silk Road Ensemble, his belief that the arts, and particularly music, can make the world better, and that through collaboration, one can both preserve tradition and shape cultural evolution. Students also explore their own attitudes toward the arts, writing reflective essays on how the arts have played a role in their own lives.

The Chinese characters for "Yo-Yo" mean "friendship," a seemingly prophetic naming. He has established connections with many musicians around the globe to form the Silk Road Project. His great personal warmth is evident as he performs with musicians of all cultures.

In Part 1, students watch an interview with Yo-Yo Ma and answer some guided listening questions about his ideas. The goal of this activity is for students to connect with Yo-Yo Ma's aspirations for the Silk Road Project. After that, there is an activity that allows the class to join in a collaborative music event. If you feel that this activity is not appropriate for your class, invite students who participate in band, orchestra, or chorus to participate in a panel discussion about the difference between simply listening to music and the act of making music. If desired, you can set up the panel discussion as a press conference and, before class, help your students generate questions similar to the ones suggested under Procedure. Both options are followed by having students write a journal entry.

Part 2 is a discussion of key vocabulary words, followed by viewing the film. The section concludes with an "exit ticket" to demonstrate that students have understood Yo-Yo Ma's concept of cultural preservation.

A brainstorming activity is central to Part 3. Students gather in groups to discuss Yo-Yo Ma's goals for cultural collaboration and preservation. Then they record their ideas on large sheets of paper or on the chalkboard under the headings of Yo-Yo Ma's Background, Collaborations, Cultures, and Expressions. Finally, they write a journal entry recalling a time when music had a profound impact in their own lives.

In Part 4, students make a mixed media project, "A Call for Hope." This is designed as an individual assessment, but it is easily adaptable to a group Wikiproject. Students put together a Prezi, PowerPoint, or video that reflects their beliefs about the future of worldwide connections and cultural exchange. They include personal reflections on how they have been affected by music or how music has been a marker of important events in their lives. They collect images, performance clips, quotations, sayings, news events, and other items that reflect their ideas. They research and add appropriate background music to enhance the imagery chosen. Students prepare an essay that explains their project and the choices they made and then present their projects to the class. A rubric for scoring the essay is available for teacher use on pp. 32–33

This part of the lesson is a great opportunity to use some of the music from the companion CD to the film, *Sing Me Home*, all of which are songs of hope. A series of music videos that were made in conjunction with the CD show cross-cultural collaboration, energy, the instruments, etc., in action. Here are two examples:

<https://www.youtube.com/watch?v=uymTSOYYYCo>
("Going Home")

<https://www.youtube.com/watch?v=i3Z6LHtxN3U>
("Heart and Soul")

Lesson 1 (MUSIC)

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.RI.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.9-10.2

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.9-10.7

Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

CCSS.ELA-LITERACY.W.9-10.2

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.W.9-10.2.A

Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-LITERACY.W.9-10.2.B

Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

CCSS.ELA-LITERACY.W.9-10.2.C

Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

CCSS.ELA-LITERACY.W.9-10.2.D

Use precise language and domain-specific vocabulary to manage the complexity of the topic.

CCSS.ELA-LITERACY.W.9-10.2.E

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

CCSS.ELA-LITERACY.W.9-10.2.F

Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

CCSS.ELA-LITERACY.CCRA.W.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

CCSS.ELA-LITERACY.WHST.9-10.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.WHST.9-10.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

CCSS.ELA-LITERACY.WHST.9-10.10

Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.1.D

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS.ELA-LITERACY.SL.9-10.3

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

CCSS.ELA-LITERACY.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.SL.9-10.5

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

CCSS.ELA-LITERACY.L.9-10.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.

CCSS.ELA-LITERACY.L.9-10.4.A

Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

CCSS.ELA-LITERACY.L.9-10.4.B

Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).

CCSS.ELA-LITERACY.L.9-10.4.C

Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

CCSS.ELA-LITERACY.L.9-10.4.D

Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Lesson 1 (MUSIC)



Duration of Lesson

Three or four class periods

Assessments

Project with rubric

Materials

HANDOUT 1: VOCABULARY FOR *THE MUSIC OF STRANGERS*

HANDOUT 2: A CALL FOR HOPE: A MIXED-MEDIA PROJECT

HANDOUT 3: RUBRIC FOR THE MIXED-MEDIA PROJECT

Access to the film *The Music of Strangers*

YouTube clip of Yo-Yo Ma as a soloist at

https://www.youtube.com/watch?v=PCicM6i59_I

Shortened clips from *The Music of Strangers* used in this lesson available at

[https://www.dropbox.com/sh/ye59ob72txqnwak/](https://www.dropbox.com/sh/ye59ob72txqnwak/AAB3ldRofvPcQP-4nPQOnkLxa?dl=0%2C)

AAB3ldRofvPcQP-4nPQOnkLxa?dl=0%2C

(Password: ensemble)

Access to the Internet

Additional Resources

<http://harvardmagazine.com/2000/03/yo-yo-mas-journeys.html>

Yo-Yo Ma's background

<https://www.youtube.com/watch?v=IBOUoZPfxSo>

Interview with Yo-Yo Ma

<https://www.youtube.com/watch?v=VeE4YCtoj58>

Goat Rodeo Sessions

<https://owl.english.purdue.edu/owl/>

Rules for proper project citation

Procedure

Part 1: Introduction to Yo-Yo Ma

1. Begin the class by playing the video of Yo-Yo Ma performing as a soloist at https://www.youtube.com/watch?v=PCicM6i59_I.
2. Explain to students that they are going to see an interview with Yo-Yo Ma, one of the most famous musicians in the world. Put the following questions on the board so that students can preview them:
 - a. How does Yo-Yo Ma define music?
 - b. Does Yo-Yo Ma believe music crosses cultures?
 - c. How does Yo-Yo Ma believe music is sustained in a culture?
 - d. What explanation does Yo-Yo Ma give for his interest in music of other cultures?
3. Have students listen to the interview with Yo-Yo Ma at <https://www.youtube.com/watch?v=IBOUoZPfxSo>, and then have them answer the questions from the board.

Suggested answers:

- a. He sees music as a convergence of energy in time and space.
- b. He believes that music crosses cultures because it is a language, part of the human auditory system. It is also visual and involves all five senses.
- c. The transfer of music from one generation to the next generation is important to the survival of music.

- d. He states that his father and his mother were musicians. His father studied music extensively; his father's Ph.D. thesis was titled, "Chinese Music in the European Style," so Yo-Yo Ma was exposed to ideas of cross-cultural music at an early age. Yo-Yo Ma also says he was always very interested in how people think and express themselves.
4. Choose one of the following activities, depending on the nature of the class that you teach and your own preferences:

Option 1: A "music" circle

- a. Tell students you will be creating your own collaborative music session. You will be using Yo-Yo Ma's definition of music as an event that occurs in time and space and that has energy. The goal of the activity is to allow the students to experience the collaborative nature of creating a music composition and the evolution of music when different voices are added. (You may record this event with the permission of the participants. No instruments should be provided, only the human voice and body.)
- b. Have the students form a circle in the middle of the room. Once they are facing inward, have them turn their backs so that they are facing out of the circle. Explain that they are going to create a sound composition. Students may hum, whistle, clap, stomp, sing, click their tongues, rub their hands together, or make any other sort of improvisational sound. Explain that they will create a musical composition using Yo-Yo Ma's definition of music as a convergence of "energy in time and space."

Lesson 1 (MUSIC)

- c. Begin by asking a student to make a sound. Tell students that when they feel ready, they are to add to that sound with a sound of their own; then repeat the sound the first student made. Encourage your students to listen carefully to their peers.
- d. Have the students respond in their journals to one of the reflective questions below, allowing as much time as you believe necessary. Ask for volunteers who would like to share with the class what they have written.

Journal prompts:

- How is being a participant in creating music different from being a passive listener?
- How did you decide upon your contribution in this activity?
- Did the addition of other sounds change your approach to how you made your own sound?
- Do you consider the composition you created collaboratively to fit Yo-Yo Ma's definition of music as a convergence of "energy in time and space"?

Option 2: A panel discussion

- a. Invite the students in your class (or students from another class if you have already arranged it) who participate in band, orchestra, or chorus to join a panel discussion in the front of the room.
- b. Prompt them with such questions as:
 - What is your definition of music?
 - Does musical language transcend speaking language? Can people who do not speak the same language understand each other musically? Why, or why not?

- How does communication work in music when you don't have words?
 - How does performing music make you listen differently than when you are an audience member?
 - Why did you choose to join a music group?
 - What is sufficient practice? How difficult is it to practice sufficiently?
 - How does it feel to be working with a group to produce music as opposed to being a member of an audience?
 - Do you hope to continue with music after graduation? Are you possibly considering it as a profession? Why, or why not?
 - What is your favorite music to perform?
 - Would you encourage other students to join a music group like your own? Why, or why not?
- c. After the panel discussion, have your students (including any in-class musicians who spoke) respond to this journal prompt: What new insights do you have about music from this discussion? Would you want to join a band or another musical group after this discussion? Why, or why not? (You could provide students with information about campus music groups at this point.)

5. Distribute **HANDOUT 1: VOCABULARY FOR THE MUSIC OF STRANGERS**. Tell students to fill in the handout, using Dictionary.com or a standard printed dictionary to find definitions.

Sample answers:

Genre: a category that identifies a piece of music as having a particular style. (Examples: classical music, church music, march music)

Communication: using words, sounds, signs, and behaviors to express feelings or convey information. (Examples: talking on the telephone, American Sign Language, raising a fist)

Culture: the set of beliefs, traditions, foods, attire, and other distinctive traits of a specific group of people; members of the group usually share a set of values and a particular worldview. (Examples: A society's gender norms, the prevailing language of a group, the role that religion plays in individual and communal life)

Xenophobia: fear or dislike of foreigners. (Examples: The attitudes that led to the Chinese Exclusion Act, which prohibited emigration from China to the United States, and the internment of Japanese and Japanese Americans in internment camps in the United States during World War II)

Preservation: the act of keeping up or maintaining something. (Examples: restoring old manuscripts in libraries, saving fresh food by canning it, storing artifacts safely in a museum)

Part 2: Viewing the Film

1. Start the class by reviewing the students' homework, discussing each definition in turn. When you arrive at the definition of "preservation," ask students to comment on things being preserved in the sense of remaining unchanged (e.g., pickles, people, museums). Would preservation in that sense be the goal of cultural collaboration? If not, what would be a better word for the goal of cultural collaboration?
2. Before students begin viewing the film *The Music of Strangers*, ask them to look for clues regarding Yo-Yo Ma's goals for cultural collaboration and preservation.
3. View the film *The Music of Strangers*.
4. Exit Ticket: Return to the definition of the word "preservation." Ask the students to write a statement on a 3" x 5" card that reflects their understanding of how Yo-Yo Ma uses the word "preservation."

Part 3: Brainstorming Activity

1. Begin by having students write a journal entry about a time when music directly affected them. Tell them to consider the occasion, their mood, why the music was significant, and what they learned from that occasion.
2. Ask for volunteers to share their journal entries with the class. Lead a classroom discussion to summarize their responses. Do any of your students seem to have music experiences similar to those of other students? If so, why? What kinds of music seems to have affected members of the class most strongly? Can they think of other occasions in which music might lead to a stronger emotional response than the occasion would have without music?
3. Next, divide your whiteboard or chalkboard into four sections or place four large pieces of newsprint or sticky notes around the room in different places. Put each of the following headings at the top of one section:
 - YO-YO MA'S BACKGROUND
 - COLLABORATIONS
 - CULTURES
 - EXPRESSIONS

Lesson 1 (MUSIC)

If you have a large classroom or a large number of students, you may want to provide more than one area for each heading.

4. Provide the students with markers or chalk. Divide students into four groups and ask them to brainstorm for five minutes to reflect on these questions: What do you remember from the film about Yo-Yo Ma's goals for cultural collaboration and preservation? Do you think he has succeeded in achieving his goal?
5. After giving the students sufficient time to process the question, ask them to start writing down on the board or paper anything from the movie that they believe would be connected with the topics. They can move randomly as ideas come to mind.
6. Discuss the students' ideas with the class collaboratively. Leave their responses on the board or hanging on the wall.

Part 4: Audiovisual Project

1. Tell students that they are going to make a mixed-media project, "A Call for Hope." (Optional: Divide students into teams if you prefer that they work collaboratively rather than as individuals.)
2. Distribute **HANDOUT 2** and review the directions with students. If you wish, you can share the rubric on **HANDOUT 3** with them as well.
3. Have students fill in due dates for the different components of the project. You may wish to schedule presentations at a later date if you are not ready to do so now.
4. Allow adequate time for students to do their research and planning and to design the projects. Allow some class time for individual or group conferences to check progress and clear up any questions.
5. When projects are completed, allow time for presentations. You may wish to do this all at once, but you could also have one or two presentations a day and then move on to other class work.
6. Evaluate the project and essay using the rubrics provided.

Extension Activities

1. Listen and Look

Have students watch the first portion of the *Goat Rodeo Sessions* at <https://www.youtube.com/watch?v=uonsxCs-jgdg>. As they watch, tell them to keep notes on what they see and hear from Yo-Yo Ma, paying particular attention to his facial expressions, signals, and vocalizations. How do they think he feels about collaboration with other musicians?

2. Exercise With Similes

Remind students that a simile is a comparison of two unlike things, usually to explain an unfamiliar thing by comparing it with a familiar one. Have students write similes using a creative starter. On the board write one of the following starters or make up one of your own.

The musicians in the Silk Road Project are like paint chips because. . .

Cultural understanding is like going to Disney World because. . .

Yo-Yo Ma is like a roadmap because. . .

3. Challenging Observations

Have students watch the portion of *The Music of Strangers* that begins at **51:00–52:15**, a “jam session.” Another such session appears at **1:03–1:09**. An additional “jam session” is available at <http://www.npr.org/event/music/294345739/welcome-to-yo-yos-playhouse>. Tell them to consider the following questions as they watch:

- What do you see and hear as they perform?

- Do you see any fundamental differences in how the individuals in the Silk Road Ensemble approach collaboration and communication?

You could give the students the following chart to help with their observations. Then have the students write an essay, using the information on the chart, to explain how the give and take of the musicians can be applied to understanding how people of different cultures can relate to each other outside of music.

CULTURAL STYLES	OBSERVATION
Gestures	
Passing off to another instrument*	
Showing agreement	
Interaction with other musicians	
Indicating understanding	

* When a musician is finished with a “riff” or a “lead,” he or she silently signals another musician with either a look or a gesture to pick it up.

Lesson 1 (MUSIC)



Handout 1 Vocabulary for *The Music of Strangers*

VOCABULARY WORD	DEFINITION	EXAMPLES
Genre (general definition as it relates to music)		
Culture		
Xenophobia		
Communication		
Preservation		

What sorts of things do we generally think of as preserved? Make a list of those things here:

Handout 2 ► P. 1

A Call for Hope: A Mixed-Media Project

NAME _____

Yo-Yo Ma established *The Silk Road* project because he hoped that the process of collaboration could bring people of different backgrounds together. When the members of the Silk Road Ensemble play music together, he hopes that will nurture bridges of cultural understanding and trust.

What is your hope for the world right now?

What is your hope for your own community?

Your task here is to assemble a presentation and write an essay, both of which will demonstrate your own connections with music and the possibility of worldwide connections and cultural exchange through music. You will share your presentation with the class.

First, think about your own culture; your family's customs, traditional foods, the holidays you celebrate. Be sure to include music that is important to your family.

Next, try to become aware of people around you who have a different cultural background. You may encounter people who come from different cultures as you walk down the hallway with your classmates, or watch television, read the newspaper, or surf the Internet. Again, think about music that may be important to such people—or to you.

How to do your audiovisual presentation

Step 1: Brainstorm

1. Decide on a presentation format for your Call for Hope project: Prezi, PowerPoint, or video.
2. Brainstorm ideas for your presentation, using the chart at the end of this handout. You should include
 - Personal reflections on music and its effect on you.
 - Times when music has had a major influence on events in your life, either personally or in connection with a historical event. When has the music associated with an event given deeper meaning to the event?
 - Your ideas on how your generation could establish worldwide connections and cultural exchange and bring people together through music.

Handout 2 ▶ P.2

A Call for Hope: A Mixed-Media Project

Step 2: Assemble elements of the presentation.

1. Collect images, performance clips, quotes, news events, or other items that are connected with your ideas.
2. Organize your presentation images in a logical, topical manner.
3. Design your Prezi, PowerPoint, or video. Include at least five slides for a slide presentation; if you are producing a video, it should be at least four minutes long.
4. Insert written captions or voice-overs that briefly explain each idea.
5. Research and add appropriate background music to enhance your presentation. You can choose one piece of music for the whole presentation or a variety of music. If the music has lyrics, make sure that the lyrics are relevant to the presentation. If the music is instrumental, be sure the mood of the music chosen is appropriate for the ideas of your presentation.
6. Develop a Works-Cited page for listing credits for images that are not in the public domain and for all video or music that you use. You may use the Purdue O.W.L. to check the appropriate format for these citations. The website is here: <https://owl.english.purdue.edu/owl/>.

How to organize your essay

Write an essay of at least five paragraphs that explains your visual presentation in detail. The essay should explain

- Your thought process as you worked.
- The reasons you chose the images.
- The reasons for your music selection(s).
- Two things you found challenging about this assignment.
- One thing you were surprised to learn as you worked on this project.

Your essay should include at a minimum an introduction, three or four paragraphs of explanation, and a conclusion, and should be in the appropriate format.

Due Dates

Your visual presentation is due on _____

Your essay is due on _____

You will share your presentation _____
with the class on

Lesson 1 (MUSIC)



Handout 2 ▶ P.3

BRAINSTORMING CHART

A Call for Hope: A Mixed-Media Project

How does music affect me?	
What events do I associate with music?	
What are my thoughts on how we could connect with other cultures?	
How do I see music playing a role in connecting different cultures?	
What are some possible images that might be associated with my ideas about connecting people of different cultures?	
What are some possible pieces of music that might be associated with my ideas about connecting people of different cultures?	

Handout 3

Rubric for the Mixed-Media Project

Visual Criteria	Mastery	Completion	Emerging	Incomplete
Originality	Presentation shows considerable originality and inventiveness. The content and ideas are presented in a unique and interesting way.	Presentation shows some originality and inventiveness. The content and ideas are presented in an interesting way.	Presentation shows an attempt at originality and inventiveness in one or two areas.	Presentation is a repetition of other people's ideas and/or graphics and shows little original thought.
Music Planning	Planning has gone into inserted music. All sounds improve the content or "feel" of the presentation.	Some planning has gone into inserted music. Most selections enhance the content or "feel" of the presentation, but one or two seem to be added for no real reason. None detract from the overall presentation.	Music chosen is appropriate for the topic, but some of it detracts from the overall presentation and a purpose for inclusion is unclear.	Music is not appropriate for the presentation and the purpose for the music choice was not explained.
Sequencing of Information	Information is organized in a clear, logical way. It is easy to anticipate the type of material that might be presented next.	Most information is organized in a clear, logical way. One item of information seems out of place.	Some information is logically sequenced. An occasional item of information seems out of place.	There is no clear plan for the organization of information.
Effectiveness	Project includes all material needed to gain a comfortable understanding of the topic. It is a highly effective representation of the student's understanding.	Project includes most material needed to gain a comfortable knowledge of the student's understanding of the material but is lacking one or two key elements.	Project is missing a good deal of information that would indicate a clear knowledge of the student's understanding.	Project does not reflect the student's understanding at all.

Rubric for Essay

WRITTEN CRITERIA	MASTERY	COMPLETION	EMERGING	INCOMPLETE
Organization	Organizational structure establishes solid relationships between ideas, concepts, and information to make significant connections and distinctions.	Organizational structure establishes relationships between ideas, although minor lapses may be present and connections or distinctions are missed.	Organizational structure establishes some relationship between some of the ideas. The structure is minimally complete. Many connections or distinctions are missed.	Organizational structure does not establish connection between ideas. The overall structure is incomplete or confusing.
Support	Topic is developed with relevant facts. Writing includes extended definitions, concrete details, well-chosen quotes, or other examples as appropriate.	Support information has minor weaknesses in relevance or support of the topic. Opportunities to use extended definitions, concrete details, quotes, or examples are missed.	Support information has major weaknesses in relevance or support of the topic. Most opportunities to use extended definitions, concrete details, quotes, or examples are missed.	An attempt has been made to add support information, but it was unrelated or confusing. No extended definitions, concrete details, quotes, or examples are used.
Conventions	Student used all grammatical conventions expertly. Essay was constructed well and conveyed the meaning of the project accurately. Student establishes and maintains a formal style and objective tone throughout.	Student had some minor errors in grammar and the structure of the essay. There are breaks in formal style or objective tone.	Student had major errors in grammar and structure of the essay. There are significant breaks in formal style or objective tone.	Student made an attempt to use proper grammar and to construct the essay but showed minimal control of grammatical conventions appropriate to the writing task. Limited formal style and tone is subjective throughout.
Completion	Student has addressed all aspects of the visual presentation in the written presentation and has enhanced the viewer's understanding of the thought process behind the choices of imagery and sound.	Student has addressed most of the aspects of the visual presentation and the viewers have a better understanding of most of the thought processes involved. Most of the imagery and sound choices have been explained.	Student has addressed some of the aspects of the visual presentation. There are significant chunks missing an explanation. Viewers are left with many questions about how the imagery and music were connected with the presentation.	Student has not addressed most of the aspects of the visual presentation. Viewers do not understand any of the reasons for the choices of imagery or music.

Rubric for Essay

WRITTEN CRITERIA	MASTERY	COMPLETION	EMERGING	INCOMPLETE
Transitions	Essay employs appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.	Essay employs a few appropriate transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. Does not vary transitions.	Essay is missing appropriate transitions in significant sections of the text to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.	Essay does not have transitions to link the major sections of the text, create cohesion, or clarify the relationships among complex ideas and concepts.
Vocabulary Use	Student uses precise language and relevant vocabulary to manage the complexity of the topic.	Student uses some precise language and relevant vocabulary to manage the complexity of the topic. Opportunities to use more precise language or domain-specific vocabulary are missed.	Student uses some precise language and relevant vocabulary to manage the complexity of the topic, however opportunities to use more precise language or domain-specific vocabulary is misused.	Student does not use precise language or any relevant vocabulary.
Conclusion	Student provides an excellent concluding statement or section that follows from and supports the information and explanation presented (e.g., articulating implications or the significance of the topic).	Student provides a concluding statement or section that follows from and supports the information and explanation presented but misses key pieces of the significance or implications.	Student provides a concluding statement or section that does not precisely follow from or support the information and explanation presented.	Concluding statement or section is missing.

Note: This rubric was adapted from the Common Core State Standards, © Copyright 2010. National Governors Association Center for Best Practices and Council of Chief State School Officers. All rights reserved.

Interpreting the Silk Road Through the Graphic Arts

Enduring Understandings

- Visual art can help us make sense of a story, convey a specific message, and find deeper meaning.
- The visual and musical arts are inherently linked.
- Music and art connect the peoples of the world; they are universal languages.

Essential Questions

- What is the “Silk Road” and what significance does it have to *The Music of Strangers* and the musicians?
- How can music and art connect people of diverse nationalities and backgrounds?
- In what way is it important to continue performing on ancient instruments?
- How do the lives of the musicians affect their choice of instruments and the style of their performance?

Notes to the Teacher

The goal of this lesson is for students to design their own DVD cover for *The Music of Strangers* or for a film about one of the musicians portrayed in it. The cover can be designed by drawing, or if you prefer, students may use a computer-based program such as Photoshop or Illustrator. There are many sources of information and examples on the Internet of how to design DVD or CD covers. While the directions given here are for a DVD cover, this lesson could easily be adapted to design a CD cover.

Before the lesson, be sure to familiarize yourself with the historical Silk Road, using information that you can find in the section To the Teacher, which is located at the beginning of this guide on pages 12–15.

A useful resource for this lesson (and for teaching art in general) is the website on thinking about art from Harvard University’s School of Education, Project Zero or “PZ.”

It can be found at <http://www.pz.harvard.edu/projects/artful-thinking>. The questions in Part 2, Step 2 of the procedure are based on exercises from this website.

Before class begins, assemble a slideshow of images showing well-designed covers of DVDs for current films that would appeal to students. Also, bring in sample DVDs from your own collection or the school library, or have students bring in their favorites. You should also download the short PowerPoint that accompanies this lesson from the Journeys in Film website at www.journeysinfilm.org. The first slide on the PowerPoint is the official cover image for the DVD of *The Music of Strangers*. The example provided on slide 3 was designed in PowerPoint using the “smooth pastels” artistic option for altering a photo online. This could also have been

made using real pastels on black paper and working from the image.

The lesson includes directions on providing properly sized paper for the final product, but you could also use a computer-generated template. Templates and other information can be found at the following websites:

<http://www.ronyasoft.com/products/cd-dvd-label-maker/templates/standard-dvd-cover-template/>

<https://www.youtube.com/watch?v=yv-6DS1AyAY> (how to video)

<https://www.macprovideo.com/hub/photoshop/making-a-dvd-cover-template-in-photoshop>

http://www.avery.com/avery/en_us/Templates-%26-Software/Templates/Labels/CD-%26-DVD-Media-Labels-%26-Inserts/DVD-Case-Insert_Microsoft-Word.htm

If you think your students may have difficulty working in the relatively small area of the DVD cover template, you could enlarge the template proportionately on a copier. When they have finished with their designs, have them scan each design and print it in color in the right size.

You may wish to allow students to listen to additional music by the Silk Road Ensemble as they work. There are numerous music videos available at <http://www.silkroadproject.org/listen>.

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.L.9-10.3

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-LITERACY.W.9-10.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.W.9-10.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 9-10 here.)

NATIONAL STANDARDS FOR THE VISUAL ARTS EDUCATION (CORE) 9-12

Content Standard 1

Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.

Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use.

Content Standard 3

Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture.

Content Standard 5

Students reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.

Lesson 2 (VISUAL ARTS)

Duration of Lesson

Three or four class periods

Assessments

Checklist on **HANDOUT 2**

Designer's statement

Class presentation

Materials

Templates for creating covers on computers

PowerPoint for this lesson

Copies of **HANDOUT 1: MAKING A DVD COVER: GRAPHIC ART**

Copies of **HANDOUT 2: CHECKLIST FOR A DVD COVER**

Lined paper

Pens, pencils, erasers

Drawing paper cut to a 10.5" x 7.5" sheet for each student for final cover design (watercolor paper is effective)

Drawing paper for sketching ideas and preliminary sketch

Media for color: color pencils, markers, oil pastels, watercolor, etc.

Rulers

Magazines

Glue, if needed for collage, adding text, etc.

For computer-based design or text formatting, access to computers and the Internet (Students should be sure to use only copyright-free materials.)

Procedure

Part 1: Viewing the Film

1. Start the lesson by asking students if they know the meaning of the term "Silk Road" from their history class. Give them additional background about the Silk Road using information from the section To the Teacher and your own reading.
2. Before showing the film *The Music of Strangers*, hand out lined paper for taking notes or have students take out their notebooks. Tell students to take notes about any musician in whom they feel a particular interest. They should record any information the film provides about the musician's life, nationality, instrument, personality, and activities.
3. Write the Enduring Understandings and Essential Questions on the board and discuss them briefly to be sure that students understand. Tell them to keep these ideas and questions in mind as they watch and take notes.
4. Show the film, and then hold a discussion using the Essential Questions and Enduring Understandings. There is no need to achieve consensus; a range of ideas is important. You may wish to break up the film into half-hour sections to allow students to catch up on their notes and to discuss what they have just seen.

Part 2: Cover Design

1. Hold up one of your DVD covers and ask students to explain the various functions of a cover. (To protect an easily scratched DVD; to draw the potential buyer's eye to the DVD when it is for sale among hundreds; to provide information to the buyer or viewer; to make the DVD easy to locate on a shelf.) Point out that sometimes DVD art is also the film poster art, which goes in theater mar-quees and in other places advertising the film, such as a magazine or blog.
2. Show students the first of your DVD covers and call on one student to describe what he or she sees. Ask a second student to add additional detail to the description, then a third and fourth. Ask what colors they see, what shapes, and what lines. Then move on to the second DVD cover and repeat the process until you have shown all of the covers.
3. Ask students which covers they find most appealing. Have them state clearly the reasons for their preferences. Ask them to identify the different elements on the covers. (Images, titles, bar codes, background information, studio logos, etc.) Remind them that usually the DVD cover reflects advertising posters for the film. Is there a good reason for using similar designs in both places?
4. Project the PowerPoint presentation slide 1, which displays the image of musical instruments that was designed for the film *The Music of Strangers*.
5. Discuss the design and ask students how it reflects the content and themes of the film. Ask if there is anything they would have changed if they had been the designer of the DVD cover that will use this image. Brainstorm some ideas as a class and have students jot down some of the ideas that they think have promise. You might want to have students brainstorm individually first and then bring their ideas to a class conversation.
6. Show slide 2 and ask them to discuss their ideas about this graphic design. (Answers will vary.)
7. Tell students that they are going to act as graphic designers who have been hired to design a DVD cover for a film about one of the artists in *The Music of Strangers* or for a concert by the Silk Road Ensemble. Distribute **HANDOUT 1: MAKING A DVD COVER: GRAPHIC ART**. Go over the handout thoroughly, answering any additional questions students may have about the instructions.
8. Make sure the students pay special attention to the elements required on the cover. Explain that these will be included in their rubric. Use the image on slide 3 of the PowerPoint to highlight the necessary elements as you go through them.
9. Distribute **HANDOUT 2: RUBRIC FOR A DVD COVER**. Tell students to read it carefully and see if they have questions.
10. Allow time for students to make their decisions about their designs. You may wish to have them work individually or with a partner who will give feedback. Provide art materials and computer access, and consult with individual students as they work through the design process.

Lesson 2 (VISUAL ARTS)



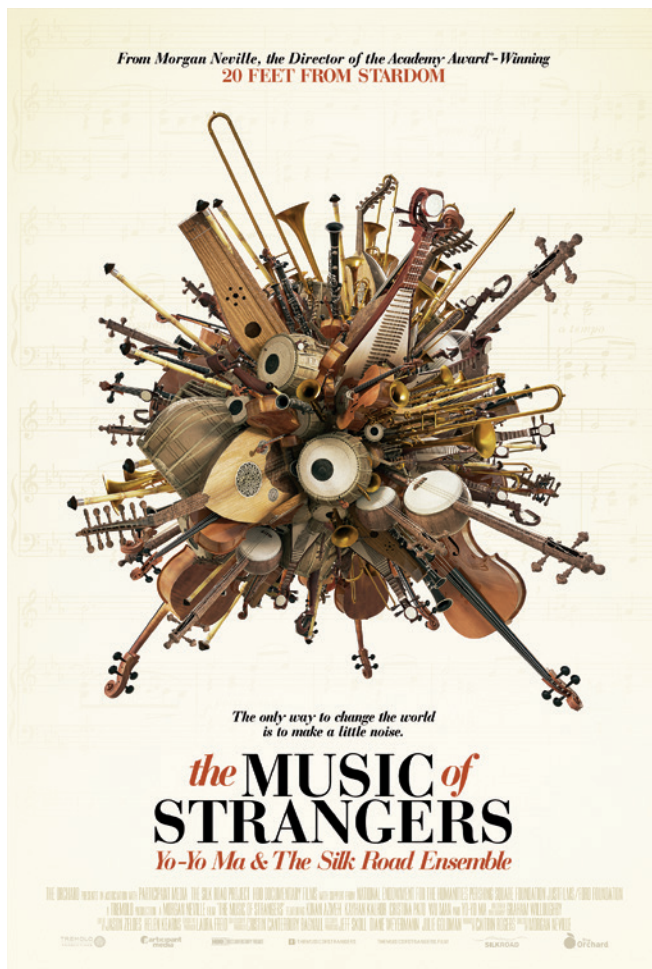
11. As students finish their designs, have them check them against the rubric. Then hand out the final work paper. Have the students hold the paper horizontally and draw a vertical line 5" from the left edge; then have them draw another line 1/2" to the right of the first line. Explain that this is the actual size of a DVD cover and that these drawn lines indicate the spine of the cover; the lettering should be designed so that it can be read easily on the spine.
12. Give students time to complete the final work. Tell them you hope they will enjoy the process of creation, to listen to music while working, and not to stress; however, remind them to keep an eye on the rubric and what is needed.
13. After the designs are completed, have the students present them to the class and explain the reasons for their choices of art. Collect their designer's statements at this time.
14. Fill out a rubric for each student; you may choose to do it orally with them, giving feedback in the process, or you may have them fill out rubrics for themselves as well.

Extension Activities

Make a music CD cover, using paper that is 10.5" by 5" or a computer-generated template.

Design a poster for *The Music of Strangers* or for one of the musicians—perhaps for a future show. Either of these projects could be created on computers using student skills in technology.

Making a DVD Cover: Graphic Art



“When I hear music, I see color. Color is the keyboard, the eyes are the harmonies, and the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul.”

— Wassily Kandinsky, Artist

People the world over have been interpreting their lives and the lives of their peoples through music for millennia. Artists have been interpreting music and the performing arts into the visual arts for centuries. Now, in the digital age, we are able to share our arts, traditions, and lives with the world at large.

The Silk Road is the ancient trade route network that ran through Asia from China to the Mediterranean Sea. Yo-Yo Ma created the Silkroad Ensemble and made the documentary *The Music of Strangers* possible by gathering and recording the musicians from this area. The film introduces us to the ancient instruments played by these talented musicians and helps us appreciate their music. More important, the Silk Road Ensemble teaches us how important it is to extend our learning beyond the boundaries our own culture. Doing so influences our very identity.

As you watched *The Music of Strangers*, did one particular musician’s work especially impress you or “speak” to you?

Did his or her life story influence you in your choice? If you close your eyes and listen to this artist’s music, can you imagine colors and shapes?

Handout 1 ► P. 2

Making a DVD Cover: Graphic Art

Matters to think about before you start

Your DVD cover should have

- An eye-catching title that is interesting to the audience, with a subtitle that names the artist. Assume that your audience is your age, but may be of a different background or nationality.
- A central image on the front that may or may not have smaller images surrounding it. The central image can be an image of the instrument or of the artist, or it may simply evoke a feeling for the music.
- Well-chosen colors. Remember that different colors evoke different feelings and that cover colors are chosen to attract attention.
- The name of the producer on the back. (This is called a “billing block” and it may include the names of others who worked on the DVD.)
- Additional information on the back about the DVD, the musician, the film, etc.
- The logo for the production company.
- A barcode on the back for sales.
- A unique and interesting design, so make it yours!

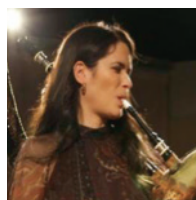
Here are the steps to follow in designing your DVD cover

1. Choose a musician and his or her instrument from the film, or decide you will design a DVD cover for the entire film and its theme.
2. Get a template for the DVD cover from your teacher.

3. Research online to gather more information about the musician you have chosen, and listen to more of his or her music. Here are the websites for the musicians featured in the film:



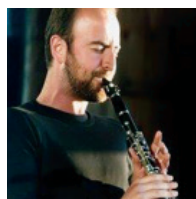
Yo-Yo Ma (cello)
<http://www.yo-yoma.com/>



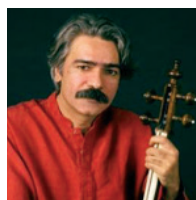
Cristina Pato (gaita)
<http://www.cristinapato.com/en/>



Wu Man (pipa)
<http://wumanpipa.org/>



Kinan Azmeh (clarinet)
<http://kinanazmeh.com/>



Kayhan Kalhor (kamancheh)
<http://kayhankalhor.net/>

Handout 1 ▶ P. 3

Making a DVD Cover: Graphic Art

4. Think of a catchy title for your DVD cover. What is it communicating about the artist? About the instrument? About the music?
5. Draw or find images you could use in your design. They may reflect the artist, the instrument, or even a particular song. Collage (an assemblage of many materials) is an option. There are many copyright-free options of clip art, photos, or designs you could print out from the Internet. If you use Photoshop or a similar program, you can find images online and then alter them using one of the many filters in that program.
6. Decide on the font style that suits your design. Use no more than two styles, one serif and one sans serif.² Use no more than one elaborate font and be sure that any extended text is in a simple font. Be sure the lettering is easy to see, read, and understand. To do this step, you could use stencils, or you could type the lettering on a computer, then print and paste on the final design paper.
7. On a practice paper, lay out your design on your template. If you have cutout designs and images, arrange and rearrange them now until you are satisfied with the look of your design.
 - a. Design the right section first, which will be the front. It should include the main image and the title. It should be eye-catching and easy to read.
 - b. Design the back, which will include the barcode, any awards, rave reviews, or special information. (You can make them up.)
 - c. Design a simple, readable spine that includes the title.
8. Check your design against the rubric on **HANDOUT 2**. Make any changes that you see are necessary.
9. When you are satisfied with your design, complete your final design on the appropriate paper.
10. Sign and date your work.
11. Write a one-page designer's statement outlining the decisions you made and why you made them. Explain in your statement what you are striving to communicate and why you think your design will appeal to an audience.
12. Be prepared to share your design with others in the class.

² A serif is a small stroke attached to the ends of letters; it leads the eye easily to the next letter. An example is Times Roman.

Serif type

A sans serif font—Helvetica, for example—has no little strokes at the ends of letters.

Sans serif type

Handout 2 Checklist for the DVD Cover

STUDENT NAME _____ **DATE** _____

CLASS _____

- ☐ Participated in class discussion of film.
- ☐ Helped to brainstorm ideas for self and others for DVD images.
- ☐ Researched more about chosen musician and found images to use.
- ☐ Chose an appropriate image to use as main focus on front cover.
- ☐ Font was easy to read and worked well with overall design.
- ☐ Chose a medium that would enhance the design.
- ☐ Used color to help elicit an emotional response to the music and the cover design.
- ☐ Design has all necessary elements on cover, spine, and back.
- ☐ Design is neat; all cut-and-pasted images are glued down completely.
- ☐ The work is signed and dated on the front right cover.
- ☐ The work is scanned to fit DVD cover size and printed out.

Recommended Categories for Effort Shown:

<input type="checkbox"/>	Exceeds expectations
<input type="checkbox"/>	Meets expectations
<input type="checkbox"/>	Progressing toward expectations
<input type="checkbox"/>	Needs improvement

Everything Old Is New Again: The Chinese Cultural Revolution and Its Legacy

Enduring Understandings

- The arts, customs, traditions, and other manifestations of human intellectual achievement shared by any group constitute the group's culture.
- The Cultural Revolution in China was a violent attempt to root out all elements of traditional culture and to destroy people classified as intellectuals.
- Elements of culture can often survive in collective groups despite the attempts of political regimes to legislate them out of favor, separate them geographically, or extinguish them entirely.

Essential Questions

- What individuals and groups led the Cultural Revolution in China?
- What were the goals of the Cultural Revolution in China?
- Why were the arts a particular target for radical change? Why did the government forbid people to hear or view anything counterrevolutionary?
- Why did the Cultural Revolution come to an end?
- What were the immediate and long-term effects of the Cultural Revolution?

Notes to the Teacher

During the opening credits of the film *The Music of Strangers*, the Silk Road Ensemble is performing on the sea wall under the minarets of the Blue Mosque and the spires of Hagia Sophia in Istanbul, Turkey. While gentle breezes swirl from the Bosphorus around the group, a crowd of people from different regions and diverse cultures gathers to listen and applaud the performance. How fitting that the film opens at this geographic crossroads with the very diversity of cultures and peoples that were the highlights of the Silk Road history, uniting Europe, Asia, Africa, and the Middle East for 15 centuries.

Early in the film, Yo-Yo Ma states that the power of this confluence of diverse peoples and cultures allows people to both “[b]elieve in the power of the human spirit and to dread the power of the human spirit.” It is this contrast that marks the period in China in the latter half of the 20th century that became known as the Cultural Revolution.

The film introduces the musician Wu Man, who was a child prodigy on the pipa. (See Lesson 7 on traditional cultural instruments to learn more about this Chinese guitar-like string instrument.) Wu Man was two years old at the beginning of the Cultural Revolution in 1966. She is a member of the generation of artists in China who were the first to have the opportunity to enter traditional schools like the Central Conservatory of Music, schools that were allowed by the government to reopen after the Cultural Revolution ended in 1976. The recipient of many awards, Wu Man finds

herself in a unique situation now that her art has received worldwide acclaim. As she states in the film, Wu Man is viewed by American audiences as Chinese and is viewed by Chinese audiences as an American musician. In her words, “There is no East or West, it’s just a globe.”

Wu Man is an exceptional player of the Chinese pipa; trained in classical Chinese music, she also plays new music written for the pipa and is a composer herself. She was a Bunting Fellow at Harvard University and has received a United States Artist Fellowship. She is the first traditional Chinese musician to perform at the White House. She is also an educator, giving lectures as a visiting professor at three different Chinese conservatories. She has performed with orchestras all over the world.

In the film, she returns home to visit the roots of her cultural music heritage to a China now decades beyond the end of the Cultural Revolution. She has two hopes for her native land: that young people will learn the old music, and, somewhat tongue-in-cheek, that the world will recognize that China has the oldest roots of rock and roll.

Wu Man’s encounter with a troupe of traditional Chinese musicians, puppeteers, and performers provides her (and the film viewer) with an understanding of one legacy from the Cultural Revolution evident in today’s modern China. While the traditional performing troupe captivates with their performance, they bemoan the fact that there is “no money in it.” The value of these traditional arts is now partly based on their income potential.

China has one of the oldest cultures on the planet. Primary-source written history goes back at least 3,600 years. As of 2015, 48 noteworthy Chinese sites were recognized on the UNESCO World Heritage List. This ancient culture was Mao Zedong’s target in the decade-long Cultural Revolution.

Mao Zedong’s domestic policies had precipitated crisis after crisis in China and led to a series of agrarian and environmental disasters. He periodically launched campaigns against “enemies” and in 1966 he proclaimed a “Cultural Revolution” aimed at reducing the power of those who opposed his policies and destroying remnants of pre-Communist Chinese culture. Particular targets were the so-called Four Olds—old habits, old customs, old manners, and old culture; ancient treasures were smashed and books were burned. Jiang Qing, Mao’s wife, was charged with bringing education, art, and literature into line with Mao’s teachings.

Peasants, low-ranking soldiers, and millions of students organized into Red Guard brigades denounced, threatened, and arrested teachers, scientists, technical experts, and other professionals. These intellectuals were forced into manual labor or sentenced to degrading punishments. Although numbers of deaths are difficult to estimate, probably more than a million people were killed during this reign of terror; some estimates run as high as eight million.

Within a year or two, it became clear that China was in chaos and the Revolution was out of control. The next years were marked by an intense power struggle among China’s leaders that ended with Mao’s death in 1976 and the arrest of his wife and other members of her “Gang of Four.”

Lesson 3 (SOCIAL STUDIES, HISTORY, MUSIC)



For further information about the Cultural Revolution, the following websites are helpful:

<http://www.nytimes.com/2016/05/15/world/asia/china-cultural-revolution-explainer.html>

An analysis of the Cultural Revolution from the perspective of 50 years later

<http://centennial.journalism.columbia.edu/1966-chinas-cultural-revolution/>

A vivid description of daily life during the Cultural Revolution

<http://www.britannica.com/event/Cultural-Revolution>

A factual summary of the course of the Revolution

This lesson is designed to be taught after students have viewed the film *The Music of Strangers*. The procedures and activities are designed to be sequential; completing them in order will enrich students' experiences and understanding of the ideas and themes presented. The activities and procedures may be shortened or lengthened to fit your needs, but they should still run in the given order.

Before the lesson begins, decide on three students who will play the role of Red Guards. You should choose students who are responsible, discreet, and articulate. Choose something small to give them as a reward during class, preferably in the color red.

The lesson begins with a clip from the film showing Wu Man's visit to China to document traditional music. After the clip and a brief discussion about her, students have a homework assignment, a handout on the students' own cultural preferences. It is important that **HANDOUT 1: LOOKING AT MY CULTURE** be completed individually as homework or

outside of class time without students sharing any responses. This will allow you to prepare the chosen students to be the "Red Guard" Cultural Revolution representatives for the next class meeting. After you distribute the handouts, meet with the three chosen students privately, after class or later in the day. Explain to them what will happen in class the next day and the role that you are asking them to play; be sure to enjoin them to keep their role secret if the planned simulation is to work. (See Procedure, Part 1.) Be sure that these three students understand how to fill out their own handouts "patriotically."

When the class reconvenes, students will share their responses and then a large number will be "arrested" by the "Red Guards" for inappropriate answers. (So will you be.) The goal of the simulation is to show that the Cultural Revolution affected a large percentage of the population and that innocent people were often caught up in it.

After this introductory simulation, students begin a research project based on several key questions. Although divided into groups by your assignments, students work independently to do research. Make sure that you stress with them the importance of evaluating the websites they use, since some are likely to have strong biases one way or another about this topic. The lesson gives suggestions for researching and writing an informational paper; you should feel free to substitute your own methods of teaching how to write a paper if you prefer. **HANDOUT 2** has a second page with suggested websites to use; if you want students to locate their own information, simply don't photocopy that page.

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.RI.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.9-10.2

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.9-10.3

Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

CCSS.ELA-LITERACY.W.9-10.2

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.W.9-10.2.A

Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-LITERACY.W.9-10.2.B

Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

CCSS.ELA-LITERACY.W.9-10.2.C

Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

CCSS.ELA-LITERACY.W.9-10.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.W.9-10.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 9-10 here.)

CCSS.ELA-LITERACY.W.9-10.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

CCSS.ELA-LITERACY.W.9-10.7

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.W.9-10.8

Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

Lesson 3 (SOCIAL STUDIES, HISTORY, MUSIC)



COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.W.9-10.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.W.9-10.9.A

Apply grades 9-10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

CCSS.ELA-LITERACY.W.9-10.9.B

Apply grades 9-10 Reading standards to literary non-fiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

Duration of Lesson

Approximately four class periods

Assessments

Informational essay

Poster and presentation

Materials

Photocopies of **HANDOUTS 1–4**

Poster board

Markers

Access to the film *The Music of Strangers*

Shortened clips from *The Music of Strangers* used in this lesson available at

[https://www.dropbox.com/sh/ye59ob72txqnwak/](https://www.dropbox.com/sh/ye59ob72txqnwak/AAB3ldRofvPcQP-4nPQOnkLxa?dl=0%2C)

AAB3ldRofvPcQP-4nPQOnkLxa?dl=0%2C

(Password: ensemble)

Procedure

Part 1: My Culture Simulation

1. Show the film clips about Wu Man's trip back to China from *The Music of Strangers* at **13:40–17:04** and **01:09:10–01:12:34**. After students have finished viewing the clips, give them some background information about her from Notes to the Teacher.
2. Distribute **HANDOUT 1: LOOKING AT MY CULTURE** and tell students to complete it as homework. Caution them not to share their answers with anyone.
3. Ask the students you have chosen for the “Red Guard” to remain after class for a moment once the others have been dismissed, or make arrangements to see the students later in the day. Explain to the “Red Guard” students that they have been chosen to represent the Cultural Revolution in the next class and that it must remain a secret until the next class meeting. Instruct the chosen students to complete the homework assignment on the handout with only patriotic images and responses that show extreme support and loyalty to their government. Some examples:
 - Celebrity – the President
 - Art — the national flag or other government symbol
 - Music — the national anthem or another patriotic song
 - Building — a national shrine or memorial, or a famous government buildingShare with the three students the surprise ending activity in step 6 below.
4. At the beginning of the next class meeting, ask students to get out their homework. Call on one of the “Red Guards” first to share a response, praise him or her as a superior student with a perfectly accurate answer. You might give the Red Guard student a larger or different color marker, pen, or crayon, or even a red cap, handkerchief, or armband.
5. Call on the rest of the students to share answers, and include your other two Red Guards early, rewarding them for their answers in the same way. When you have called on your other two Red Guards, direct them to walk around the room, marking an X across the box of each response that you declare is not of a patriotic nature. Be sure to allow a few responses to be acceptable here and there.
6. Once sharing is complete, have the Red Guards move from student to student. Tell the Red Guards to direct any student with a paper with all four X's to stand on one side of the classroom. Students with at least one box left open or unmarked should move to the opposite side of the classroom.
7. Stand with the Red Guards in front of the class, facing the now separated two groups. Inform the students with one or more open boxes that they will be reassigned to a “reeducation class” after school to improve their patriotism. Tell the students with four X's that they have been scheduled for exile by the government for crimes of treason against the state.
8. Next, cue one of the Red Guards to state that you as the teacher have been accused of treason for not mentoring 100-percent patriotic students. That student should then escort you to the exile group's side of the class.

9. Tell the students all to return to their seats and thank the “Red Guard” students for their role-playing help. Tell students that this simulation was designed to introduce them to the experience of tens of millions of Chinese citizens during the Cultural Revolution in 1968, and that those who were sent into exile in the simulation would have received even worse treatment in reality. Tell them that they are going to study just what happened.

Part 2: Researching the Cultural Revolution

1. Explain to students that they are going to do some research about the period in Chinese history known as the Cultural Revolution. Give students some general information about the Cultural Revolution using the information in Notes to the Teacher.
2. Distribute **HANDOUT 2: WRITING ABOUT THE CULTURAL REVOLUTION: RESEARCH.**
3. Divide students into five groups. Assign one question to each group and have students make a check on their assigned question on the handout.
4. Go through the handout with the class to be sure that students understand what you are asking of them. Give them a date by which their research should be completed and ask them to write the date at the top of the handout. Also give them any requirements that you have about your preferred type of documentation (MLA, Chicago, etc.) and the length that you expect the paper to be.
5. Give students time to complete their research in school or at home. Check periodically to be sure they are making progress and using appropriate websites.

Part 3: Drafting an Informational Paper

1. When students have completed their research, distribute **HANDOUT 3: WRITING ABOUT THE CULTURAL REVOLUTION: DRAFTING YOUR PAPER.**
2. Review the handout with students to be sure they understand. Reinforce the organizational template provided in the handout or provide one that you prefer.
3. If desired, have students review their notes and then write an outline in class. It can be a formal Harvard outline, but an informal outline of topics is usually sufficient, as long as it is organized. Check each student’s outline before he or she begins writing.
4. Give students your expectations about when the first draft is due. Remind them of your length and formatting expectations (font, margins, etc.), if any.

Part 4: Peer-editing the Paper.

1. On the due date for first drafts, tell students that they are going to do some peer editing. Tell them that you expect them to try hard to make their comments both helpful and positive, and that the more specific they can be, the more their comments will help the writer. Give them an example of a useful comment (such as “Your thesis statement should point out the direction you are planning to take in this paper. Can you rewrite it to point to the body paragraphs that are coming?”) and a less useful comment (such as “I think you need to fix your thesis statement”).

2. Assemble students in groups based on the question that they have been responding to in their papers. Tell each group to put their desks in a circle.
3. Have each student pass his or her paper to the person to the right. Ask one question from the set below, and tell the students to write specific comments answering the question on the paper.
4. Have students pass the paper to the right each time you announce a new question. Sample questions:
 - a. Does the paper have a clear thesis statement and do the body paragraphs follow the order of the thesis statement?
 - b. Are the body paragraphs unified, that is, does each paragraph deal with one subtopic, with no extraneous information?
 - c. Is there an interesting introduction? If it is dull, how could it be improved?
 - d. Does the conclusion go beyond simply restating the thesis?
 - e. Are there spelling or grammar mistakes in this paper?
 - f. Is the paper correctly formatted?
 - g. Name one thing you would suggest to improve this paper (even if you think it is very good).

After each pass to the right, give the students a few minutes to read the paper and answer just that one question.

5. Have students return the paper to its owner. Distribute
HANDOUT 4: WRITING ABOUT THE CULTURAL REVOLUTION: EDITING YOUR PAPER.
6. Give students directions about the format and appearance you require for the final draft.

Part 5: Putting the Pieces Together

1. Reassemble the student groups based on the question that they answered.
2. Have each group design a poster that outlines the answer to the question that they researched.
3. Give students the opportunity (for homework or in the computer lab) to print out pictures and graphics that they think would enhance their poster.
4. Give each group poster board and markers, and time to complete the poster in class.
5. Have each group do a brief poster presentation and then hang the posters in the classroom for students to read.

Handout 1

Looking at My Culture

First, a formal definition: Culture is the set of beliefs, traditions, foods, attire, and other distinctive traits of a specific group of people; members of the group usually share a set of values and a particular worldview.

Let's face it—culture is what defines us as a people in the collective group sense, but it is also what helps define each of us as a unique individual with our own set of cultural affinities, likes and dislikes, habits and traditions that make us “Us,” in our mutually collective society.

Fill in each box with your favorite for each category. You may draw, write, use a bullet point, or add an image in each box below to show your personal choice for the displayed cultural labels.

<p>Celebrity</p>	<p>Work of Art</p>
<p>Music</p>	<p>Building</p>

Handout 2 ▶ P. 1

Writing About the Cultural Revolution: Research

Directions:

Your teacher will assign you to research one of the following questions:

- ☐ Who was Mao Zedong?
- ☐ What individuals and groups led the Cultural Revolution in China?
- ☐ What were the goals of the Cultural Revolution in China?
- ☐ What made art counterrevolutionary during the Cultural Revolution?
- ☐ Why were the arts a particular target for radical change? Why did the government forbid people to hear or view anything counterrevolutionary?
- ☐ Why did the Cultural Revolution come to an end?
- ☐ What were the immediate and long-term effects of the Cultural Revolution?

Put a check on the one that you have been assigned so you're sure to remember that choice.

Part 1: Research

1. Locate at least three websites that you think will be reliable, unbiased, and factual. You may also use printed sources. Consider:

Who is the author of the article? Does he or she have the credentials or expertise to write accurately about the Chinese Cultural Revolution?

Is the writer biased in one way or another? What is the basis of your judgment?

Is the information from this website corroborated by other websites, or do contradictions exist between the accounts? If the latter, how can you find out which version is correct?

2. Read and take careful notes that will help to answer the question you have been assigned. If you find a particularly interesting statement that you would like to quote, be sure you copy it accurately, mark it as a direct quotation, and record the information you will need for proper citation.
3. Once you have begun your research, you will probably find subtopics. If you start organizing your notes according to these natural subtopics, you will find that writing the paper will be easier for you.
4. Be sure to write down the source(s) of any information that you plan to use in your paper. Familiarize yourself with the method of documentation your teacher requires you to use (MLA, University of Chicago, etc.). A helpful resource is the Purdue Writing Lab's OWL website at <https://owl.english.purdue.edu/owl/section/2/>.

Handout 2 ▶ P.2

Writing About the Cultural Revolution: Research

Some possible websites to use for research:

<http://centennial.journalism.columbia.edu/1966-chinas-cultural-revolution/>

<http://centennial.journalism.columbia.edu/index.html>

http://lens.blogs.nytimes.com/2012/09/10/through-a-thwarted-cinematographers-eye-chinas-cultural-revolution/?_r=0

<http://asianhistory.about.com/od/modernchina/f/What-Was-The-Cultural-Revolution.htm>

<http://asianhistory.about.com/od/modernchina/fl/The-Gang-of-Four.htm>

<http://www.theguardian.com/artanddesign/2012/feb/24/cultural-revolution-portraits-xu-weixin>

<http://www.theguardian.com/world/2013/mar/27/china-cultural-revolution-sons-guilt-zhang-hongping>

<http://www.nybooks.com/daily/2016/01/26/china-surviving-camps-cultural-revolution-memoir/>

<http://chinese posters.net/>

Handout 3

Writing About the Cultural Revolution: Drafting Your Paper

Directions:

Now that you have gathered enough information, it's time to begin to write your paper.

1. Gather and reread all your notes.
2. Make a plan for organizing your paper. For example, here is one basic plan:

- A. An introduction that explains why the topic is important, or that recounts a vivid event to catch the reader's attention.
- B. A thesis statement, which answers the question in one or two sentences and spells out the main divisions or subtopics your paper will have. A good place to put the thesis statement is at the end of the introduction. It forms a bridge to the rest of your paper.
- C. As many body paragraphs as necessary to answer your question. Arrange the body paragraphs to follow the order you have listed in your thesis sentence.
- D. A conclusion. Try to avoid just restating your thesis. Instead, express your own ideas about the research you have just completed.

3. Now write your paper. Some writers prefer to write the body paragraphs first, and then write the introduction and conclusion. You may find that you do not have enough information for one section of your paper; in that case, stop writing and circle back to do more research. If you have trouble starting, write a trial introductory sentence just to have something on paper. You can always change it. Just seeing *something* on paper can be helpful in overcoming writer's block.
4. Reread your paper to be sure that you have fully answered the question that you were assigned and that you have arranged your paragraphs in a logical order.

Handout 4

Writing About the Cultural Revolution: Editing Your Paper

Directions:

1. Once you have all your ideas on paper, go back and check carefully to check:
 - ☐ Spelling. If you have difficulty spelling, or even if you are an expert speller, be sure to double check by using spell-check or a dictionary for words you are unsure of.
 - ☐ Grammar. Make sure that all your sentences are complete and that you haven't made any grammatical errors, such as not having your subject agree with your verb.
 - ☐ Diction. Have you used clear, straightforward language, avoiding both slang and overly formal words?
 - ☐ Citations. Make sure that you have provided documentation in the correct format (footnote, end note, or parenthetical reference).
2. Check the length of your paper to be sure it complies with your assignment.
3. Compile a bibliography or works-cited list in the format required by your teacher.
4. Check to be sure the most recent version of your paper has the proper heading, is in the correct font, and has the size margins required by your teacher.
5. Turn in your paper on time.

The Ongoing Syrian Conflict and Humanitarian Crisis

Enduring Understandings

- The arts are a way for individuals to build human connections with people across cultures.
- The arts are a means to make sense of one's life experiences.
- The Syrian humanitarian crisis is ongoing and affects millions of individuals who live in the region and those forced to flee their homes. It also affects the preservation of Syrian culture, as well as geopolitical relations.

Essential Questions

- What are the root causes of the Syrian conflict, and what is the impact of the ongoing conflict on the people of Syria and the world?
- How do the arts help us appreciate differences and learn from one another?
- How do the arts help us find our humanity in the face of crisis?

Notes to the Teacher

The Music of Strangers highlights Syrian clarinetist Kinan Azmeh. A native of Damascus, the capital of Syria, Azmeh is a graduate of the University of Damascus and of New York's Juilliard School. In addition to his work with the Silk Road Ensemble, he is an internationally renowned composer, performer, and recording artist. He has performed in concerts to raise funds for humanitarian relief for Syrian refugees and has visited refugee camps to share his music. More information about him can be found on his website at <http://kinanazmeh.com/bio/>.

Azmeh often performs with Kevork Mourad, a Syrian visual artist, who also lives in New York. Mourad is of Armenian descent and received a degree of Master of Fine Arts from the Yerevan Institute of Fine Arts in Armenia. He is best known for what he calls "spontaneous painting," sharing the stage with musicians and letting his art develop with the music. He is also a member of the Silk Road Ensemble. Azmeh and Mourad often perform together to help raise global awareness of the humanitarian crisis facing the people of Syria.

In Part 1 of this lesson, students read about the conflict in Syria and the humanitarian crisis, and they discuss the causes, nature, and results of the conflict. Before the lesson, check a major newspaper or news website for the most recent information about developments in Syria and bring in news clippings or printouts that you can share with the class. For more information about the history of the conflict,

good places to start are the BBC report at <http://www.bbc.com/news/world-middle-east-26116868> and Syria Deeply at <https://www.newsdeeply.com/syria>.

In the second part of the lesson, students use the RAFT writing strategy to brainstorm for a two- or three-page narrative on the Syrian crisis. (“RAFT” is an acronym for the four categories in this writing process: Role of the writer, Audience, Format, and Topic.) This strategy is explained on **HANDOUT 2**, but for additional information, consult <http://www.adlit.org/strategies/19783/> from “All About Adolescent Literacy” or other Internet sources. You will do extensive brainstorming in class to show students the wide range of stances, formats, and topics available to them. Be sure that you give students adequate time to research so that they know enough to propose good RAFT stances, and allow them to continue research as they write. Be sure they have limited their topics so that their subject is manageable in a short paper. You can of course lengthen or shorten the number of pages as you wish to differentiate for individual classes or students.

In Part 3 of the lesson, you will review with students the elements of good narratives and then have them write an outline and first draft. Follow your usual writing and editing process, and then have students share their good drafts with the class. You might consider making this a team approach for a social studies and an English teacher to work together, with one grading on accuracy of content and extent of research and one grading on writing organization, style, and mechanics.

Part 4 of the lesson acquaints students with the Syrian artist Kevork Mourad. After watching a video that combines Azmeh’s music with Mourad’s drawing, students produce their own visual and written interpretation inspired by the multimedia work. The work is called *A Sad Morning, Every Morning* and can be found at <https://www.youtube.com/user/kinanazmeh>. For this part of the lesson, you should supply drawing materials and paper; it is an excellent opportunity to collaborate with an art teacher in your school. As an additional option, you can allow students, using Azmeh and Mourad as models, to choose their own piece of music to make art about, thus encouraging them to use music and art to reflect on their own experiences.

Lesson 4

(ENGLISH, SOCIAL STUDIES,
MUSIC, VISUAL ARTS)

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.RI.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.9-10.2

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.9-10.3

Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

CCSS.ELA-LITERACY.RI.9-10.7

Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

CCSS.ELA-LITERACY.W.9-10.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.9-10.3.A

Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

CCSS.ELA-LITERACY.W.9-10.3.B

Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.9-10.3.C

Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

CCSS.ELA-LITERACY.W.9-10.3.D

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

CCSS.ELA-LITERACY.W.9-10.3.E

Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

CCSS.ELA-LITERACY.W.9-10.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.W.9-10.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 9-10 here.)

CCSS.ELA-LITERACY.W.9-10.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.W.9-10.7

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.W.9-10.8

Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

CCSS.ELA-LITERACY.W.9-10.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.W.9-10.9.A

Apply grades 9-10 Reading standards to literature (e.g., «Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]»).

CCSS.ELA-LITERACY.W.9-10.9.B

Apply grades 9-10 Reading standards to literary non-fiction (e.g., «Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning»).

Duration of Lesson

Four or five class periods

Assessments

Class discussions

Written narratives

Art interpretation project

Materials

Access to the film *The Music of Strangers*

Shortened clips from *The Music of Strangers* used in this lesson available at
<https://www.dropbox.com/sh/ye59ob72txqnwak/AAB3ldRofvPcQP-4nPQOnkLxa?dl=0%2C>
(Password: ensemble)

Access to a four-minute video online:

A Sad Morning, Every Morning at

<https://www.youtube.com/watch?v=nD9jbBFKetA>

Photocopies of **HANDOUTS 1, 2, and 3** for each student

Paper and drawing materials

Lesson 4

(ENGLISH, SOCIAL STUDIES,
MUSIC, VISUAL ARTS)



Procedure

Part 1: Introduction to the Syrian Crisis

1. Show students the clip from *The Music of Strangers* in which Kinan Azmeh is introduced and plays music, makes coffee, and talks about his family at **8:51–11:46**. At one point, Azmeh says, “When the Syrian revolution started, I started realizing there were emotions I was experiencing far beyond what music could express. Can music stop a bullet?” Ask students what they think he meant by this quotation.
2. Using the information in Notes to the Teacher, acquaint students with Kinan Azmeh’s biography.
3. Show a second clip from the film, in which Kinan Azmeh is teaching children in Zaatari, a refugee camp, at **01:21:39–01:24:49**. Tell students that, after years of crisis, there are students entering school who have never lived outside the camp. Ask them what they can infer from the clip about life in Zaatari. What resources do they think children might lack in the camp? How do they think they would respond to living in these conditions?
4. Ask students why Azmeh felt as if he had to leave Syria.
5. Distribute **HANDOUT 1: THE CRISIS IN SYRIA**. Tell students that you would like them to read this handout carefully to find out answers to these questions:
 - a. What caused the conflict in Syria?
 - b. What factors make this war so complex and difficult to stop?
 - c. What has happened as a result of the war?

d. Azmeh did not bring food or clean water or housing to the refugee camp. What did he bring? Why does it matter? What difference do you think it made in the lives of the children there?

6. Conduct a discussion on their findings. Then, share the latest news clippings about Syria and the status of the refugees.

Part 2: Brainstorming a Narrative

1. Tell students that they are going to write a narrative about the humanitarian crisis in Syria, and that they will have to make decisions about how they will write by using RAFT categories.
2. Ask students to define the term *narrative*. (The retelling of a series of related events in a logical order.) Ask them to give examples of narratives that they are familiar with. (Television dramas, fairy tales, news reports, biographies) Point out that narratives may be fiction or nonfiction, and that sometimes fictional narratives can also give a realistic view of actual events the characters are involved in.
3. Point out that writers have to make many decisions when they write. Distribute **HANDOUT 2: THE SYRIAN HUMANITARIAN CRISIS: A RAFT WRITING ASSIGNMENT**. Read aloud the information in the introductory section and discuss it with your students.
4. Across the front board make four columns headed Role, Audience, Format, and Topic.

5. Ask students to brainstorm some of the **roles** they might assume in their writing about the Syrian crisis. Encourage them to think broadly about the people who are affected or might witness the crisis and record their suggestions under the word Role. (For example, a news reporter, a young refugee living in a tent city, an older person left behind in Syria, a Red Cross worker, a Greek villager helping to land a boat of Syrian refugees, a smuggler bringing refugees into Europe, a Swiss student who has newly arrived refugees in his class, a father considering the risks of staying or going, a passenger on an overloaded boat in the Mediterranean, an American tourist seeing refugees on the street in Prague, an American writing to the government or to a newspaper or an online site about how the United States should be responding to the crisis.)
6. Then move over to the column labeled **Format**. Have students brainstorm a format that they might use, one that could be considered a narrative. Record their suggestions under Format. (For example, a diary or journal, a news report, a letter, an interview in which the subject tells a story, an autobiography)
7. Ask students who would be the **audience** for writing in each of the formats they have listed. (Examples: Self only, a friend, colleagues, an elected official, the general public) Ask students what difference the audience makes. (Their choice of language and the kind of information shared may differ, depending upon the audience.) If they ask why you are brainstorming in this order, explain that this order is logical and that “RFAT,” for example, would not be a memorable acronym.

8. Point out that for all of these papers, the subject should be the Syrian humanitarian crisis, but that for a short paper it is important to choose a specific **topic**. Too broad a topic would result in a superficial paper that doesn’t cover anything in depth. Remind students that their task must be a narrative. Then brainstorm and record one or more narrative topics that might be appropriate for each of the roles students suggested.
9. Show students samples of how RAFT choices could be combined. For example:

STUDENT 1	STUDENT 2
Role: Television reporter	Role: 17-year-old refugee
Audience: Viewers of 6 p.m. news program	Audience: Self
Format: Interview	Format: diary entry
Topic: The landing of refugees in small boats on the coast of the Greek island of Lesbos	Topic: Adjusting to life in a refugee camp in Jordan

10. Give students ample opportunity to read about the refugee crisis, as well as their chosen roles for the RAFT project, using the websites listed on the handout and other resources, either in class or for homework.
11. When the class reconvenes, assign students to groups of three or four. Ask each group to discuss among themselves to help each other make RAFT decisions. Make clear that the members of the group do not all have to choose the same positions; they are simply advising and suggesting ideas to each other. Circulate to help students who are having difficulty.

Lesson 4 (ENGLISH, SOCIAL STUDIES, MUSIC, VISUAL ARTS)



12. When students have had 10–15 minutes to work and you sense that most of them have decided, ask members of the class to report what they are going to do. Those who have not yet made a choice may see the assignment more clearly after listening to some of their classmates. Finally, have them record their decisions on **HANDOUT 2**.

Part 3: Writing a Narrative

1. Open this part of the lesson by telling a short narrative you feel comfortable with: a fairy tale, an extended joke, an adventure that you had. Ask for two or three volunteers to tell short narratives of their own. Ask what all these narratives had in common. (A beginning, a middle, and an end)
2. Review the definition of narrative. Then ask what other factors can help make a narrative enjoyable. (Interesting characters, a clear sense of the setting, suspense, an element of surprise)
3. Discuss the role of the imagination in such writing. Point out that some roles will necessitate more imagination, such as putting oneself in the role of an actual refugee. Others will be more objective, such as writing a news report. Tell students that they may use their imaginations to fill in details, but such details should be consistent with reality.
4. Have students plan out their narratives using an outline with three sections: beginning, middle, and end. Have them fill in details they plan to use in the appropriate section of the outline. If they can do this on a computer, moving events around will be easier.

5. Ask students how they plan to establish the setting (both time and place) for their narrative. Encourage them to add details and specific language to the outline.
6. Have students begin their writing in class and complete it for homework over several days. You may wish to give additional time for each student to do more focused research on the particular topic chosen. Be sure to assign due dates for first and final drafts. Follow your usual procedure for writing assignments, peer editing, etc. If possible, take time in class for writing conferences, especially if any student has questions or seems to have writer's block.
7. During the editing process, stress the importance of using specific, clear details rather than generalities in order to help the reader "see" the events that the writer is describing.
8. After students have finished writing, give them the opportunity to share their completed writing with the class, either by reading their papers aloud or by publishing a classroom blog.

Part 4: Art as Self-Reflection

1. Tell students that Kinan Azmeh often works with a Syrian artist, Kevork Mourad, and give them some information about Mourad based on Notes to the Teacher. Explain to students that they are going to watch one of the collaborations by these two artists.

2. Show the video of Kinan Azmeh and Kevork Mourad's multimedia work *A Sad Morning, Every Morning* at <https://www.youtube.com/watch?v=nD9jbBFKetA>. Give students three or four minutes to free-write about their interpretations of what they have watched. In discussion, ask whether the music enhances the artwork. Or does the artwork enhance the music? If so, in what ways?
3. Draw students' attention to the note at the bottom of the screen, "Published on Mar 2, 2012. A little prayer for home. Dedicated to all those who have fallen in Syria in the past year." Remind them that the violence in Syria began a year earlier, in March 2011.
4. Distribute **HANDOUT 3** and tell students that they, too, will be producing an original creative project inspired by Kinan Azmeh's music. Distribute paper and drawing materials. This time, play the video again, but just with audio while keeping the screen dark, and let students interpret the music in their own spontaneous manner. They may use what they have learned about the Syrian situation or they may have another subject in mind. Play the music once or twice more if you feel it will inspire them. Alternatively, using Kevork Mourad and Kinan Azmeh as models, students can choose their own piece of music to inspire their own art.
5. Once students have completed the artistic portion of the project, have them present their work to the class if time permits; otherwise, find a suitable place to display the artwork.

Extension Activity

For more mature students, show the video clip of Kinan Azmeh discussing the role of art in a time of crisis with cellist Yo-Yo Ma. This clip can be found at <https://www.silkroadproject.org/posts/art-in-time-of-crisis>.

Lesson 4 (ENGLISH, SOCIAL STUDIES, MUSIC, VISUAL ARTS)

Handout 1

The Crisis in Syria

Syria is a country with a complicated history that dates as far back as 10,000 BCE. During the times of the Crusades, it was considered an intellectual crossroads between Eastern and Western cultures. After being subjected to centuries of rule under the Ottoman Empire, modern Syria gained its independence in 1946.

Known officially as the Syrian Arab Republic, its territory borders Turkey to the north, Lebanon and the Mediterranean Sea to the west, Israel to the southwest, Jordan to the south, and Iraq to the east. Arabs (native speakers of Arabic) constitute 90 percent of Syria's population. (The other 10 percent of the population includes Armenians, Turkmen, and Kurds.) The Arabs of Syria are divided into religious groups including Muslims, Christians, and Druze.

Since 2011, Syria has been embroiled in conflict. The conflict began when demonstrators protested the arrest and torture of teenagers who had painted pro-democracy slogans on walls protesting the repressive policies of President Bashar al-Assad. The government responded with force, and the unrest grew. Eventually the protesters moved to arm themselves. (The situation is complicated by the fact that President Assad's government is Alawite (a branch of the Shiites), but the majority of the Muslim population in Syria is Sunni; the division between these two Muslim sects began in the seventh century and now threatens the stability of Syria, Iraq, Lebanon, Bahrain, and Yemen.)

The United Nations estimated that, by 2015, at least 250,000 Syrians had died in the conflict. The country has been wracked by violence, including murder, executions, sieges that blocked food and water for civilians, barrel bombs dropped by government forces, and chemical weapons. The Islamic



State has also become involved, seizing large areas of Syria and neighboring Iraq and brutally enforcing its control.

An estimated 4.8 million people have fled Syria, with most settling in the neighboring countries of Jordan, Lebanon, and Turkey; others have sought refuge by the thousands in European Union countries. Another 6.5 million Syrians are displaced within the country itself, many without access to adequate food, water, and other basic needs.

As of June 2016, other countries have become involved in the crisis. Russia and Iran back Assad's government; the United States, the United Kingdom, and France sympathize with the opposition. Both Russia and the United States have launched air strikes on Syrian territory. There have been repeated efforts to start peace talks to resolve the crisis.

Handout 2 ▸ P.1

The Syrian Humanitarian Crisis: A RAFT Writing Assignment

Writers must make many decisions when they write. They must consider

- The **role** of the writer. What role are you assuming when you write? Are you a student? A character in a book? A famous personality? A historian?
- The **audience** that you are writing for. Is your writing directed to your teacher? To the readers of your local newspaper? To a friend? To a government official?
- The **format** you will use. Will you write an editorial? A report? A biography? Song lyrics?

- The **topic** you will write about. Is it a current event? A celebration? A celebrity? A military conflict? (The topic for this assignment should be some aspect of the Syrian conflict and humanitarian crisis.)

These **four** decisions (*Role, Audience, Format, and Topic*) are often called the RAFT strategy. Making these decisions before you write will help you be creative, choose the right language to use, and organize your thoughts clearly.

Use the chart below to identify Role, Audience, Format, and Topic for your assignment of writing about the Syrian humanitarian crisis.

<p>ROLE</p>	<p>AUDIENCE</p>
<p>FORMAT</p>	<p>TOPIC</p>



Handout 2 ▶ P.2

The Syrian Humanitarian Crisis: A RAFT Writing Assignment

Now begin your research for this assignment. Here are some useful websites for you to consult:

- Syria: Overview of the Humanitarian Response
(Congressional Research Service)
<https://www.fas.org/sgp/crs/mideast/R43119.pdf>
- U.S. Agency for International Development
<https://www.usaid.gov/syria>
- The European Union Commission on Humanitarian
Aid and Civil Protection
[http://ec.europa.eu/echo/where/middle-east-north-africa/
syria_en](http://ec.europa.eu/echo/where/middle-east-north-africa/syria_en)
- International Federation of Red Cross and Red Crescent
Societies
[http://www.ifrc.org/en/what-we-do/where-we-work/
middle-east-and-north-africa/syrian-arab-red-crescent/](http://www.ifrc.org/en/what-we-do/where-we-work/middle-east-and-north-africa/syrian-arab-red-crescent/)
- The United Nations Office for the Coordination of
Humanitarian Aid
<http://www.unocha.org/syria>

Lesson 4

(ENGLISH, SOCIAL STUDIES,
MUSIC, VISUAL ARTS)



JOURNEYS IN FILM™
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Handout 3

Art as Self Reflection: An Interpretive Project

Directions:

As you have learned in *The Music of Strangers*, the arts can be a means to make sense of one's life experiences.

View *A Sad Morning, Every Morning* by Kinan Azmeh and Kevork Mourad at <https://www.youtube.com/watch?v=nD9jbBFKetA>.

Next, listening to the audio of the video, create your own visual interpretation of the song. Your interpretation may connect the music with what you have learned about the humanitarian crisis in Syria, in a manner similar to Mourad's, or you may interpret the music with an appropriate subject of your own choosing.

Finally, write a cohesive explanation of your interpretation. Your explanation should answer at least three of the following questions:

1. What specific concepts, stories, or issues did you consider when creating your interpretation?
2. What traditions can be seen in your interpretation?
3. How did the music shape the visual element of your interpretation?
4. Do you feel your interpretation is limited in some way? If so, how is it limited?
5. Has this artistic interpretation changed your way of thinking? If so, how has your thinking changed?
6. What were you able to express in your visual art that might have been more difficult to express in words?

Be creative and feel free to include information from other sources. These projects may be shown to the rest of the class, so make this something you will feel comfortable sharing.

The Iranian Revolution

Enduring Understandings

- The Iranian Revolution caused a dramatic shift in both politics and daily life in Iran.
- Revolutions often seem to follow a pattern from initial discontent to moderate change, to radical change, and finally reaction.
- Music can help preserve cultural identity and inspire collaborations across borders.

Essential Questions

- What does “exile” mean? What is it like to be in exile from one’s own country?
- What were the major causes and effects of the Iranian Revolution?
- How does the revolution continue to affect Iranian culture?
- How does music serve both to preserve cultural traditions and to cross cultural boundaries?

Notes to the Teacher

The Iranian, or Islamic, Revolution is a part of a complex, controversial history. Known as Persia until 1935, Iran ousted the ruling monarchy in 1979 and became an Islamic republic. The economic, political, and social causes of the Iranian Revolution are closely related. Iran’s economy grew massively from 1960 to 1970, primarily due to petroleum revenues and Western oil consumption. Even with this economic growth, the country’s mismanagement of funds and loose government spending put Iran in a vulnerable position. Socially and politically, Iranian citizens saw a great deal of repression by the regime of Mohammad Reza Shah Pahlavi. Citizens who demanded political reform were quickly met with censorship, surveillance, or detention.

The state of Iran prior to the revolution was characterized by tension, suspicion, and dissatisfaction. The widespread belief that the country had tried to change too much, too soon, was common among citizens who did not agree with such close Iranian–Western ties.

These revolutionary feelings culminated in a series of protests from January 1978 to 1979. Protesters assembled and spoke out against the regime. The demonstrations only further perpetuated a cycle of violence and suppression that established two clear sides on the matter: the side of the shah’s regime and the side of the exiled revolutionary Ayatollah Ruhollah Khomeini, who accused the Pahlavi regime of irreligion and subservience to foreign and Western powers. By January 1979, Khomeini’s followers (while he was still in exile) had successfully driven out the shah and his family. With much support from Iranian revolutionaries, Khomeini returned to Iran and eventually declared the country an Islamic republic.

The events that followed the Iranian Revolution were arguably as violent and devastating as the events that occurred under the shah's rule. Legislation that protected the rights of women was declared void, revolutionary groups patrolled the streets of Iran to enforce Islamic codes, and brutality against citizens who were believed to be enemies of the revolution occurred. Revolutionaries also tried to suppress Western cultural influence as much as possible. In November 1979, a group of Iranian students stormed the U.S. Embassy in Tehran and took more than 60 American hostages. The primary cause of the hostage crisis was President Carter's decision to allow the shah to receive cancer treatment in the United States. More than 400 days passed before all of the hostages were released.

Iran has been classified as a state sponsor of terrorism because of its actions in Lebanon and other regions in the world. The country is also known for its strict censorship system. Iran has an extensive list of blacklisted or unauthorized websites. Internet users who attempt to visit those sites receive a notice, and possibly a legal penalty. The highest percentages of websites that are banned in Iran fall in the categories of pornography, art, society, and news. Music is controversial primarily because of its contested status in Islam; religious authorities perceive music to be as harmful to society as drug addiction or crime.

Before the lesson begins, students read several articles about the Iranian Revolution and its aftermath, either annotating printouts or taking notes. In Part 1, you will assign an online article from the Al-Jazeera news network, and students will locate another on their own to ensure some variety of sources. In class, they first watch a clip from *The Music of Strangers* that explores the life and work of Kayhan Kalhor, a kamancheh player who grew up in Tehran and started

performing professionally at age 13. (The kamancheh is a string instrument, held and played like a cello, but it's much smaller.) After the Iranian Revolution, Kalhor moved to Europe and Canada, and eventually immigrated to the United States. His work reflects both the folk melodies of Kurdish Iran and classical Iranian music. He often crosses cultural borders as well, playing with Indian musicians in the group Ghazal and collaborating with the Silk Road Ensemble. In the United States, his recordings have been nominated for several Grammy awards.

After seeing the clip about Kalhor, students share the information that they have gleaned from their reading. They then complete a note-taking graphic organizer to sort out their findings.

In Part 2, students review the concept of primary sources and work in groups to read and analyze primary source documents dealing with the aftermath of the Iranian Revolution. In groups, they discuss the significance of their assigned documents and the ways in which the documents are aligned with the information they already know. By sharing their findings, they learn more about the effects of the revolution and prepare for a longer-range analysis in Part 3.

The third section of the lesson uses Crane Brinton's classic analysis *Anatomy of a Revolution* in order to gain an understanding of the process of the Iranian Revolution. Brinton compares the causes, process, and effects of the American Revolution, the French Revolution of 1789, and the Russian Revolution of 1917. A PowerPoint summary of his theories is available at spot.colorado.edu/~gyoung/home/3062/AnatomyofRevolution.ppt.

Lesson 5 (SOCIAL STUDIES)

The last part of the lesson returns to music, cultural preservation, and cultural exchange. A clip from the film shows Kalhor teaching Yo-Yo Ma a Persian melody, which is then performed by the Silk Road Ensemble. After a discussion of cultural preservation and cultural exchange, students consider influences on American music that have come in from other cultures and the influence of American music in other countries. It might be helpful to prepare for this part of the lesson by looking at <http://americansabor.org/>, a website about the influence of Latin America in American music, and at one of the many websites that document the African roots of jazz, blues, and gospel music. The Smithsonian website on roots music at http://www.pbs.org/americanrootsmusic/pbs_arm_its_historical_background.html is also useful. Finally, students choose a song representative of their particular cultural group and analyze its meaning and continuing significance in a short paper.

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.CCSS.

ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.3

Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

CCSS.ELA-LITERACY.RH.9-10.8

Assess the extent to which the reasoning and evidence in a text support the author's claims.

CCSS.ELA-LITERACY.RH.9-10.9

Compare and contrast treatments of the same topic in several primary and secondary sources.

CCSS.ELA-LITERACY.W.9-10.7

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.W.9-10.8

Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.W.9-10.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.W.9-10.9.A

Apply *grades 9-10 Reading standards* to literature (e.g., «Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]»).

CCSS.ELA-LITERACY.W.9-10.9.B

Apply *grades 9-10 Reading standards* to literary non-fiction (e.g., «Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning»).

CCSS.ELA-LITERACY.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.SL.9-10.5

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

CCSS.ELA-LITERACY.SL.9-10.6

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9-10 Language standards 1 and 3 here for specific expectations.)

Duration of Lesson

Three or four class periods

Assessments

Class discussions

Completion of **HANDOUTS 1–4**

Song analysis essay

Materials

HANDOUT 1: UNDERSTANDING THE IRANIAN REVOLUTION

HANDOUT 2: ANALYZING A PRIMARY SOURCE

HANDOUT 3: CRANE BRINTON'S ANATOMY OF A REVOLUTION: THE COURSE THAT REVOLUTION SEEMS TO TAKE

HANDOUT 4: INTERPRETING AND ANALYZING A SONG

Computer access

Access to the film *The Music of Strangers*

Shortened clips from *The Music of Strangers* used in this lesson available at

<https://www.dropbox.com/sh/ye59ob72txqnwak/AAB3ldRofvPcQP-4nPQOnkLxa?dl=0%2C>
(Password: ensemble)

Procedure

Part 1: A Close Look at the Iranian Revolution

1. Several days before the lesson, tell students that they will soon be studying the Iranian Revolution, an event that has had repercussions lasting to the present. Give students the assignment to read and annotate the following article: <http://www.aljazeera.com/indepth/features/2014/01/iran-1979-revolution-shook-world-2014121134227652609.html>. They should also identify, read, and annotate one other secondary source of their own choosing on the Iranian Revolution for comparison purposes. Ask them to choose either to print out and annotate the articles or take thorough notes about the key people and events in the sources.
2. On the day of the lesson, play the segment of *The Music of Strangers* that tells the story of Kayhan Kalhor at **46:40–50:51**. Then, with the class, review his history, using information from Notes to the Teacher to supplement what you learn from the film. Conduct a discussion using the following questions:
 - a. What does “exile” mean? Why is Kalhor in exile?
 - b. What would it feel like to be an exile? How would you feel if you could not return to your own home country?
 - c. Do you know anyone who is in that situation? Name some groups of people who are exiles from their homeland today or in history.
 - d. Why is music important in maintaining Kalhor’s ties to his own culture?

e. Is the music of your own culture important to you? If so, how?

3. Tell the class that this lesson will help them understand more about the circumstances that caused Kalhor’s exile from his home country of Iran. Distribute **HANDOUT 1: UNDERSTANDING THE IRANIAN REVOLUTION**.
4. Divide students into groups of three or four and ask them to work together to complete the handout, using their notes from their homework assignment. Explain the distinction between long-range causes and immediate causes, and point out the similar distinction under “Effects.” Encourage students to try to resolve any conflicting information they may have found.
5. Facilitate a class discussion, sharing information from Notes to the Teacher and your own reading to be sure that students understand the causes and effects of the revolution. Allow students to update their handouts as the discussion continues.
6. Ask students to discuss whether there was a way that the Iranian Revolution could have been prevented. (Answers will vary.)

Part 2: Accounts of the Iranian Revolution and Beyond

1. Review with students the definition of primary and secondary documents. (A primary document is one created by witnesses or participants in an event; some examples are diaries, letters, reports, photographs, memos. Secondary documents are those written after the event by a person who did not participate or witness it directly, but who relies on primary sources for information.)

2. Divide the class into four groups. Assign each group to read, annotate, and discuss one of the following primary source documents. Distribute copies of **HANDOUT 2: ANALYZING A PRIMARY SOURCE** to help students understand each document.

Group 1: “The Uprising of Khurdad 15, 1979” at <https://legacy.fordham.edu/Halsall/mod/1979khom1.asp>

Group 2: “The Constitution of Islamic Republic of Iran,” 1982 at <http://www.iranchamber.com/government/laws/constitution.php>

Group 3: “Interviews—Marjane Satrapi Returns,” 2006 at <http://www.powells.com/post/interviews/marjane-satrapi-returns>

Group 4: “Iranian revolution, Your memories” 2009 at http://news.bbc.co.uk/2/hi/middle_east/7879434.stm

3. Circulate around the room to help students who have difficulty with these primary sources. Have each group share with the rest of the class the key information from the document they were assigned.
4. Discuss the differences and commonalities between the documents. How do these documents relate to the information discussed in the previous class? To the documentary *The Music of Strangers*?

Part 3: The Process of Revolution

1. Distribute **HANDOUT 3: CRANE BRINTON’S ANATOMY OF A REVOLUTION: THE COURSE THAT REVOLUTION SEEMS TO TAKE**. Give students a summary of Crane Brinton’s work *The Anatomy of Revolution*, using information in Notes to the Teacher. Read through the stages of revolution in the left-hand column with them to be sure that they understand. Give examples of the stages from the American, French, or Russian Revolution if students have been studying those.
2. Divide students into small groups and have them complete the handout. Remind them that Brinton’s analysis was about revolutions from 1776 to 1917, one to two centuries or more in the past.
3. After students have had the opportunity to work in groups to complete the handout, bring the class together to compare answers. Then ask students to decide if Brinton’s analysis is still valid for a modern revolution such as that in Iran.
4. To provide students with a deeper understanding of recent conditions in Iran, provide them with the following links, which illustrate accomplishments and activities by musicians:
 - a. “She was born in Vienna, but she’s Iran’s first female conductor” at <http://www.pri.org/stories/2014-04-28/irans-first-female-conductor-found-her-passion-music-vienna>

Lesson 5 (SOCIAL STUDIES)



b. Concert by an American jazz performer at http://www.nytimes.com/2015/02/24/world/rebirth-of-the-cool-american-music-makes-a-return-to-iran.html?_r=0

<http://www.chicagotribune.com/entertainment/music/reich/ct-jazz-in-iran-20150317-column.html>

c. Musicians challenging the government at <http://www.npr.org/2010/09/27/130047062/mohammad-reza-shajarian-protest-through-poetry>

d. Society challenging the rules through music at <http://www.aljazeera.com/news/middleeast/2014/08/iran-rap-music-revolution-201485142139513860.html>

5. Update students on Kalhor's experience. Tell them that he moved back to Iran in 2003 and stayed for years; he left in the aftermath of the 2009 election in protest. He's once again planning concerts in Iran, some of which have been canceled. This represents the current political situation in Iran: certain authorities provide permits and others revoke them.

Part 4: Cultural Exchange Through Music

1. Play the clip at **21:50–26:17** from *The Music of Strangers* in which Kalhor teaches Yo-Yo Ma a melody and rhythm for the kamancheh, and then the group plays the piece. Ask students if this is an example of cultural preservation or cultural exchange, or both?
2. Point out to students that the United States is often called a melting pot and ask why. (People in the early 20th century believed that immigrants to this country would

eventually blend into American culture.) Tell them that others refer to the United States as a “salad bowl.” How is this different from a melting pot? (This metaphor holds that people of different cultures tend to maintain their own distinct identities.)

3. Ask students to come up with their own metaphors that capture something important about their understanding of cultural exchange in the United States.
4. Ask students whether music can be a medium for crossing cultures. What music do they listen to that has roots in a culture besides their own?
5. Ask students to choose a song that reflects an aspect of the history, ethnicity, nationality, language, religion, or gender group to which they belong. Distribute **HANDOUT 4: PRESERVING CULTURE THROUGH SONG**. Have students identify a song and fill in the worksheet. Then give them a due date for an essay that explains why the song is significant to their ethnic or cultural group.

Extension activities

Have students research Latin American and African roots of American musical genres and present their findings, with recorded examples of the music.

American popular music is played all over the world. Ask students if they think that this gives people in other countries an accurate impression of American culture. Have students research what music is popular overseas and then write a paper answering the question, supporting their opinions with specific examples.

Handout 1

Understanding the Iranian Revolution

NAME _____

DATE _____

Directions:

Your group has read several articles about the causes and effects of the Iranian Revolution. In the boxes below, fill in the relevant information that you learned from your reading. Work together to make your chart as complete as possible.

Key People

Key Events

Causes (both long-range and immediate)

Effects (both immediate and long-term)

Handout 1

TEACHER ANSWER KEY

Understanding the Iranian Revolution

These are some possible answers for Handout 1. Students may find additional information in their research.

Key People

- **Mohammad Reza Shah Pahlavi:** Shah of Iran (1941–1979); maintained a pro-Western foreign policy and fostered economic development in Iran.
- **Mohammad Mosaddeq:** Iranian politician and nationalist (National Front Party) elected Prime Minister of Iran (1951–1953); opposed the pro-West policies of the shah’s regime and worked to limit the power of the shah.
- **Shapour Bakhtiar:** The last prime minister under the shah; ordered dissolution of the shah’s secret police force.
- **Ayatollah Ruhollah Khomeini:** Became supreme religious leader of the Islamic Republic of Iran in 1979; worked to cut ties and associations with the West.

Key Events

- 1963: “White Revolution” Campaign launched by the shah to modernize and westernize Iran. The secret police (SAVAK) repressed opposition to the shah’s policies.
- 1978: Shah’s policies led to riots, strikes, and mass demonstrations.
- 1979: The shah and his family were forced into exile. Khomeini returned to Iran. Islamic Republic of Iran proclaimed.
- 1980–81: The United States Embassy in Tehran was besieged and taken when the shah was admitted to the U.S. for medical treatment; embassy personnel were captured and held as hostages. They were freed when Ronald Reagan was inaugurated as president.

Causes

- As the price of oil (Iran’s major export) rose, the shah attempted to modernize Iran.
- Inflation lowered the standard of living.
- The shah ruled Iran with a single-party government.
- The shah’s secret police, the SAVAK, engaged in torture and execution of the shah’s political opponents.
- Strong Western influence affected Iran.
- Disbanding of the National Front and the Tudeh Party (parties opposing the shah).
- The shah’s foreign policies protected Americans in Iran from conviction of crimes.

Effects

- Islamic code became heavily enforced. (For example, women must wear veils and men are encouraged to have beards.)
- Clerics were given political power and restricted smoking and drinking alcohol.
- Schools began teaching the Koran and did not approve of other religions being practiced.
- Mass censorship of music, art, literature, dance, and consumer goods. (For example, it is illegal to sell Barbie dolls in Iran, although people still do buy them on the black market.)

Handout 2 ▶ P.1

Analyzing a Primary Source

NAME _____ **DATE** _____

Directions:

With your group, read and discuss the primary source document that has been assigned to you. Work together to complete the chart below.

Document title:	
Document author:	Document date:
What is the purpose of this document? Who is the intended audience? How do you know?	
Does the document have an introduction? If so, what useful information does the introduction contain?	
Are there any overt or covert biases in the document? If so, provide evidence of the bias or biases.	
What information do you think is most important in this document? Why did you single out this information?	

Handout 2 ▶ P.2 **Analyzing a Primary Source**

What questions did you have while reading the document?
Are there any implied messages or arguments in the document?
How is the information in the document similar to or different from what you already knew about this topic?

Documents for analysis:

“Iran in 1979: the Islamic revolution that shook the world” at <http://www.aljazeera.com/indepth/features/2014/01/iran-1979-revolution-shook-world-2014121134227652609.html>

“The Uprising of Khurdad 15” at <https://legacy.fordham.edu/Halsall/mod/1979khom1.asp>

“The Constitution of Islamic Republic of Iran” at <http://www.iranchamber.com/government/laws/constitution.php>

“Interviews—Marjane Satrapi Returns” at <http://www.powells.com/post/interviews/marjane-satrapi-returns>

“Iranian revolution, Your memories” at http://news.bbc.co.uk/2/hi/middle_east/7879434.stm

Handout 3 Crane Brinton's *Anatomy of a Revolution*: The Course That Revolution Seems to Take

NAME _____ DATE _____

Directions:

Crane Brinton in his classic work *The Anatomy of Revolutions* found many similarities in the process by which events unfolded in the American, French, and Russian Revolutions and he hypothesized that there was a uniformity of revolutionary stages. However, he conceded that not all revolutions completed all the stages. Consider what you know about the Iranian Revolution and fill in the chart below, wherever possible. How well does the Iranian Revolution fit the pattern that Brinton outlined?

Revolutionary Stage	Examples During the Iranian Revolution
1. The Old Order. The government is weak economically and politically. Reformers criticize it and there is some conflict between them and the ruling power.	
2. The Moderate Regime. Protests increase; the government fails to suppress them. Moderates take power and form a new government.	
3. The Radical Regime: A small number of disciplined radicals take control. Power is centralized, usually dominated by a strongman. Conformity to the new rules is enforced by a reign of terror.	
4. There is a gradual return to calm. A tyrant may rule, but the radicals will be suppressed. This may be a period of strong nationalistic sentiment.	

Handout 3 **Crane Brinton's *Anatomy of a Revolution*:**
TEACHER ANSWER KEY **The Course That Revolution Seems to Take**

Revolutionary Stage	Examples During the Iranian Revolution
1. The Old Order. The government is weak economically and politically. Reformers criticize it and there is some conflict between them and the ruling power.	Demands are made by Iranian citizens to take control of the country's oil, reduce the power of the shah, and establish a constitutional monarchy.
2. The Moderate Regime. Protests increase; the government fails to suppress them. Moderates take power and form a new government.	<p>The shah's "White Revolution" Campaign and SAVAK attempt to suppress revolutionary protests.</p> <p>The shah's policies lead to riots, strikes, and mass demonstrations. The shah and his family are forced into exile.</p> <p>Widespread fear and uncertainty about what may happen to Iran leads to continued social unrest.</p> <p>The Regency Council, established to run the country during the shah's absence, proves unable to function. Prime Minister Shapour Bakhtiar seems incapable of achieving compromise with nationalist groups.</p>

Handout 3 Crane Brinton's *Anatomy of a Revolution:*
TEACHER ANSWER KEY The Course That Revolution Seems to Take

Revolutionary Stage	Examples During the Iranian Revolution
<p>3. The Radical Regime: A small number of disciplined radicals take control. Power is centralized, usually dominated by a strongman. Conformity to the new rules is enforced by a reign of terror.</p>	<p>Crowds exceeding a million demonstrate in Tehran in February 1979 to welcome Khomeini back to Iran. Ten days later Bakhtiar goes into hiding.</p> <p>April 1979: Khomeini declares Iran an Islamic republic and is named supreme religious leader.</p> <p>Elements within the clergy promptly move to exclude their former left wing, nationalist, and intellectual allies from any positions of power in the new regime. A return to conservative social values is enforced. A new constitution creates a religious government based on Khomeini's vision and gives sweeping powers to the supreme leader (Khomeini himself).</p> <p>The Family Protection Act, which provided rights to women in marriage, is declared void. Revolutionary bands patrol the streets enforcing Islamic codes of dress and behavior; they dispatch impromptu justice to perceived enemies of the revolution. Moderates who question revolutionary ideals are steadily forced from power by conservatives within the government</p>
<p>4. There is a gradual return to calm. A tyrant may rule, but the radicals will be suppressed. This may be a period of strong nationalistic sentiment.</p>	<p>Answers to this will no doubt vary over the coming years. Discuss with students: Has the revolution ended? Which Iranian citizens are satisfied with the type of government and society that has been achieved? Which citizens are dissatisfied? What changes do you foresee coming in Iran in the next few years?</p>

Handout 4

Interpreting and Analyzing a Song

NAME _____

DATE _____

Directions:

Find a song that reflects the history or culture of the ethnic group to which you belong. If it is in a foreign language and you are sufficiently fluent in that language, translate it. Then use the following graphic organizer to analyze your song; this will be your prewriting for an essay of one or two pages analyzing the song and explaining its significance to your cultural group. Turn in your paper along with this outline and a copy of the lyrics of your song.

Name of song _____

Content

What is the topic of the song? What lyrics stand out to you the most? Why do they stand out?

Context

In what country or region did the song originate?
What historical, cultural, social, or political information is relevant and important to know to understand the song?

Significance

Based on the content and context of the song, what makes it important? How does it help to preserve an aspect of your culture?

Reflections

Why is the song important to you? What are your personal thoughts and opinions about the song?

Preserving Culture in a Globalized World

Enduring Understandings

- Culture is the set of beliefs, traditions, foods, attire, and other distinctive traits of a specific group of people; members of the group usually share a set of values and a particular worldview.
- One's cultural identity is how one defines oneself in terms of such categories as ethnicity, nationality, language, religion, and gender.
- Culture is essential to preserving a national, regional, or personal identity.
- Understanding the preservation and evolution of culture is a critical part of identifying one's own culture, as well as the cultures of others.
- Cultural evolution is not the same as cultural appropriation or loss of culture.

Essential Questions

- What is culture? What is cultural identity?
- How do we define or identify the traits of our own culture as distinguished from other cultures?
- In what ways does culture endure? How is culture passed between generations? How does culture evolve?
- In what ways are art and music preservers of culture?
- How do we find our place within and between different cultures?

Notes to the Teacher

“Culture doesn’t end...it’s about keeping things alive and evolving.”

— Yo-Yo Ma

What is culture? In its simplest definition, it is the set of beliefs, traditions, foods, attire, and other distinctive traits of a specific group of people; members of the group usually share a set of values and a particular worldview. (For the purpose of this lesson, think of culture as reflective of a specific ethnic group, even though we often use the term culture more loosely to refer to the practices and attitudes of individuals with the same nationality, language, religion, or gender; professional groups such as the athletes who play a particular sport, or members of the same profession; and even age groups, such as an age cohort like the Baby Boomers.)

Students of all ages are affected by culture and frequently struggle to identify exactly what their culture is. The film *The Music of Strangers* seeks to break down cultural barriers by showcasing musicians who blend the music from their own various regions and countries to create a stronger, vibrant sound that allows each culture to be heard. After all, we are most often not defined by a single culture; rather it is the search for connections between and among cultures that helps define who we are.

As you prepare for this lesson, an understanding of both culture and cultural identity is essential. To assist with defining culture, you may wish to consult the Peace Corps publication *Building Bridges: A Peace Corps Classroom Guide to Cross-Cultural Understanding* at <https://www.peacecorps.gov/educators/>. In this set of short lessons, culture is defined

by how it affects one's perspective and understanding. The essential point for your students is that culture affects the way we view the world and react to it. Recognizing that the world comprises countless different cultures will help students build empathy and tolerance for differences in others.

A metaphor that can make the elements of culture clear to your students—that is, culture can both be seen and be hidden—is the “cultural iceberg,” which is discussed on page 5 of the Peace Corps's *Building Bridges*. An excellent graphic and discussion can be found at <http://www.afs.org.in/afs-and-intercultural-learning/culture-as-an-iceberg-graphic/>.

As your students begin to explore their own cultural identity, it will be important to help them identify the factors that define an individual's culture. A useful outline that helps to define how and why our culture changes over time can be found at <http://coefaculty.valdosta.edu/jrernest/areaf/sources.htm>. You may wish to use these words and definitions to help guide your discussion in the first part of the lesson. In the film, various artists enter the music at different moments to affect the sound and create a new harmony; it is the same with culture. Different agents act on us at different times and with greater or lesser impact to establish new kinds of awareness and practices in our lives.

Understanding and attempting to define one's culture is important to understanding the message of *The Music of Strangers*. The majority of the musicians in the film are working to preserve their own cultures, and they seem to realize that one way to do this successfully is by coming together to create something that is, in fact, new. As you work through the lesson, you may find that you need more

time to allow your students to discuss and process these ideas. A school is often a mix of cultures and traditions thrown together in enriching ways, but it is also a place where problems and conflicts can arise with little initial awareness of the source of tension or misunderstanding.

In Part 1, the lesson introduces Cristina Pato and the Galician bagpipe, known in Spain as the *gaita gallega*. After making a name in Spain as a pop star, Cristina Pato settled in the United States and earned a doctorate in piano from Rutgers. She combines a love of classical and world music and is passionately interested in cultural exchange. For more information about the *gaita gallega*, read the article in the *Journal of Celtic Interdisciplinary Studies* at https://www4.uwm.edu/celtic/ekeltoi/volumes/vol6/6_18/foxo_6_18.pdf. Galicia, an area in the northwest corner of Spain, has a distinctive culture that persists from the time when the area was settled by Celts. You can find out more about Galicia and its culture at <http://www.bbc.com/travel/story/20131203-where-is-the-seventh-celtic-nation>. More about Cristina Pato can be found on **HANDOUT 1** and at her website at <http://www.cristinapato.com/en/>.

For the discussion of the Galician bagpipe and an orientation to Galicia, be sure that you have a wall map or can project a map that will show the location of Galicia; you may also wish to show students slides 12 and 13 of the PowerPoint that accompanies Lesson 7 of this curriculum guide. Then you will show a clip from *The Music of Strangers* that introduces students to Cristina Pato. After reading her biography and several of her statements about culture, students are assigned to find out more about their own culture at home.

Lesson 6 (SOCIAL STUDIES, MUSIC)



To prepare for Part 2 of the lesson, become familiar with the cultural iceberg metaphor described above and be prepared to sketch the iceberg on the board, adding elements of culture as you proceed. If you wish, you can download one of many Internet versions of the iceberg and distribute copies to your students, but give it to them after you have had the discussion. Then you will give students **HANDOUT 2** about the three layers of culture and discuss the content of the handout with them. Students will discuss cultural identity and apply the term to themselves. A discussion about cultural differences concludes with a journal entry. Note: This lesson will require students to think abstractly about culture. Some of your more concrete thinkers may find it difficult and may need extra support.

In the third part of the lesson, students consider five quotations about culture from the musicians of the Silk Road Ensemble and well-known figures. They will then view a clip of Cristina Pato and Japanese-Danish musician Kojiro Umezaki discussing their joint composition “Vojo.” The title comes from the word for journey in Esperanto, a constructed language created in the late 19th century by L. L. Zamenhof as a means of easing communication and fostering harmony among countries. Although it never really caught on widely, there are still Esperanto speakers today and a World Esperanto Association. Students conclude the lesson by discussing the impact on culture of such a universal language and of widespread use of English throughout the world.

The lesson concludes with a lively simulation called “Brief Encounters,” a game designed by the Peace Corps and fully described in its book *Building Bridges*, described above. Before the lesson, familiarize yourself with the simulation and run off photocopies of the Chispas/Pandyas roles. (Be sure to cut these in half so that neither group will know in advance about the cultural traits of the other group.) When the simulation is over and students have had a chance to discuss it, they will write an essay to synthesize what they have learned about culture from this lesson.

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.9-10.1.B

Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

CCSS.ELA-LITERACY.SL.9-10.1.D

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.3

Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

CCSS.ELA-LITERACY.RH.9-10.7

Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text.

CCSS.ELA-LITERACY.RH.9-10.8

Assess the extent to which the reasoning and evidence in a text support the author's claims.

CCSS.ELA-LITERACY.RH.9-10.9

Compare and contrast treatments of the same topic in several primary and secondary sources.

Lesson 6 (SOCIAL STUDIES, MUSIC)

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.WHST.9-10.2

Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

CCSS.ELA-LITERACY.WHST.9-10.2.A

Introduce a topic and organize ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-LITERACY.WHST.9-10.2.B

Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

CCSS.ELA-LITERACY.WHST.9-10.2.C

Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among ideas and concepts.

CCSS.ELA-LITERACY.WHST.9-10.2.D

Use precise language and domain-specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers.

CCSS.ELA-LITERACY.WHST.9-10.2.E

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

CCSS.ELA-LITERACY.WHST.9-10.2.F

Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Duration of Lesson

Four class periods

Assessment

Class discussions

HANDOUTS 2 and 3

Essays

Materials

Photocopies of **HANDOUTS 1, 2, and 3**

Access to the film *The Music of Strangers*

Clips from *The Music of Strangers* as indicated under Procedure

Video clip of “Vojo” at <https://www.youtube.com/watch?v=h9yxp9F4Wr8>

Photocopies for “Brief Encounters” simulation on page 42 of Building Bridges at <https://www.peacecorps.gov/educators/>

Procedure

Part 1: Meeting Cristina Pato

1. Ask students to explain what a bagpipe is and where it comes from. (Most will say it's a musical instrument with a bag to squeeze to force air through several pipes, and that it comes from Scotland.) Tell students that the bagpipe has been known in many parts of Europe since ancient times, but it is most commonly identified with Scotland. It is also common in northwestern Spain, in an area known as Galicia. Bagpipes have been traced to Mediterranean cultures, from which they spread to farther regions of North Africa and Europe. The bagpipe was a shepherd's instrument. Point out Galicia on a classroom map if possible and tell students that that area of Spain was settled by Celts, who had their own cultural traditions.
 2. Show students the slides from the PowerPoint about musical instruments and discuss the various parts of the Galician bagpipe, or *gaita gallega*, as it is known in Galicia.
 3. Ask students what is unique about the Galician bagpipe. How is it different from a Scottish bagpipe? Explain how the instrument is used in Galician culture.
 4. Show the clips of Cristina Pato at **31:43–36:44** and **57:37–01:01:49** from *The Music of Strangers*. Ask students to summarize what they have learned about both the musician and the instrument from the clips. In what ways do you think the Galician bagpipe is important to Pato?
 5. Give students **HANDOUT 1** and allow them to read her story. Discuss the meaning of her statements at the end of the handout. Help students to develop a working definition of culture.
 6. For homework, ask students to talk to their parents, guardians, siblings, or other members of their family about their own culture. Guide them with questions such as these:
 - a. What kind of traditions does your family keep?
 - b. Is certain food or music or clothing appropriate only for certain occasions? If so, what are those items, and for what occasions are they appropriate?
 - c. Do you have the same traditions today as your parents or grandparents? If you have some different traditions, how did they come about? How meaningful are these traditions to you?
 - d. What aspects of your culture can't be seen? (Beliefs, values, expectations, roles)
 - e. How did you learn about your culture, both implicitly and explicitly?
 - f. What do you think is universal about your culture? What makes it unique?
 - g. What happens when majority cultures and minority cultures share a region or country?
- Tell your students to be prepared to share some answers to these questions when they return to class. You can encourage them to bring in some cultural artifacts as well, if they wish.

Lesson 6 (SOCIAL STUDIES, MUSIC)

Part 2: Understanding Culture

1. Review with students what they learned about Cristina Pato previously and explain to them that she is interested in both preserving traditional culture and creating new work by collaborating with people from other cultures. Ask students to review their working definition of the word “culture.”
2. Using the concept of the cultural iceberg discussed in Notes to the Teacher, explore with students both visible and invisible aspects of culture. As you touch on each aspect of culture, encourage students to contribute examples to the discussion based on their conversations with their families.
3. After students have shared what came up in their conversations with family, discuss what seem to be commonalities among students in the room. Ask them to speculate: Why does it seem that some people in the room share the same traditions, while others do not? (Different religious practices, different countries of origin, different ethnicities, etc.)
4. Distribute **HANDOUT 2: THE THREE LAYERS OF CULTURE**. Read it with the class and then discuss to be sure that your students understand the terminology. Then give them a few minutes to write down the culture(s) and sub-culture(s) that they identify with.
5. Write the term “cultural identity” on the board. Ask students, either individually or in small groups, to determine and write down their own definition of cultural identity based on the previous discussion. Allow 5–10 minutes for this. As a class, come up with a definition of the term “cultural identity.” Once again, you may wish to use the

Notes to the Teacher section to assist in developing their definition and deepening their understanding of the term.

6. Ask students to hypothesize why culture is frequently the cause of conflict and confusion in the world. Do they see cultural differences as a source of tension at their school, home, or among their friends? If so, what kinds of tensions are manifested? Ask them to consider why different cultures cause some people to feel fear.
7. Ask students to write a journal entry using this prompt: What is the best way for people of different cultures to learn more about each other?

Part 3: Connecting Cultures

1. Distribute **HANDOUT 3: SPEAKING ABOUT CULTURE....**
Explain to students that this handout contains a series of quotations about culture from musicians in the film and other prominent figures. Ask students to work individually or in small groups to determine what each person is saying about the importance or impact of culture.
2. Have the students pick their favorite quotation and explain their reasoning for this choice.
3. Remind students that the Silk Road Ensemble was formed to preserve culture but also to extend it by having the musicians share aspects of their own cultures with musicians from other parts of the world. Tell them that you are going to show them how this works and then play the clip of Cristina Pato and Kojiro Umezaki discussing their joint composition “Vojo” at <https://www.youtube.com/watch?v=hgyxp9F4Wr8>.

4. Explain the origin of the title “Vojo” using the information in Notes to the Teacher. Ask students to discuss the advantages and disadvantages of such a constructed language compared with older languages that exist today.
5. Ask students to consider the dominance, even ubiquity, of the English language in the global community. What effect does the sharing of English-language television, movies, and music have on existing cultures around the world?
6. Review by asking students to define these concepts: culture, cultural universals, cultural identity, subculture, cultural preservation, cultural exchange. Clarify any terms about which they might be confused.

Part 4: Crossing Cultures

1. Run the Peace Corps simulation game on pp. 39–42 of the book *Building Bridges*, which can be found at <https://www.peacecorps.gov/educators/>.
2. After the game, debrief your students. Ask what additional insights about culture the game gave them.
3. Assign a short essay about the meaning of culture and how it endures. Tell them that they must provide evidence to support their ideas. Here are some suggested prompts:
 - Write a short essay (two pages) about how culture endures, based on your understanding from both class activities and viewing the film *The Music of Strangers*. How did your understanding of culture change from this experience?

- Consider what aspects of your own culture are among the most basic and enduring. Discuss them in a short essay (two pages) and hypothesize how your culture might be different if these traits were no longer part of your culture.
- Think about how your culture may have evolved in your own lifetime. What seems to have been added to or removed from your culture? Write a short essay (two pages) that evaluates the evolution of your own culture.

Extension Activity

Have students select a culture or society portrayed in the film *The Music of Strangers* and research it. Some questions for them to consider:

- What makes this culture unique?
- Is it in danger of disappearing or is it in the process of evolving?
- How do art and music play a role in the preservation or evolution of that culture?

Have students write research papers, give presentations, or create a collage or another visual interpretation of the culture they selected, including an explanation of why they made their choices.

Handout 1

Cristina Pato and the Gaita Gallega



Cristina Pato was born in 1980 and grew up in the city of Ourense in Galicia, a province in northwestern Spain. She began playing the Galician bagpipe, or gaita gallega, as a child and has been performing and recording on that instrument since the age of 12. She was the first female Galician bagpipe player to release a gaita gallega solo album. She is also a pianist and has a doctorate in piano from Rutgers University in New Jersey.

Cristina Pato began her career as a popular music star in Galicia. As she learned more about the use of the Galician gaita in traditional music, however, she became interested in developing her repertoire to include classical styles as well. She also loves to blend jazz and Latin sounds with her music. She has played in more than 600 concerts and is working to commission new music for the gaita gallega.

She is devoted to music education as well. She has been an artist in residence at Holy Cross College and a lecturer at Harvard University, Princeton University, and the University of California at Santa Barbara; she lectures on subjects such as cultural identity as well as the Galician bagpipe. She is also the founder and artistic director of a major annual festival in Galicia called Galician Connection.

Pato has always been fascinated with culture and cultural exchange. Her parents moved from Galicia to Venezuela and back again. She has moved from Spain to the United States and has traveled all over the world for her concerts. One of the reasons she views Yo-Yo Ma as a mentor is his own fascination with culture. Playing with the Silk Road Ensemble, then, is a natural choice for her.

What do you think she means by these statements?¹

“There are more things that join us together when it comes to languages and cultures than things that separate us.”

“Living between two completely different cultures, between two instruments that occupied different areas of my brain, helped me see that everything is connected, and mostly understand that roots travel with you. It doesn’t matter where you are or who you are. It’s in your way of talking and expressing, it’s in your way of communicating....”

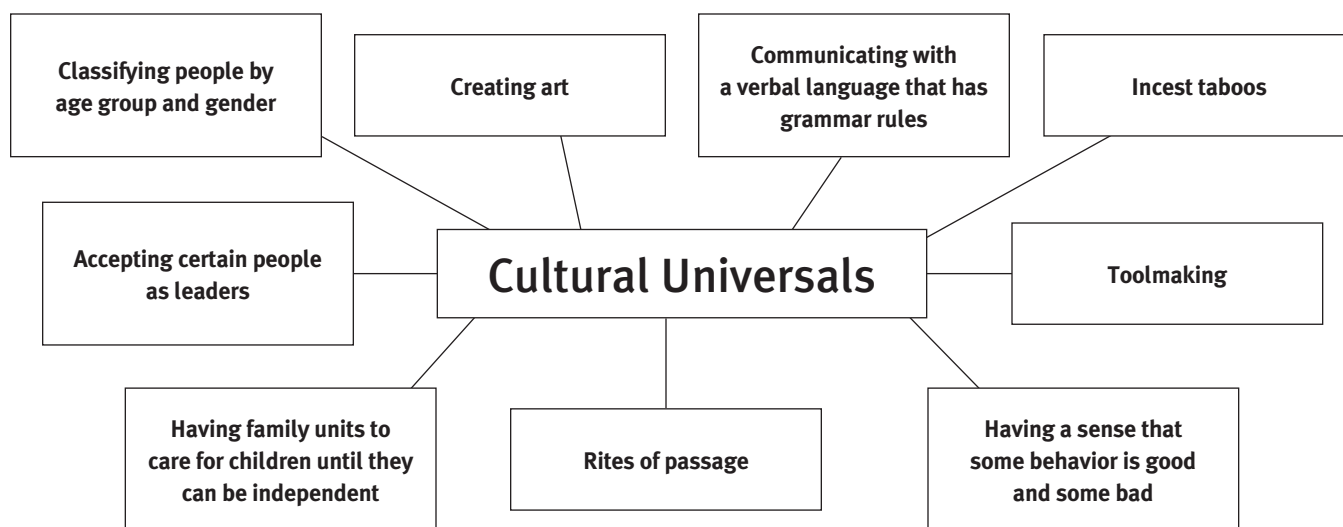
¹ Cristina Pato at TEDxMadrid at <https://www.youtube.com/watch?v=37ezEiGhcQE>.

Handout 2 ▶ P.1

The Three Layers of Culture

What is culture? In its simplest definition, it is the set of beliefs, traditions, foods, attire, and other distinctive traits of a specific group of people; members of the group usually share a set of values and a particular worldview.

A more complex definition must consider that culture has several layers. The first is called cultural universals. These are traits that are shared by all of us, just because we are human.



The second layer of culture is the set of shared behaviors, languages, traditions, etc., that distinguish a particular society. For example, we speak of Chinese culture, Italian culture, Egyptian culture, and so on. People who are part of this culture usually acquire much of their culture from their parents; they are either explicitly instructed by their parents or their parents simply model the behavior. This process is called **cultural acquisition**.

The third layer of culture reflects the existence of subcultures within a society. In a diverse society like that in the United States, people have come from many other countries,

bringing their original culture with them. The cultural traits they bring still persist, even as they are acquiring the new culture of their host country. Thus the United States has subcultures among, for example, Italian Americans, Mexican Americans, Vietnamese Americans, and Irish Americans. While seeing themselves as Americans, they maintain vestiges of their original culture, sometimes many generations removed. Sometimes subcultural traits are even adopted by other groups—think of Saint Patrick’s Day parades (Irish), the decoration of Christmas trees (German), the carving of Jack-o-Lanterns (Irish), and the popularity of Italian food.

Handout 2 ▶ P.2 The Three Layers of Culture

Subcultures exist in another sense, as well. In a complex society, many smaller groups exist that have their own specific traits, attire, and customs. We have innumerable subcultures that reflect age groups, interests, and sometimes occupation: for example, Goths, bikers, Boy Scouts, video gamers, gangs, sports fans, NFL players, teenagers, etc. Subcultures usually function within the larger society they live in, but have distinct cultural traits of their own, as well—for example, body adornment such as tattoos, rituals, uniforms or other clothing that reflects the group, or group-specific slang words.

Make a list below of the culture(s) and subculture(s) that you identify yourself with:

Handout 3 ▶ P. 1

Speaking of Culture...

Directions:

As you read each of the quotes below, respond to the following:

- a.** What is the person saying about the importance of culture?
- b.** How does this relate to your understanding of culture or cultural identity?

- 1.** “Everything I learned about performing, about music, about what happens between the notes, that’s about making sure that culture matters.” — Yo-Yo Ma

- 2.** “The sound of the bagpipes is the sound of Galicia.” — Cristina Pato

Handout 3 ▶ P.2

Speaking of Culture...

3. “I am more interested in actually appreciating the differences. What do you have that I don’t have...not that I want to take it away from you. I want to learn from it.” — Kinan Azmeh

4. “A nation’s culture resides in the hearts and souls of its people.” — Mohandas Gandhi ²

5. “I didn’t learn until I was in college about all the other cultures, and I should have learned that in the first grade. A first grader should understand that his or her culture isn’t a rational invention; that there are thousands of other cultures and they all work pretty well; that all cultures function on faith rather than truth; that there are lots of alternatives to our own society. Cultural relativity is defensible and attractive. It’s also a source of hope. It means we don’t have to continue this way if we don’t like it.” — Kurt Vonnegut, author ³

² Gandhi, M.K. *The Letters of Mahatma Gandhi: The Voice of Truth*. Vol. V. Shriman Narayan, ed. Bombay: Narajivan Trust. 1969. <http://www.mkgandhi.org/voiceoftruth/civilizationandculture.htm>

³ Allen, William Rodney, ed. *Conversations with Kurt Vonnegut*. University Press of Mississippi. 1988. E-book.

Ancient Instruments, New Music

Enduring Understandings

- The sound and appearance of traditional instruments are functions of cultural preferences and available materials.
- Traditional instruments can be successfully used to make modern music.
- When people move to a new geographic location, they carry their songs and music with them.

Essential Questions

- What are some of the traditional instruments used by members of the Silk Road Ensemble?
- What musical techniques are used in each instrument's repertoire?
- How does collaboration enable the Silk Road Ensemble musicians to express something new through music?
- How does one review music?

Notes to the Teacher

The Arabic oud, the Chinese pipa, the Persian kamancheh, the Galician bagpipe—these and other instruments blend with the cello, the clarinet, and the piano to produce the innovative music of the Silk Road Ensemble. What is the history of these and other lesser-known Silk Road instruments? What kinds of music were they used for? What materials and techniques are used in their construction? Who are the outstanding performers using these instruments? This project for music students will use online and print resources for research and audio and visual techniques for presentations.

Part 1 of this lesson involves viewing *The Music of Strangers*, if students have not seen it already, after some introductory information about the Silk Road and the Silk Road Ensemble. The Silk Road is the name given to the trade network that stretched between China and Europe, along which silk flowed west and wool, gold and silver flowed east. Ideas and stories flowed along the trade lanes as well, across areas that are now independent countries, including India, Pakistan, Afghanistan, Iran, Iraq, Saudi Arabia, Syria, and Turkey, as well as the countries to their north. An excellent website for learning more about the Silk Road can be found at the University of Washington Web page <http://depts.washington.edu/silkroad/exhibit/index2.html/>. Learning about the Silk Road inspired cellist Yo-Yo Ma to found the Silk Road Ensemble, bringing together musicians from these countries and others. For additional information about the Silk Road, See “To the Teacher” on pages 12–15 of this guide.

Part 2 is a PowerPoint-based lesson in which students learn more about the various instruments used by the musicians in the film. For more background information about the Silk Road Ensemble, explore their website at <https://www.silkroadproject.org/>; you may find additional videos here that you wish to share with your class. The PowerPoint presentation is available at www.journeysinfilm.org with this curriculum lesson. You may also wish to explore the Web page on artists and instruments at <https://www.silkroadproject.org/ensemble>. This section of the lesson concludes with a video of the Silk Road Ensemble performing “Going Home,” from *Sing Me Home*, the companion album to *The Music of Strangers*. If you have the CD, the liner notes will be helpful.

Part 3 of the lesson is listening practice to become more familiar with various aspects of music: dynamics, tempo, and articulation. This listening exercise will help students to practice identifying the musical structure of a piece. This technique will be used in identifying instruments and sections of music in other listening exercises. After a review of the appropriate vocabulary, students choose key elements for a rendition of a familiar song, “Happy Birthday.” They then listen to a music video of Wynton Marsalis’ septet playing “Happy Birthday,” analyzing it using their music vocabulary. You will need copies of **HANDOUTS 1** and **2** for this section of the lesson.

In Part 4, students turn to performances by members of the Silk Road Ensemble playing on the instruments the students have studied. Working in groups, they listen to a video and analyze it. This analysis and a follow-up short evaluation become pre-writing for Part 5, a music review that also draws on the film, the slideshow, and the earlier handouts.

This music review should include a number of elements. The student writer should, of course, provide some context in the review, explaining who the performer is and telling something of the performer’s background. It is important to inform the reader about the musical instrument featured and to describe the performance using the correct music terminology. But most important is conveying the writer’s own evaluation of the music; what the writer likes or dislikes about the music should be the central focus. The review should cite evidence to support the evaluation and give a recommendation to the audience about seeing the performer.

HANDOUT 7 provides scaffolding for the student writer.

Lesson 7 (MUSIC)

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.W.9-10.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.W.9-10.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 9-10 here.)

CCSS.ELA-LITERACY.W.9-10.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.9-10.1.B

Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

CCSS.ELA-LITERACY.SL.9-10.1.D

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS.ELA-LITERACY.SL.9-10.2

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

CCSS.ELA-LITERACY.SL.9-10.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Duration of Lesson

Five or six class periods

Assessment

Student discussion

Completion of handouts

Music review

Materials

DVD or streaming capability for *The Music of Strangers*

Access to the film *The Music of Strangers*

Computer access for videos listed under Procedure

Slideshow of musical instruments from Journeys in Film website and projection capability

Copies of **HANDOUTS 1, 2, and 7** for all students

Sufficient copies of **HANDOUTS 3–6** for students in each group

Procedure

Part 1: Screening the film

1. Before the students have viewed the film *The Music of Strangers*, review with them the instruments that are usually found in a chamber orchestra. Tell them that you are going to show them a film about a unique group of musicians called the Silk Road Ensemble. Ask if anyone can explain the term “Silk Road”; use information in Notes to the Teacher to supplement students’ existing information.
2. Give the students some background information about the group, using the Notes to the Teacher. Ask students why they think the name “Silk Road Ensemble” was chosen.
3. Ask them to note what instruments the musicians are playing in the film and what they sound like. Then show the film.
4. When the screening is finished, give students an opportunity to discuss their reaction to the film as a whole. Ask students to list in their notebooks what they remember about the instruments that were used by the Silk Road Ensemble.

Part 2: Learning About the Instruments of the Silk Road

1. Remind students that the unique sounds of the Silk Road Ensemble in *The Music of Strangers* result from a blend of instruments and musicians from various parts of the world. Explain that in this part of the lesson they are going to view a PowerPoint presentation that will give them a better understanding of the instruments.

Lesson 7 (MUSIC)



2. Show slides 1 and 2 and read the statement on slide 2 aloud. Ask students to recall what they have learned about the Silk Road Ensemble from the film. Discuss the ways in which the ensemble is balancing tradition and innovation.
3. View slides 3 and 4 on the oud. Ask students to make predictions about how the instrument might sound, and discuss similarities and differences between the oud and Western instruments.
4. Go to <https://www.youtube.com/watch?v=TYhJK3Vrre4> and explain that you are going to play “Migration,” a short oud work by musician Hadi Edebek. After the work concludes, discuss how the recording did or didn’t match students’ expectations.
5. Give students time to read the additional information on the slides 4 and 5.
6. Introduce the pipa with slides 6–8. Discuss the history given in slides 6–8; play or sing the scales on slide 8 and discuss the pentatonic and chromatic scales.
7. Go to slide 9. Play a recording of Wu Man on the pipa, such as the one at <https://youtu.be/3RTPd2oGb5Q>. After playing it, have students discuss in small groups about the similarities and differences between the oud and the pipa. Include discussion of instrument families and construction as well as timbre and technique.
8. Show slide 10 and introduce the kamancheh. Compare construction of the three instruments on slides 4, 8, and 10. Go over the information on slide 11.
9. Give students an opportunity to listen to the kamancheh played by Kayhan Kalhor and the Rembrandt Frerichs Trio (2013) at <https://youtu.be/lpot-m5ay68>. Discuss what other instruments were included in this recording. (Accordion, percussion, string bass) Why were these instruments successful in their ensemble? What are the similarities and differences in their tone and that of the kamancheh?
10. Show slide 12 and play a bagpipe recording such as the one at <https://youtu.be/mwlSHxSbiDE>. Ask students what culture this sound reminds them of. (Most will answer Scottish; praise anyone who remembers Galicia, in the northwest corner of Spain.)
11. Show slide 13. Review and discuss the differences between string and wind instruments. Ask students to predict the types of music in which the gaita gallega could be used, given its construction and history, and to support their argument with musical similarities or form.
12. Conduct a summary discussion in which you review the instruments, their physical characteristics, their tone and timbre, and the individual musical styles.
13. Tell students that, just as it is important to learn about the individual instruments that make up an ensemble, it is important to put the pieces together, to focus on the ensemble as a whole. Explain that the students are going to listen to a song by the Silk Road Ensemble that has traditional elements and new elements, a song that has changed over time. Then to conclude this section of the lesson, play “Going Home” from *Sing Me Home*, the companion album to *The Music of Strangers*. It can be found at <https://www.youtube.com/watch?v=uymTSOYYYCo>.

Part 3: Listening Practice

1. Tell students that they will now have an opportunity to listen to a musical performance on one or more of these instruments and write a music review. Distribute **HANDOUT 1** and review it with students.
2. Arrange students into groups of four or five. Ask each group to choose one dynamic, one tempo marking, one type of articulation, and one timbre using the vocabulary on **HANDOUT 1** and circle the key items on the handout.
3. Ask each group to prepare a rendition of the song “Happy Birthday” using their chosen concepts. Give them a few minutes to practice and then ask them to take turns singing their different versions.
4. Distribute **HANDOUT 2** and go over it with the class so that students understand what to listen for.
5. Play the video of the Wynton Marsalis Septet playing “Happy Birthday” at <https://youtu.be/XooQOYvqTpg>. Have students listen carefully the first time to take notes, and then replay it so that they can identify the sections listed on the handout. Give them additional time to complete their written opinion.

Suggested answers:

Beat: There is a steady beat—at metronome marking of about 93 bpm; the closest tempo marking would probably be “Moderato.” “Andante” would also be a correct answer, as it falls within this range as well.

Instruments: trumpet, clarinet, saxophone, trombone, drum set/percussion, bass, piano.

Instruments featured as solo instruments: trumpet (plays melody at the beginning), piano (improvisation on the melody), trumpet (melody with improvisation then joined by the entire group), drum set.

Mood: The mood of this piece could be described as buoyant, happy, joyful, exuberant, etc.

Part 4: Individual Listening Exercise

1. Arrange students into groups and give each group an assignment to listen to one or more performances by the Silk Road Ensemble musicians. Give each group copies of the appropriate handout from **HANDOUTS 3–6**.
2. Have students watch and listen to the assigned video on the handout and discuss in groups. Then have them fill in the answers to the assigned questions.
3. As each group completes its handout, ask students to write about their reaction to the piece: whether they liked or disliked it, and their reasons why. Have them work as individuals, not in groups, for this.

Lesson 7 (MUSIC)



Part 5: Writing a Music Review

1. Tell students that they are going to write a music review, using their completed handouts, the slideshow information, and any knowledge that they have gleaned about the individual performer from the film *The Music of Strangers*.
2. Go over the elements of a meaningful music review, using the information in Notes to the Teacher.
3. Give students time in class to work on a first draft and allow them to complete it at home where they can watch the performance again as necessary. Follow your usual procedure for conferences, peer editing, etc.
4. Tell students the format that you would like them to use for their final draft. Students could hand in typed papers, publish an online blog, or read their reviews in a podcast.

Handout 1

Music Vocabulary

Use this page to help describe the music that you hear as you practice listening.

Dynamics:

Very loud = Fortissimo (ff)
 Loud = Forte (f)
 Medium loud = Mezzo Forte (mf)
 Medium soft = Mezzo Piano (mp)
 Soft = Piano (p)
 Very soft = Pianissimo (pp)
 Gradually getting louder = Crescendo <
 Gradually getting softer = Decrescendo >

Tempo:

Adagio Lento Largo Andante Moderato Allegro Vivace Presto
 ←—————→
 VERY SLOW VERY FAST

Articulation:

Staccato: Short, separated
 Legato: Smooth, connected
 Accented: Strong, more weight and sound
 Marcato: Heavy, like marching

Timbre

In music, **timbre** (/ˈtæmbər/ TAM-bər) is the quality of a musical note, sound, or tone that distinguishes different types of sound production, such as voices and musical instruments, string instruments, wind instruments, and percussion instruments.

Examples of words used to describe timbre:

Round	Flat
Ringing	Muted
Strident	Gentle
Tight	Relaxed
Harsh	Mellow
Bright	Dark

Note that in this list of words, each word in the left-hand column is an antonym of the corresponding word in the right-hand column. (Antonyms are pairs of words that have opposite meanings.)

Handout 2 ▶ P.1

Practice Listening Exercise

Directions:

This listening exercise will help you to practice identifying the musical structure of a piece. This technique will be used in identifying instruments and sections of music in another listening exercise. Try to identify each section as you listen to this jazz rendition of “Happy Birthday” here: <https://youtu.be/XooQOYvqTpg>

Intro
Piano Improvisation
Piano with ensemble (some call and response)
Ensemble
Trumpet
Ensemble
Drums
Ensemble

Beat

Is there a steady beat? _____

Using musical terms, how would you describe the tempo of the beat?

Instruments

What instrument(s) do you hear and see?

Lesson 7 (MUSIC)



Handout 2 ► P.2

Practice Listening Exercise

Which instruments are featured as solo instruments?

Mood

What mood or emotion would you say this piece exemplifies?

Opinion

What did you like/dislike about this piece?

Handout **3**

Listening Exercise 1: The Oud

Directions:

Watch and listen to the video at <https://www.youtube.com/watch?v=eu9qczmCrLU> and then answer the questions below:

What are the distinctive characteristics of the sound of the oud?

What similarities did you hear between the oud and the pipa?

Describe the differences in timbre and technique between the oud and the pipa.

Listen to the first five minutes of this performance. As you listen, make a list of common rhythms you hear and describe the prevalent tonality used in this music.

Handout **4**

Listening Exercise 2: The Pipa

Directions:

Watch and listen to the video at https://youtu.be/Rg_iZhUlyRE and then answer the questions below:

What are the distinctive characteristics of the sound of the pipa?

What similarities did all three pieces in this performance have?

Describe the differences in tempo and mood between the first and second piece.

What techniques do you see and hear as Wu Man plays? What are the techniques she uses to change pitch?

What strumming techniques are used? How do these techniques help to enhance dynamics, articulation, and timbre?

Handout 5 Listening Exercise 3: The Kamancheh

Directions:

Listen first to this: <https://youtu.be/FMXifjqtAVQ>.

Answer the questions below as you listen to this: <https://youtu.be/NpNCqe48Ufk>.

What are the distinctive characteristics of the sound of the kamancheh?

What aspects of tone, articulation, and technique are shared by the kamancheh, oud, and pipa?

Describe the differences in tone, articulation, and technique between the three instruments listed above.

What techniques do you see and hear as Kayhan Kalhor plays? What are the techniques he uses to change pitch?

What strumming techniques are used? How do these techniques help to enhance dynamics, articulation, and timbre?

Handout 6

Listening Exercise 4: The Galician Bagpipe (Gaita Gallega)

Directions:

Watch and listen to the video at <https://youtu.be/TX8QPtpLOfA> and then answer the questions below:

What are the distinctive characteristics of the sound of the Galician bagpipe?

The Galician bagpipe is obviously a wind instrument. What are the similarities in tone and timbre between this wind instrument and the string instruments you have already heard?

Describe the rhythmic and tonal qualities of the Galician bagpipe. How are they different from the rhythmic and tonal qualities of the other instruments you have heard?

What techniques do you see and hear as Cristina Pato plays? Discuss the similarities and differences between this performance and the other performances you have heard in this lesson.

Handout 7 ► P. 1

Writing a Music Review

Directions:

Answering the questions below will help you plan your music review. Answer them as fully as possible, and when appropriate, use the music vocabulary that you studied at the beginning of the lesson. You may not use all of this pre-writing in your essay, but thinking about these questions will generate some ideas for you to use. When you have finished answering these questions, follow your teacher's direction for the format, due date, etc., of your essay.

Who is the performer? What do you know about the performer's background?

What music was performed? On what occasion was it performed? Who was the audience?

What instrument(s) did the performer use? What are the distinctive qualities of this instrument?

How did you feel when you were listening to this performance?

Lesson 7 (MUSIC)



Handout 7 ► P.2

Writing a Music Review

Did the music remind you of any other music you have heard? Did it evoke memories?

What are the things that you liked about this musical performance? Why did you like them?

What are the things that you disliked? Why did you dislike them?

Would you recommend that the reader of your review should view this performance? Give several reasons and support your reasons with evidence.

Viewing a Documentary Film: Developing Film Literacy

Enduring Understandings

- A documentary film presents the filmmaker’s own vision of reality; it is essential for the viewer to watch actively rather than passively to judge the credibility of the film.
- Documentary filmmakers use many distinctive techniques, including photographs, interviews, animation, and reenactment, as well as film of actual events, to convey their ideas.

Essential Questions

- How does the filmmaker use various film techniques in *The Music of Strangers*?
- How do we become active rather than passive viewers of film?
- What is the filmmaker’s point of view on the subject of the film?
- What are the main themes and central narratives director Morgan Neville conveys in *The Music of Strangers*?

Notes to the Teacher

Documentaries have become an important and exciting way to experience narrative. The evolution of documentaries from hard news, nature films, and travelogues to a dynamic story-telling experience has taken place over time so that the documentary can be experienced and critiqued in much the same manner as the fiction film. The goal of this lesson is to teach some of the filmmaking techniques used in *The Music of Strangers* and to help students become active, critical viewers of documentary films in a world where images are often substituted for extensive written information. One of the questions an active documentary film viewer should ask is, “What is the filmmaker’s point of view on the subject of the film?” That should lead to, “Does the filmmaker’s point of view cause distortion? How much faith can the viewer put in the film’s perspective on the subject?” Becoming aware of the filmmaker’s role in presenting a story requires the focused attention and critical thinking of an active viewer. Passive viewing—not thinking about the filmmaker’s role—does not lead to the kind of critical thinking we should be trying to develop.

In Part 1 of this lesson, students watch nine minutes of the film, and then, after a discussion of directorial techniques, they watch the same nine minutes again, trying to identify when and why the director has made certain choices. They learn some key vocabulary words for analyzing film techniques and receive a film glossary for further study. After that, they watch the film as a whole, carefully and actively, and they conclude with a general discussion of the film, using their notes and self-generated questions.

In Part 2, the goal is to let students have independent practice in using the film vocabulary they have learned and in watching actively. After a reminder about active viewing, students watch the film with occasional “intermissions” to catch up on notetaking, to make observations, and to ask questions. Time the intermissions to work best with the length of your class period and the total time you have available for viewing.

Some of your students may enjoy more abstract thinking about the use of visual metaphors—which are moments when the visual imagery reinforces the statements or ideas of the character. In Part 3, they will watch several clips for visual metaphors and discuss their interpretation. Once they begin watching for visual symbolism in the images presented throughout the film, they will find themselves greatly rewarded by the enhanced appreciation they gain. This applies to fictional films as well as documentaries.

The final segment of the lesson is an essay to help students pull together their ideas about the underlying message of the film. **HANDOUT 2** has questions to use for more mature students. There is also a suggestion for a simpler essay for students who are younger or more concrete thinkers.



COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.9-10.1.B

Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

CCSS.ELA-LITERACY.SL.9-10.1.D

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS.ELA-LITERACY.SL.9-10.2

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

CCSS.ELA-LITERACY.SL.9-10.3

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

CCSS.ELA-LITERACY.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.SL.9-10.5

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

CCSS.ELA-LITERACY.SL.9-10.6

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 here for specific expectations.)

COMMON CORE STANDARDS ADDRESSED BY THIS LESSON

CCSS.ELA-LITERACY.W.9-10.2

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.W.9-10.2.A

Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-LITERACY.W.9-10.2.B

Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

CCSS.ELA-LITERACY.W.9-10.2.C

Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

CCSS.ELA-LITERACY.W.9-10.2.D

Use precise language and domain-specific vocabulary to manage the complexity of the topic.

CCSS.ELA-LITERACY.W.9-10.2.E

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

CCSS.ELA-LITERACY.W.9-10.2.F

Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

CCSS.ELA-LITERACY.L.9-10.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.

CCSS.ELA-LITERACY.L.9-10.4.C

Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

CCSS.ELA-LITERACY.L.9-10.4.D

Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Lesson 8 (FILM LITERACY, ENGLISH LANGUAGE ARTS)



Duration of Lesson

Three or four class periods

Assessment

Quiz on the film terms from **HANDOUT 1** (optional)

Participation in class discussions

Essay

Materials

DVD of *The Music of Strangers* or streaming capability

Access to the film *The Music of Strangers*

Clips from *The Music of Strangers* as indicated under Procedure

Copies of **HANDOUTS 1** and **2** for each student

Procedure

Part 1: Active Viewing and the Language of Film Literacy

1. Start the class by asking students to explain in two or three written sentences in their journals or notebooks the difference between active viewing of a film and passive viewing. Give them a few minutes to think and write. Then ask for definitions and descriptions of passive viewing and put key words from student answers on the board in one column. Then ask students to define active viewing and record these key words. Try to elicit the following comparison:

Passive viewing:	Active viewing:
<ul style="list-style-type: none">• Engaging in distracting behaviors such as checking email• Watching without note-taking• Not thinking about the film	<ul style="list-style-type: none">• Staying focused on what you are watching• Being prepared to take notes• Asking questions while you watch• Having an idea of what you are looking for before you begin watching• Comparing what you are watching with other things you have seen and read• Observing your own reactions to the film• Talking about the film with others afterward

2. Tell students they will be watching the film *The Music of Strangers*. Show the first nine minutes (to the end of the montage that follows Yo-Yo Ma saying, “I’m always trying to figure out, at some level, who I am and how I fit in the world which, I think, is something I share with 7 billion other people”). The montage ends when a small pot is placed on a stove and the gas flame comes on. Let this shot finish and stop the film. Conduct a short discussion of what students have noticed in these first nine minutes.
3. Now show the first nine minutes of the film again, stopping frequently to point out the following techniques director Morgan Neville is using and to define the terms that appear here in bold lettering.
 - Following the **front credits**, the film opens with a shot of an empty room. Superimposed over the shot is information about the Silk Road Ensemble. We hear small, extraneous sounds with no apparent source.
 - Yo-Yo Ma enters from the adjoining room, carrying his cello. The camera **pans** right and **tilts** down to follow him as he enters and sits. Clearly, this is a planned shot, not an event caught simply as it happens.
 - Yo-Yo Ma speaks to the camera (and thus to the viewer) saying, “This is my cello. Have you ever seen one before?”
 - There is an abrupt **cut** to a shot of an anchored cabin cruiser accompanied by the sound of a foghorn, which is the beginning of a long sequence filmed largely by **hand-held cameras**.
 - The next sequence begins with a **montage** that leads to musicians arriving for an outdoor performance on a wharf in Istanbul. Over this sequence are the **front credits**.
 - Once the music begins, it plays continuously, even though it appears that there are some jumps in time. (Note that the musicians appear in different locations in various shots, even though there is no suggestion of relocation; most notably, Yo-Yo Ma is seen playing, then seen watching the others and tuning his cello, then seen back in place in the Silk Road Ensemble.)
 - Note also the progress of the artwork on the large paper in front of the musicians.
 - Notice how the camera moves around, dodging in and out of the onlookers. Watch for two shots where the camera moves behind an onlooker but then emerges into a new shot with an entirely different view. Clearly, the filmmaker intends to throw the viewer off balance.
 - The title *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble* appears on the screen while the sound of applause from the end of the previous sequence continues.
 - Suddenly, the applause stops and we see Yo-Yo Ma silhouetted, in a **low-key close-up**. Eventually, we realize he is backstage being introduced. He comments with gentle sarcasm on statements made in an introduction we can barely hear.

- A shot of the person introducing him (an abrupt cut from a dark close-up to a brightly lit **long shot**) reveals that the introduction on stage was also filmed and the sound-recorded simultaneously with the filming of Yo-Yo Ma backstage. The director *could* have used the clearer sound recording there *if he had wanted it* with the shots of Yo-Yo Ma backstage.
 - Finally, the introduction over, Yo-Yo Ma walks onstage and tells a joke. There is a **split edit** presenting the sound of his playing a Bach cello concerto in an outdoor setting that seems to be a waterside park in Toronto, Canada.
 - His playing continues as we cut away to several short shots or segments, each of which presents us with a bit of biographical data.
 - The sequence concludes with his statement, “I’m always trying to figure out, at some level, who I am and how I fit in the world which, I think, is something I share with 7 billion other people.”
 - A short montage (which could all be from **stock footage**) brings us to the lighting of a burner under a small copper pot on a stove, introducing a sequence on **Kinan Azmeh**, the Syrian clarinetist.
4. Ask students to sum up the difference between their first, passive viewing and second, active viewing. (These opening nine minutes are marked by abrupt transitions, both visual and aural, and rapid intercutting, often leaving the viewer momentarily confused; these nine minutes set the pace for what is to follow.) Ask students to hypothesize about why the director chose to open the film this way. (Answers will vary.)
5. Distribute **HANDOUT 1: A GLOSSARY FOR FILM LITERACY** and ask students to locate and check off the terms that they have covered in class today. Go over the vocabulary as thoroughly as you deem necessary to be certain your students are familiar with each term. Give them an assignment over several days to read through and study the words in the glossary, with the goal of being able to apply them to their active viewing of the rest of the film. Point out that knowing these terms will actually make them more aware of techniques any filmmaker is using.
6. You may wish to plan a vocabulary quiz in the near future; if so, give students notice now of your expectations.
7. Reassure students that when they watch the film as a whole, they are not going to dissect it in such detail. But they should be active viewers, ready to take notes, noticing directorial techniques and jotting down questions to ask and observations to discuss after the viewing.

Part 2: Viewing *The Music of Strangers*

1. If students have questions about the glossary on **HANDOUT 1**, take a few minutes to answer them.
2. Remind students about the description of active viewing. Tell them to be prepared to take notes, jot down their observations about techniques used, and record questions for later discussion.
3. Begin to show the film. Since this film is just over 95 minutes in length, it will take most classes two class periods to complete the viewing. Insert occasional intermissions when you stop the film and ask for feedback. Students

may wish to point out special things they have observed or ask questions about the observations of others or simply catch up on their notetaking.

4. Conduct a general discussion of the film when the viewing is concluded, based on any notes that the students have taken and questions that they have.

Part 3: Visual Metaphors

1. Ask students to recall the definition of metaphor from their English class. (An implied comparison between two unlike things, without using the word “like” or “as” to make the comparison.)

2. Explain that filmmakers sometimes use visual metaphors. Have them reread the definition of visual metaphor in their glossary on **HANDOUT 1** and discuss until you are satisfied that they understand the term.
- 3 Show clip **0:33–1:05** and ask students to observe carefully to decide if this is a visual metaphor. (Yo-Yo Ma enters in darkness, walks into light: This could be symbolic if it were appropriate to the story line. Point out to students that in this case it is not a visual metaphor since that is not the story line at this time.)
4. Now show some or all of the following clips and discuss their use as visual metaphors.

11:05–11:28	Kinan Azmeh says, “I found myself experiencing emotions that are, by far, more complex than what I can express with my music. So the music fell short and I found myself not able to write any music.” Then, we <i>look down</i> on him as he <i>descends farther</i> and the next shot begins with his <i>shadow</i> , symbolically stating his depression and emptiness.
12:58–13:12	Yo-Yo Ma looks around (in Lincoln, Nebraska) asking, in voiceover, “What is my goal? I’d better find a good reason to say why I am doing this.” We see him looking for his destination and climbing a backstairs entrance, underlining his searching and seeking.
27:45–31:23	“One Year Later.” Pay attention to the entire sequence following the impact of the 9/11 attack on the World Trade Center Towers. Notice how gray and foggy everything is until the end of the clip when the sun comes out. At the same time, the narrator speaks of “intense light—that love, mythical, eternal, and unconditional love.”
55:55–56:15	Yo-Yo Ma is seen walking from within a dark tunnel into the light at the end. A comment by John Williams suggests that Mr. Ma has been fulfilling a need to investigate his past. This time, the shot carries metaphorical meaning. (Compare it with the first example above at 0:33–1:05 .)
1:00:50–1:01:45	The series of shots of Cristina Pato leading her mother underline the loss of memory her mother is experiencing.
1:10:40–1:12:15	Just after Wu Man discusses the lack of continuing interest in the traditional Chinese puppet show, she says, “That, to me, is very emotional.” Then there’s the following shot showing a small gatehouse with a red roof, in a desolate landscape in which a person, presumably Wu Man, walks slowly off into space. This suggests that we face desolation when we turn our backs on beauty. Her sadness at the loss of tradition is clear.

Part 4: Essay

1. Distribute **HANDOUT 2: WRITING ABOUT *THE MUSIC OF STRANGERS*** and read through it with students so that they fully understand what is being asked. You may also give them the opportunity to generate essay questions of their own.
2. Review your usual expectations for an essay (length, format, submission of first drafts, peer editing, etc.) and assign due dates.
3. If you have students who are very concrete thinkers, you may find it preferable to give them this assignment:

During the performance on the seawall in the opening credits we are introduced to the five featured musicians:

- Kinan Azmeh, a clarinetist from Damascus, Syria
- Wu Man, from China, who plays the pipa (a four-stringed instrument that is fretted and plucked like a lute, banjo, or guitar)
- Kayhan Kalhor, from Iran, who plays the kamancheh (a bowed, string instrument, shorter than a cello but also played from a seated position)
- Cristina Pato, from Spain, who plays a gaita gallega, or Galician bagpipe—an instrument of northwestern Spain—as well as piano
- Yo-Yo Ma, a cellist whose deep curiosity about the role of culture around the world drove his search for this kind of endeavor

Pick any one of the five and do some reading about this person. Take notes on everything you learn: biographical information, what others say about the musician, what the musician says about himself or herself, and the impression you formed from watching the musician in the film. Write an essay in which you explain why this artist is a valuable member of the Silk Road Ensemble.



Handout 1 ► P. 1

Glossary of Film Terms

Abstract (adj.): The quality of a picture or scene that is in some significant way removed from everyday reality.

Action: (1) activity or movement recorded on film; (2) word called out to begin a **take**.

Audio: The sound track, usually consisting of at least one or more of the following: dialogue, background sounds, sound effects, music (background or natural).

Audio cut: (see “split edit”)

Available light: Natural light at a location.

Back-story: Relevant events that happened prior to the time setting of the film.

Boom: A long pole, usually counterbalanced, on which a microphone, camera, or light is attached, allowing an operator to place the instrument appropriately. Often, a boom “travels,” or is moved as needed.

Camera angle: The angle of the camera as it records a scene to suggest a particular emotion or attitude. For example, an *extremely low angle*, looking up, suggests the strength and dominance (sometimes evil) of the subject; a *slight low-angle*, looking up, suggests the strength and nobility of the subject; an *extreme high-angle*, looking down on the subject, suggests the weakness, perhaps pitifully so, of the subject; a *moderate high-angle*, looking down, suggests disdain for the subject.

Camera movement: When the camera changes location or angle during filming.

Pans or panning shot: Rotates horizontally on a stationary base (“pan” is derived from “panoramic”).

Dollies or a **dollie shot:** Camera moves in (forward) or out (backward) on a subject, usually by means of being mounted on a dolly (a wheeled cart).

Booms: Raises or lowers by being placed on the end of a boom (see above).

Close-up: A shot of one subject, usually of just head and shoulders. *Extreme close-up:* so close that only a portion of the person or object is shown on the screen.

Credits: Listing of the names of those involved in the making of the film.

Front credits: Production and distribution company logos shown prior to the beginning of the film.

Opening Credits: Listing of the names of members of the production staff (and in fiction films, names of the leading actors) often intercut with the opening shots.

End credits: Credits shown at the end of the film, sometimes including added bits of information, listing all persons (and businesses) that had some role in making the film.

Crew: All of the people needed to get the motion picture and sound recorded and edited, other than those being filmed.

Cut: (1) a change in what has been recorded on the screen (from one shot to the next); can be *smooth*, *gentle*: the new scene, somewhat similar to the former scene in tone, light intensity, and/or sound, or *abrupt*: the new scene strongly contrasts with the former scene in tone, lighting, and/or sound; (2) a word called, usually by the director, to end the filming of a particular take.

Handout 1 ▶ P. 2

Glossary of Film Terms

Discovery shot: When the camera moves, usually by panning, during a shot and unexpectedly shows (“discovers”) a person or significant prop that was present from the beginning of the scene but not in the camera’s view or focus.

Editing: The process of assembling the footage from the many and various takes into an effective narrative form (note: in fiction film, the film editor is usually not the same person as the director; in documentary film, the director often serves as his or her own editor).

Fast motion: Recording the scene with the camera running slower than 24 frames per second (fps) so the projected motion is faster than normal (e.g., if shot at 6 fps, then 4 seconds of action is shown in each second).

Focus: The sharpness of the image. In normal filming, the subject is in “clear focus”; part or all of a shot may be deliberately out of focus for a special effect. *Soft focus:* deliberately filming with the camera slightly out of focus on the main character.

Footage: Refers to what has been recorded on film (e.g., the footage of one particular press conference is shown several different times in the film). *Staged footage:* the director sets up an interview or a reenactment; *unstaged footage:* the film crew records an event that is taking place the best way they are able.

Frame (n): (1) a single image, in sequence with many other single images on a single strip (formerly of celluloid film, now on digital recording). Similar to a photo but meant to be shown with numerous similar frames recorded in sequence to create a “motion picture.” If reproduced as a single photograph, it is known as a “still.” (2) the same as when we discuss what is in the picture frame, that is, what is included within the picture borders.

Intercutting: Repeatedly alternating back and forth between two scenes.

Key lighting: The main, or primary, light on a subject in a frame

high-key: brightly lit

mid-key (medium key): medium light

low-key: little or no light; frame is dark

Long shot (see Shot)

Montage: From French for “editing,” usually used to mean a series of rather short shots put together to create a coherent sequence.

Off-screen (adj. phrase): refers to dialogue or sound coming from a source not seen but understood to be nearby.

Point of view (p.o.v.) (n. phrase): (1) a shot taken to suggest the perspective (including relative height and direction of view) from a character’s position; seeing things as if through their eyes. Usually a p.o.v. shot follows a shot showing a character looking in a particular direction. (2) beliefs or mental attitude of a person on a given subject.



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Glossary of Film Terms

Reenactment: The portrayal of an event after the fact, generally using actors; e.g., if no stock footage is available.

Scene (n): Consists of a series of shots usually taken in a single location, relating some portion of the story.

Sequence (n): A series of shots or scenes united by the same idea. Might be the same as a scene, if successive scenes have different themes so that each is a sequence itself, or may consist of more than one scene, if they share a common theme.

Shot (n): Constant sequence of frames, uninterrupted by cuts or editing.

Long shot: A scene shot from a considerable distance, showing the setting and keeping people and objects in small scale.

Split edit: When the audio and visual portions of a shot do not end simultaneously. Usually, the sound from an upcoming shot is heard before the shot appears on the screen. Normally used when transitioning to a new scene.

Stock footage: Film shot previously, not for use in any specific film, kept in a film library and available for use whenever appropriate.

Take: A single, continuously filmed bit of action that produces a shot. The same action filmed again because the previous “take” was unsatisfactory in some way, is referred to as “take 2,” “take 3,” etc., of the same shot so the film editor has a choice of which works best. Documentary filmmakers prefer to avoid “retakes” since the opportunity doesn’t exist when life’s ordinary events are being filmed; doing retakes during interviews is generally regarded as violating the documentary code. (One infamous WWII general lost much of his troops’ respect as they watched him insist on retaking his wading ashore from a landing craft several times to make sure the cameras got good shots of the event.)

Voice-over (v.o.): An off-screen narrator, not actively present in the scene, speaking or commenting on the action; can be the same person or character as in the scene, but the comments are recorded separately from the filming.



Handout 2

Writing About *The Music of Strangers*

Choose one of the following topics for your essay to conclude your study of the film.

- a. In the film *The Music of Strangers*, Yo-Yo Ma quotes the Bushman women answering his question of why they do a ritual trance dance: “They said, ‘the clearest reason for music, for culture, for medicine, for religion...because it gives us meaning.’” Why did such an event appeal to him as a direction to follow and explore?
- b. Yo-Yo Ma says the Bushmen’s trance dance is the event that “unlocked all of this.” What was there about Yo-Yo Ma that was unfulfilled before this time, even though he was a great success in the field of Western classical music?
- c. The filmmaker could have chosen to include more details about the Silk Road Ensemble. One reviewer commented that he wished we had been told a good deal more about the evolution of each of the non-Western musical instruments. Do you think the artfully created chaos of this film does a better job of presenting the spirit of the Silk Road Ensemble than a more straightforward approach might have? Justify your answer by citing moments in the film that worked effectively for you.
- d. In *The Music of Strangers*, Yo-Yo Ma says, “There’s always a fight in each one of us between believing in the power of the human spirit and dreading the power of the human spirit.” What are the two sides of the human spirit and how are they shown to us in this film? Cite several examples of each side in support of your definition.



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