

Illinois Arts Council

Illinois Mississippi River Valley Project

Teacher's Guide

Exploring the Arts and Culture of the Illinois Mississippi River Valley



Photo: Jewel Gwaltney ©

The Teacher's Guide for the Illinois Mississippi River Valley Project was developed and produced for the Illinois Arts Council by Susan Eleuterio, Co- Director, Company of Folk

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Table of Contents

Preface	1
History of the Project	4
How to Use this Guide	5
Illinois Mississippi River Valley Project Curriculum Units	
I. Visual Arts Curriculum Unit	6
II. Literature and Legends Curriculum Unit	19
III. Music Curriculum Unit	32
IV. Ethnic and Folk Arts Curriculum Unit	51
Worksheets for students	60
Student Assessment guides	71
National Standards for Arts Education	73
Getting Started with an Artist at Your School	82
Resource Guide	84
Bibliography	89

PREFACE



“There has been a rich tradition of Mississippi River arts in many disciplines that are treasures in their own right and deserve to be preserved and recognized for their valuable contribution to our state’s culture.”

Shirley Roumagoux Madigan, Chairman of the Illinois Arts Council

I’ve known rivers:

***I’ve known rivers ancient as the world and older than the
flow of human blood in human veins.***

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked up the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln

***Went down to New Orleans, and I’ve seen its muddy
bosom turn all golden in the sunset.***

I’ve known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

*Langston Hughes, “The Negro Speaks of Rivers”
Published in Crisis Magazine, 1920*

“The face of the water, in time, became a wonderful book—a book that was a dead language to the uneducated passenger, but which told its mind to me without reserve, delivering its most cherished secrets as clearly as if it uttered them with a voice. And it was not a book to be read once and thrown aside, for it had a new story to tell every day.”

Mark Twain (Samuel Langhorne Clemens) from Life on the Mississippi, 1883

The Inspiration- The Mississippi River

The Mississippi River begins as a small stream flowing north out of Lake Itasca, Minnesota. As the river hooks south, it picks up water from its surrounding tributaries and flows past the Twin Cities of Minneapolis and St. Paul, Minnesota. The second longest river in North America, the Mississippi spans over 2,350 miles from its headwaters in Minnesota to its mouth at New Orleans, Louisiana, and converges with the Illinois River at Grafton, the Missouri River at East St. Louis, and the Ohio River at Cairo. Lewis and Clark camped at the confluence with the Missouri River during their famous journey to the Pacific Ocean in 1802. According to the 2000 census, over 12 million people live in the 125 counties and parishes, which border the river. The river flows through ten states— Minnesota, Wisconsin, Iowa, Illinois, Missouri, Tennessee, Kentucky, Arkansas, Mississippi, and Louisiana— that are along the “Great River Road” tour. The Mississippi drainage basin is the third largest in the world, trailing only the Amazon and Nile rivers.

The Mississippi River is home to more than 400 species of wildlife, including many endangered and threatened species. Forty percent of the United States’ migratory birds stop along the Mississippi Flyway on their routes south in the fall and north in the spring.



Bald Eagle

The Mississippi River has been an important trade artery between the Appalachian and Rocky Mountain chains. During the 19th and 20th century, the river allowed Midwestern farmers and manufacturers to ship their products to foreign markets through the seaport of New Orleans. Some of the largest cities in Illinois were located on the Mississippi River during the 1800s, including Nauvoo, Galena, Quincy, and Moline. The Upper Mississippi River is now linked to the North Atlantic Ocean through the Great Lakes and the St. Lawrence Seaway, while the Lower Mississippi continues to serve as a thoroughfare to the Gulf of Mexico.

From Galena to Cairo, the Illinois Mississippi River Valley has been enriched by the people who have visited its banks and traveled its waters. The region has been influenced and changed over many centuries. From the earliest native inhabitants to the waves of settlers, people have created art, songs, stories, crafts and traditions influenced by the Big River. Recent artists and artisans along the Mississippi have maintained and expanded the diversity of Western Illinois' artistic and cultural community. Painters and other visual artists brought images of the West back to the East, showing for the first time the glory of the Mississippi River and the vastness of the Midwestern prairies. Musicians came from all directions with their instruments and voices to play bluegrass, jazz, blues and folk music, creating music inspired by the Mississippi. Authors, like Mark Twain, wrote books about life along the river bringing it to worldwide attention. Cultural traditions have been preserved and passed down over generations, flowing from one individual to another. Today, a variety of artists from the Mississippi River Valley represent its influence in their work, whether in a landscape painting, story, song or recipe. Artistic endeavors along the river have produced a wealth of artwork and a choir of creative voices.



Chris Vallillo

Photo Credit: Fred Zwickey

HISTORY OF THE PROJECT

The Illinois Mississippi River Valley Project (IMRVP) is a result of a partnership between the Illinois Arts Council (IAC), an agency of the state of Illinois, and the National Endowment for the Arts (NEA) *Challenge America* Program. *Challenge America* was created to provide additional funding for arts education and outreach activities for rural and underserved areas.

Illinois's western border follows the Mississippi River the entire length of the state, from the northwestern-most point at Galena to the southern-most tip at Cairo. Primarily a rural region divided by mines and rivers, arts and culture guides have historically failed to shine the spotlight on this area. In 1973 McDonough County named itself the "Republic of Forgottonia" to protest the lack of state and federal funds. This nickname has come to describe much of the western part of the state, and is still used regionally. A series of programs were designed to bring the thriving culture and art of this region into the public eye.

The IAC designed a survey designed to identify and document folk and contemporary visual and performing artists, writers, and storytellers who have been inspired by the Mississippi River. Surveys were sent to local IAC constituents, the Department of Natural Resources (DNR) interpretive sites, tourism bureaus and Chambers of Commerce along the western border of the state. Assistance was granted by the DNR, Western Illinois Tourism, the Mississippi River Parkway Commission, and local arts agencies including the Quincy Society of Fine Arts and Quad Cities Arts.

Chris Vallillo, a community scholar and singer/songwriter from Macomb, Illinois, served as a fieldworker for the project. Following leads identified through these surveys, Mr. Vallillo contacted more than 160 artists, writers, and storytellers as well as 25 community organizations along the western border of Illinois. The survey identified many artists and folklorists who are influenced by the Mississippi River. These artists represent 62 Illinois cities and towns and 25 counties, most of which border directly on the river.

HOW TO USE THIS GUIDE

Information about many of these artists and their art forms is included in this guide. A directory of artists, including information on contacting them, can be found on the Illinois Arts Council website at www.arts.illinois.gov

The Illinois Mississippi River Valley Project Teacher's Guide is designed to be used by Illinois classroom teachers in order to introduce the arts and culture of the Illinois Mississippi River Valley to students through hands-on activities in the classroom. While the lesson plans have been geared to K-6 elementary and middle students, they can be adapted to meet Common Core Learning Standards and goals for pre-K, junior high, and high school students. This resource can also be used by libraries, park districts, and other community organizations interested in introducing arts activities related to the Illinois Mississippi River Valley to youth groups, teachers, and other educators.

Each curriculum unit includes goals tied to Common Core Standards, objectives, vocabulary, and a list of project materials. Also included are theme overviews, classroom activities, and a spotlight on Illinois Mississippi River Valley artists who practice the art forms connected with the unit's theme. Theme overviews are designed to be used as a basis for lessons by the teacher – older students could read theme overviews as part of social studies, language arts, or arts curriculum. Units can be used separately or together. Many of the units offer an opportunity to focus on the particular arts, culture, geography, and environment of the student's local school community, as well as that of the Mississippi region. Units can also be combined with curriculum materials such as *Project Wild Aquatic* (<http://www.dnr.illinois.gov/education/Pages/default.aspx>) available from the Illinois Department of Natural Resources in order to help students understand how the natural environment of the Mississippi River has influenced its arts and culture.

Teachers are encouraged to use this guide in combination with an artist in residency program* to further enhance student experience, understanding and appreciation for the art forms and culture of the Illinois Mississippi River Valley.

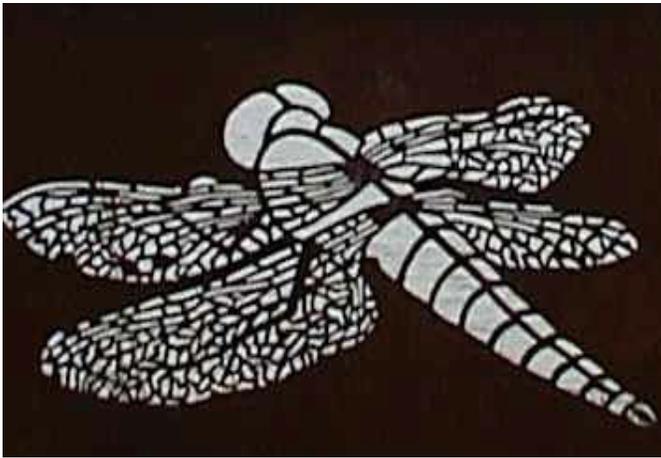
Suggestions on “getting started with an artist at your school” are provided in this guide.

Contact Tatiana Gant, Arts in Education Program Director for the Illinois Arts Council at 312-814-6765 or tatiana.gant@illinois.gov for information about grants for Arts in Education projects.

ILLINOIS MISSISSIPPI RIVER VALLEY PROJECT CURRICULUM UNITS

I. Visual Arts Curriculum Unit

- Theme Overview – Visual Arts and the Mississippi
- Featured Artist: Kunhild Blacklock
- Lesson Plan: Creating a Mississippi River Landscape
- Additional Visual Arts Activities
- Spotlight on Other Illinois Mississippi River Valley Visual Artists



The Gathering Place, detail
Artist: Kunhild Blacklock
(Photo: Chris Vallillo for the IAC ©2001)

Connections to Common Core State Standards

English Language Arts

&

Literacy in History/Social Studies, Science and Technical Subjects

WRITING STANDARDS K-5

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
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.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

SPEAKING AND LISTENING STANDARDS K-5

Comprehension and Collaboration

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.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

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.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts

Theme Overview - Visual Arts

The evolution of the visual arts along the Illinois Mississippi River Valley is closely related to the story of America. A rich and continuous stream of creative expression has flowed in the Mississippi Valley since the very first inhabitants arrived thousands of years ago and continues to flourish today. Generations of residents have responded to the river by creating art to use, observe and document their relationship with their surroundings. Each group of settlers represented and responded to the Mississippi by constructing images and objects, which reflected their individual culture and understanding of the environment.

Many Native American communities created ceremonial objects, functional crafts, and earth structures to reflect both their close relationships with the woodlands and plains and their mythological understanding of the river valley. Natural materials such as pearls from mussels and river clay were used for both functional and artistic purposes. A number of different tribes, including the Peoria, Cahokia and Kaskaskia, lived in the valley stretching along Illinois' western border. Depending on their location, tribes built dugout canoes, painted on the river bluffs or created huge burial mounds.



The Gathering Place by Kunhild Blacklock, Steel
Located at Fort Armstrong, Arsenal Island, Rock Island, IL
Mesquakie Shaman figure designed by Preston Duncan
(Photo: Chris Vallillo for the IAC ©2001)

Early Yankee artist-explorers from the East documented the expansive landscape of the Mississippi with both artistic and practical motivations. Paintings and drawings in a **Realist** style and hand-rendered maps were sent back East to report on exploration advances at the frontier and to make a record of the 'pristine and untouched' territory. Eastern settlers and explorers often made images of Native Americans that depicted them as heathen savages without culture or legitimate claim to the land. These misguided ideas and images solidified antagonistic and racist perceptions of the natives and laid the groundwork for the eventual dismantling of once thriving Native American societies.

Soon after the first explorations were reported back to the Eastern colonies, explorers and pioneers began to settle and establish communities along the Mississippi. At this time, visual representations of the river were used more as a vehicle for personal expression by individual artists rather than for purposes of propaganda. Artists began to paint and draw the rich, bustling river culture surging up around the valley. Painters captured the aesthetic beauty and idyllic scenes natural to the river using light and perspective to highlight the vastness of their subjects. Many artists favored the **Impressionist** style of abstracted lines and bold colors, straying from the exact shapes and dimensions of the land. Artists made **models** of riverboats and built large **panoramas** depicting the horizon. Photographers made their way out West to continue documenting and recording Native-American, pioneer, and riverboat cultures.



River, pastel

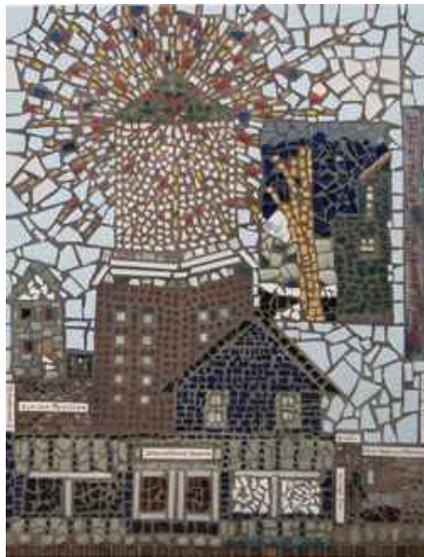
Artist: Dana Collins

(Photo: Chris Vallillo for IAC ©2001)

With the arrival of the transcontinental railroad, waterways such as the Mississippi lost much of their value as transportation and economic routes. Many of the larger towns lost population. Today, arts and cultural heritage activities have revived some of the river towns, particularly the Quad Cities, Nauvoo, Quincy and Galena. Illinois painters, sculptors, printmakers, potters and artists of all kinds now make the river valley their home. People paint rural and river landscapes, photograph annual floods, and build sculptures of native animals. They share a connection to the landscape and continue to express a deep commitment to the ecology, heritage and culture of the Mississippi River.

Artist Spotlight- Kunhild Blacklock

Kunhild Blacklock received a Bachelor of Arts in Business Administration and a Bachelor of Arts in Art from St. Ambrose University in Davenport, Iowa. Since 2001, she has worked as a coordinator for Quad City Arts' Metro Arts Summer Youth Employment program. She is a RiverWay artist and has facilitated three community-built public art projects along the Mississippi in the Quad Cities area. Blacklock is the recipient of an Eddy Award from the Quad City community and River Action, Inc. She has curated several art shows and has exhibited her paintings and mosaic works locally, regionally, and in Germany. Her artist-in-residence projects include painting, drawing, printmaking, photography, murals, and mosaic works with students of all ages, utilizing themes such as Illinois prairie, history, and the Mississippi River.



Artistic Statement

I paint images that use organic forms to reflect the cycle of life. I also paint my thoughts about social issues, family, and faith. My favorite medium is oil on wood, but I am always trying other media and application methods. Facilitating public art projects and working with students of all ages brings a variety of responsibilities, such as enticing non-artists to express their ideas visually and showing people how to orchestrate the many steps to create an art piece. I enjoy curating art shows, putting my art on display, and sharing my enthusiasm for the arts with others.

<http://www.arts.illinois.gov/arts-education-roster/kunhild-o-blacklock>

Kunhild Blacklock Lesson Plan

Title: Draw, paint, or build a Mississippi River Landscape

Author: Kunhild Blacklock

Objectives:

- Help students to understand the function of rivers
- To portray the river in a meaningful way
- Expand student knowledge of the wildlife, industries, and commerce of the Mississippi
- Help students to understand the environmental impact of clean rivers and water

Appropriate Grade Levels: 3-12

Related Subjects: Social Studies, Science

Activity Summary: Students will demonstrate knowledge of the structure and function of rivers by building a model and writing an essay.

Materials:

Drawing paper
Cardboard
Styrofoam
Newspaper
School glue
Watercolor paints and brushes
Acrylic or tempera paints and brushes
Drawing pencils
Pipe cleaners
Toothpicks
Air-drying clay
Papier-mâché mix

Teacher Step by Step Directions:

1. Read the **Visual Arts Theme Overview** to your students.
2. Investigate the river as a subject. Read river related stories and books, study indigenous plant and animal life (See **Resources** for Department of Natural Resources curriculum materials), ask students “where does your drinking water come from?” talk about boats, bridges, businesses and buildings which are along rivers (see **Resources** for suggestions of river/water websites). Show students artwork created by other visual artists and discuss how these artists have been influenced by the river in their work.
3. Have students make a 3-D landscape:
Use 12x14”cardboard as a base. Create a riverbed and its landscape by using Styrofoam or dampened newspaper mixed with glue. Put papier-mâché over the whole surface, dry, and paint with a white coat first. Then use acrylic or tempera paints to color the river and the landscape. Add shapes such as bridges made with pipe cleaners or fish out of clay.
4. Drawings and paintings. Students could use photos from this guide, images from the Internet, or from books on the Mississippi to create a drawn or painted interpretation of the river. Have students consider adding different stages and aspects of the river; flood stage, locks and dams, bridges, different kinds of river boats, river animals, etc.
5. Have students write an essay about their artwork explaining what it shows about the river, its ecology, and why it’s important to keep the river clean. Ask students to use descriptive writing with adjectives that display knowledge of colors, shapes, and the ecology of the Mississippi River.



Tiled Wall featuring Mississippi River Motifs

Artist: Kunhild Blacklock

(Photo: Chris Vallillo for IAC ©2001)



Additional ideas for STUDENT ACTIVITIES:

Create a Community Portrait: Find an interesting natural scene in your community, (a park, a field, a river, or a creek). Try one of the following techniques to record or document it as a painting.

Teacher Note:

Review vocabulary and art tools with younger students, practice skills first in the classroom.

Visual Arts Vocabulary and Art Tools

Goal:

- Identify examples of visual art in its various forms, focusing specifically on examples from the Illinois Mississippi River Valley.
- Know the language of art
- Understand how works of art are produced
 - Understand the role of arts in civilizations past and present

Objectives:

- Recognize different types of visual art including: painting, sculpture, drawing, model-making and photography
- Become familiar with the characteristics, inspirations and functions of visual arts of the Illinois Mississippi River Valley
- Learn the vocabulary of visual arts

Appropriate Grade Levels: K-6 [Can be modified for pre-k, 7-12]

VOCABULARY:

- **Painting:** to apply color on a surface, usually canvas on paper.
- **Realism:** art and literature which represent nature and real life: “looks believable”.
- **Expressionism:** art which expresses an emotion or idea- doesn’t always look “real” and is often abstract.

- **Impressionism:** art which attempts to capture light on surface through spots and dashes of paint.
- **Portrait:** a likeness of a person, usually a face.
- **Landscape:** a picture representing a view of natural scenery, typically using a horizontal orientation.
- **Panorama:** a complete view of an area in every direction –long view.
- **Sculpture:** a three dimensional work of art (having length, width and height, mass and volume).
- **Photography:** the process of producing images on a sensitized surface (such as a film) by using light to make an image.
- **Model Making:** the process of building a miniature representation of an environment or object.
- **Architecture:** the practice of designing and building structures.
- **Diorama:** a small scale model using a three dimensional view- like a dollhouse.
- **Sketches:** a quick drawing made to illustrate an idea or give an impression.

ART TOOLS

- **light:** the opposite of dark, having little color or weight, contrast
- **line:** a long mark or stroke
- **perspective:** shows space in a 2-dimensional plane- from a particular point of view, creating depth
- **shape:** an object or lines like circles, squares, rectangles
- **color:** shades including both primary (red, blue and yellow) and mixed, includes black and white
- **symmetry:** parts which match on either side of a line or around a center-like both halves of a butterfly
- **abstract:** an image that cannot be recognized as a specific object

MATERIALS

- Paper
- Markers
- Cameras (disposables are fine)
- Clay
- Drinking Straws
- Mississippi River images (some included in this guide, also see resource list)
- Scissors
- Poster board
- Glue
- Tempera or water color paints

Step by Step Instructions

1. Choose one of the activities below
2. Writing across the curriculum: Have students write a short paragraph describing their work of art and how it shows the Mississippi River or other natural objects.
3. **Evaluation:** Use student assessment sheet “KWL” at the end of the guide to measure student knowledge of vocabulary and types of art before and after the lesson.

Using your paint, record details of the area such as: colors, shapes, lines, dark and light color contrast. Paint using only two colors. Block in the dark and light shapes. Can you see what's really there?	Compare painting the same scene in different ways. Try using bright colors on the first picture you make. Then use just black and white crayons or markers. How do your pictures look different? Which one do you like better? Why?	Sketch or paint in a panorama style. Go from left to right. Try to show how it feels to look at your landscape. Don't forget the sky and the ground.
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Models and Dioramas

Mississippi Diorama

Create a diorama of a river you'd like to visit. Make a list of the most exciting things about your river. For example, some towns along the Mississippi River have magnificent bridges stretching from shore to shore. What things would make someone want to visit your favorite river? Use clay, toys, markers, or stickers to show what your river looks like.

Mississippi Mobile

Explore the rich environment of the Mississippi. Research the types of trees native to the shores of the river. Take images of leaves and build a hybrid river tree with the many types of leaves. Find a list of fish and wildlife native to the river valley. Paint their images, punch holes in the top, string them up and create a Mississippi mobile. Make a river fingerprint, tracing only the river's path from north to south and its tributaries into the interior of Illinois from a map. Learn about the river valley basin and where water comes from. Go to www.dnr.gov, the information in this site could be adapted to bodies of water in your communities.

Mississippi Bridge

Build a Mississippi River bridge out of clay and straws. Study the different types of bridges that span the river. Different regions have different types of bridges for different purposes. Where was the first bridge built across the river? Was it constructed for people, trains or cars? Are there bridges, which open up from the middle to let tall boats pass? Brainstorm about how straws of different sizes can act as the wood and steel beams. Use clay to connect the cut pieces and make it stable. <IMAGE>

Explore the culture of your community:

Portraits

Learn about members of a river community by taking their portrait. Using a disposable camera, spend an afternoon visiting local figures and merchants in a river community, learning about their daily activities. After meeting each resident, ask to take their photographic **portrait**. Each photograph should tell a story about the store or the person. Experiment with different types of angles and set-ups (i.e. action shots, sitting portraits, standing portraits, group shots, photos with props, posed and improvised images.)

Collage

Use construction paper, scissors and glue to construct river scene collages. First choose a background color. Look at pictures of the Mississippi river, then cut out shapes for the banks, the trees, the docks, the sky and the water. You will end up with a very colorful silhouette of your river scene.

Go to <http://www.enjoyillinois.com> for free publications with pictures of the Mississippi River.



Bay View Bridge, Clat's Landing, Quincy Illinois
(Photo: Chris Vallillo for the IAC ©2002)

Spotlight on other Illinois Mississippi River Visual Artists:

James Butler is an award winning Illinois landscape painter who has created a series entitled "Views Along the Mississippi River." Although landlocked as an art professor at Illinois State University, Butler has been influenced greatly by the Mississippi River. He writes: "For those of us living in Middle America, the Mississippi River represents the source of sustenance and stability."

http://www.cfa.ilstu.edu/normal_editions/butlebio.html

Jewel Gwaltney is a photographer who was first drawn to the Mississippi in 1993 during the great floods. She worked with the Red Cross and took photos documenting the events of the entire flood season. Jewel also takes photos of her local Quincy community and exhibits her works throughout Illinois. She started out trying to paint and draw but it wasn't quite right for her. She enrolled in Quincy College for a photography class to try something new. "It opened up a whole new world."

https://www.wttw.com/main.taf?erube_fh=wttw&wttw.submit.viewArtsStory=true&wttw.id=elsner_gwaltney

Robert Mejer is an artist from Quincy, Illinois, who works with many different kinds of painting materials like oils and watercolor. He also has made paper, taken photographs and made prints. Robert's artwork is strongly influenced by the Midwest landscape, its space and color. Robert used to paint river scenes with bridges, plants and shorelines. Today he paints the same places but it's harder to see the same landmarks because his paintings are more **abstract**. Robert says, "It's there but you don't see it."

<http://www.quincy.edu/profile.php?id=98>

Mark Schroll is an agricultural landscape artist who lives in Macomb, Illinois. He paints with watercolors and oil pastels to portray the relationships between farmers, food and the river. "Being from a small river town, you have a different perspective. Grain raised here was going to go around the world and we were always aware of it." Mark's landscapes express how individuals can shape and change the environment for good or bad. "We're a part of the web of the world. Whatever we do we do to ourselves. We're not going to win a war with Mother Nature." As an artist, Mark tries to remind us of our deep human impact.

<http://www.mroyalschroll.com/>

II. Literature and Legends Curriculum Unit

- Theme Overview: Legends and Literature of the Mississippi
- Featured Artist: Gene Baldwin
- Lesson Plan: “Spoon River” Game
- Additional Literature and Legend Activities
- Spotlight on Other Illinois Mississippi River Valley Literary Artists

Connections to Common Core State Standards

English Language Arts

&

Literacy in History/Social Studies, Science and Technical Subjects

WRITING STANDARDS K-5

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
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.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

READING STANDARDS K- 5

Key ideas and details

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.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Connections to Common Core State Standards

English Language Arts

&

Literacy in History/Social Studies, Science and Technical Subjects

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take
10. Read and comprehend complex literary and informational texts independently and proficiently.

SPEAKING AND LISTENING STANDARDS K-5

Comprehension and Collaboration

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.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
6. Adapt speech to a variety of contexts



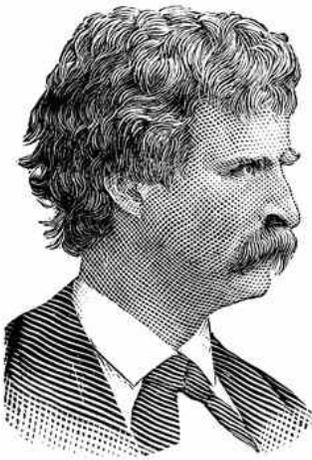
Theme Overview - Legends and Literature of the Mississippi

Mississippi **Legends** explain historical events and geographical features, and reflect the culture and beliefs of the people who have lived along the Mississippi River. Often these legends attempt to explain the unknown. Legends are stories handed down from earlier times, especially ones popularly believed to be historical, but which are unverified. A legend is separated from other folk stories and **myths** by the larger than life quality of its characters in an otherwise down to earth setting. Legends and folk stories evolve because they are constantly being changed and are adapted by the person who tells them. Legends are traditionally told from person to person. This oral transmission of legends and folk stories means that the legend will be told differently depending on who tells it, though the basic story will stay the same.

Today legends and folk stories are still told orally from person to person. Increasingly legends are told by one person to large groups of people. Professional authors, poets, and story tellers, such as Shellie Moore Guy, of Rock Island, Illinois, and Marilyn Kinsella of St. Clair County, Illinois, draw on traditional folklore and regional legends, as well as their own personal experiences and family histories.

Literature has long been used to describe everyday life on the Mississippi. Although legends and literature are both stories, and have many of the same themes, clear distinctions exist between the two. Literature tends to have an easily traceable authorship and is not passed on from person to person verbally, but through print, from book to person.





Mark Twain (Samuel Clemens)

Nineteenth century author, **Mark Twain** is one of the most famous authors to come from the Mississippi River Valley, and is arguably one of the greatest American authors. Twain was a master of both the **novel** and the **short story**. Twain's unsurpassed writing set the standard for writing about life on the Mississippi through his novels Life On The Mississippi, Tom Sawyer, and The Adventures of Huckleberry Finn.

A popular practice among authors of Twain's day was to write under an assumed name, or **pen name**. Mark Twain's real name was Samuel Clemens. He grew up in Hannibal, Missouri, and among many other professions around the country, worked as a pilot of a riverboat on the Mississippi. On the river, boatmen used calls signifying depth measurements to help them navigate the river. It was from here that Clemens took his pen name. For a depth of two fathoms, riverboat pilots would shout, "MARK TWAIN!"

Though nearly a century has passed since Mark Twain's death in 1910, literary life on the Mississippi is alive and well in Illinois today. The Log of the Jessie Bill, by Dean Gabbert, an author from Nauvoo, Illinois, tells the story of Peter Paul Sherman and his adventures aboard a raft boat called "Jessie Bill" on the Mississippi in the 1880s. Naked Came the Plowman is a collaborative novel written by numerous Midwestern authors, published by the Midwest Writing Conference and edited by B.J. Elsner, of Rock Island, Illinois. The Lean Years, Part 1 and 2, by author, poet, musician, and whittler, Erwin Thompson describes life in western Illinois and the rural Mississippi River Valley in the Great Depression. These books, sometimes quirky, sometimes sorrowful, continue in the Twainian tradition of describing life along the Mississippi.

Artist Spotlight - Eugene “Gene” Baldwin

Eugene Baldwin has conducted residencies through the IAC since 1983. Named Chicago Drama Teacher of the Year by Pegasus Players Theater in 2003, he was playwright-in-residence at the City of Chicago’s Gallery 37 for ten years. Baldwin’s most recent plays include *Water Brought Us, and Water’s Gonna Take Us Away*, commissioned by the National Forest Service and produced at Columbia College and during Prop Theater’s New Plays 2003 contest; and *I Have Been Here Before*, commissioned and produced by the Savanna Arts Council. Baldwin has received IAC Artists Fellowships in Prose and Playwriting. His short stories and poems are published in various literary magazines. His interviews with Tuskegee Airmen have been published and will be included in the archives of the Tuskegee National Monument.

Artist Statement

In creative writing residencies, I’ve witnessed countless examples of personal transformation and epiphany as students discover art. They learn about and explore a process through writing exercises and improvised activities and become aware that writing is a verbal analog for emotive life — cathartic and fulfilling. Writing is also plain fun in the sense of chaos channeled into a creative process. Working with students affords me the challenge of explanation, demystification, analysis, and exploration of meaning. Over 200 of my students have learned about the writing profession by having their works published or produced.

Gene Baldwin Lesson Plan

Title: "Spoon River" Game

Author: Gene Baldwin

Objectives:

- Identify a period of history and select historical characters and/or create fictional ones, who lived on or were affected by the Mississippi River.
- Create alternative learning activities, which assess the written use of prose.
- Visit appropriate Mississippi River sites and experience their environments.

Appropriate Grade Levels: 5 - 12

Related Subjects: History, English/Language Arts, Theater

Activity Summary: Students create poems and/or monologues modeled on Edgar Lee Master's "Spoon River Anthology" poems, in which historical figures and fictional ones reflect on their lives from their graves in an Illinois cemetery.

Materials: Pen and paper, Artifacts, Photographs

- ***Spoon River Anthology***, written by Edgar Lee Masters in 1915, New American Library edition 1992. Also can reference www.bartleby.com which has excerpts of the Anthology on-line.
- Spoon River Valley Illinois Virtual Tour <http://www.spoonriverdrive.org/about.htm>

The exercise could be completed in one week's time but may be used during an entire curriculum unit.

Teacher Step by Step Instructions

1. Identify a historical period in Illinois history that the class wishes to study or which fits your curriculum.
2. Take field trip to appropriate sites along the Mississippi River.
3. Introduce "Spoon River Anthology" by showing and reading selected poems (monologues) which are appropriate to the age level of the students.
4. Have the students research historical figures, or create fictional people from the era or choose characters from fiction set on the Mississippi River. (See bibliography)
5. Have the students write poems about their character's life from the perspective of death and eternity. [younger grades: from perspective of being elderly]
6. Stage the result, creating a "cemetery" and have student actors perform their work. Or, produce the work around an actual historical burial site (a mound site or an old cemetery).

Evaluation: Teachers may use this exercise to assess student knowledge of a particular text, historical era, or as a writing and oral language exercise.

Additional ideas for Literature Activities

Title: Legend, Folk Tales and Literature Lesson Plan

Author: Susan Eleuterio

Objectives:

- Identify and explore the literary tradition in the Illinois Mississippi River Valley through legends and folk stories, as well as those artists who participate in these art forms today.
- Understand how literary elements and techniques are used to convey meaning.
- Recognize the different parts of a story.
- Use the language arts to acquire, assess and communicate information.
- Identify the characteristics of a legend.
- Become familiar with oral tradition as a way of telling stories about history and people.

Appropriate Grade Level: 3 -12 [can be modified for pre-K – 3]

VOCABULARY:

Novel: A long prose narrative, having a plot that unfolds over the course of the story through the actions of its characters.

Short Story: A short prose narrative having few characters and aiming a unity of effect, such as humor, horror, irony, etc.

Legend: A story handed down orally from person to person often believed to be true. A legend is infused with the fantastic.

Myth: A traditional or ancient story handed down from person to person, dealing with gods, heroes, or ancestors, explaining a phenomenon of nature.

Mark Twain: An author from Hannibal, Missouri who wrote about life on the Mississippi River, whose real name was Samuel Clemens.

Pen Name: A fictitious name or pseudonym used by a writer. Samuel Clemens' used "Mark Twain" as his pen name.

Piasa Bird: Legendary bird of regional significance that preyed upon the Illinois Indians.

Father Jacques Marquette and Louis Joliet: Marquette was a Catholic Priest and Joliet was a fur trapper. The two explored the Mississippi River for France in 1673.

Folklore: The traditional stories, myths, and legends of a particular people, transmitted orally from person to person.

Oral Transmission: verbal, unwritten communication between two or more people.

Materials:

Paper, Pens, Pencils, Crayons or Markers

Step by Step Directions

1. Select one of the activities below: Before students do the activities in the first column, read the Piasa legend to your students. Before students do the activities in the second column, read a short excerpt from ***Life on the Mississippi*** (written in 1883 by Mark Twain), Bantam Classics, 1997. Note how legend and non fiction are different from literature.
2. Use the KWL sheet to evaluate student knowledge of legends, literature, and folk tales

Create a Legend

Write your own fictional short story about your school, neighborhood, or community. Explain a natural or man-made phenomenon. Each story should have a beginning, middle and an ending. Then read your story out loud in class. The goal of this project is for the students to describe early life in their area through fictional characters such as the Piasa legend.

Create a Mississippi Story

Write your own short story about an imaginary trip taken down the Mississippi River on a raft. Break into groups of four. Each group should put their stories together into one short, episodic story with illustrations. Each member of a group will be assigned different tasks – a reader, a fact checker, an editor, and an illustrator. Have students assume a pen name based on something connected to the Mississippi. Provide maps of the Mississippi (see Resources)

Mississippi River Characters

Assume a Mississippi River identity. Pick a year in history. Choose and research a character. Research the clothing and customs of the time. Write a short play or a journal entry for your character. You could be a riverboat captain, a travelling singer, a clerk in a general store, or a teacher in a one-room schoolhouse.

Legends Activities:

Family Legends

Interview your relatives to find stories or legends from your family or cultural background. Record the same story from two different people on paper and then read both versions out loud, or post it in class on a bulletin board or on a class website. (These family legends or folk stories demonstrate how oral transmission is a necessary part of the folk tradition of storytelling.)

Local Legends

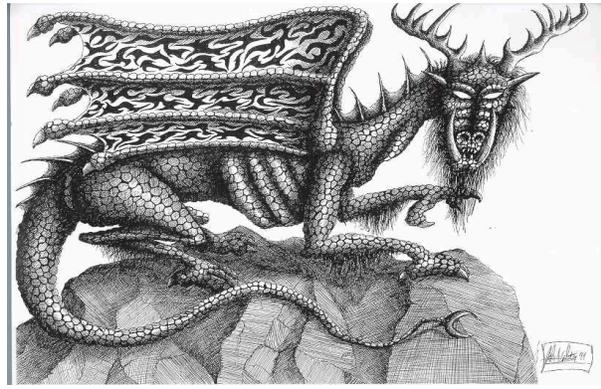
Break up into small groups and create your own legends about your community, neighborhood, or school. Your legends should feature original characters of legendary stature: the characters should have a larger than life quality to them, be they heroes or villains. Then create illustrations of your legendary characters and display them. Your group should then read or act out its legend for the rest of the class.

A Mississippi River Legend

During their historic journey on the Mississippi, the French explorers, **Father Jacques Marquette and Louis Joliet** were traveling south on the river in 1673, near present day Alton, Illinois. They looked to the right and saw two enormous bird-like creatures carved into the high limestone bluffs lining the western shore of the river. Marquette described the carvings in his journal, "While Skirting some rocks," the priest wrote, "which by their height and length inspired awe, we saw upon one of them two painted monsters which at first made us afraid, and upon which the boldest savages dare not long rest their eyes. They are as large as a calf; they have horns on their heads like those of a deer, a horrible look, red eyes, a beard like a tiger's, a face somewhat like a man's, a body covered with scales, and so long a tail that it winds all around the body, passing above the head and going back between the legs, ending in a fish's tail. Green, red, and black are the three colors composing the picture. Moreover, these two monsters are so well painted that we cannot believe that any savage is their author; for good painters in France would find it difficult to reach that place conveniently to paint them. Here is approximately the shape of these monsters, as we have faithfully copied it." (UIUC)

According to records in Alton, Illinois Indians had originally carved and painted the birds. Legend surrounds the limestone carvings even today. As with many legends the wording varies depending on who tells it, but the story is basically the same. One hundred and sixty-three years after Marquette and Joliet first saw the bird carvings, John Russell, of Bluffdale, Illinois published a written account of this legend. Russell entitled it "The Bird that Devours Men." By Russell's time, one of the two carvings Marquette and Joliet saw had faded totally. Russell's legend referred only to the remaining bird. He called the carving "the **Piasa Bird**" (pronounced "Pie – a – saw") for the first time in print. Russell attributed the legend to the Illinois Indians and explained what he thought the carvings depicted. (www.eslarp.UIUC.edu.ibex.archive.vignettes/piasa)

The version below written by John Russell in 1856 explains what is still mysterious to the residents of western Illinois: what the carvings depicted as well as how and why the carvings were made. If there really was a giant man-eating bird attacking the Illinois Indians – no one has ever verified it. However, the legend of the Piasa Bird continues to be told over a century and a half after Russell's publication, and over three and one-quarter centuries after Marquette and Joliet first saw the strange carvings along the Mississippi River. The remaining carving of the Piasa Bird was destroyed in a quarrying operation in the 1870s. Since then the Piasa Bird has been painted on the cliffs numerous times during the 20th century. The current painting of the Piasa Bird was commissioned in 1997 by the Mayor of Alton, and was painted by numerous artists. Today the Piasa Bird looks out over Alton again.



Drawing of the Piasa Bird by John Webster © 2001

Here is John Russell's account of the legend of the Piasa, (From *The Piasa Bird*, East St. Louis Action Research Project, 1999).

"Before the village of the Illini, the mighty river swept to the south, clear and fresh. The surrounding woods were rich with game. The bluffs and the mighty trees shielded the Illini from the harsh winds that sometimes swept in from the north. Their village was a secure and happy place. Chief of the Illini was Ouatoga (Watoga). He was old and had led his tribe in the ways of peace for most of his lifetime. Ouatoga and his people loved their home and their way of life. Then one morning, as the sun began to climb towards the summit of its cloudless sky, terror touched the Illini. The village stirred. A number of younger braves were leaving on an early morning fishing expedition. Some were already on the river in their canoes, others preparing to embark, when suddenly the very earth seemed to shudder with the sound of an alien scream.

Out of the Western sky came a gigantic flying monster. Its' body was much the size and shape of a horse; long, white fangs stabbed upward from the protruding lower jaw and flames leaped from its nostrils; two white, deer-like horns angled wickedly from its head. Its huge wings pounded the air with such force the trees bent; its stubby legs held dagger-like talons and its spiked tail wound around the grotesque body three times.

Almost before the braves realized their danger, the beast, soon to be named the Piasa Bird, swooped across the beach and carried one away. From that moment on, the Illini were terrorized by this incredible and blood-thirsty monster. Each morning and afternoon thereafter, the Piasa Bird came, shattering the peace of the village with its blood-chilling screams and the thunderous beat of its wings. More often than not, it returned to its lair with a victim.

The Illini looked to their chief, Ouatoga, for a solution to this menace. Time and time again he had led them through the trials of famine, illness, and the threat of warlike tribes. But Ouatoga felt helpless before this danger and the years weighed heavily upon him. The beast seemed invulnerable. His body was covered with

scales, like a coat-of-mail. The best efforts of Tera-hi-on-a-wa-ka, the arrow maker, and the tribe's finest archers were to no avail.

Then Ouatoga appealed to the Great Spirit. For nearly a full moon he prayed and fasted. Then in a dream, he found the answer. The body of the Piasa Bird was not protected under the wings. After offering thanks to the Great Spirit, Ouatoga called the tribe together and devised a plan that could destroy the Piasa Bird. All that day Tera-hi-on-a-wa-ka sharpened arrowheads and painted them with poison while the tribe fasted and prayed. That night, Ouatoga and six of the finest braves crept to the top of the high bluff overlooking the Great Father of Waters. When dawn came only Ouatoga was visible, standing straight and firm in full view. The braves were hidden nearby behind a rock ledge, bows ready.

Suddenly, the scream of the Piasa Bird broke the silence and the winged monster swept into view. Immediately it sighted Ouatoga and with what seemed a shriek of delight, it pounced. As it did, Ouatoga fell to the ground and grasped the strong roots that grew there. The pain of the talons sinking into his flesh inspired him to grip the roots even more tightly. As the Piasa Bird raised its great wings in an effort to carry off its victim, the six braves stepped from their hiding place and shot six poisoned arrows into the unprotected place beneath the beast's wings. Again and again the bird raised its wings to fly. But Ouatoga held fast and each time six poisoned arrows drove into the bird's vulnerable spot. Finally, the poison did its job. With a scream of agony, the Piasa Bird released its hold on Ouatoga and plunged down the bluff to disappear forever in the swift waters of the great river.

Carefully, tenderly, the braves carried Ouatoga to his tepee where, in time, he was nursed back to health. Then a great celebration was held in the camp of the Illini. The next day, Tera-hi-on-a-wa-ka mixed paints and, carrying them to the bluff, painted a picture of the Piasa Bird in tribute to the victory of Ouatoga and the Illini. Every time an Indian passed the painting, he shot an arrow in salute to the bravery of Ouatoga and deliverance from the Piasa Bird.”



View of the Piasa Bird today In Alton

Source: <http://www.altonweb.com>

Spotlight on Illinois Mississippi River Writers

Dean Gabbert is an author and avid Mississippi River enthusiast. Gabbert grew up in Iowa and started working for his local newspaper, *The Fairfield Ledger*, when he was in high school. Gabbert stayed with *the Ledger*, and eventually rose to become its editor and publisher. When he retired, Gabbert moved to Nauvoo, Illinois, on the Mississippi River and began to write fiction. Gabbert also writes articles for *Waterways Journal*, a publication for professional rivermen; and *River Ripples*, a biannual newsletter published by the Midwest Riverboat Buffs, an organization of river and riverboat enthusiasts. Gabbert wrote The Log of the Jessie Bill, about the log-rafting era of the Mississippi, and has also published Let the Lower Lights Be Burning (2002), about the building of the Lamoine Rapids Canal and set in Warsaw, Illinois, and Brown Water Boating. An Anthology of Western Rivers (2007). He blogs about the river at <http://www.brownwaterboating.com/>

Erwin Thompson is a writer, poet, square dance caller, musician, and whittler. He was raised outside of Godfrey, Illinois on the bluffs of the Mississippi River Valley. Thompson served in World War II and in addition to writing, has worked as a farmer, limestone quarryman, and as a gas pipe fitter. Thompson taught himself how to write while recovering from wounds received in Germany during the war. Having lived by the river his whole life, he has written about it extensively. It is the subject of his many poems, writings, and river images. His life experiences are extensively featured in his work. He has also collected regional songs and poems. His music is very reflective of the old time music of this area.

http://www.wttw.com/main.taf?erube_fh=wttw&wttw.submit.viewArtsStory=true&wttw.id=thompson_erwin

1.

III. Music and Storytelling Curriculum Unit

- Theme Overview: Mississippi River Music
- Featured Artist: Shellie Moore Guy
- Lesson Plan: How Little Billie Learned to Play
- Mississippi River Music Lesson
- Spotlight on Other Illinois Mississippi River Valley Artists

Connections to Common Core State Standards

English Language Arts

&

Literacy in History/Social Studies, Science and Technical Subjects

WRITING STANDARDS K-5

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
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.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

SPEAKING AND LISTENING STANDARDS K-5

Comprehension and Collaboration

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.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Connections to Common Core State Standards

English Language Arts

&

Literacy in History/Social Studies, Science and Technical Subjects

Presentation of Knowledge and Ideas

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.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts.

Theme Overview: Mississippi River Music

There has been music along the Mississippi River as long as people have lived on its banks and traveled its currents. The fertile land and convenient transportation offered by the Mississippi River brought people and their music from all over the world to the region. Music from the Mississippi River Valley includes songs about the river, music transmitted along the river, such as ragtime, jazz, and blues, and the music of the residents of the river, including bluegrass, gospel and folk music.

Looking at the different forms of music along the river and how they have developed in tandem with one another, as well as how they are interrelated, will help students understand the concepts of **cultural diffusion** and the transmission of culture along the Mississippi River. The musical forms explored are living forms of music, played along the Mississippi River to this day and shared throughout the state of Illinois by musicians and musical organizations. The musicians profiled in this section are mainly from the Illinois Mississippi River Valley region.

Jazz is considered one of the only original American forms of music and is inextricably linked with the Mississippi River. Jazz was born at the mouth of the Mississippi River in New Orleans, Louisiana; however, the form grew out of a number of different types of music indigenous to the Mississippi River Valley. Vocalist, Jean Kittrell, of Jean Kittrell and the St. Louis Rivermen, a jazz and blues band from Edwardsville, Illinois, notes the roots of jazz: “Ragtime was created in southern Missouri. It was sent to New Orleans via the river where they combined [the] **syncopation of ragtime** with marches to make Jazz, that moved up the river again. The river made it all possible.” (Kittrell interview, 2002) In addition to marching band music and ragtime, other types of music combined to make jazz, significantly the work and folk songs of African Americans living along the Mississippi River from New Orleans. One of the distinguishing characteristics of jazz is the musical **improvisation** demanded of its artists. Jazz traveled up the Mississippi River, spread to the population centers such as Chicago and Detroit of the Midwest, then across the nation.

One of the most famous jazz musicians was Bix Beiderbecke of the Quad Cities. Beiderbecke taught himself to play the coronet and the piano, and played with some of the most popular jazz bands of the 1920’s. The young phenomenon played in jazz bands in Chicago, New York and Paris. Bix Beiderbecke was only 28 when he died. His musical genius is celebrated every year in the Quad Cities at the Bix Beiderbecke Memorial Jazz Festival. Jazz bands from the Mississippi River Valley area, as well as from all over the world, come to the Quad Cities to play.

Blues songs are about the everyday problems and troubles of life. When a person feels sad, they might sing the blues. Based on the **call and response style** of African American work songs, blues are coupled with western European instruments, such as the harmonica, drums, guitar, bass, and piano. The blues originated in the Mississippi Delta and, as with jazz, traveled up the Mississippi River to the north. World famous blues musician B.B. King explains: “Blues was developed by and for people who very badly needed something to make them feel better...people who did backbreaking labor for starvation wages, and were abused and tyrannized” (Hansen).

The distinct structure of blues songs is characterized by the three-line stanza, which makes up the refrain. Most Blues have a rhyme scheme of A-A-B; that is the first and second lines are the same and the third line rhymes with the first. Usually, the “A” line states a situation or problem that has caused the singer to have the blues and the “B” line serves as a punch line to this statement. For example, in the song “Stormy Monday” the first three lines are as follows:

A They call it Stormy Monday, but Tuesday’s just as bad,
A They call it Stormy Monday, but Tuesday’s just as bad,
B Wednesday’s worse, and Thursday’s oh so sad.
(*Earl Hines, Billy Eckstine*).

The most typical blues have 12 bars or measures although some blues songs have, 8, 16, or even 24 bars. The **twelve bar** pattern of the blues reflects their European heritage while “blue notes”, the 3rd and 7th notes of the scale which are played or sung a half tone down (flattened) are descendents of African styles of singing which use a five note scale. Blue notes help to produce the sorrowful or blue sound which characterizes this type of music (Eleuterio).

The Mississippi Blues Society in the Quad Cities presents the Mississippi Valley Blues Festival every year in July. Blues singers, musicians, and bands from throughout the Midwest and beyond vie for a spot on one of the stages. Chicago, one of the biggest centers of blues music in the world is always well-represented. Local Quad Cities bands, such as *Elixir*, a four-man band that features vocalist, Claudie Smith, are often featured. Claudie Smith won the Iowa Blues Challenge in Des Moines, Iowa in 2001.

Another kind of music popular on the Mississippi River, and throughout the Mississippi River valley is bluegrass. **Bluegrass** music is an offshoot of country and western music. Bluegrass originated in the Appalachian region of the United States in the 1930s. The music of this region gained a national audience in 1940s through radio stations such as WLS in Chicago. At that time, all country and western musicians used non-electric instruments. As electric guitar and other electric instruments became popular in country and western music, bluegrass became distinctive for its reliance on traditional instruments.

The form’s name comes from one of the first widely popular bluegrass bands in the country, the Blue Grass Boys. Bill Monroe, the leader of the Blue Grass Boys, is considered to be the father of bluegrass. Folklorist Neil V. Rosenberg wrote, “Bluegrass musicians and fans alike devote much attention to the instruments used in the genre. Of these, two – guitar and string bass – have mainly rhythmic roles, while the others – fiddle, five-string banjo, mandolin, lead guitar, and Dobro (“steel” or Hawaiian guitar) – play melody (“lead”) and provide rhythmic and melodic background (“backup”) for vocalists.” (Rosenberg).

One of the most well-known bluegrass artists from the Mississippi River Valley area was the late John Hartford of Tennessee. Hartford worked as a riverboat pilot on the northern part of the Mississippi River near Dubuque, Iowa and Galena, Illinois. (Smithsonian) Singer Wil Marring of Murphysboro, Illinois describes bluegrass music as having “roots in the bottomlands of the Mississippi River area of Illinois.” In addition to singing, Wil Marring writes her own songs and plays guitar, acoustic bass, and claw hammer banjo (Vallillo).

Gospel, like jazz and blues has its origins in African American culture. The form was created from the spirituals and hymns used in African American churches in the south and spread north in the 1940s. One of the most prominent figures in Gospel music is Thomas Andrew Dorsey. Born in Georgia, Dorsey moved north to Chicago and founded the National Convention of Gospel Choirs and Choruses with Gospel musicians, Sallie Martin, Magnolia Lewis Butts, and Theodore R. Frye. Dorsey composed some of the most beloved Gospel songs of all time, including “Take My Hand Precious Lord.” Dorsey died in Chicago in 1993. Along the Illinois Mississippi River Valley, the center of Gospel music is St. Louis, Missouri (Boyer).

Folk music can be found everywhere along the river and it reflects nearly every aspect of life in the Mississippi River Valley. Farmers, riverboat captains, longshoremen, railroad workers, freight handlers, gamblers, and thieves, all have songs written about them and sung to this day. Folk music is often inspired by and created by the same people who sing it. Every culture has its own folk tunes, and transmits them from one person to another. As with folklore and legends, the music and lyrics change depending on who is playing it. One of the basic characteristics of folk music, and folk art in general is its practical adaptability to the instruments and environment available to it.

Today, the repertoire of singer/songwriters such as Chris Vallillo, who work on tour boats travelling up and down the Mississippi, includes many of the traditional songs of the river and the Midwest. Cathy Barton of the folk duo Cathy Barton and Dave Para, of Boonville, Missouri commented, “To the extent that the river is the focus of the history and focus of the area, the folk music of the region is a reflection of the river” (interview with Chris Vallillo). This is a continuous theme throughout the music of the Mississippi River Valley.



Jean Kittrell and the St. Louis River Men

Artist Spotlight - Shellie Moore Guy



Shellie Moore Guy Photo Credit: Chris Vallillo IAC © 2002

Shellie Moore Guy is a storyteller, poet, and a life-long resident of Rock Island, Illinois. Moore Guy's storytelling and poetry features African and African American folk tales, family history, and stories about her community. Moore Guy is the author of a poetry collection entitled Remembering Melodies: A Thank You Note, as well as How Little Billy Learned to Play, a children's story based on the life of renowned pianist Professor Bill Bell. Moore Guy has been a featured storyteller at the Mississippi River Blues Festival in the Quad Cities. Moore Guy is very involved with her community, and has been a community advocate for over twenty years. She formerly directed A Knock at Midnight and is now the Director of the Healing Waters Empowerment Project in Davenport, Iowa.

Music and Storytelling Lesson Plan

Title: “How Little Billy Learned to Play”

Author: Shellie Moore Guy

Objectives:

- Students will learn to value their own unique voice as well as learn the value of embracing and celebrating diversity through the demonstration and definition of “polyrhythms” (more than one rhythm, melody, voice, blending together to compliment one another). They will learn how this concept relates to their relationships within their families, neighborhoods, and communities, while engaging in a musical/rhythmic and bodily kinesthetic activity.
- Activity will reinforce the value of students working within large and small group settings as well as being responsible for individual activities and assignments i.e., reading and memorizing specific story “scenes” chants, songs.
- Students will learn the importance of their “hometown” heroes, while learning about musicians featured in the story as well as other musicians.
- Story and activities will emphasize, define, and teach positive character traits such as goal setting, perseverance, individual and group responsibility, self-esteem.
- Students will be empowered to name and define their dreams, goals, and map strategies to achieve them.
- Students will become familiar with jazz and blues as art forms and learn about the origin of “hand-music” through the art of storytelling.

Appropriate Grade Levels: 3 - 6

Related Subjects: Reading, Language Arts, Social Studies, and Music

Materials: Crayons, markers, dictionaries, writing paper, construction paper, and scissors.

Step By Step Directions:

1. Outline objectives to students emphasizing various elements of the lesson, i.e. storytelling, polyrhythmic beats, moral of story.
2. Introduce and teach history of Mississippi River music
3. Students will be assigned to specific groups. Emphasize the importance of each individual and group to complete the lesson successfully.
4. Each group will learn specific chants, and beats. Groups must also focus on where to begin the scene and chants during the story.
5. Divide class into three groups
6. Model the students' roles (when and where to chant)
7. Begin the story using rhythmic expression. Nod to the students, signaling when to begin the scenes and chants.
8. Assign roles – narrator for each scene, Little Billy, Uncle Ferdinand, and other characters where appropriate, chants.
9. Run through the story once as a practice, then have entire class perform story. Ask students to create/draw scenes, create personal stories and/or poetry relating to family, neighbors or others who have encouraged them to participate in a creative art form.
10. Have students share their drawings and stories with the class

Evaluation:

Oral review of the definition of polyrhythms, call and response, music and relationship to family, neighborhood, and community, moral of story: Choose students to model retelling of story and signal other students to begin the chants.

Follow-Up:

Encourage students to make a real-life connection to the story: identify a story told, or lesson learned, or family tradition passed on to them and encourage them to keep the story, lesson, or tradition alive in their family. Students may interview grandparents, parents, aunts, uncles, or neighbors to identify traditions. Classroom teachers may work with music teachers for more information about polyrhythms. Local jazz and blues musicians and/or artists may be interviewed to find out how they began and have maintained their careers.

How Little Billy Learned to Play

By Shellie Moore Guy

In a place they call Watertown,
Little Billy's Uncle Ferdinand used to play music with his hands.
It's true.
He'd pound on the table with his knuckles and the base of his hands
making a musical beat that sounded like this

Doon (chant out loud)
Dock
doon dock dock
doon
Dock
doon dock dock

Uncle Ferdinand would slap his hands against his legs and on his chest

Swish (chant out loud)
Swash
bip
bap bap
Swish
Swash
Bip bap bap

and clap his hands
Clip (clap and chant)
Clap
Clip
Clap
Clip clap clap

Every time Uncle Ferdinand came to visit he always made his music.
Little Billy would clap his hands and listen and try to make music too.
He would place his little six-year old hands on the table and pound pound
pound
but he would end up slapping the table and then slapping his legs and his
chest
in an offbeat way.
Uncle Ferdinand always laughed and kept right on a-beatin' the table

Doon
Dock
Doon dock dock

kept right on a-slappin' his legs and beatin his chest

Swish

Swash

Bip bap bap

and clapping his hands

Clip

Clap

Clip

Clap

Clip clap clap

He'd say "Little Billy, just keep watchin' my hands, and if you listen,
you'll find the rhythm! You'll learn to do it too!"

Then Uncle Ferdinand would put a record on the record player [teacher note:
explain what a record player is] and say

"Little Billy, let's hear some jazz!" or "let's hear some blues!"

and he would play his body and clap his hands like instruments playing to the
music until

Little Billy thought his Uncle was a piano or a drum.

Doon

Dock

Doon dock dock

Swish

Swash

Bip bap bap

Clip

Clap

Clip

Clap

Clip clap clap

See, Uncle Ferdinand could make his hands go fast.

Doon

Dock

Doon dock dock

Or he could make his hands go slow

Bip

Bap

Bip bap bap

He could play his hands on his body, on the tables, on the walls,
and even on the bathtub. It didn't matter.

Little Billy loved his Uncle Ferdinand and the sounds his hands could make,
so he practiced playing his own hands any time, any place.

Sometimes Little Billy's mother and father said

"Little Billy! Stop making all that racket!"

and Little Billy would stop for a while, but it seemed like he just had to play.

When Uncle Ferdinand came to visit, Little Billy would climb up on his lap
and beg him to play his music. And sometimes Little Billy asked,

"Uncle Ferdinand, who taught you how to play your hands?"

Uncle always said "the people from Africa played their hands
before they invented those speaking drums they used
to sing their heart songs,

back then the drummers beat a message to tell the people the news of the
day

and the drum was a mighty instrument of power.

He said the hands were used to make music long before

the people were brought to America to labor,

long before they crossed that ocean

long before they sang about laying their troubles

down by the riverside

and before they sang about wading in the water."

"And when the drum was taken from the people, Little Billy,

why, they went on and used their hands again

to beat out their heart songs,

they played those fiddles and danced their feet,

they made music so they could speak

when a word wasn't enough."

He said "Little Billy, you can't stop a thing

that is supposed to be!

Your people have been creating powerful music ever since."

He told Little Billy his great-great grandfather came from Africa.

With mighty rhythms in his hands and in his heart

and taught his great grandfather

who taught his grandfather

who taught his father who taught him.

He said the beat was in his blood

and he asked Little Billy to always remember that.

Then Uncle Ferdinand would clap his hands and say,

"Little Billy, let's hear some jazz!"

or "let's hear some blues!"

He'd put a record on the record player and play his hands on the table

and on his body while Little Billy danced
and they would make some music!

Doon
Dock
Doon dock dock
Swish
Swash
Bip bap bap
Clip
Clap
Clip
Clap
Clip clap clap

Little Billy always said when he grew up he was gonna learn to play his
hands just like Uncle Ferdinand.
Uncle Ferdinand always told Billy if her learned to play real good,
he'd buy him a little piano or a small set of drums.
So little Billy practiced whenever he got a chance, playing his hands and
listening to those records, remembering all the things
Uncle Ferdinand had taught him.

By the time he was eight years old, he could keep a real good beat.
When he was nine his parents began to ask Little Billy to play his hands
when company came to visit.

Everyone in the neighborhood knew about Little Billy and his musical hands
because every place he went he'd carry a board around,
and every summer evening he'd beat on the
board while he sat on the front steps

Doon
Dock
Doon dock dock

Sometimes Mr. Williams from next door would come over with his harmonica
and play, and Miss Esther from across the street would come over and sing,

“my bay-yay-bee –
sweet bay-yay-bee”
why, who knew Miss Esther could scat like that?
“sway wah wah see
shooby ee shooby ee..”

with the people from the neighborhood dancing and clapping and singing,
Little Billy, Mr. Williams and Miss Esther jamming, it was like a concert on
Eleventh Street where they lived!

Doon
Dock
Doon dock dock
Swish
Swash
Bip bap bap

Clip
Clap
Clip
Clap
Clip clap clap

Little Billy carried that board to school and practiced during recess,
he carried it to the river banks and played his hands as he listened to beat of
the river waves splashing against the rocks and the shore,
and he played so much he couldn't catch a fish.

He carried that board to church and played while the choir sang.

That boy even played his hands in his sleep.

doon dock
doon
dock dock

On the day Little Billy turned ten years old Uncle Ferdinand came to visit
and started playing his hands on the dining room table and slapping his legs
and his chest making his music.

Little Billy joined in this time and the two of them began to jam.
Uncle Ferdinand put on some records and they played all evening until it was
time for Little Billy to go to bed, where he dreamed of music and Africa.
He dreamed of lots and lots of people sitting around playing and clapping
their hands making music.

When he woke up the next morning he found in his room a new set of drums
and a small piano.

There was a note from Uncle Ferdinand. It said,
"here are the piano and drums I promised you.
I know you'll learn to play them well,
But play your hands every now and then, Little Billy.
And don't forget where the rhythm started!"

Little Billy grew up and played his music all over the world
with the finest musicians.
He became a father who taught music to his children and anyone else
who wanted to learn.

When he wants to create a song, he plays his hands and remembers
everything
his Uncle Ferdinand said about Africa and his family.
When he returns home to Eleventh Street and meets the people from the old
neighborhood, they say,
“Little Billy, are you still playing your hands?”
and then they laugh because they remember where it all started.
Every now and then Mr. Williams and Miss Esther and Little Billy jam together
the way they used to.

When Little Billy gives concerts these days he thinks of his Uncle Ferdinand
smiling down on him giving him energy.
He remembers where the rhythm comes from and he knows
the beat is in his blood.

Doon
Dock
doon dock dock

Musicians listed in the story: Bill Bell, Malley Williams, Esther Clark, Ferdinand Bynum, Shellie Moore Guy (author of story)

Lesson Plan

Title: Exploring Mississippi River Valley Music

Author: Susan Eleuterio

Objectives:

- Identify and explore types of music which are created and performed in the Illinois Mississippi River Valley in the past and today.
- Understand the role of arts in civilizations, past and present.
- Understand how works of art are produced.
- Know the language of art.
- Identify five types of music native to the Illinois Mississippi River Valley.
- Recognize the characteristics of the different forms of music found in the Illinois Mississippi River Valley.

Appropriate Grade Level: 3 -12 [Can be adapted to pre-k –3]

Materials: C.D. player, CD's of jazz, blues, bluegrass, gospel, folk music, riverboat music (See Resources) Paper, pens, scissors, glue, markers

Step by Step Directions:

1. Read Mississippi Music Theme Overview to Students
2. Review vocabulary with students and play samples of each kind of music
3. Have students “play” a sample of each of the different types of music using their hands or feet to tap out a rhythm or sing a sample of each type.
4. Divide the class into five teams, one for each type of music covered in this section. Each team should come up with a name for their team related to their particular music. Each team should write ten questions and answers having to do with their form of music as well as two questions with answers having to do with each other form of music. Each student has to write at least one question. There will be four rounds to this game, and tiebreaker rounds if necessary. Each team should ask another team one question and be asked one question about their form of music. Each student should answer at least one question. For every right answer, the team wins a set number of points, for each wrong answer, the team loses a set number of points. The team with the most points at the end of the game wins. This game may also be played as Jeopardy.
5. Choose one of the additional activities listed below for each team.

VOCABULARY:

Jazz: A style of music born in New Orleans, Louisiana, combining the piano of Ragtime with the call and response of African American work songs, and the instruments (trumpets, saxophones, and clarinets) of marching bands.

Blues: Music based on the call and response of African American work songs coupled with western European instruments such as the piano, guitar, harmonica, bass, drums.

Bluegrass: A music in which singers accompany themselves with acoustic rather than electric instruments, using the fiddle, mandolin, guitar, five-string banjo, steel guitar, and bass. Singing style is based on American folk and country music.

Gospel Music: Music based upon the combination of traditional and original Christian spirituals and African American **choir** singing with piano or organ accompaniment.

Ragtime: Music popular between 1893 to the beginning of World War I. Ragtime is played on the piano and emphasizes syncopation and **polyrhythm**. Ragtime's most popular musician was composer and pianist Scott Joplin.

Riverboat Music: Music traditionally played on riverboats, or music inspired by riverboats.

Folk Music: Traditional songs and music of a particular people or culture that is passed down orally from person to person.

Polyrhythm: the playing of different, contrasting rhythms at the same time.

Improvisation: Music or notes in music made up on the spot.

Call and Response: A style of singing in which the song of one singer is answered by others.

Banjo: A musical string instrument for plucking, usually having a long ridged or fretted neck attached to a sound box bound with skin or plastic. The banjo usually has four long strings and a short fifth string to be plucked by the thumb.

Fiddle: The fiddle is another name for the violin, and, as a verb means "to play the violin."

Mandolin: A small string instrument with a long, ridged, or fretted neck with four strings and a pear shaped sound box.

Guitar: A six stringed musical instrument with a large flat-backed sound box, a long ridged neck, or fretted neck, played by strumming or picking.

Choir: A group of singers traditionally organized to sing in a church or other institution.

Riverboat: Any number of boats suitable for use on a river, including paddleboats, steamboats, barges, and keelboats, carrying passengers or cargo.

Twelve-bar scale: The basis of blues music, the twelve-bar scale reflects the European heritage of the blues while the 3rd and 7th notes of the scale are the descendants of African styles of singing, which use a five note scale.

Cultural Diffusion: The spread of cultural practices from one community or group to another. This happens in the Mississippi River Valley as people travel up and down the river.

Music

Teacher note: Artist in Residency musicians are listed on the Illinois Arts Council website under ArtsTour and Arts-in-Education. Residencies may be prepared for by listening to the different types of music in this lesson, learning the vocabulary, and participating in the student activities.

Choose one of the following for each team to participate in after they play the music game.

Family Music Instrument	Blues Lyrics	River Songs	Make Your Own
<p>Write down or record folk songs from your family or cultural background, and research where each song is from and what it describes. Describe what type of music it is, where the song is sung or played, and sing it for the class.</p>	<p>Think about a problem you have. Listen to a recording of a basic blues call and response beat. Break into groups, or work individually and write your own blues lyrics in the blues pattern. Sing your own blues. The classroom could be turned into a “river boat” for the final part of the assignment.</p>	<p>Listen to songs all dealing with rivers, such as: “Red River Valley” “Down by the Riverside” “Moon River” “River Deep, Mountain High” “Bridge Over Troubled Water” “Rivers of Babylon” “Ol’ Man River” “Take Me to the River” Compare the different feelings, images, styles of music, and messages of each song. Then write a song about the Mississippi in the style of one of the songs you listened to. (Adapted from Joan Diez “Lovely Rivers” lesson plan, 2002)</p>	<p>Make and decorate your own bluegrass instruments. Guitars, Bass, Mandolins, Fiddles. Listen to a bluegrass tape or CD. Try singing a bluegrass song from the tape or CD-can you make your voice sound like the singer on the tape?</p>

Spotlight on other Illinois Mississippi River Musical Artists:

Jean Kittrell and the St. Louis Rivermen included legendary musician, Jean Kittrell on piano and vocals until her retirement. Today the St. Louis Rivermen includes Noel Kaletsky on clarinet, Brett Stamps on trombone, Steve Lilley on coronet, Jim Maihack on trombone, Ray Templin on piano, Bobby Grimm on banjo and vocals, David “Red” Lehr on sousaphone, and Don Schroeder on drums as well as a number of other musicians from the Midwest. The band plays spirituals, ragtime, blues and jazz 1920s. They have released four albums including *Strut Yo’ Stuff*, *Syncopate Yo’ Papa*, *Out of the Gate*, *Hymns & Her*, and *Shine*. All of the band members have been in other jazz bands in the St. Louis area, and the band has toured throughout the United States. <http://www.strivermen.com/>

Bluegrass musician, Wil Maring lives in Murphysboro, Illinois. She is a singer and songwriter and plays in a band called **Shady Mix**. Wil grew up in Waterloo, Iowa, near the river and as a kid, hiked and played in the bluffs overlooking the Mississippi. Wil plays the guitar, clawhammer banjo, and bass. She sings about the lifestyle of the people, landscape and childhood memories of the Mississippi River area. <http://www.arts.illinois.gov/artstour-roster/wil-maring>

Kristina Brown is a Gospel singer and songwriter from the Quad Cities. Kristina began singing as a child. In 1989 she received an Arion Vocal Performance Award; and studied vocal performance and theater at Columbia College in Chicago, graduating in 1998. Kristina has released two albums, “Great is Thy Faithfulness” and “The Lord is My Shepherd”. Kristina received three awards from the Illinois Arts Council, and performs at many events in her area. <http://kristinabrownonline.com/>

Chris Vallillo is a folksinger and songwriter. Chris has lived in Macomb, Illinois since 1976. Chris learned much of the traditional music he plays while designing and carrying out the Schuyler Arts Folk Music Collecting Project, which located and documented the music of the “last of the pre-radio generation” in West Central Illinois. From 1990 to 1997, Chris was the performing host and co-producer of the award winning public radio series “Rural Route 3.” Chris plays numerous instruments, including the guitar, harmonica, and hammered dulcimer, and has played on the Mississippi riverboat *Twilight* since 1997. Chris has released four albums: *The Western Illinois Rag*, *The Putnam Museum Concerts*, *The Best of All Possible Worlds*, and *Aural Traditions*. <http://www.arts.illinois.gov/artstour-roster/chris-vallillo>

IV. Folk Arts Curriculum Unit

- Theme Overview: Ethnic and Folk Arts of the Mississippi River
- Featured Artist: Father Phil Hoebing
- Lesson Plan: Folklore and Writing
- Mississippi River Folk Culture Lesson Plan
- Spotlight on Other Illinois Mississippi River Folk Artists

Connections to Common Core State Standards

English Language Arts

&

Literacy in History/Social Studies, Science and Technical Subjects

WRITING STANDARDS K-5

Research to Build and Present Knowledge

1. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
2. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

READING STANDARDS K- 5

Key Ideas and details

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.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Connections to Common Core State Standards

English Language Arts

&

Literacy in History/Social Studies, Science and Technical Subjects

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

1. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
2. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
3. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
9. Read and comprehend complex literary and informational texts independently and proficiently.

SPEAKING AND LISTENING STANDARDS K-5

Comprehension and Collaboration

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.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Connections to Common Core State Standards

Presentation of Knowledge and Ideas

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.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
10. Adapt speech to a variety of contexts

Theme Overview-Ethnic and Folk Arts

The Illinois Mississippi River Valley has been home to many ethnic and cultural groups over the centuries. Each brought unique artistic traditions passed down over generations. People made objects, sang songs, told stories, and harvested, grew and ate foods that expressed their heritage, their customs and their daily lives. Most importantly, the rhythm and power of the mighty Mississippi River influenced both the arts and the culture of each group.

Native-Americans first arrived at the Mississippi around 12,000 years ago during the end of the last ice age. Over the centuries, they formed distinct communities. During the Mississippi Era, beginning 1500 years ago, Native-Americans built huge burial mounds, one of the largest at Cahokia in southern Illinois. Archeologists have documented the artistic legacy of this advanced aesthetic culture. Artisans used copper, shells, marble and clay to create intricate jewelry, utensils, tools and vessels.

By 1541, the Mississippians had disappeared, replaced by the tribes of the Illiniwek. Europeans began to explore the Mississippi, starting with Fernando de Soto in 1541. A century later, in 1673, French explorers Jacques Marquette and Louis Joliet, traveled down the Mississippi by canoe, encountering the Illiniwek, among other tribes, which they renamed the Illinois. Marquette and Joliet were accompanied by French Voyageurs, French traders who traveled the Great Lakes and rivers of Canada and the western United States by canoe. Illinois became part of the French colony of Louisiana and French settlements were established in the 1700's, particularly along the lower portion of the Mississippi.

The first Africans in Illinois were brought in 1720 as slaves to work in salt mines near Fort de Chartres in Randolph County. (*African Americans in Illinois*) In 1763, Illinois was ceded to Great Britain, and by 1765, British soldiers had taken over Fort de Chartres. Many of the French chose to move west of the Mississippi rather than being governed by the English.

In the 19th century, the Mississippi valley saw boom times due to its position as a trade route and as a rich farming area. New England Yankees were among the first to arrive, followed by Pennsylvania Germans, then Wilderness Trail Scotch-Irish from Kentucky and Tennessee. A Swedish settlement in northern Illinois, Bishop Hill, was founded by Utopian, Eric Jansson, who fled the strict Swedish state church in the 1840's. Joseph Smith, who founded the Mormons, established a colony in Navoou, followed by the Icarians. The Icarians were French immigrants attempting to build a utopian community. They introduced wine making to Nauvoo as well as blue cheese.

Immigrants continued to arrive in the Valley throughout the 1800's and 1900's, particularly Germans, followed by Swedes, Irish, English, Belgians, and Swiss. Today's immigrants include Mexicans, Chinese, Vietnamese, Laotians, and small numbers of refugees from places such as Bosnia. Each group of immigrants in the valley brought **traditions** together with their belongings. **Ethnic groups** maintained their music, dance, foodways, religions and architecture. For example, Swedes brought old-world bakery goods and the French Icarians brought new styles of architecture. Nauvoo has a unique sculpture garden with representations dedicated to pioneer women and mothers as well as French Icarian architecture and a newly built Mormon temple.



Freedom Quilt by Edna Patterson Petty © 2009

African-Americans also sought freedom in Illinois: several sites of the Underground Railroad were located on the Mississippi including Chester, Alton, and Quincy. Although Illinois was admitted to the Union as a free state in 1818, “Black Code” laws restricted the rights of free blacks until the Civil War. A Missouri abolitionist, Elijah Lovejoy co-founded the Illinois Anti-Slavery Society in Alton in 1837, having been driven from Missouri. The “Great Migration” brought African-Americans from the south to Illinois during the 1920’s and 30’s, bringing traditions such as blues and jazz with them.

Those who settled also contributed to a new type of **folk community**, rural river culture. **Folk traditions** emerged both from necessity and in response to the environment. In Dallas City, a pearl button factory created buttons made from shells collected in the river. Hunting and fishing led to the creation of duck decoys, nets, fish baskets, and stories, legends, and songs about the fish and animals of the region. Father Phil Hoebing describes “river rats” as people who lived off the river by hunting and fishing. “These men have been ‘on the river’ almost as long as they have lived, and they have developed a very special relationship to the Mississippi” (Hoebing).

Today, people make furniture and instruments from river woods, carve duck decoys and build a variety of riverboats. Former utilitarian, domestic tasks produce quilts, rugs and embroidery that tell stories about towns, families and floods. People catch, fry and eat river catfish and gather at river festivals to honor the land, its people and their traditions. Along the way, new and old traditions have been sustained, passed down and celebrated.

Artist Spotlight - Father Phil Hoebing

Father Phil Hoebing is a folklorist, storyteller, Franciscan priest, and professor emeritus of Philosophy at Quincy University. He grew up in Adams County, learning weather predictions and river folklore about snakes, turtles, and fish. He has collected stories, beliefs, photos, and folklore about the traditions of “river rats” in the Mississippi River Valley, and is the author of The Wildcat Whistle: Folklore, Fishing and Hunting Stories from the Mississippi River Valley. He has collected legends on Lover’s Leaps published in 2001 at <http://www.qufriary.org/hoebing/leap.html>.

<http://www.qufriary.org/Hoebing/>



FATHER PHIL HOEBING

Ethnic and Folk Culture Lesson Plan

Author: Father Phil Hoebing

Title: Folklore and Writing

Objectives:

- To teach students how to research and collect oral history, folklore, and stories
- To teach interviewing skills
- How to use collected folklore in writing

Appropriate Grade Levels:

4th grade and up (could be modified for younger students)

Related Subjects: Social Studies, History, English, and Language Arts

Activity Summary:

Students collect folklore from a partner, summarize, rewrite as a story.

Materials:

Pens or pencils and paper

Wildcat Whistle or other collections of folklore

See www.cartso.org for excellent collections of folk tales and folklore for grade school students

Guidelines for Collection (see below)

Fieldwork Collection Worksheets

Teacher step-by-step Directions:

1. Read samples of folklore to students, review fieldwork collection worksheet and “what is folklore” with students.
2. Put students in pairs, and hand out Fieldwork collection sheets (below).
3. Give students five minutes to collect and write down one example of folklore from their partner.
4. Switch so that partner is now collecting and writing down one example of folklore.
5. Have students write a short story that incorporates the folklore they collected (could be a ghost story, a mystery, or just a story where the characters refer to the folklore).
6. Have each student read the story to their partner, each pair must choose one of the stories to read aloud to the class.
7. Do a round robin reading of the stories.
8. Ask students to compare similar types of folklore between stories-are there stories or beliefs that change from version to version?

Illinois Mississippi River Valley Folklore

Adapted from Wildcat Whistle, by Fr. Phil Hoebing and Folklore from Adams County, Illinois by Dr. Harry Hyatt

Wishes:

Wish the first time you pass over a new bridge.

Wish when a large raindrop strikes your face.

Luck:

Old shoes should be worn on Friday, the 13th for luck.

It is lucky to take the broom and the salt into a new home before anything else.

Good luck comes from keeping a turtle in your garden.

Warning:

The snake-doctor (a dragonfly) warns a snake when danger is near.

"Many people do not realize that the ordinary dragonfly is known as a snake doctor by people who live in the Mississippi Valley."

Fishing

Fish never bite as well on Sunday as they do during the week

It is generally said a snake-doctor (dragonfly) resting on your cork (corks were used for keeping the hook near the surface) means a fish is near the hook and about to bite or you will have good luck fishing all day; but it is sometimes said a snake-doctor brings bad luck.

"Wind from the south, hook in the mouth.

Wind from the east, bite the least.

Wind from the north, further off.

Wind from the west, bite the best.

Catfish

"The catfish in the Mississippi include the blue fulton...known as the "The Mississippi Cat." A 19th century poem published in *Punch*, a famous English magazine went like this:

*They say that the catfish climbs the trees,
And robs the roosts, and down the breeze
Prolongs his caterwaul.*

*Oh! Leave him in the western flood
Where the Mississippi churns the mud;
Don't bring him here at all."*

(You might want to have students compare the catfish in this poem to news stories of the carp now found in the Mississippi which can "walk" on land)

FIELDWORK COLLECTION WORKSHEET

Topic: _____

Student Name: _____

COLLECTION DATA:

Date and Time:

Place or Site:

Subject or Informant Name:

Details: (age, gender, ethnic origin, occupation, etc.):

COMPARISON (Context) DATA:

Similar examples or informants:

Types and Variants:

Sources Consulted:

Typical features:

Unique features:

INTERPRETATION DATA:

Elements of realism (historical or news verification):

Elements of form (style or genre):

Elements of presentation (biographical information):

Elements of reception (audience or context):

K – 4 STUDENT COLLECTING SHEET

Topic: _____ Student Name: _____

Write the story, song, or tradition here:

Name of Person you interviewed: _____

Date of Interview: _____

Location of Interview: _____

Guidelines for Collection and Oral Interviews

General Observations: The categories of original material we are seeking to collect include photographs, oral narratives and artifacts as well as traditional folklore. The checklist which follows represents areas which are presently useful in preparation of exhibits or in development of scholarly articles or books. Some available reference guides are indicated at the outset of each section.

The main categories are:

- I – Folk Traditions,
- II - Legends and Oral History,
- III - Folklore,
- IV - Folktales,
- V – Other.

I. Folk Traditions

(Jan Brunvand, *American Folklore*; Richard Dorson, *American Folklore*)

- Customs and festivals, traditional events and activities
- Halloween
- Farming practices
- Gestures and Games, community and family
- Toys and artifacts as well as diagrams sought
- Architecture
- Construction techniques and master craftsmen
- uses of buildings – houses – barns
- Crafts and Arts
- Fencing and lawn ornaments
- Household objects, furnishings
- Tools
- toys
- crafts (baskets, pottery, decorative arts, etc.)

II. Legends and Oral History

(Phil Hoebing, *Wildcat whistle*; John Hallwas, *WIU Press, Tales from Two Rivers*)

- Individuals and local names
- travel and traveling
- hunting and fishing
- towns and landmarks
- business activities and farm life
- churches, schools and holidays
- law & order and the military

- prohibition, depression years and war years
- life along the rivers (& creeks)
- other recollections of local events

III. Folklore

(Harry Hyatt, Folklore of Adams County Illinois; Vance Randolph, Ozark Magic and Folklore)

- weather, climate
- plants and animals birth and infancy
- human body, medicine
- dreams and wishes
- courtship and marriage
- clothing and social relations
- household activities (recipes)
- death and spirit world
- ghosts and witches

IV. Folktales

(Aarne & Thomson, Motif-Index Index of Folk Literature)

- Motifs: imaginary creatures, transformations, magic objects, helpful animals and super powers
- Tale types:
- Animal tales (includes fables)
- Ordinary folktales: fairy tales, devil-may-care tales, Jack-Will-Tom stories, master bridegroom stories, hunter (quest) stories,
- Jokes and Anecdotes, jests (religious/marriage jokes), numskull stories, dialect, joke fads (sick jokes, etc.), shaggy dog stories, lying (tall tales)
- Formula types: cumulative tales, catch types, endless stories, cante fable (sung stories, in part)

V. Other Material

- material about hospital stays, recovery from surgery (particularly problems not anticipated or warned about by doctors) and other medical (my operation) accounts.
- material about a child-rearing, parental attitudes, how the child develops awareness, and maturity; how attitudes have changed; growth in thought or philosophy as recollected by adult (from “age of reason”).
-

Lesson Plan

Title: Exploring Ethnic and Folk Culture

Author: Susan Eleuterio

Objectives:

- Trace the movement and settlement of various ethnic groups throughout western Illinois.
- Study the many motivations bringing groups to settle in western Illinois.
- Understand how ethnic and folk groups contribute elements of their cultural heritage to their communities.
- Identify specific ethnic and folk traditions and link them to geographical regions.
- Make connections between everyday life and pervasive ethnic and folk traditions which have become part of daily life.
- Distinguish between various types of ethnic and folk art and identify examples of each type.
- Learn to identify ethnic and folk art concepts, specifically the folk traditions of the Illinois Mississippi River Valley

Appropriate Grade Level: 3-12 [Can be adapted for pre-K – 3]

Vocabulary:

Tradition: information, actions or beliefs passed down over generations. For example: community, religious or family customs.

Ethnic Group: large groups of people with common racial, national, tribal, religious, linguistic, or cultural origins.

Folk Art: artistic practices, which have a family or community, base and express that community's aesthetic, heritage and tradition, such as quilting, carving and basket making.

Folk music: traditional songs and musical styles passed down over generations among a people.

Folk dance: traditional dance styles and steps that express regional, community or family traditions.

Folk speech: words, expressions, names and other language based on regional, community or family traditions.

Ethnic Art: artistic practices, which have a family or community base, which express that community's ethnic aesthetic, heritage and traditions and have been passed down over generations.

Occupational Arts: artistic practices based in a particular occupation such as fishing, farming or raising horses.

Decorative Arts: arts such as painting, ceramics, and glass blowing.

Domestic Arts: arts used for household purposes such as quilting, embroidery, knitting, and weaving.

River Culture: customs, beliefs and practices developed from living along the river such as net making, fishing, wooden decoy carving.

Foodways: customs, beliefs and practices related to the growing, harvesting, preparation and use of foods.

Materials: note cards, poster board, paper, markers, paints and pencils

More in-depth activities may require air-dry clay, fabric, yarn, wooden dowels, straws, needle and thread, fabric glue and photos from tourism brochures.

Step- by- Step Directions

1. Read the Folk Culture Theme Overview to your students and review vocabulary words.
2. Begin activities with these things to consider: Can you find any clues about the **ethnic history** of your community? Are any street names or buildings named after particular people or places? Are members of your family or groups of friends from other countries? Can you identify distinct ethnic groups in your community? Are there any landmarks commemorating immigrants? Are there any festivals celebrating certain ethnic traditions?
3. Select one of the activities below or put students in teams and allow each team to select one of the activities

A short list of interesting Illinois names:

- **Illinois:** This name comes from the Native American *Illiniwek*. The French explorers took the name and made it sound closer to their French language. They pronounced it *E-Lee-Nwa*
- **Mississippi:** Ojibewe Native-Americans named the river *Messipi*, meaning both “big river” and “father of rivers.” Many tribes saw that the river was a great and powerful force.
- **Bettendorf:** a German name loosely translated as “sleepy town” and a town in the Quad Cities
- **Moline:** another town in the Quad Cities, named after the French word for mill, *moulin*.
- **Galva:** a town in Henry County, named after the Swedish seaport town of Gefle. They are now sister cities.
- Many towns and counties in Illinois take their names from Native American tribes and places, such as **Kaskaskia, Peoria, Kankakee, Oquawka, Pontoosuk, Shawnee and Winnebago.**
- **Forgotonia:** This is an example of **folk speech**. In 1973, the people of McDonough County formally renamed their county **Forgotonia** to tell the world how neglected they felt by the state and national leaders. Many people of western Illinois have adopted the nickname for the entire western border.

Folk Group Brainstorming

Family Traditions Poster

<p>Make a list of folk groups of which you are all members.</p> <p>For example, you are all in the same class-room and you are all students at the same school. How many different folk groups are in your school?</p> <p>How many different folk groups is your family a part of?</p> <p>For example, you all go to the same church, temple or synagogue or you are members of the same YMCA.</p> <p>In a small group, brainstorm on note cards about the arts, architecture, customs and foodways of your community, your family and your school.</p> <p>Compare and contrast to demonstrate your uniqueness.</p> <p>Work in pairs to design a poster of what you find in your research to share with the class.</p>	<p><u>Interview your family and make a list of family traditions.</u></p> <p>Make a poster with pictures and descriptions of your family traditions.</p> <p>Include things you have learned from your grandparents or parents or relatives.</p> <p>Include any traditions that reflect your religion or ethnic heritage.</p> <p>Think about things your family does on the weekends together. Do you have evening rituals or morning habits?</p> <p>What happens during the winter holidays?</p> <p>Do you have special birthday traditions?</p> <p>Present your posters and research to your classmates.</p>
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FOLK CULTURE Student Activities

Artifact Map	Name Research	Extended activity
<p><u>Make an artifact map of your day, using the objects you use everyday as markers along the way.</u></p> <p>For example: “I start with a toothbrush and comb. I use a bowl and spoon for cereal. I carry a bag for my books.”</p> <p>Only list the objects you use most days. Which items could you make yourself? A toothbrush? A pencil? A bar of soap?</p> <p>Imagine life by the Mississippi when you had to make the things you used!</p> <p>To catch fish, you would build a boat, make lures and poles or traps.</p> <p>To bake the fish, you would need to make ovens and pans.</p> <p>To sleep comfortably, you would need to make pillows and blankets.</p> <p>People make useful objects to help with their daily lives.</p> <p>These skills are called occupational arts.</p>	<p><u>What’s in a name?</u></p> <p>Along the Mississippi River and in the state of Illinois, names of people and places tell a grand story of the people who have made this land their home.</p> <p><u>Research the history of your own last name or your town or your school.</u></p> <p>You might find something interesting!</p> <p>If you could rename yourself, your town or even name your group of friends, what kind of name would you think up?</p> <p>If you were to give your family a new last name, what kinds of things would you consider?</p> <p>Your hobbies, occupation and ethnic heritage are great places to start!</p>	<p>Research industries, culture and arts of the Mississippi, noting the objects specific to each region.</p> <p>Take your research findings and create a visual artifact map of the river valley to explain why and how people make and use objects.</p> <p><u>Make a list of local names and research the origins of each name.</u></p> <p>Do the findings reflect the history of your community?</p> <p>Are there more names from recent history or generations in the past?</p>

Make a coiled bowl**Pottery****Build a Model Riverboat**

<p>Beginning with a piece of clay, stretch and roll the ball into a long rope.</p> <p>Make a flat clay base and use a fork to make lines along the top edge.</p> <p>Slowly wrap the coil around the base and drip wet clay in between and over the joints.</p> <p>After the rope is fully wound and the walls are as high as you want, gently smooth the layers into a solid wall.</p> <p>After making smooth walls, draw designs or pictures on the outside.</p> <p>Think about special places or family members or animals that make you feel strong or happy.</p> <p>Teachers: Air dry clay is the easiest to work. If you have access to a kiln, feel free to use real clay</p>	<p>Native-Americans along the Mississippi lived in the area year-round, building stable villages and farms.</p> <p>Clay jars and pots were used for both practical and ceremonial purposes.</p> <p>For example, archeologists have discovered pots in burial chambers with animals depicted on the outside.</p> <p>Many Native cultures believed in animal spirits and powers.</p>	<p>The Mississippi River has been home to an amazing variety of floating vessels, from canoes to modern barges.</p> <p>People have built houseboats to live in and fishing boats to collect fish.</p> <p>Boats large and small have traveled up and down the river.</p> <p>Industrial boats were used for commercial purposes such as hauling lumber and raw materials from one place to the next.</p> <p>Other boats graced the river in style! Showboats and excursion boats offered comfortable rides with great river views and entertainment.</p> <p>The steamboats and paddleboats of the 19th century are enduring symbols of freedom and beauty.</p>
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Research Boats

Quilts

Make a Quilt

<p>Which kind of boat would you like to ride on?</p> <p>Would you stow away on a towboat or relax and take in the view from a passenger boat?</p> <p>If you choose a painted steamboat, what would you have to entertain your guests? How would you paint it?</p> <p>If you choose a cargo boat, what would you transport? Who would you be traveling with?</p> <p>Imagine boat life back in history and today.</p> <p>Based on your research project, build a model river boat.</p> <p>Be creative in your designs and building materials.</p> <p>If you are building a raft, use real sticks and rope.</p> <p>To build a fancy steamboat, you will have to use strong wooden dowels and boards for the structure and also use paints to decorate the outside and write the name on the side.</p>	<p>Quilts are a vital part of Illinois' history in many ways.</p> <p>Quilts are primarily made for warmth and comfort against harsh winter temperatures.</p> <p>Quilt making is also an opportunity for the artist to express feelings and record events and places important to them.</p> <p>Quilt makers in Illinois have recorded pioneer journeys and local events.</p> <p>People have used quilts to tell about their towns, their families and the river.</p> <p>Because most quilts are made up of many squares or blocks, it is easy to make each block tell a different story.</p> <p>Sometimes groups of quilters work on a quilt together, each making a part of the larger quilt.</p> <p>Make a quilt of the Mississippi River.</p> <p>Use white cotton squares or construction paper.</p>	<p>In small groups or as a classroom, choose a theme or subject for your group quilt.</p> <p>Telling the story of your town, the people and places, or showing highlights of the school year are always interesting topics!</p> <p>Whether you can use fabric or colored paper, try to use big bright shapes and colors to make your squares.</p> <p>Everyone's squares, all the same size, can be hung on the wall and made into a beautiful wall quilt!</p> <p>Invite the whole school to view your quilt.</p> <p>Write a presentation to explain your creation at the unveiling.</p>
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Spotlight on Illinois Mississippi River Artists:

Robert Kehl is a woodworker and carver from Quincy, Illinois. He has served as President of the Big Rivers Carvers Club, which creates wooden ornaments every year for the Quincy “Symphony of Trees” festival. Bob carves ornaments, wooden duck decoys, and makes furniture. One of Bob’s projects was to restore wooden carousel horses from the Quinsippi Island Carousel that was located in the middle of the Mississippi River near Quincy.

Arnie and Karina Camarillo are a father and daughter from Moline who direct the Quad Cities Ballet Folklorico. Arnie moved to Illinois from Guadalajara, Mexico, and like many immigrants to the Mississippi River Valley brought his traditional arts with him. Arnie began the Ballet in 1984 as a tribute by Mexican children in Moline to their mothers for Mother’s Day. Karina began dancing as a young girl in the troupe, and later studied Mexican folk dance at the University of Guadalajara. Today, Quad Cities Ballet Folklorico performs throughout the Midwest at festivals, local churches, and schools.

<http://www.iowaartscouncil.org/programs/folk-and-traditional-arts/iowa-roots/season-two/arnulfo-camarillo.shtml>

Carol Parrish learned needlework from her grandmother and later learned to hook rugs from Virginia Massie of Dallas City. Carol lives in Monmouth today and is a member of the Illinois Artisans Guild. Carol dyes the fabric herself with commercial dyes and weaves rugs that represent both traditional and historical designs.

Edna Patterson-Petty is a quilter and textile artist from East St Louis who has been deeply influenced by the Mississippi River in her art. She learned quilting from her mother and combines traditional methods and patterns with contemporary designs. She specializes in Memory quilts and in art therapy. Her work has been featured in a number of books and exhibits. <http://fabricswork.com>

STUDENT ASSESSMENT GUIDE

Before beginning each of the units in this Guide, use the following writing technique to assess prior student knowledge and to encourage student interest.

Evaluation: After unit is completed use this technique to assess learning.

Hand out “**KWL**” sheets to students or draw the following on the board:

K

W

L

Explain to students that “**K**” stands for “what you know about a subject,” “**W**” stands for “what you wonder about a subject, or want to know about a subject,” and “**L**” stands for what you have learned about a subject.

Under the “**K**” column, list everything students feel they know about the subject. For instance, you could begin the use of this guide by asking students what they know about the Mississippi River. Then ask what they wonder about it. Use the Mississippi River overview to answer questions about basic facts such as the length of the river, the states which border it, and why it’s important to Illinois.

You can use the vocabulary words in each unit as a starting point in the “know” column to see which words and terms are already familiar to students. Then ask students what they wonder about the subject—for instance, what do they wonder about music and the Mississippi? After the unit has been completed, including student activities, ask students to list what they have learned in the “**L**” column. This could be part of a learning log, a journal, or a group exercise conducted on the board. Students could also write a paragraph about what they’ve learned.

Vocabulary and Theme Idea (Kathleen Kuna Chicago Area Writing Project)

Pre-test

List Vocabulary for each unit.

Have students rate their knowledge using the following scale.

1. Don’t know word.
2. Know a little.
3. Can tell something about it.
4. Can define and use in context.

Post-test students using the same scale after vocabulary is taught with unit.

KWL Student Worksheet

K

W

L

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NATIONAL STANDARDS FOR ARTS EDUCATION:

The standards outline what every K-12 student should know and be able to do in the arts. The standards were developed by the Consortium of National Arts Education Associations, through a grant administered by The National Association for Music Education (MENC).

For More Information go to : <http://artsedge.kennedy-center.org/educators/standards.aspx>

MUSIC

Performing, creating, and responding to music are the fundamental music processes in which humans engage. Students, particularly in grades K-4, learn by doing. Singing, playing instruments, moving to music, and creating music enable them to acquire musical skills and knowledge that can be developed in no other way. Learning to read and notate music gives them a skill with which to explore music independently and with others. Listening to, analyzing, and evaluating music are important building blocks of musical learning. Further, to participate fully in a diverse, global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond. Because music is a basic expression of human culture, every student should have access to a balanced, comprehensive, and sequential program of study in music.

Content Standard #1: Singing, alone and with others, a varied repertoire of music.

Achievement Standard:

- Students sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo
- Students sing expressively, with appropriate dynamics, phrasing, and interpretation
- Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures
- Students sing ostinatos, partner songs, and rounds
- Students sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

Content Standard #2: Performing on instruments, alone and with others, a varied repertoire of music.

Achievement Standard:

- Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo.
- Students perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.

- Students perform expressively a varied repertoire of music representing diverse genres and styles.
- Students echo short rhythms and melodic patterns.
- Students perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor.
- Students perform independent instrumental parts (e.g., simple rhythmic or melodic ostinatos, contrasting rhythmic lines, harmonic progressions, and chords) while other students sing or play contrasting parts

Content Standard #3: Improvising melodies, variations, and accompaniments.

Achievement Standard:

- Students improvise “answers” in the same style to given rhythmic and melodic phrases
- Students improvise simple rhythmic and melodic ostinato accompaniments
- Students improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
- Students improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds (e.g., voices, instruments), nontraditional sounds available in the classroom (e.g., paper tearing, pencil tapping), body sounds (e.g., hands clapping, fingers snapping), and sounds produced by electronic means (e.g., personal computers and basic MIDI devices, including keyboards, sequencers, synthesizers, and drum machines)

Content Standard #4: Composing and arranging music within specified guidelines.

Achievement Standard:

- Students create and arrange music to accompany readings or dramatizations
- Students create and arrange short songs and instrumental pieces within specified guidelines (e.g., a particular style, form, instrumentation, compositional technique)
- Students use a variety of sound sources when composing

Content Standard #5: Reading and notating music.

Achievement Standard:

- Students read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures
- Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys

- Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing
- Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

Content Standard #6: Listening to, analyzing, and describing music.

Achievement Standard:

Students identify simple music forms when presented aurally

Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures

Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances

Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children’s voices and male and female adult voices

Students respond through purposeful movement (e.g., swaying, skipping, dramatic play) to selected prominent music characteristics or to specific music events (e.g., meter changes, dynamic changes, same/different sections) while listening to music

Content Standard #7: Evaluating music and music performances.

Achievement Standard:

- Students devise criteria for evaluating performances and compositions.
- Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles

Content Standard #8: Understanding relationships between music, the other arts, and disciplines outside the arts.

Achievement Standard:

- Students identify similarities and differences in the meanings of common terms (e.g., form, line, contrast) used in the various arts
- Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., foreign languages: singing songs in various languages; language arts: using the expressive elements of music in interpretive readings; mathematics: mathematical basis of values of notes, rests, and time signatures; science: vibration of strings, drum heads, or air columns generating sounds used in music; geography: songs associated with various countries or regions)

Content Standard #9: Understanding music in relation to history and culture.

Achievement Standard:

- Students identify by genre or style aural examples of music from various historical periods and cultures
- Students describe in simple terms how elements of music are used in music examples from various cultures of the world
- Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use
- Students identify and describe roles of musicians (e.g., orchestra conductor, folksinger, church organist) in various music settings and cultures
- Students demonstrate audience behavior appropriate for the context and style of music performed

THEATRE (K-4)

Theatre, the imagined and enacted world of human beings, is one of the primary ways children learn about life -- about actions and consequences, about customs and beliefs, about others and themselves. They learn through their social pretend play and from hours of viewing television and film. For instance, children use pretend play as a means of making sense of the world; they create situations to play and assume roles; they interact with peers and arrange environments to bring their stories to life; they direct one another to bring order to their drama, and they respond to one another's dramas. In other words, children arrive at school with rudimentary skills as playwrights, actors, designers, directors, and audience members; theatre education should build on this solid foundation. These standards assume that theatre education will start with and have a strong emphasis on improvisation, which is the basis of social pretend play.

In an effort to create a seamless transition from the natural skills of pretend play to the study of theatre, the standards call for instruction that integrates the several aspects of the art form: script writing, acting, designing, directing, researching, comparing art forms, analyzing and critiquing, and understanding contexts. In the kindergarten through fourth grade, the teacher will be actively involved in the students' planning, playing, and evaluating, but students will be guided to develop group skills so that more independence is possible. The content of the drama will develop the students' abilities to express their understanding of their immediate world and broaden their knowledge of other cultures.

Content Standard #1: Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history.

Achievement Standard:

- Students collaborate to select interrelated characters, environments, and situations for classroom dramatizations
- Students improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue

Content Standard #2: Acting by assuming roles and interacting in improvisations.

Achievement Standard:

- Students imagine and clearly describe characters, their relationships, and their environments
- Students use variations of locomotor and nonlocomotor movement and vocal pitch, tempo, and tone for different characters
- Students assume roles that exhibit concentration and contribute to the action of classroom dramatizations based on personal experience and heritage, imagination, literature, and history

Content Standard #3: Designing by visualizing and arranging environments for classroom dramatizations.

Achievement Standard:

- Students visualize environments and construct designs to communicate locale and mood using visual elements (such as space, color, line, shape, texture) and aural aspects using a variety of sound sources
- Students collaborate to establish playing spaces for classroom dramatizations and to select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes, and makeup

Content Standard #4: Directing by planning classroom dramatizations

Achievement Standard:

- Students collaboratively plan and prepare improvisations and demonstrate various ways of staging classroom dramatizations

Content Standard #5: Researching by finding information to support classroom dramatizations

Achievement Standard:

- Students communicate information to peers about people, events, time, and place related to classroom dramatizations

Content Standard #6: Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms

Achievement Standard:

- Students describe visual, aural, oral, and kinetic elements in theatre, dramatic media, dance, music, and visual arts
- Students compare how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual arts
- Students select movement, music, or visual elements to enhance the mood of a classroom dramatization

Content Standard #7: Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions

Achievement Standard:

- Students identify and describe the visual, aural, oral, and kinetic elements of classroom dramatizations and dramatic performances
- Students explain how the wants and needs of characters are similar to and different from their own
- Students articulate emotional responses to and explain personal preferences about the whole as well as the parts of dramatic performances
- Students analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations along with means of improving the collaborative processes of planning, playing, responding, and evaluating

Content Standard #8: Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life

Achievement Standard:

- Students identify and compare similar characters and situations in stories and dramas from and about various cultures, illustrate with classroom dramatizations, and discuss how theatre reflects life
- Students identify and compare the various settings and reasons for creating dramas and attending theatre, film, television, and electronic media productions

VISUAL ARTS (K-4)

These standards provide a framework for helping students learn the characteristics of the visual arts by using a wide range of subject matter, symbols, meaningful images, and visual expressions, to reflect their ideas, feelings, and emotions; and to evaluate the merits of their efforts. The standards address these objectives in ways that promote acquisition of and fluency in new ways of thinking, working, communicating, reasoning, and investigating. They emphasize student acquisition of the most important and enduring ideas, concepts, issues, dilemmas, and knowledge offered by the visual arts. They develop new techniques, approaches, and habits for applying knowledge and skills in the visual arts to the world beyond school.

The visual arts are extremely rich. They range from drawing, painting, sculpture, and design, to architecture, film, video, and folk arts. They involve a wide variety of tools, techniques, and processes. The standards are structured to recognize that many elements from this broad array can be used to accomplish specific educational objectives. For example, drawing can be used as the basis for creative activity, historical and cultural investigation, or analysis, as can any other fields within the visual arts. The standards present educational goals. It is the responsibility of practitioners to choose appropriately from this rich array of content and processes to fulfill these goals in specific circumstances and to develop the curriculum.

To meet the standards, students must learn vocabularies and concepts associated with various types of work in the visual arts and must exhibit their competence at various levels in visual, oral, and written form. In Kindergarten-Grade 4, young children experiment enthusiastically with art materials and investigate the ideas presented to them through visual arts instruction. They exhibit a sense of joy and excitement as they make and share their artwork with others. Creation is at the heart of this instruction. Students learn to work with various tools, processes, and media. They learn to coordinate their hands and minds in explorations of the visual world. They learn to make choices that enhance communication of their ideas. Their natural inquisitiveness is promoted, and they learn the value of perseverance.

As they move from kindergarten through the early grades, students develop skills of observation, and they learn to examine the objects and events of their lives. At the same time, they grow in their ability to describe, interpret, evaluate, and respond to work in the visual arts. Through examination of their own work and that of other people, times, and places, students learn to unravel the essence of artwork and to appraise its purpose and value. Through these efforts, students begin to understand the meaning and impact of the visual world in which they live.

Content Standard #1: Understanding and applying media, techniques, and processes

Achievement Standard:

- Students know the differences between materials, techniques, and processes
- Students describe how different materials, techniques, and processes cause different responses
- Students use different media, techniques, and processes to communicate ideas, experiences, and stories
- Students use art materials and tools in a safe and responsible manner

Content Standard #2: Using knowledge of structures and functions

Achievement Standard:

- Students know the differences among visual characteristics and purposes of art in order to convey ideas
- Students describe how different expressive features and organizational principles cause different responses
- Students use visual structures and functions of art to communicate ideas

Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas

Achievement Standard:

- Students explore and understand prospective content for works of art
- Students select and use subject matter, symbols, and ideas to communicate meaning

Content Standard #4: Understanding the visual arts in relation to history and cultures

Achievement Standard:

- Students know that the visual arts have both a history and specific relationships to various cultures
- Students identify specific works of art as belonging to particular cultures, times, and places
- Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art

Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Achievement Standard:

- Students understand there are various purposes for creating works of visual art
- Students describe how people's experiences influence the development of specific artworks
- Students understand there are different responses to specific artworks

Content Standard #6: Making connections between visual arts and other disciplines

Achievement Standard:

- Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines
- Students identify connections between the visual arts and other disciplines in the curriculum

GETTING STARTED WITH AN ARTIST AT YOUR SCHOOL

What is an Artist Residency?

At the heart of an Artist Residency is the artist and the invaluable and unique contribution they make to the educational process. Residency activities can take the form of workshops or classes working with a core group of individuals on a specific project or working with larger classroom size groups. Working with an artist allows students to learn valuable skills and participate in a variety of art making activities including music, crafts, dance, theater, literature and the visual arts. These hands-on activities can take place in a variety of settings, from the lunchroom to the art room and anywhere in between. Whatever activities you choose, using a professional artist will afford you the best opportunity to have a successful residency and art making experience.

Artists can be used:

- To create a focus around which the educational and civic community can work together to develop or strengthen ongoing programs in arts education.
- To increase the understanding of and the appreciation for the arts and artists through the schools and community.
- To assist educators in the initiation of innovative strategies in arts curriculum development and implementation.

Qualifications you should look for in an artist:

- Teaching experience with children using a process oriented approach
- An understanding of school and teacher needs
- Enthusiasm and flexibility
- An ability to plan and be well prepared
- A creative and technical proficiency in his or her art form with a record of professional achievement and activity in the arts
- A willingness to collaborate and work as part of a team

Scheduling the Residency:

The Residency Artist should be scheduled 5 to 20 hours per week. Keep in mind the following:

- Generally, the Residency Artists should meet with no more than four groups per day. Residency Artists should not be over-scheduled.
- A teacher or member of the schools staff should remain in the classroom during residency activities. Participation by the teacher would be great.
- Upon request, an adequate studio or rehearsal space can be made available at specified times for the artist to work undisturbed.

Open studio time may be scheduled for observation by participants, teachers and community members so that the creative process can be witnessed first-hand

For information on Illinois Arts Council grants and resources for Arts-in Education Programs and Projects and to contact staff, call: 312/814-6750 or 1/800/237-6994 toll-free in Illinois; TTY: (888) 261-7957/telephone text for individuals who are deaf, hard of hearing or voice-impaired.

RESOURCE GUIDE

General Resources for the Illinois Mississippi River Valley

<http://www.experiencemississippiriver.com/interpretive-centers.cfm>

MUSIC RESOURCES

(Including gospel, jazz, blues, bluegrass, and folk)

PBS TeacherSource has a number of excellent music lesson plans.

www.pbs.org/teachersource/

River of Song is a collaborative project between the Smithsonian Institution and PBS, surveying musical traditions along the Mississippi River, from Lake Itasca to the Delta. The documentary originally aired on PBS in 1998 and featured 41 musicians and groups from the Mississippi River Valley. River of Song's web page may be found at www.pbs.org/riverofsong/

Free Resources for Educational Excellence FREE is a web page of the U.S. Department of Education featuring links to curriculum guides and teacher resources in most areas of study. FREE may be found at www.ed.gov/free/

Jazz:

Duke Ellington Centennial Celebration This site offers pictures, recordings and interactive jazz material for students. www.dellington.org

Jazz at Lincoln Center Great resource for teachers. Many educational programs and watch for a new jazz curriculum to come out soon. www.jazzatlincolncenter.org/

Jazz in America This site offers jazz curriculum guides for high school, junior high and elementary school teachers. www.jazzinamerica.com

Jazz Roots Great web site for researching and learning about early jazz history. Lots of period photos. www.jass.com/

PBS Jazz, A Film by Ken Burns Possibly the best site for elementary students. An entire area is devoted to lessons for children. Lots of recorded examples and photos. Very interactive and integrates with Language Arts, Social Studies and other subjects. www.pbs.org/jazz

Texas School Music Project (TSMP) This website provides ideas, information, and "tricks of the trade" for many common pedagogical problems faced by music specialists. TSMP is a service provided by the faculty of the Department of Music at Stephen F. Austin State University. www.tsmg.org/

Smithsonian Jazz has activities for music classes on individual jazz musicians and for the genre. www.smithsonianjazz.org/

Blues:

American Roots Music (associated website from a production supported by the National Endowment for the Arts and the National Endowment for the Humanities). The documentary looks closely at Blues and Gospel music in America. It offers a companion teacher's guide for music and social studies classes. American Roots Music is available at www.pbs.org/americanrootsmusic/

Blues in the Classroom

<http://www.pbs.org/theblues/classroom.html> includes lesson plans, music samples of the blues.

Gospel:

Gospel Music Hall of Fame This site contains background information on the Gospel Music Hall of Fame, information about inductees into the hall of fame, as well as a Gospel Music trivia game. www.gmhf.org

Gospel Music Association This site provides information about news and events inside the Gospel Music genre as well as its own hall of fame.

<http://www.gospelmusic.org>

Bluegrass:

International Bluegrass Music Association IBMA offers industry updates, Bluegrass event calendars, as well as historical information about bluegrass, and educational material for teachers and students. www.ibma.org

Folk Music:

American Roots Music (associated website from a production supported by the National Endowment for the Arts and the National Endowment for the Humanities) The documentary looks closely at Blues and Gospel music in America. The documentary also covers John Lomax and his son Alan Lomax, who together, established the Library of Congress's Archive of American Folk Music. It offers a companion teacher's guide for music and social studies classes. American Roots Music is available at www.pbs.org/americanrootsmusic/

Center for Folklife and Cultural Heritage The Center for Folklife and Cultural Heritage is run by the Smithsonian Museum, and works to both document and keep alive America's folk culture. In addition to information on exhibits and events, this website provides educational resources for teachers and students. www.folklife.si.edu

Sing Out! *Sing Out* has documented folk music since 1950.

<http://www.singout.org/sorce.html>

North American Folk Music and Dance Alliance This organization provides a large amount of information on Folk Music, as well as news on the genre. www.folk.org

SCIENCE and ENVIRONMENTAL RESOURCES:

Collaborative Projects At CIESE: (Center for Improved Engineering and Science Education at Stevens Institute of Technology) offers collaborative projects on a variety of subjects including human genetics, water use, water quality, boiling points, sunlight and temperature, pond organisms and schoolyard habitats. www.k12science.org

EE-Link: North American Association for Environmental Education This site contains information and ideas that will help educators explore the environment and investigate current issues with students. www.eelink.net

E magazine: This magazine, and website, is dedicated to environmental issues and causes. The web site contains many useful resources for teachers and students alike. www.emagazine.com

EcoNet Homepage: Environmental news, resources and organizations. <http://www.igc.org/igc/gateway/>

The Environmental Education Association of Illinois: Promotes environmental education in Illinois and offers mini-grants to teachers. www.eeai.net

Environmental Organization Web Directory: Links to groups on river and water resources. www.webdirectory.com

Geography Action: An annual conservation and awareness program, sponsored by the National Geographic Society, designed to educate and excite people about our natural, cultural, and historic treasures. www.nationalgeographic.com/geographyaction/

GREEN (Global Rivers Environmental Education Network): a student watershed monitoring project. www.green.org

The Illinois Natural History Survey: has documentation on the mussels of Illinois going back 175 years. Mussels across the state are becoming endangered and dramatic declines in the 79 known species are being noted. Curator Kevin Cummings has placed pictures of mussels found in the collections. Links to other sites are also available. www.inhs.uiuc.edu

Illinois Watershed Maps: Maps of Illinois Watersheds are available free. Other Illinois maps are also available. www.sws.uiuc.edu/hilites/map.asp

Mississippi River Museum: This museum is located in Dubuque, Iowa. Any historical study of rivers should involve a stop here. www.mississippirivermuseum.com

The National Park Service: The National Park Service has a list of river information as well as links to most organizations that will support your visit to a river. The river information section is very helpful with river facts and quotes. www.nps.gov

National Wildlife Federation Water Ed: This web page was built for National Wildlife Week. Entitled "Water for Life: Keep the Wild Alive," the website consists of ten downloadable lesson plans and resources for educators.

<http://www.nwf.org/Get-Outside/Be-Out-There/Events/National-Wildlife-Week.aspx>

Project Learning Tree: An interdisciplinary supplementary environmental and conservation program for educators of kindergarten through high school aged young people. The focus of the activities remains on the living wild flora, especially, trees. www.plt.org

Project WILD, Project WILD Aquatic, Project Learning Tree, and Project Wet are four national award-winning environmental education programs the Illinois Department of Natural Resources maintains for Illinois educators. <http://dnr.state.il.us/education/>

United States EPA: The United States Environmental Protection Agency provides a number of educational resources for teachers and students on their website. www.epa.gov

FOLK and CULTURAL RESOURCES

American Folklife Center Resources for Teachers

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Louisiana Voices: Folklife in Education Project. Includes many lesson plans and resources for teachers. <http://www.louisianavoices.org/>

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