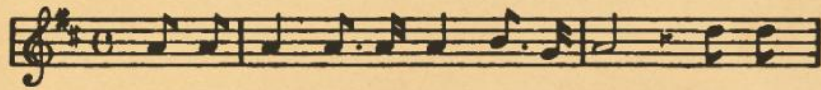




**ideas**

INTERNET DELIVERED EDUCATION FOR ARKANSAS SCHOOLS



Fellow Educators:

*Music in Arkansas: Origins 200 BC–1941 AD* tracks the development of Arkansas’s rich musical heritage, beginning with the discovery of a 200 BC Hopewell panpipe and concluding as *King Biscuit Time* hits the airwaves in 1941 Helena. *Origins* explores Arkansas’s role in the development of fourteen distinct musical genres, as well as how the rich Arkansas soundscape has been influenced by various shifts in culture and by Arkansas’s unique geographical regions.

AETN is proud to provide this educator guide as a resource for middle and secondary teachers who wish to use *Origins* in the classroom. The documentary and its classroom resources have been developed with the Arkansas State Standards and the College, Career and Civic Life Framework in mind. We hope that you enjoy *Music in Arkansas: Origins* and that you find its accompanying resources beneficial to you, your students, and your learning goals.

Sincerely,

AETN-ArkansasIDEAS



## MUSIC IN ARKANSAS: ORIGINS 200 BC–1941 AD

### TABLE OF CONTENTS

2	Prelude
2–3	<b>Pre-European Exploration through Settlement to 1802:</b> Wind and Percussion
4–5	<b>Louisiana Purchase to Early Statehood 1803–1860:</b> Drum Dance Hymns and Spirituals Arkansas Traveler
6–7	<b>Civil War through the Gilded Age 1861–1900:</b> Marching Song Composition and Recomposition
8–9	<b>Early 20th Century 1901–1941:</b> Folk, Blues and Country Radio Recording and Festivals
10–11	<b>Extension Inquiries</b>
12	<b>Recommended Resources</b>
13	<b>Acknowledgements</b>



For online access to the educator’s edition of the film and its accompanying standards-alignment document, professional development course, and other resources, visit: [aetn.org/musicinarkansas](http://aetn.org/musicinarkansas) or [ideas.aetn.org](http://ideas.aetn.org).

## 2

### Music in Arkansas: Origins

#### Movement One: Prelude

The recorded history of Arkansas's rich musical heritage begins with the songs and rituals of the Quapaw, a people originally known by the French as the Arkansas, whose rituals were recorded during the La Salle Expedition of 1682. From that first written record referencing music in Arkansas to the founding of Arkansas Post and beyond, *Music in Arkansas: Origins* explores Arkansas's influence throughout the development of fourteen distinct musical genres. (6 min.)



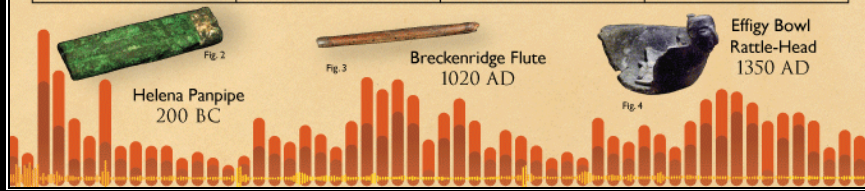
#### Pre-European Exploration through Settlement to 1802

#### Movement Two: Wind and Percussion

Arkansas has six unique geographical regions, each with a musical heritage dating back to early European exploration and even prehistoric times. "Wind and Percussion" introduces Arkansas's regions and the various instruments discovered within them, exploring the impact of the regions' inhabitants and landscapes on the history of music and musical instruments in Arkansas. (16 min.)

#### KEYTERMS, PEOPLE, AND PLACES

Genre and Style	Environmental Sounds	Repertoire	Agriculture
Creation Story	Turkey Dance	Calumet Dance	Chickasaw
Underworld	Dry Bluff Shelter	Spiro Mounds	Mississippi River
Hernando De Soto	Arkansas Territory	Prehistoric	Three Villages Robe
Geographical Regions	Osage	Arkansas Post	Seven Years' War
Caddo	Gulf of Mexico	La Salle Expedition	Quapaw
Ozark Plateau	Panpipe	Louisiana Purchase	Arkansas River Valley
Rasp	Gourd Rattles	Mesoamerican	Ouachita Mountains
Effigy Rattling Bowl	Protohistoric Period	Mississippian Period	Crowley's Ridge
Middle & Late Woodland Periods	Hopewell Interaction Sphere	West Gulf Coastal Plain	Mississippi Alluvial Plain (Delta)



## SUPPORTING QUESTIONS & FORMATIVE TASKS

## 3

### Check for Understanding

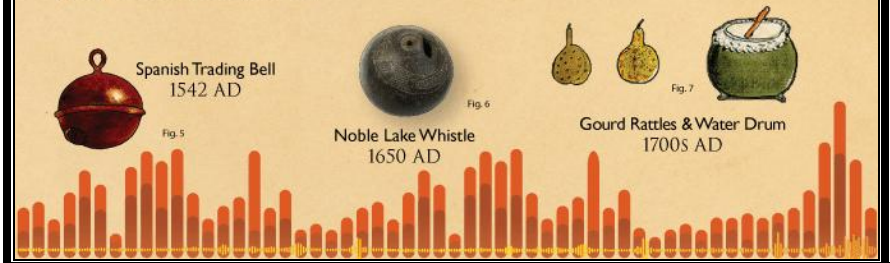
1. Describe the earliest known historical reference to music and musical instruments in Arkansas. (Grades 7-12)
2. List three of the preserved sound makers from early European exploration and prehistoric times and describe the geographic regions in which they were found. (Grades 7-12)
3. Explain how the Hopewell Interaction Sphere affected where Hopewell sound-making instruments have been discovered. (Grades 7-12)

### Discussion Question

4. Why might a person have been buried with a panpipe on his or her chest? Consider the significance of the instrument's design, the sound it makes, its placement, and its color. What implications does this have regarding the importance of the instrument and its use in society? (Grades 7-12)

### Writing Tasks

5. Write to describe the early musical history of Arkansas, comparing it with music today. In your answer, consider the sound-making instruments discovered and their possible uses during Arkansas's early history. (Grades 7-12)
6. In what ways were Arkansas's earliest American Indian cultures similar? Conduct more research on the cultural characteristics of early native populations in Arkansas, focusing on both ceremonial and everyday uses of song, dance, and sound-making instruments. Placing an emphasis on music, write to explain the similarities and differences among the cultural characteristics of two or more of Arkansas's earliest tribes. (Grades 9-12)
7. What was the impact of European explorers on early native populations in Arkansas? Conduct more research to discover the impact of European explorers on the music, sound-making instruments, and cultures of Arkansas's early native populations. Write two articles that describe this impact from different perspectives. (Grades 9-12)



## 4 Louisiana Purchase to Early Statehood 1803–1860

### Movement Three: Drum Dance

In the decade before Arkansas statehood, a series of treaties forced the Quapaw to move alongside the Caddo. Such forced relocations resulted in great loss, but many shared traditions still survive today. “Drum Dance” explores the extensive complexity of the musical traditions that have persisted in Caddo, Quapaw, and Osage cultures, even through the cultural devastation caused by the Indian Removal Act. (8 min.)

### Movement Four: Hymns and Spirituals

Protestant hymnals took hold during an era when music books and sheet music were rare. “Hymns and Spirituals” examines the hymns sung by early Euro-Americans and enslaved African Americans, and how field hollers and spirituals have influenced music in Arkansas today. (12 min.)

### Movement Five: Arkansas Traveler

This movement explores a few notable Arkansas songs, including the “Fayetteville Polka,” the first sheet music published in Arkansas, and the “Arkansas Traveler,” a versatile song that has grown ever more popular through the years and has been modified, recorded, and referenced by hundreds of musicians and other artists. (6 min.)



“Arkansas Traveler”  
Painting by Edward Washbourne  
1859 Fig. 8

### KEY TERMS, PEOPLE, AND PLACES

French Harps	Polyphony	Indian Removal Act	Sheet Music
Eck Robertson	Bob Burns	Ferdinand Zellner	Cherokee
Call and Response	Gospel	Bazooka Instrument	Western Hemisphere
Green Corn Ceremony	World Music	Stomp/Jump Dance	Fiddles
Treaties	Line Singing	“Fayetteville Polka”	Squatter
<i>Sacred Harp</i>	Hymnals	Dr. Watts	Mouth Bow
Red River	Arkansas River	Hymns	Spirituals
Field Hollers	Trail of Tears	Ouachita River	“Arkansas Traveler”
Corn Ditties	Silas Turnbo	Davidsonville	Thomas Jefferson
Hunter-Dunbar Expedition	<i>Slave Songs of the United States</i>	Underground Railroad	New Madrid Earthquakes



Fig. 9  
French Harp  
1815–1830

Fig. 10  
Caddo Turkey Dance



Fig. 11  
Arkansas Hymnal  
1840–1860



Fig. 12  
Book of Spirituals



## SUPPORTING QUESTIONS & FORMATIVE TASKS 5

### Check for Understanding

1. Describe what is unique about the songs and dances of the Green Corn Ceremony common among Southeastern American Indians. (Grades 7–12)
2. How did the 1811 and 1812 New Madrid earthquakes affect settlement into Arkansas? (Grades 7–12)
3. How were field hollers and spirituals developed, and what purpose did they serve? (Grades 7–12)
4. What book released in 1867 was the first book to publish African American spirituals, including five songs that originated in Arkansas? (Grades 7–12)

### Discussion Question

5. Discuss the historic popularity of the song “Arkansas Traveler” and its portrayal of Arkansas culture. Why do you think the song has remained popular through the centuries? Do you feel that its portrayal of Arkansas is still relevant today? (Grades 7–12)

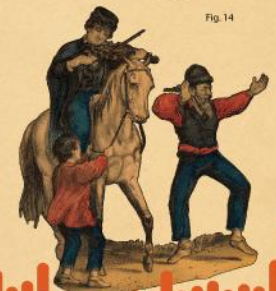
### Writing Task

6. What were the consequences of public policies during this era? Research one of the major public policy decisions of the time, such as the Indian Removal Act or the Louisiana Purchase, and write to evaluate the intended and unintended consequences on the people of Arkansas and their cultural traditions. (Grades 9–12)



“Fayetteville Polka”  
Ferdinand Zellner  
1854  
Fig. 13

“Turn of the Tune”  
Painting by  
Edward Washbourne  
1859  
Fig. 14



## Civil War through the Gilded Age 1861–1900

### Movement Six: Marching Song

During the Civil War, music was used both to keep marching regiments in line and as a morale boost. “Marching Song” explores this music, which soldiers used as a means to share the traditions of their respective cultures as they expressed grief, celebrated victories, and conveyed their dreams for life after the war. (4 min.)

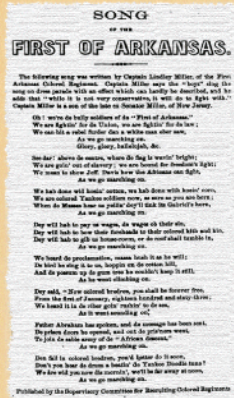


Fig. 15

### Movement Seven: Composition and Recomposition

Several prolific musical pioneers of note were raised in Arkansas during this era. “Composition and Recomposition” examines their achievements as some of the most noteworthy composers to call Arkansas home. (7 min.)

“Maple Leaf Rag”  
Scott Joplin  
1899

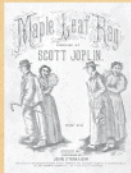


Fig. 16



Tremonisha  
Set in 1867  
Arkansas

Fig. 17

### KEY TERMS, PEOPLE, AND PLACES

Immigrants	US Civil War	Fife	Pulitzer Prize
Secede	Composition	Equal Rights	Florence Smith Price
Railroad Expansion	Regiments	Snare	William Grant Still
Ragtime	Scott Joplin	Captain Lindley Miller	Opera
Composer	Orchestra	Gilded Age	Reconstruction
Almeda Riddle	Luther G. Presley	Singing School	“Maple Leaf Rag”
Ancestors	Tremonisha	Chamber Music	Symphony
Emancipation Proclamation	“When the Saints Go Marching In”	“Marching Song of the First Arkansas”	Constitution of the State of Arkansas

Hempstead Rifles  
1861

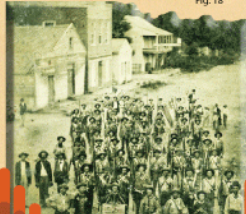


Fig. 18



Civil War  
Drum and Fife Players

Fig. 19

57th United States Colored Infantry  
1863–1866



Fig. 20

## SUPPORTING QUESTIONS & FORMATIVE TASKS

### Check for Understanding

1. How was music used by the military during the US Civil War? (Grades 7–12)
2. What was Florence Smith Price the first African American female composer to have achieved? Explain why this is significant. (Grades 7–12)
3. Describe the plot and the significance of Scott Joplin’s opera, *Tremonisha*. (Grades 7–12)

### Discussion Question

4. In “Composition and Recomposition,” the narrator states that Arkansas’s 1874 Constitution solidified opposition to equal rights. Research this issue and discuss how it may have impacted the lives of African American musicians in Arkansas. (Grades 7–12)

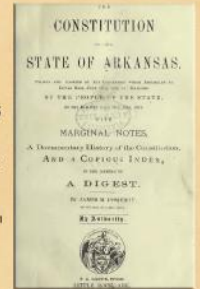


Fig. 21

### Writing Tasks

5. Write to explain the significance of “Marching Song of the First Arkansas,” which was written by Captain Lindley Miller of the First Arkansas Volunteer Infantry Regiment. (Grades 7–12)
6. How did the historical events of this era affect music and musicians in Arkansas? Consider the social transformations taking place during the Civil War and throughout the Reconstruction and the Gilded Age. Conduct research, then write to describe the effects of these social transformations on musicians and music in Arkansas. (Grades 9–12)

Scott Joplin  
1868–1917

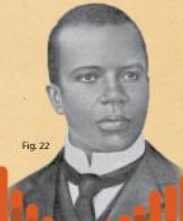


Fig. 22

Luther G. Presley  
1887–1974



Fig. 23

Florence Price  
1887–1953



Fig. 24

William Grant Still  
1895–1978



Fig. 25

Almeda Riddle  
1898–1986



Fig. 26

**Early 20th Century 1901–1941**

**Movement Eight: Folk, Blues and Country**

The traditional styles of music that were preserved and reshaped during the 19th century evolved into the folk, blues and country music of the early 20th century. “Folk, Blues and Country” discusses notable Arkansas musicians born in this era who would grow up to be pioneers of the new genres. (10 min.)



Fig. 27 Marianna Radio Station 1924

**Movement Nine: Radio**

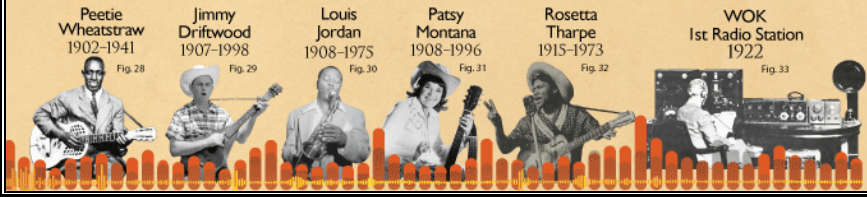
In 1922, Pine Bluff’s WOK would emerge as Arkansas’s first radio station. Local broadcasting with this burgeoning mass medium meant that families in rural Arkansas were more connected to the outside world. “Radio” provides information about these first broadcasts and the musicians who would use the platform to perform for wider audiences than ever before. (6 min.)

**Movement Ten: Recording and Festivals**

The 1930s would see an emergence of festivals, recordings, and increasingly influential radio programs as many musicians began bridging the boundaries of traditional and innovative musical genres. “Recording and Festivals” delves into Arkansas’s historic folk festivals and blues broadcasts, revealing some of the most influential musicians of the era. (10 min.)

**KEY TERMS, PEOPLE, AND PLACES**

Ground Post	Helena, AR	Mountain View, AR	Pine Bluff, AR
String Bands	Slide Saxophone	Harmonica	Rural
Brass Bands	Rock and Roll	Blues	Ballads
New Deal	World War I	Folk Music	Country Music
James Jordan	Louis Jordan	Sister Rosetta Tharp	William Bunch
Neal Morris	Sonny Williamson	Patsy Montana	Peddler
Harvey Couch	Johnny Cash	Art Porter	Alphonso Trent
Ozark Folk Center	Dyess Colony	Glen Campbell	Leo Snub Mosley
Jimmy Driftwood	<i>Lum and Abner</i>	<i>King Biscuit Time</i>	Franklin Roosevelt
Lonnie Alonso Glosson	Delta Cultural Center	Alphonso Trent Orchestra	Stone County Folkways Festival



**SUPPORTING QUESTIONS & FORMATIVE TASKS**

**Check for Understanding**

1. What was Sister Rosetta Tharp known as? What were her greatest accomplishments? (Grades 7–12)
2. What is *King Biscuit Time*? Provide a detailed explanation of its significance during this era. (Grades 7–12)

**Discussion Questions**

3. Discuss what factors of this time period might have influenced Arkansas’s perspectives on music and the music industry. (Grades 7–12)
4. How did the invention of radio impact Arkansas’s economy and its growing music industry? Research and analyze the development and advancement of radio and radio broadcasts in Arkansas. Hold a discussion on the impact of radio on the music industry and on Arkansas’s economy. (Grades 9–12)

**Writing Tasks**

5. Write to explain how new technology in the 1920s influenced music in Arkansas and around the globe. (Grades 7–12)
6. What historical event during this era had the greatest effect on music in Arkansas? Conduct research to find primary and secondary sources that demonstrate the effects of World War I, the Great Depression, and the New Deal. Write an argument detailing which major event you feel had the greatest impact on music in Arkansas, why, and whether the impact was positive or negative. Provide detailed examples in your response. (Grades 9–12)



**CONDUCT RESEARCH**

Conduct research in order to develop a comprehensive response to one of the inquiries below. Evaluate your sources carefully, using them to identify evidence and develop refined claims and counterclaims as support. When finished, select the performance task from the next page that will best represent your findings.

**Through the Lens of a Geographer:**

A. How have the attributes of Arkansas's geographic regions impacted music in the state? Conduct more research to consider the relationship between the attributes of at least three of Arkansas's geographic regions and the musical traditions that developed or became popular there. Provide sufficient evidence and construct a detailed map to support your findings. (Grades 7–12)

**From the Perspective of a Historian:**

B. How have the historical events and cultural transformations of each era shaped music in Arkansas? Reflect on the origins of at least three of Arkansas's musical traditions and the circumstances impacting their development. Outline how Arkansas's musical traditions have been influenced by the circumstances of time and place. (Grades 7–12)

C. How have Arkansas musicians influenced the music industry? Choose a 20th-century musician featured during *Music in Arkansas: Origins*. Conduct research on that musician's life and his or her contributions to music and to the music industry. Write a biographical article that outlines the significance of the musician's contributions to music in Arkansas. (Grades 7–12)

**Through the Eye of an Economist:**

D. How have Arkansas's music and radio entrepreneurs influenced industry? Conduct research to analyze the contributions of two or more innovative music/radio entrepreneurs from Arkansas. Describe the impact that these Arkansans have had on industry and on local, national, and global economies. (Grades 7–12)

**From the Stance of a Musician:**

E. How do historical circumstances and cultural characteristics impact musical performances? Consider how musical performances in Arkansas have changed with each shift of culture and era. Analyze and discuss these shifts, then list how individual experiences and historical contexts might have impacted some of the musical performances presented throughout *Origins*. (Grades 7–12)

**As a Musical Anthropologist:**

F. Consider how Arkansans have experienced music and what its role has been within Arkansas culture. Hold a discussion differentiating the roles of music and musicians in the various cultures and musical disciplines featured in *Origins*. Discuss the emergence of musical genres and, as a group, identify a selection of representative music, composers, and genres for each era explored in the film. Create a detailed timeline illustrating the historical and cultural contexts of the selected works and genres. (Grades 9–12 or Advanced Classes)

**COMPLETE A PERFORMANCE TASK**

Choose the performance task below that will best represent your work on the inquiry from the previous page. Make sure that your performance task utilizes and cites examples from *Music in Arkansas: Origins*, as well as any research you have conducted. All requirements apply to grades 7–12 except those that are underlined, which are applicable to grades 9–12. Remember—cite your sources.

**Choose Performance Task A or B:**

A. **Construct an argument** that addresses the question using evidence from multiple sources in support of your precise and knowledgeable claims. Remember to acknowledge the strengths and limitations of your argument and your counterclaims. Your argument can take the shape of an essay, a presentation, a detailed outline, a website, a detailed poster, a documentary, etc.

B. **Construct an explanation** that addresses the question using correct sequence, sound reasoning, examples, and significant details. Remember to acknowledge the strengths and limitations of your explanation given its purpose. Answers can take the form of essays, presentations, outlines, websites, posters, documentaries, etc.

**Present and Evaluate Performance Tasks:**

- Tasks should be evaluated by peers for credibility and structure, as well as for the use of claims, evidence, reasoning, sequencing, and supporting details.
- Tasks should feature interesting and evocative perspectives.
- Tasks could be for a range of audiences inside or outside the classroom.
- Tasks should include print, oral, and digital components.

**TAKE INFORMED ACTION**

Determine a current issue related to music in Arkansas that you would like to research, such as access to music education, the continued funding of music programs and organizations, or the preservation of a certain style or genre of music. Use disciplinary and interdisciplinary lenses to analyze the issue, its characteristics, and its causes. Identify previous instances of such problems and list the challenges and opportunities faced by those who have been trying to address the issue.

What can you do to help? Utilizing both self-reflection and complex causal reasoning, assess your options and your individual and collective capacity to take action. Make sure to take into account the full range of possible levers of power and strategies that could be used, as well as potential outcomes.

**Now take action!** Apply a range of deliberative and democratic strategies and procedures to make decisions and take action in your classroom, your school, and your community. (Example actions: write letters, perform service work, provide tutoring, volunteer, etc.)

## RECOMMENDED RESOURCES

Arkansas History Hub  
[arhistoryhub.com](http://arhistoryhub.com)

Arkansas Digital Ark-ives  
[ahc.digital-ar.org/cdm](http://ahc.digital-ar.org/cdm)

Arkansongs  
[ualrpublicradio.org/programs/arkansongs](http://ualrpublicradio.org/programs/arkansongs)

Arkansas Sounds  
[www.arkansassounds.org/music-collection.html](http://www.arkansassounds.org/music-collection.html)

Ozark Highlands Radio  
[ozarkhighlandradio.com](http://ozarkhighlandradio.com)

*The Encyclopedia of Arkansas History and Culture*  
[encyclopediaofarkansas.net](http://encyclopediaofarkansas.net)

*Encyclopedia of Arkansas Music*  
[uapress.com/dd-product/encyclopedia-of-arkansas-music](http://uapress.com/dd-product/encyclopedia-of-arkansas-music)

Radio CALS  
[radiocals.org](http://radiocals.org)

Butler Center Lesson Plans  
[arstudies.contentdm.oclc.org/cdm/landingpage/collection/lessonplans](http://arstudies.contentdm.oclc.org/cdm/landingpage/collection/lessonplans)

Arkansas Studies Institute: Collections  
[arstudies.contentdm.oclc.org/cdm/search](http://arstudies.contentdm.oclc.org/cdm/search)

Library of Congress Southern Mosaic:  
The John and Ruby Lomax  
1939 Southern States Recording Trip  
[loc.gov/teachers/classroommaterials/connections/southern-mosaic](http://loc.gov/teachers/classroommaterials/connections/southern-mosaic)

College, Career, and Civic Life Framework  
for Social Studies State Standards  
[socialstudies.org/c3](http://socialstudies.org/c3)

The John Quincy Wolf Collection:  
Ozark Folksongs  
[web.lyon.edu/wolfcollection/ozarks.htm](http://web.lyon.edu/wolfcollection/ozarks.htm)

Folkstreams  
[folkstreams.net](http://folkstreams.net)

### IMAGE CREDITS

Fig. 1, *Peaceful Encounter of Quapaw Tribe and La Salle Expedition*. 2017. Illustration AETN  
Fig. 2, *Helena Panpipe*. 2016. American Museum of Natural History. Photograph AETN  
Fig. 3, *Breckenridge Flute*. Courtesy of Jim Rees  
Fig. 4, *Effigy Bowl Rattle-Head*. Courtesy of Prof. Michael Fuller, St. Louis Community College  
Fig. 5, *Spanish Trading Bell*. 2017. Illustration AETN  
Fig. 6, *Noble Lake Whistle*. 2015. Courtesy of Jim Rees  
Fig. 7, *Water Drum and Gourd Rattle*. 1700s. Painted by Benjamin Dumont de Montigny  
Fig. 8, *The Arkansas Traveler*. 1856. Painted by E.P. Washbourne. From the Permanent Collection of the Historic Arkansas Museum, Little Rock, Arkansas  
Fig. 9, *French Harp*. 19th Century. Courtesy Arkansas State Parks, Davidsonville Historic State Park  
Fig. 10, *Caddo Turkey Dance*. 2016. Image AETN  
Fig. 11, *Arkansas Hymnal*. 2016. Image AETN  
Fig. 12, *Slave Songs of the United States*. 1867. New York, A. Simpson & co. W.F. Allen, C.P. Ware and L.M. Garrison, Image AETN  
Fig. 13, *Fayetteville Polka*. 1855. Courtesy of Special Collections Division, University of Arkansas Libraries, Fayetteville  
Fig. 14, *The Turn of the Tune*. 1859. Painted by E.P. Washbourne. From the Permanent Collection of the Historic Arkansas Museum, Little Rock, Arkansas  
Fig. 15, "Song of the First Arkansas." 1863. Courtesy of Old State House Museum Collections, Little Rock  
Fig. 16, *Maple Leaf Rag*. 1899. Scott Joplin. Library of Congress  
Fig. 17, *Treemonisha*. 1911. Scott Joplin. Library of Congress  
Fig. 18, *Hempstead Rifles*. 1861. Courtesy of Wilson's Creek National Battlefield

Fig. 19, *File and Drummer*. Courtesy of Butler Center for Arkansas Studies  
Fig. 20, *57th United States Colored Infantry*. 1863–1866. Courtesy of UA Little Rock Center for Arkansas History and Culture  
Fig. 21, *Constitution of the State of Arkansas*. 1874. Library of Congress  
Fig. 22, *Scott Joplin*. Image AETN  
Fig. 23, *Luther G. Presley. On Behalf of UCA Archives*  
Fig. 24, *Florence Price*. Courtesy of Special Collections Division, University of Arkansas Libraries, Fayetteville  
Fig. 25, *William G. Still*. 1933. Courtesy Arkansas State Archives  
Fig. 26, *Almeda Riddle*. 1965. Courtesy Arkansas State Archives  
Fig. 27, *Marianna Radio Station*. 1924. Courtesy of Butler Center for Arkansas Studies  
Fig. 28, *Peetie Wheatstraw*. Courtesy of Peetie Wheatstraw Foundation  
Fig. 29, *Jimmy Driftwood*. 1950s. Courtesy of Arkansas State Archives  
Fig. 30, *Louis Jordan*. Courtesy New York Public Library  
Fig. 31, *Patsy Montana*. Courtesy of UA Little Rock Center for Arkansas History and Culture  
Fig. 32, *Rosetta Tharpe*. Courtesy of New York Public Library  
Fig. 33, *WOK*. 1922. Ray Poindexter, Arkansas Airwaves. On Behalf of UCA Archives  
Fig. 34, *Arkansas Record Series*. 2017. Images AETN  
Fig. 35, *Eck Robertson Hero*. Courtesy of David Lynch  
Fig. 36, *Morrison Twins*. Late 1800s. Courtesy of Morrison Family  
Fig. 37, *Stone County Folkways Festival*. 1941. Tom Shiras. Courtesy of Ozark Traditions  
Fig. 38, *King Biscuit Time*. 1941. Courtesy of Delta Cultural Center and Museum of the Department of Arkansas Heritage

## ACKNOWLEDGEMENTS

*With special thanks to our sources and partners:*

Arkansas Department of Education  
Butler Center for Arkansas Studies

Arkansongs	KUAR, Little Rock
Arkansas Archeological Survey	Library of Congress
Arkansas History Commission	Old State House Museum
Central Arkansas Library System	Ozark Folk Center
Delta Cultural Center	Ozark Highlands Radio
KFFA & <i>King Biscuit Time</i>	Osage Nation
Historic Arkansas Museum	Caddo Nation
American Museum of Natural History	Quapaw Tribe of Oklahoma
University of Arkansas Special Collections	UA Little Rock Center for Arkansas History and Culture



This documentary & educator guide proudly produced by the Arkansas Educational Television Network and dedicated to Allen Weatherly

Executive Director of AETN Courtney Pledger	Educator Guide: Writing & Curriculum Elizabeth Rollans
Director of Education Bryan Fields	Educator Guide: Design Teighlor Chaney
Director of Marketing & Outreach Julie Thomas	Educator Guide: Advisors Dr. Guy Lancaster Maggie Herrick
Director of Production DeWayne Wilbur	Documentary Producer Zack McCannon
Production & Education Managers Harold Frazier, Suzanne Jones & Erika Sams	Associate Producers Adam Stormes & Cameron Vaughn
Senior Creative Director Tanisha Joe-Conway	Engineer Josh Johnson
AETN Marketing & Outreach Katie Culpepper, Tiffany Head, Dan Koops & Jamie Walters	Narrator Stephen Koch
ArkansasIDEAS Marketing & Outreach Stephanie Lewis, Anita Grote & Jessica Keener	Animation Skygate Studios
	Website Coordinator Larmon VanWinkle

