

Salvation Is Created

Pavel Chesnokov (Tschesnokoff) (1877- 1944)

Arr. Michael Brown

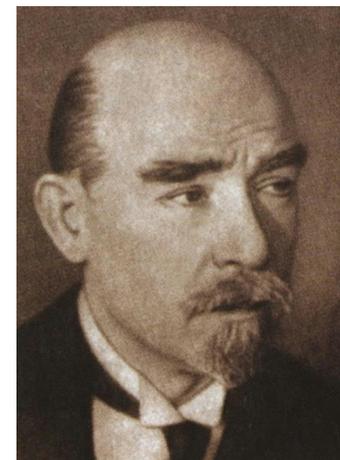
Hal Leonard Publishing - Grade 2

A Transcription of a Russian Orthodox Anthem for Concert Band



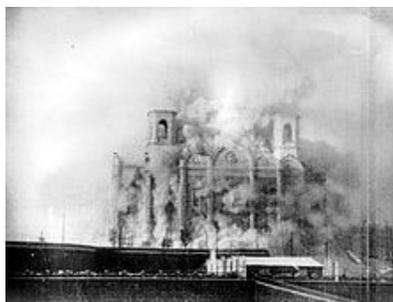
Composer Background

Pavel Grigoryevich Chesnokov (12 Oct 1877 - 14 Mar 1944) was possibly the most prominent Russian composer of sacred choral works during his time. Out of his 500 choral works, about 400 of them sacred. However, what is interesting is that Chesnokov was better known for this choral conducting. His reputation earned him a position on staff at the Moscow Conservatory (the same school he attended in his youth studying violin, piano, and voice). Chesnokov was praised by the Soviets for his skills in choral conducting, though they remained hostile to his sacred music throughout his lifetime. Chesnokov was a devout follower of the Russian Orthodox Church and was inspired to write most of his works for worship in that faith. His best-known composition, one of the works he is remembered for today, is *Salvation is Created* (1912), a Communion hymn based on a Ukrainian (Kievan) chant melody. In 1930 Chesnokov completed his landmark book *The Choir and How to Direct it*. This is considered his most significant contribution to choral studies. It was not published until 1940 but was so popular that it was reprinted numerous times. This book is important to conductors as Chesnokov makes references to interpretation, staggered breathing, and phrasing.



During the Russian revolution (Bolshevik Revolution) his sacred music writing halted. Chesnokov was forced to stop composing sacred music by the anti-religious Soviets. In fact, under communist rule, no one was permitted to produce any form of sacred art. Chesnokov began writing secular works and conducted the secular Moscow Academy Choir and the Bolshoi Theatre Choir. During this time Chesnokov was also the choirmaster at the Cathedral of Christ the Saviour in Moscow. The Cathedral took many decades to build. The cornerstone was laid in 1839 but the cathedral was not complete until May of 1883. In fact, Tchaikovsky's 1812 was written with the building's completion in mind, but had its world premiere in a tent outside the unfinished church in 1882.

The church was stunning with its walls inlaid with rare sorts of marble, granite and other precious stones. The ground floor was a memorial of Russia's victory over Napoleon. The giant dome was gilded using a new technique of gold electroplating. In fact, the dome contained over 20 tons of gold.



In 1931, however, on orders from Stalin, the cathedral was demolished to make way for construction of a skyscraper - a monument of socialism to be known as "The Palace of the Soviets". The building would contain a gigantic statue of Lenin perched on top of a dome with his arm raised in the air. Due to a lack of funds however,

the “Palace of the Soviets” was never built. Chesnokov became so distraught over the cathedral's destruction that he stopped composing altogether. He continued teaching and conducting various choirs in Moscow until his death there on March 14, 1944. In February of 1990, the Russian Orthodox Church received permission from the Soviet Government to rebuild the Cathedral of Christ the Saviour on the exact location of the old cathedral. The cathedral was completed and consecrated on Aug 19, 2000.



The Composition's Creation

- Salvation is Created (1912) is one in a cycle of ten Communion Hymns (Russian-Orthodox Anthem), Op. 25, No.5 composed during Chesnokov's tenure at the Church of the Holy Trinity "at the Mud Baths" in Moscow [around the turn of the century].
- It is based on a synodal [Kievan chant](#). Kievan chant melodies tended to be shorter and simpler than Znamenny melodies which were traditionally more melismatic and having their own notation system (Stolp Notation). Also, certain phrases of text are repeated, something that generally does not occur in the [Znamenny chant](#).
- The Kievan Chant cantus firmus is taken from the "Obihod notnago peniya", the square-note unison codex that contained the major elements of the Russian Orthodox liturgical repertoire.
- It is traditionally scored for for 6-8 voice types. (SATTBB or SSAATTBB) unaccompanied.

The Composition's Performance

- In the Russian Orthodox liturgy, "Salvation is created" is the proper Communion Verse appointed for a Divine Liturgy(Eucharist Service) celebrated on Fridays, the day when, according to the "weekly cycle" of the Orthodox calendar, the Church commemorates the Lord's Crucifixion and Death on the Cross.
- In practice, however, it was probably sung as a "sacred concerto" at Sunday Divine Liturgies, after the proper Communion Hymn of Sunday.
- The Chesnokov's choir was known to have comprised (in 1904) 42 singers - 10 Sopranos (female), 7 altos (also female), 12 tenors, and 13 basses.
- Salvation is most likely one of the very last sacred works he composed before being forced to turn to secular arts.
- Chesnokov never heard this composition performed yet his children heard it years after his death.

The Composition's Text

- Looking at the context from which the text was taken, Psalm 74 is a pleas of the Jewish community that is in Babylonian captivity. It describes the destruction of the Temple by Nebuchadnezzar (v 1-11) then praises God for his might (12-17) and end with a prayer for help (18-23). The text is taken only from verse 12 and consequently this is the entire focus for the music.
- The text (transliterated) is as follows: Spaseniye sodyelal yesi posredye zemli, Bozhe. Alliluiya.
- NIV Psalm 74:12: “For God is my King of old, working salvation in the midst of the earth.”
- English Translation: “Salvation is created in the midst of the earth, O God. Alleluia, alleluia, alleluia.”
- The word “Salvation” speaks to the mystery of the Eucharist, the way God saves through the Eucharist, the way the host is transubstantiated. [Catholicism](#), [Eastern Orthodoxy](#), [Oriental Orthodoxy](#), and the [Church of the East](#) teach that the reality (the "substance") of the elements of bread and

wine is wholly changed into the body and blood of Jesus Christ, while the appearances (the "species") remain. **Transubstantiation** means "change of the reality".

- "In the midst of the earth" probably refers to "what was spiritual is now becoming real or material here on earth where we can see it and taste it."

Houseknecht Band Arrangement (1957)

- Original "often performed" band arrangement (1957) is by Bruce Houseknecht.
- Can be performed as an accompaniment to the octavo choral arrangement by Matterling (Kjos 7038)
- Bruce Houseknecht was appointed band director in 1945, a position he held for 24 years. In addition, he was head of the JTHS and Joliet Junior College music departments from 1946-65; head of the department of fine arts from 1965-69 and director of orchestra for Central Campus from 1967-69.
- Originally from Williamsport, Pennsylvania, Mr. Houseknecht started playing the violin at age 5. He has a bachelor's in music education from Penn State and a master's of arts from the Eastman School of Music at the University of Rochester. Prior to coming to Joliet, he was the supervisor of instrumental music for public schools in Milton, Pennsylvania.
- Under Houseknecht's baton, the band continued to win Division I Superior ratings at the Illinois State Contest level and was invited to perform five times at the Midwest Band Clinic in Chicago. In 1948-51 and 1953, the band won the Gold Trophy award for best Class AA Marching Band in the Tournament of Bands at Riverview Park in Chicago, in which 192 bands and drum corps from six mid-western states competed. The band received a first place trophy in the junior division at the Presidential Inauguration of Dwight D. Eisenhower in 1953.
- Mr. Houseknecht appeared as an adjudicator and guest conductor throughout the United States. In addition to being in high demand, Houseknecht was a member of Phi Mu Alpha, an honorary member of Kappa Psi, and inducted into both the American Bandmasters Association and the American School Band Directors Association. He was a contributing editor of the Instrumentalist magazine for several years and served on the summer faculty at University of Michigan, University of Colorado, Louisiana State University and University of North Dakota. He also served as guest conductor and lecturer at the Eastman School of Music. He was a member of the executive board of the Illinois Music Educators Association, serving as president for two years. A violinist by trade, he was concertmaster for Joliet Junior College and was choir director at Central Presbyterian Church of Joliet for 10 years.
- In 1969, Mr. Houseknecht accepted a post as a professor at the Eastman School of Music in Rochester, N.Y. At age 57, he died in 1974 in Rochester. He was posthumously memorialized in 1974 with a memorial plaque in the lobby of the new Music Educators National Conference (MENC) building in Reston, Va., and inducted into the Joliet-Will County Project Pride in 1987.



Brown Band Arrangement (2010)

- Simplified band arrangement (2010) by Brown is very similar to the original but has been re-orchestrated to accommodate for fewer instruments and a smaller range. The choral music was originally written in b minor/D major. The band arrangement is in c minor/Eb major mostly to facilitate better intonation and fingering for instrumentalists. Also, the original choral music was in cut-time whereas
- Michael Brown is a native of New Orleans, LA. He earned his M.M. in Music Theory from the University of Texas at Austin and his B.M. in Music Theory from Furman University in Greenville, SC. Michael is currently Staff Arranger for The United States



Army Band ("Pershing's Own") in Washington, DC, having served previously as Chief Arranger for The United States Military Academy Band at West Point, NY. His arranging credits include: the Tonight Show with Jay Leno, the Opening Ceremonies of the 2002 Olympic Winter Games in Salt Lake City, UT, the National Symphony Orchestra, and the Kennedy Center Honors in Washington, DC. Michael draws upon his experience as a college and high school band director, church orchestra director, and freelance trumpeter.

	Original Choral Version	Houseknecht 1957 Band Arr. (Gr 3+)	Brown 2010 Band Arr. (Gr 2-)					
Form	In all versions the form is:							
	1-5	5-9	10-18	19-21	22-26	26-30	31-39	40-42
	A	A	B	CODA	A	A	B	CODA
	A		B		A		B	
Melody	1-5 (A) Tenors and Basses 5-10 (A) Sopranos 10-18 (B) Bass (up a 5th), then adding Sop 1, Ten 1 19-21 (Coda) Soprano, Alto 22-26 (A) Tenors and Basses 26-30 (A) Sopranos 31-39 (B) Bass then adding Sop 1, Ten 1 40-43 (Coda) Soprano, Alto	1-5 (A) Horn and Clarinet 5-10 (A) Flutes and Trumpets 10-18 (B) Flute 1, Clar 1, AS 1, Hn 1 19-21 (Coda) Horn 1 solo 22-26 (A) Trombones 26-30 (A) Flutes, Clarinets, Trumpets 31-39 (B) Flute 1, Clar 1, AS 1, Hn 1 40-43 (Coda) Flute 1, Clar 1, Hn 1	1-5 (A) Clarinet 1 and Alto Sax 1 5-10 (A) Flute and Oboe 10-18 (B) Tuba, Bari, B.Cl, then to Fl, Ob, Cl 1, AS 1, Tpt 1. 19-21 (Coda) Clarinet 1 and Alto Sax 1 22-26 (A) Cl 1, AS 1, Tpt 1-2 26-30 (A) Flute and Oboe 31-39 (B) Tuba, Bari, B.Cl, then to Fl, Ob, Cl 1, AS 1, Tpt 1. 40-43 (Coda) Clar 1, AS 1, Tpts 1-2					
	In all versions A theme is in natural minor with movement in stepwise fashion using only four notes. Why? Possibly to portray a humble, subdued nature worshipers would be in during this part of the service. The melody is also five measures long overlapping with the second half of the phrase. This is significant as many anthems or hymns are four measures. My theory is that Chesnokov wanted to keep the line moving forward in a flowing manner. The B theme has the A theme in the lower voices while the upper brass and woodwinds perform a leap of a fifth followed by stepwise motion back down. This is significant as this is the largest leap in the music and it comes at a climactic moment (tonality change, full ensemble). Why? I think this is demonstrating the power and strength of God. Also the belief that God is changing reality with holy communion.							
Rhythm	The vocal version was originally written in alla breve. Both band arrangements are in 4/4 time. In all versions the rhythms are very consistent.- Mostly dotted half, half, and quarter notes. Eighth notes appear in melody. Moving line is important to bring out of the texture.							

	<p>Movement on beat two by accomp. while the melody is waiting for beat three can cause problems with young musicians. Rhythm becomes more active in B theme with more quarter notes and eighth notes but gradually yields to whole notes in both coda sections. Why? I believe this was intentional to set up the B Theme and to support the change in tonality, timbre, etc. Thus creating this overwhelmingly grand and powerful section of music that eventually contrasts with the subtle and darkening coda.</p>		
Harmony	<p>The harmony is very consistent in all three versions. The key of the vocal composition is b minor/D major compared to c minor/Eb major in the band arrangements. Why? Clearly this was done to make the music in a better key for band instruments. The harmony plays a huge role in creating the “dark” and “mysterious” beginning in c minor. This is then contrasted by the bright and powerful relative...Eb major. The music also begins in all settings with an open fifth. Why? This is significant as it provides a “hollowness” or “incompleteness” that can only be filled by God. This along with the open fifth to end the first coda leading us back into the A theme again. The last three measures contain a 9-8 and 4-3 suspension making the end very satisfying and peaceful.</p>		
Timbre	<p>The composer sets the melody in the men’s voice in their lower register creating a thick, deep sound. When the female voices enter in the middle to lower range as well. When we arrive at measure 10 with the full choir the timbre changes significantly with the expanding tessitura and new tonal center. The timbre darkens again as we progress through the coda back to the A again. Why? I believe that Chesnokov is intentionally trying to evoke very somber, dark tones using the men’s voices that low. His added voices, change isn tessitura, brighter tonality at 10 creates a sense of absolute elation and joy.</p>	<p>The arranger really uses different instrument combinations effectively. He changes timbre significantly in the first 10 measures going from “darker” instrument to much brighter colors with the trumpet and flutes. Many of the brass instruments are very high in their respective ranges throughout the work, but especially on the B themes. This helps to produce a vivid, grand sound. Using solo horn in the coda to the trombones only with the entrance of the A theme is very effective and different from the choral version. Why? I believe Houseknecht was trying to pull as much out of this piece as possible creating even more varied texture and timbre changes.</p>	<p>The arranger uses few instrument combinations than Houseknecht did. However, the combinations are logical and still vary the timbre effectively. Allowing the oboe to play the melody will help brighten the sound at 5-10. Giving the low winds the melody starting at 10 is much more consistent with the original vocal version. Why? Although I believe this arranger wanted to create a setting that was more approachable by younger musicians, I also believe he wanted to be true to the original composition.</p>
Texture	<p>The texture is consistently homophonic throughout. The composition does begin somewhat “thin” with just male voices and then thickens as we approach measure 10. However, the bulk of the music remains in a homophonic fashion. Why? Polyphonic music was important during this era, however I believe Chesnokov was intentional about keeping this chant based anthem simple in this regard. I think the consistent texture</p>	<p>Houseknecht really makes the most use of the sounds available to him. By doing so, he alter the texture from thin to thick at appropriate times. Overall, the piece is still mostly homophonic. Why? I think Houseknecht wanted to create as much variety as possible. Without text, texture becomes another avenue to create contrast.</p>	<p>With having few voices this arrangement is much closer in writing to the original. Texture does not play a significant part in this work, however the composer does thin the texture at the beginning of the A themes.</p>

	allows for more power (and grace) and doesn't allow "technique" to muddy the waters.		
Expression	The dynamics are similar in all three versions, however the Houseknecht band arrangement pushes the dynamic to forte at 10 whereas the other two keep it at mezzo-forte. Also, note that the winds decrescendo and the timpani crescendos (m9 and 30). One of the biggest challenges in any version is to move together at a slow tempo while maintaining the breath support needed to support the line. Balance of the ensemble especially within the various timbre and texture changes will be important as will creating a full, glorious sound at the B themes. Staggered breathing is a concept that needs to be utilized and taught. Why? I believe Chesnokov wanted this piece to be very connected and flowing with flexibility for rubato. The shaping of the phrases helps to lead listeners to the heart of this great work.		

Heart Statement: The heart of salvation is Created is the dramatic and sudden shift in both tonality and timbre creating a sensation of hope and strength from a place of darkness.

Introducing the Piece: Show pictures of the following people and ask what they have in common: Whoopi Goldberg, Jay Leno, Henry Winkler, Jennifer Aniston, Orlando Bloom, Jim Carrey, Vince Vaughn, Kiera Knightley, Leonardo da Vinci, Ansel Adams, Tommy Hilfiger, Pablo Picasso, Nolan Ryan, Muhammad ali, Richard Branson, Henry Ford, Ted Turner, Steven Spielberg, Walt Disney, Thomas Edison, Albert Einstein, George Washington. After a minute of discussion tell them that all of these people had/have dyslexia. Explain what dyslexia is. Then quickly place the announcements and plan for the day on the front board with the letters jumbled up. Ask the students to get their things ready (like usual). Pressure them to be ready quickly. Start the warm-ups. After things break down, ask them what is wrong. Did they find it difficult to understand what was happening? Did it help when I was pressuring them? Can they understand a bit more what it might be like having dyslexia? This is called empathy. We are going to begin work on a new piece that is written by a composer who I would like us to empathize with. His name is Pavel Chesnokov.

Skill Outcome- Students will perform shaped phrases breathing in musically appropriate places.

1. **What is a phrase?** [Auditory - using what they already know and then constructing new meaning]
 - a. Welcome the students to class but stop mid sentence a few times. Ask them why this way of speaking seems strange.
 - b. Play *Twinkle* for the class - breathing in incorrect places. Ask the class what was wrong with the version. Ask them to think about where they breathe when they sing it as the ABC song.
 - c. Ask them to define what a "phrase" is.
 - d. Ask the entire class to perform *Twinkle* by ear with correct phrasing. Then ask them what it took to make that phrase happen. (air).
2. **Breathing Basics** [Kinesthetic and Visual - this really gets at skill building. Students need to know the principles and anatomy of a full breath and fundamentals of good posture and instrument position.

- a. Sit tall (sit, stand, sit exercise)
 - i. Visuals of good and bad posture.
 - b. Sitz Bone (knees below waist) - use visual
 - c. Instrument placement and stand placement.
 - i. Visuals of good and bad instrument placement.
 - d. Get Fat With Me Exercise
 - i. "How" Breath
 - ii. Breathe in warm air
 - iii. Little sound
 - iv. Tummy out then chest expands
 - e. Breathing Gym
 - i. The Dragon - Capacity
 - ii. EE to OH - Release Tension
 - iii. Paper Airplanes - Flow
 - f. Paper Wall Trick
 - i. Brass w/ mouthpiece, WW and Percussion with air only
 - ii. Hold a piece of paper against the wall with just air or buzzing.
 - g. Balloons - capacity 6 liters
 - h. Counts
 - i. 4 in 4 out
 - ii. 2 in 6 out
 - iii. 1 in 8 out
3. **Long Tone Experiment** [Auditory and Kinesthetic - long tones are important for young musicians. Key is not to emphasize the "competition" aspect but to focus on predicting what instruments can play the longest with a good sound. Tone is important!! This will build the concept that not all instruments are the same in regards to air volume and that staggered breathing is a necessary and useful technique]
- a. Individual Experiment: Have everyone play a note and see who can hold it the longest
 - i. Who held it the longest?
 - ii. Did you anticipate this why or why not?
 - iii. Does the instrument they play make a difference? Why or Why not?
 - iv. Why tone quality did they have?
 - v. Are all instruments the same in regards to air usage?
 - vi. Which instruments need the most amount of air volume? (flute, tuba)
 - vii. Which instrument needs the least amount of air volume? (oboe, trumpet)
 - b. Section Experiment: Have sections of the band attempt to hold the note out the longest using staggered breathing.

- i. What is staggered breathing?
 - ii. How does it work?
4. **Phraseology** [Auditory, Kinesthetic, Visual - the purpose of this strategy is identify where to phrase *Salvation is Created*. Listening to good and bad phrasing options will help to make this clear. The goal then is to be able to perform phrases with good tone.]
- a. Using the melody sheets, perform the melody to Salvation is Created.
 - i. Find out where kids are tending to breathe (usually after two measures).
 - ii. Ask if this is the end of the phrase? If not, make a change.
 - b. To Breathe or Not To Breathe
 - i. Mark your part where you think we should all breathe together (end of phrases).
 - ii. Listen to the recording and see if you notice where they breathe? (good example)
 1. Do you agree or not agree and why?
 - iii. Listen to the second recording and see if you notice where they breathe? (bad example)
 1. Do you agree or not agree and why?
 - iv. Mark breathing throughout entire piece in both the melody sheets and in their own parts.
 - c. Perform sections of the music with proper breathing. Ask another student to walk across the room. When they hear a breath they should stop walking.
5. **Shape It** [Kinesthetic, Auditory, Visual - the purpose of this strategy is to get the students to explore moving to the music and creating “shapes” with their bodies. The hope is that this kinesthetic approach will yield greater expression on their instruments.]
- a. Ask for 5-6 volunteers to come to the front of the room. Have them grab the elastic band and move in and out, etc to the recording of *Salvation*(Dalcroze). Encourage them to shape and move to the music show peaks and valleys of each phrase. Have the other students watch before they create their own groups etc.
 - b. Have the students perform the phrases with the expression and shaping they exhibited with the elastic bands.

Skill Outcome Assessment - I will listen to students in lessons to assess if they can perform the music with appropriate phrasing and shaping. I will assess each of the strategies listed above to evaluate our progress. Most importantly, I will ask students to self-assess their progress using an end of unit reflection on Edmodo.

Knowledge Outcome - Students will analyze and describe Timbre both as a compositional device and as a sound fingerprint.

1. **Who's Voice Is That Kahoot** [Visual, Auditory - this is a fun way to explore the timbre of some familiar voices. I would use Disney or Pixar characters if I was using this with my students. Again, it is taking something they know and building a framework around it in order to scaffold new concepts]
 - a. Kahoot game is an online program that has student log into a site using a code. They see the questions on the screen in your room and use their own devices to answer the questions. It is competitive and sorta dumb, but it gets the point across.]

2. **Timbre Defined** [Visual - this is needed to build on the basic concept that timbre is tone color. We will expand their understanding by defining it more properly and giving examples]
 - a. Have the students write down these three aspects of timbre (yes, take notes!!!)
 - 1) What Instrument it is - compositional device
 - 2) How it is being played - sound fingerprint
 - 3) The combination of instruments (Ensemble) - compositional device
 - b. Ask students to demonstrate and give examples of each.
 - c. Who make decisions about timbre in a piece of music?

3. **Timbre Metaphor** [Kinesthetic, Visual - the purpose of this strategy is to have students realize how difficult it is for composers to write for young ensembles. Using the metaphor of an artist using a limited color palette versus an almost unlimited palette, students will realize the difficulty in working with only a few instrument timbres.]
 - i. Ask for two student volunteers. Give one student a piece of paper and three crayons. Give the other student a piece of paper and the big box of crayons. Ask them to draw a scene that includes a rainbow. After some time show the class the two pictures.
 - ii. Ask - Which picture looks more sophisticated? Why?
 - iii. Which picture was more difficult to create? Why?
 - iv. What is the similarity to building a house, making a car, making a cake, cooking dinner, creating music?

4. **Garageband Bass** - [Auditory, Visual - the purpose of this strategy is for students to realize how many timbre choices there are just in music!!!]
 - a. How many different timbre choices are available in music?
 - b. Show the Garageband and play the multitude of different "Bass" sounds.

5. **You Are The Composer** - [Auditory, Visual - the purpose of this strategy is to allow students to explore timbre using the music that we are working on. This will encourage them to practice, but more importantly invite them to consider different possibilities, explore different combinations, and re-orchestrate the music.]
 - a. You have been commissioned to arrange a vocal work for band. Listen to vocal recording and follow the vocal music jotting down what instruments would play what parts.
 - b. Analyze the vocal part and band score - how do they compare and contrast? What instruments got what vocal parts? Does it work? How might you have done it differently?
 - c. In groups of 6-10 musicians, create your own "arrangement" using the *Salvation is Created* version for your instrument key. Discuss with your group members who will play what part. Then discuss/record what worked, what didn't, what you want to try next.

6. **Timbre Treasure Hunt** - [Auditory - the purpose of this strategy is to provide students with the opportunity to find small, unique ensembles performing *Salvation is Created*. It will broaden their tonal concept and allow them to hear good (and maybe not so good) examples of tone.]

- a. Send a note to the students on Edmodo asking them to search iTunes or YouTube for recordings of small or unique ensembles performing *Salvation is Created*
- b. Share what they discovered on Edmodo with a brief explanation of the type of ensemble and the timbre created.

Knowledge Outcome Assessment - I will know if students have achieved this outcome by reading their reflections from the “You Are the Composer” strategy. This, along with observing their performances, will let me know if they understand the concepts. I will also encourage the newly formed ensembles to consider performing before the concert or at solo/ensemble.

Affective Outcome - Students will explore empathy and its role in our lives.

1. **Blind But Not Lost** [Kinesthetic - this strategy will allow the entire ensemble to experience blindness and therefore empathy.]
 - a. Have students get in groups of two and use blindfolds to navigate to a location.
 - b. After both students have a chance ask them to talk to each other about what was difficult or challenging and what new appreciation or awareness they have for those with visual impairment.
2. **Connection to Chesnokov** [Auditory, Visual - this strategy will “connect the dots” by providing information to the class about Chesnokov’s life and work. The goal will be to have them empathize with Chesnokov and his fellow citizens during time in oppressive Russia.
 - a. Share the story of Chesnokov not hearing *Salvation is Created*, the halt to sacred writing, the destruction of his church, etc.
 - b. Journal about the emotions he must have felt during this time.
3. **Connection to Ourselves** [Auditory, Visual - here is where I hope the students will reflect on their own lives and make a commitment to empathizing with each other.]
 - a. What have we learned from Chesnokov and his hardships?
 - b. What benefits can we gain from empathy?
4. **Empathy Challenge** [Auditory, Visual, Kinesthetic - Time to give back and show what we have learned!]
 - a. Select a person that you choose to be empathic with. Find out more about their situation. Spend time with them (if possible) and ask questions. Put yourself in their shoes. Write down what you noticed. How has it helped the individual you were being empathetic with? How can this help you in the future?

Affective Outcome Assessment - Journal reflections and the empathy challenge written review will help me assess if students have achieved this outcome. Observation and discussions will also provide data.