

ZOELLNER ARTS CENTER

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School Show Study Guide:

Tao: Drum Heart

Experience the rhythm of the Japanese spirit.



Monday, February 12, 2018 at 10:00 a.m.
Baker Hall at Zoellner Arts Center

USING THIS STUDY GUIDE

Dear Educator,

On **Monday, February 12**, your class will attend a performance of *Drum Heart* by Tao, at Lehigh University's Zoellner Arts Center in Baker Hall.

You can use this study guide to engage your students and enrich their Zoellner Arts Center field trip. Materials in this guide include information about the performance, what you need to know about coming to a show at Zoellner Arts Center and interesting and engaging activities to use in your classroom prior to and following the performance. These activities are designed to go beyond the performance and connect the arts to other disciplines including:

Music and Rhythm
Culture
Non-verbal communication

History
Teamwork
Choreography

Tao's name means "way" or "road" and the group's philosophy is certainly not about taking the path of least resistance. The Japanese drum and dance ensemble formed in 1993. While performing music with taiko drums and other exotic instruments, the members perform choreographed dance routines steeped in the martial arts. This performing group combines music and dance to reflect Japanese tradition, but also incorporates Korean, Maori, and Indonesian influences. While some songs are traditional, most are modern compositions created by members of the troupe. Tao's performances imaginatively combine music and movement that entertain audiences of all ages.

Before attending the performance, we encourage you to:

- Review the *Know before You Go* items on page 3, with your students.
- With your students, discuss the information on pages 4-5 *About the Show and Performers*.
- Help your students understand this history of Japan and taiko art form on pages 6-9.
- Engage your class the activities on pages 10-14.

At the performance, we encourage you to:

- Encourage your students to stay focused on the performance.
- Encourage your students to make connections with what they already know about rhythm, music, and Japanese culture.
- Ask students to observe how various show components, like costumes, lights, and sound. impact their experience at the theater.

After the show, we encourage you to:

- Look through this study guide for activities, resources and integrated projects to use in your classroom.
- Have your students complete the reflection questions on page 15.

We look forward to seeing you!

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Section 1: KNOW BEFORE YOU GO

Be prepared and arrive early. Ideally, you should arrive at the Zoellner Arts Center 20-25 minutes before the show. Allow for travel time and bus unloading or parking and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet. The theater is a “live” space. You can hear the performers easily, but they can also hear you. You can hear other audience members, too! Even the smallest sound, like rustling papers and whispering, can be heard throughout the theater. It is best to stay quiet so everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding. Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the “house lights” (the lights over the audience’s seats) are turned on again.

Participate by responding to the action onstage. Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending on the art form. For instance, an audience attending a string quartet performance will sit very still, while the audience at a popular music concert may be inspired to participate by clapping and shouting.

The artists may ask you questions or invite you to participate in the show by clapping or even joining them on stage. You should feel free to join or not, but if spoken to directly, please respond politely.

Concentrate to help the performers. These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, the artists feel supported and are able to do their best work. They can feel that you are with them!

Please note: *Backpacks and lunches are not permitted in the theater. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during the performances. Please remember to silence your cell phone and all other mobile devices.* The artists are performing challenging and sometimes dangerous work which can become more dangerous by outside distractions.

Section 2: ABOUT THE SHOW AND PERFORMERS

What You'll See

The explosive sounds and insistent rhythms create a sort of epic visceral thrill. Imagine, then, a corps of skilled drummers pounding six or eight or even ten drums - some so large they're mounted on their sides five or six feet above ground and some small and handheld - in unison, while wearing elaborate costumes and dancing about the stage.

About Tao

Tao take their name from the Chinese Kanji character for "way" or "road" and their philosophy is certainly not about taking the path of least resistance.

The drummers live on a mountain in monastic isolation and wake up at 5am each day to perform a demanding dawn ritual before cooking and cleaning. They run a half-marathon, followed by a punishing two-hour workout and martial arts training just to warm up for the main task of practicing their instruments 10 hours a day.

Ikuo Fujitaka founded Tao in 1993. A former champion in gymnastics, kendo, judo and a marathon runner, he has transferred his competitive spirit into operating perhaps the toughest performing arts boot camp in the world. "To be truly professional I thought it was important to be like monks in a solitary place for the artists to come together as a team," he says. "I tell our trainees, 'You can have no money, no girlfriends, no boyfriends and definitely no drinking or smoking.' For the trainees, it is very hard."

These exponents of the martial art of taiko drumming live in a secluded community in the verdant Kuju Highlands on Japan's main island of Kyushu. Apart from a herd of Jersey cows and a golf club down the hill, just about their only neighbor is the majestic volcano of Mount Aso (and it isn't going to complain about the noise).

When Tao drummers descend from the mountain, they powerfully pound on their special drums, which creates a sound like none other! The drummers pound out rhythms with the help of thick sticks ranging in size from a half broomstick to a rolled-up weekend newspaper and a baseball bat. They don't just play the drums. They do splits, leap, shout and toss their legs, arms and torsos about in a way that could be seen as wild abandon if it wasn't so highly synchronized.

"Their muscles are part of the costume," Tao's international manager Emma Sato says of the drummers' sculpted bodies set against the drum-skins and sidelights. "The muscles are important to make a big sound on the drum but also to make a good picture on the stage," adds Fujitaka. "They train hard and have a confidence in their bodies and it is important to stress that in the show."

In TAO's first 10 years, 400 novices ran away. Fujitaka subsequently relaxed the training, and cut the drop-out rate to 40 in the past five years. "People leave now not because the training is too tough but because their performance is not good enough," he says.

More than 100 applicants audition for TAO each year. Only two or three make the grade after rigorous tests of their physical and mental endurance, drumming skills and capacity to live with the others. "It is the biggest problem to find the best combination of people to work together as a team," Fujitaka says.

Daily Training

You just learned that training starts at 5am each day and lasts for 10 hours. What does that entail? The TAO team of 13 men and 7 women start with a 12.5 mile run on the lower slopes of nearby Mount Kaju. Grandioso, Tao's home base, sits about 3,200 feet above sea level.

After making their traditional cooked Japanese breakfast, they do two hours of muscle training, which includes:

- 200 push-ups, 200 sit-ups and 200 squats,
- Martial arts followed by 10 hours of drum and choreography practice.

At 10pm, after their other household chores are done and they have had a communal bath (separate baths for men and women), the Tao team finally sit down for supper. At midnight the kitchen is still busy with the clatter of washing up and preparations for the breakfast they will eat after another 5am start.

This goes on for three years until they are considered ready to go on stage. Talk about suffering for the art!

Section 3: ABOUT THE ART FORM

Taiko and Taiko Drums

"Taiko" is often used to describe the relatively modern art of Japanese drum performances (kumi-daiko)*, but the word actually refers to the taiko drums themselves. Literally, taiko means "big/fat drum," although there are many shapes and sizes of taiko. The term also refers to all drums used in classical Japanese music and to the drummers who play the instruments.

Dominating the stage are three giant taiko drums, weighing almost 900 pounds and 15 feet in diameter. Each has been carved from a big tree and covered with the stretched hide of a pregnant cow (a normal cowhide wouldn't make the span). "You could buy a house for the price of each one," says Tao's international manager, Emma Sato.

However, you'll also see small, handheld drums, powerful in their own right and played with just as much precision and passion as the larger drums.

**A taiko performing ensemble is called kumi-daiko. It is characterized by simultaneous drumming on many different taiko drums, and often incorporates movement and impressive athleticism.*

History of Taiko

Taiko has been an important part of Japanese culture for over 1,500 years, as found in early Japanese clay dolls, paintings and poems. Japanese taiko drums, as we know them today, bear strong resemblance to Chinese and Korean instruments, which were probably introduced in the waves of Korean and Chinese cultural influence from 300-900 AD. However, the waves of cultural influence stopped for the most part around the year 900 and development from that point can basically be attributed to native Japanese craftsmen. Taiko, although continuing to bear similarities to Chinese and Korean drums, have evolved into unique Japanese instruments.

Taiko's Origin Myth

According to a myth, taiko began with storm god, Susanowo-no-Mikoto and his sister, the sun goddess, Ameterasu Ohmikami. Susanowo-no-Mikoto was mischievous and began wreaking havoc across the land. His behavior was so upsetting that Ameterasu hid herself in a cave and vowed never to leave.

With her, she took all of her light and the world became dark. In that darkness, evilness grew. Determined to stop the darkness, the gods went to the cave where the sun goddess was hiding and begged her to bring light back to the world. Ameterasu refused. Then, Ame no Uzume, a shaman-like female deity, appeared in front of the cave and she began stomp her feet to create a loud, unfamiliar yet beautiful rhythm. The other gods became moved by her energy and the powerful sound that they began to dance. Ameterasu looked out of the cave to witness all of the ground-moving excitement. Happy with what she saw, she crawled out from the cave and light was returned to the earth.

Uses of Taiko

Taiko has held a place in Japanese culture in a wide variety of settings over time. Specific kinds of taiko are associated with different kinds of events.

In warfare:

One of the first uses of taiko was as a battlefield instrument; used to inspire samurai before combat, while scaring the enemy - a use to which drums have been put in many cultures. Taiko were definitely used in battle to issue commands and coordinate movements by the 1500s; the taiko being the only instrument that could be heard across the entire battlefield.

According to picture scrolls and painted screens of the time, one soldier would carry the taiko lashed to a backpack-like frame, while two other soldiers would beat the taiko, on each side.

At Imperial Court:

In addition to the martial aspect, taiko have always been used in the most refined cultural settings as well. The ceremonial music (Gagaku) that used taiko drum was introduced to Japan along with Buddhism, and was quickly adopted as the imperial court music. Gagaku is the oldest continually played court music in the world, and it is still being performed.

The rumbling power of the taiko has also been long been associated with the gods, and has been appropriated by the religions of Japan. Simple taiko beats would be used to signal that the hunters were setting out, or to signal that a storm was coming and that the women needed to bring in the meat and fruits they had drying. Because these signals were so important to the flow of daily life, the people were very thankful of the taiko and began to believe that the taiko was inhabited by a god.

In Performing Arts:

Taiko drumming establishes a mood or evokes the sounds of weather and nature in traditional Japanese theatre, like Noh and Kabuki.

In Daily Life:

In villages, the taiko was central to many folk festivals. Farmers believed its thunder-like sound would bring rain to their fields. At harvest time, they played to give thanks for bountiful crops. Drumming signaled when hunters were setting out or when storms were coming. When a river ran between two villages, the village whose drummer could play the longest won the right to control the use of the water.

Taiko was also used to determine the borders of villages. Since a village was only as large as the sound of their drums could travel, villages strove to create the loudest resonating drum and to maintain the best players. Specific kinds of taiko were played in traditional Japanese performing arts, other for religious ceremony and still others for community festivals.

In Spiritual Practice:

Taiko also played an important part in Japanese religions. In the Shinto belief system, spiritual deities live in all natural phenomena including the mountains, water, fire and animals. The taiko was used as a voice to call these gods when praying and giving thanks. Music was also an offering to the deities so they might bring good luck. Priests used the drums to ward away illness, to drive evil spirits from villages and purge insects from rice fields.

Quick Facts about Japan

- **Government:** Parliamentary with constitutional monarchy
- **Prime Minister:** Shinzō Abe (elected Dec 2012)
- **Capital:** Tokyo
- **Population:** 127,324,891 (2018)
- **Industries:** Consumer electronics, motor vehicles, machine tools, steel, and nonferrous metals
- **Exports:** Motor vehicles, semiconductors, and office machinery
- **Agriculture:** Rice, sugar beets, vegetables, fruit, pork, fish
- **Currency:** Yen



Geography

Japan is located in the North Pacific, off the coast of Russia and the Korean peninsula. The area of Japan is 234,799 miles, which makes it slightly smaller in land mass than California. Japan is an archipelago, or string of islands. There are four main islands: Hokkaido, Honshu, Shikoku, and Kyushu. There are also over 4,000 smaller islands. Honshu is the largest, with an area of 143,537. A modern railroad system connects the major islands and Japan's high-speed Shinkansen runs between major urban areas.

More than 126 million people live in Japan, which is comprised of large, metropolitan cities like the capital, Tokyo, and small rural villages. Central Tokyo has a population of 12 million people, with the population of the Greater Tokyo Area estimated at over 35 million people. Most of Japan's population is located in the coastal cities. Japan is over 70% mountainous terrain with approximately 18% land mass suitable for human settlement. The Japanese Alps run down the center of Honshu. The highest peak is Mount Fuji, a cone-shaped volcano considered sacred by many Japanese.

The islands of Japan are located in an area known as the Pacific Ring of Fire. This area is where most of the world's earthquakes and volcanic eruptions occur. Throughout Japan, there are about 200 volcanoes, 60 of which are very seismically active. Each year, Japan experiences over 1,500 earthquakes. In 1923, the Great Kanto Earthquake killed more than 143,000 people in the Tokyo area. In 2011, the Tōhoku Earthquake, also known as "3-11" (three-eleven) in Japan, was the most powerful earthquake known to have struck Japan.

History

Japan, known as the "Land of the Rising Sun," an association symbolized by its flag (see image on page 9), has a history that dates back thousands of years. From 1100-1800, feudal lords (shoguns) held political control. They forced out all foreigners in the 1600s and Japanese culture developed in isolation for generations. In 1854, Matthew Perry of the U.S. Navy, sailed to Japan, opening a relationship with the country.

The shoguns lost political control of Japan in the 1860s and the Emperor regained power. In the following years, Japan's world influence and military power grew and on December 7, 1941, Japan

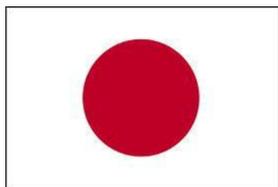
attacked the United States naval forces at Pearl Harbor. In 1945, the United States counter-attacked Japan, dropping two atomic bombs on the cities of Hiroshima and Nagasaki, forcing the collapse of the Japanese empire and the surrender of Japan. In 1947, Japan, under the direction of the United States, adopted a new constitution, renounced war, and declared itself a democracy.

Today, the United States has a good relationship with Japan and its government, which consists of a Prime Minister and legislative bodies. Japan is also the only country in the world with a reigning emperor, although he serves mostly as a figurehead. The present emperor of Japan, Akihito, took the throne in 1989. Japan is once again a major player on the world stage with the third largest economy after the United States and China.

Culture

Festivals, or matsuri, mark all aspects of Japanese life, from observing the seasons, to celebrating children to remembering ancestors. Hundreds of matsuri take place all over Japan every year, and taiko drums and drummers are usually central to these events.

Japanese Flag



Japan is often called the “Land of the Rising Sun,” due to its geographic location in the Far East. The Japanese flag illustrates this phrase, with the red circle symbolizing the sun, in the center of a white field.

Written Language

Written Japanese language, or kanji, is closely related to written Chinese, utilizing pictorial symbols to depict the meaning of words. Here are the kanji for tree (left), woods (middle) and forest (right). Notice how the kanji for tree looks like a tree, and as you add more trees, you create the woods, and finally the forest.



The Japanese also use two phonetic alphabets, hiragana and katakana, which incorporate the characters, and a third alphabet, called romaji, which uses Roman letters.

Mon: Japanese Family crest



Mon started in the 11th century when ruling dynasties of the Imperial Court designed family symbols to adorn their formal clothing. The designs of flowers and birds represent elegant images of court life.

Samurai (or bushi) were the warriors of pre-modern Japan. The samurai class used similar Mon emblems on their banners, flags, and weapons after they came to power in the 12th century. They chose designs to represent warriors such as arrows, dragons, and bats. Later, common people came to use family crests too, with symbols depicting familiar objects like rabbits, mountains and tools.

Mon designs are created to fit inside a small circular space. This composition shows something about the Japanese economic use of space.

Section 5: LEARNING ACTIVITIES

Music (Grades 1-8):

Create a Rhythm

Taiko drummers use a variety of drums and movements to create new rhythms. Invite students to create their own rhythms with their bodies and other instruments they find in the classroom.

- Brainstorm with students about everyday rhythms they may hear, see or feel (e.g. their pulse, footsteps, a dripping faucet, a train). Students can also sound out the rhythm of syllables in their names.
- Clap rhythms for the class to echo. Start with simple rhythms and gradually move to more complex ones. Vary with stomping feet, snapping your fingers, or gently slapping your legs, arms and chest.
- Divide the class into groups and have each group come up with its own rhythm (short rhythms; multiple repetitions with a steady beat). Groups can share their rhythms one after another, as a call and response, or simultaneously.
- Next, invite students to look around the classroom for ordinary objects that can be used to create new sounds. For example, crumpling a piece of paper, shaking a plastic bag, opening, and closing a pencil box or backpack, etc.
- Ask students to create a short rhythm using their chosen “instrument” and have them write out a notation for their rhythm. Students can invent their own notation symbols, or your school’s music specialist might help with this. Alternatively, a modified “Morse Code” would also help notate short and long combinations or patterns.
- Arrange and play the notated rhythms in different orders to create a music piece for the class.

Post-show activity:

- Ask students if they remember any of the rhythms played during the performance. Have them use their found object instruments or their hands and bodies to re-create the rhythms they remember.

Make a Taiko Drum for Your Class

Materials:

- An empty large plastic tub or container (e.g. extra-large laundry detergent containers, pickle tubs, or large ice cream containers from restaurants)
- 2 rolls of clear packing tape
- 1 roll duct tape
- Heavy object, like old phone books or a big rock
- Bachi (sticks). You can get dowels (around 15 inches long) from a hardware or craft store.

Steps:

1. Strengthen your drum by wrapping the top edge of the tub with duct tape. Wrap 3-4 layers for maximum strength.
2. Place the phone book/rock or other weight inside the tub.
3. Using clear packing tape, tape a strip over the top of the tub (make sure the tape strip extends 3-4 inches past the edges of the tub so it can secure strongly onto the sides of the tub.) Tape another strip over the top of the tub, making an X with the two strips.
4. Using the X as a guide, keep covering the top of the tub with tape and use up both rolls of packing tape. Reinforce the edge again (like in step 1), with a few layers of duct tape.
5. Get your sticks. You're ready to play taiko!

Visual Arts / Social Studies (grades 3-8):

Family Crest

- Show students examples of Japanese Mon (family crests), as well as family crests from other countries.
- Discuss the possible origins and meanings of students' last names. Discuss the translation of names from other languages.
- Have students consider other possible sources for their family crest, like a family business, or the interests or "personality" of their family. Encourage them to brainstorm ideas with their families.
- Ask students to choose specific symbols to represent their families.
- Within the frame of a circle (at least 8 inches in diameter), ask students to sketch ideas for the design of their mon. Students may then select one design to embellish in marker, pen, or paint.
- Invite students to share their Mon and discuss their process and choice of design.

Special request: We'd love to celebrate your classroom explorations with other teachers, schools and the community! If you feel so inclined, please share your school-approved images to Avery Gardner, Education and Community Outreach Coordinator at avery@lehigh.edu.

Additional Resources

TAO: <http://www.drum-tao.com/en/>

Video Clips:

- http://www.youtube.com/watch?feature=player_embedded&v=UK9okzs6xJw
- <http://www.youtube.com/watch?v=ekb-yejQ8e0>
- http://www.youtube.com/watch?v=Ut9502LI_6k
- http://www.youtube.com/watch?v=e4rpx0_EUMk

Japanese Culture and History:

- <http://web-japan.org/kidsweb/>
- <http://www.japan-guide.com/e/e641.html>
- <http://www.taikoproject.com/media/studyguide.pdf>

Books:

Stories, Legends and Folktales

- All of these books include beautiful illustrations; many include a small glossary of Japanese words or background descriptions of cultural elements.

Hunt, Elizabeth Singer. *Secret Agent Jack Stalwart and the Theft of the Samurai Sword – Japan* (book 11) New York: Weinstein Books, 2009.

Brenner, Barbara and Julia Takaya. *Chibi: A True Story from Japan*. New York: Clarion Books, 1996.

Here's a great project a child in Pittsburgh did: <http://www.youtube.com/watch?v=iPM8BAeLo7o>

Chibi has great online resources for further exploration. Including a vocabulary quizlet:
<http://quizlet.com/13182/chibi-a-true-story-from-japan-flash-cards/>

Kimmel, Eric A. *Three Samurai Cats: a story from Japan*. New York: Holiday House, 2003.

Tejima. *Ho-Limlim: a Rabbit Tale from Japan*. New York: Philomel Books, 1988

MacDonald, Margaret Read. *The Boy from the Dragon Palace*. Albert Whitman & Co., 2011

Non-fiction resources

Takabayashi,, Mari. *I Live in Tokyo*. Boston, Houghton Mifflin Co., 2001 Sheen, Barbara. *Foods of Japan*. Kid Haven Press., 2006

Kalman, Bobbie. *Japan: the People*. New York: Crabtree Publishing Company, 1989.

Kalman, Bobbie. *Japan: the Culture*. New York: Crabtree Publishing Company, 1989.

Kalman, Bobbie. *Japan: the Land*. New York: Crabtree Publishing Company, 1989.

Blackall, Bernie. Martial Arts. Des Plaines, IL: Heinemann Library, 1998.

Collins, Paul. Martial Arts: Judo. Broomall, PA: Chelsea House Publishers, 2002.

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Collins, Paul. Martial Arts: Karate. Broomall, PA: Chelsea House Publishers, 2002.

Other Book recommendations for your school library acquisition:

The Bee and the Dream: A Japanese Tale. Retold by Jan Freeman Long, illustrated by Kaoru Ono. 1996.

Japanese Children's Favorite Stories. Edited by Florence Sakade, illustrated by Yoshisuke Kurosaki. 1958.

Modern Japan: An Idea Book for K-12. Publication Manager. Edited by Mary Hammond Bernson and Betsy Goolian. 1992.

Taiko. By Eiki Yoshikawa, translated by William Scott Wilson. 1992.

The Way of the Taiko. By Heidi Varian. 2005.

Bethlehem Sister City – Tondabayashi, Japan

<http://www.bethlehem-pa.gov/about/sisterCities/japan.htm>

Tondabayashi's website:

<http://www.kiis.or.jp/kansaida/tondabayashi/index-e.html>

Mayor Callahan's recent visit to Tondabayashi: http://www.lehighvalleylive.com/bethlehem/index.ssf/2013/06/bethlehem_mayor_john_callahan_13.htm

Section 6: REFLECTION QUESTIONS

1. What are some of Japan's unique geographical features?

2. Describe Japan's history with the United States.

3. What does Tao's name really mean?

4. What inspired Tao's founder?

5. According to myth, what is the origin of taiko drumming?

6. How has taiko been used in Japanese culture?

7. What are matsuri?

8. How has taiko drumming evolved?

9. What kind of training do Tao artists receive?

10. Describe and illustrate different kinds of taiko drums.

Section 7: NATIONAL ACADEMIC STANDARDS AND CORE CURRICULUM

Note: This Monday Matinée Study Guide was compiled, written, edited, and (especially) designed with material adapted by study guides offered by the Cal Performances of the University of California, Berkeley.

Other models of excellent study guides for material and presentation that inspired this document: the University Musical Society, San Jose Taiko, Portland Taiko, TCNJ collegiate taiko group based at The College of New Jersey, and from the The Kaoru Watanabe Taiko Center.

Other material gathered from the PA Dept. of Education Standards Aligned Systems website, and listed website and reading sources cited.

Academic Standards Grades K---12

The Academic Standards for the Arts and Humanities describe what students should know and be able to do at the end of grades 3, 5, 8 and 12 in the visual and performing arts and the understanding about humanities context within the arts. The arts include dance, music, theatre and visual arts. The arts and the humanities are interconnected through the inclusion of history, criticism and aesthetics. In addition, the humanities include literature and language, philosophy, social studies and world languages. The areas encompassed in the humanities such as jurisprudence, comparative religions and ethics are included among other standards documents. The interconnected arts and humanities areas are divided into these standards categories:

- Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts
- Historical and Cultural Contexts
- Critical Response
- Aesthetic Response

The Academic Standards for the Arts and Humanities define the content for planned instruction that will result in measurable gains for all students in knowledge and skills and provide a basis of learning for continued study in the arts. The unifying themes of production, history, criticism and aesthetics are common to each area of study within the Academic Standards in the Arts and Humanities.

- Dance Education is a kinesthetic art form that satisfies the human need to respond to life experiences through movement of the physical being.
- Music Education is an aural art form that satisfies the human need to respond to life experiences through singing, listening and/or playing an instrument.
- Theatre Education is an interdisciplinary art form that satisfies the human need to express thoughts and feelings through written text, dramatic interpretation and multimedia production.
- Visual Arts Education is a spatial art form that satisfies the human need to respond to life experiences through images, structures and tactile works.
- Humanities Education is the understanding and integration of human thought and accomplishment.

Full Standards Report:

<http://www.stateboard.education.pa.gov/Documents/Regulations%20and%20Statements/State%20Academic%20Standards/pdfarts.pdf>

NATIONAL STANDARDS FOR MUSIC EDUCATION

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Grades K --- 4

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

- a. Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo.
- b. Students perform expressively a varied repertoire of music representing diverse genres and styles.
- c. Students echo short rhythms and melodic patterns.

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

- a. Students improvise "answers" in the same style to given rhythmic and melodic phrases.
- b. Students improvise simple rhythmic and melodic ostinato accompaniments.
- c. Students improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.
- d. Students improvise short songs and instrumental pieces, using a variety of sound sources in their improvisations, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.

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

- a. Students identify simple music forms when presented aurally.
- b. Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- c. Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- d. 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.
- e. Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.

7. Content Standard: Evaluating music and music performances:

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

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

- c. Students identify similarities and differences in the meanings of common terms used in the various arts.
- d. Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

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

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

Grades 5 --- 8

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

- a. Students describe specific music events in a given aural example, using appropriate terminology.
- b. Students analyze the uses of elements of music in aural examples representing diverse genres and cultures.

7. Content Standard: Evaluating music and music performances:

- a. Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.
- b. Students evaluate the quality and effectiveness of their own and other's performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

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

- a. Students compare in two or more arts how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.
- b. Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

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

- a. Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
- b. Students classify by genre and style (and, if applicable, by historical periods, composer and title) a varied body of exemplary (that is, high---quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary.
- c. Students compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.

NATIONAL STANDARDS IN MUSIC EDUCATION

1.0 ARTISTIC PERCEPTION

- Processing, Analyzing, and Responding to Sensory Information through the Language and Skills Unique to Music
- Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

3.0 HISTORICAL AND CULTURAL CONTEXT

- Understanding the Historical Contributions and Cultural Dimensions of Music

- Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.
- Role of Music
 - 3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).
- Diversity of Music
 - 3.2 Identify different or similar uses of musical elements in music from diverse cultures.
 - 3.4 Describe the influence of various cultures and historical events on musical forms and styles.

4.0 AESTHETIC VALUING

- Responding to, Analyzing and Making Judgments about Works of Music
- Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

PA COMMON CORE STANDARDS

Teachers may use the recommended texts of this study guide to support the Core Standards in these areas:

(GRADES PreK---5)

- Reading Informational Text 1.2
Students read, understand, and respond to informational text, with an emphasis on comprehension, vocabulary acquisition, and making connections among ideas and between texts with a focus on textual evidence.
 - Key Ideas and Details
 - Craft and Structure
 - Integration of Knowledge and Ideas
 - Vocabulary Acquisition and Use
 - Range of Reading
- Reading Literature 1.3
Students read and respond to works of literature, with emphasis on comprehension, vocabulary acquisition, and making connections among ideas and between texts with focus on textual evidence.
 - Key Ideas and Details
 - Craft and Structure
 - Integration of Knowledge and Ideas
 - Vocabulary Acquisition and Use
 - Range of Reading

(GRADES 6 --- 12)

- Reading in History and Social Studies
8.5 Reading Informational Text
 - Students read, understand, and respond to informational text – with emphasis on comprehension, making connections among ideas and between texts with focus on textual evidence. Key Ideas and Details:

CC.8.5.6---8.A.
 - Cite specific textual evidence to support analysis of primary and secondary sources.

CC.8.5.6---8.B.

- Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions. CC.8.5.6---8.C.
- Identify key steps in a text’s description of a process related to history/social studies (e.g., how a ceremonial aspect of Taiko drumming became a popular entertainment)
Craft and Structure

CC.8.5.6---8.D.

- Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

CC.8.5.6---8.E.

- Describe how a text presents information (e.g., sequentially, comparatively, causally).

CC.8.5.6---8.F.

- Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

CC.8.5.6---8.G.

- Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

CC.8.5.6---8.H.

- Distinguish among fact, opinion, and reasoned judgment in a text.

CC.8.5.6---8.I.

- Analyze the relationship between a primary and secondary source on the same topic.

CC.8.5.6---8.J.

- By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.

**MARK
YOUR
CALENDARS
AND GET YOUR TICKETS
TODAY!**



ZOELLNER 
ARTS CENTER • LEHIGH UNIVERSITY

SCHOOL MATINEES

17-18 ACADEMIC YEAR

ERTH: *Dinosaur Zoo Live!*

Friday, Mar 9 @ 10am

Erth's DINOSAUR ZOO LIVE guides your family on a breathtaking tour through pre-historic Australia. You'll observe, meet and interact with an eye-popping collection of amazingly life-like dinosaurs and other creatures presented in a theatrical performance. Brought to life by a team of skilled performers and puppeteers, and designed with the help of professional paleontologists, Erth's DINOSAUR ZOO LIVE's puppets are so extraordinarily realistic you may feel the urge to run and hide.



BEST FOR GRADES 2-6

The study guide will focus on earth science, evolutionary biology, puppetry, prehistoric sciences.

Each study guide meets National Standards in each area of study. You can download materials as well as show supplementary videos at www.ZoellnerArtsCenter.org. To reserve tickets and make a deposit, please contact Ticket Services by email: inzactix@lehigh.edu; or by phone: 610-758-2787. Please indicate the name of your school/organization, number of tickets, and name/phone number of the contact person (whoever is making the final arrangements). Written requests can also be faxed: 610-758-5093; or mailed: Ticket Requests – Outreach Programs, 420 E. Packer Ave, Bethlehem, PA 18015.

Can't afford the tickets? Need help supporting transportation costs? CALL or EMAIL US! We have limited funding support to help keep the arts in your students' lives! For all questions and comments, please contact Avery Gardner at avery@lehigh.edu or 610-758-5774.

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