



Orchestra Responding Unit, Accomplished Level

*A Curriculum Project of
the National Association for Music Education (NAfME)
and the Library of Congress of the United States*

Teaching with Primary Sources



ACKNOWLEDGMENTS

PERSONNEL, LIBRARY OF CONGRESS GRANT — WRITING RESPONDING UNITS 2017–2018

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Special thanks to the Library of Congress for the generous grant on Teaching with Primary Sources (TPS), which made this resource possible.

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OVERVIEW OF THE NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

These units are based on the 2014 Music Standards (nafme.org/standards). These Standards are all about music literacy, since they emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage; they cultivate a student's ability to carry out the three Artistic Processes of *Creating*, *Performing*, and *Responding* while aligning with the ideals of Connecting to their world and the world around them. These are the processes that musicians have followed for generations, even as they connect through music to themselves and their societies.

This Library of Congress Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Process of Responding, defined as understanding and evaluating how music conveys meaning. Through use of inquiry-based instructional strategies linked to essential questions inherent in the Responding process components (select, analyze, interpret, evaluate), students are guided to develop understandings about how creators/performers manipulate the elements and structures of music to convey expressive intent related to specific contexts (social, cultural, historical). Acquisition of musical skills and knowledge leads to students becoming independent thinkers and musicians.

This collection of orchestra units is designed to reveal the power of orchestral music to tell a story—to convey multiple and diverse meanings and perspectives—for students to engage with artistically by responding and connecting. Each of the units explores a different aspect of storytelling through music.

OVERVIEW OF THE ORCHESTRA RESPONDING UNIT: ACCOMPLISHED LEVEL

This unit contains six very flexible lessons, roughly 30 minutes in length, that can be applied to a large body of orchestral literature. Using the Inquiry Method, it asks questions to guide thinking. Lessons include Student Response Worksheets and Extension Activities, as well as many group discussion prompts, to encourage student research and enriched rehearsals and performances. Included for ensemble and individual reference are audio, video, and manuscript links from the Library of Congress, YouTube video links, Essential Understandings from the 2014 Music Standards, and newly-created assessment tools for your consideration.

This unit will explore the following lessons with questions:

- What Does Dance Convey? Why Do Humans Dance?
- Which Came First, the Music or the Dancers? Is One More Important than the Other?
- Does this Marriage of Music and Dance Work?
- When Do You Need an Orchestra?
- What Are WE Communicating, Conducting, Dancing, and Playing?
- What Story Is the Audience Experiencing?

Some examples of orchestra literature based on dance themes:

- “Just Dance”—from Lady Gaga Hit Mix
- “Russian Sailor’s Dance”—Reinhold Glière
- *Danzas de Panama*—William Grant Still
- *Hungarian Dances*—Johannes Brahms
- *Slavonic Dances*—Antonin Dvořák
- “Blue Danube Waltz”—Johann Strauss II
- *Ancient Airs and Dances*—Ottorino Respighi
- *Nutcracker* Ballet—Pyotr Ilyich Tchaikovsky

Student Response Guides are included at the end of this unit. Use what is helpful, and also feel free to create your own lessons. May you have a happy marriage of music and dance!

Level: Accomplished

Students at the Accomplished level are, *with minimal assistance*, able to identify or solve arts problems, based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression. They use the art form for personal realization and well-being and have the necessary skills for and interest in participation in arts activity beyond the school environment.

Orchestra directors who conduct performance ensembles with personnel of varying levels of experience should consider this description of the Accomplished Level carefully when choosing which level is appropriate for their ensembles to pursue.

EMBEDDED INQUIRY MODEL

Inquiry for this unit is closely tied to the essential questions and enduring understandings inspired by the National Music standards responding process. The goal of inquiry-based learning is to encourage students to observe, question, and reflect. They can ask questions such as Who? What? Where? When? Why? How? They can hypothesize, investigate, explain, and collaborate with others. They can think critically about assumptions and share and receive feedback from peers. This exploration supports students in developing both musical understanding and the 21st Century dispositions of inquisitiveness, persistence, collaboration, flexibility, creativity, openness, and self-reflection.

The formative and summative assessment resource sheets included in this unit use the **KWL strategies** (**K**now, **W**onder, **L**earn) and **Primary Source Analysis Tools** from the Library of Congress.

2014 MUSIC STANDARDS ADDRESSED IN THIS UNIT

RESPONDING STANDARDS

Select: CHOOSE MUSIC APPROPRIATE FOR A SPECIFIC PURPOSE OR CONTEXT.

ENDURING UNDERSTANDING

Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

ESSENTIAL QUESTION

How do individuals choose music to experience?

RESPONDING STANDARD

Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context. (MU:Re7.1.E.HSII)

Analyze: *Analyze how the structure and context of varied musical works inform the response.*

ENDURING UNDERSTANDING

Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

ESSENTIAL QUESTION

How does understanding the structure and context of music inform a response?

RESPONDING STANDARD

Explain how the analysis of structures and contexts inform the response to music. (MU:Re7.2.E.HSII)

Interpret: *Support an interpretation of musical works that reflect creators' /performers' expressive intent.*

ENDURING UNDERSTANDING

Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

ESSENTIAL QUESTION

How do we discern the musical creators' and performers' expressive intent?

RESPONDING STANDARD

Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources. (MU:Re8.1.E.HSII)

Evaluate: *Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.*

ENDURING UNDERSTANDING

The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

ESSENTIAL QUESTION

How do we judge the quality of musical works and performances?

RESPONDING STANDARD

Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.

(MU:Re9.1.E.HSII)

Interpret: *Develop personal interpretations that consider creators' intent.*

ENDURING UNDERSTANDING

Performers make interpretive decisions based on their understanding of context and expressive intent.

ESSENTIAL QUESTION

How do performers interpret musical works?

PERFORMING STANDARD

Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience. (MU:Pr4.3.E.HSII)

LIBRARY OF CONGRESS ONLINE SOURCES

LESSON 1

- Images of dance, <http://www.loc.gov/exhibits/politics-and-dance/exploring-national-roots.html#>
- Primary Source Analysis Tool, <http://www.loc.gov/teachers/primary-source-analysis-tool/>
- Native American Fancy Dance Contest Song for One Dancer, <https://www.loc.gov/item/omhbib000322>
- My Hawaiian Sunshine Fox Trot, <https://www.loc.gov/item/ihas.200035789>
- Square dance music from 1941, <http://hdl.loc.gov/loc.afc/afcts.5120b2>
- Pan American Symphony Orchestra Tango Dancers, <https://www.youtube.com/watch?v=o8YV-Qv2R1o>

LESSON 2

- Photo of music of opening “America” from *West Side Story* by Leonard Bernstein, <https://www.loc.gov/item/ihas.200181963>
- Audio clip of “Peekaboo” (fiddle tune), <http://hdl.loc.gov/loc.afc/afcreed.13037a19>
- The Simón Bolívar Symphony Orchestra of Venezuela and Youth Orchestra Los Angeles (YOLA), <https://www.youtube.com/watch?v=ZXeWiixwEz4>

LESSON 3

- Photo of dancers, <https://www.loc.gov/item/copland.phot0118/>
- Primary Source Tool for Analyzing Photographs, http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Photos_and_Prints.pdf
- Ballet for Martha: Making *Appalachian Spring*, https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6844
- Bajich Brothers: Tambura Music from Kansas, https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4480

LESSON 4

- Bernstein: Symphonic Dances from *West Side Story*, <https://www.youtube.com/watch?v=srb2EyvTSGw>

FORMATIVE ASSESSMENTS

- Written Guided Reflection Questions
- Short Essay
- Guided Listening Chart
- Know/Wonder/Learn Chart
- Live Performance and Audience Survey

Summative Assessment: (Lesson 5) Student performance as player, conductor or dancer, including rubric and essay response.

LESSON 1: WHAT DOES DANCE CONVEY? WHY DO HUMANS DANCE? (35 MINUTES)

Interpret: *Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources. (MU:Re8.1.E.HSII)*

To **begin the lesson:**

Introductory questions ... (5 minutes)

- Have you danced in the past week? Month? Year?
- What was the setting?
- Where did you learn to dance? Who taught you?
- What styles would you like to learn?
- Have you ever watched a small child dance? What did you notice?
- Can there be different purposes for dance?
- What might be the purpose of the dance music in our current folders?

Let's look at some images from the Library of Congress files to expand our imaginations before we do anything else. (5 minutes)

- You can use the Primary Source Analysis Tool from the Library of Congress:
<http://www.loc.gov/teachers/primary-source-analysis-tool/>
 - What do you notice about these samples? (Students may suggest a variety of cultures, and purposes such as social protest, strength, and beauty.)

Read the first paragraph of the following link, which outlines the role of modern American dance choreography, and then scroll down through the images. You can enlarge the images by clicking on them.

<http://www.loc.gov/exhibits/politics-and-dance/exploring-national-roots.html>

Take away any visual cues, and just listen to 3 samples of dance music. (5 minutes)

What instruments or accompaniment are you hearing?

What is the function of this music?

Dance 1: Native American "Fancy Dance Contest Song for One Dancer,"

<https://www.loc.gov/item/omhbib000322>

Dance 2: "My Hawaiian Sunshine Fox Trot," <https://www.loc.gov/item/ihas.200035789>

Dance 3: Square dance music from 1941, <https://www.loc.gov/item/toddbib000283/>

Invite students to *watch* a live performance with dancers and musicians: a totally different type of dance, from South America, called the tango.

Dance 4: Pan American Symphony Orchestra Tango Dancers (10 minutes)

<https://www.youtube.com/watch?v=o8YV-Qv2R1o>

Discuss your choice of questions below, together in small or large groups: (10 minutes)

- What are the country, the time period, and the style of this music?
- Is the music formal, casual, spontaneous?
- Is the dance for individuals or groups? What ages?
- What is the purpose of the dance? What is the setting?
- How would you describe the costumes or clothing the dancers wear?

Extension Activity: Essay—Is music or dance diminished when it is changed?
(optional, 30 minutes)

LESSON 2: WHICH CAME FIRST—THE MUSIC OR THE DANCERS? IS ONE MORE IMPORTANT THAN THE OTHER? (30 MINUTES)

Analyze: *Explain how the analysis of structures and contexts inform the response to music. (MU:Re7.2.E.HSII)*

To begin the lesson: (5 minutes)

Open-ended questioning:

- Do you think music is more important or powerful than dance?
- Which came first? Can you imagine a scenario in which a person is dancing with no sound?
- Can you imagine music that does not elicit a physical or emotional reaction?
- Is music secondary to the experience of movement? What inspires you to dance or to compose?
- Does our current dance music sound convincing the way we are playing it? Would it be stronger or weaker if we had dancers?

Music can come first, and the dance itself can vary over time, from person to person, from culture to culture. Dance music can be as stark as a single flute or drum, or as rich as the entire Duke Ellington big band or the Chicago Symphony Orchestra.

The initial idea can be a humble sketch on a blank piece of paper with a pencil at hand. This was the case with the first sketched manuscript for one of the most famous pieces of dance music in the United States: “America” from *West Side Story* by Leonard Bernstein. Dance music does not even need to be written. It can happen spontaneously or evolve through an aural tradition such as fiddling. (5 minutes)

Link 1: <https://www.loc.gov/resource/ihas.200181963.0> (sketch for Conch Town — “America”)

Link 2: <http://hdl.loc.gov/loc.afc/afcreed.13037a19> (audio for fiddle tune “Peekaboo”)

Use the Primary Source Analysis Tool to analyze links 1 and 2.

- <http://www.loc.gov/teachers/primary-source-analysis-tool/>

How many people are playing the dance music in this audio clip? What instruments are used?

And again, another ensemble. (15 min)

Use **Lesson 2—Listening Guide** to help students analyze what they are hearing. Reflection questions for Bolívar Symphony Orchestra of Venezuela are included at the end of unit.

Link 3: <https://www.youtube.com/watch?v=ZXeWiixwEz4>

- **Begin at marker 6:48 with “Danzón No. 2”** by the Simón Bolívar Symphony Orchestra of Venezuela and YOLA.

LESSON 3: WILL THIS MARRIAGE OF MUSIC AND DANCE WORK? (30–35 MINUTES)

Analyze: *Explain how the analysis of structures and contexts inform the response to music. (MU:Re7.2.E.HSII)*

We will analyze two very different dances and consider how they were created—and for what purpose.

To begin the lesson:

One of the most interesting and complex unions of music and dance is the creation of a ballet. The United States has a wonderful archival collection in the Library of Congress, which is the “Making of Appalachian Spring,” first called “A Ballet for Martha.” Here is a picture of the original dancers.

Link 1: <https://www.loc.gov/item/copland.phot0118/> Martha Graham and Erick Hawkins in the first production of *Appalachian Spring*, 1944. Photograph.

- Students should use the Primary Source Analysis tool for analyzing photographs and prints as a motivation to start the lesson.
 - http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Photos_and_Prints.pdf

Inquiry-based discussion (10 minutes)

- Have you ever seen/heard a ballet? Which ones? How would you describe the experience as an audience member, or perhaps as a performer yourself?
- What are some other examples or “marriages” of music and dance?
- Students may mention musicals, dancing at weddings, liturgical dance, dance team. Do these different examples have things in common?
- Have you ever taken dance lessons? Did you use music? What did your instructors tell you about the music? Was it important to listen to it first? Were you instructed to feel the beat—or to capture the character of the music? What was especially challenging or rewarding about dancing?
- What are the types of dance music we have recently played in this ensemble? Is our orchestra capable of bringing this music to life?

One art form informs another, and through the collaboration of composer Aaron Copland and the famous and cutting edge choreographer Martha Graham, a fresh and exciting ballet was born. This ballet and even the stand-alone music is one of the most popular classical works in our orchestral repertoire. In this particular video, two dancers are performing in the Library of Congress auditorium.

What do you expect to learn about the collaborative process for composing a ballet ... for choreographing a ballet?

- *Ballet for Martha: Making Appalachian Spring* (15 minutes)

Link 2: https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6844

Marker 43:00–58:30

- Bajich Brothers: Tambura Music from Kansas (4 minutes)

Link 3: https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4480

Consider watching a small clip, from minute marker 56:50–59:00.

Lesson 3 questions for discussion: provided at end of unit. (5 minutes)

LESSON 4: WHEN DO YOU NEED AN ORCHESTRA? (30–35 MINUTES)

Interpret: *Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources. (MU:Re8.1.E.HSII)*

Students will explore Leonard Bernstein's expressive conducting elements, and the professional player's interpretation of the dance sections, during Bernstein's Symphonic Dances. Students will begin to ponder what they would do as a conductor, and what the conductor's role is.

Teacher preparation: A/V setup; Understanding Music and Musicians Listening Guide

To begin the lesson:

Inquiry-based discussion (10 minutes)

- You are a composer, and you have been asked to create music for a play.... How will you know if an orchestra is necessary ... for musicals? ... for ballets?... for grand scale arrangements of folk music? ... for large spaces, such as auditoriums and ballrooms? Do you think there are different ensembles or perhaps a solo musician that would convey the story line or culture best? Are there unique capabilities of a full symphony to depict a range of emotions, styles, and dynamics?
- You are a conductor, and you have been asked to conduct a dance-inspired work. What is your purpose as a conductor? Do you, as a visual component, have a special role or obligation to the musicians or to the audience? Are you necessary? Will you be adding anything special to your gestures?
- Should we be thinking about how we look when we play dance music? Is it different from other kinds of music?

Listen and watch the performance of the Israel Philharmonic Orchestra performing dance music with Leonard Bernstein (20 min). Is he uniquely qualified to interpret this music?

The selected music is *Symphonic Dances* from *West Side Story*, performed in Symphony Hall, Osaka, Japan. (You may choose to comment on the international flavor of this collaboration.) Invite students to reflect and respond to the questions on the Understanding Music and Musicians Listening Guide (18 minutes). You may watch longer if you wish.

Bernstein: *Symphonic Dances* from *West Side Story*
<https://www.youtube.com/watch?v=srb2EyvTSGw>

Student Response Listening Guide: Consider using this during the video for student completion. *Symphonic Dances* from *West Side Story*, included at the end of the Unit.

LESSON 5: WHAT ARE WE COMMUNICATING? CONDUCTING, DANCING, AND PLAYING

Time allotment: *This lesson may take the entire class period, or several, depending on your classroom variables, such as how many students and class period time. You may choose to break this lesson into two parts: preparation and subsequent execution of the two chosen expressive elements.*

Perform-Interpret: *Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience. (MU:Pr4.3.E.HSII)*

Students in this unit have so far explored the purpose of dance, the possibilities of bringing dance alive in different settings, how an orchestra might be a unique ensemble to do this, the role of a conductor, the potential of each individual to bring the dance music alive, and now students will incorporate all these ideas into a real-time, hands (and feet) -on culminating activity.

You may choose to use the following assessments, located at the end of this unit:

- Know/Wonder/Learned Chart
- Self- and/or Teacher Evaluation Rubric of final project
- Enrichment Activity—What if you were the teacher/evaluator of others?

Teacher preparation: Before class ...

1. Select a portion of the dance music your ensemble is currently playing, or has recently played. Make enough copies of the score for several students to conduct en masse.
2. Create a dance floor space to accommodate several students.

To begin the lesson: Inquiry-based discussion (5 minutes)

- What is your most comfortable means of expressing music?
- What is your least comfortable? Why?
- Would you like to expand or increase your ability to make music more engaging for yourself or for your audience?
- Do you think a conductor is an important element in conveying the spirit of dance music? Should the players be moving or interacting in any special way?
- Are you ready to make choices, and perform in new ways?

Today you will have the opportunity to choose at least one of the following three options for a section of our current "Dance-Inspired Repertoire":

Play the passage on your orchestra instrument, using a variety of skills of your own choosing.

Conduct the passage in front of your classmates, using standard and/or nontraditional beat patterns

Dance to the music. You will be responding/showing this dance music with your body!

Motivation: “What would it look like to breathe, move and watch each other as we perform?” Ask students to consider posture, eye contact, facial expression, body movement, bowing articulations, and any audience interaction. “Do you think our session today (and over the next class period) will be livelier and more spontaneous if we keep our visual choices to ourselves until we perform?”

Ask students who can demonstrate the basic traditional conducting pattern for the section of music to all your students, should they decide to conduct. You could practice the gestures without much “character,” or allow the students to amplify and personalize their gestures. Some students may not choose to use the gestures but create their own.

Prior to the actual class performance, with all aspects in motion, you may want to have students establish some ground rules, such as:

1. Focus on your own decisions, and do not judge others. This is fun and “safe.” We will not judge each other but allow for each person to make some thoughtful choices about the character of the music, which will dictate gestures.
2. Venture outside your comfort zone.
3. No talking. Only music and movement!
4. Ask questions such as: How will you interpret the music? What do you intend to convey to each other as you perform this dance music? What factors or past experiences informed your decisions?

LESSON 6: WHAT STORY IS THE AUDIENCE EXPERIENCING?

This lesson is three parts: Creating a survey (15–20 minutes); Sharing the survey (few minutes before a concert); and Evaluating the survey responses (10–15 minutes).

Select: *Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context. (MU:Re7.2.E.HSII)*

Analyze: *Explain how the analysis of structures and contexts inform the response to music. (MU:Re7.2.E.HSII)*

Evaluate: *Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context. (MU:Re9.1.E.HSII)*

To begin the lesson: 5 minutes

You may ask questions such as:

- How important is it to you that the audience is engaged?
- Emotionally, intellectually?
- Is it important for the audience to have some knowledge of structures of the music or contexts of the music?

(Responses may include program notes, commentary, expressive performance, etc.).

Building on this class discussion, have students **design a survey or response sheet for your audience**, to be distributed prior to a performance. They may discuss and create a survey as one large group, in pairs, or small groups. **(15 minutes)**

Questions for an audience survey could include:

- What were you *thinking* during the dance selection?
- What were you *feeling* during the dance selection?
- What were you *imagining* during the dance selection?
- Did our Orchestra look and sound engaged with the music? With each other?
- What, if anything, would have made our dance music more authentic, more alive, more exciting, or more evocative?
- Did our performance make you want to dance?

Let students decide if they would like to share their survey with the audience at the next concert. This could be on a regularly scheduled program, or for an impromptu audience, such as another class, during the school day.

Review the surveys and talk about them.

Questions for group discussion:

- Did we engage our audience, based on their replies?
- Did the audience understand what we were trying to communicate?
- Which audience suggestions should we try for our next performance?

Summary comments/thoughts:

When we play dance music, wouldn't it be great to understand and enjoy the dances themselves? We need your vitality and imagination to make the music come alive. To tell a story in music, we need to understand the dancers, and the message of the movement in order to communicate the content musically.

Ask students to share a favorite orchestral dance composition based on what they have explored in this unit.

Questions to consider:

- Why is it your favorite? What story is told through it? What do you feel, think about?
- What musical structure and context should inform our response to it?
- What composer/performer expressive intent should inform our response?
- What orchestral techniques support the interpretive/expressive intent?

RESOURCES FOR THE LESSONS

LESSON I: WHAT DOES DANCE CONVEY?

Student Name(s) _____ Period _____ Date: _____

Extension Activity: Choose one dance video on your own from any source and answer the same questions as we discussed in class. Be specific and give as many details as possible.

Dance video source: _____

1. What instruments or accompaniment are you hearing?
2. What do you think is the function of this music? How do you know?
3. What culture or country, time period, or style of dance is portrayed?
4. Is the movement formal, casual, or spontaneous? How do you know?
5. Is the dance for individuals or groups? Best suited to particular ages?
6. What is the purpose of the dance? What is the performance setting/context?
7. Describe the costumes or clothing the dancers wear.

TEACHER'S GUIDE ANALYZING PRIMARY SOURCES



Guide students with the sample questions as they respond to the primary source. **Encourage them to go back and forth between the columns; there is no correct order.**

OBSERVE	REFLECT	QUESTION
Ask students to identify and note details. Sample Questions: What do you notice first? • Find something small but interesting. • What do you notice that you didn't expect? • What do you notice that you can't explain? • What do you notice that you didn't earlier?	Encourage students to generate and test hypotheses about the source. Where do you think this came from? • Why do you think somebody made this? • What do you think was happening when this was made? • Who do you think was the audience for this item? • What tool was used to create this? • Why do you think this item is so important? • If somebody made this today, what would be different? • What can you learn from examining this?	Invite students to ask questions that lead to more observations and reflections. What do you wonder about... who? • what? • when? • where? • why? • how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas: Beginning Have students compare two related primary source items. Intermediate Have students expand or alter textbook explanations of history based on primary sources they study.	Advanced Ask students to consider how a series of primary sources support or challenge information and understanding on a particular topic. Have students refine or revise conclusions based on their study of each subsequent primary source.
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For more tips on using primary sources, go to

<http://www.loc.gov/teachers>

LESSON 2: WHICH CAME FIRST — THE MUSIC OR THE DANCERS?

Listening Guide: Reflection Questions for Bolivar Symphony Orchestra of Venezuela

Student Name(s) _____ Period _____ Date: _____

1. Who are the musicians?

2. What do you think their training has been? Why?

3. What instruments are being played?

4. Would you describe the instruments as folk instruments? Why or why not?

5. Describe the character of the music and the energy of the performers. What are you noticing about the *movement* of the musicians?

6. How do the music and movement influence your response as an audience member?

LESSON 3: WILL THIS MARRIAGE OF MUSIC AND DANCE WORK?

Consider/think/pair/share or small group discussions, with a point person speaking for the group on one of the questions to broaden the discussion.

Student Name(s) _____ Period _____ Date: _____

1. Does the live music make a difference in performance? Explain.
2. What are your opportunities to dance to live music?
3. Have you ever tried to dance with music from another country or culture? What was that experience like?
4. Do you think the musicians are inspired by the dancers? Vice versa? Which came first—the dance or the music?
5. Compare and contrast the formal dance for the ballet *Appalachian Spring* with the informal tambura music.
6. What are the implications for our own orchestral performances? Should we consider the associated dances, and if so, how should it affect our performance style?

Enrichment Activity — Respond with a short essay.

Student Name(s) _____ Period _____ Date: _____

Do you think music or dance is diminished if it is changed? Give three specific examples of "yes" or "no" responses and the rationale. Your opinions can be based on personal experience with live events or taken from videos and recordings. You may think some remixes or arrangements enhance a piece of music from the original. Why? What are the factors involved in evaluating a performance's effectiveness?

[illegible]

LESSON 4: WHEN DO YOU NEED AN ORCHESTRA?

UNDERSTANDING MUSIC AND MUSICIANS LISTENING GUIDE

Student Name(s) _____ Period _____ Date: _____

Listening Guide: *Symphonic Dances* from *West Side Story*, performed by the Israel Philharmonic Orchestra, Leonard Bernstein, conductor, performed in Symphony Hall, Osaka, Japan.

1. Who is playing? What is the size of the ensemble?
2. What instruments are being played?
3. What is the setting of this performance? (Where and for whom? Are there certain expectations for this setting? Do they affect the performance?)
4. How many style changes do you hear in the music? Describe them in a word or two.
5. Are the performers "showing" the character of the dances? Explain.
6. How is the conductor conveying different moods/styles? Explain.

LESSON 5: WHAT ARE *WE* COMMUNICATING?

UNDERSTANDING MUSIC AND MUSICIANS LISTENING GUIDE

Student Name(s) _____ Period _____ Date: _____

Complete this K/W/L Chart before and after the lesson.

<p>K—What do you KNOW about conducting, playing your instrument and dancing, as it relates to creating an expressive, authentic performance?</p>	<p>W—What things do you WONDER about <i>your</i> conducting, playing your instrument, and dancing, as they relate to creating an expressive, authentic performance? What do you hope to discover?</p>	<p>L—What have you LEARNED about your dance music that will help you understand and inform your audience about the communication activity you chose?</p>
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Rubric for Lesson 5: What Are We Communicating?

Student Name _____

Assess your performance in 3 of the following categories. Be sure to include the Frame of Mind category. Circle the rating that reflects your contribution.

Write a few thoughts on new concepts regarding these elements. Are they equally important? Which element comes most naturally to you? Would you like to learn more about conducting or dancing? Did you employ new skills you would like to keep? New appreciations?

Categories	1—Outstanding	2—Good	3—Fair	4—Developing
Playing	<p>Consistent energy and concentration.</p> <p>Excellent eye contact with conductor.</p> <p>Expressive and compelling bowings, articulations, and dynamics.</p>	<p>Often good energy and concentration.</p> <p>Maintained eye contact with conductor most of the time.</p> <p>Demonstrated expressive and characteristic articulations.</p>	<p>Adequate energy and concentration.</p> <p>Occasional eye contact with conductor.</p> <p>Not consistent expressive and characteristic articulations.</p>	<p>Rarely used positive energy and concentration.</p> <p>Poor eye contact with conductor.</p> <p>Lacked expressive and characteristic articulations.</p>
Dancing	<p>Demonstrated several different appropriate dance gestures/patterns.</p> <p>Maintained energy and focus throughout the passage.</p>	<p>Demonstrated a few different appropriate dance gestures/patterns.</p> <p>Maintained energy and focus throughout most of the passage.</p>	<p>Demonstrated one or two dance gestures/ patterns.</p> <p>Maintained energy and focus throughout some of passage.</p>	<p>Did not demonstrate appropriate dance gestures.</p> <p>Did not maintain energy and focus throughout the passage.</p>
Conducting	<p>Used standard conducting patterns and gestures.</p> <p>Maintained excellent eye contact with players and dancers.</p> <p>Portrayed the character of the dance!</p>	<p>Used some standard conducting patterns and gestures.</p> <p>Maintained good eye contact with players and dancers.</p> <p>Portrayed the character of the dance!</p>	<p>Used one or two standard conducting patterns and gestures.</p> <p>Maintained sporadic eye contact with players and dancers.</p> <p>Portrayed the character of the dance some of the time.</p>	<p>Did not use standard conducting patterns and gestures.</p> <p>Did not maintain eye contact with players and dancers.</p> <p>Did not portray the character of the dance.</p>
Frame of Mind	<p>Nonjudgmental of others.</p> <p>Went beyond personal comfort zone to experiment.</p> <p>Was helpful to others and positive.</p>	<p>Tolerated others' efforts.</p> <p>Tried some elements that were unfamiliar.</p> <p>Was occasionally supportive to others' efforts.</p>	<p>Did not respond to others' efforts.</p> <p>Stayed within personal comfort</p> <p>Was not keyed in to others' efforts.</p>	<p>Critical of others.</p> <p>Did not give personal best to the activity.</p> <p>Was not helpful to others.</p>

EXTENSION ACTIVITY: UNDERSTANDING THE CONDUCTOR-PERFORMER PARTNERSHIP

Student Name(s) _____ Period _____ Date: _____

Choose your role, and make a list of written requests.

As a conductor, make a list of physical movements you expect from your players for an engaging performance of dance music. Cite specific measure numbers and gestures.

As a player, make a list of movements you would like to see from your conductor for an engaging, inspiring dance piece. Cite specific measure numbers and gestures.

Frame your responses in the positive. Be sure to include instruction on posture, eye contact, facial expression, body movement, and interacting with the audience.