

TEACHING WITH PRIMARY SOURCES ACROSS TENNESSEE

NEWSLETTER: FEBRUARY 2012

VOLUME 4, ISSUE 2

WELCOME!

Teaching with Primary Sources across Tennessee, administered by the Center for Historic Preservation at Middle Tennessee State University, engages learners of all ages in using primary sources to explore major issues and questions in many different disciplines.

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NEWS

- Interested in learning more about the War of 1812? Join us on March 16th at the Nashville Public Library for *War of 1812 Teacher Workshop* from 9:30 a.m. to 3:30 p.m. This workshop is being held in conjunction with the [War of 1812 Bicentennial Symposium Tennessee, the Atlantic World, and the War of 1812](#). To register for the teacher workshop, email [Kira Duke](mailto:Kira.Duke@mtsu.edu).
- TPS-TN is excited to announce another workshop opportunity for the spring. Join us on April 4th from 9:30 a.m. to 3 p.m. for *Illuminating the Battle of Shiloh: Primary Sources from the Library of Congress*. This workshop is being held in conjunction with [Tennessee Civil War Sesquicentennial 2012 Signature Event: Invasion by Rail and River](#). To register for the teacher workshop, email [Kira Duke](mailto:Kira.Duke@mtsu.edu).

“AWESOME” SOURCE OF THE MONTH:



[The woman in black by H. Grattan Donnelly](#). [1896]

THEME: PERFORMING ARTS

Everyone loves the performing arts, whether in the form of popular music, ballroom dancing, Shakespeare's plays, piano sonatas, or a variety of other kinds. You can use examples of the performing arts to teach more than just the arts curriculum; these primary sources can also involve history, language arts, sociology, physical education, and even science (think of the physics of dance, for instance, or the media technology that records arts performances).

Best of all, you are bound to excite student interest through the Library's online performing arts primary sources and materials. Don't know where to start? Try the Performing Arts Encyclopedia, National Jukebox, American Folklife Center, or any of the other links you'll find on the next page.

UPCOMING EVENTS:

- **February 23**—(Murfreesboro) “Teaching Across the Curriculum with Performing Arts Primary Sources from the Library of Congress” Webcast with MTSU Center for Educational Media, 3:30 to 4:30 p.m. For viewing options and more information, click [here](#).
- **February 27**—(Knoxville) “Introduction to Teaching with Primary Sources and the Library of Congress” Workshop from 9 a.m. to 3 p.m. EST. To register, email [Lisa Oakley](mailto:Lisa.Oakley@mtsu.edu).
- **February 28**—(Knoxville) “Incorporating Primary Sources Into Your Teaching” Workshop from 9 a.m. to 3 p.m. EST. To register, email [Lisa Oakley](mailto:Lisa.Oakley@mtsu.edu).
- **March 1**—(Murfreesboro) “Emancipation During and After the Civil War: Teaching with Primary Sources” Webcast with MTSU Center for Educational Media, 3:30 to 4:30 p.m. For viewing options and more information, click [here](#).



[The Virtuoso](#) c1912

LESSON IDEA— ZORA NEALE HURSTON AS PLAYWRIGHT



[Portrait of Zora Neale Hurston]. [1938 Apr. 3]

African American writer, folklorist, and anthropologist [Zora Neale Hurston \(1891-1960\)](#) is best known for her novel *Their Eyes Were Watching God* (1937) and her autobiography *Dust Tracks on a Road* (1948). She also wrote plays, several of which were rediscovered in 1997 and housed in a [collection](#) at the Library of Congress. Most of Hurston's plays never appeared on stage, but in 1932-33 she produced *The Great Day* in New York City to critical acclaim. In 1935, she joined the Harlem, New York, unit of the Federal Theater Project, a New Deal program.

Introduce students to [Forty Yards](#) (use the “view page images” link rather than the “view text” link). Let students know that the football teams mentioned were associated with prominent black universities. After your students have read *Forty Yards*, ask them: What surprised you about this piece? What about it seems modern? What about it seems dated? What aspects of African American life are represented? (You may want to play a recording of the spiritual “[I Couldn't Hear Nobody Pray.](#)”) What do you think the title of the play means? Next, break students into small groups. Give the groups the option of either writing a scene to follow this one or choreographing the dance moves in this scene.

This idea can be adapted to meet state curriculum standards for middle school or high school theatre (Standard 1: Script Writing and Standard 7: Scene Comprehension). For another lesson idea focusing on one of Hurston's plays, see p. 4 of the [April 2010 newsletter](#).

IMPORTANT LINKS:

- [Music and Dance primary source set](#)
- [Stage and Screen primary source set](#)
- [Music and Dance themed resource](#)
- [In the Muse: Performing Arts Blog](#)
- [National Jukebox](#)
- Browse by Topic: [Arts & Culture](#)
- [Gottlieb Jazz Photos](#) (on Flickr)
- [Magical Momentos](#) (Hidden Treasure on Harry Houdini)
- [Early Break Dancing](#) (America's Library)
- [The New Deal Stage](#)
- [American Variety Stage](#)

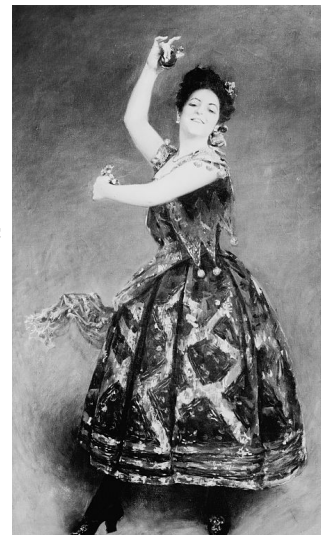
LESSON IDEA— DANCE AND EARLY FILM

Dance is an art form based on motion, but for much of the history of dance we are dependent on still photographs and the written descriptions of witnesses. This changed when, in the 1890s, Thomas Edison and his contemporaries invented the motion picture. Carmencita, a Spanish dancer and vaudeville performer, was the [first woman ever recorded](#) by Thomas Edison's new kinetograph in 1894. In 1898, Edison also produced [two films](#) of another dancer, [Ella Lola](#). The American Mutoscope and Biograph Company also used vaudeville dancers as subjects for some of its films. Watch a few of them [here](#), [here](#), and [here](#), in [The American Variety Stage: Vaudeville and Popular Entertainment, 1870-1920](#) collection.

The Mutoscope operated on the same basic principles as a flipbook. Here's [one](#) of the Yellow Kid dance, a dance Edison also filmed being performed by the [Leander sisters](#). Edison's Kinetoscope was inspired by Eadweard Muybridge's zoopraxiscope. The Library has [this zoopraxiscope](#) showing a couple waltzing, which you can see animated [here](#) on Youtube. (For more on the zoopraxiscope and flipbooks see p. 2 of the [December 2010 newsletter](#).)

Divide students into two groups for each film listed at the end of the first paragraph above. Give one group the still images of the dance and another group the description (found in the bibliographic record) of the film. Have them attempt to recreate what they imagine the dance was like. Finally, watch the film together and see which group came closest. In what ways were they correct about the dance? What clues in the still images and descriptions did they use to reach those conclusions? In what ways is the dance different from what they expected? What do we know now about these dances that we could not possibly know without seeing them in motion? What might this tell us about types of historical dance performance for which we have no moving images?

This idea can be adapted to meet curriculum standards for high school U.S. History (Era 6), grades 6-8 and high school English/Language Arts (Standard 7: Media), grades 6-8 and high school Arts (Dance Standard 5: Cultural/Historical Contexts), and grades 6-8 Technology Engineering (Inventions and Innovations Standard 4).



[Carmencita] c1907

LESSON IDEA— LEONARD BERNSTEIN & MUSICAL APPRECIATION



[Bernstein with daughter Jamie, 1957. Photographer unidentified. \(Music Division\)](#)

Leonard Bernstein, famous composer of *West Side Story*, was one of the first music professionals in the United States to promote American music as being just as worthy of appreciation as European music. Before him, so-called experts determined that proper musical education for Americans – and children in particular – must consist only of well-known European classical composers such as Beethoven and Mozart.

Among Bernstein's most famous performances are his [Young People's Concerts](#), which combined musical selections with Bernstein's commentary on various themes. You can read the transcripts and handwritten notes from these concerts in [The Leonard Bernstein Collection, ca. 1920-1989](#) in American Memory. Examine "[What is American Music](#)" (click "view page images") with your students. According to Bernstein, what is American music? How can you tell a piece of music is American? What is American music according to your students? Has American music changed since Bernstein gave this lecture? You can watch excerpts from this and other Young People's Concerts on [YouTube](#) (search "Leonard Bernstein Young People's Concerts What is American Music" to find the episode split into four parts).

early 20th-century songs from the [National Jukebox](#), and/or American folk songs from [northern California from the 1930s](#), from the [Fort Valley Music Festivals](#), or from the Lomax family ([here](#) and [here](#); visit the [American Folklife Center](#) for more). Discuss how a rubric can unintentionally favor one of these kinds of music over another.

Extension: Have students create a rubric or checklist for evaluating a piece of music. Consider lyrical content, beauty or "catchiness" of tune, use of different instruments, overall quality, etc. Have students implement this rubric to current pop songs, pieces of classical music,

This idea can be adapted to meet state curriculum standards for grades 3-8 Music (Standard 6: Listening & Analyzing; Standard 7: Evaluating; Standard 9: Historical & Cultural Relationships) and Social Studies (Standard 1: Culture).

FEATURED FEATURE— PERFORMING ARTS ENCYCLOPEDIA

The Library of Congress is home to a wide variety of primary sources related to the performing arts. When searching the Library's Web site for these materials, the [Performing Arts Encyclopedia](#) is a great place to start. To browse the more than 200 items in the encyclopedia, use the [resource guide](#) where you can browse by subject, name, or title of resource. You can listen to [radio concerts](#) from live performances at the Library of Congress. You can access the audio for the concerts online as well as links to related sources, biographies of performers, and other related resources. You can also find a listing of online catalogs and databases such as the [Chasanoff/Elozua "Amazing Grace" Collection](#).

The Performing Arts Encyclopedia also provides access to many other features where you can find both primary and secondary sources. Peruse one of the many special presentations such as [Dolly Parton and the Roots of Country Music](#) or [It's Showtime! Sheet Music from Stage and Screen](#). Find links to related exhibitions such as the [I Love Lucy: An American Legend](#). Check out [In the Muse: Performing Arts Blog](#) for fascinating articles exploring some of the fascinating performing arts materials at the Library.

The screenshot shows the Library of Congress Performing Arts Encyclopedia website. At the top, there are navigation links for "LIBRARY OF CONGRESS", "ASK A LIBRARIAN", "DIGITAL COLLECTIONS", and "LIBRARY CATALOGS". Below this is the breadcrumb "The Library of Congress > Performing Arts Encyclopedia". The main content area is titled "PERFORMING ARTS ENCYCLOPEDIA" and includes a search bar with a "GO" button and "More Search Options". There are several sections: "Encyclopedia Home" with links to "About the Encyclopedia", "Contact Us", "Help", and "Copyright"; "Related Resources" with links to "MUSE: Performing Arts Blog", "LC Concerts Radio Series", "Song of America Tour", and "Podcasts"; "Reading Rooms" with links to "American Folklife Center", "Manuscripts", "Motion Picture & Television", "Performing Arts", "Prints & Photographs", "Rare Books & Special Collections", and "Recorded Sound"; "Upcoming Concerts & Events" listing two events: "Jan. 27 at 2:00pm - MASTERS CLASS with Paolo Pandolfo, viola da gamba" and "Jan. 28 at 3:00pm - CONCERT with Paolo Pandolfo, viola da gamba"; "Franz Liszt Bicentennial" featuring a portrait of Liszt and text about his bicentennial; and "American Choral Music" with text about new composers and public domain choral works. On the right side, there is a "Performing Arts Resource Guide" with search options by subject, name, or title, and a "Special Presentations" section listing various music collections like "African-American Band Music", "Amazing Grace", "American Choral Music", "Baseball Sheet Music", "Civil War Sheet Music", "Coptic Orthodox Liturgical Chant", "Dolly Parton & Country Music", "Elliott Carter Manuscripts", "Ernest Bloch and the Library", "Felix Mendelssohn", "Gerry Mulligan Collection", "Great Conversations in Music", "Guarnieri 'Twin' Violins", "Historic Sheet Music: 1800-1922", "It's Showtime! Sheet Music from Stage and Screen", and "Jazz Photos by William P. Gottlieb".

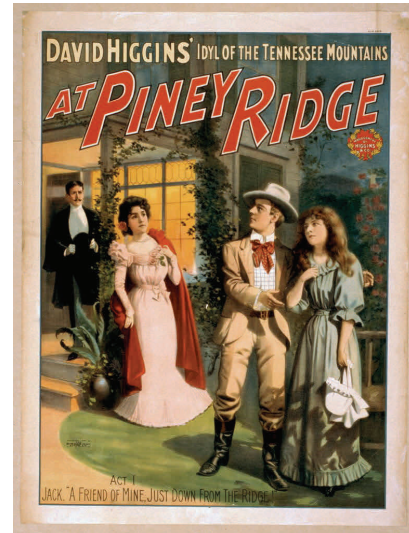
SINGING THE BLUES



[\[Portrait of Bessie Smith\]](#) [1936 Feb. 3]

[This Tennessean](#) often called “The Empress of the Blues” was the most popular blues singer of the 1920s and 30s. Ask your students to think about what performance skills are needed for singers. Does the genre of music they sing change how they need to portray themselves on stage?

A TENNESSEE DRAMA



[David Higgins' Idyl of the Tennessee mountains: At Piney Ridge](#) [c. 1900]

Based on this poster, what type of play would you expect to see at the theater? How does the image on the poster represent the play's setting in the Tennessee mountains? Use your imagination to write up this scene.

COMPARISON OF FIVE VIOLINS



[Nick Kitchen, 1st Violinist, Borromeo String Quartet, playing the "Goldberg Baron Vitta" violin in the Library's Coolidge Auditorium.](#)

Watch and listen to violinist Nick Kitchen playing the same piece of music on five different violins [here](#) (RealMedia required). Do you notice any differences between the way the violins sound? What would make instruments sound different? Could you do the same experiment with five guitars? drums? kazoos?

DANCING FOR EQUAL RIGHTS



[Justice. Miss Florence Hanlin as Justice in the Dance Drama presented at Seneca Falls,...](#) [1923 July 20]

The Records of the National Woman's Party include several portraits of members costumed for parts in a "dance drama." Why would such a performance be a good way of sharing their equal rights message? What parts of this woman's costume identify her as portraying "Justice"?