

# MUSICAL MENAGERIE

Best for Grades K–2

**MIM**<sup>®</sup>

MUSICAL INSTRUMENT MUSEUM

## Overview

Home to some fifty countries and around five hundred languages, Asia—the world's largest continent—hosts many rich musical traditions. Through exposure to Asian folktales, musical traditions, and instruments, students will gain an appreciation of the continent's material culture as well as of world diversity. Through project-based learning, students will be able to discuss and identify specific musical traditions, instruments, and folktales from Asia.

These lessons are meant to extend and deepen the learning following a K–2 field trip to MIM.

**The following project-based lessons address Arizona K–2 standards in these areas:**

### English Language Arts (ELA)

- Literature
- Information Text
- Writing
- Speaking and Listening
- Language

### Common Core Standards in Math

- Geometry

### Arizona Social Studies Standards

- Geography
- World History

### Arizona Academic Standards in Arts

- Dance
- Visual Arts

### Arizona State Standards in Science

### Arizona Physical Education Standards



K–2 students make music together on a field trip to MIM.

## MIM Field Trip Highlights

Students find their musical 'wild' side! Together, they'll discover objects in the galleries decorated like animals or made from animal materials, like a bumpy crocodile zither, a flamboyant red lion costume, or a rattle-snake snare drum. Students get creative and get moving as they participate in a musical story.

To book a field trip for your K–2 students, visit [MIM.org/field-trips/](http://MIM.org/field-trips/).



K–2 students learn about Asian material culture on a field trip to MIM.

# THE LION DANCE

Arts-Integrated Movement

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## Objective

Through project-based learning, students will be able to identify the cultural context of the Chinese lion dance, describe its characteristics, and identify the musical instruments used to accompany it. As a class, students will participate in a creative dance session, interpreting the adjectives they've brainstormed to describe the lion dance with their own, original movements. Through group discussion using early movement and dance pedagogy vocabulary, students will attribute meaning to their movements.

## Standards Addressed

**ELA Reading Standards for Information  
Text K–2**

**ELA Speaking and Listening Standards K–2**

**Arizona Physical Education Standards**

**Arizona State Standards in Dance**

**Arizona Social Studies Standards**

## Materials

- Floor space for creative dance session
- Whiteboard, poster, or other recording tool for group brainstorming
- Screen(s) or monitor(s) with sound and Internet access

## Part I: What Is a Lion Dance?

Combine the following resources in any order to convey the purpose and characteristics of a lion dance, to encourage critical thinking, and to generate discussion about lion dance performance. Discuss the following questions as a group or have students record answers independently. Consider recording key details or brief answers on a whiteboard or poster.



*Colorful lion costume worn by the 2011 Singapore Lion Dance Competition winners*

**Read the passage on page 4 about the Chinese lion dance.**

1. What is a lion dance?
2. Why is the lion dance performed?
3. Where is the lion dance performed?
4. What holiday is usually associated with the lion dance?
5. List the musical instruments used to accompany the lion dance.

**Watch this [video](#) of the lion dance group that won the 2011 Singapore national lion dance championship.**

1. How does the lion move during the dance?
2. What are some of the objects used during a lion dance?
3. Where was the lion dance taking place? What was the setting?
4. How did the music sound to you?

*\*See supporting materials on page 3 for more videos to explore the lion dance.*



MIM's Singapore Exhibit

## Part II: Interpret a Lion Dance

### Background Information for Educators

During a **creative dance session**, students make their own decisions about movement based on guidance and direction from the instructor. Early childhood experts state that the benefits of such an activity include learning spatial awareness and how to move in a space with other children, listening for cues and following instructions, and applying creativity in problem solving—"there is more than one solution to a given task." (Dow, "Young Children")

Choose three to four adjectives that the students came up with to describe the lion dance videos. Conduct one or two creative dance sessions (approx. three minutes each) with or without the audio/video recording from Part I.

#### Before each creative dance session:

1. Explain the rules of a creative dance session.  
*"Listen carefully for directions. Respond promptly to new directions."*
2. Students are to space themselves at arm-length distance from each other before the session starts.  
*"Find your personal space. Are you aware of the space of your classmates? Do you have enough room to move?"*

#### During each creative dance session:

1. The instructor gives direction, using one of the pre-selected adjectives.  
*"Can you move in a sneaky way, like the lion? How does a sneaky lion move?"*

2. For approx. thirty seconds, students move in their own way, trying to match their movements to the given adjective or mood. Instructor offers encouragement or inspiration periodically.  
*"Do sneaky lions move low to the ground? Do sneaky lions move slowly and quietly?"*
3. After thirty seconds, the instructor changes the music and says the next adjective aloud.  
*"Can you move like a confident lion? How does a confident lion move?"*
4. The instructor repeats this process as many times as desired, taking approx. three minutes for the entire session.

#### After each creative dance session:

1. Reflect, as a group.  
*"What was your favorite adjective or mood and why?"*
2. Have students describe or recount the movements they made and saw other students make. When describing a movement, encourage them to stand up and do it for the group.  
*"When I said 'sneaky' how did you move? Close your eyes and remember: What did you see other dancers doing?"*
3. Use language from the modified Laban pedagogy (Kirk, Movement and the Child) to generate conversation.
  - a. Body  
*"How did you move your legs and arms? Did you curl your arms? Did you swing your legs? Did you stand up straight? Did you twist your head from side to side?"*
  - b. Space  
*"Did you move low to the ground? Did you move high up? Did you move in a straight path? Did you move in a zigzag path?"*
  - c. Weight/time  
*"Did you move fast and light? Did you move slow and heavy?"*
  - d. Flow  
*"Did your movements flow freely? Did you make any pauses between your movements?"*
  - e. Collaboration in movement  
*"Did you move with a partner? Did you move on your own?"*

4. Create a sense of intention for the next creative dance session.

*“When we do the next creative dance session, try some movements you saw other dancers doing. Next time, try bringing your body even lower/higher; try moving in a straight/curvy path.”*

*\*See supporting materials for additional early-dance educational theory resources.*

## Additional Resources

Dow, Connie B. “Young Children and Movement: The Power of Creative Dance,” *Young Children* 3, no. 3 (2010).

Kirk, Jo. *Lullabies to Circle Games: An Early Childhood Music and Movement Curriculum*. Ohio: WeJoySing, 2012.

Chinese Lion Dance Passage (page 4)

Palmer III, Harlan “Hap” G. “Songs to Enhance the Movement Vocabulary of Young Children.” Master’s thesis, University of California Los Angeles, 1983.

Video: Children from the Chinese Youth League of Australia Perform a Lion Dance, <https://drive.google.com/file/d/oB-gKHSDPLBQjclo5dGk2WEtjQIE/view>.

Video: Competitive Lion Dance by Wenyang Sports Association, <https://drive.google.com/file/d/oB-gKHSDPLBQjeUtZRoZLemgRbVk/view>.

Video: Lion Dance Rehearsal by Monterey Bay Lion Dance Team, <https://drive.google.com/file/d/oB-gKHSDPLBQjeFktM2h6SG5CYTQ/view>.

Video: Lion Dance, <https://drive.google.com/file/d/oB-gKHSDPLBQjOEVjco4yMGRKbzA/view>.

Wall, Jennifer, and Nancy Murray. *Children and Movement: Physical Education in the Elementary School*. Madison, WI: Brown and Benchmark Publishers, 1990.

Weikart, P. S. *Movement Plus Music: Activities for Children Ages 3 to 7*. Ypsilanti, MI: HighScope Educational Research Foundation, 1989.

# THE LION DANCE



The Singapore exhibit in MIM's Asia Gallery includes a lion dance costume, the musical instruments used to accompany the lion dance, and video of the lion dance being performed.

The lion dance is a Chinese tradition meant to bring good luck, since the lion is a symbol of good luck and prosperity. The lion is not a live lion, just a costume. A lion costume has two dancers inside it: one who controls the head, and the other one who controls the backside.

Besides the two dancers, there are also several musicians who accompany the lion dance. All of these people make up the lion dance team. The best lion dance teams often enter competitions. In the competition, the music is just as important as the dancing. If the dancing and music are not perfectly together, the group does not receive a high score.

The lion dance is also an important part of celebrating Chinese New Year. In Singapore and in many parts of Asia, Chinese New Year is often celebrated much the same way as in the United States: with fireworks, parades, dancing, and music.

The musical instruments that are used to accompany the lion dance are drums, cymbals, and gongs. The largest drum is a barrel drum. The drum is actually made from a big barrel, which has a stretched animal skin on it. The music is very loud, with lots of cymbal crashes and exciting drumbeats. The music is meant to wake up the lions and make them go wild!

## The Lion Dance Movement Activity: Chinese Lion Dance Passage

## Objective

Through project-based learning, students will be able to describe the characteristics of a caldera (a volcanic feature), describe how volcanoes affect the people who live nearby, and identify Indonesia as a country lying within the Pacific Ring of Fire. By building on knowledge gained from fictional and informational texts, students will create their own story, using a volcano as a character. By doing this, students will also learn how to read and interpret folktales, scientific texts, and other media, such as videos and diagrams.

## Standards Addressed

**Common Core Reading Standards for Literature K–2**

**Common Core Reading Standards for Information Text K–2**

**Common Core Writing Standards K–2**

**Common Core Speaking and Listening Standards K–2**

**Common Core Language Standards K–2**

**Arizona Standards in Science**

**Arizona Social Studies Standards**

**Arizona Educational Technology Standards**

## Materials

- Screen(s) or monitor(s) with internet access and sound viewable individually or as a group
- Writing materials
- Drawing materials
- Map of Indonesia (page 5)
- Writing worksheet (page 6)

## Part I: What Is a Volcano?

### Background Information for Educators

Indonesia is an archipelago of over seventeen thousand islands. The islands of Indonesia were all formed by volcanoes. There are over seventy-six active volcanoes in the country.

That's more active volcanoes than anywhere else in the world. An active volcano is one that has erupted recently and shows signs of erupting again. The reason that there are so many active volcanoes in Indonesia is because it lies in the Pacific Ring, or Ring of Fire. There are over four hundred volcanoes in the Ring of Fire.

Despite the constant threats of natural disasters such as volcanic eruptions, tsunamis, and earthquakes, there are over 200 million people living in Indonesia—that's about 1.2 million people less than in the United States. Although volcanoes can cause a lot of damage, they also create a healthy environment for agriculture and wildlife.

It comes as no surprise that volcanoes are very important to Indonesians. There are many stories about volcanoes in Indonesian folklore. Sometimes the volcanoes give life in these stories, and sometimes they take it away; just like they do in nature. There were even temples built to honor the spirits that live in volcanoes.

Combine the following information texts, videos, and interactive tools to explore volcanoes through science and folktales. Discuss the following questions as a group or have students record answers independently. Consider recording key details or brief answers on a whiteboard or poster.



*Aerial view of the Tengger Caldera in Java, Indonesia (googlemaps.com)*



The sand sea, located between Mount Bromo and Mount Batok in Java, Indonesia ([http://commons.wikimedia.org/wiki/File:Caldera\\_MtBatok.JPG](http://commons.wikimedia.org/wiki/File:Caldera_MtBatok.JPG))

## Part II: The Sand Sea of Tengger Caldera

### Background Information for Educators

On the island of Java in Indonesia, in the Tengger Semeru National Park, are two volcanoes: Mount Bromo and Mount Batok. Between Mount Bromo and Mount Batok there is a vast stretch of earth and sand. Scientists call land like this a **caldera**. Calderas can form in two ways: after the top of a volcano is blasted away during an eruption or after the top of a volcano collapses following an eruption. The caldera in which Mounts Bromo and Batok lie is called the Tengger Caldera; it is ten miles wide. Because of the ash and lava rock that were deposited by the volcanoes, the ground in the caldera is barren; there are no trees or vegetation. For this reason, it looks like a vast sea of sand, stretching between the two mountains.

### Read the Sand Sea of Tengger Caldera story on page 4

Use the following story to explore volcanoes through folktales. Explain that many cultures retell stories orally, without writing them down, and this practice is known as oral tradition. The Tenggerese people of Java, Indonesia, from whose culture this story comes, have lived in this area for centuries and many of their stories and legends are communicated this way.

Discuss the following questions as a group or have students record answers independently. Consider recording key details or brief answers on a whiteboard or poster.

1. Who were the characters in this story?
2. Where does this story take place?
3. Why did Roro Anteng not want to marry the evil giant?
4. What did the evil giant use to shovel the sand?
5. How long did Roro Anteng give the evil giant to create the sea?
6. How did the evil giant respond when he thought the sun was rising?

*\*See supporting materials on page 3 for more tools to explore volcanoes.*

## Part III: Evaluate and Synthesize

1. Brainstorm, as a group, details from the story, such as characters' traits and emotions.
  - a. How would you describe Roro Anteng?  
*"Roro Anteng was clever."*
  - b. How did Roro Anteng react to the giant's request?  
*"Roro Anteng felt scared."*
  - c. How would you describe the giant?  
*"The evil giant has magic powers."*
- d. How did the giant react when he believed he had failed?  
*"The evil giant felt angry."*
2. Students compose a story of their own or as a class, including both human and supernatural characters. Students must use a volcano in their story, either as a character or a setting.
3. Encourage students to use a combination of drawing, dictating, and writing to express their volcano story. Students can use the writing worksheet on page 6 to express their stories.
4. Students share their story with their classmates.

Share students story worksheets with MIM's Education Department by e-mailing them to [education@MIM.org](mailto:education@MIM.org) or by uploading them to MIM's Flickr account at [www.flickr.com/photos/mim-phoenix](http://www.flickr.com/photos/mim-phoenix).

## Supporting Materials

King, Hobart (for Geology.com). *What is a Caldera? How Do Calderas Form?* <http://geology.com/articles/caldera/>.

Map of Indonesia (page 5)

Roscoe, Richard, PhD. *Bromo Volcano (Tengger Caldera).* <http://www.photovolcanica.com/VolcanoInfo/Bromo/Bromo.html>.

Sand Sea: The Legend of Mount Bromo (page 4)

Travellust.com. *The Legend of Mt. Bromo,* <http://thetravellust.com/2008/07/03/the-story-and-legend-of-mount-bromo/>.

Video: United States Geological Survey. *Caldera Demonstration Model,* [https://www.youtube.com/watch?v=BBGmXsZHInw&feature=player\\_embedded#!](https://www.youtube.com/watch?v=BBGmXsZHInw&feature=player_embedded#!).

Writing worksheet (page 6)

# SAND SEA: THE LEGEND OF MOUNT BROMO



*The sand sea, located between Mount Bromo and Mount Batok in Java, Indonesia  
([http://commons.wikimedia.org/wiki/File:Caldera\\_MtBatok.JPG](http://commons.wikimedia.org/wiki/File:Caldera_MtBatok.JPG))*

*This legend has been told and retold many times. For that reason, each version is slightly different.*

Once there was a beautiful woman named Roro Anteng who lived in Java, Indonesia, near a volcano called Mount Bromo. Roro Anteng was known throughout the Indonesian islands for her beauty. Eventually, she attracted the attention of an evil giant who wanted to marry her. Because the giant was very powerful, Roro Anteng was afraid to refuse, even though she did not want to marry him. Luckily, Roro Anteng was not only beautiful but also clever, and she thought of a plan. She dreamt up the most difficult task she could think of, in hopes that the giant would fail to complete it. She told the giant, “If we are to be married, you must first do something for me, to prove your worth as a husband. As a wedding gift, I want you to build me a sand sea between the mountains near the volcano. And you must do it in one night.”

Since the evil giant was proud and extremely powerful, he believed, without a doubt, that he could complete this task. He got started right away, using his magical powers and a giant coconut shell as a shovel to build the sand sea. He heaved great piles of sand between the mountains and, to Roro Anteng’s dismay, was near completing the sand sea, well before the break of dawn.

The fast-thinking Roro Anteng knew just what to do. She began jumping about and making lots of noise, trying to wake up the roosters. The roosters, thinking it was dawn, began to crow. Their crowing brought up the sun. The evil giant looked up at the sky, saw the sun, and believed he had failed in his task. He was so angry he threw the coconut shell to the ground. The shell landed with a monstrous thud on the ground, near the foot of Mount Bromo. The coconut shell, now called Mount Batok, still stands to this day, and stretched between it and Mount Bromo is a vast sand sea.

**Volcano Folktales Literature and Writing Activity:  
Sand Sea of Tengger Caldera Story**



**Volcano Folktales Literature and Writing Activity:  
Map of Indonesia**

## Volcano Folktales Literature and Writing Activity: Writing Worksheet

## Musical Instruments and Animal Art of Asia

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# SPIKE LUTES IN ASIA

Math and Visual Arts

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## Objective

Through project-based learning, students will observe and discuss the spike lute, and then create their own picture of one. Students will be able to identify basic shapes present in spike lutes in MIM's collection. They will also be able to name specific spike lutes from Asia and identify the country in which they are played.

## Standards Addressed

**ELA Standards in Mathematics**

**ELA Speaking and Listening Standards**

**Arizona State Standards in Visual Arts**

**Arizona Social Studies Standards**

## Materials

- Monitor for viewing [spike lutes slideshow](#)
- Spike lute templates (pages 4–9)
- Blank paper (optional)
- Pencils, pens, markers
- Rulers, graph paper (optional)



Moorin khuur spike lute from Mongolia

## Part I: What Is a Spike Lute?

### Background Information for Educators

A spike lute is a stringed instrument, or chordophone. What defines a spike lute is the presence of a long stick/spike that runs down the entire length of the instrument. According to organologists, spike lutes originated in early Middle Eastern cultures, but have since made their way around the world via the Silk Road and other trade routes, as people and cultures came into contact with one another. Throughout MIM's Asia Gallery, there are spike lutes on display.

### Observation and Discussion

Use the [spike lutes slideshow](#). Ask students the following questions to generate conversation about the characteristics of a spike lute.

1. What do you see on this spike lute?
2. How is this spike lute different from others we have looked at?
3. How is it the same?
4. Do all the spike lutes we've seen have anything in common?

## Part II: Discuss and Identify Geometry in Spike Lutes

### Observation and Discussion

Use the same [spike lutes slideshow](#). Ask the following questions to generate conversation about shapes and geometry.

1. What shapes do you see?
2. Where on the instrument do you see that shape?
3. How many vertices or corners do you see on this shape?
4. Are the sides of the shape of equal length? Which side is longest?
5. What two-dimensional shapes do you see? What three-dimensional shapes do you see?
6. Without the strings, what shape is the body of the instrument?
7. When the strings are added, how does that change the shape?

*Makes it into two halves, or two shares.*

8. Why do you think this spike lute was decorated in this way? What does the decoration tell you, if anything, about the maker?

Once students have demonstrated understanding of the basic shapes found on the instruments, encourage them to break the shapes down into parts and then rearrange them into different, composite shapes.

1. What shapes are in a square?  
*Two triangles*
2. What shapes are in a hexagon?  
*Two trapezoids*
3. What shapes are in an octagon?  
*Two trapezoids plus one rectangle*
4. What shapes are in a circle?  
*Two half circles*

## Part III: Create an Artistic Representation of a Spike Lute

### Select a spike lute to draw

Students can either draw their own spike lute or they can choose one of MIM's spike lute templates on pages 4–9.

1. Identify the foundational shape of your spike lute.  
*Circle, square, trapezoid, hexagon*
2. Create a list of **defining attributes** of the shape represented in the spike lute. Draw the shape on graph or blank paper using a ruler, if desired.  
*This can be the foundation of the students' own drawings, or just an opportunity to practice drawing shapes.*
3. Create a list of **non-defining attributes** of the spike lute.

### Incorporate the elements of art and principles of design

Discuss and incorporate these selected elements of art and principles of design in the representation of the spike lute.

1. Line  
*Movement of a point or dot. Line has direction (parallel, zigzag, curved, etc.).*
2. Shape  
*A two-dimensional area that is made by combining lines. Shapes can be precise (like a square or circle) or free-form (curvy, with or without corners).*
3. Color  
*Color is just how we see light. Colors can be primary, secondary, or tertiary and when colors are combined, they create a color scheme (complementary, cool, warm, etc.).*

4. Texture

*Texture is the way an object feels or looks like it feels.*

5. Pattern

*Repetition of a design (shape, line, etc.) that can be predictable or unpredictable.*

*\*See supporting materials on page 3 for more information about the elements of art and principles of design.*



Ghijek spike lute from China

### Discuss and share students' art

Students share their art work, highlighting the different elements and principles seen on the spike lute they chose. Students can present to the class, to the teacher, or to a small group or partner. Use these prompts to encourage discussion and evaluation of their own and each other's art.

1. Line  
*"How did the artist use lines in the drawing? Do the lines always connect? Are the lines curvy or straight?"*
2. Shape  
*"What shapes do you see on the artist's drawing?"*
3. Color  
*"How do the colors add to the artist's drawing?"*
4. Texture  
*"If this drawing were a real spike lute, what would it feel like? What kind of texture would it have?"*
5. Pattern  
*"What patterns can we see in the artist's drawing?"*

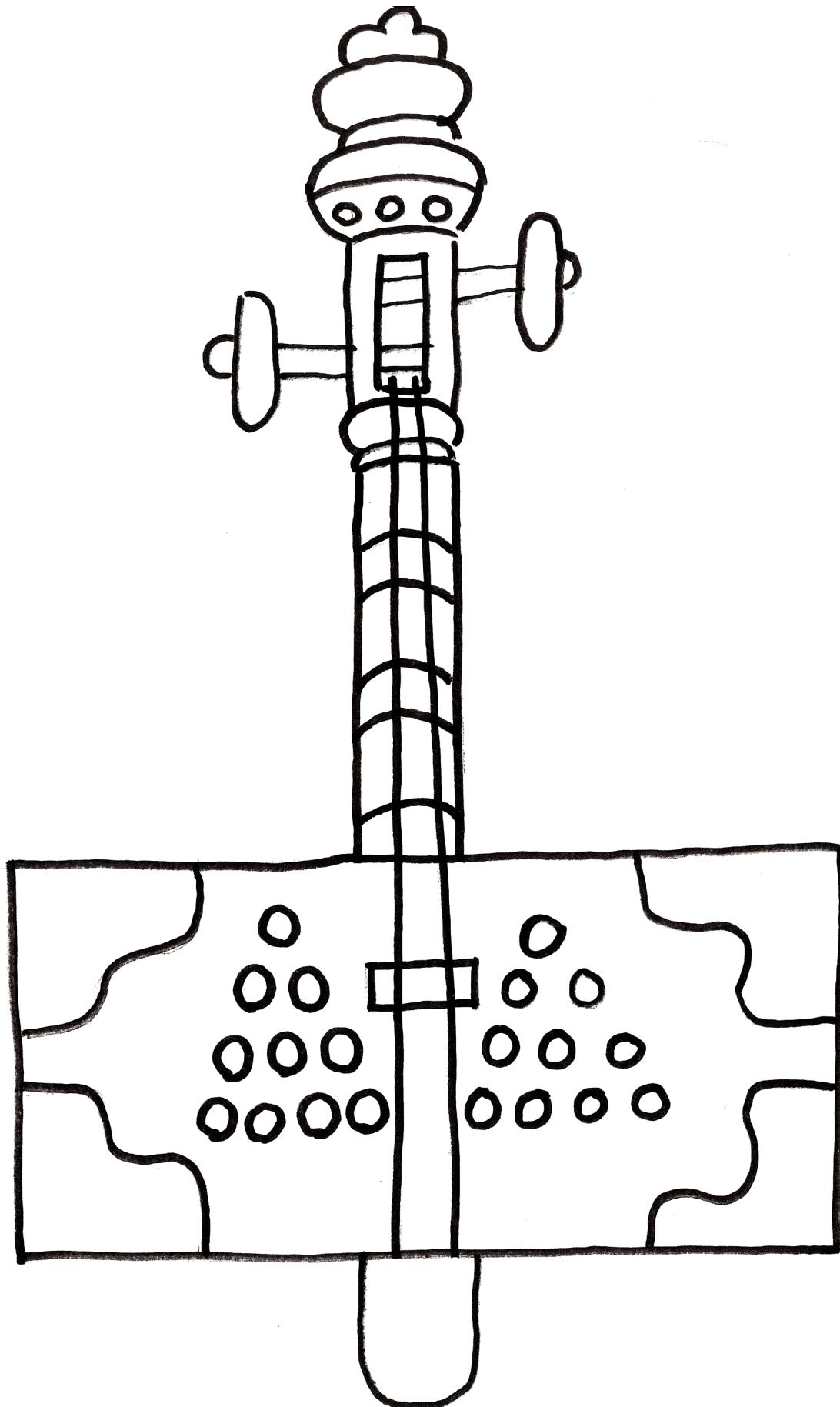
### Additional Resources

*Art Fundamentals: The Elements of Art,*  
<http://thevirtualinstructor.com/texture.html>.

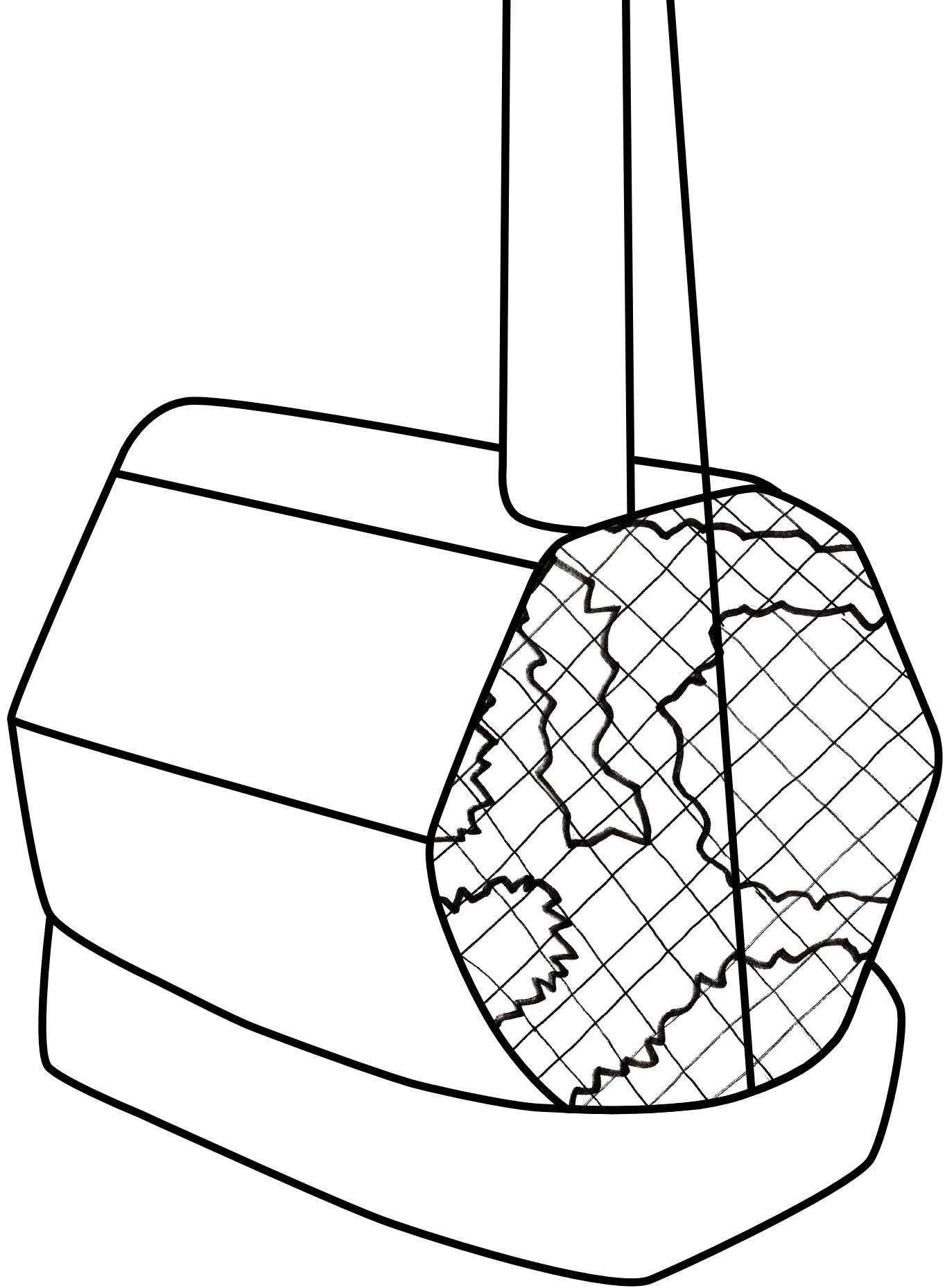
*Project ARTiculate. Elements and Principles of Art,*  
<http://www.projectarticulate.org/principles.php>.

[Spike lutes slideshow](#)

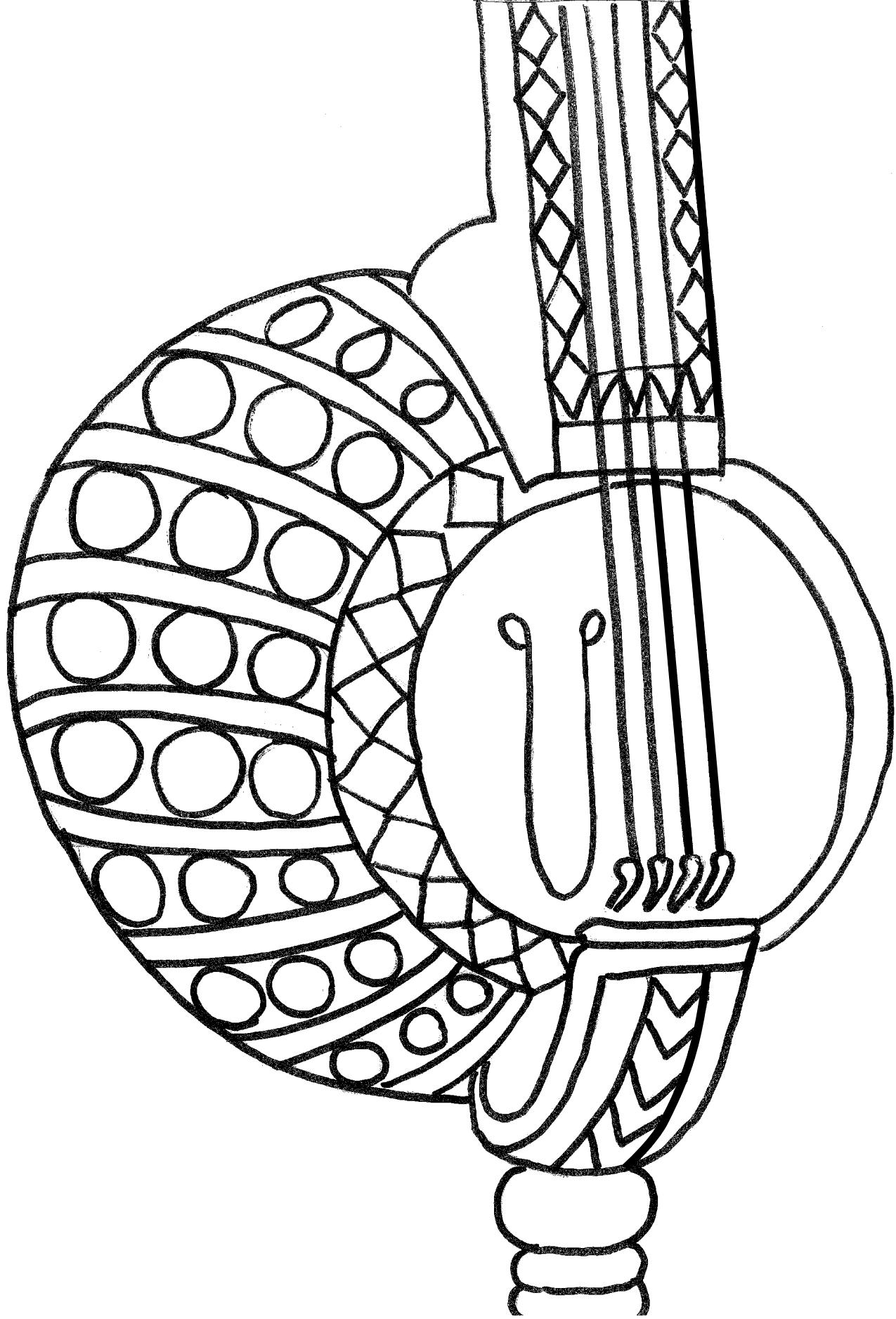
Spike lute templates (pages 4–9)



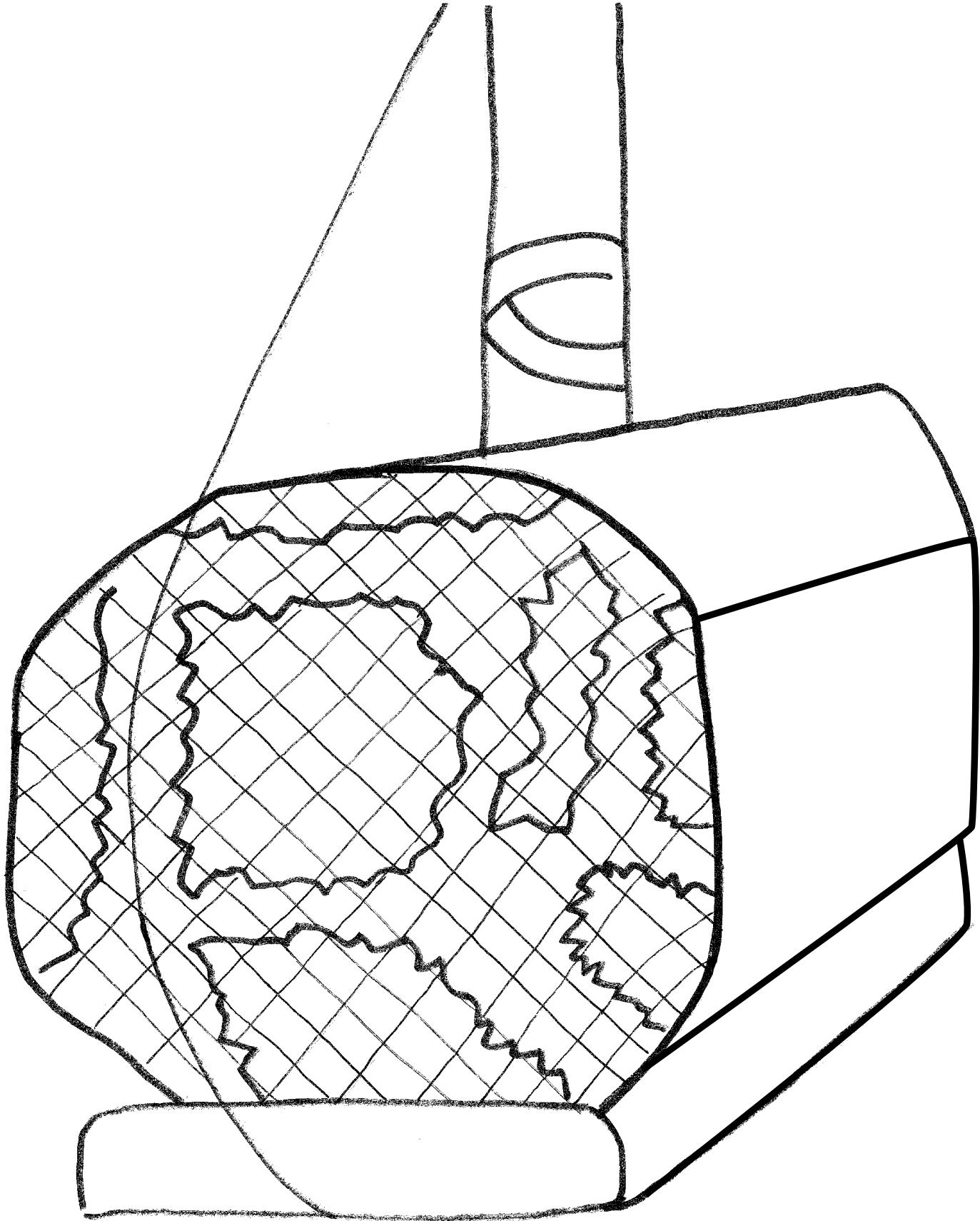
Spike Lutes in Asia Geometry and Visual Arts Activity:  
*Ghichak*, Spike Lute | Origin: Afghanistan



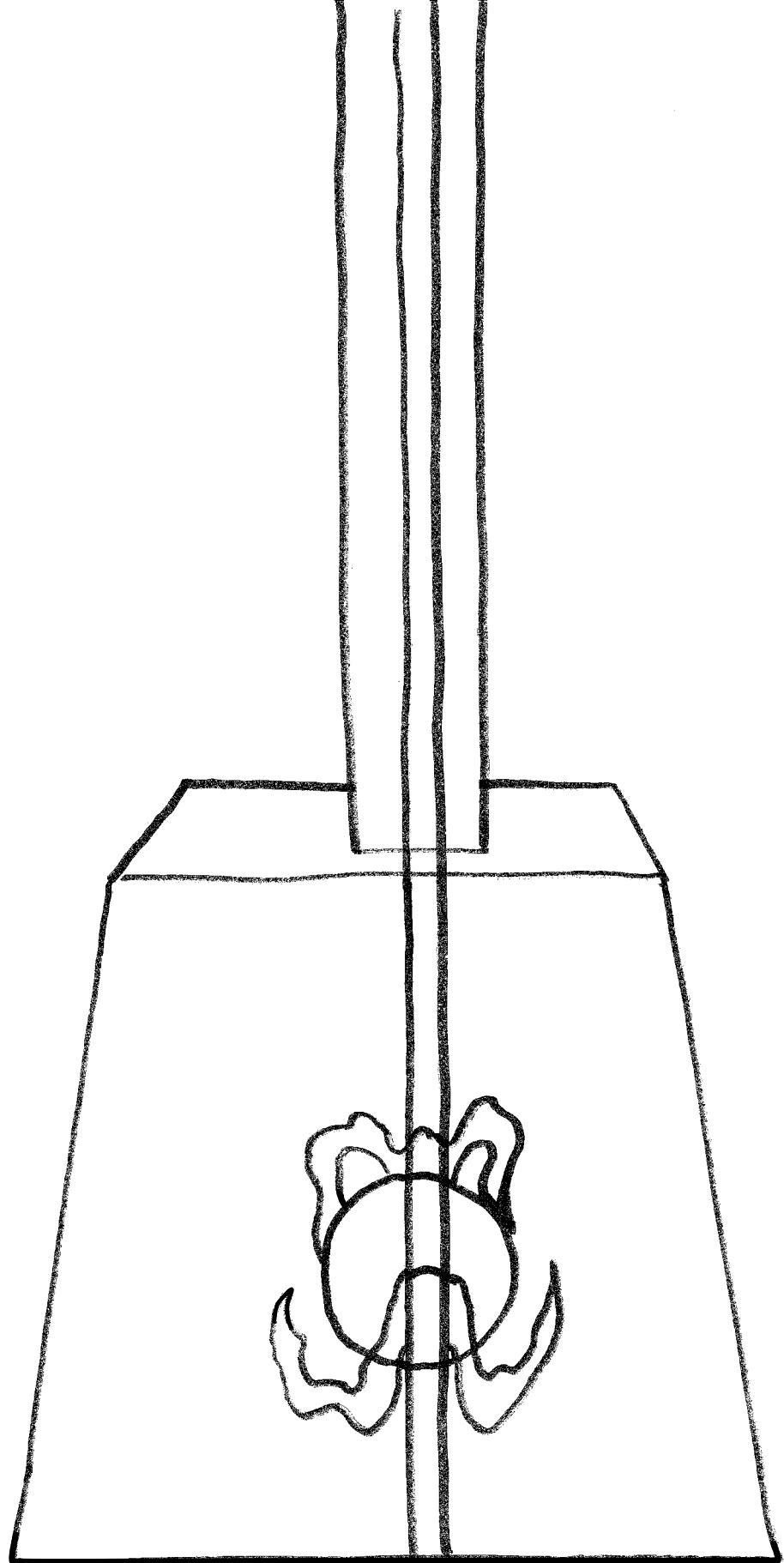
Spike Lutes in Asia Geometry and Visual Arts Activity:  
*Erhu, Spike Lute* | Origin: China



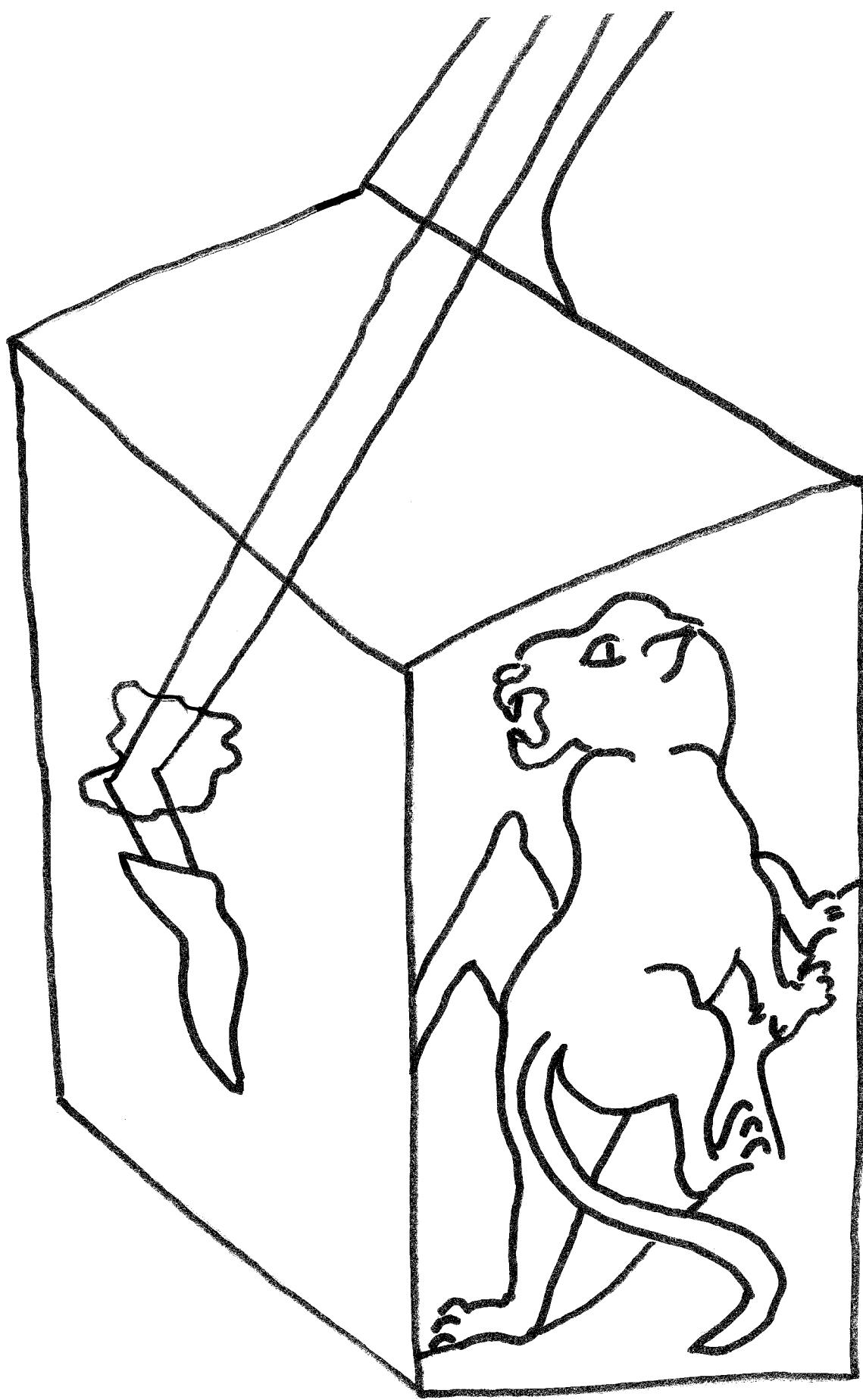
Spike Lutes in Asia Geometry and Visual Arts Activity:  
*Ghijak, Spike Lute | Origin: China*



Spike Lutes in Asia Geometry and Visual Arts Activity:  
*Zhonghu*, Spike Lute | Origin: China



Spike Lutes in Asia Geometry and Visual Arts Activity:  
*Morin Khuur*, Spike Lute | Origin: Mongolia



Spike Lutes in Asia Geometry and Visual Arts Activity:  
*Morin Khuur*, Spike Lute | Origin: Mongolia