

The Pack Drumline



School Matinee Performances



TEACHER RESOURCE GUIDE

The Pack Drumline

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EDUCATION



The lessons and activities in this guide are driven by the Ohio Learning Standards in English Language Arts (2017), Fine Arts (2024), Physical Education (2015) and Social Studies (revised 2019).

21st century skills of creativity, critical thinking and collaboration are embedded in the process of bringing the page to the stage. Seeing live theater encourages students to read, develop critical thinking skills and to be curious about the world around them.

This Teacher Resource Guide includes background information, questions and activities that can stand alone or work as building blocks toward the creation of a complete unit of classroom work.

The lessons and activities in this guide are created and adapted by Avery LaMar Pope in partnership with Playhouse Square's Education Department.



The Ohio Arts Council helps fund this organization with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.

Playhouse Square is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

ABOUT PLAYHOUSE SQUARE

Playhouse Square is an exciting field trip destination! The not-for-profit Playhouse Square attracts more than one million guests to 1000+ shows and events each year. Five of Playhouse Square's 12 venues are historic theaters that first opened in the early 1920s. By the late 1960s, they had been abandoned. A group of volunteers saved the theaters from being turned into parking lots. Now, all five historic theaters are fully restored.

You'll find Broadway, concerts, comedy, dance and family shows on Playhouse Square's stages, along with performances and events held by Playhouse Square's eight resident companies: The City Club of Cleveland, Cleveland Ballet, Cleveland International Film Festival, Cleveland Play House, Cleveland State University's Department of Theatre and Dance, DANCECleveland, Great Lakes Theater and Tri-C JazzFest.

When you visit, be sure to check out the retro Playhouse Square sign with its 9-foot-tall letters and the largest outdoor chandelier in North America – the Playhouse Square Chandelier generously presented by GE Lighting, a Savant company.



COMING TO THE THEATER

We look forward to welcoming you and your students to Playhouse Square! To prepare for a successful field trip, we encourage you to spend some time discussing the differences between coming to the theater and watching a television show or movie or attending a sporting event, especially if you have students who have not yet had the opportunity to attend a live theater performance. Cleveland has a vast arts district with many theatres at the professional and community level. Have any students attended a theatrical performance at Playhouse Square before? How about anywhere else in the community? At school?

Here are a few points to begin the discussion:

- You and your students will be greeted and helped to your seats by members of Playhouse Square's staff and "RedCoat" volunteers.
- Theaters are built with excellent acoustics so even the slightest whispers can be heard throughout the theater. Please refrain from talking during the performance; remember that not only can those around you hear you, but the performers can also.
- Theatre is a collaborative art form, meant to excite, entice and motivate its audience. Participation from viewers is crucial for an impactful experience. Students should feel empowered to laugh, clap or cry as the performance moves them in a way that remains respectful to those around them and to the performers on the stage.

- Food, drink and gum are not permitted in the theater for school matinee performances.
- Photography and recording of performances are not permitted.
- Mobile phones and other electronic or noise-making devices should be silenced and put away before the performance begins.
- When the houselights dim, the performance is about to begin. Please turn your attention toward the stage.
- After the performance, a member of the Playhouse Square staff will come out on stage to dismiss each school by group number. Check around your seat to make sure you have all your personal belongings before leaving.

A digital social story about what to expect when coming to the student matinee at Playhouse Square is also available on the Resources page.



WHAT TO WATCH FOR

This discussion and attendance at one of our in-person School Matinee Performances address the following Fine Arts Ohio Learning Standards for Drama: 5.1RE, 5.3RE, 5.5CO, 6.1RE, 6.3RE, 7.3RE, 7.5CO, 8.3RE, HSAC.1RE, HSAC.4CO, HSAD.1RE

The making of a show requires a large team of artists, designers and technicians who work many hours to produce a live piece of theater. These designers are responsible for making the story come to life through the set, costumes, props, music and more. They decide how the lights will look, what sounds play throughout and how the show transitions from scene to scene.

While your students are watching the performance, ask them to look beyond the plot, or storyline, and observe the live technical elements of the show and well as the literary and musical components that help bring the show together.

Key things to look out for: Scenery, Lights, Sound, Plot, Transitions, Music, Lyrics, Costumes, Dialogue and Props. How do these various theatrical elements affect the actors, enhance the story, and affect the mood created within the viewer (audience)?

Some example questions:

- How does the lighting affect the mood of the story?
- How does the lighting add dimension to the scenery/ setting?
- How do the costumes enhance the performance?
- How does the music drive the story?
- How does the music help establish the setting of the story?

After viewing the show, hold a class discussion about these topics, or ask your students to write a brief review to reflect on the experience they had while watching, sharing their opinion of the theatre elements (plot, lights, costumes, etc.) as well as the overall show. Reviews should use these elements to back up their viewpoints and illustrate why or how they felt the way they did.

If permitted, articles can be shared with us and the production company by sending them via email to schoolprograms@playhousesquare.org or by mail at:

Playhouse Square
Attn: School Field Trips
1501 Euclid Ave. Suite 200
Cleveland, Ohio 44115



GLOSSARY OF DESIGN ELEMENTS

STORY AND PRODUCTION



Director – person in charge of the overall artistic vision of the performance. The director gives the performers information on where to stand, where to enter or exit from, and how to portray specific moments throughout.

Playwright – the author of the play or words spoken in the performance

Producer – person in charge of overseeing all of the various aspects it takes to create or run a performance. Producers typically handle the financial and management side of the work, hiring personnel and paying salaries.

Stagehand – a person who works behind the scenes on a performance, usually assisting with the scenery changes or props.

Stage Manager – person in charge of overseeing the backstage aspects of the show. A stage manager oversees the various creative and technical departments within the performance and handles the communication between everyone.

Technician, or Operator – person who operates mechanical or technical equipment during a performance. A technician or operator can be skilled in one specific area, for example operating a sound board or lighting board.

LIGHTS



Lighting Designer – person who designs the lighting for a performance. The lighting designer will work with a team at the theater in order to adjust and hang the necessary lighting equipment in order to produce their vision. Lighting helps the audiences feel specific moods and emotions throughout a performance and can also aid where they should focus their attention.

Projections – images, film, or lighting that is used to enhance the atmosphere. Projections are usually designed by a specific artist that specializes in the art form.

SOUND



Composer – person who writes the music for the performance, can be the same person as the lyricist, or different. Composers work to create a score that immerses the audience in the world of performance.

Lyricist – person who writes the lyrics for the performance, can be the same person as the composer, or different

Sound Designer – person who designs the sound for the performance, ranging from the sound effects to the microphones that may be used in the performance.

SCENERY



Scenery – Items that are created and designed in order to transform the space of the theater into the world of the performance. Scenery is crucial as it helps establish many locations and other plot points. Scenery can also be referred to as the set.

Scenic or Set Designer – person who designs the scenery for the performance. Scenery, or set, is important as it helps establish the setting of the performance and creates a more immersive experience for the audience and performers.

WARDROBE AND PROPS



Costume – clothing worn by the performers designed to enhance their appearance and character. Other aspects of a costume include makeup and wigs.

Costume Designer – person who creates sketches and drawings for the design of the costumes. A costume designer is in charge of deciding which fabric to pick, which accessories to use, and how the costume will fit the performer, which is integral in helping them establish the characters and help transport the audience into the appropriate era or time period that the performance requires. Usually, the costume designer does not actually build the costume itself.

Props – an object that is used on stage by the performers

KEYBANK STATE THEATRE FUN FACTS

Opened on
**FEBRUARY
5, 1921**

The **largest** of the Playhouse
Square theaters with

3,200 SEATS



Originally designed
for Vaudeville and movies
by architect

THOMAS W. LAMB



INFLUENCED BY
**ROMAN, GREEK,
AND EUROPEAN
BAROQUE**
THEATER DESIGN

At **320 feet long**, it has the
**LONGEST LOBBY
IN THE WORLD**
serving a single theater



**THERE ARE
FOUR COLORFUL
MURALS
IN THE LOBBY:**

*The Spirit of Pageantry – Africa,
The Spirit of Drama – Europe, ▶
The Spirit of Cinema – America,
and The Spirit of Fantasy – Asia*



RESTORED WITH A **NEW \$7 MILLION
STAGEHOUSE** IN 1984, MAKING IT THE
**LARGEST THEATER RESTORATION
IN THE WORLD**

When it was last repainted,
it took a whopping **12,500
hours, 25 painters** and
**595 GALLONS
OF PAINT**



Aside from theatrical performances, many celebrity comedians performed here including
**JAY LENO, JERRY SEINFELD, TINA FEY, AMY POHLER,
STEVE MARTIN AND MARTIN SHORT**

ABOUT THE SHOW

Get ready for an electrifying performance with The Pack Drumline! This group of talented musicians and performers bring their dynamic rhythms and high-energy beats to the stage in a show that will leave you breathless. The Pack Drumline is a group of percussionists and dancers who have honed their craft through years of training and performance. Their unique blend of Southern Show Style Drumming with Intense Upbeat Choreography works to create a production both powerful and awe-inspiring. From the opening notes to the final crescendo, audiences will be captivated by the expert drumming, intricate choreography and stunning visuals. The show will feature a mix of original compositions and classic favorites, with each piece highlighting the group's incredible range and versatility. From the explosive

rhythms of the bass drums to the intricate patterns of the snare drums, this production will have you on the edge of your seat!

The Pack Drumline show centers around Being Encouraged About Tomorrow (B.E.A.T.), a message designed to resonate strongly with students. Through the performance, students learn how discipline, teamwork and perseverance can turn passion into a lifelong pursuit. The performance reinforces themes such as resilience, goal-setting and self-belief. The Pack Drumline communicates a clear message to students: regardless of background or circumstance, consistent effort and commitment can create meaningful opportunities and positive change.



ABOUT THE COMPANY

The Pack Drumline is a dynamic and highly skilled group of percussionists and dancers from Chicago, IL. Founded by Perry Donta'e, the group has been captivating audiences with high-energy performances for over a decade. What began as an after-school percussion and dance program called *Street Beat* for at-risk youth has grown into a nationally recognized performance

ensemble celebrated for its precision, showmanship and engaging stage presence. In addition to parades, community events and major sports arenas, The Pack Drumline has appeared on some of the country's largest stages, including the Democratic National Convention, America's Got Talent, the NBA All-Star Game and Super Bowl LVIII, along with a Las Vegas residency at the Luxor.

KEY TERMS & EVENTS

cadence – the beat, time, or measure of rhythmical motion or activity

choreography – the composition and arrangement of dances

crescendo – a gradual increase, especially in the volume of a musical passage or phrase

expression – something that manifests, embodies or symbolizes something else

HBCU – a college or university in the United States established before 1964 for African American students; short for “Historically Black College or University”

liberate – to set at liberty; to free a person or free something from domination or control

percussion – the act of beating or striking a musical instrument, or striking one solid object against another with some degree of force; it does not have to be a drum or formally classified instrument to be used as one

protest – a solemn declaration of opinion, usually expressing dissent, or the act of objecting through words or actions

reclamation – the active, intentional process by which marginalized peoples restore, revive, and assert suppressed languages, traditions, and identities to promote empowerment, resilience, and resistance

resist – to withstand the force or effect of something

showmanship – the ability to create an effective or spectacular display, especially in performance or theater

tempo – the speed or pace of a musical piece or passage, often indicated by musical terms or a metronome marking; tempo can also contribute to the feeling of a crescendo

Drum Terminology

bass drum – a large drum that produces a deep, low sound when struck

cymbal – a concave (hollowed) metal plate, usually made of brass or bronze, that produces a bright sound when struck

drum – a percussion instrument made of a hollow shell with a drumhead stretched over one or both ends

snare drum – a drum with metal wires on the bottom head that create a sharp, crisp sound

tambourine – a handheld percussion instrument with metal jingles, sometimes with a drumhead

triangle – a metal instrument shaped like a triangle that produces a clear, ringing sound when struck



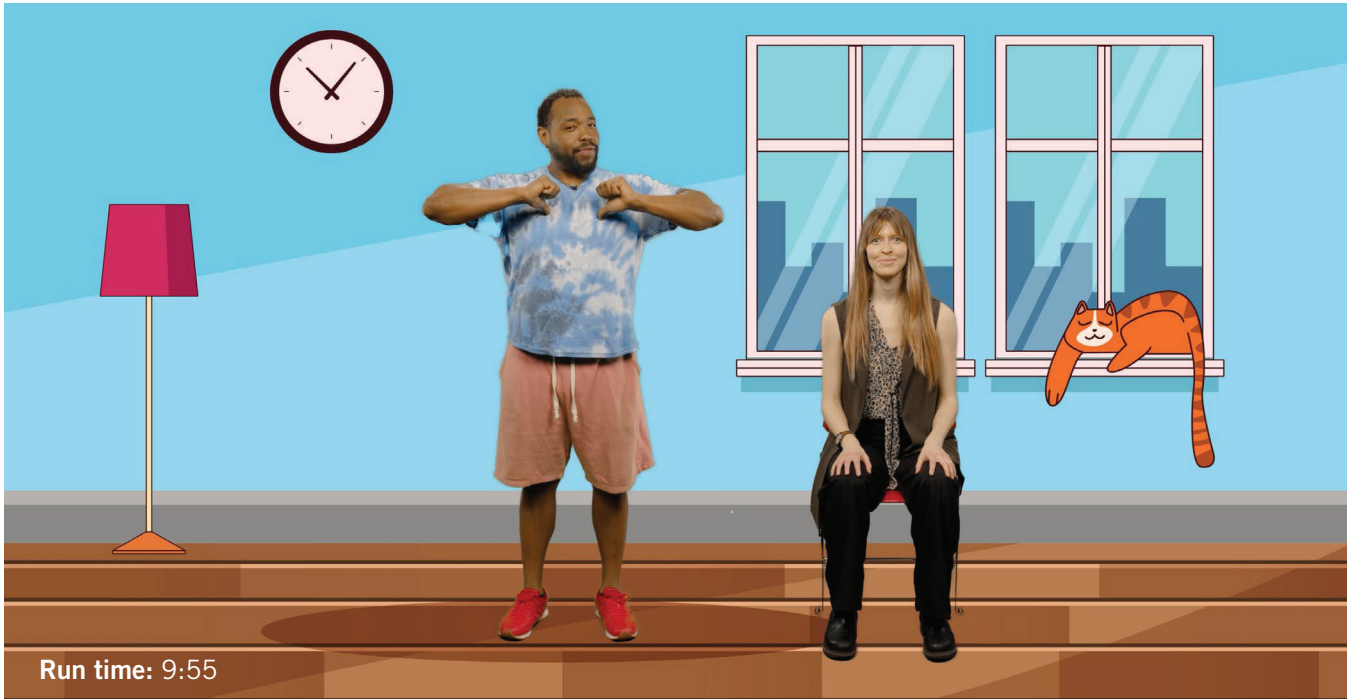
■ PRE-SHOW ACTIVITIES

Classroom Connections Video Workshop (Grades: 3-5)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

Physical Education: 2.3.10, 2.4.10

Social Studies: 5.GEO.9, 5.GEO.10



Playhouse Square teaching artists design workshops to actively explore and connect with the art forms and themes students will see during the performance. Join Ananias and Molly as they lead a warm-up, learn about marching bands and HBCUs and share their Word of the Day.

Types of Marching Bands

military – this oldest known form usually contains brass instruments, a woodwind instrument, and percussion

corps-style – this style is usually highlighted during parades

show-style – became popular after the Civil War and gained traction through the popularity of football

HBCU – known for acrobatic drum majors, jamming tunes which expanded to incorporate popular music, and smooth moves; the first HBCU marching band was established in 1890 at Tuskegee University

ADDITIONAL DRUMLINE TERMS

battery – group that marches on the field and includes snare, bass, tenor drums and cymbals

call and response – an African musical tradition where one musician plays a rhythm (the call) and the group answers back (the response)

drum cadence – a short, catchy rhythm played by the drumline to help the band march in step and stay together

drumline – the percussion section of a marching band

front ensemble (pit) – group that stays on the sidelines and includes large instruments like marimbas, vibraphones and timpani

transitions – carefully choreographed steps to help band members move from one shape and place to another (Ex: Ohio State is famous for its band spelling out “Ohio” in cursive letters on the field)

Jazz It Up – Vocabulary Worksheet (Grades: K-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: L.K.4, L.1.4, L.2.4, L.3.4, L.4.4, L.5.4, L.6.4, L.7.4, L.8.4

Social Studies: K.HS.3, 2.GEO.9, 3.ECO.15, 5.ECO.14, 8.GEO.18, CWI.9-12.8

Name: _____

Draw a line to match each word to its correct definition. Next, choose one word from the list and explore it more deeply. On the back of this sheet, complete one of the options below. Choose One:

- Draw It: Sketch an image that represents the word
- Explain It: Describe this term using your own words
- Connect It: Explain how this word connects to culture or history

Match

Expression

Gradual increase, specifically in volume of a musical passage or phrase.

Cadence

To withstand the force or effect of

HBCU

Something that manifests, embodies, or symbolizes something else

Protest

The capacity for effective or spectacular display especially in the theater

Resist

A solemn declaration of opinion and usually of dissent or the act of objecting or a gesture of disapproval

Showmanship

The beat, time, or measure of rhythmical motion or activity.

Crescendo

the acronym for a “Historically Black College or University”



Jazz it Up

My chosen word: _____

An Act of Resistance (Grades: 3-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: SL.3.1, SL.4.1, SL.5.1, SL.6.1, SL.7.1, SL.8.1, SL.9-10.1, SL.11-12.1

Social Studies: 3.ECO.15, 4.GOV.16, 5.ECO.14, 6.GOV.9, 7.GOV.16, 8.GEO.18

The Pack Drumline finds their roots in marching band and HBCU style movement. During the Revolutionary War, Black Americans were often barred from combat and placed in support roles, where drumming was used to motivate and inspire soldiers. This spirit of reclamation also led to the creation of Historically Black Colleges and Universities (HBCUs) when Black students were excluded from predominantly white institutions. HBCUs became spaces for Black excellence, showing how education, music and movement can serve as powerful tools for expression and resistance.

resist – to withstand the force or effect of something

INSTRUCTIONS:

Facilitate a guided discussion centered on resistance, protest and reclamation as they appear in history, music and lived experience. A list of prompts can be found to the right.

Students at all grade levels are encouraged to talk about positive, peaceful ways to make change. This can include creativity, learning, teamwork and perseverance. These actions help build resilience and make the community stronger.

Elementary / Intermediate Focus

Students may benefit from support in identifying present, appropriate challenges such as classroom dynamics, rule-making, fairness, or peer relationships. Teachers can help frame these examples and guide students in exploring:

Internal responses: mindset, self-control, self-expression

External actions: communication, collaboration, advocacy, problem-solving

Middle / High School Focus:

Discussion may center on resistance and protest through music, social movements, institutional barriers, and personal identity, with connections to historical and contemporary examples.

Learning is strengthened when students feel heard and practice listening to others.

Establish classroom norms that support:

- Active listening
- Respectful disagreement
- Thoughtful participation
- Space for multiple perspectives

Discussion Questions

- When you hear the word “protest”, what comes to mind?
- What are some ideas or systems you feel you should stand up to? How would you stand up to them?
- What do you think of the phrase “when you change yourself, you change your world?”
- Do you think it is the responsibility of one person to join another person’s fight? Why or why not?
- Is disagreement always bad? Why or why not?
- How is a boycott disruptive but still peaceful? (Ex: choosing not to spend money somewhere to create change)
- What can you use to fight back in your own way?
- Why should we fight back?
- Is it a privilege to be allowed to resist or protest?
- Do you feel we’re truly permitted to protest?

Brag About the Brass (Grades: K-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: SL.K.1, SL.1.1, SL.2.1, SL.3.1, SL.4.1, SL.5.1, SL.6.1, SL.7.1, SL.8.1, SL.9-10.1, SL.11-12.1

Music: K.1CR, 2.1RE, 3.1RE, 5.1RE, HSP.7RE

Social Studies: K.HS.3, 1.GOV.9, 2.GEO.9, 6.GOV.9, 7.GOV.16

Today, marching bands from Historically Black Colleges and Universities (HBCUs) compete for money and bragging rights over whose band is the most creative, the most inventive and the most original while arranging compositions to popular songs.

As a class, research HBCUs known for their marching bands. Listen to selected performances and identify musical arrangements or performance styles students enjoy. Encourage students to explain why they prefer certain bands or performances. Possible discussion points include the energy and presence of announcers, the strength and tone of brass sections, the precision of the drumline or the showmanship of drum majors.

This research can also include halftime performances, like FAMU's Michael Jackson tribute (see Resources, perhaps more suitable for younger audiences), or Jackson State University's performance of "Love" by Keyshia Cole (see Resources, perhaps more suitable for high school and the inclusion of majorette dancers). Popular bands include Florida A&M University, Jackson State University and Central State University.

Students may also research songs they already enjoy and see if an HBCU band has arranged or performed them. Encourage curiosity! Discovering new performances is part of the learning experience. The rabbit hole is the fun part!



POST-SHOW ACTIVITIES

Classroom Connections Video Workshop (Grades: 3-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: SL.3.1, SL.4.1, SL.5.1, SL.6.1, SL.7.1, SL.8.1, SL.9-10.1, SL.11-12.1

Fine Arts: Drama: 3.1PE, 3.3PE, 3.4CO, 4.1PE, 4.4CO, 5.1PE, 5.3PE, 5.4CO

Physical Education: 1.3.1, 1.3.4, 1.4.1, 1.4.4, 1.5.1, 1.5.4

Playhouse Square teaching artists invite students to join them once again as they continue to explore themes found throughout the show. Join Ananias and Molly as they reflect on the performance, learn a stepping routine and explore storytelling through the concept of formation.

Run time: 9:42



Fairytale Formations Activity

tableau – a frozen picture that tells a story

Use only bodies, faces, and levels. No talking or props. Create frozen snapshots (tableaus).

1. Break into groups of 3–4.
2. Each group receives a fairytale (ex: *The Three Little Pigs*, *Goldilocks and the Three Bears*, *Jack and the Beanstalk*).
3. Do not share the fairytale with other groups.
4. Create three frozen pictures:
 - Beginning – starts the story
 - Middle – biggest problem or dramatic moment
 - End – resolution
5. Use clear facial expressions, big choices and different levels (high and low).
6. Use space well. Avoid straight lines and small or shy poses. Freeze like a statue.
7. To present: the class looks down or closes eyes. Count to three before each tableau.
8. Afterward, discuss what is happening in each picture.

What's in Your Kit? (Grades: K-12)

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

English/Language Arts: SL.K.1, SL.1.1, SL.2.1, SL.3.1, SL.4.1, SL.5.1, SL.6.1, SL.7.1, SL. 8.1, SL.9-10.1, SL.11-12.1

Fine Arts: Music: K.1CR, 2.1RE, 3.1RE, 5.1RE

Social Studies: K.HS.3, 2.GEO.9, 4.GOV.16, 7.GOV.16, 8.GEO.18, CWI.9-12.8

When drummers travel and set up on stage, they have a collection of different percussive instruments, otherwise known as a “kit” that will best serve the set list for the gig. Sometimes there are more traditional instruments, such as a bass, a set of tom-toms, a snare and two kinds of cymbals – a crash and a hi-hat. But sometimes there are other percussive instruments such as cowbells, djembes, cajons, bongos, triangles, chimes, etc. that are included. They all serve different purposes and emit different sounds.

INSTRUCTIONS:

Pass out large, blank sheets of paper to each student. Students will draw their own drum kit and identify the instruments they included.

Each student should be prepared to explain why each instrument was selected, such as selecting chimes for their relaxing or transportive qualities, and why each instrument is needed, such as choosing a snare drum for its versatility. Students should feel encouraged to be explorative, poetic and expressive. They are free to research the histories and sounds of their respective drums.

If instruments are available, they may be brought out so students can touch and try them while making selections. This hands-on experience can support decisionmaking and help inform the drawings.

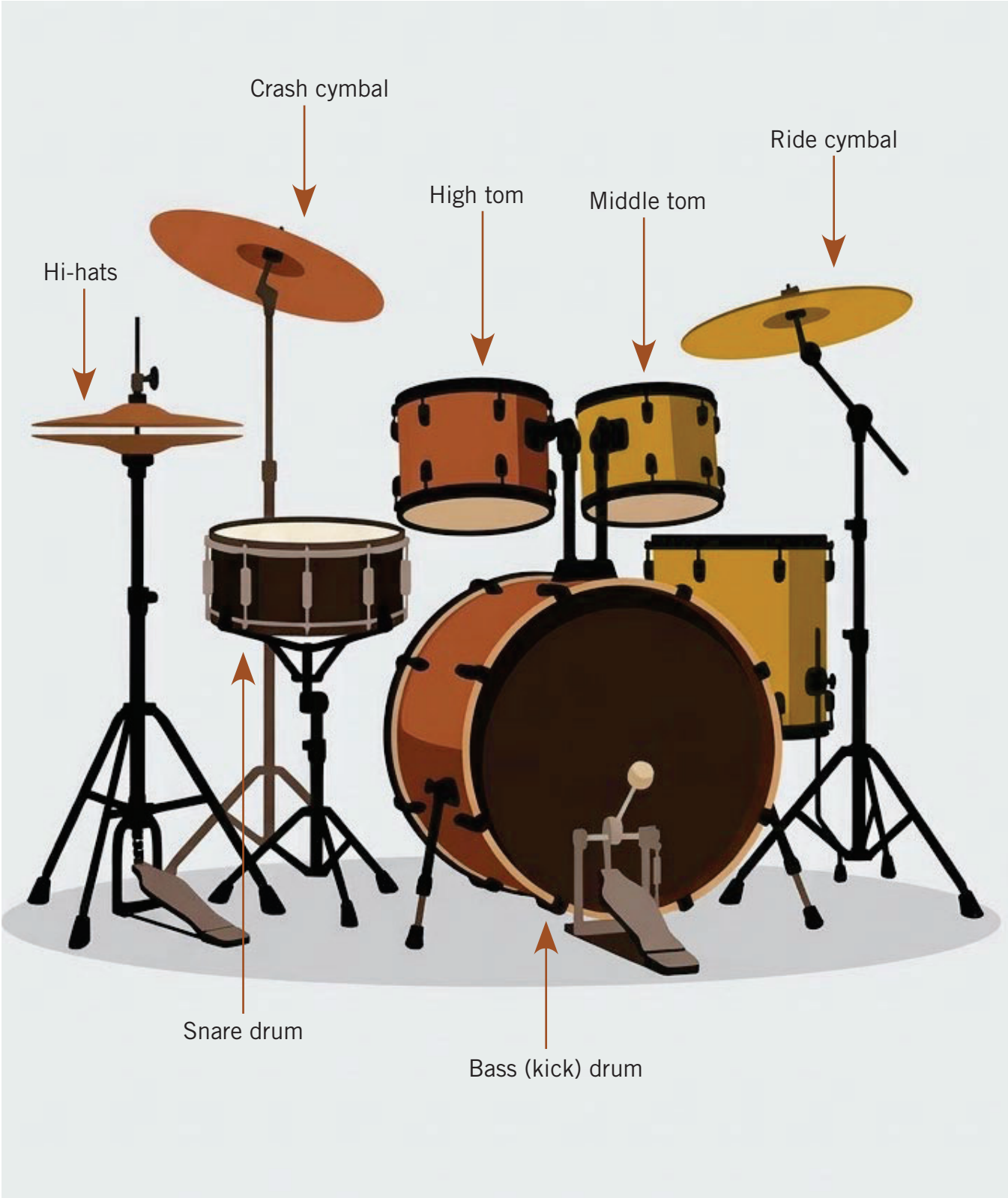
Here are some questions to get students thinking:

- What percussion instruments did you see onstage during the show?
- If you were to be in a show that was dedicated to joy, reclamation, and freedom, what would your drum kit look like? What instruments would you use and why?
- What kinds of sounds does a tom-tom make as opposed to a bass drum?
- How do cowbells and chimes accent music, and what does it make you feel when you hear it? How are those feelings related to joy, reclamation, and freedom?

After the activity, each student should share the completed drum kit drawing with a nearby partner. A classwide drum kit using real instruments may also be created, combining contributions from everyone into a shared community instrument.



Drum Kit



Jam Session (Grades: K-12)

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

Music: K.1CR, 1.1CR, 2.1CR, 3.1CR, 4.1CR, 5.1CR, 6.1CR, 7.1CR, 8.1CR, HSP.2CR

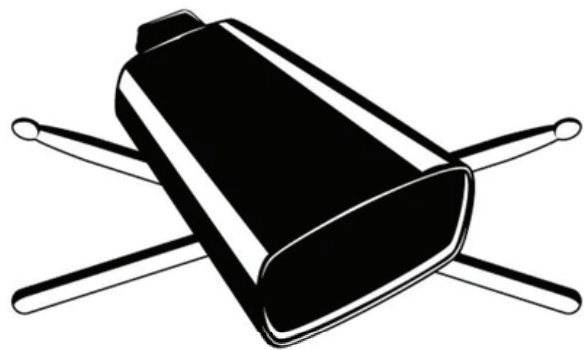
Music can be made with all kinds of objects and on all kinds of surfaces...no instruments needed! This activity provides a great opportunity for students to release energy, decompress and connect with one another.

Near the end of a school day, allow students to search the classroom for makeshift instruments. Examples may include wooden rulers, jars with small objects inside to create a rattling sound or the closing sounds of doors or desks. A selection of additional items may be placed out ahead of time to support choice and accessibility, such as empty boxes or pots and pans. Students may also use the heels of their hands as a makeshift bass drum, the ends of mechanical pencils as a snare, or cup their hands over their mouths to create beats using lips, teeth and the tips of their tongues.

Once instruments are gathered, the class will form a circle and begin creating rhythms together. Students are encouraged to explore sound using found items such as chairs, desks, pencils, and construction paper rubbed together for accents, as well as voices used to mimic instruments like chimes or cowbells. The goal is collective musicmaking rather than a polished performance.

Older students may incorporate spoken word or improvisational rap, while younger students may add movement or dance in the center of the circle. To help maintain a shared pulse, a metronome may be used (see Resources), or one participant may serve as the timekeeper.

The rhythm should remain alive and adaptable, with changes, pauses, restarts, and mistakes viewed as part of the creative process rather than errors. This jam session centers on joy, collaboration and exploration, offering a shared and inclusive experience of making music together.



RESOURCES

BOOKS



Recommended reads curated by Cleveland Public Library

- *Danni the Drum Fairy*, by Daisy Meadows
- *Drum Roll, Please*, by Lisa Jenn Bigelow
- *Girls, Drums, and Dangerous Pie*, by Jordan Sonnenblick
- *Serwa Boateng's Guide to Witchcraft and Mayhem*, by Rosanne A. Brown
- *Showtime!*, by Ida Siegal



**CLEVELAND
PUBLIC
LIBRARY**

For more information,
visit *CPL Youth Services*
or go to *cpl.org*.

Classroom Connection Workshop Videos

The Pack Drumline Pre-Show Video.
Password: poly429
<https://vimeo.com/1172309904/1b9797298b>

The Pack Drumline Post-Show Video.
Password: poly429
<https://vimeo.com/1172308535/a6ec14a09a>

Extra Tools for Educators

"What Classical Musicians Can Learn from HBCU Marching Bands," Katie Brown,
<https://icareifyoulisten.com/2022/11/what-classical-musicians-can-learn-from-hbcu-marching-bands/>

"Mississippi HBCU Bands: Preserving Black Southern Cultural Traditions..." Dominique Lewis, <https://mississippifolklife.org/articles/mississippi-hbcu-bands-preserving-black-southern-cultural-traditions-through-unmatched-music-drills-dance-and-soul>

"Point to Ponder: HBCU Band Appoints First-Ever White Drum Major," *HBCU Gameday Newswire*,
<https://hbcugameday.com/2024/09/13/hbcu-band-appoints-its-first-ever-white-drum-major/>

"Brag About the Brass" Activity



Alcorn State SOD + Golden Girls I Soul Bowl 2022, YouTube, uploaded by Smash Time Productions,
<https://youtu.be/dOX982QkwsI?si=fQnCZ30uhm75nXc2>

Grambling State at Bayou Classic Competition, YouTube, uploaded by NBC Sports,
https://youtu.be/TTXA_10H2qc?si=Sy5gdfnz-lwRCcPf

Jackson State University ESPN Band of the Year I Usher Tribute, YouTube, uploaded by JSU Bands,
<https://youtu.be/Eq9lqE3aDUc?si=cOC07tudRW9B4By>

"Jam Session" Activity

"Free Online Metronome," Metronomely,
<https://metronomely.com/>

"Online Metronome" iMusicSchool, <https://www.imusic-school.com/en/tools/online-metronome/>

Visiting Playhouse Square Social Stories

For Schools and Groups.
<https://vimeo.com/228684472>

For Families and Homeschools.
<https://vimeo.com/228683843>

CURRICULUM STANDARDS INDEX

English/Language Arts

Standard	Description	Grade	Activity	Page
SL. K.1	Participate in collaborative conversations about kindergarten topics and texts with diverse partners in small and larger groups.	K	Brag About the Brass What's In Your Kit?	14 16
SL. 1.1	Participate in collaborative conversations about grade 1 topics and texts with diverse partners in small and larger groups.	1	Brag About the Brass What's In Your Kit?	14 16
SL. 2.1	Participate in collaborative conversations about grade 2 topics and texts with diverse partners in small and larger groups.	2	Brag About the Brass What's In Your Kit?	14 16
SL. 3.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.	3	An Act of Resistance Brag About the Brass Post-Show Video Workshop What's In Your Kit?	13 14 15 16
SL. 4.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.	4	An Act of Resistance Brag About the Brass Post-Show Video Workshop What's In Your Kit?	13 14 15 16
SL. 5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.	5	An Act of Resistance Brag About the Brass Post-Show Video Workshop What's In Your Kit?	13 14 15 16
SL. 6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.	6	An Act of Resistance Brag About the Brass Post-Show Video Workshop What's In Your Kit?	13 14 15 16
SL. 7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	7	An Act of Resistance Brag About the Brass Post-Show Video Workshop What's In Your Kit?	13 14 15 16
SL. 8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.	8	An Act of Resistance Brag About the Brass Post-Show Video Workshop What's In Your Kit?	13 14 15 16

SL. 9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively	9-10	An Act of Resistance Brag About the Brass Post-Show Video Workshop What’s In Your Kit?	13 14 15 16
SL. 11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively	11-12	An Act of Resistance Brag About the Brass Post-Show Video Workshop What’s In Your Kit?	13 14 15 16

Fine Arts – Drama

Standard	Description	Grade	Activity	Page
3.1PE	Use voice, movement, space, and physical objects to communicate a storyline and a character’s thoughts, feelings, and idea.	3	Post-Show Video Workshop	15
3.3PE	Work collaboratively to perform a dramatic task or action.	3	Post-Show Video Workshop	15
3.4CO	Use elements and processes of theatre to integrate information from other academic content areas.	3	Post-Show Video Workshop	15
4.1PE	Manipulate voice, movement, space, design, and physical objects to communicate thoughts, feelings, and ideas in both improvised and scripted activities.	4	Post-Show Video Workshop	15
4.4CO	Use elements and processes of theatre to integrate information from other academic content areas.	4	Post-Show Video Workshop	15
5.1PE	Work cooperatively in different roles or jobs within a dramatic and theatrical experience.	5	Post-Show Video Workshop	15
5.1RE	Use appropriate theatrical vocabulary and terminology to examine and discuss how manipulation of theatrical elements affects the interpretation of theatrical works.	5	What to Watch For	5
5.3PE	Identify the essential events in a story or script that make up the dramatic structure.	5	Post-Show Video Workshop	15
5.3RE	Develop and use criteria to evaluate ideas and artistic choices made for dramatic and theatrical performances.	5	What to Watch For	5
5.4CO	Use elements and processes of theatre to integrate information from other academic content areas.	5	Post-Show Video Workshop	15

5.5CO	Recognize and describe the roles of directors in live theatre and other media art.	5	What to Watch For	5
6.1RE	Express and compare personal reactions to various theatrical elements using appropriate theatrical vocabulary and terminology.	6	What to Watch For	5
6.3RE	Determine the effectiveness of a specific artistic choice in communicating a theatrical work.	6	What to Watch For	5
7.3RE	Explain how production elements work together to affect an audience.	7	What to Watch For	5
7.5CO	Examine personal reasons for connecting to various careers in theatre.	7	What to Watch For	5
8.3RE	Explain how different artistic choices could alter the presentation of a theatrical work.	8	What to Watch For	5
HSAC.1RE	Use theatrical vocabulary and terminology to critique the use of a specific style, genre, or period used to express an intended message.	9-12	What to Watch For	5

Fine Arts – Music

Standard	Description	Grade	Activity	Page
K.1CR	Experience a wide variety of vocal and instrumental sounds.	K	Brag About the Brass What's in Your Kit? Jam Session!	14 16 18
1.1CR	Improvise short rhythmic and melodic patterns using a variety of sound sources	1	Jam Session!	18
2.1CR	Improvise simple rhythmic and melodic phrases using known patterns and a variety of sound sources.	2	Jam Session!	18
2.1RE	Listen to and explore the music of various styles, composers, periods, and cultures.		Brag About the Brass What's in Your Kit?	14 16
3.1CR	Improvise simple rhythmic and melodic phrases in simple forms (question and answer or alternating phrases) using a variety of sound sources.	3	Jam Session!	18
3.1RE	Listen to, discuss, and explore the music of various styles, composers, periods, and cultures.	3	Brag About the Brass What's in Your Kit?	14 16
4.1CR	Improvise rhythms and melodies with attention to cadences and tonal centers within a variety of song forms using a variety of sound sources	4	Jam Session!	18
5.1CR	Improvise variations on a given rhythm or melody using a variety of sound sources.	5	Jam Session!	18
5.1RE	Compare and contrast music of various styles, composers, periods, and cultures.	5	Brag About the Brass! What's in Your Kit?	14 16
6.1CR	Improvise short rhythmic, melodic, or harmonic passages for individual instruments.	6	Jam Session!	18

7.1CR	Improvise long rhythmic, melodic, and harmonic passages for individual instruments.	7	Jam Session!	18
8.1CR	Improvise extended rhythmic, melodic, and harmonic passages in various forms.	8	Jam Session!	18
HSP.2CR	Compose a simple rhythm with rhythmic variation using standard and iconic notation	9-12	Jam Session!	18
HSP.7RE	Discuss how people differ in their responses to musical experiences based on culture, environment, values, and personal experiences.	9-12	Brag About the Brass Jazz It Up!	14 18

Physical Education

Standard	Description	Grade	Activity	Page
1.3.1	Performs a sequence of movements (e.g., dance, gymnastics, jump rope, cardio drumming) with a beginning, middle, and end.	3-5	Post-Show Video Workshop	15
1.3.4	Performs teacher-selected and developmentally appropriate dance steps and movement patterns.	3-5	Post-Show Video Workshop	15
1.4.1	Performs a movement sequence comprised of both basic and intermediate skills (e.g., dance, gymnastics, jump rope, cardio drumming).	3-5	Post-Show Video Workshop	15
1.4.4	Combines locomotor movement patterns and dance steps to create and perform a dance.	3-5	Post-Show Video Workshop	15
1.5.1	Performs a movement sequence comprised of both basic and intermediate skills (e.g., dance, gymnastics, jump rope, cardio drumming) with smooth transitions between those movements.	3-5	Post-Show Video Workshop	15
1.5.4	Combines skills in dances with correct rhythm and pattern.	3-5	Post-Show Video Workshop	15
2.3.10	Recognizes the importance of warm-up and cool-down activities.	3-5	Pre-Show Video Workshop	15
2.4.10	Identifies warm-up and cool-down activities.	3-5	Pre-Show Video Workshop	15

Social Studies

Standard	Description	Grade	Activity	Page
K. HS. 3	Heritage is reflected through diverse cultures and is shown through the arts, customs, traditions, family celebrations and language.	K	Brag About the Brass What's In Your Kit? Jazz It Up!	14 16 11
1. GOV. 9	Collaboration requires group members to respect the rights and opinions of others.	1	Brag About the Brass Jam Session	14 18
2. GEO. 9	Interactions among cultures lead to sharing ways of life.	2	Jazz It Up! What's In Your Kit? Brag About the Brass Jam Session	11 16 14 18

3.ECO.15	Both positive and negative incentives affect individuals' choices and behaviors.	3	An Act of Resistance Jazz It Up!	13 11
4.GOV.16	Civic participation in a democratic society requires individuals to make informed and reasoned decisions by accessing, evaluating and using information effectively to engage in compromise.	4	An Act of Resistance What's In Your Kit?	13 16
5.ECO.14	The choices made by individuals and governments have both present and future consequences.	5	Jazz It Up An Act of Resistance	11 13
5.GEO.9	Political, environmental, social and economic factors cause people, products and ideas to move from place to place in the Western Hemisphere and results in diversity.	5	Pre-Show Video Workshop	10
5.GEO.10	The Western Hemisphere is culturally diverse (eg., language, food, religion, art, music) due to the influences and interactions of a variety of world cultures	5	Pre-Show Video Workshop	10
6.GOV.9	Different perspectives on a topic can be obtained from a variety of historic and contemporary sources and used to effectively communicate and defend a claim based on evidence. Sources should be examined for accuracy and credibility.	6	An Act of Resistance Brag About the Brass	13 14
7.GOV.16	Analyzing individual and group perspectives is essential to understanding historic and contemporary issues. Opportunities for civic engagement exist for students to connect real-world issues and events to classroom learning.	7	An Act of Resistance Brag About the Brass What's In Your Kit?	13 14 16
8.GEO.18	Cultural biases, stereotypes and prejudices had social, political and economic consequences for minority groups and the population as a whole.	8	Jazz It Up! An Act of Resistance What's In Your Kit?	11 13 16
CWI.CHR.8	Beliefs about civil and human rights vary among social and governmental systems.	9-12	Jazz It Up! What's In Your Kit?	11 16