Chorus Responding Unit, Intermediate Level

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

Teaching with Primary Sources
ACKNOWLEDGMENTS

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OVERVIEW OF NAFME/LOC RESPONDING UNITS

These units are based on the 2014 National 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 ideal 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 their selves and their societies.

This Library of Congress (LOC) Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Process of Responding, defined as understanding and evaluating how music conveys meaning. Through application 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 music knowledge and skills leads to students’ becoming independent thinkers and musicians.

The Process components need not be linear in instruction and student learning; rather, they can be presented in an order appropriate to the integration of specific content and knowledge as determined by each grade level and curricular focus.

OVERVIEW OF CHORUS RESPONDING UNIT, INTERMEDIATE LEVEL

**INTERMEDIATE LEVEL** (Equivalent to 5 years of study in an ensemble in addition to core or general music)—Students at the Intermediate Level are continuing study in a chosen specialized art form. Their development continues in artistic understanding and technical and expressive skills enabling the student to begin to independently and collaboratively create, perform, and respond at their given skill level. Their presentation and performance opportunities in ensembles at school and in the community increase, and students actively participate in rehearsals.

The goal of this unit is to have students gain a deeper understanding of the characteristics and role of folk and popular music in America. While this is a Responding unit, there are connections made to other disciplines, as well as to Creating and Performing. Because these processes are interdependent, their connections allow for development of deeper understanding of music and music-making.

The lessons are designed so that they can be delivered separately or as a total unit. In each lesson, suggested segments allow teachers to spread the learning over a few class periods so that choral rehearsals can continue. There are suggested arrangements of the folk songs used for analysis, but teachers should feel free to substitute works with which they are more familiar or have access. Supplemental materials cited in the lessons as well as the final summative rubric are either linked or found on pages 26–35 of this publication.

Teachers may create their own resource collections from the suggested LOC links provided. National Jukebox has a feature that allows teachers to create their own playlist of available folk and pop music.
MATERIALS NEEDED FOR THIS UNIT

Teacher should have available computer, sound, and projection equipment as well as space for grouping activities and the recommended Socratic Circle.

Specific materials (e.g., music, recordings, related charts and worksheets) are listed in each lesson.

USING THE INQUIRY MODEL IN THE LESSONS:

These lessons use the Stripling and Modified Stripling method of inquiry: Question, Investigate, Construct, and Reflect.

PREREQUISITE SKILLS FOR STUDENTS FOR THE UNIT

- Knowledge of music vocabulary related to choral singing at this level (e.g., articulation, dynamics, harmony, historical/cultural style, tempo, timbre, texture, voicing, and appropriate performance practices).
- Basic sight-reading and score analysis related to choral singing at this level.
- Basic research skills using various technologies.
- Basic skills in group discussion—not necessarily the Socratic Circle technique used in the lessons. (A link has been provided for those not familiar with the technique.)

LESSON GOALS:

The goals of these lessons are to enable students to:

1. Analyze and interpret folk and pop music for intent, context, and purpose.
2. Use knowledge and skills to inform original interpretations of music.
3. Use knowledge and skills to inform the selection of music for performance and response.
4. Use knowledge and skills to inform the creation of an original work (which could be as small as a pattern for younger students) or an interpretation.
5. Develop criteria for the evaluation of music for response and performance.

LESSON 1: Analyze and interpret a folk song in order to articulate composer intent and create an original interpretation. Lesson 1 uses the music of Stephen Foster, America’s first professional songwriter. If the history of minstrel shows and the lyrics of the songs are objectionable to some, the teacher can choose to not use the LOC recordings in their lesson, but instead substitute others as they see fit.

LESSON 2: Analyze and interpret a popular song in order to articulate composer intent and create an original interpretation.

LESSON 3: Analyze and interpret a song using accurate music vocabulary, defend the use of both folk and
pop music in a chorus repertoire, and create an original interpretation.

**LESSON 4:** Complete an oral history interview, collect information about folk and pop songs, and select music based on interest and experience.

**LESSON 5:** Create criteria for identifying a pop or folk song that effectively communicates composer intent, interest, context, etc., and use that information to create original songs/lyrics.

**STANDARDS ADDRESSED IN UNIT**

*Each Standard assessed in a lesson will be listed in the assessment criteria of that lesson. Essential Questions and Learning Objectives will appear in each lesson.*

**RESPOND/SELECT:** Explain reasons for selecting music, citing characteristics found in the music and connections to interest, purpose, and context. (MU:Re7.1.E.8a)

**RESPOND–ANALYZE:** Describe how understanding context and the way the elements of music are manipulated inform the response to music. (MU:Re7.2.E.8a)

**RESPOND–INTERPRET:** Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text. (MU:Re8.1.E.8a)

**RESPOND–EVALUATE:** Explain the influence of experiences, analysis, and context on interest in and evaluation of music. (MU:Re9.1.E.8a)

**PERFORM–INTERPRET:** Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances. (MU:Pr4.3.E.8a)

**CONNECT:** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (MU:Cn10.0.H.8a)

**ASSESSMENTS**

Rubrics are provided both for students to be able to see what they are being assessed on and for the teacher’s formative and summative assessment grading. The individual dimensions in the rubrics can be applied as various Standards are completed and learned.

**CHORAL RESPONDING UNIT, INTERMEDIATE LEVEL, LESSON 1**

**ESSENTIAL QUESTIONS:** Specifically, which essential question (from the unit) will be addressed in this portion of the learning plan?

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

**LEARNING OBJECTIVES:** Posted in the classroom, and written from the student’s perspective, these questions or “I can” statements explicitly communicate to students the intended understandings or acquisitions for this learning experience.
**I can:**

1. Analyze and interpret a song in order to assess composer intent.
2. Articulate composer intent and purpose of selected music using accurate music vocabulary.
3. Use what I know about the composer, composer intent, context, and intended audience to create an interpretation.

**Required Materials:** include websites, links, technology hardware, music, worksheets, etc.

1. LOC Recording of “Oh, Susannah” by Stephen Foster (see note on Lesson 1 in Overview section before choosing to use this resource): [https://www.loc.gov/item/ihas.200035751/](https://www.loc.gov/item/ihas.200035751/)
2. **Student Worksheets**
3. Choral arrangement of “Oh, Susannah,” suggested version, Hayes (J. W. Pepper 10046012, Two-part or SAB)
4. Student worksheets/rubrics

**Suggested Materials:**

1. **LINK TO SOCRATIC CIRCLE DESCRIPTION:**
2. **LOC STEPHEN FOSTER RESOURCES:**
   [https://www.loc.gov/search/?in=&q=Stephen+foster+%26+new=true](https://www.loc.gov/search/?in=&q=Stephen+foster+%26+new=true)
   American Folklife Center: [https://www.loc.gov/americanfolklife/](https://www.loc.gov/americanfolklife/)
3. National Jukebox: [https://www.loc.gov/search/?in=&q=jukebox+&new=true](https://www.loc.gov/search/?in=&q=jukebox+&new=true)
4. Denyce Graves singing “Oh, Susanna”: [https://www.loc.gov/item/ihas.200198044/](https://www.loc.gov/item/ihas.200198044/)
5. **FREDERICK DOUGLASS QUOTE ON SINGING ABOUT SLAVERY:**

   “I have often been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a greater mistake. Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears. At least, such is my experience.

   I have often sung to drown my sorrow, but seldom to express my happiness. Crying for joy, and singing for joy, were alike uncommon to me while in the jaws of slavery. The singing of a man cast away upon a desolate island might be as appropriately considered as evidence of contentment and happiness, as the singing of a slave; the songs of the one and of the other are prompted by the same emotion.”

Source: Frederick Douglass, Narrative of The Life of Frederick Douglass, An American Slave. Written by Himself (1845).
Considerations for planning: Students should have experience in the following:

1. Some mode of Inquiry Learning: class discussion, Think-Pair-Share, Visible Thinking, etc.
2. Using music vocabulary accurately to respond to music or musical performance
3. Researching using basic technology: computers, Chrombooks, phones.

Notes for completion of lesson:

1. Socratic Circle is only one inquiry modality. Class discussion, Think-Pair-Share, Visible Thinking, and others can easily be substituted.
2. Word Bank is suggested only: use whatever vocabulary is appropriate to your curriculum goals
3. Formative/Summative Rubric is an edited version of the Core Arts Standards Model Cornerstone Assessment Rubric for Responding. This can be tailored to your needs.
4. This responding unit also includes elements of Performing/Creating: use as preparation for performance, a study in creating a personal interpretation, or practice for selecting music for performance.

ASSESSMENT TOOL: What exactly do I expect students to be able to do by the end of the lesson, and how will I formatively collect and evaluate evidence of student success?

Students will:

Analyze and interpret a song in order to assess composer intent.
Articulate composer intent and purposes of selected music using accurate music vocabulary.
Create an interpretation (collaboratively or individually) of a song for performance.

The Formative Assessments to be used are:

- Socratic Circle Questions worksheet
- Reflection Chart I
- Interpretation Checklist

FORMATIVE/SUMMATIVE RUBRIC—scoring for Analyze, Interpret with comments

Suggested vocabulary for Word Bank: dynamics, pitch, rhythm, motif, melody, harmony, expression/expressive elements, interpretation
STUDENT WORKSHEETS:

SOCRATIC CIRCLE DISCUSSION QUESTIONS, LESSON 1

To accompany any of the Stephen Foster songs suggested

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What themes or ideas in the song most appeal to you?</td>
<td></td>
</tr>
<tr>
<td>Do you see any recurring themes or ideas in other folk songs that you have studied?</td>
<td></td>
</tr>
<tr>
<td>What connections can you make to either Stephen Foster’s life experiences or events current during the years of 1840-1864?</td>
<td></td>
</tr>
<tr>
<td>What do you think was Foster’s purpose for this song?</td>
<td></td>
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<tr>
<td>Who do you think was his target audience?</td>
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</tbody>
</table>

REFLECTION CHARTS 1

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What themes or ideas in the song most appeal to you?</td>
<td></td>
</tr>
<tr>
<td>Do you see any recurring themes or ideas in other folk or patriotic songs that you have studied?</td>
<td></td>
</tr>
<tr>
<td>What connections can you make to either the composer’s life experiences or current events in their life?</td>
<td></td>
</tr>
<tr>
<td>What do you think was the composer’s purpose for this song?</td>
<td></td>
</tr>
<tr>
<td>Who do you think was his target audience?</td>
<td></td>
</tr>
</tbody>
</table>
INTERPRETATION CHECKLIST

To accompany Lessons 1, 2, 3

| How have I considered all music elements that are in my control? |
| How have I considered vocal technique applications: tone, diction (style), phrasing, body/facial expression? |
| How have I considered what I want to communicate with my performance? |
| How have I considered who my audience is? |

GOALS OF LESSON 1:

Analyze and interpret a folk song in order to articulate composer intent and create an original interpretation. Lesson 1 focuses on the music of Stephen Foster, America’s first professional songwriter. Considering the history of minstrel shows and the lyrics of the songs, this may be objectionable to some people if so the teacher may decide to not use the LOC recordings in their lesson, but substitute others as they see fit.

Lesson Development: What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson?

Sequential procedures:

SEGMENT 1: APPROXIMATELY 30 MINUTES

1. Teacher plays LOC/other recording of a Stephen Foster song (see suggestions for teachers)
2. Students (alone or in small groups) brainstorm responses to the discussion questions to prepare for the Socratic Circle
3. Students participate in Socratic Circle (see link on how to arrange). If students can work in small groups, one member of each group should participate in the inner discussant circle to effect a “sharing” of each group’s ideas. Teacher can change the discussant circle for each question, if time and number of students allows. Students not acting as discussants should take additional notes on the Socratic Circle Questions I worksheet:
   - What themes or ideas in the song most appeal to you?
   - Do you see any recurring themes or ideas in other folk songs?
   - What connections can you make to the composer’s life or current events?
   - What was the composer’s purpose for writing this song?
   - Who do you think was the target audience?
4. Students complete the Reflection Chart I independently, citing evidence from the discussions to formulate composer intent.
SEGMENT 2: APPROXIMATELY 30 MINUTES

1. Teacher plays LOC Denyce Graves performance of “Oh, Susanna.”
2. Teacher plays J. W. Pepper recording of Hayes arrangement (or another choice of arrangement).
3. Students sing through arrangement to the extent ability allows.
4. Students collaboratively design an interpretation of the song that represents the composer’s intent (as articulated in the first segment) using the Interpretation Checklist to keep track of their work.
5. Students perform their collaboratively created interpretation.

LESSON CLOSURE NOTES: Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of the next class, individual assignments, etc.

What are the elements of a song or piece that give us clues as to the composer’s creative intent?
What elements do performers have control over? What elements do performers have no control over?
How did you/your group use the elements of music to create a personal interpretation of the song “Oh, Susannah?”

CHORUS RESPONDING UNIT, INTERMEDIATE LEVEL, LESSON 2

ESSENTIAL QUESTION: Specifically, which essential question from the unit will be addressed in this portion of the learning plan?

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

LEARNING OBJECTIVES: Posted in the classroom, and written from the student’s perspective, these questions or “I can” statements explicitly communicate to students the intended understandings or acquisitions for this learning experience.

I can:

1. Analyze and interpret a song in order to assess composer intent.
2. Articulate composer intent and purpose of selected music using music vocabulary accurately.
3. Use what I know about the composer, composer intent, context, and intended audience to create an interpretation.
**Required Materials:** Include websites, links, technology hardware, music, worksheets, etc.

**RECORDING: WOODY GUTHRIE “THIS LAND IS YOUR LAND”**
https://www.youtube.com/watch?v=XaI5IRuS2aE

**RECORDING: BRUCE SPRINGSTEEN, “THIS LAND IS YOUR LAND”**
https://www.youtube.com/watch?v=oxSPEgqsaec

**RECORDING: PETE SEEGER, “THIS LAND IS YOUR LAND”**
https://www.youtube.com/watch?v=Pky6dDVswKM

CHORAL ARRANGEMENTS OF “THIS LAND IS YOUR LAND:” SUGGESTED JW PEPPER: “THIS LAND IS YOUR LAND,” GALLINA, TWO-PART:
http://www.jwpepper.com/sheet-music/media-player.jsp?&type=audio&productID=10364820

SAB:
https://memory.loc.gov/natlib/ihas/warehouse/patriotic/100010446/100010446.wav

**STUDENT WORKSHEETS/RUBRICS,**
https://memory.loc.gov/natlib/ihas/warehouse/patriotic/100010446/100010446.wav

**Suggested Materials:**

**LOC WOODY GUTHRIE RESOURCES:**
https://www.loc.gov/search/?in=&q=woody+guthrie&new=true

**AMERICAN FOLK LIFE CENTER:**
https://www.loc.gov/folklife/

**NATIONAL JUKEBOX:**
https://www.loc.gov/search/?in=&q=jukebox&new=true

**LINK TO SOCRATIC CIRCLE DESCRIPTION:**
https://www.middleweb.com/8989/socratic-seminars-in-middle-school/

**Considerations for planning:** Students should have experience in the following:

1. Some mode of Inquiry Learning: class discussion, Think-Pair-Share, Visible Learning, etc.
2. Using music vocabulary accurately to respond to music or musical performance

**Notes for completion of lesson:**
1. Socratic Circle is only one inquiry modality. Class discussion, Think-Pair-Share, Visible Learning, and others, can easily be substituted.

2. Word Bank is suggested only: use whatever vocabulary is appropriate to your curriculum goals

3. Formative/Summative Rubric is an edited version of the NAfME MCA Rubric for Responding. This can be tailored to your needs.

4. This responding unit includes elements of Performing/Creating: use as preparation for performance, a study in creating a personal interpretation, or practice for selecting music for performance.

**ASSESSMENT TOOL:** What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence of student learning?

*Students will:*

Analyze and interpret a song in order to assess composer intent.

Articulate composer intent and purposes of selected music using accurate music vocabulary.

Create an interpretation (collaboratively or individually) of a song for performance.

*The Formative Assessments to be used are:*

**SOCRATIC CIRCLE QUESTIONS** worksheet

**REFLECTION CHART 2 (SEE NEXT PAGE)**

**INTERPRETATION CHECKLIST**

**FORMATIVE/SUMMATIVE RUBRIC**—scoring for Select, Analyze, Interpret with comments

*Suggested vocabulary for Word Bank:* dynamics, pitch, rhythm, motif, melody, harmony, expression/expressive elements, interpretation
REFLECTION CHART 2

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What are the elements of a song or piece that give us clues as to the composer’s creative intent?</td>
<td></td>
</tr>
<tr>
<td>What elements do performers have control over?</td>
<td></td>
</tr>
<tr>
<td>What elements do performers have no control over?</td>
<td></td>
</tr>
<tr>
<td>How did you/your group use the elements of music to create a personal interpretation?</td>
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</tbody>
</table>

SOCRATIC CIRCLE DISCUSSION NOTES 2

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What themes or ideas in the song most appeal to you?</td>
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<tr>
<td>Do you see any recurring themes or ideas in other folk or patriotic songs that you have studied?</td>
<td></td>
</tr>
<tr>
<td>What connections can you make to either Woody Guthrie’s life experiences or events current in 1940?</td>
<td></td>
</tr>
<tr>
<td>What do you think was Guthrie’s purpose for this song?</td>
<td></td>
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<tr>
<td>Who do you think was his target audience?</td>
<td></td>
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</tbody>
</table>

INTERPRETATION CHECKLIST
to accompany lessons 1, 2, 3

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>How have I considered all music elements that are in my control?</td>
<td></td>
</tr>
<tr>
<td>How have I considered vocal technique applications: tone, diction (style), phrasing, body/facial expression?</td>
<td></td>
</tr>
<tr>
<td>How have I considered what I want to communicate with my performance?</td>
<td></td>
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<tr>
<td>How have I considered who my audience is?</td>
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</table>
**Goals of Lesson 2:**

Analyze a popular song in order to articulate composer intent and create an original interpretation.

**Lesson Development:** What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson?

**Sequential Procedures:**

**Segment 1: Approximately 30 Minutes**

1. Teacher plays LOC recording of Woody Guthrie’s “This Land is Your Land.”

2. Students (alone or in small groups) brainstorm responses to the discussion questions to prepare for the Socratic Circle.

3. Students participate in Socratic Circle (see link on how to arrange). If students can work in small groups, one member of each group should participate in the inner discussant circle to effect a “sharing” of each group’s ideas. Teacher can change the discussant circle for each question if time and number of students allow. Students not acting as discussants should take additional notes on the Socratic Circle Questions II worksheet.

   - What themes or ideas in the song most appeal to you?
   - Do you see any recurring themes or ideas in other folk songs?
   - What connections can you make to the composer’s life or current events?
   - What was the composer’s purpose for writing this song?
   - Who do you think was the target audience?

4. Students complete the Reflection Chart II independently, citing evidence from the discussions to formulate composer intent.

**Segment 2: Approximately 30 Minutes**

1. Teacher plays Seeger and Springsteen recordings of “This Land is Your Land.”


3. Students sing through arrangement to the extent ability allows.

4. Students collaboratively design an interpretation of the song that represents the composer’s intent (as articulated in the first segment) using the Interpretation Checklist to keep track of their work.

5. Students perform their collaboratively created interpretations.
LESSON CLOSURE NOTES: Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of the next class, individual assignments, etc.

What are the elements of a song or piece that give us clues as to the composer’s creative intent?

What elements do performers have control over? What elements do performers have no control over?

How did you/your group use the elements of music to create a personal interpretation of the song “This Land Is Your Land?”

CHORUS RESPONDING UNIT, INTERMEDIATE LEVEL, LESSON 3

ESSENTIAL QUESTION(S): Specifically, which essential question(s) (from the unit) will be addressed in this portion of the learning plan?

How do individuals choose music to experience?

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

LEARNING OBJECTIVES: Posted in the classroom, and written from the student’s perspective, these questions or “I can” statements explicitly communicate to students the intended understandings or acquisitions for this learning experience.

I can:

1. Analyze and interpret the elements of a song using accurate music vocabulary.

2. Articulate why a chorus should include both folk and pop genres in performance using my discoveries about them.

3. Use what I know about the composer, composer intent, context, and intended audience to create an interpretation.

Required Materials: Include websites, links, technology hardware, music, worksheets, etc.

LOC RECORDING NINE HUNDRED MILES AND OTHER RAILROAD SONGS,
http://www.folkways.si.edu/cisco-houston/900-miles-and-other-rr-songs/american-folk-historical-song/music/album/smithsonian

RECORDING: WOODY GUTHRIE, “NINE HUNDRED MILES,”
https://www.youtube.com/watch?v=BlhwRkV8On8

RECORDING: ODETTA, “NINE HUNDRED MILES,”
https://www.youtube.com/watch?v=NlwiPsb-zW0

RECORDING: JOHN LENNON “ONE AFTER 909,”
https://www.youtube.com/watch?v=fYvfLGYDpRQ

J. W. PEPPER, “NINE HUNDRED MILES”: ARRANGEMENTS CHOSEN FROM SILVEY, EMERSON, WAGNER, OR SHAW:
STUDENT WORKSHEETS/RUBRICS

Suggested Materials:

LINK TO SOCRATIC CIRCLE DESCRIPTION,
https://www.middleweb.com/8989/socratic-seminars-in-middle-school/

LOC RAILROAD SONGS,

Considerations for planning: Students should have experience in the following:

1. Some mode of Inquiry Learning: class discussion, Think-Pair-Share, Visible Learning, etc.
2. Using music accurate vocabulary to respond to music or musical performance
3. Researching using basic technology: computers, Chromebooks, phones.

Notes for completion of lesson:

1. Socratic Circle is only one inquiry modality. Class discussion, Think-Pair-Share, Visible Learning, and others, can easily be substituted.
2. Word Bank is suggested only: use whatever vocabulary is appropriate to your curriculum goals
3. Formative/Summative Rubric is an edited version of the NAFME MCA Rubric for Responding. This can be tailored to your needs.
4. This responding unit includes elements of Performing/Creating: use as preparation for performance, a study in creating a personal interpretation, or practice for selecting music for performance.

ASSESSMENT TOOL: What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence of student learning?

Analyze and interpret a folk song and pop song using music vocabulary accurately.

Using a Venn diagram, compare folk music and popular music.

Create a position statement on why a chorus should include both genres in performance.

Create an interpretation of a song for performance.

The Formative Assessments to be used are:

SOCRATIC CIRCLE QUESTIONS WORKSHEET
REFLECTION CHART III
INTERPRETATION CHECKLIST
COMPARE AND CONTRAST WORKSHEET
FORMATIVE/SUMMATIVE RUBRIC—scoring for Analyze, Interpret with comments
Suggested vocabulary for Word Bank: dynamics, pitch, rhythm, motif, melody, harmony, expression/expressive elements, interpretation, genre

STUDENT WORKSHEETS:

REFLECTION CHART 3

<table>
<thead>
<tr>
<th>What did you learn, by doing your Oral History Project, about how folk and popular music relates to the listener?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Why did you choose the songs you did for your playlist?</th>
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</table>

SOCRATIC CIRCLE QUESTIONS, LESSON 3

*To accompany lessons 3 and 5*

<table>
<thead>
<tr>
<th>What themes or ideas in the song most appeal to you?</th>
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<table>
<thead>
<tr>
<th>Do you see any recurring themes or ideas in other folk songs that you have studied?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>What connections can you make to either life experiences or events current during the composer/artist's life?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>What do you think was the composer's purpose for this song?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Who do you think was his target audience?</th>
</tr>
</thead>
</table>
INTERPRETATION CHECKLIST

To accompany Lessons 1, 2, 3

<table>
<thead>
<tr>
<th>How have I considered all music elements that are in my control?</th>
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<tbody>
<tr>
<td>How have I considered vocal technique applications: tone, diction (style), phrasing, body/facial expression?</td>
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<td>How have I considered what I want to communicate with my performance?</td>
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<tr>
<td>How have I considered who my audience is?</td>
</tr>
</tbody>
</table>

COMPARE AND CONTRAST

Comparing the characteristics and properties of folk and popular music

VENN DIAGRAM

Name: ___________________
**GOALS OF LESSON 3:**

Analyze and interpret a song using music vocabulary accurately, defend the use of both folk and pop music in a chorus repertoire, and create an original interpretation.

**LESSON DEVELOPMENT:** What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson?

**SEQUENTIAL PROCEDURES:**

**SEGMENT 1: APPROXIMATELY 30 MINUTES**

1. Teacher plays LOC recording of “Nine Hundred Miles” as an example of a folk song.
2. Student (alone or in small groups) brainstorm responses to the discussion questions to prepare for the Socratic Circle.
3. Student participate in Socratic Circle (see link on how to arrange). If students can work in small groups, one member of each group should participate in the inner discussant circle to effect a “sharing” of each group’s ideas. Teacher can change the discussant circle for each question if time and number of students allow. Students not acting as discussants should take additional notes on the **SOCRATIC CIRCLE DISCUSSION NOTES 3** worksheet.
   - What themes or ideas in the song most appeal to you?
   - Do you see any recurring themes or ideas in other folk songs?
   - What connections can you make to the composer’s life or current events?
   - What was the composer’s purpose for writing this song?
   - Who do you think was the target audience?
4. Student complete the **REFLECTION CHART 3** alone, citing evidence from the discussions to formulate composer intent.

**SEGMENT 2: APPROXIMATELY 30 MINUTES**

1. Teacher plays Beatles’ version of “One After 909” as an example of a popular song.
2. Teacher introduces resources and links for researching the difference between folk music and pop music.
3. In small groups, students complete the **COMPARE AND CONTRAST WORKSHEET** using a Venn diagram to articulate their understanding/discovery/opinion of the difference between the two genres.
4. Each group should have the opportunity to share ideas from their work with the class. A collaborative Venn diagram should be created during this sharing process.
5. In small groups or alone, students write a statement on why it is important to perform both folk and popular music as a chorus using the information from their understanding/discovery/opinion.
SEGMENT 3: APPROXIMATELY 30 MINUTES

1. Teacher plays an arrangement of Nine Hundred Miles (see Materials section for possible arrangements) while students view printed music.

2. In small group or alone (depending on ability and comfort level), students examine the music, answering questions on the INTERPRETATION CHECKLIST 3, and create an interpretation of the piece for performance. Interpretations can be shared as time allows.

LESSON CLOSURE NOTES: Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of the next class, individual assignments, etc.

What are the elements of a song or piece that give us clues as to the composer’s creative intent?

How are folk music and popular music alike? How are they different?

What elements do performers have control over? What elements do performers have no control over?

How did you/your group use the elements of music to create a personal interpretation of the song Nine Hundred Miles?

CHORUS RESPONDING UNIT, INTERMEDIATE LEVEL, LESSON 4

ESSENTIAL QUESTION: Specifically, which Essential Question from the unit will be addressed in this portion of the learning plan?

How do individuals choose music to experience?

LEARNING OBJECTIVES: Posted in the classroom, and written from the student’s perspective, these questions or “I can” statements explicitly communicate to students the intended understandings or acquisitions for this learning experience.

I can:

1. Create questions that elicit information about the importance of pop and folk music in communicating feelings, ideas, and current events.

2. Carry out research (an interview) to ascertain an individual’s criteria for evaluating favorite songs.

3. Develop criteria for selecting songs for listening or responding.

4. Create a playlist with songs for listening and responding.


**Required Materials:** Include websites, links, technology hardware, music, worksheets, etc.

1. Student worksheets/rubrics

**Suggested Materials:**

2. LOC Preparing for an Oral History project
   
   http://dohistory.org/on_your_own/toolkit/oralHistory.html#QUESTIONS
   
   http://www.folklife.si.edu/the-smithsonian-folklife-and-oral-history-interviewing-guide/some-possible-questions/smithsonian

   
   https://www.loc.gov/item/afc2010039_crhp0052/

**Considerations for planning:** Students should have experience in the following:

1. Some mode of Inquiry Learning: class discussion, Think-Pair-Share, etc.
2. Using accurate music vocabulary to respond to music or musical performance.
3. Researching using basic technology: computers, Chromebooks, phones.
4. Using technology to create collections of songs/playlists.

**Notes for completion of lesson:**

1. This lesson can be completed as a year-long strand and could incorporate a performing aspect.
2. This lesson can be completed apart from the unit by using a playlist supplied by the teacher for the first segment.

**ASSESSMENT TOOL:** What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence of student learning?

Students will collaboratively create questions for an oral history project.

Students will interview an individual to ascertain reasons for selecting favorite songs.

Students will select music from collected songs based on interest and experiences.

Students will Create a playlist with songs they choose.

**The Formative Assessments to be used are:**

**REFLECTION CHART 4**

**INTERVIEW PLAN**

**FORMATIVE/SUMMATIVE RUBRIC**—scoring for Analyze, Interpret, Evaluate with comments

**STUDENT WORKSHEETS:**
INTERVIEW PLAN

<table>
<thead>
<tr>
<th>What questions will you ask to get the most information?</th>
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<tbody>
<tr>
<td></td>
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<tr>
<td>What do you want to learn about the people you will interview?</td>
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<tr>
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</tbody>
</table>

REFLECTION CHART 4

<table>
<thead>
<tr>
<th>What questions did you use in your interview that yielded the most information?</th>
</tr>
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<tbody>
<tr>
<td></td>
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<tr>
<td>What did you learn from your Oral History Interview?</td>
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<tr>
<td>What information did you use to select the songs for your playlist?</td>
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</tbody>
</table>

Goals of Lesson 4:

Complete an oral history interview, collect information about folk and pop songs, and select music based on interest and experience.

Lesson Development: What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson?

Sequential Procedures:

Segment 1: Approximately 30 minutes of in-class time, and undetermined outside-of-school time

1. Teacher plays selected clip of Carawan and Guy Hughes Carawan oral history interview.
2. Students brainstorm answers to questions in order to reflect on the clip and the process of oral history.
3. Students complete Interview Plan.
4. Students complete an interview of family member/friend/neighbor and submit findings (electronically or on paper).
SEGMENT 2: (CAN BE DONE OVER A FEW CLASS PERIODS OR LONGER)

1. Students present songs discovered during the interview process, including recordings of interviewees performing and/or original recordings (links).
2. Teacher will collate all recordings into one place (e.g., a Google folder, a website).
3. Students take time to listen to or peruse titles to songs in collection.
4. Students collaboratively create a list of criteria for why they would choose one song over another for listening or responding.

SEGMENT 3: APPROXIMATELY 30 MINUTES

1. Students create a playlist from presented songs, completing REFLECTION CHART 4

LESSON CLOSURE NOTES: Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of tomorrow, individual assignments, etc.

• What information do you use when choosing music to listen to or perform?

CHORUS RESPONDING UNIT, INTERMEDIATE LEVEL, LESSON 5

ESSENTIAL QUESTION: Specifically, which essential question from the unit will be addressed in this portion of the learning plan?

How do we judge the quality of musical works and performance(s)?

LEARNING OBJECTIVES(S): Posted in the classroom, and written from the student’s perspective, during the learning experience, these questions or “I can” statements explicitly communicate, to students, the intended understandings or acquisitions for this learning experience.

1. Define what criteria makes a folk or pop song an effective communicator of feelings, ideas, intent, and/or current events based on my knowledge of speaker, tone, audience, language, and purpose.
2. Create a song, set of lyrics, or poem that effectively communicates feelings, ideas, and/or current events.
**Required Materials:** include websites, links, technology hardware, music, worksheets, etc.

1. Student worksheets/rubrics (below)

**Suggested Materials:**

1. **LOC SONGWRITING RESOURCE:**

2. **ADDITIONAL SONGWRITING RESOURCES:**
   http://customserenade.com/songwriting-for-kids/

**Considerations for planning:** Students should have experience in the following:

1. Some mode of Inquiry Learning: class discussion, Think-Pair-Share, etc.
2. Using music vocabulary accurately to respond to music or musical performance
3. Composing original musical works
4. Recording original works with standard or iconic notation (optional)

**Notes for completion of lesson:**

1. This lesson can be accomplished outside the unit and can be done over a long period of time.
2. Criteria developed by students could have Creating and Performing applications outside this lesson.

**ASSESSMENT TOOL:** What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence of student learning?

Create criteria for a folk or pop song that effectively communicates intent, feelings, ideas, or current events.

Create a song, set of lyrics, or poem that fulfills the criteria for an effective folk or pop song and that reflects feelings, ideas, and/or current events.
The Formative Assessments to be used are:

**SOCRATIC CIRCLE QUESTIONS WORKSHEET**

**REFLECTION CHART 4**

Comment section of **FORMATIVE/SUMMATIVE RUBRIC**

The Summative Assessment to be used is:

Select dimensions of Formative/summative Rubric scored

**CREATIVE SELF-ASSESSMENT (OPTIONAL)**

**STUDENT WORKSHEETS:**

**SOCRATIC CIRCLE QUESTIONS, LESSON 3**

To accompany lessons 3 and 5

<table>
<thead>
<tr>
<th>What themes or ideas in the song most appeal to you?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you see any recurring themes or ideas in other folk songs that you have studied?</td>
</tr>
<tr>
<td>What connections can you make to either life experiences or events current during the composer’s/artist’s life?</td>
</tr>
<tr>
<td>What do you think was the composer’s purpose for this song?</td>
</tr>
<tr>
<td>Who do you think was his target audience?</td>
</tr>
</tbody>
</table>
REFLECTION CHART 5

| How do people judge/choose which music to ... | • Listen/Respond to?  
| • perform? |
| What was your intent for your original work? | • Your target audience?  
| • Your feelings/ideas?  
| • The time period in which you are living—your “context”? |
| How did you, as a composer, address the following in your original work? | • Your target audience?  
| • Your feelings/ideas?  
| • The time period in which you are living—your “context”? |

GOALS OF LESSON 5:

• Create criteria for identifying a pop or folk song that effectively communicates composer intent, interest, context, etc., and use that information to create original songs/lyrics.

• Create a song, set of lyrics, or poem effectively communicates feelings, ideas, and/or current events

LESSON DEVELOPMENT: What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson?

SEQUENTIAL PROCEDURES:

SEGMENT 1: APPROXIMATELY 30 MINUTES

1. Teacher presents the playlists created in Lesson 4 (or a collection of folk/pop songs selected by the teacher if using this lesson apart from the unit).

2. Students choose one folk song and one pop song to analyze and interpret, using SOCRATIC CIRCLE QUESTIONS III

3. Teacher may again use Socratic Circle to discuss findings

4. Students can, individually or in small groups, propose three criteria for an effective folk/pop song—a song that conveys composer intent, feelings, ideas, context, or purpose.

SEGMENT 2: APPROXIMATELY 30 MINUTES

1. IF DOING LESSONS AS UNIT, TEACHER REVIEWS MATERIAL ON COMPOSER INTENT FROM LESSONS 1 AND 2.

2. Students review criteria developed in SEGMENT 1.

3. Students complete a choice activity to create from the following list. Original work should be related to criteria developed and should convey composer intent, feelings, ideas, context, and/or purpose.

   Original lyrics   Original song   Original poem

4. Students can perform in class or submit recordings for class performance or for “Teacher’s eyes only”

5. Students will complete REFLECTION CHART 4
**LESSON CLOSURE NOTES**: Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of the next class, individual assignments, etc.

1. What information do you use when choosing music to listen to or perform?
2. What things did you consider when creating your own song, poem, or lyrics?

**SOCRATIC CIRCLE QUESTIONS, LESSON 1**

*To accompany any of the Stephen Foster songs suggested*

<table>
<thead>
<tr>
<th>Question</th>
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<tbody>
<tr>
<td>What themes or ideas in the song most appeal to you?</td>
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<tr>
<td>Do you see any recurring themes or ideas in other folk songs that you have studied?</td>
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<tr>
<td>What connections can you make to either Stephen Foster’s life experiences or events current during the years 1840–1864?</td>
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<tr>
<td>What do you think was Foster’s purpose for this song?</td>
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<tr>
<td>Who do you think was his target audience?</td>
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</table>

**INTERPRETATION CHECKLIST**

*To accompany Lessons 1, 2, 3*

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### REFLECTION CHART, LESSON 1

<table>
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<th>Answer</th>
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<tbody>
<tr>
<td>What themes or ideas in the song most appeal to you?</td>
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</tr>
<tr>
<td>Do you see any recurring themes or ideas in other folk or patriotic songs that you have studied?</td>
<td></td>
</tr>
<tr>
<td>What connections can you make to either the composer’s life experiences or current events in his or her life?</td>
<td></td>
</tr>
<tr>
<td>what do you think was the composer’s purpose for this song?</td>
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<td>who do you think was his or her target audience?</td>
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### SOCRATIC CIRCLE QUESTIONS, LESSON 2

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<tr>
<td>Do you see any recurring themes or ideas in other folk or patriotic songs that you have studied?</td>
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<tr>
<td>What connections can you make to either Woody Guthrie’s life experiences or events current in 1940?</td>
<td></td>
</tr>
<tr>
<td>what do you think was Guthrie’s purpose for this song?</td>
<td></td>
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<tr>
<td>who do you think was his or her target audience?</td>
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### REFLECTION CHART, LESSON 2

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<td>What are the elements of a song or piece that give us clues as to the composer’s creative intent?</td>
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<td>What elements do performers have control over? What elements do performers have no control over?</td>
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<td>How did you/your group use the elements of music to create a personal interpretation?</td>
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### SOCRATIC CIRCLE QUESTIONS, LESSON 3

To accompany Lessons 3 and 5

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### REFLECTION CHART, LESSON 3

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What did you learn, by doing your Oral History Project, about how folk and popular music relates to the listener?</td>
<td></td>
</tr>
<tr>
<td>Why did you choose the songs you did for your play-list?</td>
<td></td>
</tr>
</tbody>
</table>
COMPARE AND CONTRAST

Comparing the characteristics and properties of folk and popular music

VENN DIAGRAM

Name: ______________________

REFLECTION CHART, LESSON 4

<table>
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### INTERVIEW PLAN, LESSON 4

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<th>What questions will you ask to get the most information?</th>
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<tr>
<td>What do you want to learn about the people you will interview?</td>
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</table>

### REFLECTION CHART, LESSON 5

| How do people judge/choose which music to ... | • Listen/Respond to?  
• perform? |
<table>
<thead>
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<th></th>
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</thead>
<tbody>
<tr>
<td>What was your intent for your original work?</td>
<td></td>
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</tbody>
</table>
| How did you, as a composer, address the following in your original work? | • Your target audience?  
• Your feelings/ideas?  
• The time period in which you are living—your “context”? |
## FORMATIVE/SUMMATIVE RUBRIC

**USE TEACHER COMMENTS SECTION FOR FORMATIVE FEEDBACK**

<table>
<thead>
<tr>
<th>ACHIEVEMENT</th>
<th>LEVEL 1 EMERGING</th>
<th>LEVEL 2 APPROACHES STANDARD</th>
<th>LEVEL 3 MEETS STANDARD</th>
<th>LEVEL 4 EXCEEDS STANDARD</th>
<th>PERFORMANCE STANDARDS</th>
<th>TEACHER COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intermediate</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Select</strong></td>
<td>Reasons for selecting the music were general and not clearly defined as to the characteristics found in the music.</td>
<td>Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.</td>
<td>Reasons for selecting the music were clearly defined and specifically cited from the music.</td>
<td>Specific characteristics cited from the music demonstrated a depth of understanding beyond the intermediate level.</td>
<td>Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.</td>
<td>(MU:Re7.1.E.5a)</td>
</tr>
<tr>
<td><strong>Analyze</strong></td>
<td>Comparisons identified an awareness of repetition, similarities and contrasts with the ability to identify one specific area.</td>
<td>Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how elements of music are manipulated by a composer or performer.</td>
<td>Comparisons identified how elements of music are manipulated by a composer or performer and lead to musical response for the listener.</td>
<td>Comparisons identified demonstrate a depth of understanding as to how elements of music are manipulated by a composer or performer and lead to musical response for the listener.</td>
<td>Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.</td>
<td>(MU:Re7.2.E.5a)</td>
</tr>
<tr>
<td><strong>Interpret</strong></td>
<td>References were made to expressive intent without tying them to elements of music or basic compositional content.</td>
<td>References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of performer’s interpretation.</td>
<td>Identified interpretation of elements of music citing specific examples of how these interpretations express meaning of composer’s intent.</td>
<td>Identified advanced levels of interpretation of elements of music citing specific examples of how these interpretations express meaning or composer’s intent.</td>
<td>Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.</td>
<td>(MU:Re8.1.E.5a)</td>
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</tr>
<tr>
<td><strong>Evaluate</strong></td>
<td>Description of interest, effect of knowledge and analysis on affective response to music was inferred but not clear.</td>
<td>Description of interest, effect of knowledge and analysis on affective response to music was evident.</td>
<td>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</td>
<td>Explanation demonstrated an advanced depth of understanding as to the influence of experience, knowledge and analysis impact affective response to and interest in music.</td>
<td>Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.</td>
<td>(MU:Re9.1.E.5a)</td>
</tr>
<tr>
<td>ITEMS</td>
<td>BEGINNER (1 POINT)</td>
<td>BASIC (2 POINTS)</td>
<td>PROFICIENT (3 POINTS)</td>
<td>EXEMPLARY (4 POINTS)</td>
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</tr>
<tr>
<td>Creativity</td>
<td>I had no original ideas or treatments.</td>
<td>I had very few original ideas or treatments of ideas. Most were either borrowed from other compositions I had written or they were borrowed from other composers.</td>
<td>Mostly the ideas and treatments were new for me, but I had to borrow from something I had done in the past to get my creative thinking going.</td>
<td>I tried something very new for me. The ideas I generated and the treatments I used were different from anything I have imagined before.</td>
<td></td>
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</tr>
<tr>
<td>Craftsmanship</td>
<td>I did not put though into the construction of my piece and was just trying to finish as quickly as I could.</td>
<td>I did not put the thought necessary into my composition and the construction of ideas could use some work.</td>
<td>My composition took a lot of thought to put together, but I think I rushed or didn’t pay attention in one or two areas and if I were to do it again, I would give more thought to a pleasing construction.</td>
<td>My composition was thoughtfully put together at every stage of creating.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technique</td>
<td>I did not use accurate musical technique (playing, singing, conducting, using digital equipment) in the performance of my piece.</td>
<td>The musical technique (Playing, singing, conducting, using digital equipment) I used to perform my piece was inconsistent and often not accurate.</td>
<td>The musical technique (playing, singing, conducting, using digital equipment) I used to perform my piece was mostly accurate with a few small mistakes.</td>
<td>The musical technique (playing, singing, conducting, using digital equipment) I used to perform my piece was consistently accurate.</td>
<td></td>
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</tbody>
</table>
# Teacher Comments

<table>
<thead>
<tr>
<th>Creativity</th>
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<tbody>
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<table>
<thead>
<tr>
<th>Craftsmanship</th>
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<table>
<thead>
<tr>
<th>Technique</th>
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TEACHING
with PRIMARY SOURCES

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

Teaching with Primary Sources