

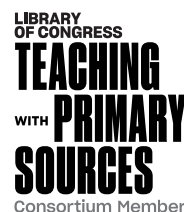


Photo by Lori Deemer

## Composition/Theory Responding Unit, Advanced Level

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

*Teaching with Primary Sources*



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## OVERVIEW OF NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

These units are based on the 2014 National Music Standards ([nafme.org/standards](http://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 students' 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 themselves and their societies.

This Library of Congress Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Processes of (1) Responding, defined as understanding and evaluating how music conveys meaning, and (2) Creating, the application of musical concepts to develop original musical ideas. Through application of inquiry-based instructional strategies linked to Essential Questions embedded in the Responding and Creating Process components (select, analyze, interpret, evaluate/imagine, plan and make, revise and evaluate, present), students understand how creators manipulate the elements 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 creators.

The Process components 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 THE COMPOSITION/THEORY RESPONDING UNIT, ADVANCED LEVEL

Music is a vital part of any film soundtrack and is often used to support and enhance the emotional experience of each scene. Early films lacked audio and depended on a local musician to perform or improvise a supporting music soundtrack. The Library of Congress collections include several early films from this era. In this unit, students will explore film soundtracks and analyze how music soundtracks may enhance and support video. **Students will use their knowledge of music theory to create an original soundtrack for an early silent film.**

Guiding students in developing skill in analysis is an important prerequisite as well as a vital part of these lesson plans. Teachers may wish to have students organize their observations through the Elements of Music as presented in the Core Music Standards Music Glossary (<https://nafme.org/wp-content/files/2014/06/Core-Music-Standards-Glossary.pdf>), or another preferred paradigm such as the acronym MeMeHaMeFoStyCoText, which stands for MEloody, MEdium, HArmony, MEter, FOrm, STYle, COntext and TEXT. As students listen to music or examine a score, they should attempt to describe what they are hearing or seeing for each music element. Additionally, when present, students may need to address relationships between music elements and text. The acronym will be abbreviated as MeMeHa in these lesson plans.

The lessons in this unit last approximately 35–45 minutes. Students may need additional class time during the composition and revision phases. Suggestions for how to adapt the unit in length and ideas for differentiation are described in the Instructional Procedures.

**Note:** Students could use any medium for their composition, including traditional and technological means of composition. It is strongly recommended that notation or digital audio workstation (DAW) software be used. Use of such software would facilitate revision, ability to sync film and soundtrack, and creation and export of an audio file that may be linked to the film using video editing software. Completion of this project by hand, while possible, will limit the overall scope. There are opportunities for differentiation in the means of composition, complexity of instrumentation, length, and other variables an instructor may wish to specify. Teachers will naturally differentiate within the personalized feedback offered throughout the composition process.

## PREREQUISITE SKILLS

For students to be successful in this unit, they will need knowledge and experiences in the following areas: Students can read, write, and audiate notation in both treble and bass clef.

- Students know and can compose using the elements of music. (<http://www.nationalartsstandards.org/sites/default/files/NCCAS%20GLOSSARY%20for%20Music%20Standards%20-%20new%20copyright%20info.pdf>), such as pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation.
- Students can develop criteria individually and as a group for analyzing, evaluating, and creating music.
- Students can make musical choices and describe their reasoning for the choices.
- Students can compare two or more musical compositions.
- Students have basic research and inquiry skills such as the use of online dictionary and are aware of credible resources such as the Library of Congress collections and their own school library.
- Students have skills using music technology.

**Note:** This unit contains early recordings and videos that have been digitized from the Library of Congress collections. It may be necessary to discuss early recording technology with students before beginning the unit so they understand that some visual distortions are not part of the original performances but are a result of the technology of the period. Though selections featured here were carefully selected for suitable classroom use, it is important to be mindful that the perspectives of the past, including those featured in some Library of Congress historic films, may not be suitable for use in today's classroom. Teacher should preview all sources.

## INSTRUCTIONAL GOALS

Using Library of Congress primary source material, students will be able to:

- Analyze diverse musical elements of a film soundtrack.
- Compose a soundtrack inspired by primary sources.
- Track personal growth as a composer through journaling and writing a final Artist's Statement.

## EMBEDDED INQUIRY MODELS

The formative assessment worksheet embedded in this unit uses a modified Primary Source Analysis (Observe, Reflect, Question) model. Instructional strategies embedded in the unit include the Visible Thinking reflecting routine (Connect-Extend-Challenge) model.

# NATIONAL MUSIC STANDARDS (2014)

## PROCESS COMPONENT

The **Creating Artistic Process Components** addressed in this lesson unit are detailed in the charts below.

<b>Imagine: Generate musical ideas for various purposes and contexts</b>	
<b>Enduring Understanding</b>	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
<b>Essential Question</b>	How do musicians generate creative ideas?
<b>Performance Standard</b>	<b>MU:Cr1.1.C.IIIa</b> —Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.s.

<b>Plan and Make: Select and develop musical ideas for defined purposed and contexts</b>	
<b>Enduring Understanding</b>	Musicians' creative choices are influenced by their expertise, context, and expressive intent.
<b>Essential Question</b>	How do musicians make creative decisions?
<b>Performance Standard</b>	<b>MU:Cr2.1.C.IIIa</b> —Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended sonic experiences or abstract ideas. <b>MU:Cr2.1.C.IIIb</b> —Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.

<b>Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria</b>	
<b>Enduring Understanding</b>	Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
<b>Essential Question</b>	How do musicians improve the quality of their creative work?
<b>Performance Standard</b>	<b>MU:Cr3.1.C.IIIa</b> —Research, identify, explain, and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

<b>Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality</b>	
<b>Enduring Understanding</b>	Musicians' presentation of creative work is the culmination of a process of creation and communication.
<b>Essential Question</b>	When is creative work ready to share?
<b>Performance Standard</b>	<b>MU:Cr3.2.C.IIIa</b> —Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques and processes have been employed to realize expressive intent.

The **Responding Artistic Process Components** addressed in this lesson unit are detailed in the charts below.

**Select: Choose music appropriate for a specific purpose or context**

<b>Enduring Understanding</b>	Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
<b>Essential Question</b>	How do individuals choose music to experience?
<b>Performance Standard</b>	<b>MU:Re7.1.C.IIIa</b> —Apply researched or personally-developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

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

<b>Enduring Understanding</b>	Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
<b>Essential Question</b>	How does understanding the structure and context of music inform a response?
<b>Performance Standard</b>	<b>MU:Re7.2.C.IIIa</b> —Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

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

<b>Enduring Understanding</b>	Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
<b>Essential Question</b>	How do we discern musical creators' and performers' expressive intent?
<b>Performance Standard</b>	<b>MU:Re8.1.C.IIIa</b> —Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work

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

<b>Enduring Understanding</b>	The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.
<b>Essential Question</b>	How do we judge the quality of musical works and performances?
<b>Performance Standard</b>	<b>MU:Re9.1.C.IIIa</b> —Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.  <b>MU:Re9.1.C.IIIb</b> —Describe and evaluate ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

The **Connecting Artistic Process Components** addressed in this lesson unit are detailed in the charts below.

<b>Connect #10: Synthesize and relate knowledge and personal experiences to make music.</b>	
<b>Enduring Understanding</b>	Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
<b>Essential Question</b>	How do musicians make meaningful connections to creating, performing, and responding?
<b>Performance Standard</b>	<b>MU:Cn10.0.IIIa</b> –Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.

<b>Connect: Relate musical ideas and work to varied contexts and daily life to deepen understanding.</b>	
<b>Enduring Understanding</b>	Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.
<b>Essential Question</b>	How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?
<b>Performance Standard</b>	<b>MU:Cn11.0.IIIa</b> –Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **NATIONAL MUSIC STANDARDS – MUSIC TECHNOLOGY**

It is strongly recommended that students use technological means of composition such as notation or Digital Audio Workstation (DAW) software to complete this project. The following Music Technology Creating Standards are addressed through use of such tools and are listed below at Proficient level. Students may meet higher levels based on previous experience and overall course design. Instructors should refer to the Music Technology Standards (<https://nafme.org/wp-content/files/2014/11/2014-Music-Standards-Technology-Strand.pdf>) for more information.

The **Music Technology Creating Artistic Processes** that can be addressed through the use of software in this lesson unit are shown below.

<b>Imagine: Generate musical ideas for various purposes and contexts</b>	
<b>Enduring Understanding</b>	The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.
<b>Essential Question</b>	How do musicians generate creative ideas?
<b>Performance Standard</b>	<b>MU:Cr1.1.T.Ia</b> –Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.

<b>Plan and Make: Select and develop musical ideas for defined purposes and contexts</b>	
<b>Enduring Understanding</b>	Musicians’ creative choices are influenced by their expertise, context, and expressive intent.
<b>Essential Question</b>	How do musicians make creative decisions?
<b>Performance Standard</b>	<b>MU:Cr2.1.T.Ia</b> –Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.



**Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria**

<b>Enduring Understanding</b>	Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
<b>Essential Question</b>	How do musicians improve the quality of their creative work?
<b>Performance Standard</b>	<b>MU:Cr3.1.T.1a</b> —Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.

**Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality**

<b>Enduring Understanding</b>	Musicians' presentation of creative work is the culmination of a process of creation and communication.
<b>Essential Question</b>	When is creative work ready to share?
<b>Performance Standard</b>	<b>MU:Cr3.2.T.1a</b> —Share compositions or improvisations that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.

## ASSESSMENT OVERVIEW

Embedded in lessons

*Formative:*

- Soundtrack Analysis packet
- Project Journal
- Soundtrack Planning packet
- Visible Thinking Reflection Routine
- Peer-Review Procedure

*Summative:*

- Responding Standards—Advanced—Scoring Device
- Soundtrack Composition Rubric
- Artist Statement

# MATERIALS AND LIBRARY OF CONGRESS RESOURCES

## Articles

[https://www.loc.gov/teachers/usingprimarysources/resources/Analyzing\\_Sound\\_Recordings.pdf](https://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf)

<https://blogs.loc.gov/loc/2018/08/inquiring-minds-bringing-the-music-back-to-silent-films/>

(Includes links to films, "Spirit of 76" and "The Immortal Voice")

<https://blogs.loc.gov/now-see-hear/2014/06/the-sound-of-silents/>

<https://blogs.loc.gov/music/2018/09/how-do-you-hurry-silent-film-music/>

<https://blogs.loc.gov/now-see-hear/2018/10/frankenstein-post/>

## Silent Films

The list below is provided as a starting point for this unit. Numerous additional options are available from the Silent Film collection of the Library of Congress. Each student should select a short film or section of a film to use for soundtrack creation. Instructors may wish to curate the list of films given to students, being sensitive to content that may be considered offensive or inappropriate by modern or local standards.

Note: This list has also been included as a separate handout (Lesson 3/Handout 5).

- **"Little Mischief"** Duration 0:44  
Thomas A. Edison, Inc., and AFI/Holt. Little Mischief. United States: Edison Manufacturing Co., 1899. Video. <https://www.loc.gov/item/00694128/>.
- **"Catching an Early Train"** Duration 0:54  
Thomas A. Edison, Inc., and Paper Print Collection. Catching an Early Train. United States: Edison Manufacturing Co., 1901. Video. <https://www.loc.gov/item/00694170/>.
- **"Aunt Sallie's Wonderful Bustle"** Duration 1:24  
Thomas A. Edison, Inc., and Paper Print Collection. Aunt Sallie's Wonderful Bustle. United States: Edison Manufacturing Co., 1901. Video. <https://www.loc.gov/item/00694151/>.
- **"The Magician"** Duration 1:25  
Thomas A. Edison, Inc., and Paper Print Collection. The Magician. United States: Edison Manufacturing Co., 1900. Video. <https://www.loc.gov/item/00694241/>.
- **"Uncle Josh in a Spooky Hotel"** Duration 1:37 (there is a short black screen around 0:19)  
Thomas A. Edison, Inc., and Paper Print Collection. Uncle Josh in a Spooky Hotel. United States: Edison Manufacturing Co., 1900. Video. <https://www.loc.gov/item/00694325/>.
- **"Why Mrs. Jones Got a Divorce"** Duration 1:42  
Thomas A. Edison, Inc., and Paper Print Collection. Why Mrs. Jones Got a Divorce. United States: Edison Manufacturing Co., 1900. Video. <https://www.loc.gov/item/00694334/>.
- **"The Messenger Boy's Mistake"** Duration 1:57  
Thomas A. Edison, Inc., and Paper Print Collection. The Messenger Boy's Mistake. United States: Edison Manufacturing Co., 1903. Video. <https://www.loc.gov/item/00694245/>.
- **"Hooligan Assists the Magician"** Duration 2:07  
Thomas A. Edison, Inc., and Paper Print Collection. Hooligan Assists the Magician. United States: Edison Manufacturing Co., 1900. Video. <https://www.loc.gov/item/00694224/>.

- **“The Artist’s Dilemma”** Duration 2:08  
Thomas A. Edison, Inc., and Paper Print Collection. The Artist's Dilemma. United States: Edison Manufacturing Co., 1901. Video. <https://www.loc.gov/item/00694148/>.
- **“The Mysterious Café”** Duration 2:13  
Thomas A. Edison, Inc., and Paper Print Collection. The Mysterious Cafe. United States: Edison Manufacturing Co., 1901. Video. <https://www.loc.gov/item/00694254/>.
- **“Uncle Josh’s Nightmare”** Duration 2:53  
Thomas A. Edison, Inc., and Paper Print Collection. Uncle Josh's Nightmare. United States: Edison Manufacturing Co., 1900. Video. <https://www.loc.gov/item/00694326/>.
- **“Love and War”** Duration: 3:23  
Thomas A. Edison, Inc., and Paper Print Collection. Love and War. United States: Edison Manufacturing Co., 1899. Video. <https://www.loc.gov/item/98501279/>.

## TEACHING MATERIALS

- Student Guide
- Responding Standards–Advanced–Scoring Device
- Soundtrack Analysis packet
- Soundtrack Project Journal–Suggestions for Students
- Silent Film Selected List
- Soundtrack Composition Rubric
- Soundtrack Planning packet
- Analyzing Sound Recordings Teacher’s Guide
- Equipment necessary for viewing and possibly editing video (Computers and software; headphones; etc.)
- Equipment necessary to compose in any teacher-selected method (Computers and software; staff paper and pencils; keyboards or other instruments; headphones; etc.)

## INSTRUCTIONAL PROCEDURES

The following unit consists of six lesson plans that take approximately 35–45 minutes each. The composition and revision process may take longer than one class period. To shorten the length of the unit, one may consider omitting some material from Lesson 1 and 2 and combining, as well as placing limits on film length and project requirements. Ideas for expansion beyond the 6-lesson unit are provided at the end of each lesson.

Suggestions for differentiation are embedded within lesson procedures. Additional differentiation strategies may include:

- Recommend different composition technology, orchestration, or musical forms to increase or decrease the difficulty of the composition assignment for individual students.
- Adopt a small-group approach to composition, enabling the teacher to more directly guide students’ work.
- Adjust requirements for writing assignments to increase or decrease workload for individual students.

## LESSON 1: ANALYZING

### SPECIFIC PERFORMANCE STANDARDS

**MU:Cr1.1.C.IIIa**—Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.

**MU:Cr3.1.C.IIIa**—Research, identify, explain, and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

**MU:Re7.1.C.IIIa**—Apply researched or personally-developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

**MU:Re7.2.C.IIIa**—Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

**MU:Re8.1.C.IIIa**—Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

**MU:Re9.1.C.IIIa**—Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.

**MU:Cn10.0.IIIa**—Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**MU:Cn11.0.IIIa**—Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### PROCEDURES

- Prior to the first class, ask students to select a short film (2–3 minutes) in which they believe the soundtrack complements the visuals. Their choice must be school appropriate and in a format that is able to be shared in class for discussion. *Teachers should preview examples prior to class viewing and discussion.* Teachers may wish to distribute and discuss the **Student Guide** (Lesson 1/Handout 1) and the **Responding Standards–Advanced–Scoring Device** (Lesson 1/Handout 2) prior to the first class or at the conclusion of the first lesson. *Note that final rubrics are intended to be used for holistic evaluation of student progress. When completing the final evaluation it may be helpful to highlight key phrases that justify each score as well as provide additional notes in the space provided.*
- Invite students to share their examples in class and explain their reasons for selection.
- Distribute the four-page **Soundtrack Analysis** (Lessons 1–2/Handout 3) packet and ask students to analyze the music and visuals of their own film example. Note that they will need sufficient copies to use for this lesson and an additional clean set to use in Lesson 2.
- Using MeMeHa or another form of analysis, invite students to describe what happens musically and what takes place visually for their own film example as they complete the **Observe** section of the **Soundtrack Analysis** packet.

- Ask students to relate aesthetic effectiveness of style, mood, and context between music and visuals as they complete the What, How, and Why section of the packet. Depending on the number of students, it may be helpful for the class to work as a group for each film example to complete these two steps. Differentiation: You may choose to ask guiding questions, perhaps inspired by the Analyzing Sound Recordings Teacher’s Guide ([http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing\\_Sound\\_Recordings.pdf](http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf)). You might choose to provide a word bank to focus students’ attention toward certain curricular musical concepts.
- Once students have finished their individual (or group) analysis, ask them to reflect through a guided group discussion about techniques composers use to make connections between film visuals and their soundtracks, noting their opinions in the **Summarize** area of the **Soundtrack Analysis** packet.
- Collect and review written materials at the conclusion of each class so that you have an awareness of student thought process and progress. Provide informal feedback as needed to support student understanding.
- Ask students to begin to develop personal criteria for film soundtrack creation. It is recommended that students create a journal for this project, preferably in electronic form. Periodically check student journals, and provide informal feedback and guidance. Share the **Soundtrack Project Journal— Suggestions for Students** (Lesson 1/Handout 4), asking students to compose an initial journal entry detailing the media observations and composition criteria they have developed during the lesson.

## LESSON 2: ANALYZING

### SPECIFIC PERFORMANCE STANDARDS

**MU:Cr1.1.C.IIIa**—Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.

**MU:Cr3.1.C.IIIa**—Research, identify, explain, and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

**MU:Re7.1.C.IIIa**—Apply researched or personally-developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

**MU:Re7.2.C.IIIa**—Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

**MU:Re8.1.C.IIIa**—Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

**MU:Re9.1.C.IIIa**—Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.

**MU:Cn10.0.IIIa**—Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.

**MU:Cn11.0.IIIa**—Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### PROCEDURES

- Invite students to read <https://blogs.loc.gov/loc/2018/08/inquiring-minds-bringing-the-music-back-to-silent-films/>. As a group, watch the short film “Spirit of 76” referenced in the article.
- Distribute a clean copy of the four-page **Soundtrack Analysis** (Lesson 1–2/Handout 3) packet and ask students to individually analyze the film accompanied by the Bob Model soundtrack.
- Using **MeMeHa** or another form of analysis, ask students to describe what happens musically and what takes place visually for “Spirit of 76.” Through the **Observe** section of the analysis packet.
- **Ask** students to relate aesthetic effectiveness of style, mood, and context between music and visuals as they complete the **What, Why, and How** sections of the packet.
- As part of a guided class discussion, ask students to share their analyses in comparison to the Lesson 1 film examples. The film “The Immortal Voice” or an excerpt can be used as additional material for analysis if needed. Ask students to evaluate the effectiveness of Bob Model’s soundtrack.
- Teachers should collect and review written materials at the conclusion of each class to have an awareness of student thought process and progress. Provide informal feedback as needed to support student understanding.

Have students journal about how composers use music to make connections to film visuals and further develop their personal criteria for film soundtrack creation. Periodically check student journals and provide informal feedback and guidance.

## LESSON 3: PLANNING

### SPECIFIC PERFORMANCE STANDARDS

**MU:Cr1.1.C.IIIa**—Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.

**MU:Re7.1.C.IIIa**—Apply researched or personally-developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

**MU:Cn10.0.IIIa**—Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.

**MU:Cn11.0.IIIa**—Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### PROCEDURES

- For additional context, invite students to read and discuss Library of Congress articles about silent films (<https://blogs.loc.gov/now-see-hear/2014/06/the-sound-of-silents/>) and film scoring (<https://blogs.loc.gov/music/2018/09/how-do-you-hurry-silent-film-music/>). An additional article may be used if needed. <https://blogs.loc.gov/now-see-hear/2018/10/frankenstein-post/>. How might students apply these ideas as they select a silent film to score? Teachers should facilitate a guided discussion; however, the in-class conversation should be student-directed.
- Provide students with links to the recommended silent films using the **Silent Film Selected List** (Lesson 3/Handout 5) or an instructor-generated list. Students should select a short film or excerpt they wish to score. Instructors may further curate the students' film choices, being sensitive to content that may be considered offensive or inappropriate by modern or local standards.
- Assist students in downloading their selected film and using video editing software as needed to obtain an excerpt of the desired length.
- Ask students, through journaling, to reflect on this lesson's content and their rationale for their film selection. Periodically check student journals and provide informal feedback and guidance.

## LESSON 4: PLANNING AND COMPOSING

### SPECIFIC PERFORMANCE STANDARDS

**MU:Cr1.1.C.IIIa**—Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.

**MU:Cr2.1.C.IIIa**—Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended sonic experiences or abstract ideas.

**MU:Cr2.1.C.IIIb**—Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.

**MU:Cr3.1.C.IIIa**—Research, identify, explain, and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

**MU:Cn10.0.IIIa**—Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.

### PROCEDURES

- Share the **Soundtrack Composition Rubric** (Lesson 4/Handout 6) with students. Instructors may wish to prescribe additional requirements for the project that meets their unique instructional goals. *Note that final rubrics are intended to be used for holistic evaluation of student progress. When completing the final evaluation, it may be helpful to highlight key phrases that justify each score as well as provide additional notes in the space provided.*
- Distribute the three-page **Soundtrack Planning** (Lesson 4/Handout 7) packet, and ask students to analyze their selected film as they complete the **Observe** section.
- Ask students to create a compositional plan through the **Analyze and Plan** section of the **Soundtrack Planning** packet, inspired by their prior analysis of model soundtracks. Their plan should reflect the personal criteria they generated in previous lessons.
- Invite students to add to the **Revise Your Plan** section of the **Soundtrack Planning** packet as they compose a first draft of their score. Remind students to refer frequently to their selected film, to ensure proper timing.
- Teachers should collect and review written materials at the conclusion of each class to have an awareness of student thought process and progress. Provide informal feedback as needed to support student understanding.
- Students may need several class periods to complete their draft. During each class, instructors should monitor progress, provide guidance, and encourage students to periodically share with peers for informal feedback. Students should be encouraged to journal at the conclusion of each class to reflect on their progress. Teachers should periodically check student journals and provide informal feedback and guidance.



## LESSON 5: *REFINING*

### SPECIFIC PERFORMANCE STANDARDS

**MU:Cr1.1.C.IIIa**—Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.

**MU:Cr2.1.C.IIIa**—Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended sonic experiences or abstract ideas.

**MU:Cr2.1.C.IIIb**—Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.

**MU:Cr3.1.C.IIIa**—Research, identify, explain, and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

**MU:Cr3.2.C.IIIa**—Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques and processes have been employed to realize expressive intent.

**MU:Re7.1.C.IIIa**—Apply researched or personally-developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

**MU:Re7.2.C.IIIa**—Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

**MU:Re9.1.C.IIIa**—Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.

**MU:Re9.1.C.IIIb**—Describe and evaluate ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

**MU:Cn10.0.IIIa**—Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.

**MU:Cn11.0.IIIa**—Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### PROCEDURES

- Once students have had sufficient time to develop a complete first draft of their soundtrack, ask them to convene in pairs, small groups, or as a class.
- Have each group engage in a peer-review procedure:
  1. The composer will share his/her soundtrack, aligned with video, while allowing peers to read his/her Soundtrack Planning packet.
  2. The composer will share his/her compositional intentions, discussing style, mood, and context as expressed through the elements of music and compositional techniques.

3. Peers will provide feedback, using the **Soundtrack Composition Rubric** as a framework for discussion. Teachers may need to facilitate discussion; however, the conversation should be student-directed.
4. The composer will respond to feedback by verbalizing his/her plans for revision.

*Differentiation: Teachers may choose to have students write or audio-record this conversational process for additional structure and accountability.*

5. Teachers should monitor peer-review discussion to assess Responding process components.
- Have students articulate their plans for revision through a journal entry; support students with feedback and direction as needed.
  - Provide additional class time as needed for students to revise their work. *Differentiation: Students who require few revisions and finish their final draft quickly may serve as peer advisors for students who require more extensive refining.*

## LESSON 6: PRESENTING

### SPECIFIC PERFORMANCE STANDARDS

**MU:Cr1.1.C.IIIa**—Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.

**MU:Cr2.1.C.IIIb**—Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.

**MU:Cr3.1.C.IIIa**—Research, identify, explain, and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

**MU:Cr3.2.C.IIIa**—Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques and processes have been employed to realize expressive intent.

**MU:Re7.1.C.IIIa**—Apply researched or personally-developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

**MU:Re7.2.C.IIIa**—Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

**MU:Re9.1.C.IIIa**—Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.

**MU:Re9.1.C.IIIb**—Describe and evaluate ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

**MU:Cn10.0.IIIa**—Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.

**MU:Cn11.0.IIIa**—Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### PROCEDURES

- When students have completed a final draft of their soundtrack, they will combine a recording of their composition with their film. If the project is being completed without music technology, the instructor should decide how best to present the final product.
- Before sharing the work, students will explain their compositional intentions to the class, using their work on the **Soundtrack Planning** packet and their journal entries as a guide. Then, the student will present their final audio/visual film to the class.
- Have each student complete a self-assessment using the **Soundtrack Composition Rubric**. Students should complete a final artist statement in their final journal entry, guided by the questions found on the **Soundtrack Project Journal—Suggestions for Students** handout.

- Provide summative assessment using the **Soundtrack Composition Rubric** and **Responding Standards–Advanced–Scoring Device**. Note that final rubrics are intended to be used for holistic evaluation of student progress. When completing the final evaluation, it may be helpful to highlight key phrases that justify each score as well as provide additional notes in the space provided.

### UNIT EXTENSION IDEAS

- As a class, collaboratively compose a score to a longer film.
- Add dialog and sound effects to create a complete soundscape for a film.
- Work collaboratively with a film class to score an original film.
- Attempt a live performance of the piece while the film plays, to better understand the musical challenges of silent film accompanists.

# Handouts 1–7

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# LESSON 1/HANDOUT 1

## STUDENT GUIDE

Note: This document is two pages.

### INTRODUCTION

Music is a vital part of any film soundtrack, and is often used to support and enhance the emotional experience of each scene. Early films lacked sound and required a local musician to perform or improvise supporting music inside the movie theater. The Library of Congress collections feature many early films from this era. In this unit, you will explore film soundtracks and analyze how they support a film. You will use your knowledge of music theory to create an original soundtrack for an early silent film.

### BEFORE LESSON 1

Prior to the first class, you should select a short (2–3 minute) modern film example in which you believe the soundtrack complements the visuals. Your choice must be school appropriate and in a format that is able to be shared in class for discussion. As this project is focused on meeting National Responding Standards in Music, you should review the **Responding Standard–Advanced–Scoring Device** either before or at the conclusion of Lesson 1.

### LESSON 1

- Share your film example in class and explain your reasons for selection.
- Use the **Soundtrack Analysis** packet to analyze the music and visuals of your film example.
- Class discussion.
- **Soundtrack Project Journal** Lesson 1 entry.

### LESSON 2

- Read <https://blogs.loc.gov/loc/2018/08/inquiring-minds-bringing-the-music-back-to-silent-films/>.
- Watch the short film “Spirit of 76” referenced in the article.
- Use the **Soundtrack Analysis** packet to analyze the music and visuals of “Spirit of 76.”
- Class discussion.
- *Optional* Use the **Soundtrack Analysis** packet to analyze the music and visuals of “The Immortal Voice” also included in the article.
- **Soundtrack Project Journal** Lesson 2 entry.

### LESSON 3

- Read and discuss as a group this article on silent films (<https://blogs.loc.gov/now-see-hear/2014/06/the-sound-of-silents/>) and on film scoring (<https://blogs.loc.gov/music/2018/09/how-do-you-hurry-silent-film-music/>).
- Discuss how you might apply these or similar techniques in selecting your own film and creating your own soundtrack.
- Select and download your silent film using links provided by your teacher.

- Edit your film as necessary.
- **Soundtrack Project Journal** Lesson 3 entry.

**LESSON 4**—*Several class periods may be needed to complete your draft.*

- Read **Soundtrack Composition Rubric**.
- Complete **Soundtrack Planning** packet.
- Begin to compose your soundtrack.
- **Soundtrack Project Journal** Lesson 4 entry. Complete one entry for each class you work on composing.

**LESSON 5**—*Additional class time may be provided to complete revisions after today.*

- Peer-review day: In pairs, small groups, or as a class.
  1. Share your soundtrack, aligned with video, while allowing peers to read your **Soundtrack Planning** packet.
  2. Share your compositional intentions, discussing style, mood, and context as expressed through the elements of music and compositional techniques.
  3. Your peers will provide feedback, using the **Soundtrack Composition Rubric** as a framework for discussion.
  4. Respond to feedback by verbalizing your plans for revision.
- **Soundtrack Project Journal** Lesson 5 entry.

## **LESSON 6**

- When you have completed a final draft of your soundtrack, prepare to present your finished work to the class by embedding an audio recording of your composition in the film excerpt. *If your project is being completed by hand, your instructor will provide different instructions.*
- Class Presentation
  1. Before sharing your work, you will explain to the class your compositional approach, using your work on the **Soundtrack Planning** packet and your journal entries as a guide.
  2. Present your final product to the class.
- Complete a self-assessment using the **Soundtrack Composition Rubric**.
- Complete the **Soundtrack Project Journal Artist Statement**.
- Turn in all materials as required by your teacher.

## LESSON 1/HANDOUT 2

### Responding Standards–Advanced–Scoring Device

<b>Name:</b>		<b>Film Title:</b>			
Considering all aspects of the Soundtrack Project, including class discussion, written materials, informal conversations, project journal, and the final Artist Statement, select description that best matches current student achievement level.					
	Exceeds Criterion Level 4	Meets Criterion Level 3	Approaches Criterion Level 2	Emerging Level 1	Responding Standards
<b>Select</b>	The student <b>exceeds</b> the standard as evidenced by the Soundtrack Project.	The student <b>meets</b> the standard as evidenced by the Soundtrack Project.	The student <b>approaches</b> the standard as evidenced by the Soundtrack Project.	The student <b>begins to meet</b> the standard as evidenced by the Soundtrack Project.	<b>MU:Re7.1.C.IIIa</b> –Apply researched or personally-developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition
<b>Analyze</b>	The student <b>exceeds</b> the standard as evidenced by the Soundtrack Project.	The student <b>meets</b> the standard as evidenced by the Soundtrack Project.	The student <b>approaches</b> the standard as evidenced by the Soundtrack Project.	The student <b>begins to meet</b> the standard as evidenced by the Soundtrack Project	<b>MU:Re7.2.C.IIIa</b> –Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.
<b>Interpret</b>	The student <b>exceeds</b> the standard as evidenced by the Soundtrack Project.	The student <b>meets</b> the standard as evidenced by the Soundtrack Project.	The student <b>approaches</b> the standard as evidenced by the Soundtrack Project.	The student <b>begins to meet</b> the standard as evidenced by the Soundtrack Project.	<b>MU:Re8.1.C.IIIa</b> –Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composers’ intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.
<b>Evaluate</b>	The student <b>exceeds</b> the standard as evidenced by the Soundtrack Project.	The student <b>meets</b> the standard as evidenced by the Soundtrack Project.	The student <b>approaches</b> the standard as evidenced by the Soundtrack Project.	The student <b>begins to meet</b> the standard as evidenced by the Soundtrack Project	<b>MU:Re9.1.C.IIIa</b> –Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.
	The student <b>exceeds</b> the standard as evidenced by the Soundtrack Project.	The student <b>meets</b> the standard as evidenced by the Soundtrack Project.	The student <b>approaches</b> the standard as evidenced by the Soundtrack Project.	The student <b>begins to meet</b> the standard as evidenced by the Soundtrack Project	

**Additional Feedback to Student:**



# LESSONS 1–2/HANDOUT 3

## SOUNDTRACK ANALYSIS

Note: This document is four pages.

<b>Name:</b>		<b>Film Title:</b>
<b>Observe</b>		
Watch your selected film excerpt. Briefly describe each moment of visual action. Then analyze the musical characteristics of that moment referring to specific elements of music.		
Time	Visual	Soundtrack <i>(Elements of Music)</i>

<b>Time</b> (cont.)	<b>Visual</b> (cont.)	<b>Soundtrack</b> ( <i>Elements of Music</i> ) (cont.)

**Analyze**

Briefly describe how the soundtrack supported the visual aspects of the film.

Briefly describe how the soundtrack created and supported mood.

Briefly describe how the soundtrack created and supported context.

<b>What?</b>	<b>Why?</b>	<b>How?</b>
What musical characteristics were effective in supporting visuals? (List one per box)	Why do you believe this characteristic was effective in supporting visuals?	How might you choose to incorporate this characteristic in your soundtrack?

<b>What?</b>	<b>Why?</b>	<b>How?</b>
What musical characteristics were effective in supporting visuals? (List one per box)	Why do you believe this characteristic was effective in supporting visuals?	How might you choose to incorporate this characteristic in your soundtrack?

<b>Summarize</b>
<p>What are some ways composers use elements of music to complement the visual aspects of a film?</p>

## LESSON 1/HANDOUT 4

### SOUNDTRACK PROJECT JOURNAL—QUESTIONS FOR STUDENTS

#### INTRODUCTION

An important aspect of this project is tracking your growth as a composer. You will be asked to write and submit a final Artist Statement at the conclusion of this project. You will create a journal to briefly track your thoughts, ideas, and progress each day. Your final Artist Statement should include a summary of your daily journal entries. Each entry should include your answers to three daily questions. There are additional questions appropriate for each lesson. Your teacher will periodically check your journal to provide informal feedback and guidance.

**Your journal will be evaluated at the conclusion of the project. Use this checklist for each entry.**

- Journal entry completed for each class;
- All class/project questions answered within each entry;
- Answers effectively demonstrate personal reflection and growth.

#### LESSON 1

How are the ideas and information presented connected to what you know and have studied? What new ideas extended or pushed your thinking in new directions? What is still challenging or confusing for you? What questions, wonderings, or puzzles do you have? **Key project questions: What did you learn today about how composers use music to make connections to film? What might your personal criteria be for creating an effective film soundtrack?**

#### LESSON 2

How are the ideas and information presented connected to what you know and have studied? What new ideas extended or pushed your thinking in new directions? What is still challenging or confusing for you? What questions, wonderings, or puzzles do you have? **Key project questions: What did you learn today about how composers use music to make connections to film? What changes and/or additions would you make to your personal criteria for creating an effective film soundtrack?**

#### LESSON 3

How are the ideas and information presented connected to what you know and have studied? What new ideas extended or pushed your thinking in new directions? What is still challenging or confusing for you? What questions, wonderings, or puzzles do you have? **Key project questions: What film have you selected and why? How does your choice relate to your personal criteria for creating an effective film soundtrack?**

#### LESSON 4 (ONE JOURNAL ENTRY FOR EACH CLASS)

How are the ideas and information presented connected to what you know and have studied? What new ideas extended or pushed your thinking in new directions? What is still challenging or confusing for you? What questions, wonderings, or puzzles do you have? **Key project questions: What did you accomplish? What remains to be completed? What new things have you learned?**

## LESSON 5

How are the ideas and information presented connected to what you know and have studied? What new ideas extended or pushed your thinking in new directions? What is still challenging or confusing for you? What questions, wonderings, or puzzles do you have? **Key project questions: What did you learn from the peer review? Was the peer review effective? How do you plan to apply peer feedback in your final draft?**

## LESSON 6 – ARTIST STATEMENT

Write an Artist Statement that answers the following questions. What did you learn from the models presented in **Lessons 1** and **2**? How did you apply this knowledge to the creation of your soundtrack? What musical choices did you make, and how do those choices complement the film? What did you learn from the peer review? How did you apply that knowledge to the revision? How did you grow as a composer? Do you feel your composition makes an effective soundtrack?

## LESSON 3/HANDOUT 5

### SILENT FILM SELECTED LIST

The list below is provided as a starting point for this unit. Numerous additional options are available from the Silent Film collection of the Library of Congress. Students should select a 1- to 2-minute film or section of a film to use for soundtrack creation. Instructors may wish to curate the list of films given to students, being sensitive to content that may be considered offensive or inappropriate by modern or local standards.

**“Little Mischief”** Duration 0:44

Thomas A. Edison, Inc., and AFI/Holt. Little Mischief. United States: Edison Manufacturing Co., 1899. Video. <https://www.loc.gov/item/00694128/>.

**“Catching an Early Train”** Duration 0:54

Thomas A. Edison, Inc., and Paper Print Collection. Catching an Early Train. United States: Edison Manufacturing Co., 1901. Video. <https://www.loc.gov/item/00694170/>.

**“Aunt Sallie’s Wonderful Bustle”** Duration 1:24

Thomas A. Edison, Inc., and Paper Print Collection. Aunt Sallie’s Wonderful Bustle. United States: Edison Manufacturing Co., 1901. Video. <https://www.loc.gov/item/00694151/>.

**“The Magician”** Duration 1:25

Thomas A. Edison, Inc., and Paper Print Collection. The Magician. United States: Edison Manufacturing Co., 1900. Video. <https://www.loc.gov/item/00694241/>.

**“Uncle Josh in a Spooky Hotel”** Duration 1:37 (there is a short black screen around 0:19)

Thomas A. Edison, Inc., and Paper Print Collection. Uncle Josh in a Spooky Hotel. United States: Edison Manufacturing Co., 1900. Video. <https://www.loc.gov/item/00694325/>.

**“Why Mrs. Jones Got a Divorce”** Duration 1:42

Thomas A. Edison, Inc., and Paper Print Collection. Why Mrs. Jones Got a Divorce. United States: Edison Manufacturing Co., 1900. Video. <https://www.loc.gov/item/00694334/>.

**“The Messenger Boy’s Mistake”** Duration 1:57

Thomas A. Edison, Inc., and Paper Print Collection. The Messenger Boy’s Mistake. United States: Edison Manufacturing Co., 1903. Video. <https://www.loc.gov/item/00694245/>.

**“Hooligan Assists the Magician”** Duration 2:07

Thomas A. Edison, Inc., and Paper Print Collection. Hooligan Assists the Magician. United States: Edison Manufacturing Co., 1900. Video. <https://www.loc.gov/item/00694224/>.

**“The Artist’s Dilemma”** Duration 2:08

Thomas A. Edison, Inc., and Paper Print Collection. The Artist’s Dilemma. United States: Edison Manufacturing Co., 1901. Video. <https://www.loc.gov/item/00694148/>.

**“The Mysterious Café”** Duration 2:13

Thomas A. Edison, Inc., and Paper Print Collection. The Mysterious Cafe. United States: Edison Manufacturing Co., 1901. Video. <https://www.loc.gov/item/00694254/>.

**“Uncle Josh’s Nightmare”** Duration 2:53

Thomas A. Edison, Inc., and Paper Print Collection. Uncle Josh’s Nightmare. United States: Edison Manufacturing Co., 1900. Video. <https://www.loc.gov/item/00694326/>.

**“Love and War”** Duration: 3:23

Thomas A. Edison, Inc., and Paper Print Collection. Love and War. United States: Edison Manufacturing Co., 1899. Video. <https://www.loc.gov/item/98501279/>.

## LESSON 4/HANDOUT 6

### Soundtrack Project Rubric

Name:		Film Title:			
<i>Select description that best matches.</i>	4	3	2	1	Score
<b>Requirements (based on teacher developed checklist)</b>	All requirements are met.	Many requirements are met.	Some requirements are met.	Few requirements are met.	
<b>Film Analysis &amp; Soundtrack Plan</b>	Documents thoroughly completed; strong evidence of planning and revision.	Documents completed; evidence of planning and revision.	Documents mostly completed; some evidence of planning and/or revision.	Documents lacking completion or missing; little evidence of planning and/or revision.	
<b>Journal</b>	All journal entries completed; all class/project questions answered within each entry; answers effectively demonstrate personal reflection and growth.	All journal entries completed; almost all class/project questions answered within each entry; answers demonstrate personal reflection and growth.	Most journal entries completed; most class/project questions answered within each entry; answers demonstrate some personal reflection and/or growth.	Some journal entries completed; some class/project questions answered within each entry; answers demonstrate little personal reflection and/or growth.	
<b>Composition Technical Aspects</b>	The composition exhibits technical accuracy in all applicable conventions of musical notation.	The composition exhibits technical accuracy in almost all applicable conventions of musical notation.	The composition exhibits technical accuracy in some applicable conventions of musical notation.	The composition exhibits technical accuracy in few applicable conventions of musical notation.	
<b>Soundtrack Effectiveness</b>	Soundtrack is highly effective; highlights and compliments details in film; timing is well aligned.	Soundtrack is effective; highlights and compliments most details in film; timing is aligned.	Soundtrack is mostly effective; highlights and compliments some details in film; timing is usually aligned.	Soundtrack is occasionally effective; highlights and compliments few details in film; timing is rarely aligned.	
<b>Artist Statement</b>	Shows a logical, and coherent sequence of ideas; obvious and clear style which engages the reader; very few or no mechanical errors.	Shows a logical sequence of ideas but may have minor inconsistencies; obvious and clear style; few mechanical errors.	Attempts to show a sequence of ideas but has some inconsistencies; style not fully developed; some mechanical errors.	Thought patterns are difficult to follow; style not obvious; numerous mechanical errors.	
<b>Requirements—Checklist:</b> Instructors should create a checklist of specific requirements for this project in order to determine "Requirements" score above.					<b>Total Points</b>

(This rubric reflects holistic assessment of Creating process components.)

**Additional Feedback to Student:**



# LESSON 4/HANDOUT 7

## SOUNDTRACK PLANNING

Note: This document is three pages.

<b>Name:</b>		<b>Film Title &amp; Link:</b>
<b>Observe</b>		
Watch your selected film excerpt. Briefly describe each moment of visual action. Then, draft planned musical characteristics of your soundtrack for that moment by describing specific elements of music you plan to incorporate. This plan will be flexible—be sure to revise this document as you compose, noting where you were inspired to alter your plan. Creation is messy, and this document will be too!		
Time	Visual	Soundtrack <i>(Elements of Music)</i>

<b>Time</b> (cont.)	<b>Visual</b> (cont.)	<b>Soundtrack</b> ( <i>Elements of Music</i> ) (cont.)

**Analyze and Plan**

Consider your film and your observations of class examples to answer the following.

Briefly describe how your soundtrack will support the film.

Briefly describe how your soundtrack will create and support the mood.

Briefly describe how your soundtrack will create and support context.

**Revise Your Plan**

Use this space for additional notes, brainstorms, and revisions.



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United States  
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