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General Music Creating through Responding Unit Playlist Project, Grade 8

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

Teaching with Primary Sources

ACKNOWLEDGMENTS

PERSONNEL, LIBRARY OF CONGRESS GRANT — WRITING RESPONDING UNITS 2019–2020

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Special thanks to the Library of Congress for the generous grant on Teaching with Primary Sources (TPS), which made this resource possible.

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UNIT LESSONS

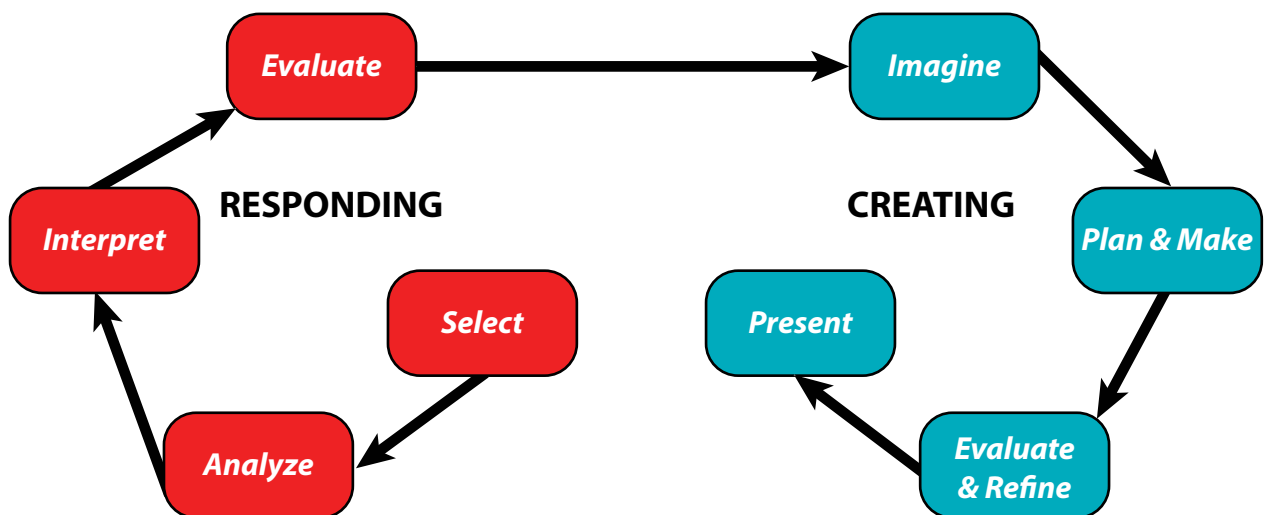
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OVERVIEW OF NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

This unit is based on the 2014 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 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 (LOC) Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Process 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** (*Select, Analyze, Interpret, Evaluate*) and **Creating** (*Imagine, Plan and Make, Evaluate and Refine, Present*) Process components, students come to 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 **Responding** and **Creating** Process components are often linear in instruction and student learning, as shown in the diagram above, *but need not be*; rather, 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.

PLAYLIST—PROJECT DESCRIPTION

Students work individually, or form a small group of 3–4 and work in this group for the entire unit. Their task is to create a playlist that is inspired by a historic photo. The playlist will include four tracks. **Responding:** The small group will choose three of the tracks from a bank of historic songs that were popular around the time the photos were taken. **Creating:** For the fourth track, the small group will create an original rhythmic composition that also reflects the mood, emotion, or feeling of the historic photo.

Lessons 1–4 work through the **Responding** Process components of *Select, Analyze, Interpret, Evaluate*. Lessons 5–7 work through the **Creating** Process components of *Imagine, Plan and Make, Evaluate and Revise, Present*. *In each lesson, students will engage in collaborative work around perspectives and possibilities, and then individually complete their own responses.*

| Lesson | Estimated Duration | Artistic Process | Description |
|--------|--------------------|--|--|
| 1 | 45 min | Responding: Select | Choose and describe a photo to inspire a playlist. |
| 2 | 2 x 45 min | Responding: Interpret, Evaluate | Select three historic songs for the playlist. |
| 3 | 45 min | Responding: Analyze | Compare and contrast the historic songs for the playlist. |
| 4 | 45 min | Responding: Evaluate | Title the playlist, and order the tracks. |
| 5 | 45 min | Creating: Imagine | Create and experiment with ideas for the rhythmic composition (Track 4 of the playlist). |
| 6 | 45 min | Creating: Plan and Make | Make and notate the first draft of the rhythmic composition. |
| 7 | 45 min | Creating: Evaluate and Refine, Present | Revise and present the rhythmic composition. |

If time is limited, you might compact Lesson 3 by leading students in a full-class discussion to compare and contrast the historic songs at the end of Lesson 2.

PREREQUISITE KNOWLEDGE AND SKILLS FOR THIS UNIT

Students will need prerequisite knowledge and skills to be able to complete the playlist:

- The ability to work collaboratively in a small group, including contributing ideas, considering the ideas of others, and staying focused to complete the task.
- Understanding and application of music concepts with associated music vocabulary, including tempo, dynamics, timbre, articulation, meter, rhythm, genre.
- Understanding of musical forms ABA, AB, and call-and-response.
- Basic research skills to access and select relevant information from online sources.
- The ability to use a device (such as a computer, laptop, or tablet) to research information, to access music through a browser, and to record a group performance for self-reflection and feedback.

INSTRUCTIONAL GOALS

Using Library of Congress primary source material, students will:

- Listen to, analyze, and describe examples of music popular in earlier times.
- Consider a historic photo and composer's intent when evaluating music.
- Compose a rhythmic composition in response to an historic photo.

EMBEDDED INQUIRY MODELS

In this unit, students have opportunities for inquiry—questioning, studying, and exploring:

- In Lesson 1, students study and discuss each historic photo: What do you **See** in each scene? What do the scenes make you **Think** about or **Wonder**? Research to learn about the people, structure, or scene in the selected photo.
- In Lesson 5, students experiment with various possibilities in word phrases, rhythm patterns and sounds that will form their compositions and communicate an intended mood, emotion, or feeling.
- In Lesson 6, students deepen their understanding of musical elements through application in their own rhythmic compositions.

Students are responsible for making their thinking visible throughout the unit:

- In Lessons 1–7, collaborative discussions take place in small groups, and then students write their own ideas and responses.
- In Lesson 3, students compare and contrast the use of musical elements in the historic songs.
- In Lessons 4 and 7, students state their plan and justify their choices.
- In Lessons 5 and 7, students evaluate and explain their musical ideas.
- In Lesson 7, students write program notes to share the intent of their composition.

PROCESS COMPONENTS

Enduring Understandings/Essential Questions/Performance Standards/Student “I Can” Statements

The **Responding** Process addressed in this unit is detailed in the four charts below.

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

| | |
|----------------------------------|---|
| Enduring Understanding | Individuals’ selection of musical works is influenced by their interests, experiences understandings, and purposes. |
| Essential Question | How do people choose music to experience? |
| Performance Standard | MU:Re7.1.8a —Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose. |
| Student “I Can” Statement | <ul style="list-style-type: none"> I can connect elements of music to the mood, feeling, or emotion of a photo. |

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

| | |
|----------------------------------|--|
| Enduring Understanding | Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. |
| Essential Question | How does understanding the music help us make decisions about it? |
| Performance Standard | <p>MU:Re7.2.8a—Compare how the elements of music and expressive qualities relate to the structure within programs of music.</p> <p>MU:Re7.2.8b—Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.</p> |
| Student “I Can” Statement | <ul style="list-style-type: none"> I can compare how elements and expressive qualities of a collection of music relate. I can identify, compare and contrast genres, cultures, and historical periods within a collection of music. |

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

| | |
|----------------------------------|--|
| Enduring Understanding | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. |
| Essential Question | How can we tell what the composers and performers mean to say through their music? |
| Performance Standard | MU:Re8.1.8a —Support personal interpretation of contrasting programs of music and explain how creators’ or performers’ apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent. |
| Student “I Can” Statement | <ul style="list-style-type: none"> I can use my understanding how musical and expressive components in collections of music are used by the composer or performer to support my interpretation of the intent. |

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

| | |
|----------------------------------|--|
| Enduring Understanding | The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. |
| Essential Question | How do we judge the quality of a musical work or performance? |
| Performance Standard | MU:Re9.1.8a —Apply appropriate personally-developed criteria to evaluate musical works or performances. |
| Student “I Can” Statement | <ul style="list-style-type: none"> I can use criteria that I created to evaluate musical works or performances. |

The **Creating** Process addressed in this unit is detailed in the four charts below.

Imagine: Generate musical ideas for various purposes and contexts.

| | |
|----------------------------------|--|
| Enduring Understanding | The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. |
| Essential Question | How do musicians generate creative ideas? |
| Performance Standard | MU:Cr1.1.8a —Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent. |
| Student “I Can” Statement | <ul style="list-style-type: none"> I can generate a complete work with beginning, middle, and end that conveys unique musical ideas. |

Plan and Make: Select and develop musical ideas for defined purposes and contexts.

| | |
|----------------------------------|--|
| Enduring Understanding | Musicians’ creative choices are influenced by their expertise, context, and expressive intent. |
| Essential Question | How do musicians make creative decisions? |
| Performance Standard | <p>MU:Cr2.1.8a—Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.</p> <p>MU:Cr2.1.8b—Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.</p> |
| Student “I Can” Statement | <ul style="list-style-type: none"> I can create or arrange a complete composition using complex forms that express thoughts and feelings. I can notate or record my musical ideas using rhythm, melody and harmonic sequences. |

| Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria. | |
|--|---|
| Enduring Understanding | Musicians evaluate and refine their work through openness to new ideas, persistence, and application of appropriate criteria. |
| Essential Question | How do musicians improve the quality of their creative work? |
| Performance Standard | <p>MU:Cr3.1.8a—Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.</p> <p>MU:Cr3.1.8b—Describe the rationale for refining works by explaining the choices, based on evaluation criteria.</p> |
| Student “I Can” Statement | <ul style="list-style-type: none"> • I can improve my musical compositions by selecting and applying appropriate criteria. • I can explain my choices for refinements made to my personal musical work. |

| Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality. | |
|--|--|
| Enduring Understanding | Musicians’ presentation of creative work is the culmination of a process of creation and communication. |
| Essential Question | When is creative work ready to share? |
| Performance Standard | MU:Cr3.2.8a —Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent. |
| Student “I Can” Statement | <ul style="list-style-type: none"> • I can present my written original musical work with proficiency. |

FORMATIVE AND SUMMATIVE ASSESSMENTS

- In Lessons 1, 2, 3, 5, 6, a formative assessment rubric is provided for student personal reflection and/or teacher feedback.
- In Lessons 4 and 7, a summative assessment rubric is provided for student personal reflection and/or teacher evaluation.

MATERIALS AND LIBRARY OF CONGRESS RESOURCE LINKS

Materials needed for this unit:

- Handouts 1–8. Provide each student a printed copy or digital access to Handouts 1–8. Some students may need a second copy of Handout 6 to make revisions to their composition.
- Device. Each student needs a device (such as a computer, laptop, or tablet) with capabilities to access online sources and to play music from a browser (Lessons 1 and 2). Each small group needs a device to record and play back their own performance (Lessons 5–7).
- Wi-fi access (Lessons 1 and 2).
- Found sounds and/or pitched instruments. Each small group needs access to found sounds and/or pitched instruments for their composition (Lessons 5–7).
- Clock. Each small group needs access to a clock or device that shows time passing in seconds (Lessons 6 and 7).

LIBRARY OF CONGRESS PHOTOS

- *Ferris Wheel at the Chicago World's Fair* ca. 1893. Photograph. <https://www.loc.gov/item/2006683489/>
- Stacy, Charles E., Copyright Claimant. *Brooklyn Base Ball Club*. United States, 1911. Photograph. <https://www.loc.gov/item/2007663780/>
- *Statue of Liberty and New York Harbor* ca. 1914. Photograph. <https://www.loc.gov/item/2002716180/>

LIBRARY OF CONGRESS RESOURCES (LINKS TO MUSIC IN THE NATIONAL JUKEBOX SECTION)

To listen to a song, (a) click the link, (b) click "Playlist" when the page opens, and (c) click the title of the song when it appears in the box on the right. *Note: All these links require the use of Flash Player.*

- "The Star-Spangled Banner"—<http://www.loc.gov/jukebox/recordings/detail/id/1757>
- "Keep off the Grass"—<http://www.loc.gov/jukebox/recordings/detail/id/300>
- "Kerry Mills' Barn Dance"—<http://www.loc.gov/jukebox/recordings/detail/id/1499>
- "Do They Think of Me at Home?"—<http://www.loc.gov/jukebox/recordings/detail/id/1719>
- "That Baseball Rag"—<http://www.loc.gov/jukebox/recordings/detail/id/3332>
- "Flame of Love"—<http://www.loc.gov/jukebox/recordings/detail/id/119>
- "Hesitation Blues"—<http://www.loc.gov/jukebox/recordings/detail/id/5151>
- *New World Symphony*, "Largo"—<http://www.loc.gov/jukebox/recordings/detail/id/2988>

Note: This unit contains old recordings 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 the crackle and hissing sounds are not part of the original performances but are a result of the technology of the period.

LESSON 1

Responding: **Select**

Choose and describe a photo to inspire the playlist (45 minutes)

STUDENT "I CAN" STATEMENT/OBJECTIVE

- I can connect elements of music to the mood, feeling, or emotion of a photo.

MATERIALS

- Each student needs a printed copy or digital access to Handouts 1 and 8.
- Each student needs a device (such as a computer, laptop, or tablet) for online research.
- Wi-fi access.

LESSON 1 PROCEDURE

Teacher:

- Introduce the Playlist Project and assist students in forming small groups of 3–4. They will work in these groups for the entire unit.
- Distribute printed copies or digital access to Handouts 1 and 8.
- Review the musical elements in Part E with associated music vocabulary.
- Monitor the work of the small groups and redirect, as needed.

Small-group discussion:

- Discuss the photos, considering what you **See** in each scene and what the scenes make you **Think** about or **Wonder**. Select the photo that will inspire your playlist.
- In Part C, research information about your selected photo.

Small-group discussion, then each student completes their own Handout 1:

- In Part D, reconsider the photos: What would it have been like to be present when the photo was taken? What were you doing when the photo was taken? What was the mood or emotion there? What were you feeling?
- In Part E, complete the chart to describe how to communicate the same emotion, mood, or feeling through music. What would the music sound like?

Formative assessment:

- Use Handout 1 Formative Assessment Rubric (below) and Handout 8 for student personal reflection and/or teacher formative feedback.

Handout 1: Formative Assessment Rubric

| | Emerging | Approaching | Meeting | Exceeding |
|--|---|--|---|--|
| Describe the photo (Part D) | <ul style="list-style-type: none"> • Incomplete description or response does not answer the question | <ul style="list-style-type: none"> • Brief description of photo mood, emotion, and/or feeling | <ul style="list-style-type: none"> • Reasonable description of photo mood, emotion, and/or feeling | <ul style="list-style-type: none"> • Reasonable and detailed description of photo mood, emotion, and/or feeling |
| Interpret elements of music related to the photo (Part E) | <ul style="list-style-type: none"> • Incomplete interpretation of musical elements | <ul style="list-style-type: none"> • Brief interpretation of musical elements | <ul style="list-style-type: none"> • Reasonable interpretation of musical elements | <ul style="list-style-type: none"> • Reasonable and detailed interpretation of musical elements |
| Use music vocabulary (Part E) | <ul style="list-style-type: none"> • No use of music vocabulary | <ul style="list-style-type: none"> • Limited use of music vocabulary | <ul style="list-style-type: none"> • Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> • Accurate use of music vocabulary for all elements |

LESSON 1, HANDOUT 1: PLAYLIST

PLAYLIST PROJECT – UNIT DESCRIPTION

Work individually or form a small group of 3–4 students, and work in this group for the entire unit. Your task is to create a playlist that is inspired by one of these historic photos. The playlist will include four tracks. Three tracks will be chosen from a bank of historic songs that were popular around the time the photos were taken. The fourth track will be your own rhythmic composition.

- A. Discuss each photo. What do you **See** in each scene? What do the scenes make you **Think** about or **Wonder**?
- B. Select and circle your photo. Which scene is most interesting to your group? This photo will be the inspiration for your playlist and will also serve as your cover.



Brooklyn Base Ball Club (1911)



Ferris Wheel at the Chicago World's Fair (1893)



Statue of Liberty (1914)

- C. Research three facts to learn about the people, structure, or scene in your selected photo.

LESSON 1, HANDOUT 1: PLAYLIST

Name_____

Discuss Parts D and E in your small group, then write your own responses.

D. Imagine you were standing next to the person who took the photo. Write a paragraph to describe what it was like to be there. What were you doing when the photo was taken? What was the mood or emotion there? What were you feeling?

E. How could you communicate the same emotion, mood, or feeling of the photo through music? What would the music sound like? Complete the chart with your ideas. Use music vocabulary as much as possible.

| Musical Element | Description |
|-----------------------------------|-------------|
| Tempo | |
| Dynamics | |
| Timbre (Instruments or voices) | |
| Articulation | |
| Meter & Rhythm | |

HANDOUT 8: PLAYLIST RUBRICS

Name _____ Date _____

Lesson 1—**Responding: Select**

Handout 1: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|--|---|--|---|--|
| Describe the photo (Part D) | <ul style="list-style-type: none"> Incomplete description or response does not answer the question | <ul style="list-style-type: none"> Brief description of photo mood, emotion, and/or feeling | <ul style="list-style-type: none"> Reasonable description of photo mood, emotion, and/or feeling | <ul style="list-style-type: none"> Reasonable and detailed description of photo mood, emotion, and/or feeling |
| Integrate elements of music related to the photo (Part E) | <ul style="list-style-type: none"> Incomplete interpretation of musical elements | <ul style="list-style-type: none"> Brief interpretation of musical elements | <ul style="list-style-type: none"> Reasonable interpretation of musical elements | <ul style="list-style-type: none"> Reasonable and detailed interpretation of musical elements |
| Use music vocabulary (Part E) | <ul style="list-style-type: none"> No use of musical vocabulary | <ul style="list-style-type: none"> Limited use of music vocabulary | <ul style="list-style-type: none"> Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> Accurate use of music vocabulary for all elements |

Comments:

Name _____ Date _____

Lesson 2—**Responding: Interpret, Evaluate**

Handout 2: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|--|--|--|--|---|
| Describe mood (Part A) | <ul style="list-style-type: none"> Incomplete description or responses do not describe the mood | <ul style="list-style-type: none"> Reasonable description of the mood for some pieces | <ul style="list-style-type: none"> Reasonable description of the mood of all 8 pieces | <ul style="list-style-type: none"> Reasonable and detailed description of the mood of all 8 pieces |
| Analyze and describe elements of music (Part C) | <ul style="list-style-type: none"> Incomplete or unreasonable description of musical elements | <ul style="list-style-type: none"> Brief description of musical elements or description addresses fewer than 3 pieces | <ul style="list-style-type: none"> Reasonable description of musical elements of 3 pieces | <ul style="list-style-type: none"> Reasonable and detailed description of musical elements of 3 pieces |
| Infer the composer's intent (Part C) | <ul style="list-style-type: none"> Incomplete or does not describe composer's intent | <ul style="list-style-type: none"> Reasonable inference of composer's intent for some pieces | <ul style="list-style-type: none"> Reasonable inference of composer's intent | <ul style="list-style-type: none"> Reasonable and detailed inference of composer's intent |
| Use music vocabulary (Part C) | <ul style="list-style-type: none"> No use of music vocabulary | <ul style="list-style-type: none"> Limited use of music vocabulary | <ul style="list-style-type: none"> Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> Accurate use of music vocabulary for all elements |

Comments:

HANDOUT 8: PLAYLIST RUBRICS

Name _____ Date _____

Lesson 3—**Responding: Analyze**

Handout 3: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|---|---|--|--|---|
| Compare the pieces (Part A) | <ul style="list-style-type: none"> Incomplete or inaccurate description of similarities between pieces | <ul style="list-style-type: none"> Accurate description of similarities between some pieces | <ul style="list-style-type: none"> Accurate description of similarities includes all 3 pieces | <ul style="list-style-type: none"> Accurate and detailed description of similarities includes all 3 pieces |
| Contrast the pieces (Part B) | <ul style="list-style-type: none"> Incomplete or inaccurate description between pieces | <ul style="list-style-type: none"> Accurate description of differences between | <ul style="list-style-type: none"> Accurate description of differences includes all 3 pieces | <ul style="list-style-type: none"> Accurate and detailed description of differences includes all 3 pieces |
| Use music vocabulary (Parts A & B) | <ul style="list-style-type: none"> No use of music vocabulary | <ul style="list-style-type: none"> Limited use of music vocabulary | <ul style="list-style-type: none"> Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> Accurate use of music vocabulary for all elements |

Comments:

Name _____ Date _____

Lesson 4—**Responding: Evaluate**

Handout 4: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|---|---|--|--|---|
| Title album (Part A) | <ul style="list-style-type: none"> Incomplete or connection is not evident between photo and music | <ul style="list-style-type: none"> Title and/or explanation show connection between photo and music | <ul style="list-style-type: none"> Title and explanation show reasonable connection between photo and music | <ul style="list-style-type: none"> Title and explanation show reasonable and surprising connection between photo and music |
| Justify order of songs (Part B) | <ul style="list-style-type: none"> Incomplete or reasonable justification is not evident | <ul style="list-style-type: none"> Reasonable justification for some EP tracks | <ul style="list-style-type: none"> Reasonable justification for the order of all EP tracks | <ul style="list-style-type: none"> Reasonable and detailed justification for the order of all EP tracks |
| Use music vocabulary (Parts A & B) | <ul style="list-style-type: none"> No use of music vocabulary | <ul style="list-style-type: none"> Limited use of music vocabulary | <ul style="list-style-type: none"> Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> Accurate use of music vocabulary for all elements |

Comments:

HANDOUT 8: PLAYLIST RUBRICS

Name _____ Date _____

Lesson 5—**Creating: Imagine**

Handout 5: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|------------------------|---|--|--|--|
| | <ul style="list-style-type: none"> Incomplete or connection of word phrases and title to intent is not evident | <ul style="list-style-type: none"> Some word phrases and/or title connect to intent | <ul style="list-style-type: none"> Word phrases and title connect to intent | <ul style="list-style-type: none"> Word phrases and title connect to intent and in a surprising way |
| Sounds (Part C) | <ul style="list-style-type: none"> Incomplete or connection of sounds to intent is not evident | <ul style="list-style-type: none"> Some chosen sounds connect to intent | <ul style="list-style-type: none"> Chosen sounds connect to intent | <ul style="list-style-type: none"> Chosen sounds connect to intent in a surprising ways |

Comments:

Name _____ Date _____

Lesson 6—**Creating: Plan and Make**

Handout 6: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|---|--|---|---|---|
| Musical choices | <ul style="list-style-type: none"> Incomplete or connection of choices and explanation to intent is not evident | <ul style="list-style-type: none"> some musical choices and/or brief explanation connect to intent | <ul style="list-style-type: none"> Musical choices and explanation connect to intent | <ul style="list-style-type: none"> Musical choices and explanation connect to intent in a surprising way |
| Musical form is ABA, ABACA, or call-and-response | <ul style="list-style-type: none"> An established form is not evident | <ul style="list-style-type: none"> Some parts of the music show an established form | <ul style="list-style-type: none"> Music is organized in an established form | <ul style="list-style-type: none"> Music is clearly organized in an established form |
| Symbols and markings | <ul style="list-style-type: none"> Incomplete or symbols and markings are unreadable | <ul style="list-style-type: none"> Symbols and markings document sounds for parts of the piece | <ul style="list-style-type: none"> Symbols and markings document intended sounds | <ul style="list-style-type: none"> Detailed symbols and markings document intended sounds |

Comments:

HANDOUT 8: PLAYLIST RUBRICS

Name _____ Date _____

Lesson 7—**Creating: Evaluate and Refine, Present**

Handout 7: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|---|---|---|---|--|
| Revised composition (Part A) | <ul style="list-style-type: none"> • Incomplete or changes do not relate to intent | <ul style="list-style-type: none"> • Reasonable changes are sometimes related to intent | <ul style="list-style-type: none"> • Reasonable changes relate to the intent | <ul style="list-style-type: none"> • Reasonable changes relate in detail to the intent |
| Justify order of songs (Part D) | <ul style="list-style-type: none"> • Incomplete or no justification for EP order of rhythmic composition | <ul style="list-style-type: none"> • Limited justification for EP order of rhythmic composition | <ul style="list-style-type: none"> • Reasonable justification for EP order of rhythmic composition | <ul style="list-style-type: none"> • Reasonable and detailed justification for EP order of rhythmic composition |
| Program notes (Part C) | <ul style="list-style-type: none"> • Incomplete program notes give little or no information about the rhythmic composition | <ul style="list-style-type: none"> • Program notes give some information about the rhythmic composition | <ul style="list-style-type: none"> • Program notes give information about the rhythmic composition | <ul style="list-style-type: none"> • Program notes give detailed information about the rhythmic composition |
| Performance with intent (Part E) | <ul style="list-style-type: none"> • Performance may communicate expressive intent of the photo • Performance stops without finishing | <ul style="list-style-type: none"> • Performance sometimes communicates the expressive intent of the photo • Some errors detract from the performance | <ul style="list-style-type: none"> • Performance communicates the expressive intent of the photo • Any errors do not detract from the performance | <ul style="list-style-type: none"> • Performance communicates the expressive intent of the photo • No errors |

Comments:

LESSON 2

Responding: *Interpret, Evaluate*

Select three historic songs for the playlist (2 days x 45 minutes)

STUDENT "I CAN" STATEMENTS/OBJECTIVES

- I can use my understanding how musical and expressive components in collections of music are used by the composer or performer to support my interpretation of the intent.
- I can use criteria that I created to evaluate musical works or performances.

MATERIALS

- Each student needs to have Handouts 1 and 8 available.
- Each student needs a printed copy or digital access to Handout 2.
- Each student needs a device (such as a computer, laptop, or tablet) to play music from a browser.
- Wi-fi access.

LIBRARY OF CONGRESS (LINKS TO MUSIC IN NATIONAL JUKEBOX SECTION)

*To listen to a song, (a) click the link, (b) click "Playlist" when the page opens, and (c) click the title of the song when it appears in the box on the right. **Note: All these links require the use of Flash Player.***

- "The Star-Spangled Banner"—<http://www.loc.gov/jukebox/recordings/detail/id/1757>
- "Keep off the Grass"—<http://www.loc.gov/jukebox/recordings/detail/id/300>
- "Kerry Mills' Barn Dance"—<http://www.loc.gov/jukebox/recordings/detail/id/1499>
- "Do They Think of Me at Home?"—<http://www.loc.gov/jukebox/recordings/detail/id/1719>
- "That Baseball Rag"—<http://www.loc.gov/jukebox/recordings/detail/id/3332>
- "Flame of Love"—<http://www.loc.gov/jukebox/recordings/detail/id/119>
- "Hesitation Blues"—<http://www.loc.gov/jukebox/recordings/detail/id/5151>
- New World Symphony, "Largo"—<http://www.loc.gov/jukebox/recordings/detail/id/2988>

LESSON 2 PROCEDURE

Teacher:

- Distribute printed copies or digital access to Handout 2.
- Review the musical elements in Part C, with associated music vocabulary, as needed.
- Monitor the work of the small groups and redirect, as needed.

Small group discussion, then each student completes their own Handout 2:

- In Part A, listen to each of the 8 popular songs and discuss the mood, emotion, or feeling communicated by the music. Record observations in the chart.
- In Part B, together choose 3 of the songs that best connect to the historic photo you selected. Circle the title of these songs to mark the choices.
- In Part C, listen again (and again) to the 3 chosen songs. Describe the musical elements in detail and what the composer may have intended to communicate through their music.

Formative assessment:

- Use Handout 2 Formative Assessment Rubric (below and Handout 8) for student personal reflection and/or teacher formative feedback.

Handout 2: Formative Assessment Rubric

| | Emerging | Approaching | Meeting | Exceeding |
|--|--|--|--|---|
| Describe mood (Part A) | <ul style="list-style-type: none"> • Incomplete description or responses do not describe the mood | <ul style="list-style-type: none"> • Reasonable description of the mood for some pieces | <ul style="list-style-type: none"> • Reasonable description of the mood of all 8 pieces | <ul style="list-style-type: none"> • Reasonable and detailed description of the mood of all 8 pieces |
| Analyze and describe elements of music (Part C) | <ul style="list-style-type: none"> • Incomplete or unreasonable description of musical elements | <ul style="list-style-type: none"> • Brief description of musical elements or description addresses fewer than 3 pieces | <ul style="list-style-type: none"> • Reasonable description of musical elements of 3 pieces | <ul style="list-style-type: none"> • Reasonable and detailed description of musical elements of 3 pieces |
| Infer the composer's intent (Part C) | <ul style="list-style-type: none"> • Incomplete or does not describe composer's intent | <ul style="list-style-type: none"> • Reasonable inference of composer's intent for some pieces | <ul style="list-style-type: none"> • Reasonable inference of composer's intent | <ul style="list-style-type: none"> • Reasonable and detailed inference of composer's intent |
| Use music vocabulary (Part C) | <ul style="list-style-type: none"> • No use of music vocabulary | <ul style="list-style-type: none"> • Limited use of music vocabulary | <ul style="list-style-type: none"> • Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> • Accurate use of music vocabulary for all elements |

LESSON 2, HANDOUT 2: PLAYLIST

Name _____

A. Listen to these popular songs and describe only the **Mood** of each one. (Listen to four more songs on page 2 of Handout 2.)

To listen to a song, (a) click the link, (b) click "Playlist" when the page opens, and (c) click the title of the song in the box on the right.

- "The Star-Spangled Banner"—vocal solo with orchestra—<http://www.loc.gov/jukebox/recordings/detail/id/1757>
- "Keep off the grass" — banjo solo with piano; dance—<http://www.loc.gov/jukebox/recordings/detail/id/300>
- "Kerry Mills' Barn Dance"—Victor Dance Orchestra; dance—<http://www.loc.gov/jukebox/recordings/detail/id/1499>
- "Do They Think of Me at Home?"—vocal trio; waltz—<http://www.loc.gov/jukebox/recordings/detail/id/1719>

B. Review the mood of all 8 songs, and choose 3 that best connect to your photo. Circle the title of these songs to mark your choices.

C. Listen again (and then one more time) to the 3 songs you've chosen. Describe the musical elements in detail and what you think the composer intended to communicate through the music.

| Title | "The Star-Spangled Banner" | "Keep off the Grass" | "Kerry Mills' Barn Dance" | "Do They Think of Me at Home?" |
|-------------------|----------------------------|----------------------|---------------------------|--------------------------------|
| Mood | | | | |
| Composer's Intent | | | | |
| Tempo | | | | |
| Dynamics | | | | |
| Timbre | | | | |
| Articulation | | | | |
| Meter & Rhythm | | | | |

LESSON 2, HANDOUT 2: PLAYLIST

Name _____

A. Listen to these popular songs and describe only the **Mood** of each one. (Listen to four more songs on page 1 of Handout 2.)

To listen to a song, (a) click the link, (b) click "Playlist" when the page opens, and (c) click the title of the song in the box on the right.

- "That Baseball Rag"—vocal solo with orchestra; novelty—<http://www.loc.gov/jukebox/recordings/detail/id/3332>
- "Flame of Love"—instrumental; waltz—<http://www.loc.gov/jukebox/recordings/detail/id/119>
- "Hesitation Blues"—instrumental; novelty—<http://www.loc.gov/jukebox/recordings/detail/id/5151>
- New World Symphony, "Largo"—orchestra; classical theme—<http://www.loc.gov/jukebox/recordings/detail/id/2988>

B. Review the mood of all 8 songs, and choose 3 that best connect to your photo. Circle the title of these songs to mark your choices.

C. Listen again (and then one more time) to the 3 songs you've chosen. Describe the musical elements in detail and what you think the composer intended to communicate through the music.

| Title | "That Baseball Rag" | "Flame of Love" | "Hesitation Blue" | New World Symphony, "Largo" |
|-------------------|---------------------|-----------------|-------------------|--------------------------------|
| Mood | | | | |
| Composer's Intent | | | | |
| Tempo | | | | |
| Dynamics | | | | |
| Timbre | | | | |
| Articulation | | | | |
| Meter & Rhythm | | | | |

LESSON 3

Responding: *Analyze*

Compare and contrast the historic songs selected for the playlist (45 minutes)

STUDENT "I CAN" STATEMENTS/OBJECTIVES

- I can compare how elements and expressive qualities of a collection of music relate.
- I can identify, compare and contrast genres, cultures, and historical periods within a collection of music.

MATERIALS

- Each student needs to have Handouts 1, 2 and 8 available.
- Each student needs a printed copy or digital access to Handout 3.

LESSON 3 PROCEDURE

Teacher:

- Distribute printed copies or digital access to Handout 3.
- Introduce and discuss the term genre. The music in this unit could be categorized in various genres such as instrumental music, vocal music, novelty pieces, waltz, or classical themes.
- Review other musical elements with associated music vocabulary, as needed.
- Monitor the work of the small groups and redirect, as needed.

Small group discussion, then each student completes their own Handout 3:

- Write the titles of the 3 songs chosen by the group.
- In Part A, describe three similarities between the songs of your playlist, including genre.
- In Part B, describe three differences between the songs of your playlist, including genre.

Formative assessment:

- Use Handout 3 Formative Assessment Rubric (below and Handout 8) for student personal reflection and/or teacher formative feedback.

Handout 3: Formative Assessment Rubric

| | Emerging | Approaching | Meeting | Exceeding |
|---|---|--|---|--|
| Compare the pieces (Part A) | • Incomplete or inaccurate description of similarities between pieces | • Accurate description of similarities between some pieces | • Accurate description of similarities include all 3 pieces | • Accurate and detailed description of differences includes all 3 |
| Contrast the pieces (Part B) | • Incomplete or inaccurate description of differences between pieces | • Accurate description of differences between some pieces | • Accurate description of differences includes all 3 pieces | • Accurate and detailed description of differences includes all 3 pieces |
| Use music vocabulary (Parts A & B) | • No use of music vocabulary | • Limited use of music vocabulary | • Accurate use of music vocabulary for most elements | • Accurate use of music vocabulary for all elements |

LESSON 3, HANDOUT 3: PLAYLIST

Name _____

Titles of the songs chosen your playlist:

Use your notes to compare and contrast some of these musical elements in your songs:

Mood • Tempo • Dynamics • Timbre • Articulation • Meter • Rhythm • Genre

A. Describe three similarities between the historic music you've chosen for your playlist:

1. _____

2. _____

3. _____

B. Describe three differences between the historic music you've chosen for your playlist:

1. _____

2. _____

3. _____

LESSON 4

Responding: *Evaluate*

Title the playlist, and order the track (45 minutes)

STUDENT "I CAN" STATEMENTS/OBJECTIVES

- I can use my understanding how musical and expressive components in collections of music are used by the composer or performer to support my interpretation of the intent.

MATERIALS

- Each student needs to have Handouts 1, 2, 3 and 8 available.
- Each student needs a printed copy or digital access to Handout 4.

LESSON 4 PROCEDURE

Teacher:

- Distribute printed copies or digital access to Handout 4.
- Review musical elements with associated music vocabulary, as needed.
- Monitor the work of the small groups and redirect, as needed.

Small group discussion, then each student completes their own Handout 4:

- In Part A, create a title for the playlist, and explain why it fits the music chosen.
- In Part B, plan the order of the music and justify choices using mood, composer's intent, and/or musical elements with music vocabulary.

Teacher:

- After students have completed Handout 4, have them find someone from a different group and share about their playlist title and music. Switch to share with a second person.
- Debrief as a full class. What similarities and differences did students find in learning about playlists created by other groups?

Summative assessment:

- Use Handout 4 Summative Assessment Rubric (below and Handout 8) for student personal reflection and teacher evaluation.

Handout 4: Formative Assessment Rubric

| | Emerging | Approaching | Meeting | Exceeding |
|---|---|--|--|---|
| Title album (Part A) | • Incomplete or connection is not evident between photo and music | • Title and/or explanation show connection between photo and music | • Title and explanation show reasonable connection between photo and music | • Title and explanation show reasonable and surprising connection between photo and music |
| Justify order of songs (Part B) | • Incomplete or reasonable justification is not evident | • Reasonable justification for some EP tracks | • Reasonable justification for the order of all EP tracks | • Reasonable and detailed justification for the order of all E tracks |
| Use music vocabulary (Parts A & B) | • No use of music vocabulary | • Limited use of music vocabulary | • Accurate use of music vocabulary for most elements | • Accurate use of music vocabulary for all elements |

LESSON 4, HANDOUT 4: PLAYLIST

Name _____

Circle the photo cover of your playlist.



A. Create a title for your playlist that tells listeners something about what they will hear:

Explain how your title connects the photo and music chosen.

B. Plan the order of your playlist, and justify your choices using mood, composer's intent, and/or musical elements.

| | |
|--|---|
| 1. A song that will grab the audience's attention | Song title _____ Justify your choice _____ _____ _____ |
| 2. A song that challenges the audience to listen & contrasts with the first piece | Song title _____ Justify your choice _____ _____ _____ |
| 3. A song that brings closure—"the end" | Song title _____ Justify your choice _____ _____ _____ |

LESSON 5

Creating: *Imagine*

Create and experiment with ideas for the rhythmic composition (45 minutes)

STUDENT "I CAN" STATEMENTS/OBJECTIVES

- I can generate a complete work with beginning, middle, and end that conveys unique musical ideas.

MATERIALS

- Each student needs to have Handouts 4 and 8 available.
- Each student needs a printed copy or digital access to Handout 5.
- Each small group needs access to found sounds and/or pitched instruments.
- Each small group needs a device (such as computer, laptop, or tablet) to record ideas for sounds.

LESSON 5 PROCEDURE

Teacher:

- Distribute printed copies or digital access to Handout 5.
- Monitor the work of the small groups and redirect, as needed.

Small group work:

- In Part A, write word phrases to describe the experience of the photographer and/or people in the photo.

Individual work:

- In Part A, experiment with the word phrases and rhythm of the words.

Small group work:

- In Part A, decide the word phrase/rhythm pattern each student will use for the composition.
- In Part B, write a title for your piece.
- In Part C, select sound(s) for each person to use on their word phrase/rhythm pattern. Record different combinations of sounds, and explain how they are effective in communicating the mood, emotion, or feeling.

Formative assessment:

- Use Handout 5 Formative Assessment Rubric (below and Handout 8) for student personal reflection and/or teacher feedback.

Handout 5: Formative Assessment Rubric

| | Emerging | Approaching | Meeting | Exceeding |
|---|---|--|--|---|
| Word phrases and title (Parts A & B) | <ul style="list-style-type: none"> • Incomplete or connection of word phrases and title to intent is not evident | <ul style="list-style-type: none"> • Some word phrases and/or title connect to intent | <ul style="list-style-type: none"> • Word phrases and title connect to intent | <ul style="list-style-type: none"> • Word phrases and title connects to intent and in a surprising way |
| Sounds (Part C) | <ul style="list-style-type: none"> • Incomplete or connection of sounds to intent is not evident | <ul style="list-style-type: none"> • Some chosen sounds connect to intent | <ul style="list-style-type: none"> • Chosen sounds connect to intent | <ul style="list-style-type: none"> • Chosen sounds connect to intent in a surprising way |

LESSON 5, HANDOUT 5: PLAYLIST

Name _____

Now, the work of your small group is to create a composition, the 4th track for your playlist, that communicates the mood, emotion, or feeling in the historic photo you've chosen.

Review: Circle the photo cover of your playlist.



Review: Describe the mood, emotion, or feeling in your photo cover that was the basis for selecting the first three songs for your playlist.

A. Develop rhythm patterns. Write four short word phrases to describe the experience of people in your photo cover or that may have been said by the person taking the photo. Phrases should connect to the mood, emotion, or feeling.

1. _____
2. _____
3. _____
4. _____

Experiment saying each phrase over and over.

- ☐ Try emphasizing different words in the phrase or adding rest(s) between some words.
- ☐ Try repeating the most important word(s) as you say the phrase.
- ☐ Say the phrase and clap the rhythm of the words. Do it again, but just "think" the words so only the clapping is heard.
- ☐ Record and listen to your ideas. Make changes as needed.

Decide the word phrase you like best, and write your initials in the short blank to the left of the phrase.

LESSON 5, HANDOUT 5: PLAYLIST

B. Title your composition. Write a title for your piece. Consider your choice of word phrases and the mood, emotion, feeling of the historic photo. The title is one way to share your intention with listeners.

C. Choose the timbre. Experiment with sounds for your own rhythm phrase. Remember your title and the mood, emotion, or feeling in the photo cover that you are communicating.

- ☐ Think the words and perform the rhythm using different body percussion sounds (such as snapping your fingers, clapping, or stomping your foot).
 - ☐ Experiment with other sounds you can make using objects found in the classroom, your backpack, or your pockets (such as tapping two pens together).
 - ☐ Do you have access to a pitched instrument such as a recorder, piano keyboard, or bells? If so, add try out different pitches with your rhythm.
 - ☐ Record and listen to your ideas in your group. What sounds seem most effective in communicating the mood, emotion, or feeling of photo and your title? Explain your ideas.
-
-
-
-
-
-
-
-

LESSON 6

Creating: *Plan and Make*

Make and notate the first draft of the rhythmic composition (45 minutes)

STUDENT “I CAN” STATEMENTS/OBJECTIVES

- I can create or arrange a complete composition using complex forms that express thoughts and feelings.
- I can notate or record my musical ideas using rhythm, melody and harmonic sequences.

MATERIALS

- Each student needs to have Handout 5 available.
- Each student needs a printed copy or digital access to Handout 6.
- Each small group needs access to the sounds they’ve chosen for their composition.
- Each small group needs a device (such as computer, laptop, or tablet) to record their composition.
- Each small group needs access to a clock or device that shows time passing in seconds.

LESSON 6 PROCEDURE

Teacher:

- Distribute printed copies or digital access to Handout 6.
- Discuss the beginning, middle and end of a composition—how can a listener tell the difference between these parts. Related, review musical forms ABA, ABACA, and call-and-response.
- Monitor the work of the small groups and redirect, as needed.

Small-group discussion, then each student completes their own Handout 6:

- Experiment with ways to organize the rhythms/parts into a 30-second composition. Create a clear beginning, middle, and end using ABA, ABACA, or call-and-response musical forms.

Small-group work:

- Record your composition.

Formative assessment:

- Use Handout 6: Formative Assessment Rubric (below) and Handout 8 for student personal reflection and/or teacher feedback.

Handout 6: Formative Assessment Rubric

| | Emerging | Approaching | Meeting | Exceeding |
|---|--|--|--|--|
| Musical choices | <ul style="list-style-type: none"> • Incomplete, or connection of choices and explanation to intent is not evident. | <ul style="list-style-type: none"> • Some musical choices and/or brief explanation connect to intent. | <ul style="list-style-type: none"> • Musical choices and explanation connect to intent. | <ul style="list-style-type: none"> • Musical choices and explanation connect to intent in a surprising way. |
| Musical form is ABA, ABACA, or call-and-response | <ul style="list-style-type: none"> • An established form is not evident. | <ul style="list-style-type: none"> • Some parts of the music show an established form. | <ul style="list-style-type: none"> • Music is organized in an established form. | <ul style="list-style-type: none"> • Music is clearly organized in an established form. |
| Symbols and markings | <ul style="list-style-type: none"> • Incomplete, or symbols and markings are unreadable. | <ul style="list-style-type: none"> • Symbols and markings document sounds for parts of the piece. | <ul style="list-style-type: none"> • Symbols and markings document intended sounds. | <ul style="list-style-type: none"> • Detailed symbols and markings document intended sounds. |

LESSON 6, HANDOUT 6: PLAYLIST

Name _____

Title _____

Form and First Draft

- ☐ Experiment with ways to organize all of your rhythms/parts into a composition that is 30 seconds long. Create a clear beginning, middle, and end using one of these forms: ABA, ABACA, or call-and-response.

What form will you use for your composition? _____

Describe the sound of the recurring part (such as the A part in ABA form). _____

- ☐ Plan to have all parts sound simultaneously, in various combinations, and/or separately.
- ☐ Perform your rhythms using your favorite found sounds, pitches, and/or body percussion.
- ☐ Incorporate your spoken word phrases at times (optional).
- ☐ Write out your composition using the grid on Handout 6 (pages 2 and 3). Be precise with your system of symbols and markings so someone else would be able to perform your composition.
- ☐ What tempo(s) will help effectively communicate your intention? Explain your choices.

- ☐ What dynamics will effectively communicate your intention? Explain your choices.

- ☐ Make an audio recording of your composition.

LESSON 6, HANDOUT 6: PLAYLIST

Name _____

Title _____

| | 0:00 | 0:05 | 0:10 | 0:15 |
|------------------------|------|------|------|------|
| Part A _____ | | | | |

| | | | | |
|------------------------|--|--|--|--|
| Part B _____ | | | | |
|------------------------|--|--|--|--|

| | | | | |
|------------------------|--|--|--|--|
| Part C _____ | | | | |
|------------------------|--|--|--|--|

| | | | | |
|------------------------|--|--|--|--|
| Part D _____ | | | | |
|------------------------|--|--|--|--|

LESSON 6, HANDOUT 6: PLAYLIST

Name _____

Title _____

| | 0:15 | 0:20 | 0:25 | 0:30 |
|------------------------|------|------|------|------|
| Part A _____ | | | | |

| | | | | |
|------------------------|--|--|--|--|
| Part B _____ | | | | |
|------------------------|--|--|--|--|

| | | | | |
|------------------------|--|--|--|--|
| Part C _____ | | | | |
|------------------------|--|--|--|--|

| | | | | |
|------------------------|--|--|--|--|
| Part D _____ | | | | |
|------------------------|--|--|--|--|

LESSON 7

Creating: *Evaluate and Refine, Present*

Revise and present their rhythmic composition (45 minutes)

STUDENT "I CAN" STATEMENTS/OBJECTIVES

- I can improve my musical compositions by selecting and applying appropriate criteria.
- I can explain my choices for refinements made to my personal musical work.
- I can present my written original work with proficiency.

MATERIALS

- Each student needs to have Handouts 4 and 6 available.
- Each student needs a printed copy or digital access to Handout 7.
- Each small group needs access to found sounds and/or pitched instruments.
- Each small group needs a device (such as computer, laptop, or tablet) to be able to playback a recording of their composition.
- Each small group needs access to a clock or device that shows time passing in seconds.

LESSON 7 PROCEDURE

Teacher:

- Distribute printed copies or digital access to Handout 7.
- Monitor the work of the small groups, and redirect as needed.

Small group work:

- In Part A, listen to the recording of your composition and determine what changes need to be made to help better communicate the mood, emotion, or feeling of the photo.
- In Part B, rehearse your composition to be able to perform it confidently.

Small group discussion, then each student completes their own Handout 7:

- In Part C, write program notes to introduce your composition to listeners.
- In Part D, determine the final order of tracks on your playlist including the historic songs (see Handout 4) and your composition.

Small group presentation:

- Present your composition to the class. Share responsibility in introducing the performance: (a) the title of your playlist, (b) the titles of the songs on your playlist, and (c) the title of your composition with program notes.

Summative assessment:

- Use Handout 7: Summative Assessment Rubric (below) and Handout 8 for student personal reflection and teacher evaluation.

Handout 7: Formative Assessment Rubric

| | Emerging | Approaching | Meeting | Exceeding |
|---|---|---|---|---|
| Revised composition (Part A) | <ul style="list-style-type: none"> • Incomplete, or changes do not relate to intent. | <ul style="list-style-type: none"> • Reasonable changes are sometimes related to intent. | <ul style="list-style-type: none"> • Reasonable changes relate to the intent. | <ul style="list-style-type: none"> • Reasonable changes relate in detail to the intent. |
| Justify order of songs (Part D) | <ul style="list-style-type: none"> • Incomplete, or no justification for EP order of rhythmic composition. | <ul style="list-style-type: none"> • Limited justification for EP order of rhythmic composition. | <ul style="list-style-type: none"> • Reasonable justification for EP order of rhythmic composition | <ul style="list-style-type: none"> • Reasonable and detailed justification for EP order of rhythmic composition |
| Program notes (Part C) | <ul style="list-style-type: none"> • Incomplete program notes give little or no information about the rhythmic composition. | <ul style="list-style-type: none"> • Program notes give some information about the rhythmic composition. | <ul style="list-style-type: none"> • Program notes give information about the rhythmic composition. | <ul style="list-style-type: none"> • Program notes give detailed information about rhythmic composition. |
| Performance with intent (Part E) | <ul style="list-style-type: none"> • Performance may communicate expressive intent of the photo. • Performance stops without finishing. | <ul style="list-style-type: none"> • Performance sometimes communicates the expressive intent of the photo. • Some errors detract from the performance. | <ul style="list-style-type: none"> • Performance communicates the expressive intent of the photo. • Any errors do not detract from the performance. | <ul style="list-style-type: none"> • Performance communicates the expressive intent of the photo. • No errors |

LESSON 7, HANDOUT 7: PLAYLIST

Name _____

Title _____

A. Evaluate Your First Draft. Listen to the audio recording you made of your first draft (Handout 6), and discuss what you notice. Complete the chart with possible changes.

| Possible changes to your composition | How each change helps to better communicate the photo |
|--------------------------------------|---|
| 1. _____ _____ | 1. _____ _____ |
| 2. _____ _____ | 2. _____ _____ |
| 3. _____ _____ | 3. _____ _____ |

B. Revise Your First Draft. Make needed changes on your first draft (Handout 6 pages 2 and 3) or ask your teacher for another Handout 6 to make a fresh copy.

☐ Rehearse your composition to be able to perform it confidently.

C. Program Notes. Write at least three sentences to introduce your rhythm composition using these starters or your own ideas:

- *The mood ...*
- *The rhythm might remind you of ...*
- *I want you to notice ...*
- *The hardest part about writing our composition ...*
- *Listen for ...*

D. Your Playlist: Final Order of Tracks. Look back to Handout 4, the order of the historic songs on your playlist, and decide where your composition would fit in best. Write the final order of song titles:

1. _____
2. _____
3. _____
4. _____

Justify where you have placed your rhythmic composition using mood, composer's intent, and/or musical elements.

E. Present Your Composition to the Class.

- ☐ Choose one person in your small group to announce the title of your playlist and order of the tracks.
- ☐ Choose one person in your small group to announce the title of your composition and read their program notes to the audience.
- ☐ Present your composition live or as an audio recording.

Handouts 1–8

LESSON 1, HANDOUT 1: PLAYLIST

PLAYLIST PROJECT – UNIT DESCRIPTION

Work individually or form a small group of 3–4 students, and work in this group for the entire unit. Your task is to create a playlist that is inspired by one of these historic photos. The playlist will include four tracks. Three tracks will be chosen from a bank of historic songs that were popular around the time the photos were taken. The fourth track will be your own rhythmic composition.

Discuss each photo. What do you **See** in each scene? What do the scenes make you **Think** about or **Wonder**?

Select and circle your photo. Which scene is most interesting to your group? This photo will be the inspiration for your playlist and will also serve as your project cover



Brooklyn Base Ball Club (1911)



Ferris Wheel at the Chicago World's Fair (1893)



Statue of Liberty (1914)

Research three facts to learn about the people, structure, or scene in your selected photo.

LESSON 1, HANDOUT 1: PLAYLIST

Name _____

Discuss your selections above in your small group, then write your own responses.

Imagine you were standing next to the person who took the photo. Write a paragraph to describe what it was like to be there. What were you doing when the photo was taken? What was the mood or emotion there? What were you feeling?

How could you communicate the same emotion, mood, or feeling of the photo through music? What would the music sound like? Complete the chart with your ideas. Use music vocabulary as much as possible.

| Musical Element | Description |
|-----------------------------------|-------------|
| Tempo | |
| Dynamics | |
| Timbre (Instruments or voices) | |
| Articulation | |
| Meter & Rhythm | |

HANDOUT 8: PLAYLIST RUBRICS

Name _____ Date _____

Lesson 1—**Responding: Select**

Handout 1: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|--|---|--|---|--|
| Describe the photo (Part D) | <ul style="list-style-type: none"> Incomplete description or response does not answer the question | <ul style="list-style-type: none"> Brief description of photo mood, emotion, and/or feeling | <ul style="list-style-type: none"> Reasonable description of photo mood, emotion, and/or feeling | <ul style="list-style-type: none"> Reasonable and detailed description of photo mood, emotion, and/or feeling |
| Integrate elements of music related to the photo (Part E) | <ul style="list-style-type: none"> Incomplete interpretation of musical elements | <ul style="list-style-type: none"> Brief interpretation of musical elements | <ul style="list-style-type: none"> Reasonable interpretation of musical elements | <ul style="list-style-type: none"> Reasonable and detailed interpretation of musical elements |
| Use music vocabulary (Part E) | <ul style="list-style-type: none"> No use of musical vocabulary | <ul style="list-style-type: none"> Limited use of music vocabulary | <ul style="list-style-type: none"> Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> Accurate use of music vocabulary for all elements |

Comments:

Name _____ Date _____

Lesson 2—**Responding: Interpret, Evaluate**

Handout 2: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|--|--|--|--|---|
| Describe mood (Part A) | <ul style="list-style-type: none"> Incomplete description or responses do not describe the mood | <ul style="list-style-type: none"> Reasonable description of the mood for some pieces | <ul style="list-style-type: none"> Reasonable description of the mood of all 8 pieces | <ul style="list-style-type: none"> Reasonable and detailed description of the mood of all 8 pieces |
| Analyze and describe elements of music (Part C) | <ul style="list-style-type: none"> Incomplete or unreasonable description of musical elements | <ul style="list-style-type: none"> Brief description of musical elements or description addresses fewer than 3 pieces | <ul style="list-style-type: none"> Reasonable description of musical elements of 3 pieces | <ul style="list-style-type: none"> Reasonable and detailed description of musical elements of 3 pieces |
| Infer the composer's intent (Part C) | <ul style="list-style-type: none"> Incomplete or does not describe composer's intent | <ul style="list-style-type: none"> Reasonable inference of composer's intent for some pieces | <ul style="list-style-type: none"> Reasonable inference of composer's intent | <ul style="list-style-type: none"> Reasonable and detailed inference of composer's intent |
| Use music vocabulary (Part C) | <ul style="list-style-type: none"> No use of music vocabulary | <ul style="list-style-type: none"> Limited use of music vocabulary | <ul style="list-style-type: none"> Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> Accurate use of music vocabulary for all elements |

Comments:

HANDOUT 8: PLAYLIST RUBRICS

Name _____ Date _____

Lesson 3—**Responding: Analyze**

Handout 3: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|---|---|--|--|---|
| Compare the pieces (Part A) | <ul style="list-style-type: none"> Incomplete or inaccurate description of similarities between pieces | <ul style="list-style-type: none"> Accurate description of similarities between some pieces | <ul style="list-style-type: none"> Accurate description of similarities includes all 3 pieces | <ul style="list-style-type: none"> Accurate and detailed description of similarities includes all 3 pieces |
| Contrast the pieces (Part B) | <ul style="list-style-type: none"> Incomplete or inaccurate description between pieces | <ul style="list-style-type: none"> Accurate description of differences between | <ul style="list-style-type: none"> Accurate description of differences includes all 3 pieces | <ul style="list-style-type: none"> Accurate and detailed description of differences includes all 3 pieces |
| Use music vocabulary (Parts A & B) | <ul style="list-style-type: none"> No use of music vocabulary | <ul style="list-style-type: none"> Limited use of music vocabulary | <ul style="list-style-type: none"> Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> Accurate use of music vocabulary for all elements |

Comments:

Name _____ Date _____

Lesson 4—**Responding: Evaluate**

Handout 4: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|---|---|--|--|---|
| Title album (Part A) | <ul style="list-style-type: none"> Incomplete or connection is not evident between photo and music | <ul style="list-style-type: none"> Title and/or explanation show connection between photo and music | <ul style="list-style-type: none"> Title and explanation show reasonable connection between photo and music | <ul style="list-style-type: none"> Title and explanation show reasonable and surprising connection between photo and music |
| Justify order of songs (Part B) | <ul style="list-style-type: none"> Incomplete or reasonable justification is not evident | <ul style="list-style-type: none"> Reasonable justification for some EP tracks | <ul style="list-style-type: none"> Reasonable justification for the order of all EP tracks | <ul style="list-style-type: none"> Reasonable and detailed justification for the order of all EP tracks |
| Use music vocabulary (Parts A & B) | <ul style="list-style-type: none"> No use of music vocabulary | <ul style="list-style-type: none"> Limited use of music vocabulary | <ul style="list-style-type: none"> Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> Accurate use of music vocabulary for all elements |

Comments:

HANDOUT 8: PLAYLIST RUBRICS

Name _____ Date _____

Lesson 5—**Creating: Imagine**

Handout 5: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|------------------------|---|--|--|--|
| | <ul style="list-style-type: none"> Incomplete or connection of word phrases and title to intent is not evident | <ul style="list-style-type: none"> Some word phrases and/or title connect to intent | <ul style="list-style-type: none"> Word phrases and title connect to intent | <ul style="list-style-type: none"> Word phrases and title connect to intent and in a surprising way |
| Sounds (Part C) | <ul style="list-style-type: none"> Incomplete or connection of sounds to intent is not evident | <ul style="list-style-type: none"> Some chosen sounds connect to intent | <ul style="list-style-type: none"> Chosen sounds connect to intent | <ul style="list-style-type: none"> Chosen sounds connect to intent in a surprising ways |

Comments:

Name _____ Date _____

Lesson 6—**Creating: Plan and Make**

Handout 6: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|---|--|---|---|---|
| Musical choices | <ul style="list-style-type: none"> Incomplete or connection of choices and explanation to intent is not evident | <ul style="list-style-type: none"> some musical choices and/or brief explanation connect to intent | <ul style="list-style-type: none"> Musical choices and explanation connect to intent | <ul style="list-style-type: none"> Musical choices and explanation connect to intent in a surprising way |
| Musical form is ABA, ABACA, or call-and-response | <ul style="list-style-type: none"> An established form is not evident | <ul style="list-style-type: none"> Some parts of the music show an established form | <ul style="list-style-type: none"> Music is organized in an established form | <ul style="list-style-type: none"> Music is clearly organized in an established form |
| Symbols and markings | <ul style="list-style-type: none"> Incomplete or symbols and markings are unreadable | <ul style="list-style-type: none"> Symbols and markings document sounds for parts of the piece | <ul style="list-style-type: none"> Symbols and markings document intended sounds | <ul style="list-style-type: none"> Detailed symbols and markings document intended sounds |

Comments:

HANDOUT 8: PLAYLIST RUBRICS

Name _____ Date _____

Lesson 7—**Creating: Evaluate and Refine, Present**

Handout 7: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|---|---|---|---|--|
| Revised composition (Part A) | <ul style="list-style-type: none"> • Incomplete or changes do not relate to intent | <ul style="list-style-type: none"> • Reasonable changes are sometimes related to intent | <ul style="list-style-type: none"> • Reasonable changes relate to the intent | <ul style="list-style-type: none"> • Reasonable changes relate in detail to the intent |
| Justify order of songs (Part D) | <ul style="list-style-type: none"> • Incomplete or no justification for EP order of rhythmic composition | <ul style="list-style-type: none"> • Limited justification for EP order of rhythmic composition | <ul style="list-style-type: none"> • Reasonable justification for EP order of rhythmic composition | <ul style="list-style-type: none"> • Reasonable and detailed justification for EP order of rhythmic composition |
| Program notes (Part C) | <ul style="list-style-type: none"> • Incomplete program notes give little or no information about the rhythmic composition | <ul style="list-style-type: none"> • Program notes give some information about the rhythmic composition | <ul style="list-style-type: none"> • Program notes give information about the rhythmic composition | <ul style="list-style-type: none"> • Program notes give detailed information about the rhythmic composition |
| Performance with intent (Part E) | <ul style="list-style-type: none"> • Performance may communicate expressive intent of the photo • Performance stops without finishing | <ul style="list-style-type: none"> • Performance sometimes communicates the expressive intent of the photo • Some errors detract from the performance | <ul style="list-style-type: none"> • Performance communicates the expressive intent of the photo • Any errors do not detract from the performance | <ul style="list-style-type: none"> • Performance communicates the expressive intent of the photo • No errors |

Comments:

LESSON 2, HANDOUT 2: PLAYLIST

Name _____

A. Listen to these popular songs and describe only the **Mood** of each one. (Listen to four more songs on page 2 of Handout 2.)

To listen to a song, (a) click the link, (b) click "Playlist" when the page opens, and (c) click the title of the song in the box on the right.

- "The Star-Spangled Banner"—vocal solo with orchestra—<http://www.loc.gov/jukebox/recordings/detail/id/1757>
- "Keep off the grass" — banjo solo with piano; dance—<http://www.loc.gov/jukebox/recordings/detail/id/300>
- "Kerry Mills' Barn Dance"—Victor Dance Orchestra; dance—<http://www.loc.gov/jukebox/recordings/detail/id/1499>
- "Do They Think of Me at Home?"—vocal trio; waltz—<http://www.loc.gov/jukebox/recordings/detail/id/1719>

B. Review the mood of all 8 songs, and choose 3 that best connect to your photo. Circle the title of these songs to mark your choices.

C. Listen again (and then one more time) to the 3 songs you've chosen. Describe the musical elements in detail and what you think the composer intended to communicate through the music.

| Title | "The Star-Spangled Banner" | "Keep off the Grass" | "Kerry Mills' Barn Dance" | "Do They Think of Me at Home?" |
|-------------------|----------------------------|----------------------|---------------------------|--------------------------------|
| Mood | | | | |
| Composer's Intent | | | | |
| Tempo | | | | |
| Dynamics | | | | |
| Timbre | | | | |
| Articulation | | | | |
| Meter & Rhythm | | | | |

LESSON 2, HANDOUT 2: PLAYLIST

Name _____

A. Listen to these popular songs and describe only the **Mood** of each one. (Listen to four more songs on page 1 of Handout 2.)

To listen to a song, (a) click the link, (b) click "Playlist" when the page opens, and (c) click the title of the song in the box on the right.

- "That Baseball Rag"—vocal solo with orchestra; novelty—<http://www.loc.gov/jukebox/recordings/detail/id/3332>
- "Flame of Love"—instrumental; waltz—<http://www.loc.gov/jukebox/recordings/detail/id/119>
- "Hesitation Blues"—instrumental; novelty—<http://www.loc.gov/jukebox/recordings/detail/id/5151>
- New World Symphony, "Largo"—orchestra; classical theme—<http://www.loc.gov/jukebox/recordings/detail/id/2988>

B. Review the mood of all 8 songs, and choose 3 that best connect to your photo. Circle the title of these songs to mark your choices.

C. Listen again (and then one more time) to the 3 songs you've chosen. Describe the musical elements in detail and what you think the composer intended to communicate through the music.

| Title | "That Baseball Rag" | "Flame of Love" | "Hesitation Blue" | New World Symphony, "Largo" |
|-------------------|---------------------|-----------------|-------------------|-----------------------------|
| Mood | | | | |
| Composer's Intent | | | | |
| Tempo | | | | |
| Dynamics | | | | |
| Timbre | | | | |
| Articulation | | | | |
| Meter & Rhythm | | | | |

LESSON 3, HANDOUT 3: PLAYLIST

Name _____

Titles of the songs chosen your playlist: _____

Use your notes to compare and contrast some of these musical elements in your songs:

Mood • Tempo • Dynamics • Timbre • Articulation • Meter • Rhythm • Genre

A. Describe three similarities between the historic music you've chosen for your playlist:

1. _____

2. _____

3. _____

B. Describe three differences between the historic music you've chosen for your playlist:

1. _____

2. _____

3. _____

LESSON 4, HANDOUT 4: PLAYLIST

Name _____

Circle the photo cover of your playlist.



A. Create a title for your playlist that tells listeners something about what they will hear:

Explain how your title connects the photo and music chosen.

B. Plan the order of your playlist, and justify your choices using mood, composer's intent, and/or musical elements.

| | |
|--|---|
| 1. A song that will grab the audience's attention | Song title _____ Justify your choice _____ _____ _____ |
| 2. A song that challenges the audience to listen & contrasts with the first piece | Song title _____ Justify your choice _____ _____ _____ |
| 3. A song that brings closure—"the end" | Song title _____ Justify your choice _____ _____ _____ |

LESSON 5, HANDOUT 5: PLAYLIST

Name _____

Now, the work of your small group is to create a composition, the 4th track for your playlist, that communicates the mood, emotion, or feeling in the historic photo you've chosen.

Review: Circle the photo cover of your playlist.



Review: Describe the mood, emotion, or feeling in your photo cover that was the basis for selecting the first three songs for your playlist.

Develop rhythm patterns. Write four short word phrases to describe the experience of people in your photo cover or that may have been said by the person taking the photo. Phrases should connect to the mood, emotion, or feeling.

1. _____
2. _____
3. _____
4. _____

Experiment saying each phrase over and over.

- ☐ Try emphasizing different words in the phrase or adding rest(s) between some words.
- ☐ Try repeating the most important word(s) as you say the phrase.
- ☐ Say the phrase and clap the rhythm of the words. Do it again, but just "think" the words so only the clapping is heard.
- ☐ Record and listen to your ideas. Make changes as needed.

Decide the word phrase you like best and write your initials in the short blank to the left of the phrase.

LESSON 5, HANDOUT 5: PLAYLIST

Title your composition. Write a title for your piece. Consider your choice of word phrases and the mood, emotion, feeling of the historic photo. The title is one way to share your intention with listeners.

xChoose the timbre. Experiment with sounds for your own rhythm phrase. Remember your title and the mood, emotion, or feeling in the photo cover that you are communicating.

- ☐ Think the words and perform the rhythm using different body percussion sounds (such as snapping your fingers, clapping, or stomping your foot).
 - ☐ Experiment with other sounds you can make using objects found in the classroom, your backpack, or your pockets (such as tapping two pens together).
 - ☐ Do you have access to a pitched instrument such as a recorder, piano keyboard, or bells? If so, add try out different pitches with your rhythm.
 - ☐ Record and listen to your ideas in your group. What sounds seem most effective in communicating the mood, emotion, or feeling of photo and your title? Explain your ideas.
-
-
-
-
-
-
-
-

LESSON 6, HANDOUT 6: PLAYLIST

Name _____

Title _____

Form and First Draft

- ☐ Experiment with ways to organize all of your rhythms/parts into a composition that is 30 seconds long. Create a clear beginning, middle, and end using one of these forms: ABA, ABACA, or call-and-response.

What form will you use for your composition? _____

Describe the sound of the recurring part (such as the A part in ABA form). _____

- ☐ Plan to have all parts sound simultaneously, in various combinations, and/or separately.
- ☐ Perform your rhythms using your favorite found sounds, pitches, and/or body percussion.
- ☐ Incorporate your spoken word phrases at times (optional).
- ☐ Write out your composition using the grid on Handout 6 (pages 2 and 3). Be precise with your system of symbols and markings so someone else would be able to perform your composition.
- ☐ What tempo(s) will help effectively communicate your intention? Explain your choices.

- ☐ What dynamics will effectively communicate your intention? Explain your choices.

- ☐ Make an audio recording of your composition.

LESSON 6, HANDOUT 6: PLAYLIST

Name _____

Title _____

| | 0:00 | 0:05 | 0:10 | 0:15 |
|------------------------|------|------|------|------|
| Part A _____ | | | | |

| | | | | |
|------------------------|--|--|--|--|
| Part B _____ | | | | |
|------------------------|--|--|--|--|

| | | | | |
|------------------------|--|--|--|--|
| Part C _____ | | | | |
|------------------------|--|--|--|--|

| | | | | |
|------------------------|--|--|--|--|
| Part D _____ | | | | |
|------------------------|--|--|--|--|

LESSON 6, HANDOUT 6: PLAYLIST

Name _____

Title _____

| | 0:15 | 0:20 | 0:25 | 0:30 |
|------------------------|------|------|------|------|
| Part A _____ | | | | |

| | | | | |
|------------------------|--|--|--|--|
| Part B _____ | | | | |
|------------------------|--|--|--|--|

| | | | | |
|------------------------|--|--|--|--|
| Part C _____ | | | | |
|------------------------|--|--|--|--|

| | | | | |
|------------------------|--|--|--|--|
| Part D _____ | | | | |
|------------------------|--|--|--|--|

LESSON 7, HANDOUT 7: PLAYLIST

Name _____

Title _____

Evaluate Your First Draft. Listen to the audio recording you made of your first draft (Handout 6), and discuss what you notice. Complete the chart with possible changes.

| Possible changes to your composition | How each change helps to better communicate the photo |
|--------------------------------------|---|
| 1. _____ _____ | 1. _____ _____ |
| 2. _____ _____ | 2. _____ _____ |
| 3. _____ _____ | 3. _____ _____ |

Revise Your First Draft. Make needed changes on your first draft (Handout 6 pages 2 and 3) or ask your teacher for another Handout 6 to make a fresh copy.

☐ **Rehearse your composition** to be able to perform it confidently.

Program Notes. Write at least three sentences to introduce your rhythm composition using these starters or your own ideas:

- *The mood ...*
- *The rhythm might remind you of ...*
- *I want you to notice ...*
- *The hardest part about writing our composition 1 ...*
- *Listen for ...*

Your Playlist: Final Order of Tracks. Look back to Handout 4, the order of the historic songs on your playlist, and decide where your composition would fit in best. Write the final order of song titles:

- 1. _____
- 2. _____
- 3. _____
- 4. _____

Justify where you have placed your rhythmic composition using mood, composer’s intent, and/or musical elements.

Present Your Composition to the Class

- ☐ Choose one person in your small group to announce the title of your playlist and order of the tracks.
- ☐ Choose one person in your small group to announce the title of your composition and read their program notes to the audience.
- ☐ Present your composition live or as an audio recording.

HANDOUT 8: PLAYLIST RUBRICS

Name _____ Date _____

Lesson 1—**Responding: Select**

Handout 1: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|--|--|--|---|--|
| Describe the photo (Part D) | <ul style="list-style-type: none"> Incomplete description, or response does not answer the question | <ul style="list-style-type: none"> Brief description of photo mood, emotion, and/or feeling | <ul style="list-style-type: none"> Reasonable description of photo mood, emotion, and/or feeling | <ul style="list-style-type: none"> Reasonable and detailed description of photo mood, emotion, and/or feeling |
| Integrate elements of music related to the photo (Part E) | <ul style="list-style-type: none"> Incomplete interpretation of musical elements | <ul style="list-style-type: none"> Brief interpretation of musical elements | <ul style="list-style-type: none"> Reasonable interpretation of musical elements | <ul style="list-style-type: none"> Reasonable and detailed interpretation of musical elements |
| Use music vocabulary (Part E) | <ul style="list-style-type: none"> No use of musical vocabulary | <ul style="list-style-type: none"> Limited use of music vocabulary | <ul style="list-style-type: none"> Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> Accurate use of music vocabulary for all elements |

Comments:

Name _____ Date _____

Lesson 2—**Responding: Interpret, Evaluate**

Handout 2: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|--|--|--|--|---|
| Describe mood (Part A) | <ul style="list-style-type: none"> Incomplete description or responses do not describe the mood | <ul style="list-style-type: none"> Reasonable description of the mood for some pieces | <ul style="list-style-type: none"> Reasonable description of the mood of all 8 pieces | <ul style="list-style-type: none"> Reasonable and detailed description of the mood of all 8 pieces |
| Analyze and describe elements of music (Part C) | <ul style="list-style-type: none"> Incomplete or unreasonable description of musical elements | <ul style="list-style-type: none"> Brief description of musical elements or description addresses fewer than 3 pieces | <ul style="list-style-type: none"> Reasonable description of musical elements of 3 pieces | <ul style="list-style-type: none"> Reasonable and detailed description of musical elements of 3 pieces |
| Infer the composer's intent (Part C) | <ul style="list-style-type: none"> Incomplete or does not describe composer's intent | <ul style="list-style-type: none"> Reasonable inference of composer's intent for some pieces | <ul style="list-style-type: none"> Reasonable inference of composer's intent | <ul style="list-style-type: none"> Reasonable and detailed inference of composer's intent |
| Use music vocabulary (Part C) | <ul style="list-style-type: none"> No use of music vocabulary | <ul style="list-style-type: none"> Limited use of music vocabulary | <ul style="list-style-type: none"> Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> Accurate use of music vocabulary for all elements |

Comments:

HANDOUT 8: PLAYLIST RUBRICS

Name _____ Date _____

Lesson 3—**Responding: Analyze**

Handout 3: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|---|---|--|--|---|
| Compare the pieces (Part A) | <ul style="list-style-type: none"> Incomplete or inaccurate description of similarities between pieces | <ul style="list-style-type: none"> Accurate description of similarities between some pieces | <ul style="list-style-type: none"> Accurate description of similarities includes all 3 pieces | <ul style="list-style-type: none"> Accurate and detailed description of similarities includes all 3 pieces |
| Contrast the pieces (Part B) | <ul style="list-style-type: none"> Incomplete or inaccurate description between pieces | <ul style="list-style-type: none"> Accurate description of differences between | <ul style="list-style-type: none"> Accurate description of differences includes all 3 pieces | <ul style="list-style-type: none"> Accurate and detailed description of differences includes all 3 pieces |
| Use music vocabulary (Parts A & B) | <ul style="list-style-type: none"> No use of music vocabulary | <ul style="list-style-type: none"> Limited use of music vocabulary | <ul style="list-style-type: none"> Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> Accurate use of music vocabulary for all elements |

Comments:

Name _____ Date _____

Lesson 4—**Responding: Evaluate**

Handout 4: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|---|---|--|--|---|
| Title album (Part A) | <ul style="list-style-type: none"> Incomplete or connection is not evident between photo and music | <ul style="list-style-type: none"> Title and/or explanation show connection between photo and music | <ul style="list-style-type: none"> Title and explanation show reasonable connection between photo and music | <ul style="list-style-type: none"> Title and explanation show reasonable and surprising connection between photo and music |
| Justify order of songs (Part B) | <ul style="list-style-type: none"> Incomplete or reasonable justification is not evident | <ul style="list-style-type: none"> Reasonable justification for some EP tracks | <ul style="list-style-type: none"> Reasonable justification for the order of all EP tracks | <ul style="list-style-type: none"> Reasonable and detailed justification for the order of all EP tracks |
| Use music vocabulary (Parts A & B) | <ul style="list-style-type: none"> No use of music vocabulary | <ul style="list-style-type: none"> Limited use of music vocabulary | <ul style="list-style-type: none"> Accurate use of music vocabulary for most elements | <ul style="list-style-type: none"> Accurate use of music vocabulary for all elements |

Comments:

HANDOUT 8: PLAYLIST RUBRICS

Name _____ Date _____

Lesson 5—**Creating: Imagine**

Handout 5: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|------------------------|---|--|--|--|
| | <ul style="list-style-type: none"> Incomplete or connection of word phrases and title to intent is not evident | <ul style="list-style-type: none"> Some word phrases and/or title connect to intent | <ul style="list-style-type: none"> Word phrases and title connect to intent | <ul style="list-style-type: none"> Word phrases and title connect to intent and in a surprising way |
| Sounds (Part C) | <ul style="list-style-type: none"> Incomplete or connection of sounds to intent is not evident | <ul style="list-style-type: none"> Some chosen sounds connect to intent | <ul style="list-style-type: none"> Chosen sounds connect to intent | <ul style="list-style-type: none"> Chosen sounds connect to intent in a surprising ways |

Comments:

Name _____ Date _____

Lesson 6—**Creating: Plan and Make**

Handout 6: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|---|--|---|---|---|
| Musical choices | <ul style="list-style-type: none"> Incomplete or connection of choices and explanation to intent is not evident | <ul style="list-style-type: none"> some musical choices and/or brief explanation connect to intent | <ul style="list-style-type: none"> Musical choices and explanation connect to intent | <ul style="list-style-type: none"> Musical choices and explanation connect to intent in a surprising way |
| Musical form is ABA, ABACA, or call-and-response | <ul style="list-style-type: none"> An established form is not evident | <ul style="list-style-type: none"> Some parts of the music show an established form | <ul style="list-style-type: none"> Music is organized in an established form | <ul style="list-style-type: none"> Music is clearly organized is an established form |
| Symbols and markings | <ul style="list-style-type: none"> Incomplete or symbols and markings are unreadable | <ul style="list-style-type: none"> Symbols and markings document sounds for parts of the piece | <ul style="list-style-type: none"> Symbols and markings document intended sounds | <ul style="list-style-type: none"> Detailed symbols and markings document intended sounds |

Comments:

HANDOUT 8: PLAYLIST RUBRICS

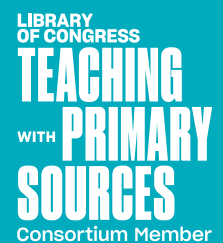
Name _____ Date _____

Lesson 7—**Creating: Evaluate and Refine, Present**

Handout 7: Formative Assessment Rubric

| | Emerging | Approaching | Meets | Exceeding |
|---|---|---|---|--|
| Revised composition (Part A) | <ul style="list-style-type: none"> • Incomplete or changes do not relate to intent | <ul style="list-style-type: none"> • Reasonable changes are sometimes related to intent | <ul style="list-style-type: none"> • Reasonable changes relate to the intent | <ul style="list-style-type: none"> • Reasonable changes relate in detail to the intent |
| Justify order of songs (Part D) | <ul style="list-style-type: none"> • Incomplete or no justification for EP order of rhythmic composition | <ul style="list-style-type: none"> • Limited justification for EP order of rhythmic composition | <ul style="list-style-type: none"> • Reasonable justification for EP order of rhythmic composition | <ul style="list-style-type: none"> • Reasonable and detailed justification for EP order of rhythmic composition |
| Program notes (Part C) | <ul style="list-style-type: none"> • Incomplete program notes give little or no information about the rhythmic composition | <ul style="list-style-type: none"> • Program notes give some information about the rhythmic composition | <ul style="list-style-type: none"> • Program notes give information about the rhythmic composition | <ul style="list-style-type: none"> • Program notes give detailed information about the rhythmic composition |
| Performance with intent (Part E) | <ul style="list-style-type: none"> • Performance may communicate expressive intent of the photo • Performance stops without finishing | <ul style="list-style-type: none"> • Performance sometimes communicates the expressive intent of the photo • Some errors detract from the performance | <ul style="list-style-type: none"> • Performance communicates the expressive intent of the photo • Any errors do not detract from the performance | <ul style="list-style-type: none"> • Performance communicates the expressive intent of the photo • No errors |

Comments:



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