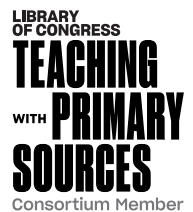


Photo by Bob O'Lary

## Band Responding Unit, Novice Secondary Level

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

*Teaching with Primary Sources*



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## OVERVIEW OF THE NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

OVERVIEW OF THE NAFME/LIBRARY OF CONGRESS RESPONDING UNIT This unit is based on the 2014 National Core Music Standards ([www.nafme.org/standards](http://www.nafme.org/standards)). These standards are all about music literacy, since they emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage; they cultivate a student’s ability to carry out the three Artistic Processes of *Creating*, *Performing*, and *Responding* while aligning with the ideals of Connecting to their world and the world around them. These are the processes that musicians have followed for generations, even as they connect through music to themselves and their societies.

This Library of Congress Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Process of Responding, defined as understanding and evaluating how music conveys meaning. Through the use of inquiry-based instructional strategies linked to essential questions inherent in the Responding process components (select, analyze, interpret, evaluate), students are guided to develop understandings about how creators/performers manipulate the elements and structures of music to convey expressive intent related to specific contexts (social, cultural, historical). Acquisition of musical skills and knowledge leads to students becoming independent thinkers and musicians.

This collection of band units is designed to reveal the power of band music to tell a story—to convey multiple and diverse meanings and perspectives—for students to engage with artistically by responding, performing, and connecting. Each of the units explores a different aspect of storytelling through music.

## OVERVIEW OF THE BAND RESPONDING UNIT, NOVICE SECONDARY LEVEL

The goal of this Responding unit is for students to gain knowledge that will help them select music of interest to them, and/or music that serves a particular purpose. In addition, students will gain a deeper understanding of how analyzing, interpreting and evaluating music, informs response to music. The lesson plans reference music representing a variety of subject matters. Three topics of interest included in this unit are: music reflecting social justice, patriotic music and world music. There is a broad range of band music available for each of these topics and suggested repertoire should be used at the discretion of the teacher.

Music can symbolize a form of social awareness to express ideas about war and peace, issues of social justice, and human rights for everyone at all levels of society. It pays homage to those who served in wars and fought for civil rights.

Patriotism is devotion to one’s country and its defense; uplifting citizens who are inspired by its ideals. Patriotic music often memorializes historical events such as wars, the 9/11 attacks, the mass shooting at Columbine, and the explosion of the space shuttle *Challenger*. Music often pays tribute to monuments such as the Statue of Liberty and the Vietnam War Memorial. Our musical heritage embodies music of people and cultures in every nation. *World music* denotes music from around the globe, including Western music, folk music, ethnic music, indigenous music, and multicultural music.

The following unit consists of plans for seven 60-minute lessons that include Library of Congress resources and formative and summative assessments. While this unit focuses on the Responding Artistic Process, it is important to incorporate other music opportunities that include areas of Creating, Performing, and Connecting.

**NOVICE LEVEL** Students at the novice level have started specializing in an art form of their choice. They are beginning to develop the basic artistic understanding and technique necessary to advance their skill level. Their expressive skills may be identified, and exploratory work begins. They may participate in presentation and performance opportunities as they are able. Their curiosity about the art form begins their journey toward personal realization and well-being. The thematic focus of the unit is designed to support students who are beginning their instrument study in high school.

**OVERVIEW** This unit focuses primarily on the *Responding* Artistic Process and its Select, Analyze, Interpret, and Evaluate components. Through navigation of the Responding standards, students will ponder at a novice level the question “*What is the purpose of instrumental music and what is my response?*” In an effort to explore this question, this unit uses resources from the Library of Congress to provide a snapshot of how music reflects humanity. Through the inquiry process and analysis of Library of Congress artifacts, students will gain a deeper understanding of selected repertoire and the way one responds to music.

Students will be introduced to the idea that instrumental music can tell a story, paint a picture, or depict something extramusical. The thematic focus of the unit is designed to support students who are beginning their instrument study in high school. Although these students are at the novice level with regard to proficiency on their instruments, the unit takes into consideration the cognitive development of high school students and therefore exposes them to mature concepts surrounding tragedy and coping. The links for recordings, artifacts, and suggested repertoire narrow the scope of tragedy and coping to support learning about 9/11, WW II, and specifically the attack on Pearl Harbor. This unit is designed to provide a framework that is flexible, replicable, and cyclical to support teachers in engaging students to respond to music. As the structure of the lessons is designed to support any thematic material, one would only need find aligned recordings and artifacts to support a theme tailored to meet the needs of learners desired repertoire selection.

Embedded in the unit are opportunities for students to listen, label, define, experiment, and apply their performance skills as they learn to consider how and why composers choose to manipulate musical elements to communicate expressive intent. The unit interweaves opportunities for students to use their learning to inform their responses as listeners and interpretations as performers.

## INSTRUCTIONAL GOALS/OBJECTIVES

Posted in the classroom and written from the student's perspective, these questions or "I can" statements explicitly communicate to students the intended understandings or acquisitions for this learning experience.

### LESSON 1

**Objective:** I can give personal reasons why I choose a piece of music for a specific purpose.

**Goal:** Introduce the idea that instrumental music can tell a story, paint a picture, or depict other nonmusical ideas. The lesson provides an opportunity for students to use personal preference to select the performance piece for the unit and infer how a composition's title may reveal clues about the composer's expressive intent. The students will take the written and performance preassessment for the unit.

### LESSON 2

**Objective:** I can identify how knowledge of the context allows a deeper understanding of the composition.

**Goal:** Provide students an opportunity to respond to Library of Congress artifacts, making connections of how knowledge of context allows a deeper understanding of their performance piece. The students will reflect on and apply their knowledge of context to inform their response and rehearsal.

### LESSON 3

**Objective:** I can identify how knowledge of the context and the way a composer uses certain musical devices allow a deeper understanding of the composition.

**Goal:** Students will gain a deeper understanding of how analysis of structural components informs a response. Students will engage in activities that connect repetitions, similarities, and differences with their plan as they investigate how we respond to these components in our daily lives. They will listen to recordings to gain a deeper understanding of how composers purposefully use repetition, similarities, and differences in their compositions and how analyzing and identifying structural components in their own performance piece informs their response. The students will reflect on and apply their understanding of context, repetitions, similarities, and differences to inform their response and rehearsal.

### LESSON 4

**Objective:** I can identify strategies that allow me to infer a composer's intent.

**Goal:** Students will learn how to identify manipulation of expressive qualities and infer a composer's intent. The students engage in activities that connect interpretation with their schema and discuss how it informs a response. Students investigate artifacts to gain a deeper understanding of the creative process. They will listen to two different performances and compare and contrast the interpretations by labeling the treatment of expressive qualities. They will use strategies to infer the composer's intent or their performance piece and ponder solutions.

### LESSON 5

**Objective:** I can use my knowledge about my piece and my self-reflection to refine my individual and ensemble performance.

**Goal:** Students will synthesize what they know about their composer's expressive intent to inform interpretations of their piece. They consider score markings and listen to other performers interpret the composition. They experiment with and make interpretative decisions about teacher-identified thematic material based on their learning and devise plans to continue individual refinement in preparation for their benchmark performance.



## LESSON 6

**Objective:** I can evaluate the piece and my individual and ensemble performance based upon analysis, interpretation, and established criteria.

**Goal:** Students to evaluate performances using the criterion of interpretive treatment of expressive qualities in alignment with the composer's intent. The students critically listen to other performers' interpretations as well as their own and use this criteria to evaluate what they are hearing. This lesson serves as a culmination for the performance aspect of the unit. Students reflect on how their knowledge has influenced their response and performance.

## LESSON 7

**Objective:** I can give musical and personal reasons for why I choose a piece of music.

**Goal:** Students will learn how to use musical reasons for selecting a piece of music. At the beginning of the unit, students selected music based upon their personal preferences. In this final lesson, students are asked to synthesize their learning to inform their responses and the music that they choose, and to understand that their personal preferences may be guided by the depth of their musical understanding.

## PREREQUISITE SKILLS FOR STUDENTS FOR THE UNIT

- For students to be successful in the unit they will need prior knowledge and experience in the following:
- Knowledge of music vocabulary related to instrumental music at the novice level, including the elements of music (e.g., articulation, dynamics, harmony, tempo, timbre, and appropriate performance practices).
- Basic sight-reading and novice-level score analysis skills.
- Knowledge of comparing and contrasting.
- Performance ability commensurate with learning Grade 1 repertoire in unit time frame.
- Inquiry processes.
- Collaborative learning processes.

## EMBEDDED INQUIRY MODELS

The unit is modeled after the inquiry method. The teacher's role is to facilitate opportunities for learners to observe, explore, investigate, question, analyze, draw conclusions, and communicate results about their learning. The unit contains the structures and strategies listed below to support this student-centered approach.

- Thinking Maps (KWL chart).
- Visible Thinking (Compass Points).
- Collaborative Learning (group inquiry).
- Library of Congress Teaching with Primary Sources Analysis Tool (Observe, Reflect, Question).  
<http://www.loc.gov/teachers/primary-source-analysis-tool/>

## ASSESSMENTS

- Formative and summative written and performance assessments are provided throughout the unit and include aligned rubrics.
- The lessons provide opportunities for students to respond perform, and/or signal. Students' responses can be used to move forward with and/or adjust instruction during the lesson.
- The National Association for Music Education Performing and Responding Model Cornerstone Assessments and Rubrics in 5th Grade General Music and Ensemble Novice have been modified, referenced, and/or extracted verbatim for some of the worksheets and rubrics throughout the unit. Appropriate citation is noted on each handout where applicable.

### *Formative:*

- Lesson 1 Worksheet
- Lesson 2–6 KWL Charts
- The Library of Congress Teaching with Primary Sources Analysis Tool
- Lesson 3 RSD Worksheet
- Lesson 3–6 Performing and Responding Reflection Sheet
- Lesson 4 Composer's Intent Compare and Contrast Worksheet
- Lesson 5 Composer's Intent Compare and Contrast Performance Piece Worksheet
- Lesson 6 Performance Piece Worksheet
- Lesson 7 Worksheet
- Lesson 7 Responding Unit Essential Question Exit Tickets

### *Summative:*

- Lesson 1 Written Summative Assessment Pretest
- Lesson 7 Written Summative Assessment Posttest
- Lesson 1 Performance Summative Assessment Pretest (sight-reading)
- Lesson 6 Performance Summative Assessment Post-test



## INSTRUCTIONAL PROCEDURES

- This unit is designed to provide a framework that is flexible, replicable, and cyclical.
- There are seven (60-minute) lessons that include daily opportunities for students to respond and perform.
- Each lesson is divided into Subobjectives that support the daily learning objective and offer flexibility for varied navigation. Based on the unique circumstances of each classroom Subobjectives may be extended, reduced, omitted, or used as stopping points for a lesson.
- The teacher should preview all links to ensure appropriateness and to ensure they meet the needs of their learning community. The Library of Congress notes, “... *The content of the artifacts are representative of history but may include materials that some may find offensive.*”

## DIFFERENTIATION

- The unit has been designed for novice students with some proficiency. Therefore, the teacher may find that included activities are most appropriate for students in their second year of study.
- Based on time constraints and to meet the needs of different levels of learners, individualized written worksheets may be used and or modified at the teacher’s discretion.
- To vary the mode of response, teachers may use worksheets as guiding questions for individual, small, or whole group discussion as opposed to written work (*e.g., the teacher may choose to pose KWL questions to the whole group, invite discussion, and record students’ responses on chart paper. By doing so, the teacher reduces individualized written reflection.*)
- Teachers may also consider varying the rigor of the questions posed by changing “how” or “why” questions to “who, what, when or where” questions to simplify the task.
- Additional strategies for scaffolding and extending learning are provided in daily lesson plans.

## MATERIALS

- Worksheets and activities are found in the Activities and Assessment section.
- Links for recordings and artifacts are found in the Links: Recordings and Artifacts section.
- The Library of Congress Teaching with Primary Sources Teacher’s Guides and Analysis Tool.
- Teacher’s guides: <http://www.loc.gov/teachers/usingprimarysources/guides.html>
- Students’ analysis tool: <http://www.loc.gov/teachers/primary-source-analysis-tool/>
- Computer with Internet connection, audio and visual projection capabilities.
- Space for group activities.
- Additional listening stations would further support learning opportunities (e.g., multiple tablets or additional computers).
- Additional specific materials are listed in daily lesson plans.

## LINKS: RECORDINGS AND ARTIFACTS

The teacher should preview all links to ensure appropriateness and to ensure they meet the needs of their learning community. The Library of Congress notes, "... the content of the artifacts are representative of history but may include materials that some may find offensive."

### LESSON 1

Repertoire Selection used in Lesson 1 and throughout the unit.

- *The teacher may choose any repertoire they have that depicts coping. The unit, which is specifically based on the repertoire selection, provides links to artifacts that support learning more about WW II, Pearl Harbor, and 9/11. The selections below have been chosen based on their difficulty level depiction of the theme, and availability at the Library of Congress.*

#### "Somerset"

Composer/Arranger: James Swearingen Publisher: C. L. Barnhouse Company

Grade: Very Easy (1) (also available in 5)

Recording Links: (2:17)

<https://www.jwpepper.com/sheet-music/search.jsp?keywords=somerset>

<https://www.youtube.com/watch?v=jfB6colmvzA>

#### "The Tears of Arizona" (Pearl Harbor Remembered)

Composer/Arranger: Brian Balmages Publisher: FJH

Grade: Very Easy

Recording Links: (2:50)

<https://www.jwpepper.com/sheet-music/search.jsp?keywords=The+Tears+of+Arizona+%28Pearl+Harbor+Remembered%29>

<https://www.jwpepper.com/sheet-music/search.jsp?keywords=The+Tears+of+Arizona+%28Pearl+Harbor+Remembered%29>

#### "Dancing the Skies"

Composer/Arranger: Kevin Mixon Publisher: Carl Fischer LLC

Grade: Very Easy

Recording: (2:30)

<https://www.jwpepper.com/Dancing-the-Skies/10071557.item#/submit>

### LESSON 2

The Library of Congress Teaching with Primary Sources Teacher's Guides and Analysis Tool

<http://www.loc.gov/teachers/usingprimarysources/guides.html>

- *In this section, you will find artifacts to support students' understanding of context in relationship to the thematic material. The links are aligned to support each performance piece. If the performance piece selected is either "Dancing the Skies" or "The Tears of Arizona," the teacher may intermingle artifacts at their discretion.*
- *Interviews are uncensored. The teacher should preview the clips prior to using them in the classroom to ensure they are suitable for their students.*

## ARTIFACTS SPECIFIC TO "SOMERSET" AND SEPTEMBER 11TH

- Pictures/Drawings

Main Library of Congress page for September 11th prints and photographs division

<https://www.loc.gov/exhibits/911/911-prints.html>

Manhattan Skyline, August 2001 Photograph by Carol Highsmith.

*Twin Towers in New York before September 11th.*

<http://www.loc.gov/exhibits/911/911-prints.html#object>

Witness and Response: September 11th Acquisitions at the Library of Congress (Documentary

**Photographs** <http://www.loc.gov/exhibits/911/911-docphotos.html>

- Videos

Interview with Lorenzo Maffin (2.18)

<https://www.loc.gov/item/afc911000243/>

Interview with Christina Rico (3.06)

<https://www.loc.gov/item/afc911000246/>

- Written Artifacts

Main Library of Congress September 11th Collection

*Includes historical artifacts. Connections made between attack of Pearl Harbor and September 11th.*

<https://www.loc.gov/collections/september-11th-2001-documentary-project/about-this-collection/>

Main Library of Congress September 11th Witness and Response page

<https://www.loc.gov/exhibits/911/>

Newspaper articles from September 12, 2001

<https://www.loc.gov/exhibits/911/911-serial.html#objects>

Teacher resource page

Navigate to either September 11th or Pearl Harbor artifacts.

<https://www.loc.gov/teachers/classroommaterials/connections/september11/>

*New York Times* link

*Firsthand published interviews from 502 firefighters, paramedics, and medical technicians following 9/11.*

[http://graphics8.nytimes.com/packages/html/nyregion/20050812\\_WTC\\_GRAPHIC/met\\_WTC\\_histories\\_full\\_01.html](http://graphics8.nytimes.com/packages/html/nyregion/20050812_WTC_GRAPHIC/met_WTC_histories_full_01.html)

*New York Times* interview with an EMT

[http://graphics8.nytimes.com/packages/pdf/nyregion/20050812\\_WTC\\_GRAPHIC/9110463.PDF](http://graphics8.nytimes.com/packages/pdf/nyregion/20050812_WTC_GRAPHIC/9110463.PDF)

- Audio Interviews

Interview with Daniel Dominguez, New York, New York October 8, 2001 (0–4:57)

<https://www.loc.gov/item/afc911000101/>

Interview with Amanda Mummery, 5th grade (6.12)

*A student recalls her reaction to 9/11 while attending a school assembly.*

<https://www.loc.gov/item/afc911000105/>

Artifacts specific to "Tears of Arizona" (Pearl Harbor Remembered)

- **Pictures/Drawings**

The shiftless and the curious came down on Monday morning after the Japanese attack on Pearl Harbor to see the loading of an Army transport bound for the Orient. Photograph by John Collier.

<http://www.loc.gov/pictures/resource/fsa.8c33673/?co=fsa>

- **Videos**

Main Library of Congress WW II Video Interviews with Veterans page.

*Videos are labeled with detailed descriptions of the content of the interviews.*

<https://www.loc.gov/vets/stories/ex-war-pearlharbor.html>

Interview with Kathryn Mary Doody from the Library of Congress WW II Interviews with Veterans.

*Consider clips from (17:07–20:24) and/or (27:33–30:08).*

<https://memory.loc.gov/diglib/vhp-stories/loc.natlib.afc2001001.23308/#vhp:clip>

An Interview with Robert Abbott Coates from the Library of Congress WW II Interviews with Veterans. *Consider clips from (13:43–18:37) and/or (20:01–22:41).*

<https://memory.loc.gov/diglib/vhp-stories/loc.natlib.afc2001001.00489/#vhp:clip>

Ann Hoog discusses After the Day of Infamy: “Man-on-the-Street” Interviews Following the Attack on Pearl Harbor (8:39)

[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=3351](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=3351)

- **Written Artifacts**

Library of Congress overview of the “Day of Infamy Collection”

<https://memory.loc.gov/ammem/afcphtml/afcpabout.html>

Main Library of Congress Day of Infamy navigation page

<https://memory.loc.gov/ammem/afcphtml/afcphome.html>

Teacher resource page

*Navigate to either September 11th or Pearl Harbor artifacts*

<https://www.loc.gov/teachers/classroommaterials/connections/september11/>

Letter from Fletcher Collins to Alan Lomax, Page 1, December 11, 1941

*The audio recordings for the “Man on the Street Interviews” are not digitized; however, there are many examples of correspondence found here, the above being one example of a letter between Lomax and Fletcher Collins.*

[http://memory.loc.gov/cgi-bin/query/S?ammem/afcppearl:@field\(TITLE+@od1\(Letter+from+Fletcher+Collins+to+Alan+Lomax,+Page+1,+December+11,+1941\)\)](http://memory.loc.gov/cgi-bin/query/S?ammem/afcppearl:@field(TITLE+@od1(Letter+from+Fletcher+Collins+to+Alan+Lomax,+Page+1,+December+11,+1941)))

Japanese-American Internment Camp Newspapers, 1942 to 1946 Collection

<https://www.loc.gov/collections/japanese-american-internment-camp-newspapers/about-this-collection/>

- **Audio Interviews**

Interview with Jim Ralph Beigh (8:52–11:06)

<https://memory.loc.gov/diglib/vhp-stories/loc.natlib.afc2001001.32480/>

## ARTIFACTS SPECIFIC TO “DANCING THE SKIES” AND WW II

- Pictures/Drawings

Picture of Britain’s new Spitfire

*Plane that John Gillespie Magee flew.*

<https://www.loc.gov/pictures/resource/fsa.8b07767/?loclr=blogpoe>

“Until this monster is destroyed, there is no peace” cartoon; Creator: William Allan Roger

<http://www.loc.gov/pictures/resource/cai.2a14513/>

World War II Memorial, Washington D.C. Photograph by Carol M. Highsmith.

<http://www.loc.gov/pictures/resource/highsm.04950/>

- Sound Recordings

Roosevelt and Hitler by Buster Ezell (3:18)

<https://www.loc.gov/item/ftvbib000085/>

Roosevelt and Hitler, Part II, by Buster Ezell (1:48)

<https://www.loc.gov/item/ftvbib000106/>

Lyrics for Roosevelt and Hitler by Buster Ezell

[https://www.loc.gov/resource/afc1943012.afc1943012\\_ms059/?sp=7](https://www.loc.gov/resource/afc1943012.afc1943012_ms059/?sp=7)

- Written Artifacts

“High Flight” by John Gillespie Magee.

*Historical information about the author and the original poem in the author’s hand, transcribed for students.*

<https://blogs.loc.gov/catbird/2013/09/john-gillespie-magees-high-flight/>

John Gillespie Magee’s letter to his parents

[https://blogs.loc.gov/catbird/?attachment\\_id=2225?loclr=blogpoe](https://blogs.loc.gov/catbird/?attachment_id=2225?loclr=blogpoe)

A Guide to World War II Materials compiled by Mark F. Hall, Digital Reference Specialist.

*Navigate to several historical artifacts from this main page.*

<https://www.loc.gov/rr/program/bib/WW2/WW2bib.html>

## LESSON 3

The Library of Congress Teaching with Primary Sources Teacher’s Guides and Analysis Tool

<http://www.loc.gov/teachers/usingprimarysources/guides.html>

- *The recordings in this section have been chosen from the Library of Congress digital archives as well as other sources in order to demonstrate repetitions, similarities, and differences. For the purpose of this lesson, the teacher may use any sound recording referenced or choose any preferred piece that best suits their needs to highlight repetitions, similarities and differences.*

“William Tell Overture,” Pt. 1, “Finale” by Gioacchino Rossini performed by Victor Concert Orchestra conducted by Walter B. Rogers (3:02)

<http://www.loc.gov/jukebox/recordings/detail/id/3286>

“William Tell Overture,” Pt. 2, “The Storm” by Gioacchino Rossini performed by the Victor Concert Orchestra conducted by Walter B. Rogers (2:25)

<http://www.loc.gov/jukebox/recordings/detail/id/3276>

"Hoe-Down" from Rodeo by Aaron Copland conducted by Leonard Bernstein (3:08)

<https://www.youtube.com/watch?v=JluJVMNNZAM>

"In the Hall of the Mountain King" from *Peer Gynt* Suite, no. 1 by Edvard Greig, conducted by Walter B. Rogers (2:11)

<http://www.loc.gov/jukebox/recordings/detail/id/4799>

"Fanfare for the Common Man" by Aaron Copland (3:32)

<https://www.loc.gov/item/ihas.100010429/>

"Different Trains, Pt. 1: America before the War" by Steven Reich performed by Kronos Quartet (0–1:30) [https://www.youtube.com/watch?v=1E4Bjt\\_zVJc](https://www.youtube.com/watch?v=1E4Bjt_zVJc)

"Little Train of the Caipira" by Heitor Villa-Lobos performed by London Philharmonic Orchestra conducted by Sir Eugene Gossen conducting (4:34)

[https://www.youtube.com/watch?time\\_continue=27&v=8mZSm1TfQHM](https://www.youtube.com/watch?time_continue=27&v=8mZSm1TfQHM)

## LESSON 4

The Library of Congress Teaching with Primary Sources Teacher's Guides and Analysis Tool

<http://www.loc.gov/teachers/usingprimarysources/guides.html>

- *The artifacts here are to be used for Subobjective 3, which can be omitted. If the teacher includes Subobjective 3, it is recommended that the teacher choose artifact(s) that align with the composer/recordings being used for Subobjective 4. The generalized and specific artifacts and recordings listed below have been labeled accordingly. The teacher may choose from the list below to meet the needs of learners in their class.*

Artifacts and Recordings generalized to any selected performance piece

"Little Train of the Caipira" from *Bachianas Brasileiras* no. 2 by Heitor Villa-Lobos

- **Written Artifacts for Subobjective 3**

Bernstein's rehearsal notes referencing preparation of percussion instruments in order to perform "The Little Train of the Caipira."

<https://www.loc.gov/resource/lbypc.0063.0/?q=Villa+Lobos+%E2%80%9CLittle+Train+of+the+Caipira%E2%80%9D&sp=1>

Bernstein's notes from the Young People's Concerts, pp. 4–8.

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<https://www.loc.gov/resource/lbypc.0061.0/?q=Villa+Lobos+%E2%80%9CLittle+Train+of+the+Caipira+%E2%80%9D&sp=4>

<https://www.loc.gov/resource/lbypc.0061.0/?q=Villa+Lobos+%E2%80%9CLittle+Train+of+the+Caipira+%E2%80%9D&sp=4>

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<https://www.loc.gov/resource/lbypc.0061.0/?q=Villa+Lobos+%E2%80%9CLittle+Train+of+the+Caipira+%E2%80%9D&sp=5>

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<https://www.loc.gov/resource/lbypc.0061.0/?q=Villa+Lobos+%E2%80%9CLittle+Train+of+the+Caipira+%E2%80%9D&sp=6>

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<https://www.loc.gov/resource/lbypc.0061.0/?q=Villa+Lobos+%E2%80%9CLittle+Train+of+the+Caipira%E2%80%9D&sp=7>

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<https://www.loc.gov/resource/lbypc.0061.0/?q=Villa+Lobos+%E2%80%9CLittle+Train+of+the+Caipira%E2%80%9D&sp=8>

- **Recordings for Subobjective 4**

"Little Train of the Caipira" London Philharmonic Orchestra conducted by Gossen. (4:34)

[https://www.youtube.com/watch?time\\_continue=27&v=8mZSm1TfQHM](https://www.youtube.com/watch?time_continue=27&v=8mZSm1TfQHM)

"Little Train of the Caipira" Royal Philharmonic Orchestra conducted by Ba'tiz. (4:40)

<https://www.youtube.com/watch?v=1rRFDnTEu6g>

"Little Train of the Caipira" National Children's Orchestra of Great Britain conducted by Luis Bassa (5:25)

<https://www.youtube.com/watch?v=Z6R593Ekw04>

"Hoe-Down" from Rodeo by Aaron Copland

- **Written Artifacts for Subobjective 3**

Letter from Aaron Copland to Louis Kaufman June 14, 1945.

References the composition progression of "Hoe-Down"

<https://www.loc.gov/resource/copland.corr0722.0/?st=text>

Letter from Aaron Copland to Louis Kaufman October 19, 1945.

*References the progression of "Hoe-Down"*

<https://www.loc.gov/resource/copland.corr0724.0/?st=text>

Letter from Aaron Copland to Louis Kaufman November 1, 1945.

*References the progression of "Hoe-Down"*

<https://www.loc.gov/resource/copland.corr0725.0/?st=text>

Letter from Aaron Copland to Louis Kaufman November 12, 1945.

<https://www.loc.gov/resource/copland.corr0727.0/?st=text>

Bill Stepp, Aaron Copland and "Bonaparte's Retreat"

<http://blogs.loc.gov/folklife/2013/11/bill-stepp-aaron-copland-and-bonapartes-retreat/>

Letter from Aaron Copland to Louis Kaufman February 27, 1946

*References the compositional progression of "Hoe-Down."*

<https://www.loc.gov/resource/copland.corr0729.0/?st=text>



- Recordings Subobjective 4

William Steep playing “Bonyparte” 1937 the reel song performed by William Steep (.41)

<https://www.loc.gov/item/ihas.200196309/>

“Bonyparte” performed by Asel Trueblood (4.29)

[https://www.loc.gov/item/afc1939007\\_afs02327a/](https://www.loc.gov/item/afc1939007_afs02327a/)

“Hoe-Down” New York Philharmonic conducted by Bernstein (3:47)

<https://www.youtube.com/watch?v=Qhw3PYXmOLE>

“Hoe-Down” performed by “The President’s Own” United States Marine Band (3:55)

[https://www.youtube.com/watch?v=Gk-hiW\\_CMtM](https://www.youtube.com/watch?v=Gk-hiW_CMtM)

“Hoe-Down” performed by Solo Violinist “Isabelle” with piano (3:13)

<https://www.youtube.com/watch?v=Id8N8-NiAp0>

“Hoe-Down” performed by the Philadelphia Virtuosi at Mariinsky Concert Hall in St. Petersburg, Russia, November 2014 (3:19)

[https://www.youtube.com/watch?time\\_continue=199&v=Un0BCd3Kb3I](https://www.youtube.com/watch?time_continue=199&v=Un0BCd3Kb3I)

“Hoe-Down” performed by London Symphony Orchestra (3.32)

<https://www.youtube.com/watch?v=6ajQYANLiug>

“Hoe-Down” performed by Moon Kyoung Kim—solo piano (4.20)

<https://www.youtube.com/watch?v=SJSHhzYuZjM>

“Hoe-Down” performed by USC Symphony Orchestra (begin at 18:54)

<https://www.youtube.com/watch?v=yIppva4GCe2o>

“Hoe-Down” performed by San Francisco Symphony conducted by Thomas (3.25)

<https://www.youtube.com/watch?v=LsReWx9XdNs>

“Hoe-Down” performed by David Worswick and Rhys Watkins (2.52)

<https://www.youtube.com/watch?v=KTaMxChPPrw>

“Hoe-Down” conducted by Bernstein (3:08)

<https://www.youtube.com/watch?v=JluJVMNNZAM>

“Hoe-Down” performed by Emerson, Lake and Palmer (3:12)

<https://www.youtube.com/watch?v=N0FuFfcCZiE>

“Hoe-Down” performed by Bela Fleck and the Flecktones (8:59)

<https://www.youtube.com/watch?v=tobxjvwouAU&list=RDtobxjvwouAU>

Artifacts and Recordings Specific to September 11th and World War II.

*On the Transmigration of Souls* by John Adams.

*This piece is based on the mature content of 9/11. Please preview all materials to ensure they best suit the needs of your learners and your classroom culture.*

- **Artifacts for Subobjective 3**

Composer and Conductor John Adams in Residence at the Library by Nicholas A Brown.

*Article with information about John Adams as artist-in-residence at the Library of Congress.*

<https://blogs.loc.gov/music/2013/05/composer-and-conductor-john-adams-in-residence-at-the-library/>

Decade 9/11: Responses in Classical Music published by WQXR Features.

*Summary and notes as from an interview with John Adams.*

<https://www.wqxr.org/story/151258-decade-911-responses-classical-music/>

John Adams Interview, Part 1 with WGUC 90.9 speaking with Mark Perzel and Brian O'Donnell (9:35)

*Interview with John Adams about On the Transmigration of Souls*

[https://www.youtube.com/watch?v=DN5E\\_adFY0w](https://www.youtube.com/watch?v=DN5E_adFY0w)

*Adams on Transmigration, recorded at WQXR (.56 seconds)*

*Interview with John Adams about On the Transmigration of Souls.*

<https://www.wqxr.org/story/151258-decade-911-responses-classical-music/>

The 2003 Pulitzer Prize Winner in Music, *On the Transmigration of Souls* by John Adams.

*Biographical information on John Adams and information and recording of the piece.*

<http://www.pulitzer.org/winners/john-adams>

Composer John Adams Reads from his Autobiography (0–64:00)

[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=4928](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4928)

- **Recordings for Subobjective 4**

*On the Transmigration of Souls* by John Adams, conducted by Lorin Maazel

<http://www.pulitzer.org/winners/john-adams>

<https://www.youtube.com/watch?v=bwoasXzLdVY>

*On the Transmigration of Souls* by John Adams, conducted by Robert Spano

<https://www.youtube.com/watch?v=dWWNQfgrnfU>

*Quartet for the End of Time* by Olivier Messiaen

*This piece is based on the mature content of WW II. Please preview all materials to ensure they best suit the needs of your learners and your classroom culture.*

- **Artifacts for Subobjective 3**

Messiaen's *Quartet for the End of Time*, James Wintle, speaker

*Consider the following clips: (1:47–9:40), (10:00–12:40) (28:55–39:55) (47:40–53:06)*

[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=5171](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=5171)

Program Notes on the *Quartet for the End of Time* by Jessie Rothwell

<https://www.laphil.com/philpedia/music/quartet-for-end-of-time-olivier-messiaen>

Inside Chamber Music with Bruce Adolphe—Messiaen *Quartet for the End of Time* (1:13:38)

*Lecture with music examples. Teachers should preview and use clips they prefer.*

<https://www.youtube.com/watch?v=odTLBdAs2Ds>

A documentary about Olivier Messiaen's *Quartet for the End of Time* featuring "The President's Own" United States Marine Band Ensemble, filmed and edited by H. Paul Moon (29:59)

*Music examples provided throughout the documentary*

Messiaen—A Life in Colour, Part 1 (9:46)

Specific information about Quartet for the End of Time at 2:39–3:39.

<https://www.youtube.com/watch?v=yX5pA3TVFsU>

Olivier Messiaen from the preface to the score of *Quartet for the End of Time*

<https://www.scribd.com/document/261737647/Olivier-Messiaen-Preface-to-Quartet-for-the-End-of-Time>

Website that provides performance notes from the score of *Quartet for the End of Time*.

<https://genius.com/Olivier-messiaen-quartet-for-the-end-of-time-lyrics>

- Recordings for Subobjective 4

*Quartet for the End of Time* by Olivier Messiaen, performed by the Cameo Trio (0–48:31)

*Consider playing from the beginning and continuing as time allows.*

<https://video.search.yahoo.com/yhs/search?fr=yhs-Lkry-SF01&hsimp=yhs-SF01&hspart=Lkry&p=quartet+for+the+end+of+time#id=14&vid=4496df5f939a16978f6e7a69a91b2732&action=view>

*Quartet for the End of Time* by Oliver Messiaen, performed by Daniel Hope, violin; Patrick Messina, clarinet; and Tatjana Vassiljeva, cello (51:30)

<https://www.youtube.com/watch?v=jXxmvslhCg>

*Quartet for the End of Time* by Olivier Messiaen, performed by Trio Oriens (54:32)

[https://www.youtube.com/watch?v=zYpBHc8px\\_U](https://www.youtube.com/watch?v=zYpBHc8px_U)

“Different Trains, Pt. 1—America before the War” by Steven Reich

*This piece is based on the mature content of WW II. Please preview all materials to ensure they best suit the needs of your learners and your classroom culture.*

- Written Artifacts for Subobjective 3

Steven Reich’s Program Notes (p. 3)

<https://www.scribd.com/document/268210398/Reich-Different-Trains-pdf>

Interview with Composer Steve Reich (1.14)

[https://www.youtube.com/watch?v=J\\_-nf4-TlaM](https://www.youtube.com/watch?v=J_-nf4-TlaM)

Reich Interview, continued (From 1:45–2:10)

[https://www.youtube.com/watch?v=3g\\_De\\_Dt8\\_A](https://www.youtube.com/watch?v=3g_De_Dt8_A)

Wikipedia information about “Different Trains”

[https://en.wikipedia.org/wiki/Different\\_Trains](https://en.wikipedia.org/wiki/Different_Trains)

Interview with String Quartet. (2:26–4:25)

*This clip shares how a musician details the context of the piece and how the composer uses rhythm and timbre to recreate the sounds of the train journey*

[https://www.youtube.com/watch?time\\_continue=7&v=BYYWhRgdFAQ](https://www.youtube.com/watch?time_continue=7&v=BYYWhRgdFAQ)

- Recordings Subobjective 4

“Different Trains” performed by The Playground Ensemble.

*The first movement is approximately 8.30 in length. The teacher can clip this down as is necessary for their needs and time constraints. This recording is an uninterrupted performance of all three movements.*

[https://www.youtube.com/watch?v=DY014O\\_sWkE](https://www.youtube.com/watch?v=DY014O_sWkE)

“Different Trains, Pt. 1: America before the War” performed by the Kronos Quartet. (0–1:30)

[https://www.youtube.com/watch?v=1E4Bjt\\_zVJc](https://www.youtube.com/watch?v=1E4Bjt_zVJc)

## LESSON 5

- *Several young band recordings can be found on YouTube or other online sources. They could be used to compare and contrast interpretations at the teacher's discretion if two professional recordings are not available.*

## LESSON 6

- *Several young band recordings can be found on YouTube or other online sources for extension compare and contrast activities in Lesson 6.*

"Somerset"

Composer/Arranger: James Swearingen Publisher: C. L. Barnhouse Company

Grade: Very Easy (1) (also available in.5)

Recording Links: (2:17)

<https://www.jwpepper.com/sheet-music/search.jsp?keywords=somerset>

<https://www.youtube.com/watch?v=jfB6colmvzA>

<https://www.youtube.com/watch?v=VhNrKt0p-Kw>

"The Tears of Arizona" (*Pearl Harbor Remembered*) Composer/Arranger: Brian Balmages

Publisher: FJH Grade: Very Easy

Recording Links: (2:50)

<https://www.jwpepper.com/sheet-music/search.jsp?keywords=The+Tears+of+Arizona+%28Pearl+Harbor+Remembered%29>

<https://www.youtube.com/watch?v=wJJUDkR9H1w>

<https://www.youtube.com/watch?v=SgP9Gm9Zn4w>

"Dancing the Skies"

Composer/Arranger: Kevin Mixon Publisher: Carl Fischer

Grade: Very Easy

Recordings: (2:30)

<https://www.jwpepper.com/Dancing-the-Skies/10071557.item#/submit>

<https://www.youtube.com/watch?v=tUk13cgwbHY>

## LESSON 7

*William Tell Overture*, Pt. 1, "Finale" by Gioacchino Rossini, performed by Victor Concert Orchestra conducted by Walter B. Rogers (3:02)

<http://www.loc.gov/jukebox/recordings/detail/id/3286>

Symphony no. 9 in E minor, Op. 95, "From the New World," II Largo (Opening) by Antonin Dvorak, performed by the Victor Concert Orchestra. (3.08)

<http://www.loc.gov/jukebox/recordings/detail/id/2988>

# NATIONAL CORE ARTS STANDARDS (2014)

## RESPONDING

**SELECT:** *Choose music appropriate for a specific purpose or context.*

### ENDURING UNDERSTANDING

Individual's selection of musical works is influenced by their interests, experiences, understandings, and purposes.

### ESSENTIAL QUESTION

How do individuals choose music to experience?

**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 structure and context of music inform a response?

### SPECIFIC PERFORMANCE STANDARD

*MU:RE7.1.E.5a.* Identify reasons for selecting music based on characteristics found in the music, connection to interest and purpose or context.

### SPECIFIC PERFORMANCE STANDARD

*Mu:Re7.2.E.5a.* Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

**INTERPRET:** *Interpret intent and meaning in artistic work.*

### ENDURING UNDERSTANDING

Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

### ESSENTIAL QUESTION

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

### SPECIFIC PERFORMANCE STANDARD

*MU:RE:8.1.E.5a.* Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

**EVALUATE:** *Apply criteria to evaluate artistic work.*

### 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 musical works and performances?

### SPECIFIC PERFORMANCE STANDARD

*MU:RE9.1.E.5.* Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

## PERFORMING

**ANALYZE:** *Analyze how formal aspects in musical works inform performances.*

### ENDURING UNDERSTANDING

Analyzing creators' context and how they manipulate elements of music provides insight to their intent and informs performance.

### SPECIFIC PERFORMANCE STANDARD

*MU:Pr4.2.E.5a.* Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

**INTERPRET:** Interpret intent and meaning in artistic work.

### ENDURING UNDERSTANDING

Performers make interpretive decisions based on their understanding of content and expressive intent.

### ESSENTIAL QUESTION

How do performers interpret musical works?

### SPECIFIC PERFORMANCE STANDARD

*MU:Pr4.3.E.5a* Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

**REHEARSE, EVALUATE AND REFINE:** *Develop and refine artistic techniques and works for presentation.*

### ENDURING UNDERSTANDING

To express their musical ideas, musicians analyze, evaluate and refine their performances over time through openness to new ideas, persistence, and the application of appropriate criteria.

### ESSENTIAL QUESTION

How do musicians improve the quality of their performances?

### SPECIFIC PERFORMANCE STANDARD

*MU:Pr5.3.E.5a.* Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

**PRESENT:** *Convey meaning through the presentation of artistic work.*

### ENDURING UNDERSTANDING

Musicians judge performance based on criteria that vary across time, place and cultures.

### ESSENTIAL QUESTION

When is a performance judged ready to present? How do context and the manner in which musical work is presented influence the audience response?

### SPECIFIC PERFORMANCE STANDARDS

*MU: PR6.1.E.5a.* Demonstrates attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

*MU:Pr6.1.E.5b.* Demonstrate an awareness of the context of the music through prepared and improvised performances.

### CONNECTING

**CONNECTING:** *Synthesize and relate knowledge and personal experiences to make music.*

### ENDURING UNDERSTANDING

Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding to music.

### ESSENTIAL QUESTION

How do musicians make meaningful connections to creating, performing, and responding to music?

### SPECIFIC PERFORMANCE STANDARD

*MU:Cn10.0.H.5a.* Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.



## LESSON 1 (INTRODUCTION & SELECT)

### OBJECTIVE

I can give personal reasons why I choose a piece of music for a specific purpose.

### GOAL

The goal of lesson one is to introduce the idea that instrumental music can tell a story, paint a picture, or depict other nonmusical ideas. The lesson provides an opportunity for students to use personal preference to select a performance piece for the unit and to infer how a composition's title may reveal clues about the composer's expressive intent. The students will take the written and performance preassessment for the unit.

### ENDURING UNDERSTANDING

Individual's selection of musical works is influenced by their interests, experiences, understandings, and purposes.

### ESSENTIAL QUESTION

How do individuals choose music to experience?

### SPECIFIC PERFORMANCE STANDARD

*MU:RE7.1.E.5a.* Identify reasons for selecting music based on characteristics found in the music, connection to interest and purpose or context.

### MATERIALS

- Audio- and/or video-recording capability.
- Recording links for the three selected pieces from Lesson 1 Repertoire Selection.
- Prepared sheet music (titles covered) for the three selected.
- Lesson 1 Written Pretest.
- Lesson 1 Worksheet and Exit Ticket.

### CONSIDERATIONS FOR PLANNING

The first portion of this lesson is designed to provide an opportunity for students to take part in selecting the piece for the unit. This component of the lesson requires additional materials and preparation time. If the teacher prefers, they may preselect and prepare only one piece for the unit's study and modify this lesson by omitting the voting process.

If the teacher chooses to follow the lesson to include the voting process, the teacher will need to have all three pieces prepared for sight-reading (titles hidden, e.g., cover with sticky notes). The teacher, based upon resources, may choose to supplant any or all three pieces from the repertoire list with pieces from their own library that depict the thematic material of the unit.

If the teacher chooses to include the voting process, then a mock polling place needs to be prepared.

## ASSESSMENT

- The students will take the unit written and performance pretests.
- The performance pretest (sight-reading) should be recorded and archived for use in Lesson 6.
- The summative performance and written rubrics are included in this lesson as well as in Lessons 6 and 7, respectively.
- The lesson ends with an exit ticket in a KWL format.

## PROCEDURES

**Subobjective 1 (20 minutes)** Students take written and performance preassessments for the unit and use personal preference to select repertoire.

- Teacher passes out Lesson 1 Written Pretest and plays recordings.
- *The names of the pieces should not be revealed until Subobjective 4 begins.*
- Students listen and complete their written pretest and cast their votes.
- Teacher tallies the votes and selects the piece for the unit.
- Teacher passes out the selected “Untitled” piece and records sight-reading.
- *This recording will be used as the students’ performance pretest, and the recording will be assessed and used again in lesson 6.*

**Subobjective 2 (10 minutes)** Students use prior knowledge to discuss the role that instrumental music plays in their lives. Teacher asks students questions and prompts students to briefly discuss their responses with each other.

**Question:** When do you hear instrumental music? What role does instrumental music play in your life?

- Teacher calls on a few students to share and charts their responses.
- *Facilitate this conversation to ensure that students arrive at ideas that align to music telling a story, painting a picture, or depicting a nonmusical idea.*

**Scaffold:** Provide a list of ideas for students to choose from.

- Teacher solidifies understandings of the differences between absolute music and music that depicts a nonmusical idea.
- Teacher checks for understanding by asking students to infer and categorize, based on the titles of pieces, if they are examples of absolute music or music that depicts a nonmusical idea (*e.g. Symphony in B-flat major, Dragons Dance*).
- Students close their eyes and respond by playing pitches to represent their answers (e.g., concert B-flat is absolute music, and concert D is assigned to music that depicts a nonmusical idea).

**Subobjective 3 (10 minutes)** Students listen and label characteristics in their selected “Untitled” piece, select an appropriate title for their piece, and justify their thinking.

- Teacher passes out Lesson 1 Worksheet and Exit Ticket.
- Students listen and respond to Part 1 of the worksheet.

**Questions:** Based on what you hear, what would you title this piece? Why?

**Subobjective 4 (10 minutes)** Students reflect on how knowing the title of their selected piece informed their response. Teacher reveals the title of the piece and prompts students to ponder the questions below as they listen.

**Questions:** What do you hear differently? What stayed the same? How does knowing the title that the composer gave the piece change your response to the music? How might you use a title to guide the audience about what to expect from your selection of music in the future?

**Scaffold:** Students verbalize answers to questions.

**Subobjective 5 (10 minutes)** Students rehearse their new piece considering pitch, rhythmic accuracy, and potential thematic material.

- Teacher poses question for students to ponder as they rehearse.

**Question:** What story or thing is the composer trying to depict?

- Students rehearse and the teacher calls on random students to share responses to the above question.
- Teacher solidifies understandings about the story or thing the music is trying to depict.
- Teacher closes the lesson with reflection on the essential question and prompts students to complete the exit ticket portion of their worksheet (the KWL chart).
- Students reflect, answer questions and turn in papers.

### LESSON CLOSURE NOTES

- This lesson closes with the teacher prompting students to reflect on the essential question.
- Students use the exit ticket to reflect on what they know, or can infer, about their piece based on the title and what they have learned about their piece and what nonmusical idea the composer is trying to portray as well as reflect on what they wonder about their piece, and how they might find out more, as a bridge to the next lesson that focuses on analysis of the context of their performance piece.

## LESSON 2 (ANALYZE)

### OBJECTIVE

I can identify how knowledge of the context allows a deeper understanding of the composition.

### GOAL

The goal of lesson two is to provide students an opportunity to respond to Library of Congress artifacts to make connections about how knowledge of context allows a deeper understanding of their performance piece. The students will reflect on and apply their knowledge of context to inform their response and rehearsal.

### 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 knowing about the context of music inform a response?

### SPECIFIC PERFORMANCE STANDARD

*MU:RE7.2E.5a.* Identify how knowledge of context and the use of repetition, similarities and contrast inform the response to music.

### REQUIRED MATERIALS

- Sheet music (performance piece).
- Lesson 1 Repertoire Selection, performance piece recording link.
- Lesson 2 Artifacts and recording links.
- Lesson 2 Context KWL Chart.
- Lesson 2 Context Role Play Activity.
- Lesson 2 Context Library of Congress Inquiry Activity.
- Library of Congress Teaching with Primary Sources Teacher's Guides and Analysis Tool.

### CONSIDERATIONS FOR PLANNING

- The teacher should model the procedure for using a KWL chart in this lesson, as this tool is used throughout the unit.
- **Subobjective 2** is optional. The purpose of this Subobjective is to connect with the students' schema and explore how context informs a response. If this Subobjective is included, reference the Lesson 2 Context Role Play Activity and Scenario Cards for specific directions.
- **Subobjective 3** is designed to be facilitated to multiple groups. Detailed instructions are found in Lesson 2 Context Library of Congress Inquiry Activity. If it is necessary, based on materials, for students to work as a whole group for this portion it is suggested that the teacher extend the time for this Subobjective to provide ample time for learning about the context of their piece. The teacher should preview and purposefully choose artifacts that best suit the needs of their learners.

## ASSESSMENT

This lesson includes opportunities for reflection on context using the KWL format as well as the Library of Congress Teaching with Primary Sources Analysis Tool.

## PROCEDURES

**Subobjective 1 (5 minutes)** Students use a KWL chart to reflect on prior learning and ponder what they know or wonder about context.

- Teacher passes out the Lesson 2 Context KWL Chart, shares the objective and essential question, and prompts students' reflection.
- Students discuss what they wrote, and the teacher calls on random students to share.

**Questions:** What have we learned thus far about the title/story/image/idea being depicted? What is context? Are there different types of context? How might context effect what you hear? What do you wonder about?

**Scaffold:** KWL reflection can be facilitated as a whole group class discussion where students verbalize responses instead of writing individually.

**Subobjective 2 (10 minutes)** Students demonstrate how knowledge of context can inform a response.

- Teacher models the structure for Lesson 2 Context Role Play Activity and passes out materials
- Students interact in groups and share with the class how context informs a response.

**Subobjective 3 (30 minutes)** Students investigate the Library of Congress primary source artifacts and use Library of Congress analysis tool to learn more about the context of their piece.

- Teacher models the structure for Lesson 2 Context Library of Congress Inquiry Activity and passes out the materials.

**Scaffold:** Purposeful assignment of roles in group activities.

- Students work in groups and use the analysis tool to observe, reflect on, and question artifacts.
- The students present their artifact(s) and observations, reflections, and questions to the class.
- Teacher creates an anchor chart about the context of their piece based upon the students' research.
- Teacher prompts students to revisit their KWL charts as groups present observations to the class.
- Students capture thoughts using KWL chart.

**Subobjective 4 (10 minutes)** Students rehearse their piece using their knowledge of context to inform their performance.

- Teacher prompts students to think about how their knowledge of context has informed their response and performance as they rehearse.

**Question:** Do you hear any musical components that you think represent nonmusical things?

- During rehearsal, teacher discusses how composers often use repetition to mark a theme, distinguish a character, or represent a nonmusical idea.
- Teacher prompts students to think about what these themes, characters or ideas may be in their piece/ parts as they rehearse and be ready to share.
- Teacher purposefully calls on students to share.

**Subobjective 5. (5 minutes)** Students identify how context has changed their response to the music.

- Teacher prompts students to consider the questions below and revisit their KWL charts as they listen to the recording of the performance piece.
- Students reflect, answer questions below, and turn in papers.

**Questions:** How does knowing about the context of music inform a response? What musical devices are depicting characters or characteristics in your piece? What do you hear differently? What do you notice? What do you wonder?

### LESSON CLOSURE NOTES

- This lesson closes with the teacher prompting the students to reflect upon their learning about the context of their performance piece.
- Additionally, the teacher has asked students to begin to think about how composers mark certain themes or nonmusical ideas with different compositional devices. These questions act as a bridge into the next lesson. There students will begin to analyze the structural components of repetitions, similarities, and differences and consider how these devices inform a response.

## LESSON 3 (ANALYZE)

### OBJECTIVE

I can identify how knowledge of the context and the way a composer uses certain musical devices allow a deeper understanding of the composition.

### GOAL

The goal of lesson three is for students to gain a deeper understanding of how analysis of structural components informs a response. Students will engage in activities that connect repetitions, similarities, and differences with their schema as they investigate how we respond to these components in our daily lives. They will listen to recordings to gain a deeper understanding of how composers purposefully utilize repetition, similarities, and differences in their compositions and of how analyzing and identifying structural components in their own performance piece informs their response. The students will reflect on and apply their understanding of context, repetitions, similarities, and differences to inform their response and rehearsal.

### 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 knowing about the context and the use of repetition, similarities, and contrast of music inform a response?

### SPECIFIC PERFORMANCE STANDARD

*MU:RE7.2E.5a.* Identify how knowledge of context and the use of repetition, similarities, and contrast inform the response to music.

### REQUIRED MATERIALS

- Sheet music (performance piece).
- Lesson 1 Repertoire Selection, performance piece recording link.
- Lesson 3 Recording links.
- Lesson 3 RSD KWL Chart.
- Lesson 3 RSD Activity 1.
- Lesson 3 RSD Activity 2.
- Lesson 3 RSD Worksheet.
- Lesson 3–6 Performing and Responding Reflection Sheet.



## CONSIDERATIONS FOR PLANNING

- **Subobjective 2** is optional. The purpose of this Subobjective is to connect repetitions, similarities and differences with a student’s schema and support the consideration of how these concepts inform a response in our daily lives. If Subobjective 2 is included, the two activities are flexible and one or both may be used in any order. Preview activities and copy materials as needed.
- **Subobjective 3** requires students to listen and respond to recordings to consider repetitions, similarities, and differences. The links provided include opportunities for students to consider these components; however, the teacher may use any piece he/she prefers that clearly represents how composers use repetitions, similarities, and differences. If the teacher uses the provided links, they should preview and choose which recording best suits their needs. The worksheet has three sections. Section 1 should be completed prior to listening, section 2 should be completed during the listening, and section 3 should be completed after listening.
- **Subobjective 4** requires students to identify repetitions, similarities, and differences in their music. The teacher should consider the process students will use to complete this activity. (e.g. using pencil with different markings or highlighters with different colors, etc.).
- **Subobjective 6** introduces the Lesson 3–6 Performing and Responding Reflection Sheet. Students will use this sheet to add to and revise throughout lessons 3-6. The teacher should consider their procedure for ensuring students have this sheet for these lessons. The completed sheet will be collected and assessed in lesson 6.

## ASSESSMENT

- The students will use their KWL charts to track their learning throughout the lesson.
- In this lesson students begin to reflect on their performance using the Lesson 3–6 Performing and Responding Reflection Sheet, which will be collected and assessed using a rubric in Lesson 6.
- There is a rubric provided for the Lesson 3 worksheet.

## PROCEDURES

**Subobjective 1 (5 minutes)** Students use a KWL chart to reflect on prior learning and ponder what they know or wonder about repetitions, similarities, and differences.

- Teacher passes out the Lesson 3 RSD KWL Chart, shares the objective and essential question and prompts students’ reflections.
- Students discuss what they wrote, and the teacher calls on random students to share.

**Question:** What have we learned thus far about context/ title/story/image/idea being depicted? What is a repetition/similarity/difference? What elements might be effected? What would you look or listen for to recognize repetition/similarity/difference in music? What do you wonder about?

**Scaffold:** KWL reflection can be facilitated as a whole group class discussion where students verbalize responses instead of writing individually.

**Subobjective 2 (10 minutes)** Students determine how repetitions, similarities, and differences connect to their real-world experiences.

- Teacher shares generalizations of repetitions, similarities and differences with music connections (e.g., repetition as an essential structural component).
- Teacher models the structure for Lesson 3 RSD Activity 1 or 2 and passes out materials.
- Students interact with groups and share findings with the class.
- Teacher may choose one student from all of the groups or call on one student for each group type to share.

**Subobjective 3 (15 minutes)** Students will listen to recordings and analyze how repetitions, similarities, and differences inform their response.

- Teacher prepares recording, from personal collection or from the Lesson 3 recording links, and passes out Lesson 3 RSD Worksheet.
- Teacher provides students with the title of the piece and prompts students to fill out Part 1.
- Teacher plays the recording and prompts students to fill out Part 2 as they listen.
- Teacher prompts students to think about what they heard, reflect on their predictions [first mention of "predictions" - pls clarify], and complete Part 3.
- Teacher replays the selection again if time allows and/or deems it necessary.
- Teacher prompts students to revisit their KWL chart and promotes class discussion.

**Subobjective 4 (10 minutes)** Students will analyze their score and listen to recordings to identify repetitions, similarities, and differences in their performance piece.

- Teacher prompts students to analyze their own music looking for repetitions (e.g., melodic and rhythmic components, overall structure).
- Students mark in their music.
- Teacher plays Lesson 1 Repertoire Selection, performance piece recording link.
- Students revise marks as necessary.

**Subobjective 5 (5 minutes)** Students identify how analysis of repetitions, similarities, and differences informed their response.

- Teacher prompts students to consider how knowing about repetitions, similarities, and differences changed their response.

**Questions:** How has your learning about the context/repetitions/similarities/differences of your piece changed your response? Do you hear anything differently? What do you now notice? What do you wonder?

- Teacher plays Lesson 1 Repertoire Selection, performance piece recording link.
- Students listen and capture their thoughts using their KWL chart.

**Subobjective 6 (15 minutes)** Students use their knowledge of context, repetitions, similarities, and differences to inform their rehearsal and plan next steps using their Lesson 3–6 Performing and Responding Reflection Sheet.

- Teacher prompts students to use their KWL charts to reflect on learning as they rehearse.
- Students rehearse and consider how their knowledge has informed their response and performance. They capture their thoughts using KWL chart.
- Teacher, during rehearsal, clarifies and solidifies understandings about structure and thematic areas and poses questions about interpretation.

**Questions:** What do we know about how the composer wanted us to convey their ideas? How can we learn more about the expressive choices we are making?

- Students rehearse, reflect on questions, and capture thoughts using KWL chart.
- Teacher passes out the Lesson 3–6 Performing and Responding Reflection Sheet.
- Teacher prompts students to fill out questions 1–3 and the Analyze portion of their sheet to plan next steps.

**Scaffold:** Read questions and allow students to verbalize responses.

### LESSON CLOSURE NOTES

- The lesson closes with the teacher prompting students to reflect upon their learning thus far about context, and the composer’s use of repetitions, similarities, and differences to consider the structure or thematic material in their piece.
- Additionally, the teacher has asked students to begin to think about ways composers convey their expressive ideas. This acts as a bridge to the next lesson, where students will explore how elements of music are used to convey the composer’s expressive intent.

## LESSON 4 (INTERPRET)

### OBJECTIVE

I can identify strategies that allow me to infer a composer's intent.

### GOAL

The goal of lesson four is for students to identify manipulation of expressive qualities and to infer a composer's intent. The students engage in activities that connect interpretation with their schema ["connect interpretation with their schema" pls clarify] and discuss how it informs a response. Students investigate artifacts to gain a deeper understanding of the creative process. They will listen to two different performances and compare and contrast the interpretations by labeling the treatment of expressive qualities. They will use strategies to infer the composer's intent of their performance piece and ponder solutions.

### ENDURING UNDERSTANDING

Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

### ESSENTIAL QUESTION

How does knowing about the composer's intent inform a response?

### SPECIFIC PERFORMANCE STANDARD

*MU:RE8.IE.5a.* Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, context, and (when appropriate) the setting of the text.

### REQUIRED MATERIALS

- Sheet music (performance piece).
- Lesson 4 Artifact links (Subobjective 3).
- Lesson 4 Recording links (Subobjective 4).
- Lesson 1 Repertoire Selection, performance piece recording link.
- Lesson 4 Composer's Intent KWL Chart.
- Library of Congress Teaching with Primary Sources Teacher's Guides and Analysis Tool.
- Lesson 4 Composer's Intent Compare and Contrast Worksheet.
- Lesson 3–6 Performing and Responding Reflection Sheet.

## CONSIDERATIONS FOR PLANNING

- **Subobjective 3** is optional. If this Subobjective is included, the teacher should preview the artifacts. Selection of Subobjective 3 artifacts and Subobjective 4 recordings should align, meaning the artifacts chosen should match the composer/composition in Subobjective 4. There are artifacts and recordings specific to some of the performance pieces from the repertoire list; however, the generalized artifacts/recordings may be used regardless of what performance piece is being studied. The teacher may select **any artifact/recording pairings** that best suits their needs. After consideration of materials, time constraints, and the number of artifacts the teacher would like to highlight, the teacher may choose to use the same grouping structure from Lesson 2, or may conduct this activity in a whole group setting if materials warrant.
- **Subobjective 4:** Preview the recordings found in the Lesson 4 Links-Recordings and Artifacts section. The teacher will only need to select two interpretations of the same piece. Several interpretations have been provided, but the teacher may choose any other performance/interpretation(s) of the same piece not provided in the links. As the students listen they will fill out the element(s) check sheet for both performances and then compare/contrast these. Then they will answer questions 1–5. This worksheet is like the one used in Lesson 6. The teacher may consider projecting a completed worksheet or modeling the procedure.

## ASSESSMENT

- There are opportunities for students to reflect on learning throughout the lesson using both a KWL chart as well as Lesson 3–6 Performing and Responding Reflection Sheet. These will be collected and assessed in Lesson 6.
- The Lesson 4 Composer’s Intent Compare and Contrast Activity includes a worksheet and a rubric. This activity includes listening to two interpretations and identifying expressive elements, comparing and contrasting the interpretations, and answering questions about how the manipulation of expressive qualities informs a response.

## PROCEDURES

**Subobjective 1** Students use a KWL chart to reflect on prior learning and ponder what they know or wonder about composer’s expressive intent (*approximately 5 minutes*).

- Teacher passes out the Lesson 3 RSD KWL Chart, shares the objective and essential question, and prompts students’ reflections.
- Students discuss what they have written, and the teacher calls on random students to share.

**Questions:** What have we learned thus far about context/structure/thematic material? What is expressive intent? What elements help convey it? What clues do composers use to communicate it? What do you wonder about it?

**Scaffold:** KWL reflection can be facilitated as a whole group class discussion where students verbalize responses instead of writing individually.

**Subobjective 2 (10 minutes)** Students determine and make connections about how interpretation informs a response.

- Teacher states a sentence several ways using different inflection and emphasis and then asks students to discuss their differing responses.

**Question:** How did my interpretation of these words change your response?

- Students discuss and the teacher calls on random students to share.
- Teacher performs a thematic phrase from the performance piece several ways and then prompts discussion.

**Questions:** Which way is correct? Are there multiple ways that could be correct? How do you know? What informs the way you interpret the notation you see?

- Students discuss [the questions above? pls clarify], and the teacher calls on random students to share.
- Teacher poses questions and creates an anchor chart.
- Teacher chooses a graphic organizer, (e.g., T-chart) which captures the elements performers can and cannot manipulate from the class discussion. This chart should remain posted for the remainder of the unit.
- Teacher clarifies and solidifies understandings during class discussion.

**Questions:** What are the elements of music that can help inform us of the composer's expressive intent? Which elements can we as performers manipulate when we interpret a piece? Which ones can we not?

**Subobjective 3 (10 minutes)** Students investigate Library of Congress and other source artifacts that provide insight into a composer's expressive intent.

- Teacher shares the purpose of looking at artifacts.

**State or Question:** By looking at artifacts we gain a greater understanding of the creative process. What might these artifacts share about the creative process?

- Teacher passes out and reviews procedure for the Library of Congress Teaching with Primary Sources Analysis Tool.
- Teacher shares chosen artifacts from Lesson 4 artifact links (Subobjective 3).
- Students use Library of Congress Teaching with Primary Sources Analysis Tool to observe, reflect and discuss artifacts.
- Teacher poses questions and prompts class discussion.
- Students share their observations, reflections and questions.

**Question:** What have we learned from this artifact that helps us understand the composer's expressive intent?

**Subobjective 4 (15 minutes)** Students compare and contrast two interpretations of a piece using the Lesson 4 Composer’s Intent Compare and Contrast Worksheet.

- Teacher models process and passes out the Lesson 4 Composer’s Intent Compare and Contrast Worksheet.
- Students listen to each recording and identify the treatment of elements. Then they compare and contrast the two interpretations and answer questions 1–5.
- Teacher poses questions and prompts class discussion.

**Questions:** What did you hear? What comparisons did you notice? What contrasts did you notice? Which performance was your preference? Why?

**Subobjective 5 (5 minutes)** Students use strategies for discovering the composer’s intent of their performance piece.

- Teacher refers to the T-chart from Subobjective 2 and poses questions for class discussion.

**Questions:** How does the composer indicate their expressive intent in our music? What markings do you see? What do you think they are trying to communicate?

- Students discuss as a class, and the teacher solidifies understandings.
- Teacher asks students to look closely at the expressive elements in their music and then reads the program notes and/or any additional interpretation information.
- Students capture thoughts using KWL chart and discuss what they have learned from the program notes and how this has informed their response and interpretation of differing expressive qualities.
- Teacher calls on a student from each section to check on and clarify understandings.

**Subobjective 6 (15 minutes)** Students rehearse, manipulating expressive qualities that support the composer’s expressive intent, and reflect on their learning using the KWL chart and Lessons 3–6 Performing and Responding Reflection Sheet.

- Teacher prompts students to revisit the KWL chart as they rehearse.
- Teacher, during rehearsal, selects a phrase and prompts students to experiment with altering the indicated expressive elements (e.g. taking out any dynamic contrast,, etc.) and then poses questions for discussion.

**Questions:** How has your response changed? What do you think the composer wanted to express by choosing \_\_\_\_ (dynamic, tempo, articulation, etc.) here? Why do you think they chose \_\_\_\_? (dynamic, tempo, articulation, etc.) Why are these expressive markings appropriate? How do those expressive markings help depict the thematic material? What is the composer trying to express?

- Students rehearse, discuss and revisit the KWL chart.
- Throughout the rehearsal, the teacher clarifies and solidifies understandings about thematic material in the piece.

- Students rehearse and revisit the KWL chart to capture learning.
- Teacher passes out students' Lesson 3–6 Performing and Responding Reflection Sheet and prompts them to revisit any responses and to complete the Interpret section.
- Students complete reflection.
- Teacher poses additional questions about interpretation and prompts students to revisit their KWL charts.

**Questions:** What expressive challenges do you think you may have? Are there choices you are unsure of? What could help you? How can we learn more about the expressive choices we are making?

**Scaffold:** Read questions and allow students to verbalize responses.

### LESSON CLOSURE NOTES

- The lesson closes with reflection on learning thus far. The students are prompted to think about what the composer of their performance piece is trying to express.
- They examine how purposeful selection of expressive elements supports a composer in conveying ideas, as well as how this informs inference of the composer's intent and our response as listeners and performers.
- The teacher elicits contemplation of potential expressive challenges and solutions to connect to the next lesson. In the next lesson, students will learn more about how performers use analysis and how to infer the composer's intent in order to inform their interpretive decisions as performers and plan effective practice strategies.



## LESSON 5 (INTERPRET)

### LEARNING OBJECTIVE

I can use my knowledge about my piece and my self-reflection and peer feedback to refine my individual and ensemble performance.

### GOAL

The goal of lesson five is for students to synthesize what they know about their composer's expressive intent to inform interpretations of their piece. They consider score markings and listen to other performers interpret their composition. They experiment with and make interpretative decisions about teacher-identified thematic material based upon their learning and devise plans to continue individual refinement in preparation for their benchmark performance.

### ENDURING UNDERSTANDING

Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

### ESSENTIAL QUESTIONS

How does knowing about the composer's intent inform a response? How can you use your understanding of the context of your piece and composer's intent to inform your performance?

### SPECIFIC PERFORMANCE STANDARD

*MU:RE8.1E.5a.* Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, context, and (when appropriate) the setting of the text.

### REQUIRED MATERIALS

- Sheet music (performance piece).
- Lesson 5 Recording links
- Lesson 5 Teacher chosen additional recordings of the performance piece from personal library, YouTube, or other online resources
- Lesson 5 Composer's Intent KWL Chart
- Lesson 5 Composer's Intent Compare and Contrast Performance Piece Worksheet
- Lessons 3–6 Performing and Responding Reflection Sheet

### CONSIDERATIONS FOR PLANNING

- **Subobjective 2:** Preview the links found in the Links: Recordings and Artifacts section for Lesson 5 recordings.

The links provided here are from JWPepper.com as well as some YouTube links. The teacher may choose to use any other interpretations from their personal library or other online resources they deem appropriate. If only one professional recording is available for the selected performance piece, the teacher may use a young band recording or perform the piano reduction with differing interpretations as an alternative. The students follow a similar procedure in this activity as in lesson 4. As the students listen, they will fill out the element(s) check sheet for both performances, compare and contrast [what? pls clarify], and answer questions 1–5.

- **Subobjective 3:** Students will use the Visible Thinking, Project Zero, Compass Point activity to explore teacher-identified thematic/focus areas, experiment with different interpretations, and present their ideas to the class. Teachers can find out more about visible thinking at project zero at [www.pz.harvard.edu/vt/](http://www.pz.harvard.edu/vt/). The compass point activity questions have been modified to suit the needs of this lesson.

### Compass Point Activity Directions

Teacher explains that students will work in sectionals to explore interpretations and will have an opportunity to individually think of how they would interpret their thematic material. Then they will share their ideas with their sections. The section will use the Compass Point questions to discuss and decide which interpretation they prefer as a section. They will then share their responses with the class.

#### Roles to be assigned include:

- **Reader**—shares the Compass Point questions and leads the group in coming to a consensus.
- **Timekeeper**—ensures that the group adheres to time limits and stays on track.
- **Scribe**—records responses for the Compass Point questions to be shared with the whole class.
- **Reporter**—shares the group’s responses to the class.

- Teacher should consider time limits and assign them to meet the needs of learners (e.g., 1–2 minutes of exploration, 5–8 minutes to discuss and rehearse, and 1 minute for each sectional to present to the class).

### ASSESSMENT

- There are opportunities for students to reflect throughout the lesson on their learning using both a KWL chart as well as Lesson 3–6 Performing and Responding Reflection Sheet. These will be collected and assessed in lesson 6.
- The Lesson 5 Composer’s Intent Compare and Contrast Performance Piece Activity includes a worksheet and a rubric. This activity includes listening to two interpretations, identifying expressive elements, comparing and contrasting the interpretations and answering questions focused on how the manipulation of expressive qualities informs a response.

### PROCEDURES

**Subobjective 1 (5 minutes)** Students use their KWL charts to reflect on their learnings thus far, specifically considering thematic material, the composer’s intent, and their own interpretations.

- Teacher passes out the Lesson 5 Composer’s Intent KWL Chart, shares the objective and essential question, and prompts students’ reflections.
- Students discuss what they have written, and the teacher calls on random students to share.

**Questions:** What have we learned thus far about analysis and interpretation? What have we learned about the use of expressive qualities in our piece? What do we know about the thematic material? What final decisions do we need to make about interpretation? What do you wonder about it?

**Scaffold:** KWL reflection can be facilitated as a whole group class discussion where students verbalize responses instead of writing individually.

**Subobjective 2 (15 minutes)** Students compare and contrast two interpretations of their performance piece using the Lesson 5 Composer’s Intent Compare and Contrast Performance Piece Worksheet.

- Teacher posts a Thematic/Focus Area anchor chart that details measures for each section.
- *Keep the Thematic/Focus Area anchor chart posted for the remainder of the unit.*
- Teacher reviews procedure for listening activity and passes out the Lesson 5 Composer’s Intent Compare and Contrast Performance Piece Worksheet.
- Teacher re-reads the program notes, references anchor chart, and prompts students to listen carefully to each section’s identified thematic/focus areas.
- Teacher discusses how a performer’s knowledge of context may also inform their interpretation.
- Teacher plays or performs two differing interpretations.
- Students listen to each recording and identify the treatment of elements, compare and contrast the two interpretations, and then answer questions 1–5.
- Teacher asks questions and prompts class discussion.

**Questions:** What comparisons did you notice? What contrasts did you notice? Which performance was your preference? Why? What did you hear that inspires your own interpretation?

**Subobjective 3 (15 minutes)** Students in sectionals use the Visible Thinking-Project Zero-Compass Point activity to explore teacher-identified thematic/focus areas, consider different interpretations, and presents their ideas to the class.

- Teacher prompts students to consider their response to question 5 from their worksheet to help guide their exploration.

**Question:** What did you hear in the recordings we listened to that inspired your interpretation?

- Teacher refers back to Thematic/Focus Area anchor chart and posts the “Compass Point” questions.

**Compass Point Activity directions are found in Considerations for Planning.**

**Questions:**

**E = Excited.** What excites you about the interpretation your group has chosen?

**W=Worrisome.** What do you find worrisome or challenging about the interpretation your group has chosen?

**N = Need to Know.** What else do you need to know or find out about it? What additional information would help you?

**S = Steps, or suggestions for moving forward.** What steps might you take to address technical or expressive challenges in your interpretation?

- Teacher models the Compass Points procedure and provides expectations, and time limits. The teacher then passes out materials (e.g., paper and pencils for scribes, stopwatches for timekeepers) and assigns roles.
- Students work on the Compass Point activity in sectionals and explore interpretations. Reporters from each section share their section’s chosen interpretation and the E.W.N.S. responses.

**Subobjective 4** (25 minutes) Students use criteria to rehearse and refine the interpretation of their performance piece and reflect and plan next steps using the modified model cornerstone assessment Lesson 3–6 Performing and Responding Reflection Sheet.

- Teacher prompts students to revisit their KWL charts following the activity and throughout rehearsal.
- Teacher shares that in the next lesson the class will be recorded. They will be provided time at the end of this lesson to plan their individual practice strategies for refining at home.
- Teacher, during rehearsal, clarifies and solidifies understandings about expressive qualities and interpretation.
- Students rehearse and revisit their KWL charts to consider how their knowledge thus far has informed their response and performance.
- Teacher, during rehearsal, poses questions about interpretation.

**Questions:** What do we know? What do we want to express? What challenges are we facing? What should we do? How does our interpretation compare with what we know about our composer’s expressive intent? What will we listen for as we evaluate our recording?

- Students capture their thoughts in KWL charts.
- Teacher passes out students’ Lesson 3–6 Performing and Responding Reflection Sheet and prompts students to revisit any responses and to complete the Rehearsal Plan section.
- Students complete reflection.

**Scaffold:** Read questions and allow/invite students to verbalize responses.

### LESSON CLOSURE NOTES

- The lesson closes with students reflecting on their learning thus far and how their knowledge has informed their response and performance.
- The teacher prompts students to pose strategies for at-home practice to problem-solve their performing issues using Lesson 3–6 Performing and Responding Reflection Sheet to plan strategic practice at home.
- The teacher poses the following questions to prepare for the next lesson on evaluating: “How does our interpretation compare with what we know about our composer’s expressive intent? What will we listen for as we evaluate our recording?” and asks students to use their KWL charts to capture their thoughts.

## LESSON 6 (EVALUATE)

### OBJECTIVE

I can evaluate the piece and performance based upon analysis, interpretation and established criteria.

### GOAL

Students to evaluate performances using the criteria of interpretive treatment of expressive qualities in alignment with the composer's intent. The students critically listen to other performer's interpretations as well as their own and use this criteria to evaluate what they are hearing. This lesson serves as a culmination for the performance aspect of the unit. Students reflect on how their knowledge has influenced their response and performance.

### ENDURING UNDERSTANDING

The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

### ESSENTIAL QUESTION

How can I judge the quality of musical work(s) and performance?

### SPECIFIC PERFORMANCE STANDARD

*MU:RE9.1.E.5a.* Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

### REQUIRED MATERIALS

- Sheet music (performance piece).
- Audio or video recording capability.
- Lesson 6 Recording links.
- Lesson 6 Teacher-chosen additional recordings of the performance piece from personal library, YouTube, or other online resources
- Lesson 6 KWL Chart.
- Lesson 6 Performance Piece Worksheet.
- Lesson 3–6 Performing and Responding Reflection Sheet.

### CONSIDERATIONS FOR PLANNING

- **Subobjective 2:** The teacher will need to have the Lesson 5 worksheets ready to hand back to students to reference as they listen. A model of the worksheet process should be provided. Refer to the composer's intent anchor chart from the prior day. The teacher will use the same recordings they choose for lesson 5.
- **Subobjective 4:** The teacher will need to have the recording of students sight-reading from lesson 1, as students will listen, evaluate and compare this recording with their benchmark performance in this lesson. The students will be turning in their Lesson 3–6 performing and responding reflection sheet. The rubric is included in this lesson for assessment purposes.

- **Extension:** Based upon time available, the lesson may be extended here. Some thoughts for extensions are included in the lesson plan following Subobjective 4. If chosen, there may be additional materials to prepare.

## ASSESSMENT

- There are opportunities for students to reflect throughout the lesson on learning using a KWL chart. Students complete their Lesson 3–6 Performing and Responding Reflection Sheet, and the corresponding rubric is provided.
- The Lesson 6 Performance Piece Listening Activity includes a worksheet and a rubric. The activity includes listening to two performances and evaluating the treatment of the expressive elements compared to the composer’s intent as the criteria for evaluating the performance.
- Lesson 6 also includes a unit summative ensemble performance assessment. The Lesson 6 performance summative rubric has been modified to focus on ensemble performance rather than the individual’s performance due to time constraints in the unit. Based on the limited time for rehearsal, the emphasis of the summative assessment should be placed upon growth rather than mastery. At the teacher’s discretion and based upon time constraints, this assessment may be conducted by the students as well as the teacher.

## PROCEDURES

**Subobjective 1 (5 minutes)** Students will reflect using their KWL chart on their learnings thus far, considering specifically thematic material, composer’s intent, and interpretation.

- Teacher passes out the Lesson 6 KWL Chart, shares the objective and essential question, and prompts students’ reflections.
- Students discuss [questions below? pls clarify], and the teacher calls on random students to share.
- Teacher calls on random students, solidifies understandings, and posts a Key Ideas-Composer’s Intent anchor chart.
- *Keep the Key Ideas-Composer’s Intent anchor chart posted for the remainder of the unit.*

**Questions:** What have we learned thus far about our composer’s intent/analysis/interpretation? What have we learned about the use of expressive qualities in our piece? What decisions did we make last rehearsal about interpretation? What were some solutions? What do you wonder about?

**Scaffold:** KWL reflection can be facilitated as a whole group class discussion where students verbalize responses instead of writing individually.

**Subobjective 2 (10 minutes)** Students compare and contrast two interpretations of their performance piece with the composer’s intent and evaluate the interpretations using criteria.

- Teacher passes out the Lesson 6 Performance Piece worksheet and the previous lessons worksheet (Lesson 5) for reference, then prompts students to get out their performance piece sheet music to use as they listen today.
- Teacher models the worksheet process, referencing the Key Ideas-Composer’s Intent anchor chart.
- Teacher plays the recordings, and the students complete their worksheets.

- Teacher prompts class discussion and reflection using KWL chart.
- Students discuss and capture thoughts using KWL chart.

**Questions:** Which performance most closely represented the composer’s intent? Why? Which performance was your preference? Did this change from the last class? Why?

**Subobjective 3** Students use their rehearsal plan to refine their performance. *(approximately 25 minutes)*

- Teacher passes out students’ Lesson 3–6 Performing and Responding Reflection Sheet and prompts students to think about their response to question 6 and revisit their rehearsal plan.
- Teacher calls on random students to share.
- Teacher prompts students to revisit KWL charts and/or rehearsal plans as they rehearse.
- Teacher prompts students to think about ensemble challenges and how their part is fitting into the whole.
- Students rehearse and refine their performance.
- Teacher sets up the recording device and records their benchmark performance.

**Subobjective 4:** *(15 minutes)* Students use criteria to evaluate their benchmark performance and consider areas for continued refinement using the Lesson 3–6 Performing and Responding Reflection Sheet.

- Teacher prompts students to reflect on what they have learned and then shares that they will be listening to both their pretest and benchmark recordings.

**Question:** How has learning more about the context/structure/composers’ intent/interpretation informed your response and performance?

- Teacher asks students to refer to their Lesson 3–6 Performing and Responding Reflection Sheet and preview the questions in the Evaluate and Refine sections (individual and ensemble), then explains that the criteria for evaluating will be the use of the expressive elements which best represent the composer’s intent.
- Refer to the Key Ideas—Composer’s Intent anchor chart.
- Teacher asks students to listen for their own part or section to answer the Evaluate and Refine section questions on their Lesson 3–6 Performing and Responding Reflection Sheet.
- Teacher plays both the pretest and the benchmark recording.
- Students listen and answer the Evaluate and Refine section questions.
- Teacher asks students to listen for the ensemble’s performance to answer the Evaluate and Refine - Ensemble section questions on their Lesson 3–6 Performing and Responding Reflection Sheet.
- Students listen and answer the Evaluate and Refine-Ensemble section questions.
- Teacher collects Lesson 3–6 Performing and Responding Reflection Sheet.

## EXTENSION POSSIBILITIES

- Based on time and earners in your class, here are some considerations for extensions.
- Students duplicate the process in Subobjective 2 and compare either their benchmark recording with another student's recording (found on YouTube, etc.) or compare it with the professional recording. If this option is chosen, materials will need to be prepared accordingly.
- If you have a recording of a prior performance of a different piece, have them compare this to their benchmark performance and discuss how the depth of their understanding in this unit affected the quality of their performance.
- Bring students into the summative evaluation process by posting or passing out the Lesson 6 performance summative rubric to evaluate the group's performance.

**Subobjective 5.** (*5 minutes*) Students reflect on their learning and ponder a setting for listening to their performance piece.

- Teacher poses the essential question for classroom discussion and the students discuss.
- Teacher poses the question below and asks students to discuss it and be ready to share with the group.
- Students discuss and the teacher calls on students to share.

**Questions:** Now that we know about analyzing, interpreting and evaluating music to respond to music, talk with each other about when, or in what setting, might you choose to listen to our performance piece?

## LESSON CLOSURE NOTES

- The lesson closes with the teacher spiraling back to the essential question and having students reflect on their learning about evaluating music based upon criteria.
- Students discuss when, or in what setting, they may choose to listen to the performance piece. This discussion closes the lesson connects students to the final lesson on selecting music.



## LESSON 7 (SELECT)

### OBJECTIVE

I can give musical and personal reasons for why I choose a piece of music.

### GOAL

The goal of lesson seven is for students to use musical reasons for selecting a piece of music. At the beginning of the unit, students selected music based upon personal preference. In this culminating lesson, students are asked to synthesize their learning to inform their response and the music which they choose and understand that their personal preference may be guided by the depth of their musical understanding.

### ENDURING UNDERSTANDING

Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

### ESSENTIAL QUESTION

How do individuals choose music to experience?

### SPECIFIC PERFORMANCE STANDARD

*MU:Re7.1.E.5a.* Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

### REQUIRED MATERIALS

- Lesson 1 Repertoire Selection, performance piece recording link.
- Lesson 7 Library of Congress recording links.
- Lesson 7 Teacher selected additional recordings of pieces.
- Lesson 7 Worksheet.
- Lesson 7 Written Posttest.
- Lesson 7 Responding Unit Essential Question Exit Tickets.

### CONSIDERATIONS FOR PLANNING

- **Subobjective 2** begins with a whole group quick response to listening to two Library of Congress recordings. Based upon time and resources available, the teacher may then continue this activity with whole group or break it into smaller groups. The teacher will select additional recordings/links which will typify certain responses from a majority of their learners. The teacher should prepare ample recording examples to support the construction of a varied bank of typical responses.
- **Subobjective 5** the teacher will need to preselect three listening examples, as they did for the pretest in lesson 1, and prepare the materials (e.g. mock polling place, sight-reading materials) accordingly.
- The teacher may omit the polling place and cyclical nature [pls clarify] of the unit based upon personal preference, materials, and needs of the learners. If the teacher chooses to close the unit, they can omit the sight-reading and polling place activity. The Responding unit essential questions will need to be copied and should be randomly passed out to students.

## ASSESSMENT

- In this lesson students will be connecting their personal playlist with opportunities to listen. They will consider the elements of music and align them with typical responses, then select settings and activities which would be appropriate based upon musical reasoning.
- This listening activity includes a worksheet and rubric.
- There are end-of-unit exit tickets which revisit the unit essential questions.
- Lesson 7 also includes a unit summative written assessment and rubric.

## PROCEDURES

**Subobjective 1 (5 minutes)** Students reflect on their learning thus far in discussion and share their current criteria for selecting music.

- Teacher prompts reflection of prior learning and asks students to discuss.

**Question:** What have we learned thus far about how analyzing, interpreting and evaluating music informs our response?

- Students reflect and discuss.
- Teacher shares the objective, poses the essential and an additional question then prompts discussion.
- Students discuss and the teacher calls on random students to share.

**Question:** What do you consider when selecting music to listen to?

**Subobjective 2 (5 minutes)** Students identify typical responses to manipulation of elements.

- Teacher asks students to recall the expressive elements and captures responses.
- Teacher asks students to listen to some examples and be ready to share what they heard. Model a response for students.
- Teacher plays Library of Congress Lesson 7 recording links and asks students to share.

**Questions:** When you hear a piece like this what is your response? How does it make you feel or what does it evoke? Why? What do you think is a typical response? Why?

- Teacher creates Element = Typical Response anchor chart for students to refer to.
- *Teacher may subgroup students or continue whole group here based on time and resources.*
- Teacher continues the activity by using any recordings they choose which typify responses to manipulation of elements (e.g. driving rhythm = excitement as opposed to relaxation).

**Questions:** What do you hear? What do you think most people hear?

- Teacher surveys the group responses and adds to the Element = Typical Response chart.

**Subobjective 3 (5 minutes)** Students identify different activities or settings when they would be listening to music.

- Teacher poses questions and asks students to discuss, make a list and be ready to share.

**Questions:** When and/or where would you typically listen to music?

- Teacher calls on students to share their lists and creates Activities/Settings anchor chart.

**Subobjective 4 (10 minutes)** Students identify how context may inform their selection of music.

- Teacher builds conceptual understanding by providing examples and nonexamples and facilitating questions. (e.g., Nonexample: taking a nap and choosing a piece that is forte, allegro and has a driving rhythm. Example: doing chores and choosing a piece that is forte, allegro, and has a driving rhythm).

**Questions:** Would this be an appropriate choice? Why?

- Teacher models with metacognition.
- *Choose an example from the Activities/Settings anchor chart. Connect it to the Element = Typical Response chart. Then use the element to describe the music selected (e.g., I may choose the activity of taking a nap from our activities list. Taking a nap makes me think about being peaceful and relaxed. If I look at our Elements = Typical Response chart, I see that a largo tempo typically makes people feel relaxed, and a piano dynamic level makes people feel peaceful. Therefore, I think I would choose a piece of music that has a largo tempo and a piano dynamic level).*
- Students use the Activities/Settings and Elements = Typical Responses charts to practice their selections based on characteristics, purpose and context.
- Teacher listens to students conversations, asks a few to share, and solidifies understandings.

**Subobjective 5 (10 minutes)** Students identify reasons for selecting music based on music characteristics, connection to interest, purpose, or context.

- Teacher passes out Lesson 7 Worksheet and reads directions, highlighting the use of the Support Center, and models worksheet process.
- Students create their playlists, align activities, and provide reasoning.
- Teacher calls on a few students to share responses.

**Subobjective 6 (25 minutes)** Students identify musical reasons for selecting music.

- Teacher passes out the Lesson 7 Written Posttest and plays teacher-selected recording links from the Lesson 1 Repertoire Selection.
- This is the same process that was used in Lesson 1. However, in the posttest the listening component comes at the end of the assessment. If the teacher would like to spiral the next unit to duplicate this unit with a new performance piece, the titles should remain hidden. If the teacher plans to teach a different unit the titles of the piece may be revealed.
- Students listen and complete their written posttest and cast their votes.
- Teacher tallies the votes and selects the piece for the next unit.

- Teacher passes out the selected “Untitled” piece and records sight-reading. This recording will be used as the students’ performance pretest for the next unit.
- Teacher randomly passes out one of the Lesson 7 Responding Unit Essential Question Exit Ticket questions to each student.
- Students write or discuss responses with a partner.

### LESSON CLOSURE NOTES

- The lesson closes the unit with an exit ticket reflection of the Responding Essential Questions.
- In this lesson students synthesize learning to inform their selection.
- This unit is designed to be cyclical to facilitate an uninterrupted flow into a repetition of the structure of this unit with a change in repertoire/theme, if the teacher chooses.

# Resources

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*Assessments: Formative and Summative*

## LESSON 1 WRITTEN PRETEST

Name \_\_\_\_\_

1. Based on your preference, which piece do you like best?

#1 \_\_\_\_\_

#2 \_\_\_\_\_

#3 \_\_\_\_\_

2. What music characteristics influenced your choice?

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3. What do you know, or can you infer, about the context of this piece?

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**Choose music characteristics appropriate for each situation below and explain your choice.**

4. What is the title of your favorite book? \_\_\_\_\_

5. You want to select music to listen to as you read your book. What music characteristics would you look for in the music? Why? \_\_\_\_\_

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6. You and your friend are going to make a movie. What is it about?

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7. What music characteristics would you choose for the songs in your soundtrack? Why?

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8. What is your favorite activity? \_\_\_\_\_

9. What music characteristics will you look for when selecting music to listen to while doing this activity?

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10. You are in charge of selecting music for students to listen to at **lunch as they eat**. What music characteristics are you looking for? Why?

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11. You are in charge of selecting music for students to listen to in the **library as they study**. What music characteristics are you looking for? Why?

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12. You are in charge of selecting music for **kindergarten** students to listen to **as they prepare to take a nap**. What music characteristics are you looking for? Why?

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13. The concert band is rehearsing three songs for their next band concert. They are performing all of the pieces at a moderato tempo and at a mezzo forte dynamic level. How do you think the audience will respond to the concert? Why?

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14. All three songs are being played at the same tempo and the same dynamic level, which causes the music to sound similar. What might you do to help the band solve their problem? Why?

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## LESSON 1 WRITTEN PRETEST SUMMATIVE ASSESSMENT RUBRIC

Name \_\_\_\_\_

*Summative assessment will measure growth from written pretest to posttest in Lesson 7*

Emerging	Approaches Standard	Meets Standard	Exceeds	Performance
Reasons for selecting music were incomplete with limited connection to the characteristics found in the music	Reasons for selecting the music were general and not clearly defined as to the characteristics found in the music.	Reasons for selecting the music were clearly defined as to the characteristics found in the music.	Reasons for selecting the music were described with expanded detail, insightful and clearly defined as to the characteristics found in the music.	Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. <i>(MU:Re7.1.E.5a)</i>

*(Source: The Model Cornerstone Assessment Rubric-Ensembles-Responding-Novice)*



## LESSON 1 PERFORMANCE PRETEST SUMMATIVE ASSESSMENT RUBRIC

Name \_\_\_\_\_

*Summative assessment will measure growth from sight-reading to benchmark in Lesson 6. The rubric below has been modified to focus on the ensemble’s performance versus individual performance in the areas of Rhythm/Pulse Accuracy and Expressive Qualities/Stylistic Interpretation. Additionally, based upon the limited time for rehearsal, the emphasis of the summative assessment should be placed upon growth versus mastery.*

### LESSON 1 WORKSHEET AND EXIT TICKET

Name \_\_\_\_\_

<b>Dynamics</b> <input type="checkbox"/> Forte <input type="checkbox"/> Piano <input type="checkbox"/> Dynamic changes	<b>Tempo</b> <input type="checkbox"/> Largo <input type="checkbox"/> Andante <input type="checkbox"/> Allegro <input type="checkbox"/> Tempo changes	<b>Articulation</b> <input type="checkbox"/> Slurred <input type="checkbox"/> Staccato <input type="checkbox"/> Articulation changes	<b>Tonality</b> <input type="checkbox"/> Major <input type="checkbox"/> Minor <input type="checkbox"/> Pentatonic <input type="checkbox"/> Tonality changes
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### PART 1

As you listen, identify some of the music characteristics above that you hear. Think about what story, thing, or idea is being depicted.

Criterion	Emerging Standard	Approaches Standard	Meets Standard	Exceeds Standard	Performance Standard
<b>Rhythm and Pulse Accuracy</b>	The majority of the ensemble evidences a lack of rhythmic understanding and pulse as most rhythms are performed inaccurately.	The majority of the ensemble has difficulty performing rhythms, demonstrating a lack of rhythmic interpretation, steady pulse, or rhythmic feel.	The majority of the ensemble performed most rhythms accurately, but demonstrates some minor difficulties in rhythmic interpretation, steady pulse, and other performance challenges that impact rhythmic feel.	The majority of the ensemble performed nearly all rhythms accurately, with minor exceptions, in a consistent and steady pulse for most of the performance.	Demonstrates attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music. <i>(MU: PR6.1.E.5a)</i>
<b>Expressive Qualities/Stylistic Interpretation</b>	The majority of the ensemble evidences little to no attention to expressive qualities.	The majority of the ensemble evidences minimal attention to expressive qualities representative of stylistic/composer intent.	The majority of the ensemble performed with some attention to expressive qualities representative of stylistic/composer intent.	The majority of the ensemble performance demonstrated appropriate expressive qualities representative of stylistic/composer intent.	Demonstrate an awareness of the context of the music through prepared and improvised performances. <i>(MU:Pr6.1.E.5b)</i>

*(Modified Model Cornerstone Assessment Rubric-Ensembles-Performing—Novice)*

Describe any additional things you hear in the piece. (Rhythmic/melodic motives or similarities/differences)

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What do you think the mood of this piece is?

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What story, thing, or idea do you think the composer is trying to depict?

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What would you title your piece? Why? (Include personal and musical reasons.)

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## PART 2

As you listen again, think about the questions below

What is the title of the piece?

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What do you hear differently?

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What has stayed the same?

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Based on the title what story, thing, or idea do you now think the composer is trying to depict?

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How does knowing the title the composer gave the piece inform your response to the music?

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How might you use a title to help you select music in the future?

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## EXIT TICKET

How can instrumental music tell a story, paint a picture, or depict other nonmusical ideas?

### KNOW

What do you already know about this story, thing or idea?

### WONDER

What do you wonder about this piece? How could you find out more about this topic?

### LEARNED

What have you learned about your piece? What does the piece depict?

## LESSON 2 CONTEXT KWL CHART

Name \_\_\_\_\_

### KNOW

What do you know about the story, thing or idea your piece is about?

### CONTEXT

### WONDER

What do you wonder about?

### CONTEXT

### LEARNED

What have you learned about the title of your new piece?

The story, thing or idea my piece depicts is ...

### CONTEXT

## LESSON 2 (CONTEXT ROLE PLAY ACTIVITY)

### OVERVIEW

Students work in groups/sections and are given a scenario card. The cards have two scenarios, one with context and one without. The students answer the reflective questions provided and discuss how their responses differ knowing about context.

### PROCEDURE

- Teacher groups students and assigns the following roles:
  - Reader
  - Timekeeper
  - Scribe
  - Reporter
- Teacher passes out scenario cards to the reader and necessary materials to record summary statements to the scribe (e.g. chart paper and markers or paper/pencil, etc.)
- The reader will read Scenario 1. Students have two minutes to discuss. The scribe captures summary statement.
- The reader will read Scenario 2. Students have two minutes to discuss. The scribe captures summary statement.
- The reader will read reflection question. Students have two minutes to discuss. The scribe captures summary statement.
- Teacher circulates and facilitates conversations.
- Reporter shares out summary statements to the full band.
- Based upon time, the teacher may choose to hear from all groups or call on only a few to share.

*(Role-Play cards are on the next page for ease of photocopying.)*

## LESSON 2 CONTEXT ROLE PLAY ACTIVITY SCENARIO CARDS

<b>Scenario 1</b>	<b>Scenario 2</b>	<b>Reflective Question</b>
<p>Your best friend comes into class, you say, "good morning," and then the person snaps at you.</p>	<p>Your best friend wakes up and realizes he/she is late. His/her parents are yelling "hurry up," and then your friend realizes he/she has no clean clothes and quickly puts on a dirty outfit. Your friend hurries to the kitchen to gulp down breakfast and in the process spills milk on his/her shirt. Running outside, the friend just misses the bus, which makes his/her mother even more upset as she now has to drive her child to school and this will make her late to work. Once your friend is dropped, he/she runs toward class, trips on an untied shoelace, and fall, resulting in a skinned knee and ripped pants. Your friend comes dashing into class and your teacher looks disapprovingly at the clock and makes him/her go get a tardy slip. The front office reminds the student that he/she has been late many times. The friend comes back in, hands the tardy slip to your teacher and sits down next to you. You say, "good morning," and your friend snaps at you.</p>	<p>How did your response vary from Scenario 1 to Scenario 2? Why?</p>
<b>Scenario 1</b>	<b>Scenario 2</b>	<b>Reflective Question</b>
<p>A new student has turned down your offer to come to your house for dinner several times. You ask again and they still refuse.</p>	<p>The new student feels lonely and is looking for ways to make new friends. They are happy to talk with you, as you seem to be the only person reaching out to make friends with them. You keep asking them to come over to dinner, but they are uncomfortable with this as they have noticed at lunch every day you are eating a sandwich with some sort of meat on it. They have never eaten meat, in fact nobody else they know eats meat. In their culture no one eats meat and they are sure that if they came to dinner at your house, your family would be eating meat. It is also culturally unacceptable for them to ask for special treatment or appear rude and so they continue to decline your offer.</p>	<p>How did your response vary from scenario 1 and 2? Why?</p>
<b>Scenario 1</b>	<b>Scenario 2</b>	<b>Reflective Question</b>
<p>You ask your friend to come over to your house to hang out and she brings her little sister AGAIN!!!</p>	<p>Your friend's family is small, or so you think, because it's just your friend, her mom and her little sister. Your friend shares that she actually has a large family but they had to move away from them, and ever since they moved to your town their mom has been really busy working two jobs and has not made any friends and is never home. Because their mom is gone most of the time they are in charge of taking care of their little sister and doing the cooking and the cleaning at home. They share with you that they feel like she is already a "grown-up," and she wishes that she could just be a kid. They are so happy that you let their kid sister come over every time you ask them to come hang out.</p>	<p>How did your response vary from Scenario 1 to 2? Why?</p>
<b>Scenario 1</b>	<b>Scenario 2</b>	<b>Reflective Question</b>
<p>You stay after school to ask your band teacher to help you with your music, and the same student, who is there EVERY DAY, has gotten there ahead of you again.</p>	<p>You get to the band room after school so that you can ask your band teacher for help and THAT SAME STUDENT is there AGAIN, asking for your teacher's help. You accidentally overhear their conversation where the student confides to your teacher "I really want to stay in band—it's the only thing I'm good at, and you're the only person who is nice to me. All of the other students and teachers here at school are mean to me or make fun of me. My brothers and sisters yell at me, and my parents are never home. I'm not allowed to practice at home because I live in an apartment, and if my neighbors complain, my family will get evicted again, and we will be homeless."</p>	<p>How did your response vary from Scenario 1 to 2? Why?</p>

## LESSON 2 CONTEXT LIBRARY OF CONGRESS INQUIRY ACTIVITY

*Links are found in the Links: Recordings, and Artifacts section. Library of Congress Teaching with Primary Sources Teachers Guides and Analysis Tool located at the back of the unit. THEY ARE FOUND IN URLS IN THIS UNIT.*

**Part 1** Students work in groups to analyze Library of Congress artifacts. (15 minutes)

### PROCEDURE

- Teacher groups students by either numbering off or more purposefully (e.g., based on learners, resources, or the number of artifacts you have chosen to highlight).
- Teacher assigns roles and discusses responsibilities:
  - **Reader** (passes out materials and reads the observe, reflect, and question columns from the appropriate teachers guide and prompts discussion).
  - **Timekeeper** (keeps track of time, 4 min. to observe, 4 min. to reflect, 4 min. to question 3 min. to summarize thinking for presentations).
  - **IT person** (is in charge of operating technology and relays questions to teacher).
  - **Scribe** (writes the groups summary statements for their observe, reflect, and questions for the reporter to use).
  - **Reporter** (shares groups summary on their artifact(s) to the band).

Teacher passes out materials: All students receive Primary Source Analysis Tool and a pencil.

- Reader receives Teachers Guide for the appropriate category for their artifact(s).
  - Scribe receives an additional Primary Source Analysis Tool.
  - Timekeeper receives stop watch or some alternate way to keep track of time.
- 
- The Reader poses questions from the Observe column. IT person starts the recording, video, etc., as needed. Students have 1 minute to observe individually and 1 minute to discuss. The Scribe captures summary statement.
  - The Reader poses questions from the Reflect column. IT will start the recording, video, etc., as needed. Students have 1 minute to reflect individually and 1 minute to discuss. The Scribe captures summary statement.
  - The Reader poses questions from the Question column. IT will start the recording, video, etc., as needed. Students have 1 minute to reflect individually and 1 minute to discuss. The scribe captures summary statement.
  - The Reader will ask if anyone wants to add anything else he or she noticed, realized, or considered. (1–2 min.). Scribe will capture any final thoughts to the categories. Reporter will present to their group and receive feedback to ensure they are ready to share. (1–2 min.)
  - Teacher circulates and facilitates students' conversations.

Part 2 Students report findings (15 minutes)

- Students come back together as a full group. The IT people report to the front of the room to assist the teacher with using the correct links for their artifacts.
- Teacher displays/shows the artifact and reporters share out their groups' summaries (approx. 3 min. per group) (The timing of this section may vary dependent on the length of the video/sound clip and/or the number of groups/artifacts presented).

LESSON 3 RSD KWL CHART

<b>KNOW</b>	<b>WONDER</b>	<b>LEARNED</b>
What do you know?	What do you wonder about?	What have you learned?
<b>CONTEXT</b>	<b>CONTEXT</b>	<b>CONTEXT</b>
<b>REPETITIONS</b>	<b>REPETITIONS</b>	<b>REPETITIONS</b>
<b>SIMILARITIES/DIFFERENCES</b>	<b>SIMILARITIES/DIFFERENCES</b>	<b>SIMILARITIES/DIFFERENCES</b>



## LESSON 3 RSD ACTIVITY 1

- Create three groups. One group will be repetitions, one will be similarities, and one will be differences.
- Within each group, assign three roles:
- Timekeeper
- Scribe
- Speaker
- Explain that each group will perform for the full band at the end of 1 minute of practice (or more, if warranted). They can use any strategy they wish to support their performance.
- Post the following questions on the board:

### *Questions:*

*What strategy did you have to use to support your performance? Was it easy or difficult to come up with ideas? Was it easy or difficult to replicate your performance? Why? How did you feel about **repeating, finding similarities, or differences**?*

### REPETITIONS GROUP

Prompt students to say the same sentence over and over again (e.g., We are repeating this sentence. We are repeating this sentence. We are repeating this sentence).

### SIMILARITIES GROUP

Prompt students to label things in a category, without repetition, like their favorite snacks

(e.g., ice cream, soda, cake, chips, pickles, popcorn, crackers).

### DIFFERENCES GROUP

Prompt students to randomly call out unrelated words without repeating them (e.g., dog, pickle, run, lift, back, skate, flute, rain, multiply).

## LESSON 3 RSD ACTIVITY 2

- Use the chant below (or any other chant you wish that lends itself well to prompting questions about repetitions, similarities, and differences).
- Post the words, and model the activity by saying the chant while keeping a steady beat in 4/4 time.
- Then have students chant with you while they consider the following questions:

**Questions:** *What parts of the chant were the easiest to remember? Why? What parts were more difficult? Why? Where are repetitions, similarities and differences in this poem?*

Soda pop (1 e +)	Soda pop (2e+)	Soda pop (3e+)	yum (4)
I like (1 +)	soda pop (2e+)	and chewing (3 +a)	gum (4)
Soda pop (1 e +)	Soda pop (2e+)	Soda pop (3e+)	yum (4)
I can only (1e+a)	have it when my (2e+a)	homework is (3 +a)	done (4)
Soda pop (1 e +)	Soda pop (2e+)	Soda pop (3e+)	yum (4)
When I drink it (1e+a)	too much it (2 +a)	hurts my (3 +)	tum (4)
Soda pop (1 e +)	Soda pop (2e+)	Soda pop (3e+)	yum (4)
If it's all I (1e+a)	drink I'll be (2 +a)	chewing with my (3e+a)	gums (4)
It's snowing (1 +a)	outside (2 +)	purple and (3 +a)	blue (4)
Want to go (1 +a)	see a monkey (2e+a)	at the (3 +)	zoo (4)
Fish want to (1 +a)	fly and (2 +)	birds want to (3 +a)	swim (4)
I wonder (1 +a)	what kind of (2 +a)	car we will (3 +a)	win (4)
Soggy old (1e+)	boots and (2 +)	brand new (3 +)	train (4)
I think I (1 +a)	want to (2 +)	sing in the (3 +a)	rain (4)
Soda pop (1 e +)	Soda pop (2e+)	Soda pop (3e+)	yum (4)
I like (1 +)	soda pop (2e+)	and chewing (3 +a)	gum (4)
Soda pop (1 e +)	Soda pop (2e+)	Soda pop (3e+)	yum (4)
I can only (1e+a)	have it when my (2e+a)	homework is (3 +a)	done (4)
Soda pop (1 e +)	Soda pop (2e+)	Soda pop (3e+)	yum (4)
When I drink it (1e+a)	to much it (2 +a)	hurts my (3 +)	tum (4)
Soda pop (1 e +)	Soda pop (2e+)	Soda pop (3e+)	yum (4)
If it's all I (1e+a)	drink I'll be (2 +a)	chewing with my (3e+a)	gums (4)
What can we (1 +a)	do on the (2 +a)	days that are (3 +a)	long (4)
I saw a (1 +a)	turtle (2 +)	playing a (3 +a)	gong (4)
I know a (1 +a)	kid who can (2 +a)	skip to my (3 +a)	Lou (4)
My friends (1+)	sister wants to (2e+a)	borrow my (3 +a)	glue (4)
I hear my (1 +a)	mother (2 +)	calling to (3 +a)	me (4)
I wonder (1 +a)	when it's (2 +)	gonna be (3 +a)	three (4)

Soda pop (1 e +)	Soda pop (2e+)	Soda pop (3e+)	yum (4)
I like (1 +)	soda pop (2e+)	and chewing (3 +a)	gum (4)
Soda pop (1 e +)	Soda pop (2e+)	Soda pop (3e+)	yum (4)
I can only (1e+a)	have it when my (2e+a)	homework is (3 +a)	done (4)
Soda pop (1 e +)	Soda pop (2e+)	Soda pop (3e+)	yum (4)
When I drink it (1e+a)	to much it (2 +a)	hurts my (3 +)	tum (4)
Soda pop (1 e +)	Soda pop (2e+)	Soda pop (3e+)	yum (4)
If it's all I (1e+a)	drink I'll be (2 +a)	chewing with my (3e+a)	gums (4)

# LESSON 3 RSD WORKSHEET

Name \_\_\_\_\_

## PART 1. SETTING THE STAGE

Fill out this out prior to listening

Title of the piece: \_\_\_\_\_

How does knowing the title inform your response to the music?

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What do you predict you will hear? (e.g., melodic, rhythmic, timbre, tempo, beat/meter, dynamics)

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## PART 2. ANALYZING WHAT YOU HEAR

Fill out this out as you listen:

Use this space to record any responses to what you hear (e.g., surprises, sections you are familiar with).

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**PART 3. ANALYZING WHAT YOU HEARD. (FOCUS ON REPETITIONS, SIMILARITIES, AND DIFFERENCES.)**

Fill out this portion after you listen:

Are there parts of the song you can hum or clap after one listening?      YES   or   NO

How did the composer use repetitions in this piece (e.g., melodic, rhythmic, timbre, tempo, beat/meter, dynamics)?

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Was it used to represent something (e.g., to mark a theme/portray something)?

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What was your response (feeling it evoked) to the composers use of repetitions?

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Were there parts that resembled other parts?      YES   or   NO

How did the composer use similarities in this piece (e.g., melodic, rhythmic, timbre, tempo, beat/meter, dynamics)?

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What was your response (feeling it evoked) to the composers use of similarities?

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Were there parts that were surprising or startling? YES or NO

How did the composer use differences in this piece (e.g., melodic, rhythmic, timbre, tempo, beat/meter, dynamics)?

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What was your response (feeling it evoked) to the composers use of differences?

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Reflect on your prediction from **Part 1**, and compare it to what you heard.

How has knowing about the use of repetitions, similarities, and differences informed your response?

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## LESSON 3 RSD WORKSHEET RUBRIC

Name \_\_\_\_\_

Emerging	Approaches Standard	Meets Standard	Exceeds Standard	Performance Standard
Responses identified an awareness of repetition, similarities and contrasts but specific references were inconclusive.	Responses identified an awareness of repetition, similarities and contrasts with one specific references with basic understanding.	Responses identified an awareness and novice level understanding of how repetition, similarities and differences inform a response with two or more specific references.	Responses identified an awareness and intermediate level understanding of how repetition, similarities and differences inform a response through specific references in all areas.	Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. <i>(MU:Re7.2.E.5a)</i>

*(Modified Model Cornerstone Assessment-Ensembles-Responding-Novice)*

*The Lesson 3-6 Performing and Responding Reflection Sheet will be handed out in this lesson and used throughout lessons 3–6. Students will fill out subsequent areas as the unit continues. The Lesson 3–6 Performing and Responding Reflection Sheet will be collected for assessment purposes in Lesson 6. The rubric for this sheet can be found in the lesson 6 handouts.*

**LESSON 3-6: PERFORMING AND RESPONDING REFLECTION SHEET**

Name: \_\_\_\_\_

*(Modified from Model Cornerstone Assessment-Ensembles-Performing-Novice)*

Title of piece: \_\_\_\_\_

What is the story/theme of this piece?

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What have I learned about analysis of the context, repetitions, similarities and differences of this piece?

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What have I learned about interpretation, composer’s intent and how the use of the elements are used to express these thoughts?

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Based on class discussion provide reflection on your practice analysis, interpretation, rehearsal and evaluation for future refinement.

**Analyze** (*Consider context, repetitions, similarities, difference and how your part fits into the piece as well as specific technical challenges such as rhythm, notes, phrase marking, breaths, dynamics*)

What's going on in the music? What parts are difficult for me to perform? How will you use this to guide your practice?

**Interpret** (*Consider the dynamic contrast, phrasing/text painting, tempo variety, tonal manipulation, etc.*)

What is the composer asking you to try and communicate through this piece or section? [pls clarify]  
How can you do that?

**Rehearsal Plan** (*What is your plan/process/or steps for addressing your technical and expressive challenges?*)

What strategies will you use to address musical problems in order to help you achieve accurate and expressive performance?



### Evaluate and Refine

**Sight-reading:** What expressive qualities do you hear in your part or section in our sight-reading?

**Benchmark:** What expressive qualities do you hear in your part or section in our benchmark performance?

Did you perform more accurately/expressively than when you began?

Can you continue to make improvements?

What are your next steps?

### Evaluate and Refine—Ensemble

**Sight-reading:** What expressive qualities do you hear in our sight-reading that represent the composer's intent?

**Benchmark:** What expressive qualities do you hear in our performance today that represent the composer's intent?

What improvements, as an ensemble, can we continue to make? How should we do this?

## LESSON 4 COMPOSER'S INTENT KWL CHART

### **KNOW**

What do you know?

#### **CONTEXT**

#### **REPETITIONS**

#### **SIMILARITIES/DIFFERENCES**

#### **THEMATIC MATERIAL**

#### **COMPOSER'S EXPRESSIVE INTENT**

### **WONDER**

What do you wonder about?

#### **CONTEXT**

#### **REPETITIONS**

#### **SIMILARITIES/DIFFERENCES**

#### **THEMATIC MATERIAL**

#### **COMPOSER'S EXPRESSIVE INTENT**

### **LEARNED**

What have you learned?

#### **CONTEXT**

#### **REPETITIONS**

#### **SIMILARITIES/DIFFERENCES**

#### **THEMATIC MATERIAL**

#### **COMPOSER'S EXPRESSIVE INTENT**

# LESSON 4 COMPOSER'S INTENT COMPARE AND CONTRAST WORKSHEET

Name \_\_\_\_\_

- As you listen to each performance identify what you hear. Then compare and contrast the two performances.
- Next, answer questions 1–5 below.

Elements of Music	Performance 1	Performance 2	Compare/Contrast
<b>Dynamics</b>	<input type="checkbox"/> Forte <input type="checkbox"/> Piano <input type="checkbox"/> Dynamic Changes	<input type="checkbox"/> Forte <input type="checkbox"/> Piano <input type="checkbox"/> Dynamic Changes	
<b>Tempo</b>	<input type="checkbox"/> Largo <input type="checkbox"/> Andante <input type="checkbox"/> Allegro <input type="checkbox"/> Tempo Changes	<input type="checkbox"/> Largo <input type="checkbox"/> Andante <input type="checkbox"/> Allegro <input type="checkbox"/> Tempo Changes	
<b>Timbre</b>	Voice <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instrumentation <input type="checkbox"/> Woodwinds <input type="checkbox"/> Brass <input type="checkbox"/> Percussion <input type="checkbox"/> Strings <input type="checkbox"/> _____	Voice <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instrumentation <input type="checkbox"/> Woodwinds <input type="checkbox"/> Brass <input type="checkbox"/> Percussion <input type="checkbox"/> Strings <input type="checkbox"/> _____	
<b>Texture</b>	<input type="checkbox"/> 1–2 parts <input type="checkbox"/> 3–5 parts <input type="checkbox"/> 6 or more parts	<input type="checkbox"/> 1–2 parts <input type="checkbox"/> 3–5 parts <input type="checkbox"/> 6 or more parts	
<b>Articulation</b>	<input type="checkbox"/> Legato <input type="checkbox"/> Staccato <input type="checkbox"/> Accented <input type="checkbox"/> Articulation Changes	<input type="checkbox"/> Legato <input type="checkbox"/> Staccato <input type="checkbox"/> Accented <input type="checkbox"/> Articulation Changes	
<b>Harmony</b>	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No	
<b>Genre</b>	<input type="checkbox"/> Folk <input type="checkbox"/> Classical <input type="checkbox"/> Rock <input type="checkbox"/> Country	<input type="checkbox"/> Folk <input type="checkbox"/> Classical <input type="checkbox"/> Rock <input type="checkbox"/> Country	
<b>Other Features</b>	<input type="checkbox"/> _____ <input type="checkbox"/> _____	<input type="checkbox"/> _____ <input type="checkbox"/> _____	

1. Circle the performance you preferred: #1 or #2

2. What do you think your chosen performance intended to express?

---

---

3. Which element(s) did the performer(s) manipulate to inform your response?

---

---

4. What criteria informed your choice? (use the check sheet above to support your answers)

---

---

5. How does the performers' interpretation compare/contrast with what you know about the composer's intent?

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---

*(Model Cornerstone Assessments-Responding 5th grade and Performing Ensembles Novice used as source material)*

## LESSON 4 COMPOSER'S INTENT COMPARE AND CONTRAST WORKSHEET RUBRIC

Name \_\_\_\_\_

Emerging	Approaches Standard	Meets Standard	Exceeds Standard	Performance Standard
Recognition of expressive intent was inclusive.	References were made to expressive intent without tying them to elements of music or basic compositional content.	Reference were made to elements and basic compositional content when identifying expressive intent.	References were made to elements of music and basic compositional content showing a level of understanding beyond novice when identifying expressive intent.	Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, context, and (when appropriate) the setting of the text. <i>(MU: Re8.1.E.5a)</i>

*(Source: The Model Cornerstone Assessment-Ensembles-Responding-Novice)*

## LESSON 5 COMPOSER'S INTENT KWL CHART

### KNOW

What do you know?

**THEMATIC MATERIAL**

**COMPOSER'S EXPRESSIVE  
INTENT**

### WONDER

What do you wonder about?

**THEMATIC MATERIAL**

**COMPOSER'S EXPRESSIVE  
INTENT**

### LEARNED

What have you learned?

**THEMATIC MATERIAL**

**COMPOSER'S EXPRESSIVE  
INTENT**

## LESSON 5 COMPOSER'S INTENT COMPARE AND CONTRAST PERFORMANCE PIECE WORKSHEET

Name \_\_\_\_\_

Elements of Music	Performance 1	Performance 2	Compare/Contrast
<b>Dynamics</b>	<input type="checkbox"/> Forte <input type="checkbox"/> Piano <input type="checkbox"/> Dynamic Changes	<input type="checkbox"/> Forte <input type="checkbox"/> Piano <input type="checkbox"/> Dynamic Changes	
<b>Tempo</b>	<input type="checkbox"/> Largo <input type="checkbox"/> Andante <input type="checkbox"/> Allegro <input type="checkbox"/> Tempo Changes	<input type="checkbox"/> Largo <input type="checkbox"/> Andante <input type="checkbox"/> Allegro <input type="checkbox"/> Tempo Changes	
<b>Timbre</b>	Voice <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instrumentation <input type="checkbox"/> Woodwinds <input type="checkbox"/> Brass <input type="checkbox"/> Percussion <input type="checkbox"/> Strings <input type="checkbox"/> _____	Voice <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instrumentation <input type="checkbox"/> Woodwinds <input type="checkbox"/> Brass <input type="checkbox"/> Percussion <input type="checkbox"/> Strings <input type="checkbox"/> _____	
<b>Texture</b>	<input type="checkbox"/> 1–2 parts <input type="checkbox"/> 3–5 parts <input type="checkbox"/> 6 or more parts	<input type="checkbox"/> 1–2 parts <input type="checkbox"/> 3–5 parts <input type="checkbox"/> 6 or more parts	
<b>Articulation</b>	<input type="checkbox"/> Legato <input type="checkbox"/> Staccato <input type="checkbox"/> Accented <input type="checkbox"/> Articulation Changes	<input type="checkbox"/> Legato <input type="checkbox"/> Staccato <input type="checkbox"/> Accented <input type="checkbox"/> Articulation Changes	
<b>Harmony</b>	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No	
<b>Other Features</b>	<input type="checkbox"/> _____ <input type="checkbox"/> _____	<input type="checkbox"/> _____ <input type="checkbox"/> _____	

1. Circle the performance you preferred: **#1** or **#2**

2. What do you think your chosen performance intended to express?

---

---

3. Which element(s) did the performer(s) manipulate to inform your response?

---

---

4. What criteria informed your choice? *(Use the check sheet above to support your answers.)*

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---

5. What did you hear that inspires your own interpretation?

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*(The Model Cornerstone Assessment—5th Grade and Ensembles-Responding-Novice  
were used as source materials)*



## LESSON 5 COMPOSER'S INTENT COMPARE AND CONTRAST PERFORMANCE PIECE WORKSHEET RUBRIC

Name \_\_\_\_\_

Emerging	Approaches Standard	Meets Standard	Exceeds Standard	Performance Standard
Recognition of expressive intent was inclusive	References were made to expressive intent without tying them to elements of music or basic compositional content.	Reference were made to elements and basic compositional content when identifying expressive intent.	References were made to elements of music and basic compositional content showing a level of understanding beyond novice when identifying expressive intent.	Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, context, and (when appropriate) the setting of the text. <i>(MU: Re8.1.E.5a)</i>

*(Source: The Model Cornerstone Assessment Rubric-Ensembles-Responding-Novice)*

# LESSON 6 KWL CHART

Name \_\_\_\_\_

## KNOW

What do you know?

**THEMATIC MATERIAL**

**COMPOSER'S EXPRESSIVE  
INTENT**

## WONDER

What do you wonder about?

**THEMATIC MATERIAL**

**COMPOSER'S EXPRESSIVE  
INTENT**

## LEARNED

What have you learned?

**THEMATIC MATERIAL**

**COMPOSER'S EXPRESSIVE  
INTENT**

## LESSON 6 PERFORMANCE PIECE WORKSHEET

Name \_\_\_\_\_

In Lesson 5 we listened to two performances distinguishing how different performers interpreted the same composition. In this lesson we are comparing and contrasting those two performances with what we know about the composer's intent and evaluating how this informs our response.

As you listen today please have your music out so you can compare/contrast what you hear.

How does the performer(s) expressive intent compare/contrast with what you know about the composer's intent?

Cite evidence (*using elements*) in your response.

Performance 1 Characteristics	Common to Both	Composer's Intent
Performance 2 Characteristics	Common to Both	Composer's Intent

2. Which performance do you think most closely represents the composer's intent? Why? (Cite evidence.)

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---

3. Circle the performance you **now** prefer: **#1** or **#2**

---

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4. Has your preference changed or stayed the same as the last time you listened? Why?

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5. How does knowing the composer's expressive intent change your response?

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6. Based on what you have learned, what will you revise in your own interpretation? Add this to your rehearsal plan.

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*(Model Cornerstone Assessment-Responding-Performing Ensembles was used as source material)*

Criterion	Emerging Standard	Approaches Standard	Meets Standard	Exceeds Standard	Performance Standard
Analysis	Vaguely identified, with inaccuracies, some elements of music that are used within the piece, but did not describe how that guides preparation for a performance.	Appropriately identified, with some inaccuracies, the elements of music that are used within the piece, or vaguely described how that guides preparation for a performance.	Appropriately identified, with some of the elements of music that are used within the piece, and vaguely described how that guides preparation for a performance.	Appropriately identified the elements of music that are used within the piece, and described how that guides preparation for a performance.	Demonstrate, using music-reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances. <i>(MU:PR4.2.E.5a)</i>
Interpretation	Understanding of expressive qualities and understanding of how they are used in the piece of music is not evident.	Exhibited limited understanding of expressive qualities and inaccurate understanding of how they are used in the piece of music.	Exhibited appropriate understanding, with some inaccuracies in description, of expressive qualities and how they are used in the piece of music.	Appropriately demonstrated understanding of expressive qualities and how they are used in the piece of music.	Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances. <i>(MU:Pr4.3.E.5a)</i>
Rehearsal Plan	Strategies provided did not address previously identified technical challenges and expressive qualities in the piece.	Provided limited strategies to address previously identified technical challenges and expressive qualities in the piece.	Provided strategies to address previously identified technical challenges and expressive qualities in the piece, but are listed with some inaccuracies.	Developed appropriate strategies to address previously identified technical challenges and expressive qualities in the piece.	Use self-reflection and peer feedback to refine individual and ensemble performances of varied repertoire of music. <i>(MU:PR5.3.E.5a)</i>
Evaluate/Refine	Response did not demonstrate the ability to evaluate their performance	Evaluated success to refine performance and developed limited strategies for future rehearsal.	Evaluated success to refine performance and developed some inaccurate strategies for future rehearsal.	Evaluated success to refine performance and developed appropriate strategies for future rehearsal.	Use self-reflection and peer feedback to refine individual and ensemble performances of varied repertoire of music. <i>(MU:PR5.3.E.5a)</i>

*(Model Cornerstone Assessment, Ensembles, Performing—Novice)*

## LESSON 6 PERFORMANCE PIECE WORKSHEET RUBRIC

Name \_\_\_\_\_

Emerging	Approaches Standard	Meets Standard	Exceeds Standard	Performance Standard
There is little evidence of how interest, effect of knowledge and analysis is related to their musical response.	Description of interest, effect of knowledge and analysis on affective response to music was inferred but not clear.	Description of interest, effect of knowledge and analysis on affective response to music was evident.	Description provided a depth of understanding beyond novice as to how interest, knowledge and analysis impact affective response to music was evident.	Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. <i>(MU:Re9.1.E.5a)</i>

*(Source: The Model Cornerstone Assessment Rubric-Ensembles-Responding-Novice)*

## LESSON 3–6 PERFORMING AND RESPONDING REFLECTION SHEET RUBRIC

Name \_\_\_\_\_

Criteria	Emerging	Approaches Standard	Meets Standard	Exceeds Standard	Performance Standard
Analysis	Vaguely identified, with inaccuracies, some elements of music that are used within the piece, but did not describe how that guides preparation for a performance.	Appropriately identified, with some inaccuracies, the elements of music that are used within the piece, or vaguely described how that guides preparation for a performance.	Appropriately identified, with some of the elements of music that are used within the piece, and vaguely described how that guides preparation for a performance.	Appropriately identified the elements of music that are used within the piece, and described how that guides preparation for a performance.	Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances. <i>(MU:PR4.2.E.5a)</i>
Interpretation	Understanding of expressive qualities and understanding of how they are used in the piece of music is not evident.	Exhibited limited understanding of expressive qualities and inaccurate understanding of how they are used in the piece of music.	Exhibited appropriate understanding, with some inaccuracies in description, of expressive qualities and how they are used in the piece of music.	Appropriately demonstrate d understanding of expressive qualities and how they are used in the piece of music.	Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances. <i>(MU:Pr4.3.E.5a)</i>
Rehearsal Plan	Strategies provided did not address previously identified technical challenges and expressive qualities in the piece.	Provided limited strategies to address previously identified technical challenges and expressive qualities in the piece.	Provided strategies to address previously identified technical challenges and expressive qualities in the piece, but are listed with some inaccuracies.	Developed appropriate strategies to address previously identified technical challenges and expressive qualities in the piece.	Use self-reflection and peer feedback to refine individual and ensemble performances of varied repertoire of music. <i>(MU:PR5.3.E.5a)</i>
Evaluate/Refine	Response did not demonstrate the ability to evaluate their performance.	Evaluated success to refine performance and developed limited strategies for future rehearsal.	Evaluated success to refine performance and developed some inaccurate strategies for future rehearsal.	Evaluated success to refine performance and developed appropriate strategies for future rehearsal.	

*(Source: Model Cornerstone Assessment Ensembles-Performing-Novice)*

## LESSON 6 PERFORMANCE POSTTEST SUMMATIVE ASSESSMENT RUBRIC

Name \_\_\_\_\_

- The Summative Assessment will measure growth from the band’s sight-reading to their benchmark performance in Lesson 6.
- In an effort to focus on ensemble rather than individual performance the rubric focuses on the criteria of Rhythm/Pulse Accuracy and Expressive Qualities/Stylistic Interpretation.
- Based on the limited time for rehearsal, the emphasis of the summative assessment should be placed upon growth versus mastery.

Criteria	Emerging	Approaches Standard	Meets Standard	Exceeds Standard	Performance Standard
Rhythm and Pulse Accuracy	The majority of the ensemble evidences a lack of rhythmic understanding and pulse as most rhythms are performed inaccurately.	The majority of the ensemble has difficulty performing rhythms, demonstrating a lack of rhythmic interpretation, steady pulse, or rhythmic feel.	The majority of the ensemble performed most rhythms accurately, but demonstrates some minor difficulties in rhythmic interpretation, steady pulse, and other performance challenges that impact rhythmic feel.	The majority of the ensemble performed nearly all rhythms accurately, with minor exceptions, in a consistent and steady pulse for most of the performance.	Demonstrates attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music. <i>(MU: PR6.1.E.5a)</i>
Expressive Qualities/ Stylistic Interpretation	The majority of the ensemble evidences little to no attention to expressive qualities.	The majority of the ensemble evidences minimal attention to expressive qualities representative of stylistic/ composer intent.	The majority of the ensemble performed with some attention to expressive qualities representative of stylistic/ composer intent.	The majority of the ensemble performance demonstrated appropriate expressive qualities representative of stylistic/ composer intent.	Demonstrate an awareness of the context of the music through prepared and improvised performances. <i>(MU: Pr6.1.E.5b)</i>

*(Source: Model Cornerstone Assessment Ensembles-Performing-Novice)*



## LESSON 7 WORKSHEET

Name \_\_\_\_\_

- Using what you have learned about selecting music, fill out the columns below.
- First, write in your playlist. Choose your five favorite pieces. At least three pieces must be from band class.
- Then, choose an activity or setting that would best match the piece you choose and explain why.

### PLAYLIST

Piece(s) (What are your favorite?)	Activity (Purpose/Context)	Why? (Cite characteristics in the music)

## SUPPORT CENTER

The Support Center is for your use if you would like. It is to help you brainstorm, take notes from the charts, or to record any support you receive from your peers or teacher.

<b>Song Bank</b> (Help with names of pieces)	<b>Activities</b> (When and what setting)	<b>Elements</b> (Elements = Responses)

*(Source: Modified Model Cornerstone Assessment-Ensemble-Responding)*

## LESSON 7 POSTTEST WRITTEN SUMMATIVE ASSESSMENT

Name \_\_\_\_\_

Choose music characteristics appropriate for each situation below and explain your choice.

1. What is the title of your favorite book?

\_\_\_\_\_

2. You want to select music to listen to as you read your book. What music characteristics would you look for in the music, and why?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. You and your friend are going to make a movie. What is it about?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. What musical characteristics would you choose for the songs in your soundtrack? Why?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. What is your favorite activity?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. What musical characteristics will you look for when selecting music to listen to when you are doing this activity?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7. You are in charge of selecting music for students to listen to at **lunch as they eat**. What music characteristics are you looking for? Why?

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8. You are in charge of selecting music for students to listen to in the **library as they study**. What music characteristics are you looking for? Why?

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9. You are in charge of selecting music for **kindergarten** students to listen to **as they prepare to take a nap**. What music characteristics are you looking for? Why?

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10. The concert band is rehearsing three songs for their next band concert. They are performing all of the pieces at a moderato tempo and at a mezzo forte dynamic level. How do you think the audience will respond to the concert? Why?

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11. Thinking about what you have learned in this unit, what might you do to solve #10? Why?

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12. Based on your preference which piece do you like best?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

13. Identify the music characteristics that influenced your choice

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14. What do you know, or what can you infer about the context of this piece?

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## LESSON 7 POSTTEST WRITTEN SUMMATIVE ASSESSMENT RUBRIC

Name \_\_\_\_\_

Emerging	Approaches Standard	Meets Standard	Exceeds Standard	Performance Standard
Reasons for selecting the music were incomplete with limited connection to the characteristics found in the music.	Reasons for selecting the music were general and not clearly defined as to the characteristics found in the music.	Reasons for selecting the music were clearly defined as to the characteristics found in the music.	Reasons for selecting the music were described with expanded detail, insightful and clearly defined as to the characteristics found in the music	Identify reasons for selecting music based on characteristics found in the music, connection to interest and purpose or context. <i>(MU:RE7.1.E.5a)</i>

*(Source: The Model Cornerstone Assessment Rubric-Ensembles-Responding-Novice)*

## LESSON 7 RESPONDING UNIT ESSENTIAL QUESTION EXIT TICKETS

How can instrumental music tell a story, paint a picture or depict other nonmusical ideas?

Name: \_\_\_\_\_

How does knowing about the context of music inform a response?

Name: \_\_\_\_\_

How does knowing about the context and the use of repetition, similarities and contrast of music inform a response?

Name: \_\_\_\_\_

How does knowing about the composer's intent inform a response?

Name: \_\_\_\_\_

How can I use my understanding of the context of my piece and the composer's intent to inform my performance?

Name: \_\_\_\_\_

How can I judge the quality of musical work(s) and performance?

Name: \_\_\_\_\_

How do individuals choose music to experience?

Name: \_\_\_\_\_

# TEACHER'S GUIDE ANALYZING PRIMARY SOURCES



Guide students with the sample questions as they respond to the primary source. Encourage them to go back and forth between the columns; there is no correct order.

## OBSERVE

### Ask students to identify and note details.

Sample Questions:

- What do you notice first? • Find something small but interesting. • What do you notice that you didn't expect? • What do you notice that you can't explain? • What do you notice that you didn't earlier?

## REFLECT

### Encourage students to generate and test hypotheses about the source.

- Where do you think this came from? • Why do you think somebody made this? • What do you think was happening when this was made? • Who do you think was the audience for this item? • What tool was used to create this? • Why do you think this item is so important? • If somebody made this today, what would be different? • What can you learn from examining this?

## QUESTION

### Invite students to ask questions that lead to more observations and reflections.

- What do you wonder about... who? • what? • when? • where? • why? • how?

## FURTHER INVESTIGATION

### Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

**A few follow-up activity ideas:**

**Beginning**  
Have students compare two related primary source items.

**Intermediate**  
Have students expand or alter textbook explanations of history based on primary sources they study.

**Advanced**

Ask students to consider how a series of primary sources support or challenge information and understanding on a particular topic. Have students refine or revise conclusions based on their study of each subsequent primary source.

For more tips on using primary sources, go to

<http://www.loc.gov.teachers>



## PRIMARY SOURCE ANALYSIS TOOL

Use this tool to record your responses to a primary source.  
If you need guidance, use the sample questions. Feel free to go back and forth between the columns; there is no correct order.

Select format of your primary source



### OBSERVE

Record responses here

### REFLECT

Record responses here

### QUESTION

Record responses here

### FURTHER INVESTIGATION

Record responses here



**National Association  
for Music Education**

LIBRARY  
OF CONGRESS  
**TEACHING**  
WITH **PRIMARY**  
**SOURCES**  
Consortium Member

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