

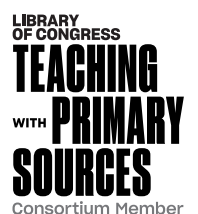


Photo by Lynn M. Tuttle

## Composition/Theory Responding Unit, Accomplished 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*



## ACKNOWLEDGMENTS

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#### PROJECT DIRECTOR

- Johanna J. Siebert

#### COMPOSITION/THEORY WRITING TEAM

- Carolyn Bennett, North Stonington, CT, Team Chair
- Terrence E. Bacon, North Chili, NY
- Lisa Cookson, Wichita, KS

#### GENERAL MUSIC WRITING TEAM

- Wendy Barden, Minnetonka, MN, Team Chair
- Steve Kennedy, New Orleans, LA
- Richard Maxwell, Phoenix AZ
- Susan Osborn, Bear, DE
- David Potter, Lansing MI
- Matt Warren, Webster, NY

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## OVERVIEW OF NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

These units are based on the 2014 National Music Standards ([nafme.org/standards](http://nafme.org/standards)). These Standards are all about music literacy, since they emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage; they cultivate a students' ability to carry out the three Artistic Processes of *Creating*, *Performing*, and *Responding* while aligning with the ideal of Connecting to their world and the world around them. These are the processes that musicians have followed for generations, even as they connect through music to themselves and their societies.

This Library of Congress Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Processes of (1) Responding, defined as understanding and evaluating how music conveys meaning, and (2) Creating, the application of musical concepts to develop original musical ideas. Through application of inquiry-based instructional strategies linked to Essential Questions embedded in the Responding and Creating Process components (select, Analyze, Interpret, Evaluate/Imagine, Plan and Make, Revise and Evaluate, Present), students understand how creators manipulate the elements of music to convey expressive intent related to specific contexts (social, cultural, historical). Acquisition of music knowledge and skills leads to students' becoming independent thinkers and creators.

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

## OVERVIEW OF COMPOSITION/THEORY RESPONDING UNIT, ACCOMPLISHED LEVEL

Music permeates many realms of cultural life, including occupations. Many professions and trades have developed idiomatic work-songs to motivate, entertain, and facilitate working tasks—often transcending cultural barriers. The Library of Congress collections document field recordings of authentic voices from diverse walks of life. In this unit, students will explore the music of field workers, railroad workers, and sailors. Though women's presence in the workplace may have been historically limited in these settings, their labors are represented here with an examination of lullabies. In this unit, students will use their knowledge of music theory to describe similarities and appreciate diversity within the music of a given occupation. Then, they will express their understanding of the genre by creating an original work inspired by their musical analysis of the recordings.

Guiding students in developing skill in analysis is an important prerequisite as well as a vital part of these lessons plans. Teachers may wish to have students organize their observations through the Elements of Music as presented in the **NCCAS Glossary** (<https://nafme.org/wp-content/files/2014/06/Core-Music-Standards-Glossary.pdf>), or another preferred paradigm such as the acronym *MeMeHaMeFoStyCoText*. The acronym stands for MEloody, MEdium, HARmony, MEter, FOrm, STYle, COntext and TEXT.

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

## PREREQUISITE SKILLS

For students to be successful in this unit, they will need knowledge and experiences in the following areas:

- Students can read, write, and audiate notation in both treble and bass clef.
- Students can analyze a score by describing its use of elements of music.
- Students can develop criteria individually and as a group for analyzing, evaluating, and creating.
- Students can make musical choices and describe their reasoning for their choices.
- Students know about literary devices such as meter and rhyme.
- Students can compare two or more musical compositions.
- Students have basic research and inquiry skills using credible resources such as the Library of Congress collections and their own school library.
- Students understand basic principles of harmony.
- Students can aurally analyze a piece by describing its use of elements of music.

**Note:** This unit contains older recordings that have been digitized from the Library of Congress collections. It may be necessary to discuss old recording technology with students before beginning the unit so they understand that the crackle and hissing sounds are not part of the original performances but are a result of the technology of the period.

## INSTRUCTIONAL GOALS

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

- Analyze diverse musical elements of work songs.
- Compose a work song inspired by primary sources.
- Articulate ways primary source analysis can inform and inspire a contemporary composition.

## EMBEDDED INQUIRY MODELS

The structure of this unit follows the modified Stripling Model of Inquiry (see Appendix A). Instructional strategies embedded within the unit include the Visible Thinking reflecting routine (*I used to think ... Now I think...*) model.

# NATIONAL MUSIC STANDARDS (2014)

## ARTISTIC PROCESSES

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

<b>Imagine: Generate musical ideas for various purposes and contexts</b>	
<b>Enduring Understanding</b>	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
<b>Essential Question</b>	How do musicians generate creative ideas?
<b>Performance Standard</b>	<b>MU:Cr1.1.C.IIa</b> —Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.

<b>Plan and Make: Select and develop musical ideas for defined purposes and contexts</b>	
<b>Enduring Understanding</b>	Musicians' creative choices are influenced by their expertise, context, and expressive intent.
<b>Essential Question</b>	How do musicians make creative decisions?
<b>Performance Standard</b>	<b>MU:Cr2.1.C.IIa</b> —Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines. <b>MU:Cr2.1.C.IIb</b> —Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).

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

<b>Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality</b>	
<b>Enduring Understanding</b>	Musicians' presentation of creative work is the culmination of a process of creation and communication.
<b>Essential Question</b>	When is creative work ready to share?
<b>Performance Standard</b>	<b>MU:Cr3.2.C.IIa</b> —Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent. <b>MU:Cr3.2.C.IIb</b> —Describe the selected contexts and performance mediums for presenting personal works, and explain why they successfully impact the final composition and presentation.

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

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

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

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

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

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

**Note:** Students may choose to use technology during the composition process. If this unit is completed with music technology, the corresponding **Music Technology Standards** (<https://nafme.org/wp-content/files/2014/11/2014-Music-Standards-Technology-Strand.pdf>) may be relevant.

## ASSESSMENT OVERVIEW

Assessment procedures and materials are embedded in lessons.

*Formative:*

- Work Song Genre Study Worksheet (Lesson 1/Handout 1)
- Visible Thinking Reflection Routine
- Peer Review Procedure

*Summative:*

- Work Song Composition Rating Scale (Lesson 3/Handout 2)
- Responding Standards-Based Rating Scale (Lesson 3/Handout 3)



## MATERIALS AND LIBRARY OF CONGRESS RESOURCES

### Field Work Songs

- Unidentified Performers and John A. Lomax and Ruby T. Lomax (collectors). "We Don't Have No Payday Here" [Raiford, Florida, June 4, 1939] Audio. <https://www.loc.gov/item/lomaxbib000584/>.
- Unidentified Performers and John A. Lomax and Ruby T. Lomax (collectors). "Rosie." Parchman, Mississippi, 1939. Audio. <https://www.loc.gov/item/lomaxbib000357/>.
- Andux, Evelio (performer) and Stetson Kennedy and Robert Harrison Cook (collectors). "Canto Juajiro." Ybor City, Florida, 1939. Audio. <https://www.loc.gov/item/flwpa000178/>.

### Lullabies

- Archive of Folk Song, U.S, Library Of Congress. Recording Laboratory, and Sponsor United States Bureau of Indian Affairs. *Indian Songs of Today*. Washington, D.C.: Library of Congress, American Folklife Center, Washington, D.C.: Library of Congress, Music Division, Recording Laboratory AFS L36, 1954, 2015. Audio. <https://www.loc.gov/item/2016655240/>. Track 2.
- Hall, Vera (performer), and John A. Lomax and Ruby T. Lomax (collectors). "Come up, Horsey, Hey, Hey." Livingston, Alabama, 1939. Audio. <https://www.loc.gov/item/lomaxbib000372/>.
- Salazar, Isabella (performer), and John. A Lomax and Ruby T. Lomax (collectors). "Señora Santa Anna." Kingsville, Texas, May 2, 1939. Audio. <https://www.loc.gov/item/lomaxbib000627/>

### Railroad Songs

- Hilton, L. M. (performer) and Austin E. Fife (recordist). "Echo Canyon." Library of Congress, 1952. Audio. <https://www.loc.gov/item/ihas.200197140/>.
- Bradley Eberhard (performer), and Carita Doggett Course and Robert Cornwall (collectors). "Big Boy, Can't You Move 'em." Sebring, Florida, 1940. Audio. <https://www.loc.gov/item/flwpa000375/>.
- Lomax, John A. (recordist). Calling Trains. Library of Congress, 1968. Audio. <https://www.loc.gov/item/ihas.200197150/>.

### Sea Chanties

- Luico, Sal (performer), and Sidney Robertson Colwell (collector). "A facci di San Paolo! = Darn it!" 1939. Audio. <https://www.loc.gov/item/2017701571/>.
- Leighton Robinson with unidentified family and friends (performers). Sidney Robertson Colwell (collector). "A-Roodle-Tum-Toodle-Tum-Too." 1939. Audio. <https://www.loc.gov/item/2017701729/>.
- Wilkins, A. (performer), and Robert Winslow Gordon (recordist). "Haul Away." Library of Congress, 1978. Audio. <https://www.loc.gov/item/ihas.200196321/>.

## Teaching materials

- Work Song Genre Study Worksheet (Lesson 1/Handout 1)
- Work Song Composition Rating Scale (Lesson 3/Handout 2)
- Equipment to listen to audio recordings (i.e., devices and headphones)
- Tools to compose in any teacher-selected method (Computers and software; staff paper and pencils; keyboards or other instruments; headphones; etc.)
- Folder for retaining continuing work

## INSTRUCTIONAL PROCEDURES

The following unit consists of five lesson plans that take approximately 35–45 minutes each. The composition and revision process may take longer than one class period. To shorten the length of the unit, one may consider omitting Lesson 2. Ideas for expansion beyond the 5-lesson unit are provided at the end of each lesson

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

- Reduce the number of exemplars within each genre, resulting in larger student groups for discussion and fewer individual responses needed.
- Adopt a whole-class approach to studying one genre, rather than small groups studying individual genres, enabling you to more directly guide students' work.
- Suggest different composition technology, orchestration, or musical forms to increase or decrease the difficulty of the composition assignment for individual students.

## LESSON 1: EXPLORING

### PERFORMANCE STANDARDS

**MU:Cr1.1.C.IIa**—Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.

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

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

### PROCEDURES

- Invite students to share ways music helps people work. Students may describe listening to calming music while studying, listening to energetic music while exercising, listening to interesting music to stay alert during a long trip, etc.
- Distribute Handout #1, the Work Song Genre Study Worksheet and ask students to individually answer the "Predict" question.
- Divide students into Genre Groups: one group per work song genre. When dividing students, you may wish to offer students a choice of which genre to study. All genre groups should have nearly an equal number of students.
- Within Genre Groups, students share their answers to the **Predict** question.
- Further divide students so that each student focuses on one representative recording from their genre. Depending on class size, students may work individually, in pairs, or in small groups to complete the **Observe** section while listening to their piece. *Differentiation: You may choose to ask guiding questions, perhaps inspired by the "Analyzing Sound Recordings Teacher's Guide" ([http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing\\_Sound\\_Recordings.pdf](http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf)). You may also choose to provide a word bank or other frameworks to focus students' attention on certain curricular musical concepts. The recordings, previously listed in the Materials section of the unit, are reprinted on the following page for reference.*
- Within their Genre Groups, ask students to share and compare the musical characteristics they notice in each piece, resulting in a list of descriptors they feel best represent the genre. Encourage the students to listen to the pieces multiple times during this discussion.
- When the Genre Group has agreed on a list of characteristics, students will record them in the **What?** Column on the Work Song Genre Study Worksheet. *Differentiation: You may ask groups to identify more or fewer characteristics to adjust the depth of the study and the difficulty of the composition.*

Have students work individually or collaboratively to answer the **Why?** Column on their Work Song Genre Study Worksheets. This may be an opportunity to incorporate cross-curricular learning by partnering with social studies teachers or by facilitating original research to broaden students' contextual knowledge. Photographs and field notes from the Library of Congress provide opportunities to explore deeper research.

## WORK SONG RECORDINGS

### Field Work Songs

- Unidentified Performers, John A. Lomax and Ruby T. Lomax (collectors). "We Don't Have No Payday Here." [Raiford, Florida, June 4, 1939] Audio. <https://www.loc.gov/item/lomaxbib000584/>.
- Unidentified Performers, John A. Lomax and Ruby T. Lomax (collectors). "Rosie. Parchman, Mississippi, 1939. Audio. <https://www.loc.gov/item/lomaxbib000357/>.
- Andux, Evelio (performer) and Stetson Kennedy and Robert Harrison Cook (collectors). "Canto Juajiro." Ybor City, Florida, 1939. Audio. <https://www.loc.gov/item/flwpa000178/>

### Lullabies

- Archive of Folk Song, U.S, Library of Congress. Recording Laboratory, and Sponsor United States Bureau of Indian Affairs. *Indian Songs of Today*. Washington, DC: Library of Congress, American Folklife Center, Washington, D.C.: Library of Congress, Music Division, Recording Laboratory AFS L36, 1954, 2015. Audio. <https://www.loc.gov/item/2016655240/>. Track 2.
- Hall, Vera (performer), and John A. Lomax and Ruby T. Lomax (collectors). "Come up, Horsey, Hey, Hey." Livingston, Alabama, 1939. Audio. <https://www.loc.gov/item/lomaxbib000372/>.
- Salazar, Isabella (performer), and John A. Lomax and Ruby T. Lomax (collectors). "Señora Santa Anna." Kingsville, Texas, May 2, 1939. Audio. <https://www.loc.gov/item/lomaxbib000627/>

### Railroad Songs

- Hilton, L. M. (performer), and Austin E. Fife (recordist). "Echo Canyon." Library of Congress, 1952. Audio. <https://www.loc.gov/item/ihas.200197140/>.
- Eberhard, Brandley (performer) and Carita Doggett Course and Robert Cornwall (collectors). "Big Boy, Can't You Move 'em." Sebring, Florida, 1940. Audio. <https://www.loc.gov/item/flwpa000375/>.
- Lomax, John A. (recordist). Calling Trains. Library of Congress, 1968. Audio. <https://www.loc.gov/item/ihas.200197150/>.

### Sea Chanties

- Lucido, Sal (performer), and Sidney Robertson Colwell (collector). "A facci di San Paolo! = Darn it!" 1939. Audio. <https://www.loc.gov/item/2017701571/>.
- Robinson, Leighton (performer), and Cowell, Sidney Robertson Colwell (collector). "A-Roodle-Tum-Toodle-Tum-Too." 1939. Audio. <https://www.loc.gov/item/2017701729/>.
- Wilkins, A. (singer), and Robert Winslow Gordon (recordist). "Haul Away." Library of Congress, 1978. Audio. <https://www.loc.gov/item/ihas.200196321/>.

## LESSON 2: SHARING

### PERFORMANCE STANDARDS

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

**MU:Re9.1.C.IIa**—Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

### PROCEDURES

- Give the genre groups a few minutes to review their conclusions on the Work Song Genre Study Worksheets from Lesson 1.
- Group the students into new, heterogeneous Sharing Groups, consisting of one person from each Genre Group. *Differentiation: This lesson could occur in a whole-class, teacher-led format for increased structure and guidance.*
- Ask each student to share their genre’s characteristics and rationales from their Work Song Genre Study Worksheet with their Sharing Group. Students may wish to augment their sharing by playing one or more recordings from their genre if time allows.
- Have the Sharing Groups discuss:
  - Are there any characteristics which all the genres seem to have in common? Why might these characteristics be so universal?
  - Are there any characteristics which are unique to a certain genre? Why might that characteristic be so singular?
- Engage the whole class in a Visible Thinking Reflection routine: Challenge the students to articulate how their experience analyzing primary sources has changed their thinking about the **Predict** question. This routine often uses the framework, “I used to think ..., but now I think ...”

**Note:** Throughout discussions in this lesson, monitor for student understanding of genre characteristics and knowledge of prerequisite musical concepts. If needed, provide student support by reteaching concepts, asking probing questions, or providing extra time for student discussion.

## LESSON 3: COMPOSING

### PERFORMANCE STANDARDS

**MU:Cr2.1.C.IIa**—Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.

**MU:Cr2.1.C.IIb**—Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).

### PROCEDURES

Share the **Work Song Composition Rating Scale** (Lesson 3/Handout 2) with students for planning, discussion, and summative assessment purposes. [Note: You may wish to use one or both of the rubrics provided on the two-sided handout. If using BOTH rating scales, explain and share **Responding Unit Rating Scale** (Lesson 3/Handout 3) with students.] Emphasize the need for students' pieces to reflect the musical characteristics list that students developed in the previous lesson.

- Have students plan their composition by using specific music vocabulary to describe how they are going to incorporate the genre characteristics in their piece. Tell them to organize their ideas and plan their composition by completing the **How?** Column of the Work Song Genre Study Worksheet. (You may wish to mention that the information in this column could be expressed through musical symbols rather than or in addition to text.)
- Have students convene in Genre Groups to compare and discuss their planned approaches for incorporating the shared genre characteristics in their piece.
- Invite students to begin composing a draft. This task may take several class hours, and individualized teacher feedback should be offered throughout.
- Students may wish to revise their **How?** column as their composition develops.

**Note:** Students could use any medium for their composition, including traditional and technological means of composition. There are opportunities for differentiation in the means of composition, complexity of instrumentation, length, and other variables an instructor may wish to specify. Teachers will naturally differentiate within the personalized feedback offered throughout the composition process.

## LESSON 4: *REFINING*

### SPECIFIC PERFORMANCE STANDARD

**MU:Cr3.1.C.IIa**—Identify, describe, and apply selected teacher-provided or personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

**MU:Re9.1.C.IIa**—Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

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

### PROCEDURE

- Once students have had sufficient time to develop a complete first draft of their composition, have them reconvene in Genre Groups.
- Within the genre groups, have each student engage in a peer review procedure:
  - Composer shares copies or a projection of the composition while allowing peers to read their Work Song Genre Study Worksheet (Lesson 1/Handout 1) **"How?"** column.
  - Peers provide feedback, using the Work Song Composition Rating Scale (Lesson 3/Handout 2) as a framework for discussion.
  - Composer responds to feedback by articulating plans for revision.
  - Monitor the peer-review discussion to assess Responding process components.  
*Differentiation: Teachers may choose to have students write or audio record this conversational process to create a more structured formative assessment opportunity.*
- Provide time for students to revise their work after receiving peer feedback. This may require more than one class period. *Differentiation: Students who require few revisions and finish their final draft quickly may serve as peer advisors for students whose work requires more extensive refining.*

## LESSON 5: PRESENTING

### SPECIFIC PERFORMANCE STANDARDS

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

**MU:Cr3.2.C.IIb**—Describe the selected contexts and performance mediums for presenting personal works, and explain why they successfully impact the final composition and presentation.

### PROCEDURE

- When students have completed a final draft of their composition, the students will present their finished work to the class. Before sharing the work through a computer-generated or live performance, students will explain their compositional approach, using their Work Song Genre Study Worksheet as a guide. *Differentiation: Instead of speaking to the class, a student may wish to audio-record or write an artist statement.*
- After presenting, have each student complete a self-assessment using the Work Song Composition Rating Scale. Provide summative assessment feedback using the Composition Rubric.

### UNIT EXTENSION IDEAS

- Discuss with students: What are the characteristics of music that people enjoy while working today? In what ways is work music today similar or different than work music in the past?
- Have students prepare a live performance of their work. Students can produce an archival recording of the performance, similar to the way the Library of Congress recordings were archival. produced
- Students can transform their work into a multimedia experience by pairing it with historic photographs or biographical materials available at the Library of Congress. This can become a valuable research opportunity, especially if it is taught collaboratively in music and social studies classes.
- Challenge students to become contemporary ethnographic musicologists. Ask them to create a field recording of music-making within their community. (Fight songs at sports games, the playing of the national anthem at an event, singing within faith or community organizations, etc.) Ask them to reflect on the Analysis section of the Work Song Genre Study Worksheet about to the modern primary source they have collected. How could they create a piece inspired by the music in their community?



# Handouts

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# LESSON 1/HANDOUT 1

Note: This handout is double-sided. Retain it for future lessons. You'll be using it to document your creative process.

## Work Song Genre Study Worksheet

<b>Name:</b>	<b>Genre Group Members:</b>
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### Predict

What musical characteristics might a composer consider when creating a work song?

### Observe

**Recording Title:** \_\_\_\_\_

Use music vocabulary to make specific observations about your recording.

<b>Analyze</b>		
<b>What?</b>	<b>Why?</b>	<b>How?</b>
<p>What musical characteristics unify the recordings from your genre?</p>	<p>Why do you believe these characteristics were important to workers?</p>	<p>How will you choose to incorporate these characteristics in your composition?</p>

## LESSON 3/HANDOUT 2

This rubric provides a summative assessment of your work throughout the unit, including the Work Song Genre Study Worksheet, composition, and presentation.

### Work Song Composition Rating Scale

**Descriptor      4: Consistently and thoroughly      3: Often      2: Occasionally      1: Rarely**

Learning Goal	Rating	Feedback
The Work Song Genre Study Worksheet contains detailed musical ideas that accurately reflect the primary source and cover the breadth of the elements of music.		
The composition embodies all the musical characteristics the student described in the Work Song Genre Study Worksheet.		
The composition uses other elements of music to support genre characteristics and create an effective, cohesive piece.		
The composition exhibits technical accuracy in all applicable conventions of musical notation.		
The student articulates the relationship of their composition to the primary sources, supported by specific, precise music vocabulary.		

## LESSON 3/HANDOUT 3

This rubric provides a summative assessment of students' progress toward the NCAS 2014 Music Standards, Composition/Theory, Accomplished, Responding Strand.

### Responding Standards-Based Rating Scale

**Descriptor      4: Consistently and thoroughly      3: Often      2: Occasionally      1: Rarely**

Standard	Rating Key	comments
<b>MU:Re7.1.C.IIa</b> —Apply teacher-provided or personally-developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.	The student ( <i>insert descriptor from choices above</i> ) meets the standard as evidenced by the Work Song Genre Study Worksheet and final presentation.	
<b>MU:Re7.2.C.IIa</b> —Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.	The student ( <i>insert descriptor</i> ) meets the standard as evidenced by the Work Song Genre Study Worksheet.	
<b>MU:Re8.1.C.IIa</b> —Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.	The student ( <i>insert descriptor</i> ) meets the standard as evidenced by the Work Song Genre Study Worksheet.	
<b>MU:Re9.1.C.IIa</b> —Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.	The student ( <i>insert descriptor</i> ) meets the standard as evidenced by discussion of the Work Song Genre Study Worksheet in Sharing Groups.	
<b>MU:Re9.1.C.IIb</b> —Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.	The student ( <i>insert descriptor</i> ) meets the standard as evidenced by the peer review routine and the growth of the composition throughout the revision process.	

## STRIPLING MODEL OF INQUIRY APPLIED TO THIS UNIT

Model obtained from [http://www.loc.gov/teachers/tps/quarterly/inquiry\\_learning/pdf/StriplingModelofInquiry.pdf](http://www.loc.gov/teachers/tps/quarterly/inquiry_learning/pdf/StriplingModelofInquiry.pdf)





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