



Synthesizing the Artistic Processes in the Small Instrumental Ensemble, Intermediate Level

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

Teaching with Primary Sources

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OVERVIEW OF NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

These units are based on the 2014 National Music Standards (nafme.org/standards). These Standards are focused on music literacy, and emphasize conceptual understanding in areas that reflect the actual processes in which musicians/artists engage. They are engineered to cultivate a student's ability to carry out the three **Artistic Processes: *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/artists have followed for generations and are the vehicle for musicians artists connecting to the world around them.

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, (2) **Creating**, the application of musical concepts to develop original musical ideas, (3) **Performing**, defined as the rehearsal, refinement, presentation, and evaluation of created works, and (4) **Connecting**, the synthesis and relation of knowledge and personal and group experiences to make music. 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 will understand and practice how creators manipulate the elements of music to convey expressive intent related to specific contexts (social, cultural, historical).

OVERVIEW OF SYNTHESIZING THE ARTISTIC PROCESSES IN THE SMALL ENSEMBLE, INTERMEDIATE LEVEL

This unit aligns to the Intermediate Level standards and assumes students have completed an equivalent of 2–4 years of study in an ensemble in addition to core or general music. This unit has been developed in conjunction with the more rigorous Small Ensembles Accomplished unit which can be used to extend instruction for varied levels of learning. The instrumentation of the small ensembles is flexible and designed to allow for any combination of musicians. This unit is suitable for instruction in multiple delivery methods (in-person, hybrid, online). Students will learn about and interact with the concepts of underrepresentation, dominant and counter narratives, bias, and perspective. The introduction of these concepts is dependent on the presumption that the typical access point for learning music in class is reading Western music staff notation.

ESSENTIAL READINESS ACTIVITIES

- Students complete Pre-Assessment.
- Students complete a “Personal Identity Wheel.”
- Teacher assigns groups and determines any preferred collaboration protocols to be used throughout the unit. “Student Ensemble Learning Communities” (SELCs) are established, and students review collaboration protocols.
- The rest of the activities in the unit are done in SELCs.

LESSON 1: IDENTITIES AND INTERACTIONS WITH MUSIC—*CONNECT, RESPOND, COLLABORATE*

- Learn about folklife.
- Explore, connect and apply the concepts of underrepresentation, dominant/counter narratives, bias and perspective through the lens of interactions with music in and outside of the classroom.
- Explore group commonalities and assets that each member brings to the table.

LESSON: 2: EXPLORATION AND INSPIRATION—*EXPLORE, ANALYZE, IMAGINE AND PLAN*

- Explore Library of Congress primary source artifacts to find inspiration for a collaborative composition.
- SELC generate ideas and make a preliminary composition outline.

LESSON 3: CREATION LAB—WHERE THE MAGIC HAPPENS! *COMPOSE, REFINE, CAPTURE*

- SELCs compose a piece inspired by the Library of Congress artifact and their group vision.
- Rehearse, refine, and assess readiness to convey expressive intent.

LESSON 4: SHOWTIME! SHARE YOUR STORY! *PRESENT, EVALUATE, RESPOND AND REFLECT*

- Each group performs/presents their composition and shares their process.
- Teacher and other listening/responding SELC provide feedback.
- Each group and individual performs a self-assessment and considers this along with peer and teacher feedback to plan next steps for their composition.
- Students complete Post-assessment reflecting on learning and interactions with music.

PREREQUISITE KNOWLEDGE AND SKILLS

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

- Knowledge of Western staff notation, and the clear understanding that this unit purposely asks students to use other methods to capture and convey their creative output.
- Knowledge and comprehension of music terminology:
 - **Music Elements:** rhythm, melody and melodic shape, harmony, form, dynamics, timbre, texture, style.
 - **Compositional Techniques:** tension/release, repetition, unity/variety, balance.
 - **Expressive Characteristics:** tempo, articulation.
- Knowledge of comparing and contrasting using a Venn diagram.
- Performance ability commensurate with learning grade 2–3 instrumental ensemble repertoire.
- Inquiry Processes.
- Students need to be familiar with effective structures for collaborative learning. (e.g., *talking chips, question/sentence frames, Socratic seminar, modeling conversations, assigning roles, coming to a consensus*).
- Knowledge and skills in using various tech devices for recording, and various tech/music collaboration platforms for communicating/composing.

EMBEDDED INQUIRY MODELS

In various activities contained in this unit, students are asked to use inquiry to explore, generate ideas, and question. A modified Primary Source Analysis (Observe, Reflect, Question) model has been incorporated into the lessons, activities, and assessments.

TEACHING MATERIALS

- Personal Identity Wheel: Overview of this inclusive activity.
<https://sites.lsa.umich.edu/inclusive-teaching/sample-activities/personal-identity-wheel/>
- Personal Identity Wheel: Handout in a PDF file.
<https://sites.lsa.umich.edu/inclusive-teaching/wp-content/uploads/sites/732/2017/04/personalidentwheel.jpg>
- Internet-enabled student device (e.g., computer, tablet, phone).
- Student recording/video device (e.g., computer, tablet, phone).
- Some sort of online music collaboration platform, examples below:
www.bandlab.com
<https://www.cyborgllama.info/>
<https://upbeatmusicapp.com/>
<https://www.soundtrap.com/>
<https://www.audacityteam.org/>

- Additional considerations if in-person:
 - Teacher classroom computer with Internet connection, audio, and visual projection capabilities.
 - Space for grouping activities.
 - Additional listening stations would further support learning opportunities (e.g., multiple tablets or additional computers and headphones).
 - Worksheets, activities, and rubrics embedded in each lesson.

SUMMARY OF THE NATIONAL MUSIC STANDARDS

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

Imagine: Generate musical ideas for various purposes and contexts.	
Enduring Understanding	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question	How do musicians generate creative ideas?
Performance Standard	MU:Cr1.1.E.8a —Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

Plan and Make: Select and develop musical ideas for defined purposes and contexts.	
Enduring Understanding	Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question	How do musicians make creative decisions?
Performance Standard	CR MU:Cr2.1.E.8a —Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. MU:Cr2.1.E.8b —Preserve draft compositions and improvisations through standard notation and audio recording.

Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.	
Enduring Understanding	Musicians evaluate and refine their work through openness to new ideas, persistence, and application of appropriate criteria.
Essential Question	How do musicians improve the quality of their creative work?
Performance Standard	MU:Cr3.1.E.8a —Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively developed criteria.

Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.	
Enduring Understanding	Musicians' presentation of creative work is the culmination of a process of creation and communication.
Essential Question	When is creative work ready to share?
Performance Standard	MU:Cr3.2.E.8a —Share personally-developed melodies and rhythmic passages—individually or as an ensemble—that demonstrate understanding of characteristics of music or texts studied in rehearsal.

The *Performing Artistic Process Components* addressed in this unit are detailed below.

Select: Select varied musical works to present based on interest, knowledge, technical skill, and context.

Enduring Understanding	Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
Essential Question	How do performers select repertoire?
Performance Standard	MU:Pr4.1.E.8a —Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.

Analyze: Analyze the structure and context of varied musical works and their implications for performance.

Enduring Understanding	Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
Essential Question	How does understanding the structure and context of musical works inform performance?
Performance Standard	MU:Pr4.2.E.5a —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.

Interpret: Develop personal interpretations that consider creators' intent.

Enduring Understanding	Performers make interpretive decisions based on their understanding of context and expressive intent.
Essential Question	How do performers interpret musical works?
Performance Standard	MU:Pr4.3.E.8a —Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

Rehearse, Evaluate and Refine: Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Enduring Understanding	To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question	How do musicians improve the quality of their performance?
Performance Standard	MU:Pr5.3.E.8a —Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Present: Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Enduring Understanding	Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work are presented influence the audience response.
Essential Question	When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
Performance Standard	MU:Pr6.1.E.8a —Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performance of a varied repertoire of music representing diverse cultures and styles. MU:Pr6.1.E.8b —Demonstrate an understanding of the context of the music through prepared and improvised performances.

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

Select: Choose music appropriate for a specific purpose or context.	
Enduring Understanding	Individuals' selection of musical works is influenced by their interests, experiences understandings, and purposes.
Essential Question	How do people choose music to experience?
Performance Standard	MU:Re7.1.E.8a —Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

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?
Performance Standard	MU:Re7.2.E.8a —Describe how understanding context and the way the elements of music are manipulated inform the response to music.

Interpret: Support interpretations of musical works that reflect creators'/performers' expressive intent.	
Enduring Understanding	Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
Essential Question	How do we discern musical creators' and performers' expressive intent?
Performance Standard	MU:Re8.1.E.8a —Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.

Evaluate: Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.	
Enduring Understanding	The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.
Essential Question	How do we judge the quality of musical work(s) and performance(s)?
Performance Standard	MU:Re9.1.E.8a —Explain The influence of experiences, analysis, and context of interest in and evaluation of music.

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

Connect: 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.
Essential Question	How do musicians make meaningful connections to creating, performing, and responding?
Performance Standard	MU:Cn10.0.H.8a —Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

LIBRARY OF CONGRESS AND RESEARCH LINKS

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

<https://www.loc.gov/concerts/folklife/>

<https://www.loc.gov/collections/concerts-from-the-library-of-congress/about-this-collection/>

<https://theglobaljukebox.org/>

<https://citizen-dj.labs.loc.gov/>

<https://memory.loc.gov/diglib/ihas/html/afccards/afccards-home.html>

<https://www.loc.gov/collections/african-american-band-music/about-this-collection/>

<https://www.loc.gov/collections/alan-lomax-in-michigan/about-this-collection/>

<https://www.loc.gov/photos/collections/?st=gallery>

<https://www.loc.gov/collections/ragtime/about-this-collection/>

<https://www.loc.gov/collections/songs-of-america/about-this-collection/>

<https://www.loc.gov/collections/variety-stage-sound-recordings-and-motion-pictures/about-this-collection/>

<http://www.culturalequity.org/resources/gjb>

<https://blogs.loc.gov/music/2020/07/music-in-time-of-pestilence-part-one/>

<https://blogs.loc.gov/music/2020/07/music-in-time-of-pestilence-part-two/>

http://www.louisianafolklife.org/LT/Articles_Essays/what_is_folklife.html

<https://www.loc.gov/folklife/cwc/index.html>

<https://festival.si.edu/>

https://folklife-media.si.edu/docs/festival/program-book-articles/FESTBK1990_03.pdf

ASSESSMENTS

Formative and summative written and performance assessments are embedded throughout the unit and include aligned rubrics.

The Pre- and Post-Assessments are intended to provide the teacher and student with a gauge of transfer and growth of learning in the unit and not necessarily intended for grading purposes.

The lessons are additionally embedded with opportunities for students to respond in varied ways. These responses can be used during the lesson to inform instruction.

The **National Association for Music Education Creating, Performing and Responding Model Cornerstone Assessments and Rubrics** have been modified, referenced and/or extracted verbatim for some of the worksheets and rubrics throughout the unit.

FORMATIVE:

Essential Readiness Activities

Pre-Assessment (baseline)

Handout 1

Lesson 1

Folklife Gallery Walk/Jigsaw

Handout 1.1: Venn Diagram & Terminology

Handout 1.2: Vision

Lesson 2

Handout 2.2: Inquiry

Handout 2.3: Preliminary Plan

Lesson 3

Handout 3.1: Accountability Plan

Handout 3.2: Brainstorming

Handout 3.3: Composition/Song Map

Handout 3.4: Rehearsal Log

Handout 3.5: Feedback and Refinement

Lesson 4

Handout 4.2: Reflection, Feedback and Next Steps

SUMMATIVE:

Lesson 3

Handout 3.5: Feedback and Refinement

Lesson 4

Presenting Process and Product

Handout 4.3: Post-Assessment (used to gauge transfer and growth)

ESSENTIAL READINESS ACTIVITIES

SEQUENCE/STEPS:

- Students complete **Handout 1**.
- Students complete the inclusivity task "**Personal Identity Wheel**" to facilitate conversations within the Small Ensemble Learning Communities.
- Students need to be familiar with structures which support effective collaboration to ensure all members contribute and provide perspective (e.g., talking chips, question/sentence frames, Socratic seminar, roles, coming to a consensus).
- Students should be grouped into Small Ensemble Learning Communities (SELCs) noting that most work will be completed by students as a collaborative unit.

ABOUT INCLUSIVE ACTIVITIES: CITING SOURCES AND INFORMATION

- The teacher should choose any of the activities which they feel best suits the needs of their students and supports the culture and communities in their own classrooms. The "**Personal Identity and Social Identity Wheel**" activities are adapted from "**Voices of Discovery**" Intergroup Relations Center, Arizona State University, and can be found along with additional inclusivity activities at the University of Michigan College of Literature, Science, and the Arts Inclusive Teaching website <https://sites.lsa.umich.edu/inclusive-teaching/activity-main-page/>. Using the Personal Identity Wheel may be a low-risk way to begin conversations, and for your classroom purposes may be enough. The facilitation notes on the activities pages note that students should self-select the information they choose to share and teachers should guide focus on the questions in the center of the wheels to facilitate inclusivity versus outing conversations. For more specificity and guidance on these specific activities or to consider others which may meet your needs please reference the Inclusive Teaching at University of Michigan website.

PERSONAL IDENTITY WHEEL LINKS

- Personal Identity Wheel—Overview of this inclusive activity
<https://sites.lsa.umich.edu/inclusive-teaching/sample-activities/personal-identity-wheel/>
- Personal Identity Wheel—Handout as a PDF file
<https://sites.lsa.umich.edu/inclusive-teaching/wp-content/uploads/sites/732/2017/04/personalidentwheel.jpg>

HANDOUT 1: PRE-ASSESSMENT

Name _____

Please use music characteristics/terminology in your answers and explanations below.

What is your favorite style of music? Why?

How do you interact with your favorite style of music?

- a. Sing along.
- b. Tap/Use body percussion.
- c. Dance/Move.
- d. Play along with the music on my instrument.
- e. Improvise/compose in the style.
- f. Collaborate with others in the style.
- g. Record/Produce content in the style.
- h. _____

In what ways would you like to increase your interaction with your favorite style of music?

- a. Sing along.
- b. Tap/Use body percussion.
- c. Dance/Move.
- d. Play along with the music on my instrument.
- e. Improvise/compose in the style.
- f. Collaborate with others in the style.
- g. Record/Produce content in the style.
- h. _____

What skills might you need to increase the way you interact with your favorite style of music?

What other styles of music do you know about?

What do all of these styles of music have in common?

How do the styles you mention differ from the music we study in our class?

What music would you like to learn more about? Why?

What do you know about the concept of underrepresentation?

LESSON 1

IDENTITIES AND INTERACTIONS WITH MUSIC—CONNECT, RESPOND, COLLABORATE

Standards: MU:Re7.1.E.8a; MU:Re9.1.E.8a; MU:Cn10.0.H.8a

Overall Lesson Objective: Students consider commonalities and assets to inform group identity and collaborate with their SELCs to consider how they might convey the music they create without using Western staff notation.

SEQUENCE/STEPS:

Part 1. What is folklife? Jigsaw/Gallery Walk.

I CAN explain conventions of folklife and discuss how a genre of music is conveyed.

*Students are assigned to Small Ensemble Learning Communities (SELC)s for unit work. All activities in the unit will be completed in the SELCs unless otherwise indicated.

- Divide the readings/links among your class based upon the number of SELC.
- Students further divide assigned reading among their SELC members.
- Students answer guided questions about the readings and discuss as a SELC.
- *Optional Extension* Use the "Discussion/Question Bank" below to enrich discussions.
- Students collect SELC responses on chart paper or use a collaborative app like Padlet.
- SELC read another groups chart/Padlet and leaves comments/questions before rotating.
- Teacher facilitates and clarifies understandings.

Part 2. Connecting concepts with schema and perspective.

I CAN use underrepresentation, perspective, dominant and counter narrative when comparing and contrasting how music is conveyed inside and outside the classroom.

- Distribute **Handout 1.1** and return completed **Handout 1**.
- Assign roles for SELC members (e.g., Timekeeper, Scribe, Facilitator, Speaker of the House).
- SELCs compare and contrast characteristics of the music they interact with inside and outside of the classroom and the scribe records on the group's worksheet.
- Each SELC Speaker of the House shares their group's work with the class.
- Capture similarities/differences from groups' responses on chart paper/Padlet.
- Teach the terms: underrepresentation, perspective, dominant and counter narratives (common and less-well-known interpretations), bias to ensure common understanding (e.g., *word wall*; please post definitions).
- Build comprehension of concepts through presenting the idea that Western staff notation is the dominant narrative in the classroom and aurally conveying music in the classroom is underrepresented and the counter narrative.
- *Optional Extension* Use the "Discussion/Question Bank" below to enrich discussions.
- as students consider perspective, bias, and context.

Part 3. Personal Identity Wheel and Vision

I CAN identify commonalities and assets among members to inform group perspectives.

- Distribute **Handout 1.2** and students refer to completed **Personal Identity Wheels**.
- Explain and read and the purpose and directions for the **Handout 1.2**.
- Teach a collaborative structure to support equal participation and assign roles (*e.g. Secretary, Time Keeper, Facilitator, Summarizer, Speaker of the House*).
- Students use structure to share responses from their pre-filled out **Personal Identity Wheel**. *Have students pay special attention to the three adjectives in the center to build their story of who they are as a community.*
- Scribe records one thing that makes each person unique (*community assets*) and records the greatest similarities (*commonalities*) of the group.
- Students create their vision including their Why, What, and How statements.

Considerations:

- The Folklife links build background knowledge in general as well as provide focus on how the music is conveyed.
- The teacher should preview all links, activities, and worksheets for appropriateness and alignment to the needs of their own classroom.
- During this portion of the lesson, address misconceptions. Students should understand the concept of folklife includes more than just music.
- Students should also make connections to music which they interact with outside of the classroom to support conceptual understanding.

Folklife Links:

- Teacher Link: provides further research to build context for teaching.
https://folklife-media.si.edu/docs/festival/program-book-articles/FESTBK1990_03.pdf
- Student Links:
http://www.louisianafolklife.org/LT/Articles_Essays/what_is_folklife.html
<https://www.loc.gov/folklife/cwc/index.html>
https://folklife-media.si.edu/docs/festival/program-book-articles/FESTBK1990_03.pdf
<https://festival.si.edu/>

Discussion/Question Bank:

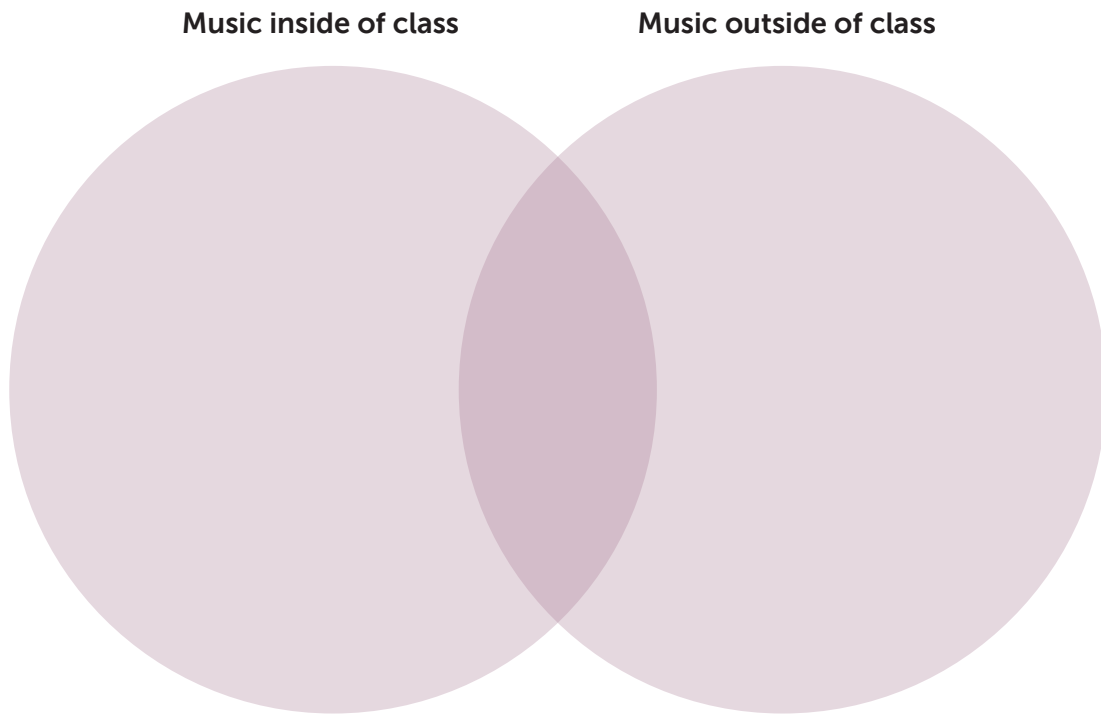
- What is folklife?
- What are the musical characteristics of this music?
- What is underrepresentation?
- What informs people's perspective?
- How do you think this music is learned/shared with others?
- How does this style of music compare/contrast with the type of music studied in class?

HANDOUT 1.1: VENN DIAGRAM & TERMINOLOGY

SELC Members/Roles: _____

Compare and contrast characteristics of music inside and outside of the classroom.

(Refer to your Pre-Assessment to guide your thinking.)



Summarize these terms in your own words:

underrepresentation:

perspective:

dominant narrative:

counter narrative:

bias:

HANDOUT 1.2: VISION

SELC Members/Roles: _____

About:

Talking about each other's Personal Identity and Social Identity Wheels allows you to get to know more about folks in your SELC. This will support community-building and inform your own group's identity and focus for this project.

Communities and cultures share similarities but also celebrate unique assets that members bring. In this activity you will be considering similarities and assets to support the building of your story and perspective.

DISCUSS/SHARE/COLLABORATE

Personal Identity Wheel: *(This helps folks get to know about how you identify as an individual.)*

- Share responses among the group using collaboration structures to ensure equal participation and perspectives (Pay special attention to the three adjectives in the center as these may help you build your story of who you are as a community.)
- The Scribe records one thing that makes each person unique (community assets) and records the greatest similarities (commonalities) of the group.

CREATE YOUR VISION

"Why" statement: What unites you as an SELC? (Consider your community commonalities.)

"What" sets your SELC apart from others? (Consider your community's assets.)

"How" will your SELC learn, capture, and convey the music you create as an ensemble without notation?

RUBRIC: IDENTITIES AND INTERACTIONS WITH MUSIC

CONNECT, RESPOND, COLLABORATE

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Part 1: Folklife	Explanations evidence minimal understanding that music is only one aspect of folklife, and characteristics are inaccurately identified.	Explanations evidence some understanding that music is only one aspect of folklife, and characteristics are partially identified.	Explanations evidence an understanding that music is only one aspect of folklife, and characteristics are accurately identified.	Explanations evidence an explicit understanding that music is only one aspect of folklife, and characteristics are accurately identified.	<i>MU:Re7.1.E.8a</i> <i>MU:Re9.1.E.8a</i> <i>MU:Cn10.0.H.8a</i>
Part 2: Notation	Students use terminology with little accuracy and demonstrate gaps in comprehension of terms in discussions and in comparing music studied or experienced in and outside of the class.	Students use terminology with some accuracy and demonstrate minor gaps in comprehension of terms in discussions and in comparing music studied/ experienced in and outside of the class.	Students use terminology accurately and demonstrate comprehension of terms in discussions and in comparing music studied/ experienced in and outside of the class.	Students use terminology accurately and demonstrate extended comprehension of terms in discussions and in comparing music studied/ experienced in and outside of the class.	
Part 3: Vision	<p>Collaboration strategies and structures are rarely used, evidencing contributions from few perspectives.</p> <p>Commonalities or assets inform group vision, norms, goals, and project plans.</p>	<p>Collaboration strategies and structures are occasionally used, evidencing contributions from some perspectives.</p> <p>Commonalities or assets inform group vision, norms, goals, and project plans.</p>	<p>Collaboration strategies and structures are used, evidencing contributions from all perspectives.</p> <p>Commonalities and assets inform group vision, norms, goals, and project plans.</p>	<p>Collaboration strategies and structures are effectively used, evidencing equal voice and contributions from all perspectives.</p> <p>Commonalities and assets are embedded in group vision, norms, goals, and project plans.</p>	

LESSON 2

EXPLORATION AND INSPIRATION—EXPLORE, ANALYZE, IMAGINE, AND PLAN

Standards: MU:Cr1.1.E.8a; MU:Pr4.1.E.8a; MU:Re7.1.E.8a; MU:Re7.2.E.8a; MU:Cn10.0.H.8a

Overall Lesson Objective: Students analyze and explain reasons for selecting artifacts to inspire creative ideas and decisions for our SELC composition.

SEQUENCE/STEPS:

Part 1: Library of Congress Artifacts and Inquiry Method

I CAN use an inquiry method to interact with Library of Congress primary source artifacts.

- Distribute **Handouts 2.1** and **2.2**. Read the directions and review group roles/norms.
- SELC explores/listens to at least 3 artifacts, makes observations and scribe collects these in part 1 of **Handout 2.2**.
- *Optional Extension* During exploration, use the “Discussion/Question Bank” below to guide conversations surrounding the concepts of underrepresentation, dominant/counter narrative, bias, and perspective.
- Teach or have students decide upon strategies for coming to a consensus.
- SELCs complete part 2 of the **Handout 2.2** *Students can observe non-music artifacts but must ultimately include at least one music artifact for their inspiration.*
- Students complete part 3 of the **Handout 2.2**.

Part 2: Imagine and Preliminary Planning

I CAN collaborate with SELC to make preliminary project plans.

- Model components necessary for considering aural song-making (e.g., structure, forms, repetition/patterns, range, etc.)
- Distribute Handout 2.3. Facilitate collaboration and provide feedback.

DISCUSSION/QUESTION BANK:

- Is there an opportunity to use your knowledge from Lesson 1?
- What do you know about the context of your artifact?
- What do you believe would be the dominant/counter narrative in this situation? Why?
- What underrepresentation might exist? Why?
- What different perspectives might be present?
- What bias might you have?
- What additional questions do you have?
- Who would you interview if you could? Why?

HANDOUT 2.1: ARTIFACT EXPLORATION

SELC Members/Roles: _____

Directions and Information:

- Continue to collaborate with your SELC to explore these Library of Congress resources.
- Your group may find a recording of a piece or song to arrange, or you may encounter an artifact (such as a picture, video, or historical document) that gives you inspiration for composing your own song/piece.
- As you explore artifacts your knowledge of underrepresentation, dominant/counter narrative, bias and perspective in group discussion may arise.

<https://www.loc.gov/concerts/folklife/>

<https://www.loc.gov/collections/concerts-from-the-library-of-congress/about-this-collection/>

<https://theglobaljukebox.org/>

<https://citizen-dj.labs.loc.gov/>

<https://memory.loc.gov/diglib/ihas/html/afccards/afccards-home.html>

<https://www.loc.gov/collections/african-american-band-music/about-this-collection/>

<https://www.loc.gov/collections/alan-lomax-in-michigan/about-this-collection/>

<https://www.loc.gov/photos/collections/?st=gallery>

<https://www.loc.gov/collections/ragtime/about-this-collection/>

<https://www.loc.gov/collections/songs-of-america/about-this-collection/>

<https://www.loc.gov/collections/variety-stage-sound-recordings-and-motion-pictures/about-this-collection/>

<http://www.culturalequity.org/resources/gjb>

<https://blogs.loc.gov/music/2020/07/music-in-time-of-pestilence-part-one/>

<https://blogs.loc.gov/music/2020/07/music-in-time-of-pestilence-part-two/>

HANDOUT 2.2: INQUIRY—PAGE 1

SELC Members/Roles: _____

Part 1: Observe Artifacts

- Explore 3 different artifacts.
- Collect your observations below (Just the details/characteristics about the artifact.)

Music/Artifact-Link 1:

Characteristics	Observations
Dynamics (e.g., forte, piano etc.)	
Tempo (e.g., largo, andante, allegro, changing tempos)	
Timbre (e.g., voice/instrumentation)	
Texture (e.g., Solo, 2–5 parts, 6 or more parts)	
Articulation (e.g., accented, legato, staccato)	
What culture does this come from? Genre?	
Other features/Notes	

Music/Artifact-Link 2:

Characteristics	Observations
Dynamics (e.g., forte, piano etc.)	
Tempo (e.g., largo, andante, allegro, changing tempos)	
Timbre (e.g., voice/instrumentation)	
Texture (e.g., Solo, 2–5 parts, 6 or more parts)	
Articulation (e.g., accented, legato, staccato)	
What culture does this come from? Genre?	
Other features/Notes	

HANDOUT 2.2: INQUIRY PAGE 2

Music/Artifact-Link 3:

Characteristics	Observations
Dynamics (e.g., forte, piano etc.)	
Tempo (e.g., largo, andante, allegro, changing tempos)	
Timbre (e.g., voice/instrumentation)	
Texture (e.g., Solo, 2–5 parts, 6 or more parts)	
Articulation (e.g., accented, legato, staccato)	
What culture does this come from? Genre?	
Other features/Notes	

Non-music artifacts: *Observations (Just the details/characteristics about the artifact.)*

PART 2: SELECT YOUR ARTIFACTS—COMING TO A CONSENSUS.

Which artifact(s) will your SELC use for inspiration? *(You must choose 1 music artifact.)*

Post artifact link here:

Why did your SELC choose this/these artifact(s)? *(Cite specific musical characteristics.)*

How did your group make this choice? *(What strategies did you use to hear multiple perspectives?)*

PART 3: REFLECT ON YOUR SELECTED ARTIFACTS

Educated Guesses: *(Make some hypotheses about the music/musicians/situation.):*

Questions: *(the things about who, what, when, where, why, and how that warrant further research):*

HANDOUT 2.3: PRELIMINARY PLAN

SELC Members/Roles: _____

What musical elements do you want to highlight in this composition? (e.g., rhythms, melodies, repetitions, structure etc.)

Your Composition or Arrangement Title:

What characteristics will you include that are inspired from your artifact?

What patterns exist in your artifact that you might include?

Will your piece have lyrics/rhymes?

Lyric/Rhyme Topic (if any):

What are thoughts on how you might capture/convey your music?

Considerations for making it come together, and for including everyone in the group:

RUBRIC: EXPLORATION AND INSPIRATION

EXPLORE, IMAGINE, ANALYZE, AND PLAN

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Collaboration Project goals	Few students work collaboratively to sketch project structures, choose Library of Congress inspiration artifacts/ pieces, and little reference to the artifacts' influence on improvisation is evident.	Some students work collaboratively to sketch project structures, choose Library of Congress inspiration artifact/piece, and some reference of the artifacts' influence on improvisation is evident.	Students work collaboratively to consider ensembles technical skills, sketch emerging project structures/goals, choose Library of Congress inspiration artifact/piece, and reference of the artifacts' influence on improvisation (e.g., melodic and/or rhythmic) is evident.	Students work collaboratively to effectively consider ensembles technical skills, sketch emerging project structures/goals, choose Library of Congress inspiration artifact/piece, and clear reference of the artifacts' influence on improvisation (e.g., melodic and/or rhythmic) is justified and evident.	<i>MU:Cr1.1.E.8a</i> <i>MU:Pr4.1.E.8a</i> <i>MU:Re7.1.E.8a</i> <i>MU:Re7.2.E.8a</i>
Reasons for Selecting	Ambiguously explains reasons for selecting inspiration artifact(s), citing some accurate characteristics in the music and connections to personal interest.	Partially explains reasons for selecting inspiration artifact(s), citing some accurate characteristics in the music and connections to personal interest.	Explains reasons for selecting inspiration artifact(s), citing accurate characteristics in the music and connections to personal interest.	Clearly explains reasons for selecting inspiration artifact(s), citing accurate characteristics in the music and connections to personal interest.	
Context	Descriptions include limited understanding of context and the way elements were manipulated to inform a response, and further consideration of how this will influence their creative decisions is ambiguous.	Descriptions include some understanding of context and the way elements were manipulated to inform a response, and further consideration of how this will influence their creative decisions is tentative.	Descriptions include understanding of context and the way elements were manipulated to inform a response, and further consideration of how this will influence their creative decisions is evident.	Descriptions include detailed understanding of context and the way elements were manipulated to inform a response, and further consideration of how this will influence their creative decisions is evident and precise.	

LESSON 3

CREATION LAB—WHERE THE MAGIC HAPPENS! COMPOSE, REFINE, CAPTURE

Standards: CR MU:Cr2.1.E.8a; MU:Cr2.1.E.8b; MU:Cr3.1.E.8a; MU:Pr4.2.E.8a; MU:Pr5.3.E.8a MU:Re8.1.E.8a; MU:Cn10.0.H.8a

Overall Lesson Objective: Students collaborate with my SELC to plan, make, rehearse and refine a composition which includes music characteristics inspired by our artifact(s).

SEQUENCE/STEPS:

Part 1: Brainstorming from Inspiration

I CAN draw inspiration from an artifact to imagine, plan, and create a short composition.

- Distribute completed Lesson 2 **Handouts 2.2**, and **2.3** for students review.
- Distribute **Handout 3.1**. Students collaborate on their plan.
- Teach strategies for creating strong melodic ideas (e.g., limited pitch set, using patterns, accessible to performers' skill sets) using a well-known melody such as "Mary Had a Little Lamb."
- Students improvise sample ideas using strategies for strong melodies
- Teacher demonstrates by combining simple tunes (e.g., "Mary Had a Little Lamb," "Skip to my Lou") to demonstrate how to compose simple song forms (e.g., ABA or beginning/middle/end)
- Teacher reads directions for Composition/Song Map, p. 1.
- Distribute **Handout 3.2**. SELC brainstorm musical elements considering their chosen Library of Congress inspiration artifact from Lesson 2, and record these using a device/platform.

Part 2: Rehearse, Refine, Capture

I CAN use musical aspects to convey expressive intent and rehearse, refine, and gauge readiness for presentation.

- Distribute **Handout 3.3** and teach how to fill in the Composition/Song Map graphic organizer using the teacher example below or one of your own.
- Distribute **Handout 3.3**. SELC complete considering their chosen Library of Congress inspiration artifact and brainstormed ideas. This graphic organizer is a living document to be used/revised throughout this lesson.
- Discuss timeline and instructions/expectations, and distribute **Handout 3.4**. Students rehearse, evaluate and refine their composition and use their rehearsal log to make notes and to reflect on readiness for presentation. This log is a living document to be used/revised throughout this lesson.
- Teach students how to use the collaboration platform(s) they will use to capture their performance. (e.g., Bandlab, Audacity).
- Distribute **Handout 3.5**. SELC submits a draft of their Composition/Song Map, Rehearsal Log, and recording for teacher feedback.
- SELC continues the composition revision process and submits final for teacher feedback.
- SELC rehearses their presentations. Prompt students as needed to ensure their final presentations include all members' voices and an overview of process (e.g., vision, collaboration, inspiration link, musical intent, plan) as well as product.

TEACHER EXAMPLE: COMPOSITION/SONG MAP

PIECE TITLE: "MARY WENT TO LOU'S HOUSE, SKIPPING"

Section	Expressive Intent <i>(Describe what your group has decided is the expressive intent for each section of the piece.)</i>	Musical Elements/Compositional Techniques/Expressive Characteristics <i>(Describe in words the musical aspects that you will use in order to convey that expressive intent.)</i>
Beginning	"Mary Had a Little Lamb" Pastorale, a beautiful morning in the countryside.	Slurred, legato, mezzo-piano, allegretto
Middle	"Skip to My Lou" Mary gets an invitation to go visit her friend Lou, so she skips along the lane to Lou's house.	Staccato, forte, allegro,
End	"Mary Had a Little Lamb" (in minor) Mary is sad because she had to go back home and feed the flock.	Adagio, marcato, fortissimo

Considerations:

- This activity will take a period of days. The teacher may increase the time allotted to this lesson based on instructional planning or focus as best suits the needs of their class.
- The students will use the Accountability Plan, Song/Composition Map, and Rehearsal Log throughout the lesson to guide, track, and evaluate progress and gauge readiness.
- The teacher's role will be primarily to facilitate learning (e.g., providing work time, feedback, answering questions, and by prompting forward momentum toward goals).
- The Composition/Song Map includes concepts that students should be familiar with.
- Consider which recording device or platform your students will be using to collaborate and capture their performance. (e.g., Bandlab, Audacity).

HANDOUT 3.1: ACCOUNTABILITY PLAN

SELC Members/Roles: _____

Will you be in-person, online, or a combo of both when rehearsing?

Describe your rehearsal locations here:

If online, what music collaboration platform will you use:

How will you ensure everyone has the needed information to play their part, without the use of notation?

What are some strategies for making sure everyone's input is included in the composition?

How will you assess when you are ready for a final recording or performance?

Will your performance be in-person or virtual?

Describe here:

HANDOUT 3.2: BRAINSTORMING

SELC Members/Roles: _____

- Post your inspiration link here:
- Observe your artifact: Take notes below

Sounds	
Patterns (rhythmic/melodic)	
Dynamics	
Tempo	
Articulation	

- Create some musical ideas together on your instruments. As a general rule, keep it simple! You will want to be able to easily perform and add to generated ideas! Discuss which ideas you would like to keep/expand on and **record/capture these**.
- Now listen back to your strong ideas. Identify which musical elements your SELC will focus on to convey the meaning behind your Library of Congress inspiration artifact and explain why you choose these elements.

Musical Element	Identify your focus element(s)	Describe the reason(s) for the element(s) you're choosing, and how that relates to your Library of Congress Inspiration piece
Pitch		
Rhythm		
Melody		
Articulation		
Dynamics		

HANDOUT 3.3: COMPOSITION/SONG MAP

***IMPORTANT:** This song map is a living document to be used/revise throughout this lesson.

SELC Members: _____

Song Title: _____

Inspiration Artifact Link(s):

Section	Expressive Intent <i>Describe your expressive intent for each section and share how your Library of Congress inspiration influenced this.</i>	Musical Elements/Compositional Techniques/Expressive Characteristics <i>Describe, using music terminology, the musical aspects you will utilize to convey your expressive intent</i>
Beginning (4 measures)		
Middle (4 measures)		
End (4 measures)		

HANDOUT 3.4: REHEARSAL LOG

***IMPORTANT:** This log is a living document to be used/revise throughout this lesson.

SELC Members: _____

Song Title: _____

As you are rehearsing consider:

- What is your expressive intent for each section? How are you conveying this?
- What musical aspects and expressive qualities are included?
- Use the SELC Rehearsal Log to evaluate readiness to present and to guide refinement. Use these questions to guide your work.
- What would you like for others to experience or take away from your final performance/product?
- What should you do to prepare your music for your final presentation?
- What should you do to prepare for sharing your SELC project process during your final presentation (e.g., vision, selection of inspiration link, musical intent, collaboration, rehearsal)?

Date	Technical Challenges	Interpretation & Expressive Qualities	⇒	What will I and my ensemble need to work on? How will I do this? (Identify challenges and provide specific strategies.)
			⇒	
			⇒	
			⇒	
			⇒	
			⇒	
			⇒	

HANDOUT 3.5: FEEDBACK AND REFINEMENT

SELC Members: _____

Song Title: _____

Draft	Submitted	Teacher Feedback
Composition/Song Map is filled in and ready for feedback.		
Our Rehearsal Log is filled in and ready for feedback.		

DRAFT composition recording link(s) here: _____

Teacher Feedback: _____

Draft	Submitted	Teacher Feedback
Composition/Song Map is filled in and ready for feedback.		
Our Rehearsal Log is filled in and ready for feedback.		

Post your SELC entire-piece FINAL recording link here: _____

Teacher Feedback: _____

RUBRIC: COMPOSITION SONG MAP

IMAGINE, PLAN, MAKE, INTERPRET AND CONNECT

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Expressive Intent	Limited description of expressive intent or connections to Library of Congress inspiration artifact present for each section.	Expressive intent was described for each section, and attempts are made to share connections to Library of Congress inspiration artifacts, but some are unclear.	Clearly described the expressive intent of each section and connections to Library of Congress inspiration artifact.	Clearly described the expressive intent of each section and connections to Library of Congress artifacts demonstrate insightful sensitivity.	<i>MU:Cr1.1.E.8a</i> <i>MU:Cr2.1.E.8a</i> <i>MU:Re8.1.E.8a</i> <i>MU:Cn10.0.H.8a</i>
Music Ideas	Music ideas were listed without connection to expressive intent.	Musical ideas were described for each section, but some are unclear as to how they conveyed expressive intent.	Musical Ideas include citation of the elements of music and convey the expressive intent for each section.	Musical Ideas include clear citation of the elements of music and convey the expressive, innovative and creative intent for each section.	
Structural conventions	Draft evidence little use of structural and project conventions	Draft evidence of some use of structural and project conventions	Draft evidences appropriate use of structural and project conventions.	Draft evidences appropriate use of structural and project conventions and includes expansive use of the elements of music, and/ or compositional techniques.	

ACCOUNTABILITY PLAN

PLAN/MAKE AND COLLABORATE

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Preserving/ Project Plan	Process for preserving drafts is undecided. The plan evidences haphazard and unclear statements regarding readiness and input.	Process for preserving drafts is somewhat formed. The plan evidences broad statements regarding readiness and input..	Process for preserving drafts is provided and the plan evidences strategies and steps for ensuring readiness and including input from all members.	Process for preserving drafts is thoughtful and the plan is clear, innovative and evidences effective strategies and steps for ensuring readiness and including input and perspectives from all members.	<i>MU:Cr2.1.E.8b</i> <i>MU:Cr3.1.E.8a</i>

REHEARSAL LOG

EVALUATE, INTERPRET, REHEARSE, REFINE

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Rehearsal Documentation	Limited documentation of the evaluate/practice/refinement process is evident.	Some documentation of the evaluate/practice/refinement process is evident.	Clearly documents the evaluate/practice/refinement process.	Clearly and specifically documents an effective evaluate/practice/refinement process.	<i>MU:Cr3.1.E.8a</i> <i>MU:Pr5.3.E.8a</i> <i>MU:Re8.1.E.8a</i>
Rehearsal Plan Feedback	Reflection upon feedback is vague and there is very little evidence of identification of challenges.	Uses either peer or self-evaluation to identify minimal technical, interpretative, and expressive challenges.	Uses both peer and self-evaluation to identify general technical, interpretative, and expressive challenges..	Uses both peer- and self-evaluation to identify specific technical, interpretative, and expressive challenges.	
Rehearsal Plan Strategies	Strategies are very limited and provide no sequence or alignment toward group goals to present.	Develops some incomplete strategies with minimal alignment toward group goals for readiness to present.	Develops appropriate but incomplete strategies to move toward group goals for readiness to present.	Develops comprehensive strategies which are logically sequenced to support group goals for readiness to present.	

LESSON 4

SHOWTIME! SHARE YOUR STORY! PRESENT, EVALUATE, RESPOND AND REFLECT

Standards: MU:Cr1.1.E.8a; MU:Cr2.1.E.8a; MU:Cr2.1.E.8b; MU:Cr3.2.E.8a; MU:Pr4.3.E.8a; MU:Pr6.1.E.8a; MU:Pr6.1.E.8b; MU:Re7.1.E.8a; MU:Re7.2.E.8a; MU:Re8.1.E.8a; MU:Re9.1.E.8a; MU:Cn10.0.H.8a

Overall Lesson Objective: Students present SELC culminating product and process, reflect upon peer and teacher feedback and evaluation to plan next steps.

SEQUENCE/STEPS

Part 1: Present/Respond

I CAN present our SELC culminating product and process.

I CAN identify music characteristics which convey expressive intent and provide feedback.

- Decide the order of the SELC presentations and distribute **Handout 4.1** to Responding SELC.
- Performing SELC present their final product/process.
- Distribute the **Handout 4.2** to Performing SELC.
Performing SELC completion of part 1 allows time for responding SELC and the teacher to complete their feedback.

Part 2: Reflection, Feedback, Next Steps/Post-assessment

I CAN reflect on feedback from my teacher, self and others to inform evaluation of the project.

I CAN collaborate and plan next steps with my SELC.

- Teacher distributes Summative Assessment Rubric and completed **Handout 4.1** to the SELC that just performed.
- The SELC that just performed completes part 2 and 3 **Handout 4.2**.
- Distribute **Handout 4.3** to each individual student.

CONSIDERATIONS: DIFFERENTIATION/SETTING:

- Performances can take any form that the teacher chooses (done in class, done at a concert on stage, done digitally in “virtual ensemble” format)
- Based upon the size of your class and depth of discussions, interpretations, and collaborations these activities will likely take a period of days. Sections are labeled to allow for planning which is most appropriate to your own setting.
- Before performances start or are shown to the class, decide how much feedback you want your students to give/receive. Students can perform and respond to all performances or can be broken into SELC performing/responding pairs to consolidate.
- For the purposes of this lesson plan we will simply label the three sections to allow for planning which is most appropriate to your own setting.

HANDOUT 4.1: PEER FEEDBACK

Your SELC Group Name/Members:	SELC you are assessing:
Notes about this SELC's inspiration piece, value statements, and process:	
<p>What did you see and hear that supports the group's intent(s)? <i>Describe the compositional techniques you heard that were used to express the intent of the composition.</i></p>	
<p>What did you like? – <i>What stood out the most about the composition?</i> – <i>What stood out about the performance?</i></p>	
<p>What suggestions could enhance either the composition and/or performance?</p>	
<p>Describe what you think the SELC should consider when continuing to refine/revisit their composition/performance? Why?</p>	

HANDOUT 4.2: REFLECTION, FEEDBACK, NEXT STEPS

SELC Group Name/Members: _____

Part 1: Self-Reflection

Reflect on your presentation, and discuss with your SELC.

What went well? Why?

What could be improved? Why?

Part 2: Peer and Teacher's feedback

Review peer and teacher feedback and evaluations.

Look through peer and teacher feedback information from your presentation.

Consider comments aligned to both your process as well as your product.

What stands out? (e.g., what went well, what could be improved)

Part 3: Reflection, next steps and transfer

What have your SELC learned from your peers and teacher's feedback?

As a result of your feedback, share your SELC plan for next steps? (e.g. revisions, extensions)

What have SELC members learned as a result of this project? (e.g. concepts of underrepresentation, inclusivity, collaboration, perspective, notation etc.)

How has this project impacted the way SELC members will interact with music in and outside of the classroom?

HANDOUT 4.3: POST-ASSESSMENT

Name: _____

Please use music characteristics/terminology in your answers and explanations below.

Explain how your group chose the artifacts selected?

How did your artifact inspire, ignite or motivate your piece?

How did structure play a role in composing your piece?

When did you know your piece was ready to share?

What was the most successful/challenging part of your project?

In what ways did not using notation impact your learning?

Which artistic processes did you improve or learn more about?

- Responding process (Select, Analyze, Interpret, Evaluate)
- Creative process (Imagine, Plan/Make, Evaluate/Refine, Present)
- Performing process (Rehearsing/Evaluate/Refine)

In what ways might you now interact with your favorite style of music?

- a. Sing along.
- b. Tap/Use body percussion.
- c. Dance/Move.
- d. Play along with the music on my instrument.
- e. Improvise/compose in the style.
- f. Collaborate with others in the style.
- g. Record/Produce content in the style.
- h. _____

What music would you like to learn more about? Why?

What have you learned as a result of this project? (e.g., concepts of underrepresentation, inclusivity, collaboration, perspective, notation etc.)

RUBRIC: SUMMATIVE ASSESSMENT

PRESENTING PROCESS AND PRODUCT, RESPONDING

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Presenting SELC					
Process/Project Overview	Presentation includes evidence of very little contributions from members without variance of perspective and limited information is shared.	Presentation includes evidence of contributions from some members with minimal variance in perspectives and a vague overview of process, product, or expressive intent.	Presentation includes evidence of contributions and perspectives from all members and clear articulation of process, product, and expressive intent.	Presentation includes evidence of equal contributions and varied perspectives from all members and clear and sequential articulation of process, product, and expressive intent.	<i>MU:Cr3.2.E.8a</i> <i>MU:Re7.1.E.8a</i> <i>MU:Re7.2.E.8a</i> <i>MU:Re8.1.E.8a</i>
Performance/Product	Performance/Product demonstrates minimal attention to expressive qualities, technical accuracies, and understanding of context aligned to musical intent.	Performance/Product demonstrates some attention to expressive qualities, technical accuracies, and understanding of context aligned to musical intent.	Performance/Product demonstrates appropriate expressive qualities, technical accuracies, and understanding of context aligned to musical intent.	Performance/Product demonstrates consistent application of appropriate expressive qualities, technical accuracies, and understanding of context representative of the musical intent with attention to nuance as a means to connect with the listener.	<i>MU:Pr4.3.E.8a</i> <i>MU:Pr6.1.E.8a</i> <i>MU:Pr6.1.E.5b</i>
Preserving Ideas	Recording was incomplete or unable to be accessed.	Recording was able to be accessed, but various parts were incomplete.	Recording was able to be accessed, included all parts, and was complete.	Recording was thoroughly produced, able to be accessed, included all parts, and was complete.	<i>MU:Cr2.1.E.8b</i>
Responding SELC					
Providing Feedback	Identifies few musical elements, compositional techniques, and expressive intent and vaguely describes how this informed the listeners response or conveyed the performer's/creator's intent.	Identifies some musical elements, compositional techniques, and expressive intent and broadly describes how this informed the listeners response conveyed the performer's/creator's intent.	Identifies musical elements, compositional techniques, and expressive intent and describes how this informed the listeners response. and conveyed the performer's/creator's intent.	Clearly identifies musical elements, compositional techniques, and expressive intent and describes in detail how this informed the listeners response. and conveyed the performer's/creator's intent.	<i>MU:Re7.2.E.8a</i> <i>MU:Re8.1.E.8a</i> <i>MU:Re9.1.E.1a</i>

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Responding SELC con't					
Providing Feedback con't	Uses very little of the collaboratively-developed criteria from project goals to evaluate presentations and provides broad statements or ambiguous feedback to presenters.	Uses some of the collaboratively developed criteria from project goals to evaluate presentations and provide feedback to presenters.	Accurately uses collaboratively developed criteria from project and group goals to evaluate presentations and provide feedback and future considerations to presenters.	Accurately and effectively uses collaboratively developed criteria from project and group goals to evaluate presentations and provide specific feedback and nuanced future considerations to presenters	

REFLECTING ON FEEDBACK (PART 2)

EVALUATE AND REFINE

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Reflecting	<p>Analysis of feedback plays a limited role in identification of strengths/weaknesses related to product/process.</p> <p>Next steps are vague.</p>	<p>Analysis of feedback plays a partial role in identification of strengths/weaknesses related to product/process.</p> <p>Next steps are brief and include a point, detail or idea for refinement or extension.</p>	<p>Analyzes feedback from self-reflection, ensemble members, peers and teacher to inform accurate identification of strengths/weaknesses related to product/process.</p> <p>Next steps include plans for refinement or extension and clearly identify strategies that adequately address technical and expressive aspects.</p>	<p>Analyzes feedback from self-reflection, ensemble members, peers and teacher to inform specific and accurate identification of strengths/weaknesses related to product/process.</p> <p>Next steps include detailed plans for refinement or extension and clearly identify strategies that thoroughly address technical and expressive aspects.</p>	<p><i>MU:Cr3.1.E.8a</i> <i>MU:Pr5.3.E.8a</i> <i>MU:Re9.1.E.8a</i></p>

WRITTEN POST-ASSESSMENT

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Individual Reflection	<p>Self-reflection evidence shows little evaluation of the quality of their SELC project based somewhat on musical aspects and developed criteria.</p> <p>The impact of knowledge and skills learned are haphazardly connected to their personal choices and intent when creating, performing, collaborating and responding to music</p>	<p>Self-reflection evidences the evaluation of the quality of their SELC project based somewhat on musical aspects and developed criteria.</p> <p>The impact of knowledge and skills learned are broadly connected to their personal choices and intent when creating, performing, collaborating and responding to music.</p>	<p>Self-reflection evidences the evaluation of the quality of their SELC project based on musical aspects and developed criteria.</p> <p>The impact of knowledge and skills learned are connected to their personal choices and intent when creating, performing, collaborating and responding to music.</p>	<p>Self-reflection evidences the detailed evaluation of the quality of their SELC project based on musical aspects and developed criteria.</p> <p>The impact of knowledge and skills learned are thoroughly connected to their personal choices and intent when creating, performing, collaborating and responding to music.</p>	<p><i>MU:Re9.1.E.8a</i> <i>MU:Cn10.0.H.8a</i></p>

Handouts

Beginning on the next page, all the handouts from the unit are collected and placed in order for ease of use.

HANDOUT 1: PRE-ASSESSMENT

Name _____

Please use music characteristics/terminology in your answers and explanations below.

What is your favorite style of music? Why?

How do you interact with your favorite style of music?

- a. Sing along.
- b. Tap/Use body percussion.
- c. Dance/Move.
- d. Play along with the music on my instrument.
- e. Improvise/compose in the style.
- f. Collaborate with others in the style.
- g. Record/Produce content in the style.
- h. _____

In what ways would you like to increase your interaction with your favorite style of music?

- a. Sing along.
- b. Tap/Use body percussion.
- c. Dance/Move.
- d. Play along with the music on my instrument.
- e. Improvise/compose in the style.
- f. Collaborate with others in the style.
- g. Record/Produce content in the style.
- h. _____

What skills might you need to increase the way you interact with your favorite style of music?

What other styles of music do you know about?

What do all of these styles of music have in common?

How do the styles you mention differ from the music we study in our class?

What music would you like to learn more about? Why?

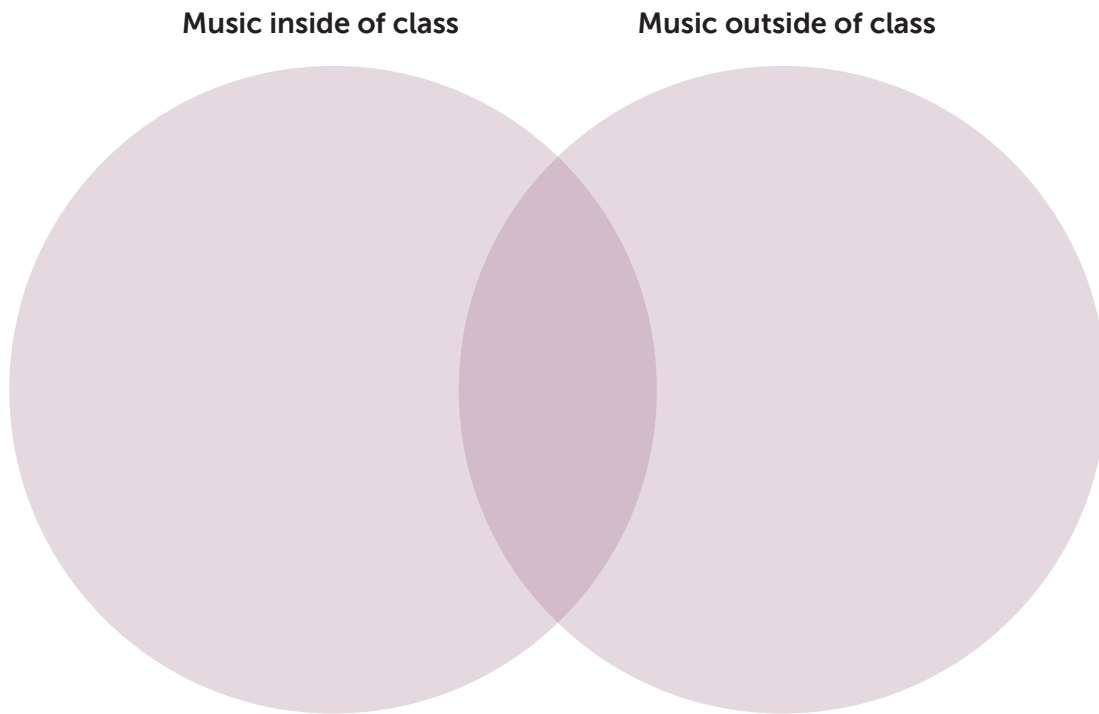
What do you know about the concept of underrepresentation?

HANDOUT 1.1: VENN DIAGRAM & TERMINOLOGY

SELC Members/Roles: _____

Compare and contrast characteristics of music inside and outside of the classroom.

(Refer to your Pre-Assessment to guide your thinking.)



Summarize these terms in your own words:

underrepresentation:

perspective:

dominant narrative:

counter narrative:

bias:

HANDOUT 1.2: VISION

SELC Members/Roles: _____

About:

Talking about each other's Personal Identity and Social Identity Wheels allows you to get to know more about folks in your SELC. This will support community-building and inform your own group's identity and focus for this project.

Communities and cultures share similarities but also celebrate unique assets that members bring. In this activity you will be considering similarities and assets to support the building of your story and perspective.

DISCUSS/SHARE/COLLABORATE

Personal Identity Wheel: *(This helps folks get to know about how you identify as an individual.)*

- Share responses among the group using collaboration structures to ensure equal participation and perspectives (Pay special attention to the three adjectives in the center as these may help you build your story of who you are as a community.)
- The Scribe records one thing that makes each person unique (community assets) and records the greatest similarities (commonalities) of the group.

CREATE YOUR VISION

"Why" statement: What unites you as an SELC? (Consider your community commonalities.)

"What" sets your SELC apart from others? (Consider your community's assets.)

"How" will your SELC learn, capture, and convey the music you create as an ensemble without notation?

RUBRIC: IDENTITIES AND INTERACTIONS WITH MUSIC

CONNECT, RESPOND, COLLABORATE

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Part 1: Folklife	Explanations evidence minimal understanding that music is only one aspect of folklife, and characteristics are inaccurately identified.	Explanations evidence some understanding that music is only one aspect of folklife, and characteristics are partially identified.	Explanations evidence an understanding that music is only one aspect of folklife, and characteristics are accurately identified.	Explanations evidence an explicit understanding that music is only one aspect of folklife, and characteristics are accurately identified.	<i>MU:Re7.1.E.8a</i> <i>MU:Re9.1.E.8a</i> <i>MU:Cn10.0.H.8a</i>
Part 2: Notation	Students use terminology with little accuracy and demonstrate gaps in comprehension of terms in discussions and in comparing music studied or experienced in and outside of the class.	Students use terminology with some accuracy and demonstrate minor gaps in comprehension of terms in discussions and in comparing music studied/ experienced in and outside of the class.	Students use terminology accurately and demonstrate comprehension of terms in discussions and in comparing music studied/ experienced in and outside of the class.	Students use terminology accurately and demonstrate extended comprehension of terms in discussions and in comparing music studied/ experienced in and outside of the class.	
Part 3: Vision	<p>Collaboration strategies and structures are rarely used, evidencing contributions from few perspectives.</p> <p>Commonalities or assets inform group vision, norms, goals, and project plans.</p>	<p>Collaboration strategies and structures are occasionally used, evidencing contributions from some perspectives.</p> <p>Commonalities or assets inform group vision, norms, goals, and project plans.</p>	<p>Collaboration strategies and structures are used, evidencing contributions from all perspectives.</p> <p>Commonalities and assets inform group vision, norms, goals, and project plans.</p>	<p>Collaboration strategies and structures are effectively used, evidencing equal voice and contributions from all perspectives.</p> <p>Commonalities and assets are embedded in group vision, norms, goals, and project plans.</p>	

HANDOUT 2.1: ARTIFACT EXPLORATION

SELC Members/Roles: _____

Directions and Information:

- Continue to collaborate with your SELC to explore these Library of Congress resources.
- Your group may find a recording of a piece or song to arrange, or you may encounter an artifact (such as a picture, video, or historical document) that gives you inspiration for composing your own song/piece.
- As you explore artifacts your knowledge of underrepresentation, dominant/counter narrative, bias and perspective in group discussion may arise.

<https://www.loc.gov/concerts/folklife/>

<https://www.loc.gov/collections/concerts-from-the-library-of-congress/about-this-collection/>

<https://theglobaljukebox.org/>

<https://citizen-dj.labs.loc.gov/>

<https://memory.loc.gov/diglib/ihas/html/afccards/afccards-home.html>

<https://www.loc.gov/collections/african-american-band-music/about-this-collection/>

<https://www.loc.gov/collections/alan-lomax-in-michigan/about-this-collection/>

<https://www.loc.gov/photos/collections/?st=gallery>

<https://www.loc.gov/collections/ragtime/about-this-collection/>

<https://www.loc.gov/collections/songs-of-america/about-this-collection/>

<https://www.loc.gov/collections/variety-stage-sound-recordings-and-motion-pictures/about-this-collection/>

<http://www.culturalequity.org/resources/gjb>

<https://blogs.loc.gov/music/2020/07/music-in-time-of-pestilence-part-one/>

<https://blogs.loc.gov/music/2020/07/music-in-time-of-pestilence-part-two/>

HANDOUT 2.2: INQUIRY—PAGE 1

SELC Members/Roles: _____

Part 1: Observe Artifacts

- Explore 3 different artifacts.
- Collect your observations below (Just the details/characteristics about the artifact.)

Music/Artifact-Link 1:

Characteristics	Observations
Dynamics (e.g., forte, piano etc.)	
Tempo (e.g., largo, andante, allegro, changing tempos)	
Timbre (e.g., voice/instrumentation)	
Texture (e.g., Solo, 2–5 parts, 6 or more parts)	
Articulation (e.g., accented, legato, staccato)	
What culture does this come from? Genre?	
Other features/Notes	

Music/Artifact-Link 2:

Characteristics	Observations
Dynamics (e.g., forte, piano etc.)	
Tempo (e.g., largo, andante, allegro, changing tempos)	
Timbre (e.g., voice/instrumentation)	
Texture (e.g., Solo, 2–5 parts, 6 or more parts)	
Articulation (e.g., accented, legato, staccato)	
What culture does this come from? Genre?	
Other features/Notes	

HANDOUT 2.2: INQUIRY PAGE 2

Music/Artifact-Link 1:

Characteristics	Observations
Dynamics (e.g., forte, piano etc.)	
Tempo (e.g., largo, andante, allegro, changing tempos)	
Timbre (e.g., voice/instrumentation)	
Texture (e.g., Solo, 2–5 parts, 6 or more parts)	
Articulation (e.g., accented, legato, staccato)	
What culture does this come from? Genre?	
Other features/Notes	

Non-music artifacts: *Observations (Just the details/characteristics about the artifact.)*

PART 2: SELECT YOUR ARTIFACTS—COMING TO A CONSENSUS.

Which artifact(s) will your SELC use for inspiration? *(You must choose 1 music artifact.)*

Post artifact link here:

Why did your SELC choose this/these artifact(s)? *(Cite specific musical characteristics.)*

How did your group make this choice? *(What strategies did you use to hear multiple perspectives?)*

PART 3: REFLECT ON YOUR SELECTED ARTIFACTS

Educated Guesses: *(Make some hypotheses about the music/musicians/situation.):*

Questions: *(the things about who, what, when, where, why, and how that warrant further research):*

HANDOUT 2.3: PRELIMINARY PLAN

SELC Members/Roles: _____

What musical elements do you want to highlight in this composition? (e.g., rhythms, melodies, repetitions, structure etc.)

Your Composition or Arrangement Title:

What characteristics will you include that are inspired from your artifact?

What patterns exist in your artifact that you might include?

Will your piece have lyrics/rhymes?

Lyric/Rhyme Topic (if any):

What are thoughts on how you might capture/convey your music?

Considerations for making it come together, and for including everyone in the group:

RUBRIC: EXPLORATION AND INSPIRATION

EXPLORE, IMAGINE, ANALYZE, AND PLAN

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Collaboration Project goals	Few students work collaboratively to sketch project structures, choose Library of Congress inspiration artifacts/pieces, and little reference to the artifacts' influence on improvisation is evident.	Some students work collaboratively to sketch project structures, choose Library of Congress inspiration artifact/piece, and some reference of the artifacts' influence on improvisation is evident.	Students work collaboratively to consider ensembles technical skills, sketch emerging project structures/goals, choose Library of Congress inspiration artifact/piece, and reference of the artifacts' influence on improvisation (e.g., melodic and/or rhythmic) is evident.	Students work collaboratively to effectively consider ensembles technical skills, sketch emerging project structures/goals, choose Library of Congress inspiration artifact/piece, and clear reference of the artifacts' influence on improvisation (e.g., melodic and/or rhythmic) is justified and evident.	<i>MU:Cr1.1.E.8a</i> <i>MU:Pr4.1.E.8a</i> <i>MU:Re7.1.E.8a</i> <i>MU:Re7.2.E.8a</i>
Reasons for Selecting	Ambiguously explains reasons for selecting inspiration artifact(s), citing some accurate characteristics in the music and connections to personal interest.	Partially explains reasons for selecting inspiration artifact(s), citing some accurate characteristics in the music and connections to personal interest.	Explains reasons for selecting inspiration artifact(s), citing accurate characteristics in the music and connections to personal interest.	Clearly explains reasons for selecting inspiration artifact(s), citing accurate characteristics in the music and connections to personal interest.	
Context	Descriptions include limited understanding of context and the way elements were manipulated to inform a response, and further consideration of how this will influence their creative decisions is ambiguous.	Descriptions include some understanding of context and the way elements were manipulated to inform a response, and further consideration of how this will influence their creative decisions is tentative.	Descriptions include understanding of context and the way elements were manipulated to inform a response, and further consideration of how this will influence their creative decisions is evident.	Descriptions include detailed understanding of context and the way elements were manipulated to inform a response, and further consideration of how this will influence their creative decisions is evident and precise.	

TEACHER EXAMPLE: COMPOSITION/SONG MAP

PIECE TITLE: "MARY WENT TO LOU'S HOUSE, SKIPPING"

Section	Expressive Intent <i>(Describe what your group has decided is the expressive intent for each section of the piece.)</i>	Musical Elements/Compositional Techniques/Expressive Characteristics <i>(Describe in words the musical aspects that you will use in order to convey that expressive intent.)</i>
Beginning	"Mary Had a Little Lamb" Pastorale, a beautiful morning in the countryside.	Slurred, legato, mezzo-piano, allegretto
Middle	"Skip to My Lou" Mary gets an invitation to go visit her friend Lou, so she skips along the lane to Lou's house.	Staccato, forte, allegro,
End	"Mary Had a Little Lamb" (in minor) Mary is sad because she had to go back home and feed the flock.	Adagio, marcato, fortissimo

Considerations:

- This activity will take a period of days. The teacher may increase the time allotted to this lesson based on instructional planning or focus as best suits the needs of their class.
- The students will use the Accountability Plan, Song/Composition Map, and Rehearsal Log throughout the lesson to guide, track, and evaluate progress and gauge readiness.
- The teacher's role will be primarily to facilitate learning (e.g., providing work time, feedback, answering questions, and by prompting forward momentum toward goals).
- The Composition/Song Map includes concepts that students should be familiar with.
- Consider which recording device or platform your students will be using to collaborate and capture their performance. (e.g., Bandlab, Audacity).

HANDOUT 3.1: ACCOUNTABILITY PLAN

SELC Members/Roles: _____

Will you be in-person, online, or a combo of both when rehearsing?

Describe your rehearsal locations here:

If online, what music collaboration platform will you use:

How will you ensure everyone has the needed information to play their part, without the use of notation?

What are some strategies for making sure everyone's input is included in the composition?

How will you assess when you are ready for a final recording or performance?

Will your performance be in-person or virtual?

Describe here:

HANDOUT 3.2: BRAINSTORMING

SELC Members/Roles: _____

- Post your inspiration link here:
- Observe your artifact: Take notes below

Sounds	
Patterns (rhythmic/melodic)	
Dynamics	
Tempo	
Articulation	

- Create some musical ideas together on your instruments. As a general rule, keep it simple! You will want to be able to easily perform and add to generated ideas! Discuss which ideas you would like to keep/expand on and **record/capture these**.
- Now listen back to your strong ideas. Identify which musical elements your SELC will focus on to convey the meaning behind your Library of Congress inspiration artifact and explain why you choose these elements.

Musical Element	Identify your focus element(s)	Describe the reason(s) for the element(s) you're choosing, and how that relates to your Library of Congress Inspiration piece
Pitch		
Rhythm		
Melody		
Articulation		
Dynamics		

HANDOUT 3.3: COMPOSITION/SONG MAP

***IMPORTANT:** This song map is a living document to be used/revise throughout this lesson.

SELC Members: _____

Song Title: _____

Inspiration Artifact Link(s):

Section	Expressive Intent <i>Describe your expressive intent for each section and share how your Library of Congress inspiration influenced this.</i>	Musical Elements/Compositional Techniques/Expressive Characteristics <i>Describe, using music terminology, the musical aspects you will utilize to convey your expressive intent</i>
Beginning (4 measures)		
Middle (4 measures)		
End (4 measures)		

HANDOUT 3.4: REHEARSAL LOG

***IMPORTANT:** This log is a living document to be used/revise throughout this lesson.

SELC Members: _____

Song Title: _____

As you are rehearsing consider:

- What is your expressive intent for each section? How are you conveying this?
- What musical aspects and expressive qualities are included?
- Use the SELC Rehearsal Log to evaluate readiness to present and to guide refinement. Use these questions to guide your work.
- What would you like for others to experience or take away from your final performance/product?
- What should you do to prepare your music for your final presentation?
- What should you do to prepare for sharing your SELC project process during your final presentation (e.g., vision, selection of inspiration link, musical intent, collaboration, rehearsal)?

Date	Technical Challenges	Interpretation & Expressive Qualities	⇒	What will I and my ensemble need to work on? How will I do this? (Identify challenges and provide specific strategies.)
			⇒	
			⇒	
			⇒	
			⇒	
			⇒	
			⇒	

HANDOUT 3.5: FEEDBACK AND REFINEMENT

SELC Members: _____

Song Title: _____

Draft	Submitted	Teacher Feedback
Composition/Song Map is filled in and ready for feedback.		
Our Rehearsal Log is filled in and ready for feedback.		

DRAFT composition recording link(s) here: _____

Teacher Feedback: _____

Draft	Submitted	Teacher Feedback
Composition/Song Map is filled in and ready for feedback.		
Our Rehearsal Log is filled in and ready for feedback.		

Post your SELC entire-piece FINAL recording link here: _____

Teacher Feedback: _____

RUBRIC: COMPOSITION SONG MAP

IMAGINE, PLAN, MAKE, INTERPRET AND CONNECT

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Expressive Intent	Limited description of expressive intent or connections to Library of Congress inspiration artifact present for each section.	Expressive intent was described for each section, and attempts are made to share connections to Library of Congress inspiration artifacts, but some are unclear.	Clearly described the expressive intent of each section and connections to Library of Congress inspiration artifact.	Clearly described the expressive intent of each section and connections to Library of Congress artifacts demonstrate insightful sensitivity.	<i>MU:Cr1.1.E.8a</i> <i>MU:Cr2.1.E.8a</i> <i>MU:Re8.1.E.8a</i> <i>MU:Cn10.0.H.8a</i>
Music Ideas	Music ideas were listed without connection to expressive intent.	Musical ideas were described for each section, but some are unclear as to how they conveyed expressive intent.	Musical Ideas include citation of the elements of music and convey the expressive intent for each section.	Musical Ideas include clear citation of the elements of music and convey the expressive, innovative and creative intent for each section.	
Structural conventions	Draft evidence little use of structural and project conventions	Draft evidence of some use of structural and project conventions	Draft evidences appropriate use of structural and project conventions.	Draft evidences appropriate use of structural and project conventions and includes expansive use of the elements of music, and/ or compositional techniques.	

ACCOUNTABILITY PLAN

PLAN/MAKE AND COLLABORATE

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Preserving/ Project Plan	Process for preserving drafts is undecided. The plan evidences haphazard and unclear statements regarding readiness and input.	Process for preserving drafts is somewhat formed. The plan evidences broad statements regarding readiness and input..	Process for preserving drafts is provided and the plan evidences strategies and steps for ensuring readiness and including input from all members.	Process for preserving drafts is thoughtful and the plan is clear, innovative and evidences effective strategies and steps for ensuring readiness and including input and perspectives from all members.	<i>MU:Cr2.1.E.8b</i> <i>MU:Cr3.1.E.8a</i>

REHEARSAL LOG

EVALUATE, INTERPRET, REHEARSE, REFINE

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Rehearsal Documentation	Limited documentation of the evaluate/practice/refinement process is evident.	Some documentation of the evaluate/practice/refinement process is evident.	Clearly documents the evaluate/practice/refinement process.	Clearly and specifically documents an effective evaluate/practice/refinement process.	<i>MU:Cr3.1.E.8a</i> <i>MU:Pr5.3.E.8a</i> <i>MU:Re8.1.E.8a</i>
Rehearsal Plan Feedback	Reflection upon feedback is vague and there is very little evidence of identification of challenges.	Uses either peer or self-evaluation to identify minimal technical, interpretative, and expressive challenges.	Uses both peer and self-evaluation to identify general technical, interpretative, and expressive challenges..	Uses both peer- and self-evaluation to identify specific technical, interpretative, and expressive challenges.	
Rehearsal Plan Strategies	Strategies are very limited and provide no sequence or alignment toward group goals to present.	Develops some incomplete strategies with minimal alignment toward group goals for readiness to present.	Develops appropriate but incomplete strategies to move toward group goals for readiness to present.	Develops comprehensive strategies which are logically sequenced to support group goals for readiness to present.	

HANDOUT 4.1: PEER FEEDBACK

Your SELC Group Name/Members:	SELC you are assessing:
Notes about this SELC's inspiration piece, value statements, and process:	
<p>What did you see and hear that supports the group's intent(s)? <i>Describe the compositional techniques you heard that were used to express the intent of the composition.</i></p>	
<p>What did you like? – <i>What stood out the most about the composition?</i> – <i>What stood out about the performance?</i></p>	
<p>What suggestions could enhance either the composition and/or performance?</p>	
<p>Describe what you think the SELC should consider when continuing to refine/revisit their composition/performance? Why?</p>	

HANDOUT 4.2: REFLECTION, FEEDBACK, NEXT STEPS

SELC Group Name/Members: _____

Part 1: Self-Reflection

Reflect on your presentation, and discuss with your SELC.

What went well? Why?

What could be improved? Why?

Part 2: Peer and Teacher's feedback

Review peer and teacher feedback and evaluations.

Look through peer and teacher feedback information from your presentation.

Consider comments aligned to both your process as well as your product.

What stands out? (e.g., what went well, what could be improved)

Part 3: Reflection, next steps and transfer

What have your SELC learned from your peers and teacher's feedback?

As a result of your feedback, share your SELC plan for next steps? (e.g. revisions, extensions)

What have SELC members learned as a result of this project? (e.g. concepts of underrepresentation, inclusivity, collaboration, perspective, notation etc.)

How has this project impacted the way SELC members will interact with music in and outside of the classroom?

HANDOUT 4.3: POST-ASSESSMENT

Name: _____

Please use music characteristics/terminology in your answers and explanations below.

Explain how your group chose the artifacts selected?

How did your artifact inspire, ignite or motivate your piece?

How did structure play a role in composing your piece?

When did you know your piece was ready to share?

What was the most successful/challenging part of your project?

In what ways did not using notation impact your learning?

Which artistic processes did you improve or learn more about?

- Responding process (Select, Analyze, Interpret, Evaluate)
- Creative process (Imagine, Plan/Make, Evaluate/Refine, Present)
- Performing process (Rehearsing/Evaluate/Refine)

In what ways might you now interact with your favorite style of music?

- a. Sing along.
- b. Tap/Use body percussion.
- c. Dance/Move.
- d. Play along with the music on my instrument.
- e. Improvise/compose in the style.
- f. Collaborate with others in the style.
- g. Record/Produce content in the style.
- h. _____

What music would you like to learn more about? Why?

What have you learned as a result of this project? (e.g., concepts of underrepresentation, inclusivity, collaboration, perspective, notation etc.)

RUBRIC: SUMMATIVE ASSESSMENT

PRESENTING PROCESS AND PRODUCT, RESPONDING

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Presenting SELC					
Process/Project Overview	Presentation includes evidence of very little contributions from members without variance of perspective and limited information is shared.	Presentation includes evidence of contributions from some members with minimal variance in perspectives and a vague overview of process, product, or expressive intent.	Presentation includes evidence of contributions and perspectives from all members and clear articulation of process, product, and expressive intent.	Presentation includes evidence of equal contributions and varied perspectives from all members and clear and sequential articulation of process, product, and expressive intent.	<i>MU:Cr3.2.E.8a</i> <i>MU:Re7.1.E.8a</i> <i>MU:Re7.2.E.8a</i> <i>MU:Re8.1.E.8a</i>
Performance/Product	Performance/Product demonstrates minimal attention to expressive qualities, technical accuracies, and understanding of context aligned to musical intent.	Performance/Product demonstrates some attention to expressive qualities, technical accuracies, and understanding of context aligned to musical intent.	Performance/Product demonstrates appropriate expressive qualities, technical accuracies, and understanding of context aligned to musical intent.	Performance/Product demonstrates consistent application of appropriate expressive qualities, technical accuracies, and understanding of context representative of the musical intent with attention to nuance as a means to connect with the listener.	<i>MU:Pr4.3.E.8a</i> <i>MU:Pr6.1.E.8a</i> <i>MU:Pr6.1.E.5b</i>
Preserving Ideas	Recording was incomplete or unable to be accessed.	Recording was able to be accessed, but various parts were incomplete.	Recording was able to be accessed, included all parts, and was complete.	Recording was thoroughly produced, able to be accessed, included all parts, and was complete.	<i>MU:Cr2.1.E.8b</i>
Responding SELC					
Providing Feedback	Identifies few musical elements, compositional techniques, and expressive intent and vaguely describes how this informed the listeners response or conveyed the performer's/creator's intent.	Identifies some musical elements, compositional techniques, and expressive intent and broadly describes how this informed the listeners response conveyed the performer's/creator's intent.	Identifies musical elements, compositional techniques, and expressive intent and describes how this informed the listeners response. and conveyed the performer's/creator's intent.	Clearly identifies musical elements, compositional techniques, and expressive intent and describes in detail how this informed the listeners response. and conveyed the performer's/creator's intent.	<i>MU:Re7.2.E.8a</i> <i>MU:Re8.1.E.8a</i> <i>MU:Re9.1.E.1a</i>

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Responding SELC con't					
Providing Feedback con't	Uses very little of the collaboratively-developed criteria from project goals to evaluate presentations and provides broad statements or ambiguous feedback to presenters.	Uses some of the collaboratively developed criteria from project goals to evaluate presentations and provide feedback to presenters.	Accurately uses collaboratively developed criteria from project and group goals to evaluate presentations and provide feedback and future considerations to presenters.	Accurately and effectively uses collaboratively developed criteria from project and group goals to evaluate presentations and provide specific feedback and nuanced future considerations to presenters	

REFLECTING ON FEEDBACK (PART 2)

EVALUATE AND REFINE

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Reflecting	<p>Analysis of feedback plays a limited role in identification of strengths/weaknesses related to product/process.</p> <p>Next steps are vague.</p>	<p>Analysis of feedback plays a partial role in identification of strengths/weaknesses related to product/process.</p> <p>Next steps are brief and include a point, detail or idea for refinement or extension.</p>	<p>Analyzes feedback from self-reflection, ensemble members, peers and teacher to inform accurate identification of strengths/weaknesses related to product/process.</p> <p>Next steps include plans for refinement or extension and clearly identify strategies that adequately address technical and expressive aspects.</p>	<p>Analyzes feedback from self-reflection, ensemble members, peers and teacher to inform specific and accurate identification of strengths/weaknesses related to product/process.</p> <p>Next steps include detailed plans for refinement or extension and clearly identify strategies that thoroughly address technical and expressive aspects.</p>	<p><i>MU:Cr3.1.E.8a</i> <i>MU:Pr5.3.E.8a</i> <i>MU:Re9.1.E.8a</i></p>

WRITTEN POST-ASSESSMENT

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Individual Reflection	<p>Self-reflection evidence shows little evaluation of the quality of their SELC project based somewhat on musical aspects and developed criteria.</p> <p>The impact of knowledge and skills learned are haphazardly connected to their personal choices and intent when creating, performing, collaborating and responding to music</p>	<p>Self-reflection evidences the evaluation of the quality of their SELC project based somewhat on musical aspects and developed criteria.</p> <p>The impact of knowledge and skills learned are broadly connected to their personal choices and intent when creating, performing, collaborating and responding to music.</p>	<p>Self-reflection evidences the evaluation of the quality of their SELC project based on musical aspects and developed criteria.</p> <p>The impact of knowledge and skills learned are connected to their personal choices and intent when creating, performing, collaborating and responding to music.</p>	<p>Self-reflection evidences the detailed evaluation of the quality of their SELC project based on musical aspects and developed criteria.</p> <p>The impact of knowledge and skills learned are thoroughly connected to their personal choices and intent when creating, performing, collaborating and responding to music.</p>	<p><i>MU:Re9.1.E.8a</i> <i>MU:Cn10.0.H.8a</i></p>



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