Synthesizing Creating, Performing, & Connecting Through Small Instrumental Ensembles, Accomplished

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

Teaching with Primary Sources

National Association for Music Education

LIBRARY OF CONGRESS TEACHING WITH PRIMARY SOURCES Consortium Member

ACKNOWLEDGMENTS

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OVERVIEW OF NAfME/LIBRARY OF CONGRESS RESPONDING UNITS

These units are based on the 2014 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 CREATING, PERFORMING, & CONNECTING THROUGH SMALL INSTRUMENTAL ENSEMBLES, ACCOMPLISHED

This unit aligns with the Accomplished Level standards and assumes students have completed an equivalent of 7–8 years of study in an ensemble in addition to core or general music. This unit has been developed in conjunction with the Small Ensembles Intermediate unit, which can be used to scaffold 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 depends on the presumption that the typical access point for learning music in class is reading Western music staff notation.

ESSENTIAL READINESS ACTIVITIES

- Students complete a Pre-assessment.
- Students complete "Personal and Social Identity Wheels."
- Teacher assigns groups and determines any preferred collaboration protocols to be used throughout the unit. "Student Ensemble Learning Communities" or "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.
- SELCs 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 a 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 SELCs 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 music notation, and the clear understanding that this unit purposely asks students to use methods *other than* Western staff notation to capture and convey their creative output.
- Knowledge and comprehension of music terminology:
  - **Music Elements:** rhythm, pitch, melody and melodic shape, harmony, form, dynamics, timbre, texture, style.
  - **Compositional and Songwriting Techniques:** tension/release, repetition, unity/variety, balance, intro/outro, verses/chorus, melodic themes, call-and- response, background, layout.
  - **Expressive Characteristics:** tempo, articulation.
  - **Context** in music composition.
  - Basic understanding of simple **chord progressions and/or consonance and dissonance.**
- Knowledge of comparing and contrasting using a Venn diagram.
- Performance ability commensurate with learning grade 3-5 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 utilizing 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 inclusivity activity.
  https://sites.lsa.umich.edu/inclusive-teaching/sample-activities/personal-identity-wheel/
- Social Identity Wheel: Overview of this inclusivity activity.
  https://sites.lsa.umich.edu/inclusive-teaching/sample-activities/social-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
- Social Identity Wheel: Handout in a PDF file.
  https://sites.lsa.umich.edu/inclusive-teaching/wp-content/uploads/sites/732/2020/07/Social-Identity-WheelDefinitions.pdf

- Internet-enabled student device (e.g., computer, tablet, phone).
- Student recording/video device (e.g., computer, tablet, phone).
- Usage of 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.IIa** Compose and improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures 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	Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal **MU:Cr2.1.E.IIa** Preserve draft compositions and improvisations through standard notation, audio, or video 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.IIa** Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.

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.IIb** Share personally-developed arrangements, sections, and short compositions—individually or as an ensemble—that address identified purposes.

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

Select: **Select varied musical works to present based on interest, knowledge, technocal 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.IIa** Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

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.IIa** Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and 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.IIa** Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.

Rehearse, Evaluate and Refine: **Evaluate and refine personal and ensemble performanes, 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.IIa** Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.

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.IIa** Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods. **MU:Pr6.1.E.IIb** Demonstrate an understanding of intent as a means for connecting with an audience 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.IIa** Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified 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.IIa** Explain how the analysis of structures and contexts 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.IIa** Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.

***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.IIa** Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.

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.11a** 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 that 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 which 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

https://www.loc.gov/item/lomaxbib000049/?loclr=blogflt

https://www.loc.gov/item/2017807580/

ASSESSMENTS

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

The Pre- and Post-assessment are intended to provide the teacher and student with a means to gauge learning, transfer and growth in the unit and are 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)

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 tasks **"Personal and Social Identity Wheels"** 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 (SELC) noting that most work will be completed by students as a collaborative unit.

ABOUT INCLUSIVITY ACTIVITIES: CITING SOURCE 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 inclusivity activity.
  https://sites.lsa.umich.edu/inclusive-teaching/sample-activities/personal-identity-wheel/
- Social Identity Wheel — Overview of this inclusivity activity.
  https://sites.lsa.umich.edu/inclusive-teaching/sample-activities/social-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
- Social Identity Wheel — Handout in a PDF file.
  https://sites.lsa.umich.edu/inclusive-teaching/wp-content/uploads/sites/732/2020/07/Social-Identity-WheelDefinitions.pdf

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.IIa; MU:Re9.1.E.IIa; MU:Cn10.0.H.11a

Objective: Students consider commonalities and assets to inform group identity and collaborate with SELC 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 (SELCS) for unit work. All activities in the unit will be completed in SELC unless otherwise indicated.

- Divide the readings/links among your class based on the number of SELCS.
- 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.
- SELCS read another groups chart/padlet and leave 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 SELCS (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 narrative, bias to ensure common understanding (e.g., word wall, 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.
- SELCs each provide an example for each term in **Handout 1.1**

Part 3. Personal/Social Identity Wheels and Vision

I CAN identify commonalities and assets amongst 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 protocol to support equal participation and assign roles *(e.g. Secretary, Timekeeper, 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 use a collaborative protocol allowing them to "share" or "pass" their responses to questions 1, 2 or 3 only found in the center of their **Social Identity Wheel**.
- and scribe records shared perspectives.
- Students create their vision statements including their Why, What and How.

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:

- How has your life been shaped by your perspective? your identity?
- How do you currently access the music you want to play?
- Does this differ depending on the music you're learning about?
- When does your thinking/perspective represent the dominant or counter narrative? *(e.g., consider varied settings in and outside of the classroom)*
- Does context affect the concept of underrepresentation? How/why?
- What bias might you have about notation?

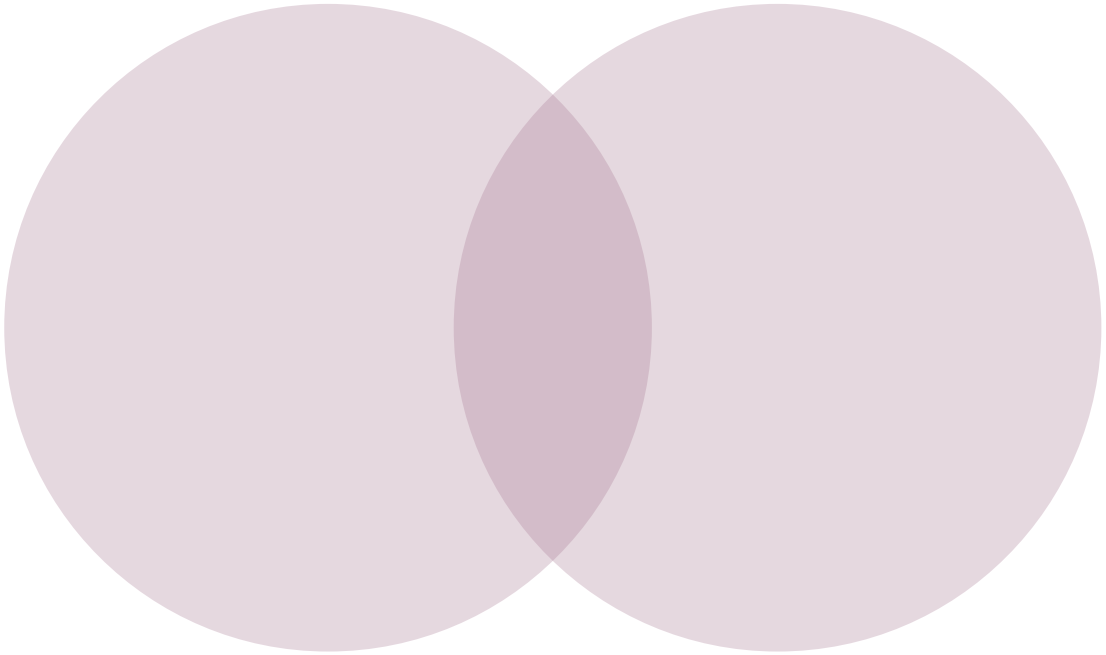
HANDOUT 1.1: VENN DIAGRAM & TERMINOLOGY

SELC Members/Roles: _____

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

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

Music inside of class **Music outside of class**



Term	Summarize in your own words	Provide an example
Underrepresentation		
Perspective		
Dominant Narrative		
Counter Narrative		
Bias		

HANDOUT 1.2: VISION, PAGE 1

SELC Members/Roles: _____

Purpose:

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 amongst the group using a collaboration protocol 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).*
- Scribe records one thing that makes each person unique (community assets) and records the greatest similarities (commonalities) of the group.

Social Identity Wheel: *(this provides perspective about groups individuals identify with)*

- Use a collaborative protocol for each member to either "share" or "pass" to questions 1, 2 or 3 only (found in the center of your **Social Identity Wheel**).
- Scribe records shared perspectives.

HANDOUT 1.2: VISION, PAGE 2

SELC Members/Roles: _____

"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?

_____

_____

_____

Create your SELC vision

In the space below capture a vision statement which includes your SELC Why, What and How.

_____

_____

_____

_____

_____

_____

RUBRIC: IDENTITIES AND INTERACTIONS WITH MUSIC

CONNECT, RESPOND, COLLABORATE

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Part 1: Folklife	EExplanations are rarely based on knowledge obtained from research. An incomplete level of understanding of music characteristics is evident.	Explanations are somewhat based on knowledge obtained from research combined with a moderate level of understanding of music characteristics.	Explanations are clearly based on knowledge obtained from research combined with a high level of understanding of music characteristics.	Explanations are specific, insightful and clearly based on knowledge obtained from research combined with a deep and nuanced level of understanding of music characteristics.	*MU:Re7.1.E.11a* *MU:Re9.1.E.11a* *MU:Cn10.0.H.11a*
Part 2: Notation & Significant Concepts	Students use terminology inaccurately or haphazardly and demonstrate gaps in comprehension as they explore topics, provide a perspective or contribute to discussions.	Students use terminology somewhat accurately and demonstrate partial comprehension as they explore topics, provide a perspective and contribute to discussions.	Students use terminology accurately and demonstrate comprehension as they explore topics, provide multiple perspectives and respond to shifts in conversations.	Students use terminology fluently and demonstrate extended comprehension as they explore topics, provide multiple perspectives from a global lens and initiate and respond to shifts in conversations	
Part 3: Vision	Collaboration strategies and structures are rarely used, evidencing contributions from few perspectives. Commonalities or assets are not present in group vision and norms for learning, capturing and conveying their music.	Collaboration strategies and structures are occasionally used, evidencing contributions from some perspectives Commonalities or assets inform group vision and norms for learning, capturing and conveying their music.	Collaboration strategies and structures are used, evidencing contributions from all perspectives. Commonalities and assets inform group vision and norms for learning, capturing and conveying their music.	Collaboration strategies and structures are used effectively, evidencing equal voice and contributions from all perspectives. Commonalities and assets inform group vision and norms for learning, capturing and conveying their music.	

LESSON 2

EXPLORATION AND INSPIRATION- EXPLORE, ANALYZE, IMAGINE AND PLAN

Standards: MU:Cr1.1.E.IIa; MU:Pr4.1.E.IIa; MU:Re7.1.E.IIa; MU:Re7.2.E.IIa; MU:Cn10.0.H.11a

Objective: Students analyze and explain reasons for selecting artifacts to inspire creative ideas and decisions for their 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 both **Handout 2.1** and **2.2**. Read the directions and review group roles/norms.
- Each SELC explores/listens to at least 3 artifacts, makes observations and scribe collects these in part 1 of the **Handout 2.2**.
- *Optional Extension* During exploration utilize 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.
- SELC complete part 2 of **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 **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?

Handouts/Rubrics: Included below for ease in reproducing.

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

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

Music/Artifact-Link 1:

Observation *Include details in your analysis of your observations (e.g. elements of music, structure, context, other notable features).*	**Response** Include connections to your observations

Music/Artifact-Link 2:

Observation *Include details in your analysis of your observations (e.g. elements of music, structure, context, other notable features).*	**Response** Include connections to your observations

HANDOUT 2.2: INQUIRY—PAGE 2

SELC Members/Roles: _____

Music/Artifact-Link 3:

Observation *Include details in your analysis of your observations (e.g. elements of music, structure, context, other notable features).*	**Response** Include connections to your observations

Additional Music/Artifact-Link: _____

Observation *Include details in your analysis of your observations (e.g. elements of music, structure, context, other notable features).*	**Response** Include connections to your observations

HANDOUT 2.2: INQUIRY PAGE 3

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 and share how these characteristics might inspire your piece..)*

_____

_____

How did your group make this choice? *(e.g., process for getting input/perspectives and contributions from members).*

_____

_____

PART 3: REFLECT/QUESTION *—Continue to consider your artifact to inform and inspire you.*

Reflect/Hypothesize:

What are some of your SELC hypotheses about the music/musicians/context/purpose?

_____

_____

Questions:

What questions do you still have?

_____

_____

What questions do you still have?

_____

_____

_____

_____

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 by your artifact?

_____

_____

What patterns exist and might you 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	Students use or share an ineffective or unformed collaborative process. Few students collaborate and project goals are sparse and/or ambiguous.	Students use and share their collaborative process which assumes participation and sharing of perspectives from most members. Some students collaborate to; choose their inspiration artifact/piece, determine artifacts' influence on compositional ideas, consider ensembles technical skills, and/or actuate project structures and goals.	Students use and explain their collaborative process which elicits participation and sharing of perspectives from all members. Students collaborate to; choose their inspiration artifact/piece, determine artifacts' influence on compositional ideas, consider ensembles technical skills, and actuate project structures and goals.	Students use and expound on their collaborative process which ensures equal participation and sharing of perspectives from all members. Students effectively collaborate to; choose their inspiration artifact/piece, determine artifacts' influence on compositional ideas, consider ensembles technical skills, and actuate project structures and goals.	*MU:Cr1.1.E.11a* *MU:Pr4.1.E.IIa* *MU:Re7.1.E.IIa* *MU:Re7.2.E.11a*
Reasons for Selecting	Applies and explains one/ no criterion for selecting inspiration artifact(s) for the project and cites connections to personal interest in justification.	Applies and explains some criteria for selecting inspiration artifact(s) for the project and cites either music characteristics or connections to personal interest in justification.	Develops, applies and explains criteria for selecting inspiration artifact(s) for the project and cites music characteristics and connections to personal interest in justification.	Develops, applies and clearly explains specific criteria for selecting inspiration artifact(s) for the project and cites music characteristics and connections to personal interest in justification.	
Analysis	Explanations are vague and provide little analysis of structure, elements of music or context and few connections are drawn to how this informs response and influences their creative decisions..	Explanations are broad and provide some analysis of either structure, elements of music and/or context and a few connections are drawn to how this informs response and influences their creative decisions.	Explanations are clear and provide analysis of structure, elements of music and context and connections are drawn to how this informs response and influences their creative decisions.	Explanations are explicit and provide a precise analysis of structure, elements of music and context and insightful connections are drawn to how this informed their response.	

LESSON 3

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

Standards: MU:Cr2.1.E.IIa MU:Cr2.1.E.IIa MU:Cr3.1.E.IIa; MU:Pr4.2.E.11a; MU:Pr5.3.E.IIa; MU:Re7.2.E.IIa; MU:Re8.1.E.IIa; MU:Cn10.0.H.IIa

Objective: Students collaborate with SELC to plan, make, rehearse and refine their composition including music characteristics inspired by selected 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.
- *Optional Scaffold* Teach strategies for creating strong melodic ideas (e.g. limited pitch set and using patterns, accessible) 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)
- Distribute **Handout 3.2**. SELC brainstorm musical elements considering their chosen Library of Congress inspiration artifact from Lesson 2.

Part 2: Rehearse, Refine, Capture

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

- Teach the composition-building process using your own example or utilize/distribute **Optional Handout 3a**.
- 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 utilized/ revised throughout this lesson.
- *Optional Extension/Scaffold* Distribute and/or use as needed **Handout 3b** to support foundational knowledge or challenge students.
- 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 upon readiness for presentation. This log is a living document to be utilized/revised throughout this lesson.
- *Optional Scaffold* Direct instruction may be necessary if students are unfamiliar with the online collaboration platform (e.g., BandLab, Audacity)
- Distribute **Handout 3.5**. SELC records a draft and submits 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.

Considerations:

- The teacher's role will be primarily to facilitate learning (e.g., providing work time and feedback, answering questions, and prompting forward momentum toward goals).
- This activity will take several days. The teacher may increase the time allotted to this lesson based on instructional planning or focus as best suits the needs of the class.

Handouts/Rubrics: Included below for ease in reproducing.

OPTIONAL HANDOUT 3A

COMPOSITION/SONG MAP EXAMPLE

- **Song Title:** "Lonely Montana Train Track Waltz"
- **Library of Congress Inspiration Links:**
  https://www.loc.gov/item/lomaxbib000049/?loclr=blogflt *(Ace Johnson on harmonica and recorded by John and Ruby Lomax in 1939, is a blues tune made up of train sounds.)*
  https://www.loc.gov/item/2017807580/ (A picture of the Montana prairie.)

Section	**Structure:** *(Describe the make-up of each section of your piece.)*	**Musical Elements/Compositional Techniques/ xpressive Characteristics:** *(Describe in music terminology the musical aspects that you will utilize in order to convey that expressive intent.)*
Beginning *(Intro)*	Snare drum playing boom-chick-chick for 6 beats in ¾ time.	**Dynamic Contour:** The drums will start piano and crescendo to forte, then back off to mezzo forte. **Expressive Intent:** Like a train approaching. **Music Style:** Waltz
Middle *(Verse/ Chorus, or A-part/ B-part)* *How many of each?*	Instrumental *(no lyrics)* A A B B A A B B Violin 1 plays melody, Violin 2, plays harmony, viola plays train sounds, cello plays plucked bassline, drums continue pattern from intro. Cello and drums are together rhythmically (boom-chick-chick)	**Melody:** A part is like a question, B part is like an answer (call and response) **Timbre/tone color:** dolce **Harmony style:** twin fiddles—harmony rhythmically matches melody note-for-note **Expressive Intent:** Like a hired fiddle band playing at a Montana wedding dance in a grange hall
End *(Outro)*	Snare drum playing boom-chick-chick for 6 beats in ¾ time	**Dynamic Contour:** the drums will start mezzo forte and decrescendo to pianissimo and fade out. **Expressive Intent:** the feeling of a train disappearing off into the distance on a lonely prairie in eastern Montana

OPTIONAL HANDOUT 3B

EXTENSIONS/SCAFFOLDS

Melodies:

What melodic themes will the piece include?

_____

What instrument(s)/voices will play or sing those melodic themes?

_____

Are your melodies easy to repeat, perform, remember?

_____

Harmonies:

What *harmonies* or countermelodies will you include?

_____

What instrument(s)/voices will play or sing those harmonies?

_____

How does your melody sound when played with your harmonies?

Drums/Beats:

Will your piece include *drums* or *electronic beats*?

_____

Are your rhythms easy to repeat, perform, remember?

_____

Chord-Playing Instruments:

Will your piece include an instrument playing just chords (such as keyboard or rhythm guitar)?

_____

Improvised Solos:

Will your piece feature *improvised solos* over any portions of the form? Where? What instruments/voice?

_____

What will the other ELC members do while someone is soloing?

_____

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. Think about each of the categories below and take notes on what comes to mind.

Sounds	
Sequences/Patterns (rhythmic/ melodic)	
Textures/Timbres	
Dynamic Contour	
Melodic/Harmonic Ideas	
Lyrics/Rhymes	

- Create some musical ideas together on your instruments. Then consider which musical elements you might incorporate into your composition and how they are inspired by your Library of Congress inspiration artifact. **Don't forget to record and store ideas you want to keep/expand on.**

Musical Element	Is this element inspired by your inspiration artifact?	Why/Why Not?
Pitch		
Rhythm		
Melody		
Harmony		
Dynamics		
Timbre/Tone Color		
Texture		
Form		
Style		
Expressive Intent		

HANDOUT 3.3: COMPOSITION/SONG MAP

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

SELC Members: _____

Piece Title: _____

Inspiration Artifact Link(s):

Section	**Structure:** *(Describe the make-up of each section of your piece.)*	**Musical Elements/Compositional Techniques/Expressive Characteristics:** *(Describe in music terminology the musical aspects that you will use in order to convey that expressive intent.)*
Beginning (Intro)		
Middle (Verse/ Chorus or A-part/B-part) How many of each?		
End (Outro)		

HANDOUT 3.4: REHEARSAL LOG

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

SELC Members: _____

Piece 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, selecting 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: _____

Piece 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, ANALYZE, INTERPRET

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Imagine	Description was unclear in relating musical ideas to the Library of Congress Inspiration piece	Description provided some guidance as to how the musical ideas related to the Library of Congress Inspiration piece	Description clearly related musical ideas to the Library of Congress inspiration piece	Description clearly and creatively related musical ideas to the Library of Congress Inspiration piece	*MU:Cr1.1.E.IIa (also aligns with composition)* *MU:Cr1.1.C.IIa*
Plan and Make	Recorded musical ideas were disorganized.	Organization of recorded musical ideas were sequenced but lacked coherency	Organization of recorded musical ideas demonstrated a coherent composition/ song.	Organization of recorded musical ideas demonstrated a coherent theme song including variety and expression	*MU: Cr2.1.E.IIa* *MU:Re7.2.E.IIa* *MU:Re8.1.E.IIa (also aligns with composition)* *MU:Cr2.1.C.IIa* *MU:Cr2.1.C.IIb* *MU:Pr4.2.C.IIa*
Analyze, Interpret	Description was inadequate as to how musical ideas, elements, structure, and context related to the Library of Congress inspiration piece.	Broadly analyzed and described how musical ideas, elements, structure and context related to the Library of Congress inspiration piece	Adequately analyzed and described how musical ideas, elements, structure and context related to the Library of Congress inspiration piece.	Thoroughly analyzed and described how musical ideas, elements, structure and context related to the Library of Congress inspiration piece.	

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.	*MU:Cr2.1.E.IIb* *MU:Cr3.1.E.IIa*

REHEARSAL LOG

EVALUATE, INTERPRET, REHEARSE AND 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.	*MU:Cr3.1.E.11a* *MU:Pr5.3.E.11a* *MU:Re8.1.E.11a*
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 towards group goals to present.	Develops some incomplete strategies with minimal alignment towards group goals for readiness to present.	Develops appropriate but incomplete strategies to move towards 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.11a; MU:Cr2.1.E.11a; MU:Cr2.1.E.11b; MU:Cr3.2.E.11a; MU:Pr4.3.E.11a; MU:Pr6.1.E.11a; MU:Pr6.1.E.11b; MU:Re7.1.E.11a; MU:Re7.2.E.11a; MU:Re8.1.E.11a; MU:Re9.1.E.11a; MU:Cn10.0.H.11a

Lesson Objective: Students present SELC culminating product and process, teach aspects of their creation to others, 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 aligned to project goals.

- Decide the order of the SELC presentations and distribute **Handout 4.1** to Responding SELC.
- The Performing SELC shares **only** their product **without** sharing any process *(e.g. introduction regarding inspiration, title, vision, or expressive intent).*
- Responding SELC complete Part 1 of **Handout 4.1**.
- Performing SELC then shares their process.
- Responding SELC complete Part 2 of **Handout 4.1**.

Part 2 *OPTIONAL EXTENSION* Living Folklife

I CAN teach and share my music with others without using notation.

- Mix your students into new groups *(e.g. number students off in each SELC then call all the 1's and 2's from all of the SELC to rotate and have the other members stay).*
- Students in their new groups spend time interacting and learning bits of each others' pieces, sharing new perspectives and ideas. *This time is devoted for feedback, teaching, revisiting and/or refreshing pieces in an authentic collaborative "folklife" group where ideas are shared without using notation.*
- Each individual student fills out an **Optional Handout 4.a**. This informal log is a "conversation starter" and not intended to be assessed. Its purpose is to allow students to engage in "oral tradition."

Part 3: Reflect: Reflection, Feedback and Next Steps Form/Post-assessment

I CAN reflect on feedback from my teacher, self, and others to inform and plan next steps.

I CAN consider the impact of the project on perspective, collaboration, inclusivity, and the way I will interact with music inside and outside of the class as a result.

- Distribute **Handout 4.2**. Performing SELC complete Part 1.
- Teacher distributes **Summative Assessment Rubric** and completed **Handout 4.2** to the Performing SELC.

- Performing SELC complete "Part 2 and "Part 3" of **Handout 4.2**.
- Distribute **Handout 4.3** to each individual student.

Considerations:

- 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.
- 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.
- Teacher Summative Rubrics and Responding SELC **Handout 4.2 Peer Performance Feedback** need to be completed/collected prior to starting Part 3.

Lesson 4 Context:

- The first activity replicates folklife **performances**. This activity will include a structure to support engagement as this listener as well as the performer.
- The second activity replicates folklife **workshops/jam sessions**. This activity will include collaborative structures for students to interact with others' pieces as they invite new members into their groups and use new perspectives to inform refinement, revisions and/or new versions of their pieces.
- The third activity replicates folklife **fellowship reflection and planning**. Questions provided support consideration of continued growth, transfer and lifelong learning.

Handouts/Rubrics: Included below for ease in reproducing.

HANDOUT 4.1: PEER FEEDBACK, PAGE 1

Your SELC Group Name/Members: _____

Presenting SELC Members: _____

PART 1: SELC SHARES THEIR PERFORMANCE/PRESENTATION WITHOUT ANY INTRODUCTION REGARDING INSPIRATION, TITLE ETC. OF THE PIECE AND COMPLETE NUMBERS 1, 2, AND 3, AND PAU.

Observations:

1. What do you see/hear in the performance? *(e.g. structure/repetitions/patterns, lyrics/rhymes, striking/remarkable/unique/inspiring features).*

Reflect on Observations and Hypothesize:

2. What might the music/musicians be trying to express? Why?
Justify your hypothesis by citing the treatment of musical elements in the SELCs presentation.

3. What resource/artifact may have provided inspiration for this group's work? Why?
Justify your hypothesis by citing the treatment of musical elements in the SELC presentation.

PART 2: PERFORMING SELC SHARES THEIR "STORY." RESPONDING SELC TAKES NOTES.

Notes: *(e.g. Title of work, Library of Congress inspiration artifact, SELC vision statement, planning documents and process)*

HANDOUT 4.1: PEER FEEDBACK, PAGE 2

Compare/Contrast what you observed and hypothesized with what the Performing SELC shared about their expressive intent.	
Comparisons	**Contrasts**

What additional questions do you have for this SELC?

_____

_____

PART 3: FEEDBACK:

Consider your compare/contrast comments in the table above to provide feedback on what is expressed overtly and areas for the SELC to consider refining.

1. What did you like most about this SELC's composition?

_____

_____

2. What did you like most about this SELC's performance/presentation?

_____

_____

3. What did you hear and/or see that supported the SELC expressive intent(s)?
(Consider including some of your comparisons.)

_____

_____

4. What suggestions or considerations should this SELC consider to continue to refine/revise/or enhance their composition or performance? *(Consider including some of your contrasts.)*

_____

_____

OPTIONAL HANDOUT 4A: WORKSHOP/JAM/LOG

Name: _____

This postperformance mixer is a way for each individual to participate in living folklife and the "oral tradition." Below are some ways for you to engage. Describe in writing your learnings/findings/new ideas/ feedback given or received.

Respond to only the activities you participated in (you do not have to participate in all of them).

Living Folklife			
Learned a part of another SELC composition:	Taught a part of my SELC composition:	Told someone from another SELC something I loved about their composition/ performance	Received a compliment about my SELC composition/ performance:
Asked someone a clarifying question about their SELC composition/performance:	Was asked a clarifying question about my SELC composition performance:	Received feedback that might enhance my SELC composition/performance:	Gave feedback that might enhance another SELC composition/performance:

HANDOUT 4.2: REFLECTION, FEEDBACK AND NEXT STEPS

SELC Group Name/Members: _____

Part 1: Before analyzing any feedback, discuss and answer the below question.

What do you think your feedback will include? Why?

_____

_____

_____

Part 2: Review and consider feedback from your teacher, peers and each other.

Examine all of the feedback you've received considering both your process and your product. Include ideas from your optional folklife workshop if you participated in this activity. 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's plan for next steps and why you have arrived at these creative decisions? (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 how SELC members will interact with music inside 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.)*

_____

_____

RUBRICS: SUMMATIVE ASSESSMENT

PRESENTING PROCESS AND PRODUCT, RESPONDING

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Presenting SELC					
Capturing of Final composition	Recording/ video of final composition was incomplete or unable to be accessed.	Recording/ video of final composition was able to be accessed, but various parts were incomplete	Recording/ video of final composition was able to be accessed and the recording was complete, and inclusive of all parts.	Recording/ video of final composition was easily accessed, and the recording was complete, inclusive of all parts, and thoroughly produced.	*MU:Cr2.1.E.IIb MU: Cr3.2.E.IIa MU: Cr6.1.E.IIa MU:Pr6.1.E.IIb MU:Re7.1.E.IIa MU:Re7.2.E.IIa MU:Re8.1.E.IIa (also aligns with composition)* *MU:Pr6.1.C.IIa MU:Pr6.1.C.IIb MU:Cr3.2.C.11a MU:Cr3.2.C.IIb*
Presentation of Composition Inspiration/ Vision	The group Inadequately explained how they employed the elements of music to realize the expressive intent/ group vision for the chosen Library of Congress Inspiration piece(s).	The group somewhat explained how they employed the elements of music to realize the expressive intent/ group vision for the chosen Library of Congress Inspiration Inspiration piece(s).	The group adequately explained how they employed the elements of music to realize the expressive intent/ group vision for the chosen Library of Congress Inspiration Inspiration piece(s).	The group thoroughly explained how they employed the elements of music to realize the expressive intent/ group vision for the chosen Library of Congress Inspiration Inspiration piece(s).	
Craftsmanship of Expressive Intent through Performance	The group's performance conveyed limited expressive intent.	The group's performance somewhat conveyed expressive intent.	The group's performance conveyed expressive intent.	The group's performance conveyed a clear and compelling expressive intent.	
Responding SELC					
Providing Feedback	Identifies few musical structures, contexts. Vaguely describes how this informed the listener's response or conveyed the performer's/ creator's intent.	Identifies some musical structures, contexts. Broadly describes how this informed the listener's response and conveyed the performer's/ creator's intent.	Identifies musical structures, contexts. Describes how this informed the listener's response and conveyed the performer's/ creator's intent.	Clearly identifies musical structures and contexts and describes in detail how this informed the listeners response and conveyed the performer's/ creator's intent.	*MU:Re7.2.E.IIa MU:Re8.1.E.IIa MU:Re9.1.EIIa*
	Uses very little of the criteria from project goals to interpret and evaluate presentations and provides broad statements or ambiguous feedback to presenters.	Uses some of the criteria from project goals to interpret and evaluate presentations and provide feedback to presenters.	Accurately uses criteria from project and group goals to interpret and evaluate presentations and provide feedback and future considerations to presenters.	Accurately and effectively uses criteria from project and group goals to interpret and evaluate presentations and provide specific feedback and nuanced future considerations to presenters.	

REFLECTING ON FEEDBACK (PART 3)

EVALUATE AND REFINE

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
SELC Reflection	Evidence indicated that little feedback and reflection are used to consider technical/ musical aspects, and interpretive choices are not based on use of elements.	Evidence indicated that some feedback and reflection are used to refine and consider technical/ musical aspects, and interpretive choices are based on partial use of elements of music.	Evidence indicated that feedback and reflection are used to refine and consider technical/ musical aspects, and interpretive choices are based on effective use of elements of music.	Evidence indicated that feedback and reflection are used skillfully to refine and consider technical/ musical aspects, and interpretive choices are based on a nuanced and effective use of elements of music.	*MU:Cr3.1.E.IIa* *MU:Pr5.3.E.IIa* *MU:Re9.1.E.IIa*
Strategies for Improvement	Response to feedback identified limited strategies for improvement of technical and/ or expressive aspects and an ambiguous articulation of next steps.	Response to feedback identified basic strategies for improvement of technical and/ or expressive aspects and a partial articulation of next steps.	Response to feedback clearly identified strategies to adequately address technical and expressive aspects and articulation of next steps.	Response to feedback clearly identified strategies to thoroughly address technical and expressive aspects and a specific and detailed articulation of next steps.	

WRITTEN POST-ASSESSMENT

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

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?

_____

_____

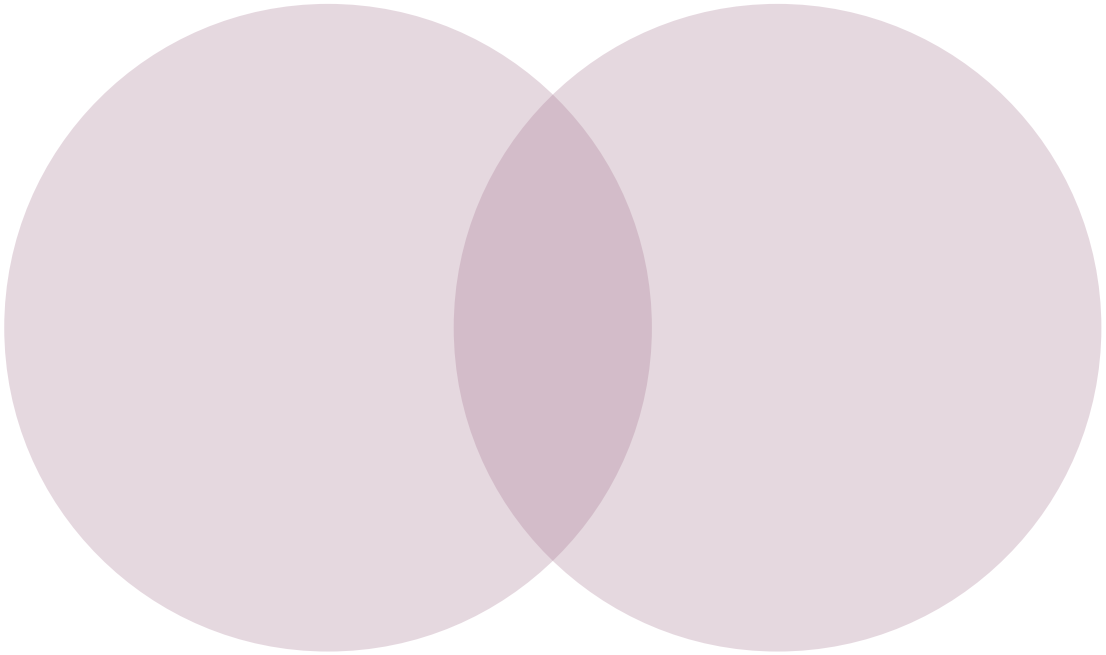
HANDOUT 1.1: VENN DIAGRAM & TERMINOLOGY

SELC Members/Roles: _____

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

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

Music inside of class **Music outside of class**



Term	Summarize in your own words	Provide an example
Underrepresentation		
Perspective		
Dominant Narrative		
Counter Narrative		
Bias		

HANDOUT 1.2: VISION, PAGE 1

SELC Members/Roles: _____

Purpose:

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 amongst the group using a collaboration protocol 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).*
- Scribe records one thing that makes each person unique (community assets) and records the greatest similarities (commonalities) of the group.

Social Identity Wheel: *(this provides perspective about groups individuals identify with)*

- Use a collaborative protocol for each member to either "share" or "pass" to questions 1, 2, or 3 only (found in the center of your **Social Identity Wheel**).
- Scribe records shared perspectives.

HANDOUT 1.2: VISION, PAGE 2

SELC Members/Roles: _____

"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?

_____

_____

_____

Create your SELC vision

In the space below capture a vision statement which includes your SELC Why, What and How.

_____

_____

_____

_____

_____

_____

RUBRIC: IDENTITIES AND INTERACTIONS WITH MUSIC

CONNECT, RESPOND, COLLABORATE

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Part 1: Folklife	EExplanations are rarely based on knowledge obtained from research. An incomplete level of understanding of music characteristics is evident.	Explanations are somewhat based on knowledge obtained from research combined with a moderate level of understanding of music characteristics.	Explanations are clearly based on knowledge obtained from research combined with a high level of understanding of music characteristics.	Explanations are specific, insightful and clearly based on knowledge obtained from research combined with a deep and nuanced level of understanding of music characteristics.	*MU:Re7.1.E.11a* *MU:Re9.1.E.11a* *MU:Cn10.0.H.11a*
Part 2: Notation & Significant Concepts	Students use terminology inaccurately or haphazardly and demonstrate gaps in comprehension as they explore topics, provide a perspective or contribute to discussions.	Students use terminology somewhat accurately and demonstrate partial comprehension as they explore topics, provide a perspective and contribute to discussions.	Students use terminology accurately and demonstrate comprehension as they explore topics, provide multiple perspectives and respond to shifts in conversations.	Students use terminology fluently and demonstrate extended comprehension as they explore topics, provide multiple perspectives from a global lens and initiate and respond to shifts in conversations	
Part 3: Vision	Collaboration strategies and structures are rarely used, evidencing contributions from few perspectives. Commonalities or assets are not present in group vision and norms for learning, capturing and conveying their music.	Collaboration strategies and structures are occasionally used, evidencing contributions from some perspectives Commonalities or assets inform group vision and norms for learning, capturing and conveying their music.	Collaboration strategies and structures are used, evidencing contributions from all perspectives. Commonalities and assets inform group vision and norms for learning, capturing and conveying their music.	Collaboration strategies and structures are used effectively, evidencing equal voice and contributions from all perspectives. Commonalities and assets inform group vision and norms for learning, capturing and conveying their music.	

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

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

Music/Artifact — Link 1:

Observation *Include details in your analysis of your observations (e.g., elements of music, structure, context, other notable features).*	**Response** Include connections to your observations

Music/Artifact — Link 2:

Observation *Include details in your analysis of your observations (e.g., elements of music, structure, context, other notable features).*	**Response** Include connections to your observations

HANDOUT 2.2: INQUIRY—PAGE 2

SELC Members/Roles: _____

Music/Artifact-Link 3:

Observation *Include details in your analysis of your observations (e.g. elements of music, structure, context, other notable features).*	**Response** Include connections to your observations

Additional Music/Artifact-Link: _____

Observation *Include details in your analysis of your observations (e.g. elements of music, structure, context, other notable features).*	**Response** Include connections to your observations

HANDOUT 2.2: INQUIRY PAGE 3

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 and share how these characteristics might inspire your piece..)*

_____

_____

How did your group make this choice? *(e.g., process for getting input/perspectives and contributions from members).*

_____

_____

PART 3: REFLECT/QUESTION *—Continue to consider your artifact to inform and inspire you.*

Reflect/Hypothesize:

What are some of your SELC hypotheses about the music/musicians/context/purpose?

_____

_____

Questions:

What questions do you still have?

_____

_____

What questions do you still have?

_____

_____

_____

_____

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 by your artifact?

_____

_____

What patterns exist and might you 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	Students use or share an ineffective or unformed collaborative process. Few students collaborate and project goals are sparse and/or ambiguous.	Students use and share their collaborative process which assumes participation and sharing of perspectives from most members. Some students collaborate to; choose their inspiration artifact/piece, determine artifacts' influence on compositional ideas, consider ensembles technical skills, and/or actuate project structures and goals.	Students use and explain their collaborative process which elicits participation and sharing of perspectives from all members. Students collaborate to; choose their inspiration artifact/piece, determine artifacts' influence on compositional ideas, consider ensembles technical skills, and actuate project structures and goals.	Students use and expound on their collaborative process which ensures equal participation and sharing of perspectives from all members. Students effectively collaborate to; choose their inspiration artifact/piece, determine artifacts' influence on compositional ideas, consider ensembles technical skills, and actuate project structures and goals.	*MU:Cr1.1.E.11a* *MU:Pr4.1.E.IIa* *MU:Re7.1.E.IIa* *MU:Re7.2.E.11a*
Reasons for Selecting	Applies and explains one/ no criterion for selecting inspiration artifact(s) for the project and cites connections to personal interest in justification.	Applies and explains some criteria for selecting inspiration artifact(s) for the project and cites either music characteristics or connections to personal interest in justification.	Develops, applies and explains criteria for selecting inspiration artifact(s) for the project and cites music characteristics and connections to personal interest in justification.	Develops, applies and clearly explains specific criteria for selecting inspiration artifact(s) for the project and cites music characteristics and connections to personal interest in justification.	
Analysis	Explanations are vague and provide little analysis of structure, elements of music or context and few connections are drawn to how this informs response and influences their creative decisions..	Explanations are broad and provide some analysis of either structure, elements of music and/or context and a few connections are drawn to how this informs response and influences their creative decisions.	Explanations are clear and provide analysis of structure, elements of music and context and connections are drawn to how this informs response and influences their creative decisions.	Explanations are explicit and provide a precise analysis of structure, elements of music and context and insightful connections are drawn to how this informed their response.	

OPTIONAL HANDOUT 3A

COMPOSITION/SONG MAP EXAMPLE

- **Song Title:** "Lonely Montana Train Track Waltz"
- **Library of Congress Inspiration Links:**
  https://www.loc.gov/item/lomaxbib000049/?loclr=blogflt *(Ace Johnson on harmonica and recorded by John and Ruby Lomax in 1939, is a blues tune made up of train sounds.)*
  https://www.loc.gov/item/2017807580/ (A picture of the Montana prairie.)

Section	**Structure:** *(Describe the make-up of each section of your piece.)*	**Musical Elements/Compositional Techniques/ xpressive Characteristics:** *(Describe in music terminology the musical aspects that you will utilize in order to convey that expressive intent.)*
Beginning *(Intro)*	Snare drum playing boom-chick-chick for 6 beats in ¾ time.	**Dynamic Contour:** The drums will start piano and crescendo to forte, then back off to mezzo forte. **Expressive Intent:** Like a train approaching. **Music Style:** Waltz
Middle *(Verse/ Chorus, or A-part/ B-part)* *How many of each?*	Instrumental *(no lyrics)* A A B B A A B B Violin 1 plays melody, Violin 2, plays harmony, viola plays train sounds, cello plays plucked bassline, drums continue pattern from intro. Cello and drums are together rhythmically (boom-chick-chick)	**Melody:** A part is like a question, B part is like an answer (call and response) **Timbre/tone color:** dolce **Harmony style:** twin fiddles—harmony rhythmically matches melody note-for-note **Expressive Intent:** Like a hired fiddle band playing at a Montana wedding dance in a grange hall
End *(Outro)*	Snare drum playing boom-chick-chick for 6 beats in ¾ time	**Dynamic Contour:** the drums will start mezzo forte and decrescendo to pianissimo and fade out. **Expressive Intent:** the feeling of a train disappearing off into the distance on a lonely prairie in eastern Montana

OPTIONAL HANDOUT 3B

EXTENSIONS/SCAFFOLDS

Melodies:

What melodic themes will the piece include?

_____

What instrument(s)/voices will play or sing those melodic themes?

_____

Are your melodies easy to repeat, perform, remember?

_____

Harmonies:

What *harmonies* or countermelodies will you include?

_____

What instrument(s)/voices will play or sing those harmonies?

_____

How does your melody sound when played with your harmonies?

Drums/Beats:

Will your piece include *drums* or *electronic beats*?

_____

Are your rhythms easy to repeat, perform, remember?

_____

Chord-Playing Instruments:

Will your piece include an instrument playing just chords (such as keyboard or rhythm guitar)?

_____

Improvised Solos:

Will your piece feature *improvised solos* over any portions of the form? Where? What instruments/voice?

_____

What will the other ELC members do while someone is soloing?

_____

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. Think about each of the categories below and take notes on what comes to mind.

Sounds	
Sequences/Patterns (rhythmic/ melodic)	
Textures/Timbres	
Dynamic Contour	
Melodic/Harmonic Ideas	
Lyrics/Rhymes	

- Create some musical ideas together on your instruments. Then consider which musical elements you might incorporate into your composition and how they are inspired by your Library of Congress inspiration artifact. **Don't forget to record and store ideas you want to keep/expand on.**

Musical Element	Is this element inspired by your inspiration artifact?	Why/Why Not?
Pitch		
Rhythm		
Melody		
Harmony		
Dynamics		
Timbre/Tone Color		
Texture		
Form		
Style		
Expressive Intent		

HANDOUT 3.3: COMPOSITION/SONG MAP

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

SELC Members: _____

Piece Title: _____

Inspiration Artifact Link(s):

Section	**Structure:** *(Describe the make-up of each section of your piece.)*	**Musical Elements/Compositional Techniques/Expressive Characteristics:** *(Describe in music terminology the musical aspects that you will use in order to convey that expressive intent.)*
Beginning (Intro)		
Middle (Verse/ Chorus or A-part/B-part) How many of each?		
End (Outro)		

HANDOUT 3.4: REHEARSAL LOG

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

SELC Members: _____

Piece 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, selecting 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: _____

Piece 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, ANALYZE, INTERPRET

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Imagine	Description was unclear in relating musical ideas to the Library of Comgress Inspiration piece	Description provided some guidance as to how the musical ideas related to the Library of Comgress Inspiration piece	Description clearly related musical ideas to the Library of Comgress inspiration piece	Description clearly and creatively related musical ideas to the Library of Comgress Inspiration piece	*MU:Cr1.1.E.IIa (also aligns with composition)* *MU:Cr1.1.C.IIa*
Plan and Make	Recorded musical ideas were disorganized.	Organization of recorded musical ideas were sequenced but lacked coherency	Organization of recorded musical ideas demonstrated a coherent composition/ song.	Organization of recorded musical ideas demonstrated a coherent theme song including variety and expression	*MU: Cr2.1.E.IIa* *MU:Re7.2.E.IIa* *MU:Re8.1.E.IIa (also aligns with composition)* *MU:Cr2.1.C.IIa* *MU:Cr2.1.C.IIb* *MU:Pr4.2.C.IIa*
Analyze, Interpret	Description was inadequate as to how musical ideas, elements, structure, and context related to the Library of Comgress inspiration piece.	Broadly analyzed and described how musical ideas, elements, structure and context related to the Library of Comgress inspiration piece	Adequately analyzed and described how musical ideas, elements, structure and context related to the Library of Comgress inspiration piece.	Thoroughly analyzed and described how musical ideas, elements, structure and context related to the Library of Comgress inspiration piece.	

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.	*MU:Cr2.1.E.IIb* *MU:Cr3.1.E.IIa*

REHEARSAL LOG

EVALUATE, INTERPRET, REHEARSE AND 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.	*MU:Cr3.1.E.11a* *MU:Pr5.3.E.11a* *MU:Re8.1.E.11a*
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 towards group goals to present.	Develops some incomplete strategies with minimal alignment towards group goals for readiness to present.	Develops appropriate but incomplete strategies to move towards 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, PAGE 1

Your SELC Group Name/Members: _____

Presenting SELC Members: _____

PART 1: SELC SHARES THEIR PERFORMANCE/PRESENTATION WITHOUT ANY INTRODUCTION REGARDING INSPIRATION, TITLE, ETC. OF THE PIECE AND COMPLETES NUMBERS 1, 2, AND 3, AND PAU.

Observations:

1. What do you see/hear in the performance? *(e.g., structure/repetitions/patterns, lyrics/rhymes, striking/remarkable/unique/inspiring features).*

Reflect on Observations and Hypothesize:

2. What might the music/musicians be trying to express? Why?
Justify your hypothesis by citing the treatment of musical elements in the SELCs presentation.

3. What resource/artifact may have provided inspiration for this group's work? Why?
Justify your hypothesis by citing the treatment of musical elements in the SELC presentation.

PART 2: PERFORMING SELC SHARES THEIR "STORY." RESPONDING SELC TAKES NOTES.

Notes: *(e.g. Title of work, Library of Congress inspiration artifact, SELC vision statement, planning documents and process)*

HANDOUT 4.1: PEER FEEDBACK, PAGE 2

Compare/Contrast what you observed and hypothesized with what the Performing SELC shared about their expressive intent.	
Comparisons	**Contrasts**

What additional questions do you have for this SELC?

_____

_____

PART 3: FEEDBACK:

Consider your compare/contrast comments in the table above to provide feedback on what is expressed overtly and areas for the SELC to consider refining.

1. What did you like most about this SELC's composition?

_____

_____

2. What did you like most about this SELC's performance/presentation?

_____

_____

3. What did you hear and/or see that supported the SELC expressive intent(s)?
(Consider including some of your comparisons.)

_____

_____

4. What suggestions or considerations should this SELC consider to continue to refine/revise/or enhance their composition or performance? *(Consider including some of your contrasts.)*

_____

_____

OPTIONAL HANDOUT 4A: WORKSHOP/JAM/LOG

Name: _____

This post-performance mixer is a way for each individual to participate in living folklife and the "oral tradition." Below are some ways for you to engage. Describe in writing your learnings/ findings/new ideas/ feedback given or received.

Respond to only the activities you participated in (you do not have to participate in all of them).

Living Folklife			
Learned a part of another SELC composition:	Taught a part of my SELC composition:	Told someone from another SELC something I loved about their composition/ performance	Received a compliment about my SELC composition/ performance:
Asked someone a clarifying question about their SELC composition/performance:	Was asked a clarifying question about my SELC composition performance:	Received feedback that might enhance my SELC composition/performance:	Gave feedback that might enhance another SELC composition/performance:

HANDOUT 4.2: REFLECTION, FEEDBACK AND NEXT STEPS

SELC Group Name/Members: _____

Part 1: Before analyzing any feedback, discuss and answer the below question.

What do you think your feedback will include? Why?

_____

_____

_____

Part 2: Review and consider feedback from your teacher, peers and each other.

Examine all of the feedback you've received considering both your process and your product. Include ideas from your optional folklife workshop if you participated in this activity. 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's plan for next steps and why you have arrived at these creative decisions? (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 how SELC members will interact with music inside 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.)*

_____

_____

RUBRICS: SUMMATIVE ASSESSMENT

PRESENTING PROCESS AND PRODUCT, RESPONDING

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
Presenting SELC					
Capturing of Final composition	Recording/ video of final composition was incomplete or unable to be accessed.	Recording/ video of final composition was able to be accessed, but various parts were incomplete	Recording/ video of final composition was able to be accessed and the recording was complete, and inclusive of all parts.	Recording/ video of final composition was easily accessed, and the recording was complete, inclusive of all parts, and thoroughly produced.	*MU:Cr2.1.E.IIb MU: Cr3.2.E.IIa MU: Cr6.1.E.IIa MU:Pr6.1.E.IIb MU:Re7.1.E.IIa MU:Re7.2.E.IIa MU:Re8.1.E.IIa (also aligns with composition)* *MU:Pr6.1.C.IIa MU:Pr6.1.C.IIb MU:Cr3.2.C.11a MU:Cr3.2.C.IIb*
Presentation of Composition Inspiration/ Vision	The group Inadequately explained how they employed the elements of music to realize the expressive intent/ group vision for the chosen Library of Congress Inspiration piece(s).	The group somewhat explained how they employed the elements of music to realize the expressive intent/ group vision for the chosen Library of Congress Inspiration piece(s).	The group adequately explained how they employed the elements of music to realize the expressive intent/ group vision for the chosen Library of Congress Inspiration piece(s).	The group thoroughly explained how they employed the elements of music to realize the expressive intent/ group vision for the chosen Library of Congress Inspiration piece(s).	
Craftsmanship of Expressive Intent through Performance	The group's performance conveyed limited expressive intent.	The group's performance somewhat conveyed expressive intent.	The group's performance conveyed expressive intent.	The group's performance conveyed a clear and compelling expressive intent.	
Responding SELC					
Providing Feedback	Identifies few musical structures, contexts. Vaguely describes how this informed the listener's response or conveyed the performer's/ creator's intent.	Identifies some musical structures, contexts. Broadly describes how this informed the listener's response and conveyed the performer's/ creator's intent.	Identifies musical structures, contexts. Describes how this informed the listener's response and conveyed the performer's/ creator's intent.	Clearly identifies musical structures and contexts and describes in detail how this informed the listeners response and conveyed the performer's/ creator's intent.	*MU:Re7.2.E.IIa MU:Re8.1.E.IIa MU:Re9.1.EIIa*
	Uses very little of the criteria from project goals to interpret and evaluate presentations and provides broad statements or ambiguous feedback to presenters.	Uses some of the criteria from project goals to interpret and evaluate presentations and provide feedback to presenters.	Accurately uses criteria from project and group goals to interpret and evaluate presentations and provide feedback and future considerations to presenters.	Accurately and effectively uses criteria from project and group goals to interpret and evaluate presentations and provide specific feedback and nuanced future considerations to presenters.	

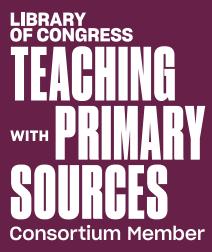
REFLECTING ON FEEDBACK (PART 3)

EVALUATE AND REFINE

Criterion	Emerging	Approaching	Meeting	Exceeding	Standards
SELC Reflection	Evidence indicated that little feedback and reflection are used to consider technical/ musical aspects, and interpretive choices are not based on use of elements.	Evidence indicated that some feedback and reflection are used to refine and consider technical/ musical aspects, and interpretive choices are based on partial use of elements of music.	Evidence indicated that feedback and reflection are used to refine and consider technical/ musical aspects, and interpretive choices are based on effective use of elements of music.	Evidence indicated that feedback and reflection are used skillfully to refine and consider technical/ musical aspects, and interpretive choices are based on a nuanced and effective use of elements of music.	*MU:Cr3.1.E.IIa* *MU:Pr5.3.E.IIa* *MU:Re9.1.E.IIa*
Strategies for Improvement	Response to feedback identified limited strategies for improvement of technical and/ or expressive aspects and an ambiguous articulation of next steps.	Response to feedback identified basic strategies for improvement of technical and/ or expressive aspects and a partial articulation of next steps.	Response to feedback clearly identified strategies to adequately address technical and expressive aspects and articulation of next steps.	Response to feedback clearly identified strategies to thoroughly address technical and expressive aspects and a specific and detailed articulation of next steps.	

WRITTEN POST-ASSESSMENT

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



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

Teaching with Primary Sources