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## **Creative Performing through Responding in the Small Vocal Ensemble, 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*

## ACKNOWLEDGMENTS

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#### PROJECT DIRECTOR

- Johanna J. Siebert

#### SMALL ENSEMBLES WRITING TEAM

- Carolyn Bennett, Choir, CT
- Elizabeth Fortune, Instrumental, WA
- Theresa Hulihan, Instrumental, AZ

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## OVERVIEW OF NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

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

## OVERVIEW OF THE CREATIVE PERFORMING THROUGH RESPONDING IN THE SMALL VOCAL ENSEMBLE, ACCOMPLISHED UNIT

This unit is designed with flexibility in mind. The lesson can be used with a choir, smaller ensembles, or solo singers. It may be used in-person or remotely. The teacher should preview Lesson 4 and determine the format of the final project before beginning the unit; the format of the final project may influence grouping and instructional strategies in Lessons 1–3. Though it is designed for students at the Accomplished level, differentiation suggestions in each lesson may be utilized to reach learners of varying experience or proficiency.

*Students at the Accomplished level are—with minimal assistance—able to identify or solve arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression. They use the art form for personal realization and wellbeing, and have the necessary skills for and interest in participation in arts activity beyond the school environment.*

This unit engages students in analysis of several historic primary sources in order to inform creative performance choices. The focus of analysis in this unit is the rich, diverse tradition of shape-note singing in American culture. However, this unit and its resources could be used to explore and develop a performance of traditional body of work that has been re-imagined by diverse voices throughout history.

## PROJECT DESCRIPTION

In this project, students will explore diverse performances within American shape-note singing traditions. These interpretations will inform students' own original artistic choices, which they will refine for performance.

These lessons guide students through an inquiry process modeled on the **Library of Congress Primary Source Analysis tool**. This process leads students to think deeply about historic primary sources. Inquiry will empower students to bring their own unique perspective to their performance.

Lesson	Estimated Duration	Inquiry Process	Artistic Process	Learning Outcome
1	1 hour	Observe	Responding	Students will notice and describe similarities and differences between shape-note singing performances in order to deepen their understanding of the musical tradition.
2	1 hour	Reflect	Connecting	Students will research the context of diverse performances and describe how context can influence musical interpretation.
3	1 hour	Question	Creating	Students will reflect on their own contexts to conceptualize an original shape-note performance.
4	1 or more hours		Performing	Students will rehearse, reflect, and refine their performance to meet the goals they articulated for this performance..

## PREREQUISITE KNOWLEDGE AND SKILLS

Due to the highly flexible nature of this unit, different skills may be necessary depending on instructional choices. They include:

- An understanding of, and experience with, using solfège to aid singers in reading a score.
- The ability to work collaboratively in a small group, including contributing ideas, considering the ideas of others, and staying focused to complete the task.
- Understanding and application of music concepts with associated music vocabulary, including tempo, dynamics, timbre, articulation, meter, rhythm, and genre.
- Basic research skills to access and select relevant information from online sources.
- The ability to use a device (such as a computer, laptop, or tablet) to research information, to access music through a browser, and to record group performances for self-reflection and feedback.

## NATIONAL CORE ARTS STANDARDS PROCESS COMPONENT ALIGNMENT

The **Connecting** artistic process is embedded continuously within the project as students discover how historic artists' choices—and their own original choices—are influenced by and reflect history, culture, personal identities, and contexts.

The unit specifically addresses many of the **Creating, Performing,** and **Responding** standards. They are noted on formative and summative assessments throughout the unit. The standards addressed are detailed in the chart below.

## FORMATIVE AND SUMMATIVE ASSESSMENTS

- Every lesson includes a self-assessment for students to track progress toward instructional goals. Each self-assessment is accompanied by an opportunity for the teacher to provide formative assessment.
- In Lesson 4, a summative assessment measures overall student success toward objective and self-articulated goals. In addition to the teacher-driven summative assessment, the summative assessment is provided in the form of a self-assessment and a peer assessment. These may be used as formative assessments during project development or as additional tools for summative assessment.

Lesson	Assessment Types	Assessment Format	Standards Measured
1	Self-assessment Teacher informal assessment	Rubric	MU:Re7.2.E.IIa MU:Re8.1.E.IIa
2	Self-assessment Formative formal assessment	Checklist	MU:Re9.1.E.IIa MU:Cn10.0.E.IIa MU:Cn11.0.E.IIa
3	Self-assessment Teacher informal assessment	Likert scale	MU:Cr1.1.E.IIa MU:Cr2.1.E.IIa
4	Self-assessment Peer assessment Summative formal assessment	Rubric	MU:Cr2.1.E.IIa MU:Cr3.1.E.IIa MU:Cr3.2.E.IIa MU:Pr4.2.E.IIa MU:Pr4.3.E.IIa MU:Pr5.1.E.IIa MU:Pr6.1.E.IIb

## MATERIALS AND LIBRARY OF CONGRESS RESOURCE LINKS

Materials needed for this unit:

- *Sacred Harp* primary sources, including recordings and related resources (choices listed below).
- Technology access; often, the unit will suggest several different approaches that will require different technologies in order to suit learners in various remote, hybrid, and in-person contexts.

### LIBRARY OF CONGRESS SACRED HARP RECORDINGS AND RELATED SOURCES

- **1939 Sanford University Choir, Sanford, CA**
  - *Recording*: Cowell, Sidney Robertson, Collector, and Stanford University Choir. Schenectady. 1939. Audio. <https://www.loc.gov/item/2017700930/>.
  - *Article*: <https://www.loc.gov/collections/sidney-robertson-cowell-northern-california-folk-music/articles-and-essays/the-ethnographic-experience-sidney-robertson-cowell-in-northern-california/>
  - *Article*: <https://www.loc.gov/collections/sidney-robertson-cowell-northern-california-folk-music/articles-and-essays/wpa-california-folk-music-project/>
- **1942 Sacred Harp Singing Convention, Birmingham, AL**
  - *Recording*: Sacred Harp Singing Society, and Uncle Bill Hardeman. "Amazing Grace". Audio. <https://www.loc.gov/item/ihas.200049059/>.
  - *Liner Notes*: [https://www.loc.gov/folklife/LP/SacredHarpAFS\\_L11.pdf](https://www.loc.gov/folklife/LP/SacredHarpAFS_L11.pdf)
  - *Narrative*: Denson, Paine, and Alan Lomax. Speech by Paine Denson, excerpt from a field recording, "Speeches about The Sacred Harp. Audio. <https://www.loc.gov/item/ihas.200049058/>.
- **1977 Georgia State Convention:**
  - *Recording*: Marshall, Howard W. Sacred Harp singing at the Agrirama—Georgia State Convention, Tifton, Georgia. Tifton, Georgia, 1977. Audio. [https://www.loc.gov/item/afc1982010\\_afs21041/](https://www.loc.gov/item/afc1982010_afs21041/).
  - *Photographs*: Marshall, Howard W. Sacred Harp singing at Georgia Agrirama. Georgia United States, 1977. Georgia, May 1. Photograph. [https://www.loc.gov/item/afc1982010\\_hm\\_002/](https://www.loc.gov/item/afc1982010_hm_002/).
  - *Photographs*: Marshall, Howard W. Sacred Harp singing at church at Georgia Agrirama agricultural museum, Tifton, Georgia. Georgia Tifton United States, 1977. Tifton, Georgia, May 1. Photograph. [https://www.loc.gov/item/afc1982010\\_16843\\_2/](https://www.loc.gov/item/afc1982010_16843_2/).
  - *Research*: Documentation—Supplemental—Sacred Harp, Tifton, Georgia. Georgia, 1977. Manuscript/ Mixed Material. [https://www.loc.gov/item/afc1982010\\_06\\_051/](https://www.loc.gov/item/afc1982010_06_051/).

- **1977 Shape-Note Singing Convention, Stranger Home Baptist Church, Chicago, IL**
  - *Recording*: Robinson, Beverly J. Recording of shape-note singing convention at Strangers Home Missionary Baptist Church, W. 63rd St., Chicago, Illinois, audiocassette version with singing and parishioner remarks. Chicago, Illinois, 1977. Audio. [https://www.loc.gov/item/afc1981004\\_afs20625a/](https://www.loc.gov/item/afc1981004_afs20625a/).
  - *Photograph*: Robinson, Beverly J., and Jonas Dovydenas. Shape-Note Singing Convention, Stranger Home Baptist Church, W. 63rd St., Chicago, Illinois; Mary Young, craftswoman, Chicago, Illinois. Chicago Illinois, 1977. Chicago, Illinois. Photograph. <https://www.loc.gov/item/afc1981004.b45400/>.
  - *Field Notes*: Robinson, Beverly J. Fieldnotes - Beverly Robinson, Chicago Ethnic Arts Project. Chicago, Illinois, 1977. Manuscript/Mixed Material. p. 15: [https://www.loc.gov/resource/afc1981004.08\\_124/?sp=15](https://www.loc.gov/resource/afc1981004.08_124/?sp=15)
  - *Music Educators Journal article*: Bennett, C. (2019). "Link to the Library of Congress: What Is an Ensemble? A Survey of the Chicago Ethnic Arts Project." Music Educators Journal 105(3), 12–16. <https://doi.org/10.1177/0027432119826521>
  - *Report*: Robinson, Beverly J. Reports and Products — Final Report — Afro-American, Chicago Ethnic Arts Project. Chicago, Illinois, 1977. Manuscript/Mixed Material. [https://www.loc.gov/item/afc1981004.12\\_212/](https://www.loc.gov/item/afc1981004.12_212/). Specifically pp. 48–52, beginning here: [https://www.loc.gov/resource/afc1981004.12\\_212/?sp=25](https://www.loc.gov/resource/afc1981004.12_212/?sp=25)
- **Suggested Supporting Library of Congress Primary Sources:**
  - *Notated Anthology, including explanation of shape-note reading theory*: Walker, William. *The Southern Harmony, and Musical Companion: Containing a choice collection of tunes, hymns, psalms, odes, and anthems selected from the most eminent authors in the United States: Together with nearly one hundred new tunes*. [W. Miller ..., United States, n.d., monographic, 1847] Notated Music. <https://www.loc.gov/item/2012562428/>. Explanation of solfège and the scale on this page: <https://www.loc.gov/resource/ihis.200038824.0/?sp=8>
  - *Notated Anthology, including explanation of shape-note reading theory*: Clayton, David L. *The Virginia harmony*. Samuel H. Davis, Winchester, monographic, 1831. Notated Music. <https://www.loc.gov/item/2012562429/>.
  - *Video Recorded Presentation*: Steel, David Warren. *Makers of the Sacred Harp*. Library of Congress, 2010. Video. <https://www.loc.gov/item/ihis.200196502/>.
  - *Correspondence*: Lomax, Alan. Alan Lomax Collection, Manuscripts, Sacred Harp. 1975. Manuscript/Mixed Material. <https://www.loc.gov/item/afc2004004.ms160402/>.
  - *Article*: <https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/ritual-and-worship/shape-note-singing/>

- *Model Composition*: F-Minor Shape-Note Scale Song Sheets, Circa 1960 to 1975. Manuscript/Mixed Material. <https://www.loc.gov/item/afc2014008ms1415/>.
- *Photograph*: Highsmith, Carol M., photographer. Vermont's Sacred Harp Community's singers perform "shape-note" hymns from the Sacred Heart tune book in four-part in which tenors carry the lead a cappella at Burlington's City Hall. Photograph. Retrieved from the Library of Congress, <https://www.loc.gov/item/2017882851/>.

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

Therefore, the teacher may wish to supplement historical recordings with more modern recordings, including **short documentaries** and **performances** hosted on YouTube.

## LESSON 1: OBSERVE

**ESSENTIAL QUESTION:** What unifies diverse interpretations of a piece?

**STUDENT “I CAN” STATEMENT/OBJECTIVE:**

**I CAN** analyze recordings to deepen my understanding of a musical tradition.

### Materials

- Students need technology to play audio recordings.
- Students need to be able to view scores, either digitally or printed.
- Each group will need an editable digital copy or printout of **Shape-Note Singing Analysis** and **Shape-Note Singing Comparison** Google slides. *Teacher: If using digitally, please “Save a Copy” and then share editable copies with students.*
- Each student needs a copy of the **Lesson 1 Self-Assessment Checklist**.

## LESSON 1 PROCEDURE

### Teacher:

- This lesson will use the **Jigsaw teaching technique**. Prior to class, plan to group students into topic groups and mixed groups. If modifying for small groups or remote learning, students may explore topics individually.
- Before the lesson begins, give students the **Lesson 1 Self-Assessment Checklist** so they can anticipate the goals and activities for the lesson.

### Initiation:

- Show students one shape-note song from Southern Harmony or Virginia Harmony.
- As a group, discuss:
  - **Observe:** What do you notice about this piece?
  - **Reflect:** How does your current understanding of music change what you think about this piece?
  - **Question:** What can you predict about the way this music will sound? What do you wonder about this music?

### Topic Groups:

- Provide each Topic Group with one shape-note singing recording for analysis.
- Ask each group to report their observations using the **Shape-Note Singing Analysis**. This activity will ask students to analyze their piece using the Elements of Music listed in the **NCCAS Glossary**.

### Mixed Groups:

- Place students in mixed groups, including one student who investigated each recording.
- Each mixed group will compare their diverse versions. Each student can refer to their **Shape-Note Singing Analysis** to guide their sharing.

- Each mixed group will complete the **Shape-Note Singing Comparison**. They will:
  - Identify essential characteristics that *all* versions exhibit.
  - Identify diverse characteristics that make versions unique.

#### **Discussion:**

- As a whole group, ask students to reflect on the **Observe/Reflect/Question** discussion from this lesson's initiation. Invite students to elaborate or revise their initial thoughts. Ask them to substantiate their claims by citing evidence from their groupwork.

#### **Formative assessment:**

- Use the **Lesson 1 Self-Assessment** to track student progress throughout this lesson. Have students reflect on their progress and provide feedback through the completion of the Self-Assessment.

#### **Differentiation:**

- Group work may be modified to be completed individually if necessary
- The teacher may strategically group students to provide extra support or promote deeper thinking.
- If students are unfamiliar with vocabulary in this lesson (i.e., elements of music), definitions may be provided via the **NCCAS Glossary** or by showing students how to access definitions by right-clicking the terms within an Internet browser. A word bank, word wall, or sentence stems may provide additional support.
- Some elements of music may be removed from the Analysis slide in order to narrow the focus of analysis. More guidance may be provided by replacing the graphic organizer with direct questioning, e.g., "What instruments do you hear?"

## LESSON 1 MATERIALS

*(View hyperlinked materials in lesson for interactive online versions)*

### SHAPE-NOTE SINGING ANALYSIS: [VERSION STUDIED]

What do you notice when you listen to your recording? Write your observations.

The categories might help you notice specific details.

PITCH	DYNAMICS	FORM	OTHER
RHYTHM	TIMBRE	STYLE	
HARMONY	TEXTURE	LYRICS	

## SHAPE-NOTE SINGING COMPARISON

1. Each member of your group experienced a different recording. Share your impressions with your group.
2. Identify some ways all the recordings were similar. Write these qualities in the blue square.
3. Identify some ways the recordings were different. Write these qualities in the yellow square.

**HOW WERE ALL THE RECORDINGS SIMILAR?**

**HOW WERE THE RECORDINGS DIFFERENT?**

## LESSON 1 SELF-ASSESSMENT

**Student:** As you work, rate your progress by deciding if you **always**, **sometimes**, or **never** met the goal.

Name:	Always	Sometimes	Never
A. My topic group effectively collaborated to make accurate observations on the Shape-Note Singing Analysis. <i>MU:Re7.2.E.IIa</i>			
B. I articulated what I experienced in the shape-note singing recording with my new mixed group.			
C. My group identified elements of unity and unique aspects within the shape-note singing tradition through the Shape-Note Singing Comparison.			
D. As I analyzed recordings in class today, I was able to take my initial impressions about shape-note music and develop them into a deeper understanding of this art form. <i>MU:Re8.1.E.IIa</i>			
Comments about my work today:			
Teacher comments:			

## LESSON 2: REFLECT

**ESSENTIAL QUESTION:** How do musicians' identities affect their creative choices?

### STUDENT "I CAN" STATEMENTS/OBJECTIVES:

**I CAN** explain how a musician's context and intent lead them to make choices about the elements of music in their performance.

**I CAN** explain how context affects the interpretation of musical works.

### Materials:

- Each student needs access to one of the supporting resources. These may require digital access (i.e. videos)
- Each student will use one index card. (This activity may be modified to use an online platform instead.)
- Digital interactive copy or printout of **Exploring Musicians' Identity**. *Teacher: If using digitally, please "Save a Copy" and then share editable copies with students.*

### LESSON 2 PROCEDURE

#### Teacher:

- Plan to provide each Topic Group the accompanying supporting resources. The teacher may choose resources for students with differentiation in mind. Selected resources should pertain to each Topic Group's primary source, studied in Lesson 1, as listed in the Materials list in this unit's introduction (p. 3).
- This lesson will use **Johns Hopkins University's Identity Wheel** and **Project Zero's Circle of Viewpoints Thinking Routine**. You may wish to become familiar with these tools.
- Before the lesson begins, give students the **Lesson 2 Self-Assessment Checklist** so they can anticipate the goals and activities for the lesson.

#### Developing Questions:

- Ask students to recall some of the things they wondered at the end of Lesson 1, after reflecting on the Observe/Reflect/Question discussion.
- Tell students, *"Today, you will have an opportunity to learn directly from the voices you heard on your recording. On your index card, write down one question you'd like to ask these experts."* Here are some examples of questions the teacher may share with students or add to the collection:
  - Why did you choose this song?
  - How do you all know each other?
  - What does the song mean to you?
  - Did you change anything about the song to make it yours?
  - How did you learn this song?

- Collect the index cards and read the questions to the group. If working remotely, ask students to post their questions through Padlet or another online platform instead.
- Post the index cards on a wall or board. If time allows, the teacher might invite students to organize the cards in order to visualize the relationships between different questions. This may be an opportunity to narrow down or focus the questions if necessary.

### **Learning from Diverse Voices:**

- Equip each Topic Group with selected resources.
- Each Topic Group will use the primary sources to learn more about the creators of their primary source in order to better understand its creation. Prompt students to use the posted questions to guide their exploration.
- Ask them to complete the slide **Exploring Musician's Identity**, collaboratively or individually, as evidence of their learning.

### **Circle of Viewpoints:**

- Ask students to think about how people in the choir they studied would answer the posted index card questions.
- Pose a question to the class, and ask students to respond from the perspective they studied. Alternatively, the questions may be posed to the jigsaw Mixed Groups for small-group discussion.

### **Drawing Conclusions:**

- Ask students to complete the Lesson 2 Self-Assessment, including the reflection question to summarize their learning.

### **Differentiation:**

- The teacher may engage the whole class in the study of a choice primary source in lieu of independent research.
- The teacher may select specific resources to meet students' research needs, i.e. reading level.
- The teacher may provide additional resources. These may include resources about shape-note singing in general or more modern multimedia sources (as referenced in the unit introduction)
- The teacher may strategically group students to provide extra support or promote deeper thinking.
- The teacher may choose to facilitate whole-class or small-group discussions during the Circle of Viewpoints.

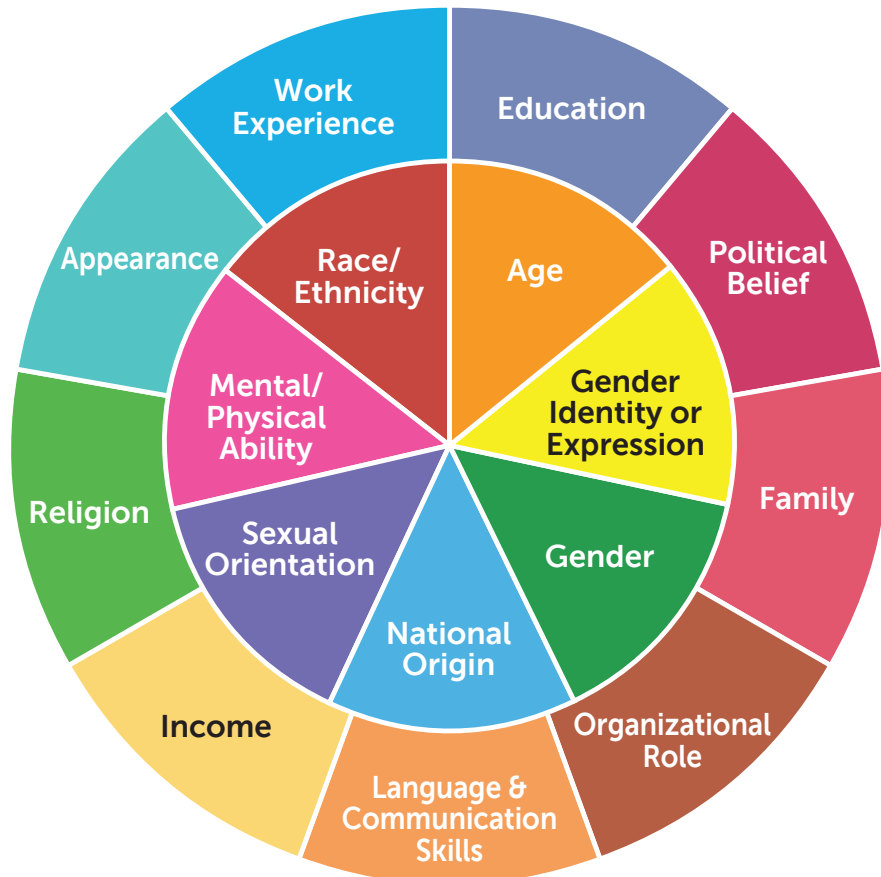
## LESSON 2 MATERIALS

(See hyperlinked materials in lesson for online interactive version)

### Exploring Musician's Identity

Everyone has many identities. Musician's identity and experiences can affect their musical choices.

After researching, reflect below: What did you learn about the identity of a musician?



*Johns Hopkins University, used under Creative Commons*

## LESSON 2 SELF-ASSESSMENT

**Student:** As you work, rate your progress by deciding if you met the goal.

Name:	Yes	No
A. I crafted a question that will help our class understand shape-note singing better.		
B. Through research, I more deeply understood the context of the singers in my recording.		
C. I shared a viewpoint with the class that helped us more fully understand the diversity of the shape-note singing tradition.		
Reflect in 1 sentence: <b>How might a musician's identity affect the music they create?</b>		

## LESSON 2 ASSESSMENT

**Teacher:** Collect and read student self-assessment. Then, use this form to provide feedback on student success.

Name:	Yes	No
A. You crafted a question that will help us all understand shape-note singing better.		
B. By looking at your <b>"Exploring Musician's Identity"</b> activity, I can tell you I more deeply understand the context of the singers in your recording. <i>MU:Re9.1.E.IIa, MU:Cn11.0.E.IIa</i>		
C. You shared an insightful viewpoint with the class, using evidence from your <b>"Exploring Musician's Identity"</b> activity. <i>MU:Cn10.0.E.IIa</i>		
Comments:		

## LESSON 3: QUESTION

**ESSENTIAL QUESTION:** How will our unique viewpoint impact our musical performance?

### STUDENT “I CAN” STATEMENTS/OBJECTIVES:

**I CAN** create new musical ideas inspired by musical and cultural contexts and experiences.

#### Materials:

- Whiteboard, digital whiteboard, or word cloud website
- **Shape-Note Planning** slide (printout or digital completion; please “save a copy” and distribute editable copies to students)
- Lesson 3 Self-Assessment: The teacher may wish to edit pronouns to best reflect the instructional setting.
- Internet access for optional Citizen DJ exploration

## LESSON 3 PROCEDURE

#### Teacher:

- Lesson 4 outlines several ways students may develop their performance of shape-note music. You may wish to decide which mode of production is most appropriate for your setting, in order to guide Lesson 3 work. For example, if students will perform in ensemble in Lesson 4, they may wish to consider their common, community identity in Lesson 3; If students will perform solo in Lesson 4, the teacher may wish to approach Lesson 3 more individualistically. Likewise, brainstorming, sketching, and developing criteria may occur individually, in small groups, or across the entire ensemble.
- Depending on time and technology access, consider and prepare for the **optional Citizen DJ exploration** mentioned in step 2 below. Follow the hyperlink to read details about using this Library of Congress tool with students.

#### Exploring Identity:

- Display the Johns Hopkins Identity Wheel from Lesson 2’s Exploring Musicians’ Identity.
- Ask students to articulate some of their own identities, or the uniting and diverse identities of the ensemble community (see note above).
- Ask students to think creatively: How might these identities be represented in sound or music?

#### Brainstorming Sounds:

- Ask students to brainstorm: How might these identities be represented in sound or music?
- Optionally, ask students to explore Citizen DJ to help them think creatively about the brainstorm question by helping them discover inspiring sounds.
- Record students’ ideas on a digital or conventional whiteboard, or a **Word Cloud**.
- Optionally, ask students to explore Citizen DJ to help them think creatively about the brainstorm question by helping them discover inspiring sounds.

### Selecting Repertoire:

- Ask students to browse *Virginia Harmony* or *Southern Harmony*.
- Ask students to select one piece that resonates with their identity or experiences.
- Have students write a Post-It note (or an online format) explaining their connection to their chosen piece.
- Invite students to share their selections, perhaps through a **gallery walk**, noticing the connections different students have made to the shape-note singing tradition.
- If the group will work to produce a piece in ensemble/small groups, have students discuss and vote to choose a piece for performance.

### Sketching an Arrangement:

- Ask students to review **Shape-Note Comparison** and **Shape-Note Analysis** from Lesson 1. Prompt students to identify or highlight elements from this prior work that resonate with their own identity or voice.
- Ask students to outline their intent for their performance by completing the **Shape-Note Planning** document.

### Formative assessment:

- Have students complete Lesson 3 Self-Assessment. The teacher should use student feedback to build consensus (for a group performance project) or provide personalized support (on individual projects). The teacher may choose to leave specific rehearsal suggestions if students will rehearse independently.

### Differentiation:

- Students could work individually, in small groups, or as a whole ensemble depending on scheduling constraints and the ultimate performance goal for the project (see Lesson 4).
- Grouping choices (described above) will provide the teacher varying degrees of rehearsal control.
- The teacher may provide additional structure by providing a word bank or directing students to consider specific elements of music.
- For students who are not yet ready to interact deeply through discussion, the teacher may facilitate collaborative decision-making in more formal ways by posing questions or arranging class debate and votes.
- Experimenting with artistic choices through rehearsal will help concrete thinkers; if students are considering two different tempi, for example, encourage them to try both to inform their decision-making.

## LESSON 3 MATERIALS

(see hyperlinked materials in lesson for online interactive version)

### SHAPE-NOTE PLANNING

Now that you have explored some of the history and voices within the shape-note singing tradition,  
it's time to add your voice!

Use the chart to organize your ideas about your own shape-note performance.

#### HONORING TRADITION

What aspects of my song will remain similar to recordings I've experienced?

#### HONORING MY IDENTITY?

What aspects of my song will be different to reflect my/our unique identities?

## LESSON 3 SELF-ASSESSMENT

**Student:** Is your plan ready for action? Rate your Shape-Note Planning below by placing an X on each dotted line: Do you fully agree with the statement? Disagree? Somewhere in between?

<b>Name:</b>		
<b>Song Choice for Performance:</b>		
A. My/our plan for is related to the performances we have analyzed	Agree <input type="checkbox"/>	Disagree <input type="checkbox"/>
B. My/our plan reflects who I am / reflects who we are.	Agree <input type="checkbox"/>	Disagree <input type="checkbox"/>
C. My/our plan is realistic: With practice and hard work, it's possible!	Agree <input type="checkbox"/>	Disagree <input type="checkbox"/>
What will be exciting about creating this piece?		
What might be challenging about creating this piece?		
Teacher Comments: <div style="text-align: right; padding-top: 20px;"> <i>MU:Cr1.1.E.IIa</i>  <i>MU:Cr2.1.E.IIa</i> </div>		

## LESSON 4: PERFORM

**ESSENTIAL QUESTION:** How will we reach our goals through rehearsal and performance?

### STUDENT “I CAN” STATEMENTS/OBJECTIVES

**I CAN** refine my musical ideas, leading to performance.

#### Materials:

- Scores and tools for rehearsal and performance, depending on instructional choices (see Teacher note below)
- Shape-Note Performance self-assessment and peer assessment rubrics, digitally or printed

### LESSON 4 PROCEDURE

#### Teacher:

- For the sake of flexibility, there are 3 performance options. Please choose A, B, or C below to best meet the needs of your students. These options may take more than one day to develop.

#### Whole Ensemble:

- In Lesson 3, the whole ensemble should reach a consensus on a shape-note song to rehearse and perform.
- Rehearse the piece as a typical repertoire choice within choral rehearsals.
- Periodically, refer back to students’ Shape-Note Planning work to frame their work. Students may complete the Lesson 4 Self-Assessment while rehearsal is in progress to measure their progress toward their planning goals.
- Present the work in a conventional concert setting or a recorded performance. Students may explain their intent and musical choices to the audience, sharing elements from their Shape-Note Planning sheet or details about the lives of the singers who inspired them.
- After performance, use the Shape-Note Performance Reflection Self-Assessment and Summative Assessment to reflect on student success.

#### Small Ensemble:

- Place students in small groups based on repertoire choice, scheduling constraints, voicing, or skill level. In Lesson 3, the small group should reach a consensus on a shape-note song to rehearse and perform.
- Throughout rehearsal, monitor each small group and provide suggestions for improvement. Refer back to students’ Shape-Note Planning work to frame their progress. Students may complete the Lesson 4 Self-Assessment to measure their progress toward their planning goals while their period of rehearsal is in progress.
- Have each group present to the class through an informal in-class performance, conventional concert setting, or a recording. Have each group explain their intent and musical choices to the audience, sharing elements from their Shape-Note Planning sheet or details about the lives of the singers who inspired them.
- After performance, use the Shape-Note Performance Reflection Self-Assessment and/or Peer Assessment and Summative Assessment to reflect on student success.

### **Individual Recordings (Distance-Learning Friendly):**

- In Lesson 3, each individual will select a shape-note song to rehearse and perform. They will also choose the vocal line to perform, considering that tenor is often the melodic line.
- Throughout rehearsal, monitor each student, and provide suggestions for improvement. Refer back to students' Shape-Note Planning work to frame their work. Students may complete the Lesson 4 Self-Assessment to measure their progress toward their planning goals.
- Have each singer develop a recording. Students may use audio software like GarageBand, BandLab, or Soundtrap to enhance their performance and incorporate additional layers of sound for a more modern reimagining of the piece.
- Have each student present their recording to the class and/or public, sharing elements from their Shape-Note Planning sheet or details about the lives of the singers who inspired them.
- Use the Shape-Note Performance Reflection Self-Assessment and/or Peer Assessment and Summative Assessment to reflect on student success.

### **Assessment:**

- Depending on project format, students may complete the Shape-Note Performance Reflection Self-Assessment and/or Peer Assessment. This may be incorporated partway through the rehearsal process to help students refine their ideas for further development, or may be used to reflect on students' final presentations.
- Use the Summative Assessment to measure overall student success.

### **Differentiation:**

- The teacher should choose to have students work individually, in small groups, or as a whole ensemble depending on scheduling constraints and the ultimate performance goal for the project.
- Students may be intentionally grouped homogeneously or heterogeneously, by voicing or skill level, to best meet the needs of all singers.
- The teacher may establish specific roles for students in groups, such as conductor, note-taker, or demonstrator.
- As an extension, students could arrange a familiar tune using shape-note notation and idiomatic harmonization, or could create an original shape-note work.

## SHAPE-NOTE PERFORMANCE: SELF-ASSESSMENT

**Student:** Rate your progress by deciding if you **always**, **sometimes**, or **never** met the goal.

Name:	Always	Sometimes	Never
A. I chose musical elements that honored the tradition of shape-note singing.			
B. I successfully incorporated these elements into my performance.			
Comments:			
C. I chose musical elements that honor my/our unique identities.			
D. I successfully incorporated these elements into my performance.			
Comments:			
E. I reflected on my progress and listened to the feedback of others in order to refine my work over time.			
F. My performance successfully communicated my viewpoint to the audience.			
Comments:			

## SHAPE-NOTE PERFORMANCE: PEER-ASSESSMENT

**Student:** Give your peer feedback by deciding if they **always**, **sometimes**, or **never** met the goal.

Performer Name(s):			
Your Name:	Always	Sometimes	Never
A. The performer(s) chose musical elements that honored the tradition of shape-note singing.			
B. The performer(s) successfully incorporated these elements into their performance.			
Comments:			
C. The performer(s) chose musical elements that honor their unique identities.			
D. The performer(s) successfully incorporated these elements into their performance.			
Comments:			
E. Through the shape-note performance, the performer(s) communicated a unique, original viewpoint.			
Comments:			

## SHAPE-NOTE PERFORMANCE: SUMMATIVE ASSESSMENT

Student Name:	Always	Sometimes	Never
A. The performer chose musical elements that honored the tradition of shape-note singing. <i>(MU:Cr2.1.E.IIa)</i>			
B. The performer successfully incorporated these elements into their performance. <i>(MU:Pr4.2.E.IIa)</i>			
Comments:			
C. The performer chose musical elements that honor their unique identity and viewpoint. <i>(MU:Cr3.1.E.IIa)</i>			
D. The performer successfully incorporated these elements into their performance. <i>(MU:Pr4.3.E.IIa)</i>			
Comments:			
E. The performer used reflection and feedback to refine their performance over time. <i>(MU:Pr5.1.E.IIa)</i>			
F. Through the performance, the performer effectively communicated a unique, original viewpoint. <i>(MU:Cr3.2.E.IIa, MU:Pr6.1.E.IIb)</i>			
Comments:			

# Handouts

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

## LESSON 1 MATERIALS

*(View hyperlinked materials in lesson for interactive online versions)*

### SHAPE-NOTE SINGING ANALYSIS: [VERSION STUDIED]

What do you notice when you listen to your recording? Write your observations.

The categories might help you notice specific details.

PITCH	DYNAMICS	FORM	OTHER
RHYTHM	TIMBRE	STYLE	
HARMONY	TEXTURE	LYRICS	

## SHAPE-NOTE SINGING COMPARISON

1. Each member of your group experienced a different recording. Share your impressions with your group.
2. Identify some ways all the recordings were similar. Write these qualities in the blue square.
3. Identify some ways the recordings were different. Write these qualities in the yellow square.

**HOW WERE ALL THE RECORDINGS SIMILAR?**

**HOW WERE THE RECORDINGS DIFFERENT?**

## LESSON 1 SELF-ASSESSMENT

**Student:** As you work, rate your progress by deciding if you **always**, **sometimes**, or **never** met the goal.

Name:	Always	Sometimes	Never
A. My topic group effectively collaborated to make accurate observations on the Shape-Note Singing Analysis. <i>MU:Re7.2.E.IIa</i>			
B. I articulated what I experienced in the shape-note singing recording with my new mixed group.			
C. My group identified elements of unity and unique aspects within the shape-note singing tradition through the Shape-Note Singing Comparison.			
D. As I analyzed recordings in class today, I was able to take my initial impressions about shape-note music and develop them into a deeper understanding of this art form. <i>MU:Re8.1.E.IIa</i>			
Comments about my work today:			
Teacher comments:			

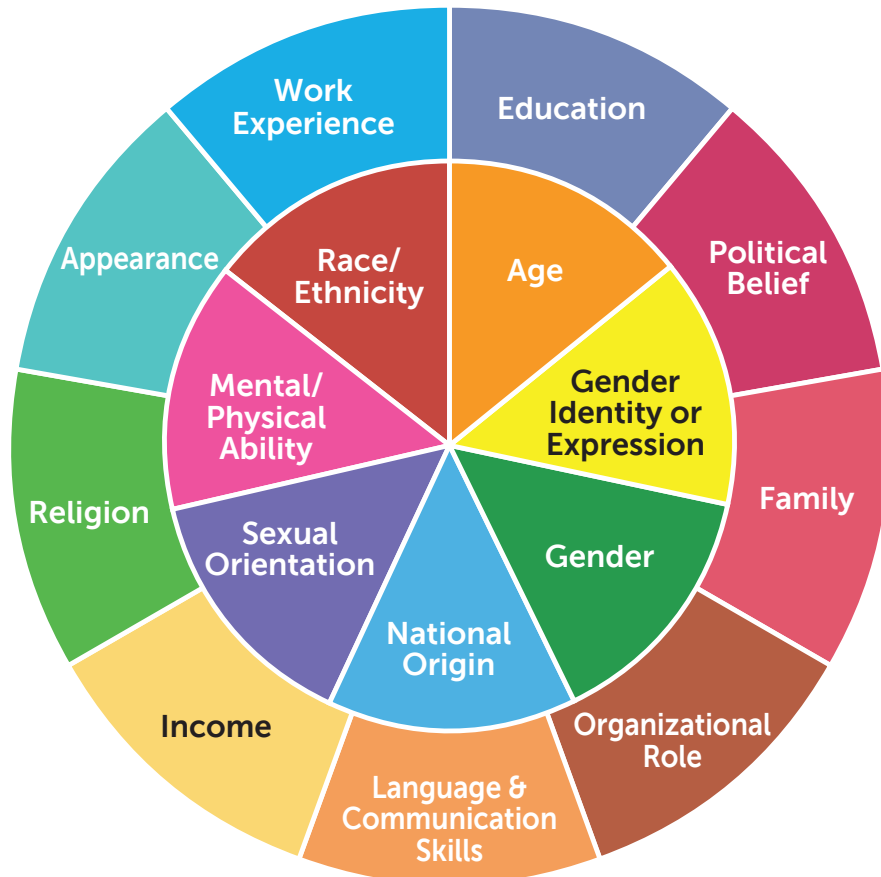
## LESSON 2 MATERIALS

(See hyperlinked materials in lesson for online interactive version)

### Exploring Musician's Identity

Everyone has many identities. Musician's identity and experiences can affect their musical choices.

After researching, reflect below: What did you learn about the identity of a musician?



*Johns Hopkins University, used under Creative Commons*

## LESSON 2 SELF-ASSESSMENT

**Student:** As you work, rate your progress by deciding if you met the goal.

Name:	Yes	No
A. I crafted a question that will help our class understand shape-note singing better.		
B. Through research, I more deeply understood the context of the singers in my recording.		
C. I shared a viewpoint with the class that helped us more fully understand the diversity of the shape-note singing tradition.		
Reflect in 1 sentence: <b>How might a musician's identity affect the music they create?</b>		

## LESSON 2 ASSESSMENT

**Teacher:** Collect and read student self-assessment. Then, use this form to provide feedback on student success.

Name:	Yes	No
A. You crafted a question that will help us all understand shape-note singing better.		
B. By looking at your <b>"Exploring Musician's Identity"</b> activity, I can tell you I more deeply understand the context of the singers in your recording. <i>MU:Re9.1.E.IIa, MU:Cn11.0.E.IIa</i>		
C. You shared an insightful viewpoint with the class, using evidence from your <b>"Exploring Musician's Identity"</b> activity. <i>MU:Cn10.0.E.IIa</i>		
Comments:		

## LESSON 3 MATERIALS

(see hyperlinked materials in lesson for online interactive version)

### SHAPE-NOTE PLANNING

Now that you have explored some of the history and voices within the shape-note singing tradition,  
it's time to add your voice!

Use the chart to organize your ideas about your own shape-note performance.

#### HONORING TRADITION

What aspects of my song will remain similar to recordings I've experienced?

#### HONORING MY IDENTITY?

What aspects of my song will be different to reflect my/our unique identities?

## LESSON 3 SELF-ASSESSMENT

**Student:** Is your plan ready for action? Rate your Shape-Note Planning below by placing an X on each dotted line: Do you fully agree with the statement? Disagree? Somewhere in between?

<b>Name:</b>		
<b>Song Choice for Performance:</b>		
A. My/our plan for is related to the performances we have analyzed	Agree <input type="checkbox"/>	Disagree <input type="checkbox"/>
B. My/our plan reflects who I am / reflects who we are.	Agree <input type="checkbox"/>	Disagree <input type="checkbox"/>
C. My/our plan is realistic: With practice and hard work, it's possible!	Agree <input type="checkbox"/>	Disagree <input type="checkbox"/>
What will be exciting about creating this piece?		
What might be challenging about creating this piece?		
Teacher Comments: <div style="text-align: right;"> <i>MU:Cr1.1.E.IIa</i>  <i>MU:Cr2.1.E.IIa</i> </div>		

## SHAPE-NOTE PERFORMANCE: SELF-ASSESSMENT

**Student:** Rate your progress by deciding if you **always**, **sometimes**, or **never** met the goal.

Name:	Always	Sometimes	Never
A. I chose musical elements that honored the tradition of shape-note singing.			
B. I successfully incorporated these elements into my performance.			
Comments:			
C. I chose musical elements that honor my/our unique identities.			
D. I successfully incorporated these elements into my performance.			
Comments:			
E. I reflected on my progress and listened to the feedback of others in order to refine my work over time.			
F. My performance successfully communicated my viewpoint to the audience.			
Comments:			

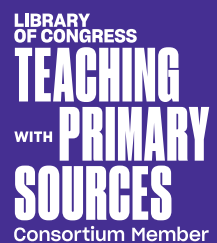
## SHAPE-NOTE PERFORMANCE: PEER-ASSESSMENT

**Student:** Give your peer feedback by deciding if they **always**, **sometimes**, or **never** met the goal.

Performer Name(s):			
Your Name:	Always	Sometimes	Never
A. The performer(s) chose musical elements that honored the tradition of shape-note singing.			
B. The performer(s) successfully incorporated these elements into their performance.			
Comments:			
C. The performer(s) chose musical elements that honor their unique identities.			
D. The performer(s) successfully incorporated these elements into their performance.			
Comments:			
E. Through the shape-note performance, the performer(s) communicated a unique, original viewpoint.			
Comments:			

## SHAPE-NOTE PERFORMANCE: SUMMATIVE ASSESSMENT

Student Name:	Always	Sometimes	Never
A. The performer chose musical elements that honored the tradition of shape-note singing. <i>(MU:Cr2.1.E.IIa)</i>			
B. The performer successfully incorporated these elements into their performance. <i>(MU:Pr4.2.E.IIa)</i>			
Comments:			
C. The performer chose musical elements that honor their unique identity and viewpoint. <i>(MU:Cr3.1.E.IIa)</i>			
D. The performer successfully incorporated these elements into their performance. <i>(MU:Pr4.3.E.IIa)</i>			
Comments:			
E. The performer used reflection and feedback to refine their performance over time. <i>(MU:Pr5.1.E.IIa)</i>			
F. Through the performance, the performer effectively communicated a unique, original viewpoint. <i>(MU:Cr3.2.E.IIa, MU:Pr6.1.E.IIb)</i>			
Comments:			



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