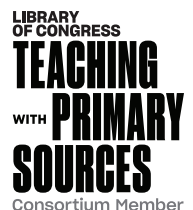




Responding for Creative Performance, Choral, Advanced Level

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

Teaching with Primary Sources



ACKNOWLEDGMENTS

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OVERVIEW OF NAFME/LIBRARY OF CONGRESS UNITS

This unit is based on the 2014 National Music Standards (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 RESPONDING FOR CREATIVE PERFORMANCE, CHORAL, ADVANCED LEVEL

This Unit is designed with flexibility in mind. The lesson may be used with a choir, smaller ensembles, or solo singers. Though it is designed for students at the Proficient level, differentiation suggestions in each lesson can be used to reach learners of varying experience or proficiency.

Students at the Advanced level independently identify challenging arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a high level of technical and expressive proficiency characteristic of honors or college-level work. They exploit their personal strengths and apply strategies to overcome personal challenges as arts learners. They are capable of taking a leadership role in arts activity within and beyond the school environment.

This Unit engages students in analysis of several historical primary sources in order to inform creative performance choices. The focus of analysis in this unit is the rich history and intent of suffragist music, especially Dame Ethel Smyth's work "The March of the Women." However, this unit and its resources could be used to explore historical connections to the present day to develop a performance of representative Suffragist music from diverse voices.

PROJECT DESCRIPTION

In this project, students will understand the role of copyright and make informed decisions about artistic ownership and creative choice within the processes of creating, performing, and responding to music.

These lessons guide students through an inquiry process modeled in 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	Artistic Process	Learning Outcome
1	1 hour	Connecting	Students will become familiar with copyright and the importance of intellectual property.
2	1 hour	Responding	Students will research varying editions/arrangements of a select musical work to articulate the impact on musical interpretations.
3	1 hour	Creating	Students will reflect upon and connect their own contexts to conceptualize an original arrangement of a select work.
4	1 or more hours	Performing	Students will rehearse, reflect, and refine their work and performance to meet articulated performance goals.

PREREQUISITE KNOWLEDGE AND SKILLS

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

- The ability to work collaboratively in a large and small group setting; contributing ideas, considering the ideas of others, respecting consensus, and staying focused to complete the task.
- Understanding and application of music concepts with associated music vocabulary including tempo, dynamics, timbre, articulation, meter, rhythm, genre.
- Basic research skills to access, select, and apply relevant information from online sources.
- The ability to use a device (such as a computer, laptop, or tablet) to access musical examples through a browser, research information, and to notate and/or record.
- Basic understanding of how to rehearse in preparation for a performance while being open to 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	Pre-Assessment Reflection Exit Ticket	Pre-Assessment Rubric	MU:Cn10.0.H.Ia MU:Cn11.0.T.Ia
2	Self-assessment Teacher response to student self-assessment	Checklist Reflection question	MU:Re7.2.E.III MU:Re8.E.III MU:Re9.1.E.III MU:Cn10.0.E.IIa MU:Cn11.0.E.IIa
3	Self-assessment Teacher response to student self-assessment	Reflection questions	MU:Cr1.1.E.IIIa MU:Cr2.1.E.IIIa MU:Cr2.1.E.IIIb MU:Cr3.1.E.IIIa MU:Cn10.0.E.III MU:Cn11.0.E.III
4	Self-assessment Peer assessment Summative formal assessment	Reflection questions Rubric	MU:Cr3.2.E.IIIa MU:Pr4.1.E.IIIa MU:Pr4.2.E.IIIa MU:Pr4.3.E.IIIa MU:Pr5.1.E.IIIa MU:Pr6.1.E.IIIa MU:Pr6.1.E.IIIb MU:Cn10.0.E.III MU:Cn11.0.E.III

MATERIALS AND LIBRARY OF CONGRESS RESOURCE LINKS

Materials needed for this unit:

Primary Sources for Study

- (1911) "The March of the Women." Smyth, E., composer [London: The Women's Press, Breitkopf & Härtel, ©] [Notated Music] Retrieved from the British Library, <https://www.bl.uk/collection-items/smyth-march-of-the-women>
- (1911) "The March of the Women." Smyth, E., comp [London: Breitkopf & Härtel] [Notated Music] Retrieved from the Library of Congress, <https://www.loc.gov/item/2018563176/>
- Hamilton, C. & Women's Party. (1911) Songs of sunrise choral group. No. 3, The march of the women: for mixed chorus and band in G; issues also in popular edition in F. Smyth, E., comp [London: The Women's Press, Breitkopf & Härtel, ©] [Notated Music] Retrieved from the Library of Congress, <https://www.loc.gov/item/2017562128/>

Secondary Sources for Study

- Smyth, Ethel. Jeremy Corcoran, Arr. "The March of the Women" [Saxophone Quintet]. LPC Publishing. 2019. <https://www.jwpepper.com/The-March-of-the-Women/11169896.item#.YaUlcehKhPY>
- Smyth, Ethel. Daniel Bukin, arr. "March of the Women." [Band Arrangement]. T.U.X. People's Music. 2020. <https://www.jwpepper.com/March-Of-The-Women/11324152.item#.YaUk2OhKhPY>
- Smyth, Ethel. Daniel Bukin, arr. "March of the Women." [Orchestra Arrangement]. T.U.X. People's Music. 2020. <https://www.jwpepper.com/March-Of-The-Women/11324166.item#.YaUIDuhKhPY>

Primary sources to provide historical context

- *Shall Not Be Denied: Women Fight for the Vote*: Exhibitions at the Library of Congress: Library of Congress. <https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/>

(Recommended historical links provided below)

- Susan B. Anthony (Seneca Falls Convention July 19–20, 1848)
<https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/seneca-falls-and-building-a-movement-1776-1890/a-movement-at-odds-with-itself/relentless-travel-and-a-new-departure/>
- Frances Ellen Watkins Harper (One of many black women who joined the Woman's Christian Temperance Union, generally as part of segregated chapters (1866)
<https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/new-tactics-for-a-new-generation-1890-1915/western-states-pave-the-way/i-speak-of-wrongs-frances-ellen-watkins-harper/>
- Victoria Woodhull and the start of the suffragist movement in the US(1872)
<https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/seneca-falls-and-building-a-movement-1776-1890/a-movement-at-odds-with-itself/notorious-victoria-woodhull-addresses-congress/>

- Francis B. Willard, leader of the Woman’s Christian Temperance Union. Painting displayed at the 1893 World’s Columbian Exposition (1893)
<https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/new-tactics-for-a-new-generation-1890-1915/western-states-pave-the-way/women-and-their-political-peers/>
(Francis B. Willard, leader of the Passing of suffragists laws in Idaho,1896; WA and CA,1910)
<https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/new-tactics-for-a-new-generation-1890-1915/western-states-pave-the-way/suffrage-victories-in/>
- Western state expansion of suffragist laws, 1914
<https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/new-tactics-for-a-new-generation-1890-1915/western-states-pave-the-way/wake-up-nevada/>
- Extension of suffragists laws 1898-1915 h
<https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/new-tactics-for-a-new-generation-1890-1915/western-states-pave-the-way/women-and-their-political-peers/>
- Transatlantic suffragist connection; black and white suffragists in 1913 parade during inauguration of President Woodrow Wilson
<https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/new-tactics-for-a-new-generation-1890-1915/new-tactics-and-renewed-confrontation/transatlantic-campaign-for-suffrage/>
- Douglas, Frederick. Rederick Douglas On Woman Suffrage. Public Domain. Updated January 28, 2007.
<https://www.blackpast.org/african-american-history/speeches-african-american-history/1888-frederick-douglass-woman-suffrage/>
- Rayé-Smith, E. M. & Shaw, A. H. (1912) Equal Suffrage Song Sheaf. [Richmond Hill, New York City: Eugénie M. Rayé-Smith, ©] {Pdf} Retrieved from the Library of Congress,
<https://www.loc.gov/item/2017562122/>
- Terrell, M. C. (1866) Mary Church Terrell Papers: Speeches and Writings, –1953; Updated: “What the National Association of Colored Women Has Meant to Colored Women”. 1953. [Manuscript/Mixed Material] Retrieved from the Library of Congress.
<https://www.loc.gov/item/mss425490634/>

Secondary sources to provide historical context

- Shall Not Be Denied: Women Fight for the Vote: Exhibitions at the Library of Congress: Library of Congress. <https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/>
(Recommended links provided below)
- “What the National Association [of Colored Women] Has Meant to Colored Women.”
<https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/more-to-the-movement/>
- Yousuf, I. (Invalid Date). What Was Frederick Douglass’s Position on Women’s Rights? Encyclopedia Britannica. <https://www.britannica.com/story/what-was-frederick-douglasss-position-on-womens-rights>

Primary multimedia sources to provide historical context

- *Shall Not Be Denied: Women Fight for the Vote*: Exhibitions at the Library of Congress: Library of Congress. <https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/>
- *Music of the Suffrage Movement*. "The March of the Women" 1:30–1:35. <https://www.loc.gov/exhibitions/women-fight-for-the-vote/multimedia/>
- *Shall Not Be Denied: Women fight for the Vote*. <https://www.loc.gov/exhibitions/women-fight-for-the-vote/multimedia/>

Secondary multimedia sources to provide historical context

- Snow, H. (1950). "I'm moving on" [Recorded by R. Cash]. *On The list* [CD]. New York: Manhattan Records. (2009)
- Allyson, K. (1911). *March of the Women* [Recorded by Entertainment One]. *On the Shoulder to Shoulder: Centennial Tribute to Women's Suffrage* [CD]. Toronto, Canada: Entertainment One. (2019) https://www.google.com/search?q=%E2%80%9CMarch+of+the+Women%E2%80%9D+by+Karrin+Allyson&rlz=1C1GCEA_
- (2020) *Erica Armstrong Dunbar: National Book Festival*. [Video] Retrieved from the Library of Congress. <https://www.loc.gov/item/webcast-9446/>
(Summary: Erica Armstrong Dunbar's "She Came to Slay: The Life and Times of Harriet Tubman" (37 Ink) is a lively, informative, and illustrated tribute to an American heroine whose fearlessness and activism still resonate today. Filled with rare outtakes of commentary, an expansive timeline of Tubman's life, photos and commissioned illustrations, the book is a stunning and powerful mix of pop culture and scholarship.)
- (2021) *Martha S. Jones on Black Women & the Suffrage Movement*. [Video] Retrieved from the Library of Congress. <https://www.loc.gov/item/webcast-9698/>
(Summary: Historian Martha S. Jones discusses her recent book *Vanguard: How Black Women Broke Barriers, Won the Vote, and Insisted on Equality for All*, which tells the history of Black women activists that is too-frequently left out of accounts of the struggles for racial and gender equality in the U.S. Jones writes about trailblazing activists like Maria Stewart, Frances Ellen Watkins Harper, and Fannie Lou Hamer and the political battles they fought against unjust systems. John Haskell interviews Jones on the book and its lessons for today's political world.)
- 2020) *Veronica Chambers: National Book Festival*. [Video] Retrieved from the Library of Congress, <https://www.loc.gov/item/webcast-9397/>
(Summary: "Finish the Fight! The Brave and Revolutionary Women Who Fought for the Right to Vote" (Versify), Veronica Chambers tells about the women who were at the forefront of the fight to claim their right to vote 100 years ago. That includes Susan B. Anthony and Elizabeth Cady Stanton, of course, but also many others you may never have heard about and women from diverse backgrounds—Black, Asian, Latino, Native American and more.)

Technology access: Often, the unit will suggest several different approaches that will require different technologies in order to suit learners in various in-person, hybrid, and remote contexts.

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.

LESSON 1: CONNECT

ESSENTIAL QUESTION:

Who owns music?

STANDARDS: MU:Cn10.0.H.11a, MU:Cn11.0.T.IIIa

OBJECTIVE:

I CAN explain who the owner of a copyrighted work is.

I CAN reflect on the importance of being recognized for my contributions/protecting my thoughts/ideas/work.

PART 1 READ AND CONNECT

Estimated Time: 40 minutes

I CAN collaborate with my peers to summarize key understandings and develop questions.

Sequence/Steps:

- Students will read through an article, for *example: "Truth Hurts:" Judge Rules Lizzo is 100% [That Copyright] Owner from the National Review (May 11, 2021)
- Divide students into small groups and assign roles (e.g., scribe, timekeeper, spokesperson)
- Students discuss their understanding of the article and capture reactions, and questions they have and the speaker for each group shares out key understandings or questions
- Facilitate discussion and clarify and solidify learning

PART 2 CONNECTING CONCEPTS WITH SCHEMA AND PERSPECTIVE

Estimated Time: 15 minutes

I CAN explain who is the owner of copyrighted work.

Sequence/Steps:

- Review students' pre-assessment responses, and clarify vocabulary as needed.
- Explain that the pre-assessment included many of the key ideas that lawyers and judges used to decide the Lizzo case.
- Create a word wall of vocabulary to facilitate discussion throughout this Unit.
- Facilitate conversations with the whole class using questions such as those in the question band below.

Extension

- Have students read and discuss the articles pertaining to the additional court cases.
- Have students read and discuss the historical context of copyright.
- Have students participate and deepen their exploration by participating in a crowdsourcing campaign to digitize early copyright records hosted by The Library of Congress.

PART 3. CONNECTING AND APPLICATION

Estimated Time: 15 minutes

I CAN reflect on the importance of being recognized for my contributions/protecting my thoughts/ideas/work.

- Distribute **Handout 1.1**

Time Saver

- Facilitate discussion using the reflections questions from handout 1.0

CONSIDERATIONS

Part 1

- Consider using this example, another, or inviting your students to suggest a current example.

Part 2

- Additional copyright definitions are provided below as a resource.
- Consider creating anchor charts for unit learning inclusive of a word wall, definitions, and responses to questions. Post, revisit, add and revise throughout the unit to solidify learning.

Extension

- Some of these news sources provided in the links below may require a subscription.
- Participants in the crowdsourcing campaign hosted by the Library of Congress can volunteer to visually inspect an early record and type in data to create a more comprehensive, searchable database of early copyrights. These records reflect a variety of copyrighted works, including sheet music. Students may be encouraged to volunteer to take part in this effort.

Discussion/Question Bank

- Who is the owner of this work? Justify your thinking?
- How does copyright help to safeguard/protect one's creative contributions?
- When there are gray areas and creators disagree about copyright, how do they find clarity and consensus?
- How has our ease of access to music further complicated copyright?
- What is the historical context of the development of copyright?
- Take a perspective from a person in the Lizzo article. Do you agree or disagree with the outcome of this case? Use evidence from the text to support your answer.

LINKS

Part 1 Article

<https://www.natlawreview.com/article/truth-hurts-judge-rules-lizzo-100-copyright-owner#:~:text=Gee%20of%20the%20Central%20District,in%20the%20case%2C%20because%20the>.

Part 2 Additional copyright definitions

<https://www.csusa.org/page/Definitions>

<https://www.nfhs.org/articles/nfhs-copyright-resources/>

Extension

Additional court cases to study (inclusive of other expressive arts):

- Lawsuit identified similarities between Thicke and Williams's "Blurred Lines" and Marvin Gaye's "Got to Give It Up" <https://www.rollingstone.com/music/music-news/robin-thicke-pharrell-williams-blurred-lines-copyright-suit-final-5-million-dollar-judgment-768508/>
- More details about the Thicke ruling, including concerns of other artists about its impact on the music industry <https://www.nbcnews.com/pop-culture/music/robin-thicke-pharrell-williams-pay-5-million-marvin-gaye-estate-n947666>
- Overview of Dapper Dan's work, rise to fashion fame, lawsuit <https://www.nytimes.com/2017/06/03/fashion/dapper-dan-harlem-gucci.html>
- Second article about Dapper Dan & copyright violation of reworked logo prints <https://www.businessoffashion.com/community/people/dapper-dan>
- Visual Art example of two-sides agreeing to disagree over ownership of the "Hope" poster, and to settle their case based on this decision <https://www.npr.org/sections/thetwo-way/2011/01/12/132860606/shepard-fairey-and-ap-settle-copyright-dispute-over-hope-poster>

Copyright historical context

<https://www.copyright.gov/history/copyright-exhibit/history-co/>

<https://www.arl.org/copyright-timeline/>

<https://copyright.gov/timeline/>

Crowdsourcing campaign hosted by the Library of Congress

<https://crowd.loc.gov/campaigns/early-copyright/>

LESSON 1 MATERIALS

PRE-ASSESSMENT

Student Name _____

What do you know about copyright?

What do you want to know about copyright/What questions do you have?

How comfortable are you with your interaction and knowledge of copyright? (circle)

1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____ 8 _____ 9 _____ 10 _____
Not comfortable *Extremely comfortable*

What is copyright?

What is an example of legal/illegal copyright use?

Share an example of legal copyright use that may be unethical?

Are you aware of any current copyright court cases/legal challenges?

Define these terms:

- Copyright: _____
- Public Domain: _____
- Primary Source: _____
- Secondary Source: _____
- Infringement: _____
- Fair Use: _____
- Mechanical License: _____
- Lawsuit: _____
- Intellectual Property: _____
- Lawyer: _____
- Ethical/Unethical: _____
- Musical Composition: _____
- Sound Recording: _____
- Royalties: _____

EXIT TICKET REFLECTION

Student Name _____

Use terms from our **Word Wall** to respond to the below questions:

Consider a case that we discussed today.

What are some of the factors that people must consider when determining ownership of a creative work?

Describe a time when you did not get credit for your work.

How did this make you feel?

How does this experience relate to the ideas about ownership we discussed today?

Why do you suppose there is so much gray area in the world of copyright?

EXIT TICKET REFLECTION RUBRIC

Criterion	Novice	Proficient	Accomplished	Advanced	Standards
Vocabulary	The responses include lesson vocabulary without accurate application.	The responses include lesson vocabulary with inconsistent accuracy.	The responses include accurate use of lesson vocabulary.	The responses use accurate lesson vocabulary to articulate nuanced ideas.	Potential for linking to ELA standards.
Connecting to personal experience	The responses include an ambiguous connection to personal experience.	The responses include relevant connections to personal experience.	The responses include relevant connections to personal experience and are supported by lesson concepts.	The responses include relevant connections to personal experience and are supported and expanded upon through lesson concepts.	MU:Cn10.0.H.1a
Relating with varied contexts to deepen understanding	The responses include an ambiguous connection to varied contexts.	The responses include relevant connections to varied contexts.	The responses include relevant connections to varied contexts and are supported by lesson concepts.	The responses include relevant connections to varied contexts and are supported and expanded upon through lesson concepts.	MU:Cn11.0.T.1a

LESSON 2: RESPOND

ESSENTIAL QUESTION

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

STUDENT “I CAN” STATEMENTS/OBJECTIVES

MU:Re8.1.E.IIIa **I CAN** justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources.

Materials

- Students must have access to tools to read, review and listen to music resources (personal devices, etc.).
- Post-it Notes, Padlet, shared online document source, or another method of collaborative note aggregation
- Lesson 2 Reflection Graphic Organizer (printed or electronically distributed)
- Lesson 2 Self-Assessment (printed or electronically distributed)

Vocabulary/Definitions

- **Arranger:** An arranger reimagines an existing composition, adapting the instruments, voices, rhythms, and tempo to create a new sound for a piece of music.
<https://www.berklee.edu/careers/roles/arranger#:~:text=Music%20Arranger,for%20a%20piece%20of%20music>
- **Editor:** A person who makes changes in a composer's work to clarify the composer's intent. This is typically done in the process of converting handwritten notation to a printed edition...main goal was to interpret the composer's score and provide the most accurate notation for the performers to read and realize the composer's original intent.
https://dictionary.onmusic.org/terms/2281-music_editor#:~:text=A%20person%20who%20makes%20changes,to%20clarify%20the%20composer's%20intent.&text=In%20this%20process%2C%20music%20editors,or%20clarify%20the%20composer's%20intent
- **Musical elements:** Basic characteristics of sound (pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation) that are manipulated to create music.
<https://www.nationalartsstandards.org/sites/default/files/NCCAS%20GLOSSARY%20for%20Music%20Standards%201%20column.pdf>
- **Public domain:** A work is generally considered to be within the public domain if it is ineligible for copyright protection or its copyright has expired. No permission is needed to copy or use public domain works.
<https://copyright.universityofcalifornia.edu/use/public-domain.html>

LESSON 2 PROCEDURE

Teacher

- Plan to provide supporting resources or equip students for independent research. Teacher may choose resources for students with differentiation in mind. Selected resources should connect learning in Lesson 1 with introduction to primary and published sources in lesson 2.
- Before the lesson begins, give students the Lesson 2 Reflection Chart and Lesson 2 Self-Assessment Checklist so that they can anticipate the goals and activities for the lesson.

Primary Sources as a Starting Point

- Display the primary source version of Smyth's "The March of the Women."
- Explain: As a class, we will explore how a one makes a piece of music their own. To get started we will look at "The March of the Women" by Ethel Smyth that was published in 1910, copyrighted in 1911, and is now public domain. We will observe how musicians apply the creative process to make a work their own by examining the musical qualities and context of the piece.
- Have students sight-read Ethel Smyth's "The March of the Women"
<https://www.bl.uk/collection-items/smyth-march-of-the-women>.
- After singing through the piece, invite students to answer the following three questions in Step 1 of the Lesson 2 Reflection Graphic Organizer:
 - **Observe:** What do we know about this piece, after examining it and singing it?
 - **Reflect:** What can we suppose, assume, or conclude about this piece?
 - **Question:** What questions or curiosities do we have about this piece?

Exploring the Creative Process: Musical Intent and Editing

- Group students in small groups or plan for students to work individually, depending on class size, strengths, and instructional goals.
- Provide each small group/individual with access to the previously-sightread primary source of "The March of the Women" plus one additional edition from the list below.
 - "The March of the Women" (published/copyrighted 1911) <https://www.loc.gov/item/2018563176/>
 - "The March of the Women" (published/copyrighted 1911) Songs of Sunrise Choral Group.
<https://www.loc.gov/resource/mussuffrage.mussuffrage-100005/?sp=2>
 - "The March of the Women" (published 2016/public domain)
https://cpdl.org/wiki/images/f/ff/March_of_the_women.pdf
- The teacher may prompt students' thinking as they compare the primary source copy of "The March of the Women" with one of the edited versions by asking them to consider the following questions: "Has anything changed in your thinking about the piece? Is there anything you would add?"
- Invite students to add to their observations of Smyth's work in Step 2 of the Review of Primary Sources in the Lesson 2 Reflection Graphic Organizer:
 - **Observe:** What more do we know about this piece?
 - **Reflect:** What do we suppose now about this piece?
 - **Question:** What questions do we still have about this piece?

- Prepare students for the next activity and assess for understanding through conversational questioning. Examples of questions that the teacher may use include:
 - Why is the version of “March of the Women” we read together at the start of class known as a primary source?
 - What does it mean for a published work to be in the public domain?
 - What are the editorial differences between the work we read together and the other editions of the work that you/we reviewed?
- Prompt students to track their progress by completing Line 1 in the Lesson 2 Self-Assessment Checklist: *“I shared an observation with the class that supported our investigation of Ethel Smyth’s intent for “March of the Women.”*

Exploring the Creative Process: Musical Intent and Arranging

- Provide each small group/individual (depending on class size) with the following materials:
 - Access to the previously sight-read primary source of “The March of the Women”
 - The edited version of “The March of the Women” that they reviewed earlier
 - An arranged version of “The March of the Women” from the list below.
 - ~ Saxophone Quintet (2019)
<https://www.jwpepper.com/The-March-of-the-Women/11169896.item#.YaUlcehKhPY>
 - ~ Band Arrangement (2020)
<https://www.jwpepper.com/March-Of-The-Women/11324152.item#.YaUk2OhKhPY>
 - ~ Orchestra Arrangement (2020)
<https://www.jwpepper.com/March-Of-The-Women/11324166.item#.YaUlDuhKhPY>
- Ask students to compare/contrast the three versions of “The March of the Women.” Invite students to record their responses to the following questions on the Lesson 2 Reflection Chart:
 - What does the **primary source** reveal about the works’ creative intent?
 - What does the **edited source** reveal about the works’ creative intent?
 - What does the **arranged** sources reveal about the works’ creative intent?
- Invite students to share their observations about the primary, edited, and arranged versions of “The March of the Women” that they have reviewed. Encourage students to consider how the arranging process can change a work’s intent using the probing questions below:
 - What did we learn about the role of the arranger?
 - How can the process of arranging change a work’s intent?
- Prompt students to track their progress by completing Line 2 in the Lesson 2 Self-Assessment Checklist: *Using musical analysis, I learned the difference between a musical work that has been edited and one that has been arranged.*

Exploring the Creative Process through Context

- Explain that to understand a work's intent it is necessary to understand its context, or purpose for its creation. The class will work together to explore a variety of sources to understand the historical context of "March of the Women."
- Students may work in pairs, groups, or as a class.
- Equip each group with access to resources or prepare them for independent research. The teacher may identify specific primary and secondary resources for students to review or leave it open-ended so that students may select resources based on interest from the "Sources for historical context" lists in the unit introduction.
- Remind students to record key points from their research in Step 4 of the Lesson 2 Reflection Chart.
- Post on the white board or on the wall the questions below. Encourage students to use these questions as they research using primary and secondary sources:
 - What was the purpose or intent of Smyth's work?
 - What connections can you make to this work based on your experiences?
 - Whose voices are missing and why do you think this is?
 - What evidence supports your thinking?
 - The teacher may consider asking additional questions that arose in the "Question" areas of the Lesson 2 Reflection Chart. This can help to empower students to research the issues and questions that most pique their curiosity.

Sharing Experiences

- Invite each group/individual to share key findings from their research while the class reviews their Observe, Reflect, and Question thoughts from earlier in the lesson.
- Invite the class to consider the historical context of Smyth's "The March of the Women" by reconsidering Step 3 of the Lesson 2 Reflection Chart as they hear from classmates. Consider recording student feedback on the white board or have students add their reflection to a Padlet or other shared online document source.

Assessment

- Ask students to complete the Lesson 2 Self-Assessment. The teacher may write feedback on the student self-assessment to provide formative feedback toward unit goals.

Differentiation

- The teacher may have students work individually or intentionally place students in groups to support lesson learning tasks.
- The teacher may choose to adjust the balance of self-directed and teacher-directed activities.
- The teacher may choose to curate research sources to provide materials suited to students' readiness for independent research.
- The teacher should take special note of students' responses in the Observe, Reflect, Question process (Lesson 2 Reflection Chart). Students are more likely to notice details that are within their zone of proximal development to address within this unit. When they reflect, they reveal aspects of their prior knowledge, cultural wealth, and personal values. The questions they develop can guide the teacher to steer research in directions that are most meaningful to students.

LESSON 2 MATERIALS

LESSON 2 REFLECTION CHART

Student Name(s):		
Review of Primary Sources		
Step 1: Share your initial thoughts below on "The March of the Women" by Ethel Smyth:		
Observe: What do you know about this piece, after examining it and singing it?	Reflect: What can we suppose, assume, or conclude about this piece?	Question: What questions or curiosities do we have about this piece?
Step 2: As you compare the primary source copy of "The March of the Women" with one of the edited versions, what additional information can you add to the questions below?		

Student Name(s):		
Review of Primary Sources		
Step 3: Record what you notice in each version of "The March of the Women."		
What does the primary source reveal about the works creative intent?	What does the edited source reveal about the works creative intent?	What does the arranged source reveal about the works creative intent?
Step 4: Primary & Secondary Resource Notes		

STUDENT SELF-ASSESSMENT AND TEACHER ASSESSMENT CHART

LESSON 2 STUDENT SELF-ASSESSMENT (Teacher may respond to students directly on this self-assessment form.)

Student: While you work through the lesson rate your progress to the learning goals below.

Name:	Yes	No
1. I shared an observation with the class that supported our investigation of Ethel Smyth's intent for "March of the Women"		
2. Using musical analysis, I learned the difference between a primary source that has been edited and one that has been arranged.		
Now that Smyth's work is in the public domain, it's legal for anyone to change it in any way and call it their own. Do you believe this is ethical?		

LESSON 3: CREATE

ESSENTIAL QUESTION

How do musicians understand the structure and context of musical works to inform creative decisions?

PURPOSE/GOAL

Empowering students to know that who they are (culture, familial traditions and practices, sexual orientation, feelings of place and role in the world, etc.) play a role in the composing and interpretation of a work.

STUDENT "I CAN" STATEMENTS/OBJECTIVES

MU:Cr2.1.E.IIIa **I CAN** develop composed and improvised ideas into a draft musical work that is organized for a variety of purposes and contexts.

Materials

- Students must have access to tools to read, review and listen to music resources (personal devices, etc.).
- Post-it Notes, Padlet, shared online document source, or another method of collaborative note aggregation.
- Access to a computer, laptop, tablet, or other source to notate and/or record
- Lesson 3 Reflection Page (printed or electronically distributed)

LESSON 3 PROCEDURE

Teacher:

Exploring how to use the Creative Process to make a work one's own

- Invite students to review their responses from the Lesson 2 Self-Reflection and to share with the class their opinions on creative intent and how that affects a person's choice to arrange a piece of music for one's own purpose.
- Point out that we all have unique perspectives. All musicians bring their own identity plus their historical and cultural context to their work to make it unique.

Exploring personal choices

- Share the Contents page of E. M. Rayé-Smith's "Women's Suffrage Song Sheaf."
<https://www.loc.gov/resource/mussuffrage.mussuffrage-100010/?sp=3>.
- Ask students to share what they notice on this page, drawing their attention specifically to the list of songs included in the collection. Guiding questions may include: "Do you recognize any of the suffragist song titles? If not, do you recognize any of the song titles in parenthesis?"
- Share that there was a tradition among Suffragist composers of re-using melodies and creating lyrics.
- Demonstrate this by drawing attention back to Smyth's own approach of adapting her piece to meet various contexts and needs by showing the unison with solfege edition and four-part choral edition, both from 1911.
 - "The March of the Women" (published/copyrighted 1911) <https://www.loc.gov/item/2018563176/>
 - "The March of the Women" (published/copyrighted 1911) *Songs of sunrise choral group*.
<https://www.loc.gov/resource/mussuffrage.mussuffrage-100005/?sp=2>

- Ask students to analyze the relationship/connection between the text and music in Smyth's four-part choral edition of "The March of the Women." Have students reflect in the first column of the Lesson 3 Reflection Chart. Then, invite students to share their observations with the class.
- Point out: One of the ways musicians can make a piece of music their own is through creative lyrics. There are also many other musical elements musicians may change to make a piece their own. Ask students: What are some musical elements musicians sometimes change when they want to make their own creative arrangement of a work?
- Again view Smyth's four-part choral edition of "The March of the Women"
<https://www.loc.gov/resource/mussuffrage.mussuffrage-100005/?sp=2> while listening to Karrin Allyson's "March of the Women" on her album, *Shoulder to Shoulder: Centennial Tribute to Women's Suffrage*
https://www.google.com/search?q=%E2%80%9CMarch+of+the+Women%E2%80%9D+by+Karrin+Allyson&rlz=1C1GCEA_enUS968US968&oq=%E2%80%9CMarch+of+the+Wom-en%E2%80%9D+by+Karrin+Allyson&aqs=chrome..69i57j0j7&sourceid=chrome&ie=UTF-8
- Ask students: What has Karrin Allyson changed to make this piece her own? Have students reflect in the second column of the Lesson 3 Reflection Chart. Then, invite students to share their observations with the class.

Brainstorming

- Ask students to brainstorm how they might arrange Smyth's "The March of the Women" to address a critical topic within their school or surrounding community? Have them put all ideas in the third column of the Lesson 3 Reflection Chart. Remind students that when brainstorming, our purpose is to generate as many ideas as possible. No idea is too outlandish.
- After students have brainstormed a variety of arrangement ideas, guide students to develop some concrete next steps toward developing an arrangement. Ask students to consider the following:
 - How will the topic be selected?
 - How will you include diverse voices in your work?
 - How can we ensure that all voices are being included?
 - How could we use this work to advocate for justice and equity?
- Record students' ideas on a digital or conventional whiteboard, Padlet, or other shared online document source.
- Have students revisit their Lesson 3 Reflection Chart and write ideas in the fourth column that they would like to incorporate into an arrangement.

Sketching an Arrangement

- Divide students into groups of approximately 4.
- Ask students to review the Lesson 3 Reflection Chart as a basis for the group's decisions for their arrangement of the piece. Place group ideas and decisions in the fourth column of the Lesson 3 Reflection. Consider one or more of the following options to support students through the creating process:

- Experiment with low-stakes changes to the original work in each group. Have groups come back together and through consensus determine how they will arrange the piece to make it their own.
- Prompt students to identify musical and/or textual elements from Smyth’s work that resonate with their own identity or perspectives and to use this as a launching point to arrange the piece to make it their own.
- Encourage students to experiment with instrumentation and tempo changes (easier step); improvised or notated harmonies (more advanced step); substantive changes of notation (more advanced step) to make a piece suited for their context and to make it their own.
- If being done as an individual project, consider the role of the rest of the ensemble as a “lab choir” for the advanced student to implement/try out musical and/or textual ideas.

Differentiation

- Consider providing a word bank or graphic organizer of musical elements to help students generate ideas. (Sample: <https://nafme.org/wp-content/uploads/2021/05/Small-Vocal-Ensembles-Intermediate-Level.pdf#page=10>)
Students may wish to experiment briefly with various musical choices when developing their plan; some students may struggle with abstract musical thinking and will be helped by hearing their ideas.

Creating an arrangement

- Ask students to implement their textual and musical changes into “The March of the Women.”
- Students may do this in a variety of ways, including, but not limited to online notation software; lead sheet or chart; recording; oral presentation.

Differentiation

- Some students will be interested in putting their work into an online notation program.
- Students who are not familiar with notation may choose to record their work.

Formative Assessment

- As students continue to explore textual and/or musical changes, have them continue to reflect on whose voices are being centered in the work both in terms of text and music. Ask students to think reflectively and provide a group response to the following questions once they have identified the topic for their arrangement. Record responses on the Lesson 3 Reflection Page Side B.
 - What voices have we not heard from in our community? + How can we ensure that their voices are being heard?
 - What textual challenges are you/your group experiencing? + How will you/the group address these textual challenges?
 - What musical challenges are you/your group experiencing? + How will you/the group address these musical challenges?

Assessment

Have students reflect on their learning in this lesson by answering the following questions in their Lesson 3 Reflection Chart:

- Is it ethical for us to take Ethel’s work and arrange it for our own purposes?
- Explain how the choices we’ve made in this lesson have made us ethical arrangers of Ethel’s work.

LESSON 3 MATERIALS

REFLECTION CHART

Student's Name _____

Moving from Past to Future: Developing Original Arrangement Ideas

<p>Study Ethyl Smyth's choral edition of the "The March of the Women" and respond:</p> <p>How did Smyth design the relationship between the text and music? Where is this connection especially strong, and why?</p>	<p>Listen to Karrin Allyson's recording of "The March of the Women" and respond:</p> <p>Besides text, what other musical elements can musicians change to make a piece their own?</p>	<p>Brainstorm as many ideas as possible:</p> <p>What could an ensemble change to develop a creative arrangement of "The March of the Women"?</p>	<p>Select ideas from your brainstorm list to begin planning your arrangement of "The March of the Women":</p> <p>What will we/you choose to create a work of our/your own, reflecting our unique identities and contexts?</p>

Critical Questions for Formative Self-Assessment

Use these questions to reflect on the progress we have made toward an original arrangement:

1. What voices have we not heard from in our community? How will you ensure that their voices are being represented in your work?

2. What textual challenges are you/your group experiencing? How will you/the group address these challenges?

3. What musical challenges are you/your group experiencing? How will you/the group address these challenges?

Critical Questions for Self-Assessment

1. Based on your understanding at this time, is it ethical for us to take Ethel's work and arrange it for our own purposes?

2. Explain how the choices we've made in this lesson have made us ethical arrangers of Ethel's work.

LESSON 4: PERFORM

ESSENTIAL QUESTION

When is a creative work ready to share?

STUDENT “I CAN” STATEMENTS/OBJECTIVES

MU:Pr4.1.E.IIIa **I CAN** perform based on an understanding of the expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

I CAN refine my musical ideas and prepare for performance by considering intellectual property.

MATERIALS

- Students must have access to tools to read, review, and listen to music resources (personal devices, etc.).
- In this lesson, materials may vary depending on students’ choices. Pre-read the lesson procedure and review students’ Lesson 3 work to effectively plan for necessary materials.
- Lesson 3 Reflection Chart
- Lesson 4 Rehearsal Planning Guide (printed or electronically distributed)
- Lesson 4 Program Notes Planning Guide (printed or electronically distributed)
- Student Self-Assessment (printed or electronically distributed)
- Teacher Summative Assessment (printed or electronically distributed)

LESSON 4 PROCEDURE

Teacher Preparation:

- Invite students to revisit their Lesson 3 Reflection Chart to reflect on the topic they have selected for their arrangement of “The March of the Women” and the idea generation from their group discussion.
- This lesson may be completed in one class period or incorporated gradually over a period of time to provide time for groups/individuals to finalize their arrangements, rehearse (ensemble, and/or small group, and/or individually), and prepare for performance.

Making Compositional Decisions

- Invite students to rejoin their four-member group to review the topic of their arrangement and to discuss what textual and/or musical ideas did or did not work, and why.
- Remind each group to reach consensus on strategies to address remaining challenges in their arrangement.
- Encourage students to reflect on how our experiences and identity as musicians influence our decisions about topic, text selection, musical structure, and performance as they finish their arrangement.
- Invite students to implement final changes and assign a title to their work, if applicable.

Making Performance Decisions

- Guide students to move their thinking from arranging to performing through the Lesson 4 Rehearsal Planning Guide below.
- Ask students to plan for their first rehearsal.
- Encourage students to be open to performance recommendations and constructive feedback from the ensemble following the initial rehearsal.
- Remind students that musical choices sometimes need to be revised during the performance preparation stage to ensure a cohesive and polished performance. For example, a dynamic marking may work well when performed a cappella, but be ineffective when a piano accompaniment is added.

Navigating Intellectual Property

- Ask students to refer back to the primary source of “The March of the Women” plus subsequent editions and arrangements that inspired their work.
- Invite student to share with the class how these individuals approached the idea of copyright and intellectual property. Record student feedback on the board.
- Though students will have different insights, some possible responses may include:
 - Some musicians chose to protect their intellectual property by publishing and copyrighting their works.
 - One musician recognized and honored the public-domain nature of the piece. They took time to recognize the contributions of Ethel Smyth and the works intent.
 - Some musicians chose to arrange the work for specific purposes protecting their work through copyright.
- Ask students to reflect on their own arrangement of “The March of the Women” through the following two questions:
 - Is this work “ours” now?
 - Do we want to protect it?
- Ask students to discuss what next steps they should take to honor or protect intellectual property in their performance. Based on this conversation, develop a concrete plan for students to implement, individually or collectively, to respect intellectual property. Ideas may include:
 - Students may wish to recognize the historical tradition of the public-domain work through program notes or concert remarks, helping the audience understand that Ethel Smyth was the originator of the work upon which the new arrangement was based.
 - If students developed an original arrangement, they may choose to protect their property through copyright. In writing, students may justify why their work is original enough to merit copyright and outline benefits they would gain from this protection.
 - If students developed an original arrangement, they may choose to freely share their work, as many historic performers have. As students select modalities to share their work, students may explore in writing: What sharing formats are similar to, and different from, past performers’ modalities: Aural transmission in marches; recordings contemporary artists; concert performances; arrangements?

Providing Performance Context

- Ask students to develop program notes or introductory comments using the Lesson 4 Program Notes Planning Guide to capture their ideas.
- Invite students to share their program notes with the class.

Refining for Performance

- Encourage students to continue to rehearse and refine their musical performance; students will also work toward their written goal in the works program notes to honor intellectual property.
- This work will look different depending on the decisions made by the ensemble in step 4 above.
- The teacher should provide structure by articulating expectations, prompting students to monitor progress toward their goal, and providing support as needed.

Assessment:

- Once students have successfully implemented both their plan for performance and their plan to honor intellectual property, have students fill out the Self-Assessment.
- As students reflect, prompt them to think about all phases of the unit: In Lesson 1 they considered the legal and cultural implications of intellectual property and copyright; in Lesson 2 they explored the public-domain traditions and context around the song “The March of the Women”; in Lesson 3 they made creative choices to honor Smyth’s composition while bringing their own original perspective to the work; in Lesson 4 they developed plans and moved toward their goal to share their performance and understanding of copyright.
- The teacher will complete the assessment to provide summative feedback.

Differentiation

- The two final products (musical performance and a written piece to honor intellectual property) are both highly adaptable to serve diverse student interests, skills, and priorities. The teacher should likewise adapt expectations to best serve students and their vision for the outcome of the unit.
- During the development and ultimate summative assessment of Unit 4, students may define many of the goals and success criteria for the outcome. However, the teacher should actively articulate these goals in tangible ways that are appropriate for students and rigorously promote progress and accountability toward these self-developed goals.

LESSON 4 MATERIALS

REHEARSAL PLANNING GUIDE

Rehearsal Preparation Questions: <i>Additional room has been provided at the end for additional questions, if needed.</i>	Rehearsal Plan Strategies: <i>What rehearsal strategies will you implement to address this question?</i>	Rehearsal Plan Time Allocation: <i>How much time will you need for this part of your rehearsal?</i>	Rehearsal Director: <i>Who will be responsible for this part of the rehearsal?</i>	Post-Rehearsal Reflection: <i>List what went well in the rehearsal, areas that need attention, and changes that you will make to your rehearsal plan to support the ensemble's learning.</i>
How will you introduce this newly arranged work to the ensemble?				
What section(s) of the piece do you anticipate will be most challenging for the ensemble to learn? (Consider rhythm and note challenges; text; etc.)				
How will you practice this/these challenging section/sections?				
Are there sections of the piece that are repeated, and would it make sense to rehearse them even if they are not performed together?				
Is sectional work an option? If so, how will you divide the ensemble and who will lead?				
What do you anticipate having to work on once the notes and rhythms are correct?				
What other preparation questions might there be?				

PROGRAM NOTES PLANNING GUIDE

Student's Name _____

Guiding questions,for program notes	Notes
Who was Dame Ethel Smyth, and why did she compose "The March of the Women"? What was the works intent?	
Whose voices were being brought forward in "The March of the Women"? Whose voices were not present, and why?	
An editor changes a composer's original work to clarify its intent, while an arranger reimagines an existing work to make it their own. How have you/your group reimagined Ethyl Smyth's "The March of the Women" to make it your own?	
What is the intent of your arrangement of this work?	
What strategies did you use to ensure that all voices were represented in your arrangement?	
What musical changes did you make to your arrangement to support the intent of your work?	
What textual changes did you make to your arrangement to support the intent of your work?	
How are you honoring or protecting intellectual property in your performance of your arrangement? Explain.	

STUDENT SELF-ASSESSMENT

Student: Reflect on your plans to perform your newly arranged version of “The March of the Women” and honor intellectual property. Rate your progress by deciding if you exceeded, met, or approached each goal of this unit.

Name: <i>Through performance and writing, the student ...</i>	Exceeded the Standard	Met the Standard	Approached the Standard
Demonstrated how musical elements and textual changes applied to “The March of the Women” inspired a new arrangement of this established work. (MU:Pr4.1.E.IIIa)			
Demonstrated how decisions about musical elements impacted our performance. (MU:Pr4.2.E.IIIa)			
Demonstrated an understanding of context in historical performances and how to connect this with the ensemble community and audience. (MU:Pr4.3.E.IIIa)			
Developed and applied strategies to express understanding of the piece, overcome challenges, and refine work toward a given goal. (MU:Pr5.1.E.IIIa)			
Demonstrated understanding and attention to musical elements and expressive qualities through performance. (MU:Pr6.1.E.IIIa)			
Connected and engaged with the audience to share the intent of the work, one’s own creative ideas, and ideas about intellectual property. (MU:Pr6.1.E.IIIb)			
Evidence of areas of success:			
Evidence of areas for growth:			

UNIT SUMMATIVE ASSESSMENT

Teacher: Reflect on the student's plans to perform Blow the Man Down and honor intellectual property.

Name: <i>Through performance and writing, the student ...</i>	Exceeded the Standard	Met the Standard	Approached the Standard
Demonstrated how musical elements and textual changes applied to "The March of the Women" inspired a new arrangement of this established work. (MU:Pr4.1.E.IIIa)			
Demonstrated how decisions about musical elements impacted our performance. (MU:Pr4.2.E.IIIa)			
Demonstrated an understanding of context in historical performances and how to connect this with the ensemble community and audience. (MU:Pr4.3.E.IIIa)			
Developed and applied strategies to express understanding of the piece, overcome challenges, and refine work toward a given goal. (MU:Pr5.1.E.IIIa)			
Demonstrated understanding and attention to musical elements and expressive qualities through performance. (MU:Pr6.1.E.IIIa)			
Connected and engaged with the audience to share the intent of the work, one's own creative ideas, and ideas about intellectual property. (MU:Pr6.1.E.IIIb)			
Evidence of areas of success:			
Evidence of areas for growth:			

Handouts

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

LESSON 1 MATERIALS

PRE-ASSESSMENT

Student Name _____

What do you know about copyright?

What do you want to know about copyright/What questions do you have?

How comfortable are you with your interaction and knowledge of copyright? (circle)

1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____ 8 _____ 9 _____ 10 _____
Not comfortable *Extremely comfortable*

What is copyright?

What is an example of legal/illegal copyright use?

Share an example of legal copyright use that may be unethical?

Are you aware of any current copyright court cases/legal challenges?

Define these terms:

- Copyright: _____
- Public Domain: _____
- Primary Source: _____
- Secondary Source: _____
- Infringement: _____
- Fair Use: _____
- Mechanical License: _____
- Lawsuit: _____
- Intellectual Property: _____
- Lawyer: _____
- Ethical/Unethical: _____
- Musical Composition: _____
- Sound Recording: _____
- Royalties: _____

EXIT TICKET REFLECTION

Student Name _____

Use terms from our **Word Wall** to respond to the below questions:

Consider a case that we discussed today.

What are some of the factors that people must consider when determining ownership of a creative work?

Describe a time when you did not get credit for your work.

How did this make you feel?

How does this experience relate to the ideas about ownership we discussed today?

Why do you suppose there is so much gray area in the world of copyright?

EXIT TICKET REFLECTION RUBRIC

Criterion	Novice	Proficient	Accomplished	Advanced	Standards
Vocabulary	The responses include lesson vocabulary without accurate application.	The responses include lesson vocabulary with inconsistent accuracy.	The responses include accurate use of lesson vocabulary.	The responses use accurate lesson vocabulary to articulate nuanced ideas.	Potential for linking to ELA standards.
Connecting to personal experience	The responses include an ambiguous connection to personal experience.	The responses include relevant connections to personal experience.	The responses include relevant connections to personal experience and are supported by lesson concepts.	The responses include relevant connections to personal experience and are supported and expanded upon through lesson concepts.	MU:Cn10.0.H.1a
Relating with varied contexts to deepen understanding	The responses include an ambiguous connection to varied contexts.	The responses include relevant connections to varied contexts.	The responses include relevant connections to varied contexts and are supported by lesson concepts.	The responses include relevant connections to varied contexts and are supported and expanded upon through lesson concepts.	MU:Cn11.0.T.1a

LESSON 2 MATERIALS

LESSON 2 REFLECTION CHART

Student Name(s):		
Review of Primary Sources		
Step 1: Share your initial thoughts below on "The March of the Women" by Ethel Smyth:		
Observe: What do you know about this piece, after examining it and singing it?	Reflect: What can we suppose, assume, or conclude about this piece?	Question: What questions or curiosities do we have about this piece?
Step 2: As you compare the primary source copy of "The March of the Women" with one of the edited versions, what additional information can you add to the questions below?		

Student Name(s):		
Review of Primary Sources		
Step 3: Record what you notice in each version of "The March of the Women."		
What does the primary source reveal about the works creative intent?	What does the edited source reveal about the works creative intent?	What does the arranged source reveal about the works creative intent?
Step 4: Primary & Secondary Resource Notes		

STUDENT SELF-ASSESSMENT AND TEACHER ASSESSMENT CHART

LESSON 2 STUDENT SELF-ASSESSMENT (Teacher may respond to students directly on this self-assessment form.)

Student: While you work through the lesson rate your progress to the learning goals below.

Name:	Yes	No
1. I shared an observation with the class that supported our investigation of Ethel Smyth's intent for "March of the Women"		
2. Using musical analysis, I learned the difference between a primary source that has been edited and one that has been arranged.		
Now that Smyth's work is in the public domain, it's legal for anyone to change it in any way and call it their own. Do you believe this is ethical?		

LESSON 3 MATERIALS

LESSON 3 REFLECTION CHART

Student's Name _____

Moving from Past to Future: Developing Original Arrangement Ideas

<p>Study Ethyl Smyth's choral edition of the "The March of the Women" and respond:</p> <p>How did Smyth design the relationship between the text and music? Where is this connection especially strong, and why?</p>	<p>Listen to Karrin Allyson's recording of "The March of the Women" and respond:</p> <p>Besides text, what other musical elements can musicians change to make a piece their own?</p>	<p>Brainstorm as many ideas as possible:</p> <p>What could an ensemble change to develop a creative arrangement of "The March of the Women"?</p>	<p>Select ideas from your brainstorm list to begin planning your arrangement of "The March of the Women":</p> <p>What will we/you choose to create a work of our/your own, reflecting our unique identities and contexts?</p>

Critical Questions for Formative Self-Assessment

Use these questions to reflect on the progress we have made toward an original arrangement:

1. What voices have we not heard from in our community? How will you ensure that their voices are being represented in your work?

2. What textual challenges are you/your group experiencing? How will you/the group address these challenges?

3. What musical challenges are you/your group experiencing? How will you/the group address these challenges?

Critical Questions for Self-Assessment

1. Based on your understanding at this time, is it ethical for us to take Ethel's work and arrange it for our own purposes?

2. Explain how the choices we've made in this lesson have made us ethical arrangers of Ethel's work.

LESSON 4 MATERIALS

LESSON 4 REHEARSAL PLANNING GUIDE

Rehearsal Preparation Questions: <i>Additional room has been provided at the end for additional questions, if needed.</i>	Rehearsal Plan Strategies: <i>What rehearsal strategies will you implement to address this question?</i>	Rehearsal Plan Time Allocation: <i>How much time will you need for this part of your rehearsal?</i>	Rehearsal Director: <i>Who will be responsible for this part of the rehearsal?</i>	Post-Rehearsal Reflection: <i>List what went well in the rehearsal, areas that need attention, and changes that you will make to your rehearsal plan to support the ensemble's learning.</i>
How will you introduce this newly arranged work to the ensemble?				
What section(s) of the piece do you anticipate will be most challenging for the ensemble to learn? (Consider rhythm and note challenges; text; etc.)				
How will you practice this/these challenging section/sections?				
Are there sections of the piece that are repeated, and would it make sense to rehearse them even if they are not performed together?				
Is sectional work an option? If so, how will you divide the ensemble and who will lead?				
What do you anticipate having to work on once the notes and rhythms are correct?				
What other preparation questions might there be?				

PROGRAM NOTES PLANNING GUIDE

Student's Name _____

Guiding questions,for program notes	Notes
Who was Dame Ethel Smyth, and why did she compose "The March of the Women"? What was the works intent?	
Whose voices were being brought forward in "The March of the Women"? Whose voices were not present, and why?	
An editor changes a composer's original work to clarify its intent, while an arranger reimagines an existing work to make it their own. How have you/your group reimagined Ethyl Smyth's "The March of the Women" to make it your own?	
What is the intent of your arrangement of this work?	
What strategies did you use to ensure that all voices were represented in your arrangement?	
What musical changes did you make to your arrangement to support the intent of your work?	
What textual changes did you make to your arrangement to support the intent of your work?	
How are you honoring or protecting intellectual property in your performance of your arrangement? Explain.	

STUDENT SELF-ASSESSMENT

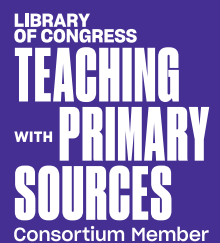
Student: Reflect on your plans to perform your newly arranged version of “The March of the Women” and honor intellectual property. Rate your progress by deciding if you exceeded, met, or approached each goal of this unit.

Name: <i>Through performance and writing, the student ...</i>	Exceeded the Standard	Met the Standard	Approached the Standard
Demonstrated how musical elements and textual changes applied to “The March of the Women” inspired a new arrangement of this established work. (MU:Pr4.1.E.IIIa)			
Demonstrated how decisions about musical elements impacted our performance. (MU:Pr4.2.E.IIIa)			
Demonstrated an understanding of context in historical performances and how to connect this with the ensemble community and audience. (MU:Pr4.3.E.IIIa)			
Developed and applied strategies to express understanding of the piece, overcome challenges, and refine work toward a given goal. (MU:Pr5.1.E.IIIa)			
Demonstrated understanding and attention to musical elements and expressive qualities through performance. (MU:Pr6.1.E.IIIa)			
Connected and engaged with the audience to share the intent of the work, one’s own creative ideas, and ideas about intellectual property. (MU:Pr6.1.E.IIIb)			
Evidence of areas of success:			
Evidence of areas for growth:			

UNIT SUMMATIVE ASSESSMENT

Teacher: Reflect on the student's plans to perform Blow the Man Down and honor intellectual property.

Name: <i>Through performance and writing, the student ...</i>	Exceeded the Standard	Met the Standard	Approached the Standard
Demonstrated how musical elements and textual changes applied to "The March of the Women" inspired a new arrangement of this established work. (MU:Pr4.1.E.IIIa)			
Demonstrated how decisions about musical elements impacted our performance. (MU:Pr4.2.E.IIIa)			
Demonstrated an understanding of context in historical performances and how to connect this with the ensemble community and audience. (MU:Pr4.3.E.IIIa)			
Developed and applied strategies to express understanding of the piece, overcome challenges, and refine work toward a given goal. (MU:Pr5.1.E.IIIa)			
Demonstrated understanding and attention to musical elements and expressive qualities through performance. (MU:Pr6.1.E.IIIa)			
Connected and engaged with the audience to share the intent of the work, one's own creative ideas, and ideas about intellectual property. (MU:Pr6.1.E.IIIb)			
Evidence of areas of success:			
Evidence of areas for growth:			



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Primary Sources*