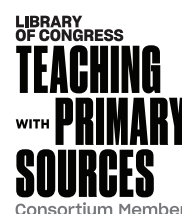




Finding Light in Difficult Times: Responding, Creating, & Protecting Intellectual Property, Orchestra, Proficient Level

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

Teaching with Primary Sources



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PERSONNEL, LIBRARY OF CONGRESS GRANT-WRITING RESPONDING UNITS 2021–2022

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OVERVIEW OF NAFME/LIBRARY OF CONGRESS UNITS

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

This Library of Congress Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Processes of (1) Responding, defined as understanding and evaluating how music conveys meaning, (2) Creating, the application of musical concepts to develop original musical ideas, (3) Performing, defined as the rehearsal, refinement, presentation, and evaluation of created works, and (4) Connecting, the synthesis and relation of knowledge and personal and group experiences to make music. Through application of inquiry-based instructional strategies linked to essential questions embedded in the Responding and Creating Process components (Select, Analyze, Interpret, Evaluate/Imagine, Plan and Make, Revise and Evaluate, Present), students will understand and practice how creators manipulate the elements of music to convey expressive intent related to specific contexts (social, cultural, historical).

OVERVIEW OF THE ORCHESTRA RESPONDING UNIT, PROFICIENT LEVEL

This Unit aligns with the Proficient Level standards and assumes students have completed an equivalent of 3 to 4 years of study in an ensemble in addition to core or general music. This Unit has been developed in conjunction with the Orchestra Advanced unit, which can be used to scaffold instruction for varied levels of learning. This unit is designed for in-person instruction but uses elements of technology, so students will need access to an Internet device. Students will learn about the overarching concept of copyright and retaining the rights to one's own intellectual property. Through a spotlight on living composer of color Carlos Simon, students will explore how the elements of music inform response and reveal the composer's expressive intent. Students will have the opportunity to compose a piece for themselves and understand and practice the process of officially copyrighting their piece.

This Unit can be adapted for hybrid or remote instruction. Students can collaborate on meeting platforms such as Zoom to complete worksheets remotely. Likewise, the teacher can instruct/lead discussions with an entire class on a meeting platform such as Zoom (using the links to resources for each lesson and sharing sound/video). Any of the individual (non-group) worksheets can be assigned as homework to save in-person class time.

ESSENTIAL READINESS ACTIVITIES

- Students complete a Pre-assessment.

Lesson 1 Copyright and Connections *Connect*

- Read and Connect—Students learn and think about actual copyright cases.
- Connecting concepts with schema and perspective
- Connecting and Application

Lesson 2: Changing the Narrative: Using Music to Respond to Painful Historical Events and Current Events *Respond, Connect*

- Speaking My Truth
- The Truth about Georgetown University
- Honoring the Lives of the GU272 and Their Descendants
- Digging Deeper Activity (Social Emotional Inspiration Exploration and Sharing)

Lesson 3: Unblurred Lines: Transferring Original Ideas into Creative Compositions *Connect, Create, Respond*

- Identifying Sources of Inspiration
- Blurred Lines
- Unblurred Lines: Using Original Ideas to Create New Music

Lesson 4: Signed, Sealed, and Delivered: Getting Ready to Submit Creative Work for Copyright *Connect, Respond, Analyze, Evaluate*

- Know the Components of Copyright: Vocabulary Exercise and Optional Game
- Inquiry and Peer Assessment (Partner Work)
- Self-Assessment of Readiness for Submitting Creative Work for Copyright

PREREQUISITE KNOWLEDGE AND SKILLS

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

- Knowledge of music notation and writing in notation on staff paper commensurate of 4 to 5 years of music study
- Knowledge and comprehension of music terminology
 - **Music Elements:** rhythm, pitch, melody and melodic shape, harmony, form, dynamics, timbre, texture, style
 - **Compositional Techniques:** tension/release, repetition, unity/variety, balance, verse/chorus, melodic themes, motif
 - **Expressive Characteristics:** tempo, articulation, dynamics
 - **Context** in narrative and music composition
 - **Basic Understanding** of chord progressions/ consonance and dissonance
- Knowledge of comparing and contrasting
- Working in inquiry-led instruction

EMBEDDED INQUIRY MODELS

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

Peer feedback is an important part of the refinement loop and peer collaboration in debate and discussion is an important part of the learning and understanding process. This unit is developed with many opportunities for students to work together in small groups to grapple with complex topic and to provide input on peers' creative work.

TEACHING MATERIALS

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

LIBRARY OF CONGRESS AND RESEARCH LINKS

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

Lesson 1 Links

- Lizzo “Truth Hurts” article
<https://www.natlawreview.com/article/truth-hurts-judge-rules-lizzo-100-copyright-owner>
- Additional copyright definitions
<https://www.csusa.org/page/Definitions>
<https://www.nfhs.org/articles/nfhs-copyright-resources/>
- Optional 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 2 Links

- Georgetown University’s Commitment
<https://thehoya.com/university-vp-repeats-commitment-to-establish-fund-benefiting-gu272-descendants-does-not-promise-semesterly-fee/>
- Ancestors of GU 272
<https://gu272.americanancestors.org/>

- Performance of Carlos Simon's *Requiem for the Enslaved*
https://music.youtube.com/watch?v=Mzu0DLlu6CU&list=OLAK5uy_mMg4UloU0N3qQrTnK9NE7LA_NtTK6my84
- Truth Hurts Article
<https://www.natlawreview.com/article/truth-hurts-judge-rules-lizzo-100-copyright-owner>
- Georgetown University's search for descendants
<https://www.nytimes.com/2016/04/17/us/georgetown-university-search-for-slave-descendants.html>
- The GU272 Legacy
<https://gu272.americanancestors.org/>
- Video: Georgetown University Community—Promise to Always Remember
<https://www.youtube.com/watch?app=desktop&v=KkTJoEFHK94>
- Carlos Simon Biography
<http://coliversimon.com/new-page-1>
- *Requiem for the Enslaved*, Program Notes
<https://www.loc.gov/concerts/pdf/2122-nov5-hub-new-music-program.pdf>
- Video: Conversation with Carlos Simon, Library of Congress
<https://www.loc.gov/item/webcast-10086/>
- Information about traditional requiem-mass format
<https://www.britannica.com/art/requiem-mass>

Lesson 3 Links

- "Between Worlds"
 - "Between Worlds" (solo cello): <https://www.youtube.com/watch?v=BLrEwVBuzvA>
 - "Between Worlds" (solo violin): https://www.youtube.com/watch?v=La_tTM1MnNI
 - "Between Worlds" (solo violin): <https://www.youtube.com/watch?v=Ed4RwLKEVGA>
 - "Meet the Composer: Between Worlds:" <https://www.youtube.com/watch?v=7FtWm8Fosb0>
 - Bill Traylor (video): <https://youtu.be/BWTvf1aAAj8>
 - Bill Traylor (background information): <https://americanart.si.edu/exhibitions/traylor>
- "An Elegy: A Cry from the Grave"
 - "An Elegy: A Cry from the Grave" (2015): <https://www.youtube.com/watch?v=Q9ioBEXmZGU>
 - "Meet the Composer: Elegy:" https://www.youtube.com/watch?v=sufU_SO6Au4
 - Michael Brown Verdict: <https://www.cnn.com/2020/07/30/us/ferguson-missouri-michael-brown-darren-wilson-no-charges/index.html>
 - Breonna Taylor: <https://www.nytimes.com/article/breonna-taylor-police.html>
 - Trayvon Martin: <https://www.cnn.com/2013/06/05/us/trayvon-martin-shooting-fast-facts/index.html>

- "Fate Now Conquers"
 - "Fate Now Conquers: <https://www.youtube.com/watch?v=pRtSnnOI0OM>
 - Beethoven Behind the Scenes: Carlos Simon https://www.youtube.com/watch?v=RTXAoDj1L_4
 - BeethovenNOW: Behind the Scenes: https://www.youtube.com/watch?v=tDsp3q_jxSQ
 - Iliad Book 22 (Homer): <https://allpoetry.com/poem/15557090-The-Iliad-Book-22--Poetic-Translation-by-George-Chapman--by-Homer>
- Robin Thicke/Pharrell William/Marvin Gaye Article
 - "'Blurred Lines': Artists Lose Multi-Million Dollar Copyright Lawsuit:" <https://www.mbhb.com/intelligence/snippets/blurred-lines-artists-lose-multi-million-dollar-copyright-lawsuit>
- Amanda Gorman
 - Amanda Gorman's "The Hill We Climb" (full transcript): <https://www.theguardian.com/us-news/2021/jan/20/amanda-gorman-poem-biden-inauguration-transcript>
- For There Is Always Light- Amanda Gorman's Inaugural Poem "The Hill We Climb" Delivers Message of Unity
<https://blogs.loc.gov/catbird/2021/01/for-there-is-always-light-amanda-gormans-inaugural-poem-the-hill-we-climb-delivers-message-of-unity/>
- Staff Paper
<https://www.music-for-music-teachers.com/staff-paper-pdf.html>

Lesson 4 Links

- Copyright Application Term Definitions
<https://www.copyright.gov/registration/performing-arts/>
<https://www.copyright.gov/help/faq/definitions.html> <https://www.csusa.org/page/Definitions>
- Student Library of Congress Observe, Reflect, Question Worksheet
https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary_Source_Analysis_Tool_LOC.pdf
- Teacher Resources (Library of Congress Observe, Reflect, Question Worksheet)
<https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/>
- Official Copyright Application Worksheet
<https://www.copyright.gov/forms/formpa.pdf>
- Copyright Online Application Portal
https://eservice.eco.loc.gov/eService_enu/start.swe?SWECmd=Start&SWEHo=eco.copyright.gov

SUMMARY OF 2014 MUSIC STANDARDS

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

Imagine: <i>Generate musical ideas for various purposes and contexts.</i>	
Enduring Understanding	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question	How do musicians generate creative ideas?
Performance Standard	MU:Cr1.1.E.1a —Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.

Plan and Make: <i>Select and develop musical ideas for defined purposes and contexts.</i>	
Enduring Understanding	Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question	How do musicians make creative decisions?
Performance Standard	MU:Cr2.1.E.1a —Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal. MU:Cr2.1.E.2a —Preserve draft compositions and improvisations through standard notation and audio recording.

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

Analyze: <i>Analyze how the structure and context of varied musical works inform the response.</i>	
Enduring Understanding	Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
Essential Question	How does understanding the structure and context of music inform a response?
Performance Standard	MU:Re7.2.E.1a —Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.

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

Evaluate: <i>Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.</i>	
Enduring Understanding	The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.
Essential Question	How do we judge the quality of musical work(s) and performance(s)?
Performance Standard	MU:Re9.1.E.1a —Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.

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

Connect: <i>Synthesize and relate knowledge and personal experiences to make music.</i>	
Enduring Understanding	Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Essential Question	How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
Performance Standard	MU:Cn10.0.H.1a —Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

ASSESSMENTS

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

- The Pre-Assessment is intended to provide the teacher and student with a means to gauge what students know prior to starting the unit and is not necessarily intended for grading purposes.
- The lessons are additionally embedded with opportunities for students to respond in varied ways. These responses can be used during the lesson to inform instruction.
- **The National Association for Music Education Creating Model Cornerstone Assessment and Rubrics** was modified, referenced, and/ or extracted verbatim for some of the worksheets and rubrics throughout the unit.

FORMATIVE

Essential Readiness Activity

- Pre-Assessment (baseline)

Lesson 1

- Handout 1.1 : Exit Reflection

Lesson 2

- Handout 2.1 Speaking My Truth Worksheet
- Handout 2.2 Critical Thinking
- Handout 2.4A Requiem Notes Part A
- Handout 2.4 B Requiem Notes Part B
- Handout 2.5 Movement Analysis
- Handout 2.6 What Moves Me? Free-write Worksheet

Lesson 3

- Handout 3.1A "Between Worlds"
- Handout 3.1B "An Elegy: A Cry from the Grave"
- Handout 3.1C "Fate Now Conquers"
- Handout 3.2 Critical Thinking
- Handout 3.3 Finding Light in Difficult Times Imagination Exercise
- Handout 3.4 Finding Light in Difficult Times Idea Analysis Form
- Composition written on paper (can be evaluated as a Summative Assessment)

Lesson 4

- Handout 4.1 Decoding Copyright Application Vocabulary Worksheet
- Observe, Reflect, Question Worksheet
- Handout 4.4 Copyright Readiness Checklist and Peer Assessment

SUMMATIVE

Lesson 4

- Handout 4.5 Exit Reflection

ESSENTIAL READINESS ACTIVITY

Sequence/Steps

Students complete **Handout 1**. Included below for ease in reproducing.

HANDOUT 1

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: (leave terms you do not know blank)

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

LESSON 1: COPYRIGHT AND CONNECTIONS

ESSENTIAL QUESTION: Who Owns Music?

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

OVERALL LESSON 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: 25 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” (linked below)—Judge Rules Lizzo is 100% [That Copyright] Owner from the National Review (May 11, 2021)
<https://www.natlawreview.com/article/truth-hurts-judge-rules-lizzo-100-copyright-owner>
- 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 the owner of a copyrighted work is.

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.

Optional 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: 25 minutes

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

Sequence/Steps

- Distribute **Handout 1.1**

Time-Saver

- Facilitate discussion using the reflections questions from **Handout 1**

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.

Optional 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 grey 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

- Lizzo “Truth Hurts” Article
<https://www.natlawreview.com/article/truth-hurts-judge-rules-lizzo-100-copyright-owner>
- Additional copyright definitions
<https://www.csusa.org/page/Definitions>
<https://www.nfhs.org/articles/nfhs-copyright-resources/>
- Optional 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/>

Handouts/Rubrics: Included below for ease in reproducing.

HANDOUT 1.1
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?

LESSON 1: RUBRIC

Criterion	Novice (1)	Proficient (2)	Accomplished (3)	Advanced (4)	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 .	<i>Potential for linking to ELA standards.</i>
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.	Connecting #10: Synthesize and relate knowledge and personal experiences to make music
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.	Connecting #11: Relate musical ideas and works with varied context to deepen understanding.

LESSON 2

CHANGING THE NARRATIVE: USING MUSIC TO RESPOND TO TRAGIC HISTORICAL EVENTS AND CURRENT EVENTS—RESPOND, CONNECT

STANDARDS: MU:Re7.2.E.1a , MU:Re8.1.E.1a, MU:Re9.1.E.1a, MU:Cn10.0.H.1a, MU:Cn11.0.T.1a

OVERALL LESSON OBJECTIVE:

Students will be able to understand the structure of the compositional Requiem form, connect their personal experiences to history and current events, and analyze how a given composition was used to respond to controversy.

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

Discussion/Question Bank

- Why was Carlos Simon interested in creating *Requiem for the Enslaved*?
- How were the musicians provided ways to make meaningful connections to create, perform, and respond to *Requiem for the Enslaved*?
- Describe the process that it took for Carlos Simon to complete *Requiem for the Enslaved*. How were his personal connections and experiences reflected in the composition?
- How does *Requiem for the Enslaved* assist in changing the narrative from a controversy to promote community, comfort, and healing?

Lesson 2 Considerations

- Lesson 2 deals with the very sensitive nature of slavery. Please take time to consider the background and experiences of students prior to teaching this lesson. This lesson will explore the history of Georgetown University, enslaved people, and how music was used to honor the contributions of enslaved Americans who were sold to pay off the university's debt.
- Key vocabulary terms for this section include ***enslaved, requiem, mass, movement, and multi-genre.***

PART 1. SPEAKING MY TRUTH

Estimated Time: Opening Group Discussion, 5 minutes; Writing Activity, 10 minutes; Wrap-up Discussion, 10 minutes

I CAN make connections between my own personal experiences and current events.

Sequence/Steps

- Display the "Truth Hurts" article on the board or distribute the article for students to view.
Truth Hurts Article: <https://www.natlawreview.com/article/truth-hurts-judge-rules-lizzo-100-copyright-owner>
- In a full-class discussion, the teacher will invite students to recall the major facts of the "Truth Hurts" article. The plaintiffs argued that they should be awarded co-ownership since song lyrics from their song "Healthy" were used in "Truth Hurts." However, the judge did not agree. The judge ruled that "Healthy" and "Truth Hurts" were two different songs. Coauthorship on one song did not mean coauthorship on a song that was birthed out of a previous work. Ask: How do you think the plaintiffs feel about not getting credit for their work? (Provide students time to think and respond.)

- Teacher says: "Now that we have discussed the plaintiffs, let's discuss something from your own personal experience." *Be prepared to share about a time when you did not get credit for your work.*
- Distribute **Handout 2.1**: "Speaking My Truth." Students will have 10 minutes to complete this hook activity.
- After students complete their writing, invite student volunteers to share in small groups or as an entire class.

PART 2. THE TRUTH ABOUT GEORGETOWN UNIVERSITY

Estimated Time: Brainstorm Activity, 10-minutes; Critical Thinking Activity, 20 minutes

I CAN explain how musicians and composers connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Sequence/Steps

Brainstorming Activity

- After students share their truths, ask the class to brainstorm moments in history where groups of people contributed to a project, but never received recognition for their work. For this brainstorming session, teachers should create a jamboard (an example of a digital interactive whiteboard) or other type of website where students can type in/ post their responses. If there is no technology, the teacher may use post it notes where students can write their responses and post them on the board or chart paper.
- After discussing student responses, explain to students that several groups throughout history were not given credit or recognition for the contributions that they have made in society. One such group was an enslaved group of people referred to as Georgetown University 272 (GU 272). Georgetown University was founded by John Carroll in 1789. Carroll was a Jesuit priest and slave owner. On November 29, 1838, Georgetown University's president Thomas Mulledy decided to sell more than 272 enslaved people to build campus buildings and pay off the university's debt. The university kept this information secret from the public for many years. Information regarding how the university profited from this sale was uncovered in 2011. Once the public learned about the GU272, they reacted in protest and demanded reparations for the descendants of the people who were sold.
- Distribute the article "272 Slaves Were Sold to Save Georgetown. What Does It Owe Their Descendants?" Read the article as an entire class with the teacher facilitating. The teacher will take time to emphasize sections of the article as needed and allow students to discuss key points in the article as they read. Use discussion questions as needed.

Article: <https://www.nytimes.com/2016/04/17/us/georgetown-university-search-for-slave-descendants.html?scrllybrkr=8accb34c>

After reading and discussing the article, watch the video "Promise to Always Remember"

Video: Georgetown University Community :Promise to Always Remember:

<https://www.youtube.com/watch?app=desktop&v=KkTJoEFHK94>

Critical Thinking Activity

- Invite students to read the article, "Georgetown University's Commitment to the GU272"
Article: <https://thehoya.com/university-vp-repeats-commitment-to-establish-fund-benefiting-gu272-descendants-does-not-promise-semesterly-fee/>
- **Distribute Handout 2.2:** "Do you agree with Georgetown's University's plan to offer reconciliation to GU272 descendants? Why or why not?"
- Students will have 20 minutes to review the article and write their response.
- Invite student volunteers to share their responses with the class.

PART 3. HONORING THE LIVES OF GU272 AND THEIR DESCENDANTS:

Estimated Time: Warm-up Activity, 15 minutes; Musical Form, Requiem, 15 minutes; Compare and Contrast, 30 minutes

I CAN Compare a modern composer's piece with a traditional piece of the same form (Requiem).

Sequence/Steps

Warm-up Activity

- Learn about composer **Carlos Simon**, an American composer and associate professor of music at Georgetown University. He was inspired by the story of GU272 and the history of the university to create "Requiem for the Enslaved." Explore as a class the bio on his website:
Carlos Simon Biography: <http://coliversimon.com/new-page-1>
- The teacher will introduce to the class the concept of a **requiem**, which is also known as a *missa pro defunctis*, or mass for the dead; and that according to the Library of Congress (2021), "*Carlos Simon's new work Requiem for the Enslaved*, grapples with the legacy of slavery at Georgetown University (where Simon is an Assistant Professor) and honors the lives and descendants of enslaved people sold to raise money for the construction of the university."
- The teacher will review with the class the **Program Notes** for regarding Carlos Simon's purpose for creating the Requiem for the Enslaved (pp. 4–5).
Requiem for the Enslaved, Program Notes
<https://www.loc.gov/concerts/pdf/2122-nov5-hub-new-music-program.pdf>
- The class will watch together the conversation with **Carlos Simon** (begin at 15:20–23:50). In this clip, musicians describe what it was like to work with Carlos Simon, the feeling of community that was created by working on *Requiem for the Enslaved*, and how musicians made meaningful connections to creating, responding to, and performing this requiem. After viewing the video, the teacher can use the discussion questions to highlight how this clip is related to the essential question: **How do musicians make meaningful connections to creating, performing, and responding?**

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

Video: *Conversation with Carlos Simon*, Library of Congress

<https://www.loc.gov/item/webcast-10086/>

Musical Form: *Requiem*

- Invite students (as a whole class) to share what they know about the form or different movements contained in a requiem. For this portion of the lesson, the teacher will use the information in **Handout 2.3: Requiem Structure** to provide a mini-lecture on the different movements within a traditional requiem. As the teacher is presenting the information, students will be taking notes on **Handout 2.4: Requiem Notes**.
- **Distribute 2.4: Requiem Notes** to students. The teacher will use **Handout 2.3 Requiem Structure** to provide an overview of the structure of a requiem. The answers for the Handout 2.3 will come from the teacher's presentation from Handout 2.3. Therefore, the teacher should spend time discussing each movement and allow students to share any experiences that they have with participating in or watching the videos designated for classroom use on Handout 2.3.

This activity can be done as homework. It would be beneficial for students to have access (perhaps electronically) to Handout 2.3 to assist them in in this work.

Compare and Contrast:

- After teaching the lesson from Handout 2.4, distribute **Handout 2.5 Movement Analysis**. Students will choose one movement from *Requiem for the Enslaved* to analyze. Students will compare and contrast their selected movement to the corresponding movement from the traditional mass that they learned about in the lesson. During this activity, students will review the **Program Notes** (linked above) provided for their selected movement (pg. 6–11). Students will use the time stamps below to watch their selected movement of *Requiem for the Enslaved* (beginning at 34:50).

This activity can be done as homework

Video: *Requiem for the Enslaved*, Library of Congress:

https://www.youtube.com/results?search_query=requiem+for+the+enslaved

Movement Timing

[34:50] Carlos Simon: Requiem for the Enslaved

[34:50] i. invocation

[40:37] ii. lord have mercy

[46:21] Interlude

[49:08] iii. We All Found Heaven

[52:32] iv. grant them rest

[58:02] v. remember me

[1:01:38] vi. light everlasting

[1:06:00] vii. deliver me

[1:11:29] viii. Gloria

[1:14:50] ix. shine upon them

Extension Activity

- As a class, compare and contrast the form and instrumentation of one movement from *Requiem for the*

Enslaved to that of a traditional requiem. (e.g., Faure's Requiem or Mozart's Requiem).

PART 4. DIGGING DEEPER ACTIVITY (SOCIAL-EMOTIONAL INSPIRATION EXPLORATION AND SHARING)

Estimated Time: Writing Activity, 10 minutes, Small-Group Discussion Diamond and Share-Out, 15–20 minutes

I CAN explore my own heritage, history, and life; and describe moments that have given me inspiration, resilience, and perseverance.

Sequence/Steps

What Moves Me (Individual Journaling/Free-Write)

- Distribute **Handout 2.6 (What Moves Me)** to each person in the class.
- Students will complete the worksheet by selecting one prompt and journaling uninterrupted for 15 minutes. If a student is struggling with writing/ drawing on one prompt for this duration, they can select two prompts about which to write/ draw.

Considerations

- Students should understand that what they are being asked to journal about is eventually going to be shared/discussed with others.
- Depending on what topic students choose, students may feel compelled to share about real trauma in their lives. This may warrant the need for you or your school to provide that student further support.
- Teachers should decide what works/ may not work for their specific classroom community. Prompts can be omitted or altered to best serve each classroom's needs.
- Teachers can also consider letting students who wish to keep what they've written private to "pass" on sharing.

Small-Group Sharing Activity (Discussion Diamond Protocol)

- After 15 minutes of journaling time, students will convene with small groups of 4.
- Distribute one **Handout 2.7 (Blank Discussion Diamond)** to each group.
- For three minutes, students in the group will summarize (in writing, in their own corner of the group's Discussion Diamond) key elements of what they wrote about on their **What Moves Me** worksheet.
- For the next five minutes, each student will share aloud to their group about what they wrote. After each person shares, the group should pause and allow time for other group members to ask questions, connect to, or add on to what that person shared.
- Once everyone has shared their corner, one member of the group records the answers to the below Group Responses in the center of the Discussion Diamond (write the wording of the below Group Responses on the white board or project them on a screen so students can see these directions (allot 3–5 minutes for this activity):
 - **Group Response 1:** Name two commonalities that emerged from each group member's narratives.
 - **Group Response 2:** Name two differences that emerged from each group member's narratives.
 - **Optional Extension:** Groups can share out to the class the information that they collaboratively collected in the center of their Discussion Diamonds.
- See additional directions for the Discussion Diamond Activity on the link below. The Discussion Diamond is a resource from the Tools for Ambitious Science Teaching Website:

<https://ambitiousscienceteaching.org/discussion-diamond/>

LINKS

- Georgetown University's Commitment
<https://thehoya.com/university-vp-repeats-commitment-to-establish-fund-benefiting-gu272-descendants-does-not-promise-semesterly-fee/>
- Ancestors of GU 272
<https://gu272.americanancestors.org/>
- Performance of Carlos Simon's Requiem for the Enslaved at the Library of Congress
<https://www.loc.gov/item/webcast-10085/>
- "Truth Hurts" Article
<https://www.natlawreview.com/article/truth-hurts-judge-rules-lizzo-100-copyright-owner>
- Georgetown University's search for descendants
<https://www.nytimes.com/2016/04/17/us/georgetown-university-search-for-slave-descendants.html>
- The GU272 Legacy
<https://gu272.americanancestors.org/>
- Video: Georgetown University Community—Promise to Always Remember
<https://www.youtube.com/watch?app=desktop&v=KkTJoEFHK94>
- Carlos Simon Biography
<http://coliversimon.com/new-page-1>
- *Requiem for the Enslaved*, Program Notes
<https://www.loc.gov/concerts/pdf/2122-nov5-hub-new-music-program.pdf>
- Video: Conversation with Carlos Simon, Library of Congress
<https://www.loc.gov/item/webcast-10086/>
- Information about traditional requiem-mass format
<https://www.britannica.com/art/requiem-mass>

Handouts/Rubrics: Included below for ease in reproducing.

HANDOUT 2.1

SPEAKING MY TRUTH WORKSHEET

Student Name _____

Directions: Read the prompt below. Place your responses in the spaces provided. You can use additional paper if needed.

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

Box 1 <ul style="list-style-type: none">• What happened?• Where did it happen?• Who was involved?	
Box 2 <ul style="list-style-type: none">• How did not getting credit for your work make you feel?	
Box 3 <ul style="list-style-type: none">• What was the resolution?• What would you have wanted to happen?	
Box 4 <ul style="list-style-type: none">• Is there anything that you would do differently in the future to get credit for your work?	

HANDOUT 2.2

CRITICAL THINKING

Student Name _____

Directions:

Review the article: "University's Commitment to the GU272"

<https://thehoya.com/university-vp-repeats-commitment-to-establish-fund-benefiting-gu272-descendants-does-not-promise-semesterly-fee/>

After reading the article, respond to the following prompt: Do you agree with Georgetown's University's plan to offer reconciliation to the GU272 descendants? Cite at least two pieces of information from the article to back up your statement.

Your response should be at least one paragraphs. Write in complete sentences.

Additional Resource:

<https://gu272.americanancestors.org/>

Do you agree? Why or why not?

Citation 1

Citation 2

HANDOUT 2.3

REQUIEM STRUCTURE

For teacher reference

Please use these notes as a guide to provide an overview of what a requiem is and to teach students about the movements included in a traditional requiem.

MASS

- A mass is the central act of worship of the Roman Catholic Church that culminates in the receiving of holy communion. The mass consists of two principal rites which are the **liturgy of the Word** and the **liturgy of the Eucharist**.
- The liturgy of the Word includes reading from the Old and New Testament of the bible and intercessory prayer.
- The liturgy of the Eucharist consists of placing of bread and wine at the altar and the receiving of communion. The liturgy of the Eucharist is set to music, which is either in plainchant or polyphonic.
- A liturgical mass consists of two different parts including the Ordinary (*Ordinarium*) and the Proper (*Proprium*).

REQUIEM

A requiem is also known as *missa pro defunctis* or mass for the dead. Texts used in a requiem are appropriate for a funeral. A requiem and a traditional mass are different. The movements of a requiem are in order below:

1. Introit

- Means “entrance” and is the opening part of the mass. It can be sung or spoken. Requiem Aeternum means Eternal Rest
- **Video for Classroom Use:** Gregorian Chant (Introit) sung by Schola of the Vienna Hofburgkapelle.
<https://www.youtube.com/watch?v=TjrsqJaLD0g>

2. Kyrie eleison

- Comes from the Greek word *kryios* meaning *Lord*. Used as a preliminary petition before a formal prayer. The first sung prayer of the mass ordinary. (*Kyrie eleison* means Lord have mercy).
- **Video for Classroom Use:** Kyrie—Benedict XVI Choir and Orchestra.
<https://youtu.be/yBAZTBtmNSg>

3. Gradual

- Comes from the Latin word *gradus*, which means “step.” Sung after reading or chanting of an epistle.
- **Video:** Gradual for Mass sung by Wyoming Catholic College Schola Cantorum
https://www.youtube.com/watch?v=_ZS23Z94NLM

4. Tract

- **Video:** *Absolve, Domine* (Mass for the Dead, Tract)
https://www.youtube.com/watch?v=np_slIOn5Jk

5. Sequence: *Dies irae*

- Means "Day of wrath." This movement is a sequence (liturgical poem) sung after the tract or Alleluia.
- **Video:** *Mozart's Requiem*, The Berliner Philharmoniker conducted by Claudio Abbado with the Swedish Radio Choir singer <https://www.youtube.com/watch?v=0T7eMctuJLQ>

6. Offertory

- *Domine Jesu* (Means Latin for "Lord Jesus Christ")
- **Video:** *Mozart Requiem* performed by Wiener Philharmoniker
<https://www.youtube.com/watch?v=aHCuGgt1D-k>
- **Video:** *Faure's Requiem* <https://www.youtube.com/watch?v=Qgc0Fs1OGPg>

7. Sanctus

- Means "Holy"
- **Video:** *Verdi Requiem* <https://youtu.be/t6apSLamS7Q>
- **Video for Classroom Use:** *UCLA Beethoven, Mass in C Major, Op 86–Sanctus*
<https://www.youtube.com/watch?v=CNA4CNIUNXA>

8. Benedictus

- Means "Blessed"
- **Video:** *Mozart Requiem*
<https://www.youtube.com/watch?v=3oLNEIsP8vo>

9. Agnus Dei

- Means "Lamb of God" and is a chant directed to Christ
- *Agnus Dei*, Mozart, Kathleen Battle, soprano
<https://www.youtube.com/watch?v=64ckkiz33cU>

10. Communion: *Lux Aeterna*

- Means "Eternal Light"
- **Video:** *Gregorian Chant*
<https://www.youtube.com/watch?v=X6V8GxBZjxg>

11. Pie Jesu

- Means "Merciful Jesus." These words are taken from a couplet found in a Latin hymn—Merciful Jesus, grant them rest everlasting. One of the most popular examples of this movement is found in Gabriel Faure's *Requiem*.
- **Video:** *Faure's Requiem*, Kathleen Battle, soprano
<https://www.youtube.com/watch?v=dHbUebcQopo>
- **Video:** *Faure's Requiem*, Rosa Elvira Sierra
<https://www.youtube.com/watch?v=ZThARsv69Rg>

12. Responsory: *Libera me*

- Means "Deliver Me"
- **Video:** *Verdi Requiem*, Kathleen Battle, soprano
https://www.youtube.com/watch?v=_d86QHlsHwI

13. *In Paradisum*

- Means "[May the angels lead you] into paradise"
- **Video:** *Faure's Requiem* sung by King's College Cambridge
<https://www.youtube.com/watch?v=0pxaNMKjSNE>

HANDOUT 2.4A

REQUIEM NOTES PART A

Student Name _____

Answer Key

1. A mass is the central act of **worship** of the Roman Catholic Church that culminates in the receiving of holy communion.
2. A requiem is a *missa pro defunctis*, which means **mass for the dead**.
3. Which movement serves as the entrance of the requiem? **Introit**
4. The translation for *Kyrie eleison* means **Lord have mercy**.
5. One of the most celebrated versions of *Pie Jesu* is found in **Gabriel Faure's requiem**.

Name of Movement	Translation	What musical elements catch your attention in this movement (rhythm, style, texture, harmony, etc.)?
Introit	Means "entrance" and is the opening part of the mass. It can be sung or spoken.	
Kyrie	The first sung prayer of the mass ordinary. (Lord have mercy)	
Gradual	Comes from the Latin word <i>gradus</i> , which means "step." Sung after reading or chanting of an epistle.	
Tract		
Sequence	Means day of wrath	
Offertory	<i>Domine Jesu</i> (Latin for "Lord Jesus Christ")	
Sanctus	Holy	
Benedictus	Blessed [is He]	
Agnus Dei	Lamb of God	
Communion: <i>Lux Aeterna</i>	Light eternal [May] light eternal [shine upon them]	
<i>Pie Jesu</i>	Merciful Jesus	
Responsory: <i>Libera me</i>	Deliver me	
<i>In Paradisum</i>	[May angels lead you] into paradise	

HANDOUT 2.4B

REQUIEM NOTES PART B

Student Name _____

Part I. Directions: This handout will be used to take notes about the structure of a liturgical mass. Fill in the blanks with the correct answer. The answers will be provided to you as your teacher discusses the information.

1. A mass is the central act of _____ of the Roman Catholic Church that culminates in the receiving of holy communion.
2. A requiem is a *missa pro defunctis*, which means _____.
3. Which movement serves as the entrance of the requiem? _____
4. The translation for _____ means Lord have mercy.
5. One of the most celebrated versions of Pie Jesu is found in _____ requiem.

Part II. Directions: Listen carefully to the information that your teacher provides regarding the structure of a liturgical mass. Fill in the chart with the correct information about each part of the mass.

Name of Movement	Translation	Describe the musical characteristics movement. (Rhythm, style, tempo, texture, harmony, melody, etc.).
Introit		
<i>Kyrie</i>		
Gradual		
Tract		
Sequence		
Offertory		
<i>Sanctus</i>		
<i>Benedictus</i>		
<i>Agnus Dei</i>		
Communion		
<i>Pie Jesu</i>		
Responsory: <i>Libera me</i>		
<i>In Paradisum</i>		

HANDOUT 2.5

MOVEMENT ANALYSIS

Student Name _____

Description of the Activity

- Choose one movement of *Requiem for the Enslaved* to analyze. Use the time stamps below to help locate your movement in the video.
- As you watch the video, take notes on the structure of the movement, instrumentation, or anything else that you find interesting.
- After watching your

Recording Links

Watch https://www.youtube.com/playlist?list=OLAK5uy_l1DNkPWUkw_aLLg7kqJEj-M5gC-YXRla8
(begin at 34:50): <https://www.loc.gov/item/webcast-10085/>

[34:50] Carlos Simon: *Requiem for the Enslaved*

[34:50] i. invocation

[40:37] ii. lord have mercy

[46:21] Interlude

[49:08] iii. We All Found Heaven

[52:32] iv. grant them rest

[58:02] v. remember me

[1:01:38] vi. light everlasting

[1:06:00] vii. deliver me

[1:11:29] viii. gloria

[1:14:50] ix. shine upon them

Additional Sources

Review the Program Notes for each movement (pp. 6–11)

<https://www.loc.gov/concerts/pdf/2122-nov5-hub-new-music-program.pdf>

Answer the questions below

Which movement did you choose?

Describe the characteristics of this movement such as the elements of music such as rhythm, melody, form, and instrumentation.

How does Carlos Simon's deliberate alteration of the structure of this movement in comparison to a traditional mass make you feel? Justify your answer using musical details that you heard in the music to support your answer.

HANDOUT 2.6

WHAT MOVES ME? FREE-WRITE WORKSHEET

Student Name _____

At the top of this worksheet, select the writing prompt about which you will journal for 15 uninterrupted minutes. On the bottom (and you can use the back if necessary) write your response. Your response can include writing and drawing.

- Now that we've researched the heritage of the GU272, think about your own family's history and heritage. Is there a family story of not getting credit for one's work that you could summarize? What are three musical terms/concepts that describe this story?
- If there were a person, place, or entity that you could pay homage to, who/what/where would it be and for what reason? What are three musical terms/concepts that describe this story?
- Think about a time when you were inspired by the creative work of another person (physical art, writing, music, performing arts). Describe that person's creative work and why it was so inspiring to you. What are three musical terms/concepts that describe this story?

WRITE or DRAW Your Response Here:

Write Three Musical Terms/Concepts Here:

HANDOUT 2.7

BLANK DISCUSSION

(Distribute 1 **printed** handout to each group)

Student Name _____

The diagram is a large rectangle divided into four quadrants by a vertical and a horizontal line. In the center of the rectangle is a diamond shape with rounded corners. The diamond is also divided into four quadrants by the same vertical and horizontal lines. Each of the four quadrants of the diamond contains a 'Name:' label at the top and a 'Date:' label at the bottom, all rotated 45 degrees.

LESSON 2: RUBRICS

Criterion	Novice (1)	Proficient (2)	Accomplished (3)	Advanced (4)	Standards
SEL, Journaling, and Sharing Activities (Speaking My Truth 2.1, Critical Thinking 2.2, What Moves Me 2.6, 2.7)	Explanation and discussion of life experiences/ contexts/ interests did not reference understanding of self or understanding of expressive intent	Explanation and discussion of life experiences/ contexts/ interests inconsistently references understanding of self and understanding of expressive intent	Explanation and discussion of life experiences/ contexts/ interests demonstrates understanding of self and understanding of expressive intent	Explanation and discussion of life experiences/ contexts/ interests demonstrates an advanced depth of understanding of self and understanding of expressive intent	<p>MU:Re8.1.E.1a Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.</p> <p>MU:Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</p> <p>MU:Cn10.0.H.1a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>

LESSON 2: RUBRICS CONTINUED

Criterion	Novice (1)	Proficient (2)	Accomplished (3)	Advanced (4)	Standards
Structure Analysis Activities (2.3 A, 2.4, 2.5)	Analysis and comparison/contrast did not show an understanding of the way the elements of music are manipulated to inform response to the music; connections between Carlos Simon's Requiem, traditional Requiems, and the events that inspired composition are not evident.	Analysis and comparison/contrast showed an incomplete understanding of the way the elements of music are manipulated to inform response to the music; superficial connections are made between Carlos Simon's Requiem, traditional Requiems, and the events that inspired composition.	Analysis and comparison/contrast showed an understanding of the way the elements of music are manipulated to inform response to the music; connections are made between Carlos Simon's Requiem, traditional Requiems, and the events that inspired composition. Justifications include references to the musical examples and other research.	Analysis and comparison/contrast showed a nuanced and refined understanding of the way the elements of music are manipulated to inform response to the music; thorough and distinctive connections are made between Carlos Simon's Requiem, traditional Requiems, and the events that inspired composition.	<p>MU:Re7.2.E.1a Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.</p> <p>MU:Cn11.0.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>

LESSON 3

UNBLURRED LINES: TRANSFERRING ORIGINAL IDEAS INTO CREATIVE COMPOSITIONS— CONNECT, CREATE, RESPOND

STANDARDS: MU:Cr1.1.E.1a, MU:Cr2.1.E.1a, MU:Re8.1.E.1a, MU:Re9.1E.1a, MU:Cn11.0.T.1a

OVERALL LESSON OBJECTIVE:

Students will be able to compose a 4-measure motif based on a pre-selected poetic theme.

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

Discussion/Question Bank

- Do you agree with the judge's ruling? (Why or why not?)
- The consequences of violating copyright resulted in a \$5 million against Thicke/Williams. Were the consequences justifiable in this case? Why or why not? If you were the judge, how would you have ruled and why?
- How did the structure and context of Gaye's work inform Thicke/William's creative decisions?

Lesson 3 Considerations

- If students are not familiar with musical motifs, please view the following video: How Beethoven Writes a Motif: <https://www.youtube.com/watch?v=MBDKvqoF-mk>

PART 1. IDENTIFYING SOURCES OF INSPIRATION

Estimated Time: Intro/Whole Group Discussion, 5 minutes; Inspiration Identification Activity, 15 minutes; Small-Group Discussion, 15 minutes

I CAN identify sources of inspiration that help composers generate creative ideas and make creative musical decisions.

Sequence/Steps

*This activity begins with a whole group discussion. Students will then work independently for 5 minutes to complete the Inspiration Bubble activity. Students will then work in small groups of 4 for sharing and group discussion.

- Invite students to share a few people, places, or things that inspire them (e.g., fashion, food, friends, role models, etc.).
- After student volunteers share, make connections between their sources of inspiration and how composers, such as Carlos Simon use a **similar process** to generate creative ideas and make creative decisions.
- Invite students to select one of the following works by Carlos Simon. The teacher should distribute handouts to students based on the work that they select.
 - **Handout 3.1A "Between Worlds"**
"Between Worlds" (solo cello): <https://www.youtube.com/watch?v=BLrEwVBuzvA>
"Between Worlds" (solo violin): https://www.youtube.com/watch?v=La_tTM1MnNI
<https://www.youtube.com/watch?v=Ed4RwLKEVGA>
"Meet the Composer: 'Between Worlds,'" <https://www.youtube.com/watch?v=7FtWm8Fosb0>

Bill Traylor: <https://youtu.be/BWTvf1aAAj8>

Bill Traylor: <https://americanart.si.edu/exhibitions/traylor>

- Handout 3.1.B “An Elegy: A Cry from the Grave”

“An Elegy: A Cry from the Grave” (2015): <https://www.youtube.com/watch?v=Q9ioBEXmZGU>

“Meet the Composer: ‘Elegy,’” https://www.youtube.com/watch?v=sufU_SO6Au4

Michael Brown Verdict: <https://www.cnn.com/2020/07/30/us/ferguson-missouri-michael-brown-darren-wilson-no-charges/index.htm>

Breonna Taylor: <https://www.nytimes.com/article/breonna-taylor-police.html>

Trayvon Martin: <https://www.cnn.com/2013/06/05/us/trayvon-martin-shooting-fast-facts/index.html>

- Handout 3.1 C: “Fate Now Conquers”

“Fate Now Conquers” <https://www.youtube.com/watch?v=pRtSnnOI0OM>

Beethoven Behind the Scenes: Carlos Simon: https://www.youtube.com/watch?v=RTXAoDj1L_4

BeethovenNOW: Behind the Scenes: https://www.youtube.com/watch?v=tDsp3q_jxSQ

Iliad Book 22 (Homer): <https://allpoetry.com/poem/15557090-The-Iliad-Book-22--Poetic-Translation-by-George-Chapman--by-Homer>

- The teacher will give students 15 minutes to review music clips and resources to identify 6 sources that served as inspiration to the composer, Carlos Simon. Students will write or type their responses into the corresponding handout.
- Invite students to share and discuss their results in small groups of four.

Part 2. Blurred Lines

Estimated Time: Critical Thinking Activity, 15 minutes; Article Reading, 15 minutes; Group Discussion, 15 minutes

I CAN determine the difference between original musical ideas and copy-right protected ideas.

Sequence/Steps

*This activity begins with a whole group discussion. Students will then work within their small groups of 4 to read the article, complete Handout 3.2, and actively participate in a group discussion.

Critical Thinking Activity

- Review highlights from responses/discussion from Part 1.
- **Distribute Handout 3.2: Critical Thinking**
- Have students listen to recording links provided on handout and write responses to the following prompt: ***Did Carlos Simon steal Beethoven’s ideas? Why or why not?***
- Invite student volunteers to share their responses with the class.

Blurred Lines Reading & Group Discussion

- The teacher will segue responses from the above prompt to introduce the following Marvin Gaye/Robin Thicke article.
- Alone, in pairs, or small groups, have students read “Blurred Lines: Artists Lose Multi-million Dollar Copyright Lawsuit,” <https://www.mbh.com/intelligence/snippets/blurred-lines-artists-lose-multi-million-dollar-copyright-lawsuit>

- After students read the article, the teacher will have students choose a question from the question bank to discuss in small groups or with partners.
- Optional: Teacher can use the SEL rubric from Lesson 2 to grade/evaluate students' engagement and participation.

PART 3. UNBLURRED LINES: USING ORIGINAL IDEAS TO CREATE NEW MUSIC

Estimated Time: Review and Introduction, 10 Minutes; Making Creative Decisions—Brainstorming and Composition, 40–60 Minutes;; Peer and Self-Evaluation, 20 Minutes

I can use sources of personal inspiration to an original composition.

Sequence/Steps

Review Activity

- Reflect on consequences when creators infringe upon copy-righted ideas.
- Invite students to explore ways to ensure that they do not engage in copyright infringement.

Source of Inspiration: Amanda Gorman

- The teacher will lead students in a review about the Iliad being the source of inspiration for "Fate Now Conquers." The *Iliad* is an epic poem written over the course of 24 books. Carlos Simon's work was inspired by an entry taken from Beethoven's journal where he references a quote from the Iliad's 22nd book. Today, you will compose an 8-measure melodic motif based on an excerpt from Amanda Gorman's poem "The Hill We Climb:"

*"When day comes, we step out of the shade, aflame and unafraid.
The new dawn blooms as we free it.
For there is always light,
if only we're brave enough to see it.
If only we're brave enough to be it."*

- Use the Library of Congress link to introduce Amanda Gorman and the significance of her role as the youngest inaugural poet in our nation's history. <https://blogs.loc.gov/catbird/2021/01/for-there-is-always-light-amanda-gormans-inaugural-poem-the-hill-we-climb-delivers-message-of-unity/>
- Play the video of Amanda Gorman's: "The Hill We Climb:" <https://youtu.be/U6IKviDWFs>

Making Creative Decisions: Creating, Analyzing, Sharing, Evaluating

- **Distribute Handout 3.3:** Finding Light in Difficult Times Imagination Exercise, and **Handout 3.4:** Finding Light in Difficult Times Analysis Form.
 - Have students think critically about ways to find light in difficult times. Students will use these handouts to first brainstorm and then to transform their ideas into a **4-measure melodic motif** for their instrument. Students will create their composition on staff paper. Resource: <https://www.music-for-music-teachers.com/staff-paper-pdf.html>
- **Distribute Handout 3.5:** Peer Evaluation Form
 - Have students share the notation of and perform their composition to a partner or small group. Students will write feedback for each other on the form and evaluate the responses of their peer-reviewed composition.

LINKS

- **"Between Worlds"**
 - "Between Worlds"(solo cello): <https://www.youtube.com/watch?v=BLrEwVBUzvA>
 - "Between Worlds" (solo violin): https://www.youtube.com/watch?v=La_tTM1MnNI
 - "Between Worlds" (solo violin): <https://www.youtube.com/watch?v=Ed4RwLKEVGA>
 - "Meet the Composer: 'Between Worlds,'" <https://www.youtube.com/watch?v=7FtWm8Fosb0>
 - Bill Traylor (video): <https://youtu.be/BWTvf1aAAj8>
 - Bill Traylor (background information): <https://americanart.si.edu/exhibitions/traylor>
- **An Elegy: A Cry from the Grave**
 - "An Elegy: A Cry from the Grave" (2015): <https://www.youtube.com/watch?v=Q9ioBEXmZGU>
 - "Meet the Composer: Elegy:" https://www.youtube.com/watch?v=sufU_SO6Au4
 - Michael Brown Verdict: <https://www.cnn.com/2020/07/30/us/ferguson-missouri-michael-brown-darren-wilson-no-charges/index.html>
 - Breonna Taylor: <https://www.nytimes.com/article/breonna-taylor-police.html>
 - Trayvon Martin: <https://www.cnn.com/2013/06/05/us/trayvon-martin-shooting-fast-facts/index.html>
- **Fate Now Conquers"**
 - "Fate Now Conquers": <https://www.youtube.com/watch?v=pRtSnnOI0OM>
 - Beethoven Behind the Scenes: Carlos Simon https://www.youtube.com/watch?v=RTXAoDj1L_4
 - BeethovenNOW: Behind the Scenes: https://www.youtube.com/watch?v=tDsp3q_jxSQ
 - Iliad Book 22 (Homer): <https://allpoetry.com/poem/15557090-The-Iliad-Book-22--Poetic-Translation-by-George-Chapman--by-Homer>
- **Robin Thicke/Pharrell William/Marvin Gaye Article**
 - "Blurred Lines: Artists Lose Multi-million Dollar Copyright Lawsuit:" <https://www.mbhb.com/intelligence/snippets/blurred-lines-artists-lose-multi-million-dollar-copyright-lawsuit>
- **Amanda Gorman**
 - Amanda Gorman's "The Hill We Climb" (full transcript): <https://www.theguardian.com/us-news/2021/jan/20/amanda-gorman-poem-biden-inauguration-transcript>
- **For There Is Always Light—Amanda Gorman's Inaugural Poem "The Hill We Climb" Delivers Message of Unity**
 - <https://blogs.loc.gov/catbird/2021/01/for-there-is-always-light-amanda-gormans-inaugural-poem-the-hill-we-climb-delivers-message-of-unity/>
- **Staff Paper**
 - <https://www.music-for-music-teachers.com/staff-paper-pdf.html>

Handouts/Rubrics: Included below for ease in reproducing.

HANDOUT 3.1A

"BETWEEN WORLDS"

Student Name _____

Description of the Activity

Use the link and primary sources below to list six sources that inspired Carlos Simon to compose "Between Worlds." Write your responses in the spaces below. In your responses, cite the resource(s) you used to come to this conclusion.

Recording Links

Solo Cello

<https://www.youtube.com/watch?v=BLrEwVBUzvA>

Solo Violín

https://www.youtube.com/watch?v=La_tTM1MnNI

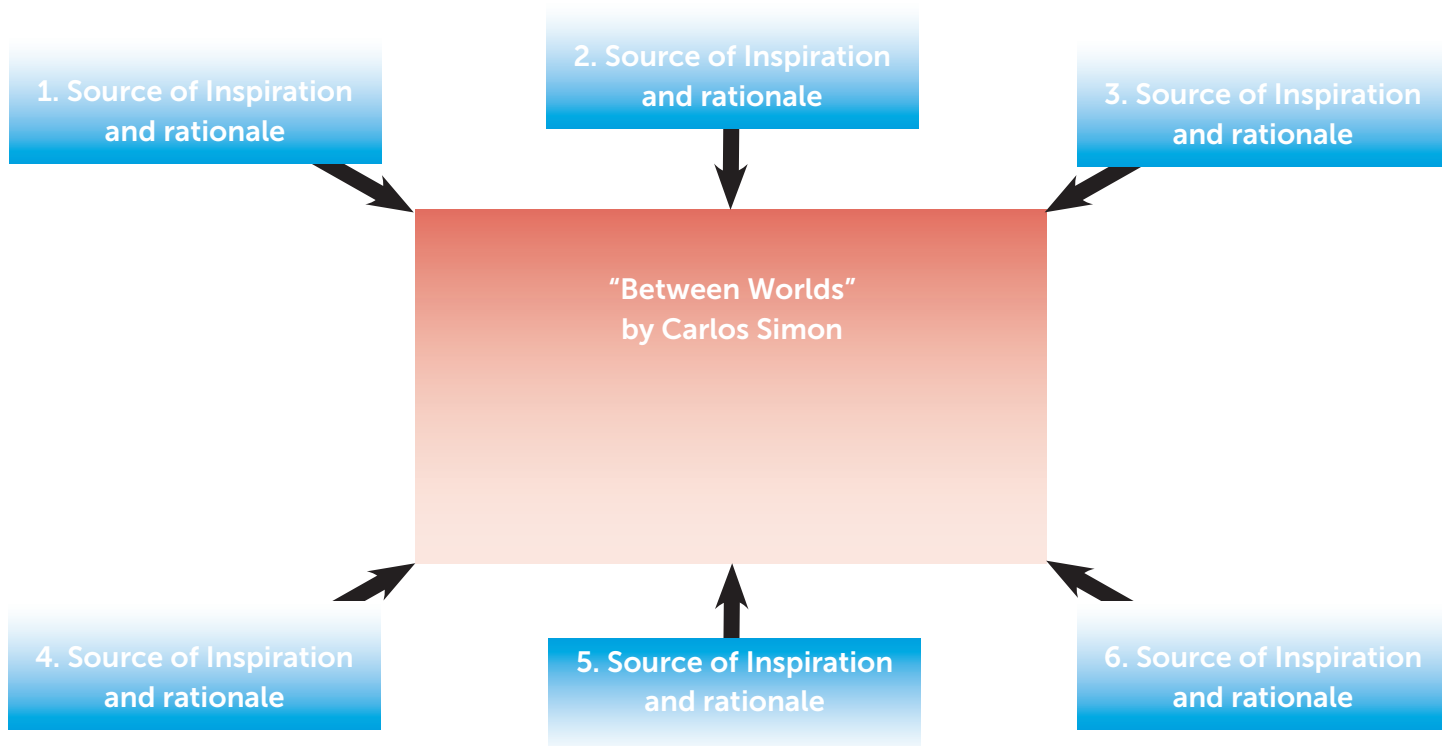
<https://www.youtube.com/watch?v=Ed4RwLKEVGA>

Additional Sources

"Meet the Composer: 'Between Worlds'": <https://www.youtube.com/watch?v=7FtWm8Fosb0>

Bill Traylor (video): <https://youtu.be/BWTvf1aAAj8>

Bill Traylor (reading): <https://americanart.si.edu/exhibitions/traylor>



HANDOUT 3.1B

"AN ELEGY: A CRY FROM THE GRAVE"

Student Name _____

Description of the Activity

Use the link and primary sources below to list six sources that inspired Carlos Simon to compose "An Elegy: A Cry from The Grave." Write your responses in the spaces below. In your responses, cite the resource(s) you used to come to this conclusion.

Recording Links

"An Elegy: A Cry from the Grave" (2015): <https://www.youtube.com/watch?v=Q9ioBEXmZGU>

"Meet the Composer: 'Elegy'": https://www.youtube.com/watch?v=sufU_SO6Au4

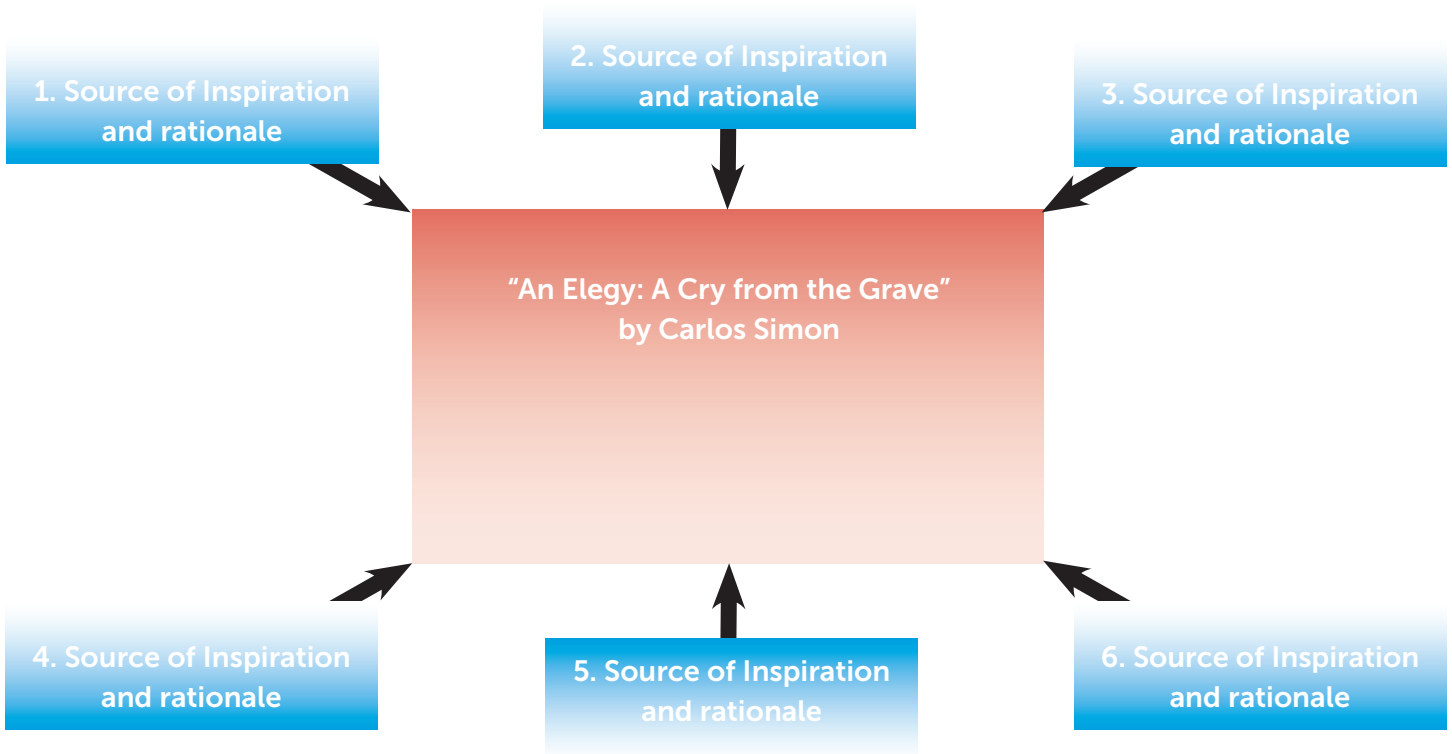
Additional Sources

Michael Brown Verdict:

<https://www.cnn.com/2020/07/30/us/ferguson-missouri-michael-brown-darren-wilson-no-charges/index.html>

Breonna Taylor: <https://www.nytimes.com/article/breonna-taylor-police.html>

Trayvon Martin: <https://www.cnn.com/2013/06/05/us/trayvon-martin-shooting-fast-facts/index.html>



HANDOUT 3.1C

FATE NOW CONQUERS

Student Name _____

Description of the Activity

Use the recording links and primary sources below to list six sources that inspired Carlos Simon to compose "Fate Now Conquers." Write your responses in the spaces below. In your responses, cite the resource(s) you used to come to this conclusion.

Recording Links

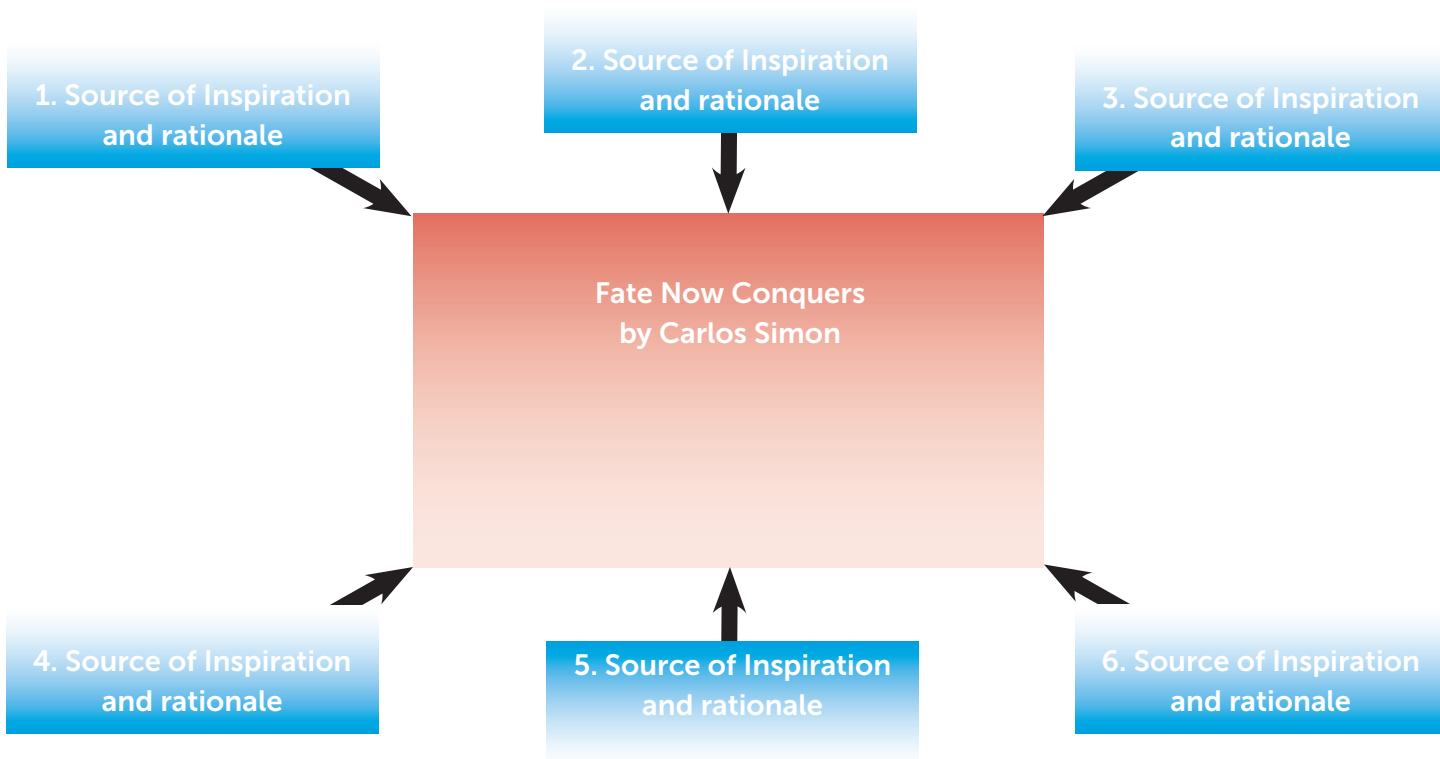
"Fate Now Conquers" <https://www.youtube.com/watch?v=pRtSnnOI0OM>

Beethoven Behind the Scenes: Carlos Simon https://www.youtube.com/watch?v=RTXAoDj1L_4

Additional Sources

Beethoven NOW: Behind the Scenes: https://www.youtube.com/watch?v=tDsp3q_jxSQ

Iliad, Book 22 (Homer): <https://allpoetry.com/poem/15557090-The-Iliad-Book-22--Poetic-Translation-by-George-Chapman--by-Homer>



HANDOUT 3.2

CRITICAL THINKING

Student Name _____

Directions:

Listen to at least 3 minutes of each recording and interview below. After listening to the recording links, respond to the prompt: ***Did Carlos Simon steal Beethoven's ideas? Why or Why Not? Support your statements with at least 5 musical details that you've gathered through your reading, learning, discussing, and listening.***

Please write in complete sentences and use musical terminology where appropriate.

Recording Links

"Fate Now Conquers": <https://www.youtube.com/watch?v=pRtSnnOI0OM>

Beethoven's Symphony no. 4: ***Allegro ma non troppo***: <https://www.youtube.com/watch?v=WN9VBJEPLbI>

Beethoven's Symphony no. 7: <https://www.youtube.com/watch?v=hQVtHOc8kEk>

Beethoven's Symphony no. 8 (Mvt. 1): <https://www.youtube.com/watch?v=C-MwYJgfnk4>

Beethoven Behind the Scenes: Carlos Simon https://www.youtube.com/watch?v=RTXAoDj1L_4

BeethovenNOW: Behind the Scenes: https://www.youtube.com/watch?v=tDsp3q_jxSQ

Why or Why Not:?

Musical Detail:

Musical Detail:

Musical Detail:

Musical Detail:

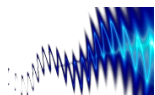
HANDOUT 3.3

FINDING LIGHT IN DIFFICULT TIMES IMAGINATION EXERCISE



Student Name _____

Instructions: Use this worksheet to brainstorm and describe ideas: e.g., sounds, sequences, textures, timbres, dynamic shapes, melodic/harmonic ideas that could be used for your four-measure melodic motif. These ideas should relate to the theme "Finding Light in Difficult Times." In your composition, the elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation) are to be used to portray the characteristics of the theme and should combine to create memorable musical motif. You can write in words or use musical symbols in your brainstorming.



Sounds _____



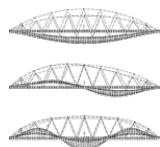
Sequences _____



Textures _____



Timbres _____



Dynamic Shapes _____



Melodic/Harmonic Ideas _____

HANDOUT 3.4

FINDING LIGHT IN DIFFICULT TIMES ANALYSIS FORM



Student Name _____

Identify and describe the various ways you might use the elements of music to help you build a memorable musical motif and portray the characteristics of the theme: "Finding Light in Difficult Times." elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation). Use your work in the Imagination Exercise to guide your work here.

Rhythm, Articulation:

Melody, Harmony, Texture, Timbre:

Dynamics:

Form, Style:

Teacher Feedback:

HANDOUT 3.5

PEER EVALUATION FORM



Student Name _____

Listener/Reviewer's Name _____

Seek to identify musical structures and contexts; and describe in detail how this informed your response as a listener/reviewer.

This section to be complete by the listener/reviewer.

What works well? (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation)

What could improve the composition?

What did you learn from the peer and teacher feedback that will help you make your composition more effective and help you refine your piece? Consider technical/musical aspects, your interpretive choices, and your usage of elements of music.

This section to be completed by the composer

LESSON 3: RUBRICS

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Sources of Inspiration Identification (Handout 3.1 A,B,C)	Student was unable to list six distinct sources of inspiration for their chosen piece with references to resources used to learn this information.	Student was able to list six sources of inspiration for their chosen piece with some references to resources used to learn this information.		Student was able to list six distinct sources of inspiration for their chosen piece with clear and identifiable references to resources used to learn this information.	MU:Re8.1.E.1a Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research
Critical Thinking (Handout 3.2)	Student inadequately described whether or not they felt that Carlos Simon stole Beethoven's ideas and did not support their statements with musical details.	Student minimally described whether or not they felt that Carlos Simon stole Beethoven's ideas and minimally supported their statements with musical details.	Student adequately described whether or not they felt that Carlos Simon stole Beethoven's ideas and adequately supported their statements with musical details.	Student thoroughly described whether or not they felt that Carlos Simon stole Beethoven's ideas and thoroughly supported their statements with musical details.	MU:Cn11.0.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

LESSON 3: RUBRICS CONTINUED

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Imagining and Idea Analysis Activities (Handouts 3.3 and 3.4)	Description of how the musical ideas and elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation) relate to the poem.	Adequately identified and described how most, but not all, of the musical ideas and elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation) relate to the poem.	Adequately identified and described how the musical ideas incorporating elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation) relate to the poem.	Thoroughly identified and described how the musical idea incorporating elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation) relate to the poem.	MU:Cr1.1.E.1a Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal. MU:Cr2.1.E.1a Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
8 Measure Motif (Written Notation) Organization (written on staff paper) *Can be used as a summative assessment	Musical ideas were disorganized	Organization of musical ideas (notated) were sequenced but lacked coherency	Organization of musical ideas (notated) demonstrated a coherent motif.	Organization of musical ideas (notated) demonstrated a coherent motif including variety and expression.	

Teacher Feedback:

LESSON 3: RUBRICS CONTINUED

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Providing Feedback (Handout 3.5 Peer Self/Evaluation)	Identifies few musical structures, contexts. Vaguely describes how this informed the listener's response or conveyed the composer's intent.	Identifies some musical structures, contexts. Broadly describes how this informed the listener's response and conveyed the composer's intent.	Identifies musical structures, contexts. Describes how this informed the listener's response and conveyed the composer's intent.	Clearly identifies musical structures and contexts and describes in detail how this informed the listeners response and conveyed the composer's intent.	MU:Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.
	Uses very little of the criteria from project goals to interpret and evaluate the piece and provides broad statements or ambiguous feedback to composer.	Uses some of the criteria from project goals to interpret and evaluate the piece and provide feedback to composer.	Accurately uses criteria from project and group goals to interpret and evaluate the piece and provide feedback and future considerations to composer.	Accurately and effectively uses criteria from project to interpret and evaluate the piece and provide specific feedback and nuanced future considerations to composer.	
Reflecting on Feedback (Handout 3.5)	Evidence indicated that little feedback and reflection are used to consider technical/ musical aspects, and interpretive choices are not based on use of elements.	Evidence indicated that some feedback and reflection are used to refine and consider technical/ musical aspects, and interpretive choices are based on partial use of elements of music.	Evidence indicated that feedback and reflection are used to refine and consider technical/ musical aspects, and interpretive choices are based on effective use of elements of music	Evidence indicated that feedback and reflection are used skillfully to refine and consider technical/ musical aspects, and interpretive choices are based on a nuanced and effective use of elements of music.	MU:Re8.1.E.1a Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.

LESSON 4

SIGNED, SEALED, AND DELIVERED: GETTING READY TO SUBMIT CREATIVE WORK FOR COPYRIGHT— CONNECT, RESPOND, ANALYZE, EVALUATE

STANDARDS: MU:Cn11.0.T.1a; MU:Re9.1.E.1a

OVERALL LESSON OBJECTIVE

The student will be able to evaluate their creative work for copyright. Readiness and learn the process of submitting their creative work for copyright.

Essential Question: What do artists need to have in place for their creative work to be eligible for copyright?

Discussion/Question Bank

- What is a term that you had never heard of before starting to learn about the Copyright process?
- What is a term or concept regarding Copyright that you still do not fully understand?
- What are the benefits and/or drawbacks of copyrighting your intellectual property?

Lesson 4 Considerations

- If a student plans to submit their work for Copyright, it is suggested that parents/ guardians are informed/ have granted permission to participate, as personal information and potential fees are required in the Copyright application process.
- If a student plans to submit their work for Copyright, they will need to be prepared to submit physical recordings (replicated three times) of the piece, in addition to the notation.

PART 1. KNOW THE COMPONENTS OF COPYRIGHT: VOCABULARY EXERCISE AND OPTIONAL GAME

Estimated Time: Vocabulary Exercise, 20 minutes; Optional Game, 20 minutes

I CAN define and understand terms that relate directly to the copyright application process.

Sequence/Steps

Vocabulary Exercise

- Distribute **Handout 4.1**
- Alone, in pairs, or in small groups, have students read the definitions of the terms in the middle column of the handout and rewrite the definition in their own words. The definitions were derived from these websites:
<https://www.copyright.gov/registration/performing-arts/>
<https://www.copyright.gov/help/faq/definitions.html>
<https://www.csusa.org/page/Definitions>

Extension Activity: Copyright Application Vocabulary Quiz Game

- Teacher can put **Handout 4.2** (the game grid) under a document camera and project it or recreate it on a whiteboard.
- Teacher can use **Handout 4.3** (Copyright Application Vocabulary and Quiz Game Answer Key) to make sure contestant groups are accurately answering the questions.
- This game can be played in the Answer/Question first like the popular game show Jeopardy! (students divided into small groups) or can alternatively be plugged into various online game platforms that are commonly used in the classroom setting.

PART 2. INQUIRY AND PEER-ASSESSMENT (PARTNER WORK)

Estimated Time: Observe, Reflect, Question: 15 minutes; Peer Assessment: 15 minutes

I CAN apply the scientific process of inquiry to gather information about a musical composition

I CAN use criteria to assess a work's readiness for copyright

Sequence/Steps

Observe, Reflect, Question

- Students will share their piece/exercise/composition (the printed music and/or a recording) with a partner. Students are to think of their partner's piece as an artifact that they've just discovered. Students will go through the Library of Congress **Observe, Reflect, Question** process (see link below) when considering their partner's work. Students will share/ask questions to their partner about their observations. The point of this exercise is to simply listen to/view, think about, and ask questions about your partner's work. Information gathering only!
 - **Student Worksheet**—download, type into and save, or print and fill out this worksheet:
https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary_Source_Analysis_Tool_LOC.pdf
 - **Teacher Resources**—helpful guiding questions, and descriptions of Observe, Reflect, Question for various types of primary sources:
<https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/>

Peer Assessment: Is my partner's creative work ready to copyright and how do I know this?

- Using **Handout 4.4**, with a partner, students analyze each other's exercise/composition (collaboratively created criteria—analysis of structure and context) -
- Students will create a list of four reasons the piece is "on the way to being ready" for Copyright
- Students will create a list of four "things that still need work" as the piece nears readiness for Copyright
- Use the provided "Copyright readiness checklist" at the beginning of **Handout 4.4** as guide

PART 3. SELF-ASSESSMENT OF READINESS FOR SUBMITTING CREATIVE WORK FOR COPYRIGHT

Estimated Time: Exit Ticket, 10 minutes; Copyright Application, 45–60 minutes

I CAN understand what I need to have in place in order to submit my creative work for copyright.

Sequence/Steps

Exit Ticket (Individual work)

- List 3 edits you will make/ have made to your creative piece after taking in your partner's feedback.
- List 3 ways that knowing more about the process of copyrighting your creative work can enhance the artistry and professionalism of your creative work.

Extension Activity: Officially Submitting Creative Work for Copyright

- The Copyright Application Worksheet/Online Registration Portal
 - Use this link to access the hard-copy Copyright Registration worksheet for works of performing arts. Students can complete the worksheet as designated with all necessary information, and send it (and all necessary fees) to the Copyright Office to register their creative work for Copyright protection.
<https://www.copyright.gov/forms/formpa.pdf>
 - Use this link to register for Copyright online; it is required to create an account with the Copyright Office for this option)
https://eservice.eco.loc.gov/eService_enu/start.swe?SWECmd=Start&SWEHo=eco.copyright.gov

LINKS

- Copyright Application Term Definitions
<https://www.copyright.gov/registration/performing-arts/>
<https://www.copyright.gov/help/faq/definitions.html>
<https://www.csusa.org/page/Definitions>
- Student Library of Congress Observe, Reflect, Question Worksheet
https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary_Source_Analysis_Tool_LOC.pdf
- Teacher Resources (Library of Congress Observe, Reflect, Question Worksheet)
<https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/>
- Official Copyright Application Worksheet
<https://www.copyright.gov/forms/formpa.pdf>
- Copyright Online Application Portal
https://eservice.eco.loc.gov/eService_enu/start.swe?SWECmd=Start&SWEHo=eco.copyright.gov

Handouts/Rubrics: Included below for ease in reproducing.

HANDOUT 4.1

DECODING COPYRIGHT APPLICATION VOCABULARY WORKSHEET

Student Name _____

Directions

For each definition in the middle, decode, and rewrite the definition in your own words in the right-hand column.

Copyright Term	Website Definition	Definition in Your Own Words
Author	The original creator of something such as a song or composition	
Claimant	The individual making a claim for a government-sponsored benefit, like copyright	
Correspondent	The person the copyright office will contact to answer questions that may arise during the examination of a claim	
Copyright Owner or Holder	The person or company who owns any one of the exclusive rights of copyright in a work. Copyright ownership is separate from the ownership of the work itself.	
Work of Performing Arts	A work that is intended to be performed for an audience. This category includes a wide variety of creative works including music, lyrics, sound recordings, scripts, screenplays, choreography, motion pictures, video games, and similar types of work.	
Phonorecord	A material object in which sounds are fixed, and from which the sounds can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device. A phonorecord may include a cassette tape, an LP vinyl disc, a compact disc, or other means of fixing sounds.	

Copyright Term	Website Definition	Definition in Your Own Words
Perform	To recite, render, play, dance, or act, either directly or by means of any device or process, or, in the case of a motion picture or other audiovisual work, to show its images in any sequence or to make the sounds accompanying it audible.	
Publish	To distribute or copies or phonorecords of the work to the public by sale or other transfer of ownership, or by rental, lease or lending. It also includes offering to distribute copies or phonorecords to a group of persons for purposes of further distribution, public performance, or public display.	
Rights and Permissions	What the claimant/author grants to individuals that go through the official process of asking to use the copyrighted material.	
Limitation of Claim	This means that there is pre-existing material (such as public domain material or previously published material) that should be excluded from what the claimant is attempting to copyright.	

HANDOUT 4.2

COPYRIGHT APPLICATION VOCABULARY QUIZ GAME GRID EXTENSION ACTIVITY

Directions:

- Divide students into small groups for this activity. Make sure that the number of groups allows each group to answer at least two “clues.”
- The teacher provides the first clue in the top right of the grid, and the first group to raise their hand with the correct answer will get to choose the next category and level.
- Teachers can conduct this game in the manner of the popular game show where the group that answers (with the question) must start their answer with “What is ...”
- Teachers may want to put a limit on groups that answer too many clues so that more groups can have a chance to respond.
- These clues and questions can alternatively be plugged into various online game platforms that are commonly used in the classroom setting.

Copyright WHO	Copyright WHAT	Copyright HOW
100	100	100
200	200	200
300	300	300
400	400	400

HANDOUT 4.3

COPYRIGHT APPLICATION VOCABULARY AND QUIZ GAME ANSWER KEY

Some of the terms on this answer key are terms from Lesson 1

Copyright WHO Questions

- 100—Who is an **AUTHOR**?
- 200—Who is a **CLAIMANT**?
- 300—Who is a **CORRESPONDENT**?
- 400—Who is a **COPYRIGHT OWNER** or **HOLDER**?

Copyright WHO Clues

- 100—This person is the the original creator of something such as a song or composition
- 200—This person is the individual making a claim for a government-sponsored benefit, like copyright
- 300—This person is the person the copyright office will contact to answer questions that may arise during the examination of a claim
- 400—This is the person or company who owns any one of the exclusive rights of copyright in a work. Copyright ownership is separate from the ownership of the work itself.

Copyright WHAT Questions

- 100—What is a **WORK OF PERFORMING ARTS**?
- 200—What is **COPYRIGHT**?
- 300—What is **PUBLIC DOMAIN**?
- 400—What is a **PHONORECORD**?

Copyright WHAT Clues

- 100—This is a work that is intended to be performed for an audience. This category includes a wide variety of creative works including music, lyrics, sound recordings, scripts, screenplays, choreography, motion pictures, video games, and similar types of work.
- 200—This is a form of protection provided by the laws of the United States for "original works of authorship" including literary, dramatic, musical, architectural, cartographic, pantomimic, pictorial, graphic, sculptural, and audiovisual creations.
- 300—This refers to creative materials that are not protected by intellectual property laws such as copyright. The public owns these works, not an individual author or artist; anyone can use a public-domain work without obtaining permission, but no one can ever own it.
- 400—A material object in which sounds are fixed, and from which the sounds can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device. A phonorecord may include a cassette tape, an LP vinyl disc, a compact disc, or other means of fixing sounds.

HANDOUT 4.4

COPYRIGHT READINESS CHECKLIST AND PEER ASSESSMENT

Student Name/Partner's Name: _____

Examine your partner's composition to determine the composition's readiness for the copyright process. Place an X in all spaces that apply. Use this checklist to formulate feedback for your partner:

- Create a list of four reasons the piece is nearing readiness for copyright and justify your answers.
- Create a list of four areas that still need work in order to be ready for copyright and justify your answers.

Checklist

___ The composition is complete, and it follows the directions in Lesson 3, including an official title.

___ The composition is in written (notated) form.

___ The composition is recorded.

___ The composition is original work (is not copying verbatim from another composer).

___ The composition is an original work with no previously created thematic material.

Four reasons the piece is nearing readiness for copyright:

1. _____
2. _____
3. _____
4. _____

Four areas that still need work in order to be ready for Copyright:

1. _____
2. _____
3. _____
4. _____

HANDOUT 4.5

LESSON 4 EXIT REFLECTION

Student Name: _____

List 3 edits you will make/have made to your creative piece after taking in your partner's feedback.

1. _____
2. _____
3. _____

List 3 ways that knowing more about the process of copyrighting creative work can enhance your own artistry and professionalism of your creative work.

1. _____
2. _____
3. _____

LESSON 4: RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Vocabulary Activity	The self-worded definitions are without accurate application of the official meaning of the researched terms.	The self-worded definitions include application of the official meaning of the researched terms with inconsistent accuracy.	The self-worded definitions include accurate application of the official meaning of the researched terms.	The self-worded definitions include articulated and nuanced understanding of the official meaning of the researched terms.	<i>Potential for linking to ELA standards.</i>
Inquiry Activity (Observe, Reflect, Question) and Copyright Readiness Peer Assessment	The responses did not reference the structure or context of the material that was being analyzed, and the Copyright Readiness Checklist was not considered or justified when formulating recommendations.	The responses inconsistently referenced the structure and context of the material that was being analyzed, and the Copyright Readiness Checklist was inconsistently considered and justified when formulating recommendations.	The responses referenced the structure and context of the material that was being analyzed, and the Copyright Readiness Checklist was considered and justified when formulating recommendations.	The responses referenced the structure and context of the material that was being analyzed, and the Copyright Readiness Checklist was considered and justified when formulating nuanced and articulated recommendations.	Responding: <i>MU:Re9.1.E.1a</i> <i>Evaluate works and performances based on personally-or collaboratively-developed criteria, including analysis of the structure and context.</i>
Copyright Readiness Self-Assessment (Exit Reflection) *SUMMATIVE	The responses include an ambiguous connection to varied contexts and personal decisions.	The responses include relevant connections to varied contexts and personal decisions.	The responses include relevant connections to varied contexts and are supported by lesson concepts and personal decisions.	The responses include relevant connections to varied contexts and personal decisions that are supported and expanded upon utilizing learned concepts.	Connecting: <i>MU:Cn11.0.T.1a</i> <i>Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</i>

Handouts

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

HANDOUT 1

PRE-ASSESSMENT

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: (leave terms you do not know blank)

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

HANDOUT 1.1
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?

LESSON 1: RUBRIC

Criterion	Novice (1)	Proficient (2)	Accomplished (3)	Advanced (4)	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 .	<i>Potential for linking to ELA standards.</i>
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.	Connecting #10: Synthesize and relate knowledge and personal experiences to make music
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.	Connecting #11: Relate musical ideas and works with varied context to deepen understanding.

HANDOUT 2.1

SPEAKING MY TRUTH WORKSHEET

Student Name _____

Directions: Read the prompt below. Place your responses in the spaces provided. You can use additional paper if needed.

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

Box 1 <ul style="list-style-type: none">• What happened?• Where did it happen?• Who was involved?	
Box 2 <ul style="list-style-type: none">• How did not getting credit for your work make you feel?	
Box 3 <ul style="list-style-type: none">• What was the resolution?• What would you have wanted to happen?	
Box 4 <ul style="list-style-type: none">• Is there anything that you would do differently in the future to get credit for your work?	

HANDOUT 2.2

CRITICAL THINKING

Student Name _____

Directions:

Review the article: "University's Commitment to the GU272"

<https://thehoya.com/university-vp-repeats-commitment-to-establish-fund-benefiting-gu272-descendants-does-not-promise-semesterly-fee/>

After reading the article, respond to the following prompt: Do you agree with Georgetown's University's plan to offer reconciliation to the GU272 descendants? Cite at least two pieces of information from the article to back up your statement.

Your response should be at least one paragraphs. Write in complete sentences.

Additional Resource:

<https://gu272.americanancestors.org/>

Do you agree? Why or why not?

Citation 1

Citation 2

HANDOUT 2.4A

REQUIEM NOTES PART A

Student Name _____

Answer Key

1. A mass is the central act of **worship** of the Roman Catholic Church that culminates in the receiving of holy communion.
2. A requiem is a *missa pro defunctis*, which means **mass for the dead**.
3. Which movement serves as the entrance of the requiem? **Introit**
4. The translation for *Kyrie eleison* means **Lord have mercy**.
5. One of the most celebrated versions of *Pie Jesu* is found in **Gabriel Faure's requiem**.

Name of Movement	Translation	What musical elements catch your attention in this movement (rhythm, style, texture, harmony, etc.)?
Introit	Means "entrance" and is the opening part of the mass. It can be sung or spoken.	
Kyrie	The first sung prayer of the mass ordinary. (Lord have mercy)	
Gradual	Comes from the Latin word gradus, which means "step." Sung after reading or chanting of an epistle.	
Tract		
Sequence	Means day of wrath	
Offertory	<i>Domine Jesu</i> (Latin for "Lord Jesus Christ")	
Sanctus	Holy	
Benedictus	Blessed [is He]	
Agnus Dei	Lamb of God	
Communion: <i>Lux Aeterna</i>	Light eternal [May] light eternal [shine upon them]	
<i>Pie Jesu</i>	Merciful Jesus	
Responsory: <i>Libera me</i>	Deliver me	
<i>In Paradisum</i>	[May angels lead you] into paradise	

HANDOUT 2.4B

REQUIEM NOTES PART B

Student Name _____

Part I. Directions: This handout will be used to take notes about the structure of a liturgical mass. Fill in the blanks with the correct answer. The answers will be provided to you as your teacher discusses the information.

1. A mass is the central act of _____ of the Roman Catholic Church that culminates in the receiving of holy communion.
2. A requiem is a *missa pro defunctis*, which means _____.
3. Which movement serves as the entrance of the requiem? _____
4. The translation for _____ means Lord have mercy.
5. One of the most celebrated versions of Pie Jesu is found in _____ requiem.

Part II. Directions: Listen carefully to the information that your teacher provides regarding the structure of a liturgical mass. Fill in the chart with the correct information about each part of the mass.

Name of Movement	Translation	Describe the musical characteristics movement. (Rhythm, style, tempo, texture, harmony, melody, etc.).
Introit		
<i>Kyrie</i>		
Gradual		
Tract		
Sequence		
Offertory		
<i>Sanctus</i>		
<i>Benedictus</i>		
<i>Agnus Dei</i>		
Communion		
<i>Pie Jesu</i>		
Responsory: <i>Libera me</i>		
<i>In Paradisum</i>		

HANDOUT 2.5

MOVEMENT ANALYSIS

Student Name _____

Description of the Activity

- Choose one movement of *Requiem for the Enslaved* to analyze. Use the time stamps below to help locate your movement in the video.
- As you watch the video, take notes on the structure of the movement, instrumentation, or anything else that you find interesting.
- After watching your

Recording Links

Watch https://www.youtube.com/playlist?list=OLAK5uy_l1DNkPWUkw_aLLg7kqJEj-M5gC-YXRla8
(begin at 34:50): <https://www.loc.gov/item/webcast-10085/>

[34:50] Carlos Simon: *Requiem for the Enslaved*

[34:50] i. invocation

[40:37] ii. lord have mercy

[46:21] Interlude

[49:08] iii. We All Found Heaven

[52:32] iv. grant them rest

[58:02] v. remember me

[1:01:38] vi. light everlasting

[1:06:00] vii. deliver me

[1:11:29] viii. gloria

[1:14:50] ix. shine upon them

Additional Sources

Review the Program Notes for each movement (pp. 6–11)

<https://www.loc.gov/concerts/pdf/2122-nov5-hub-new-music-program.pdf>

Answer the questions below

Which movement did you choose?

Describe the characteristics of this movement such as the elements of music such as rhythm, melody, form, and instrumentation.

How does Carlos Simon's deliberate alteration of the structure of this movement in comparison to a traditional mass make you feel? Justify your answer using musical details that you heard in the music to support your answer.

HANDOUT 2.6

WHAT MOVES ME? FREE-WRITE WORKSHEET

Student Name _____

At the top of this worksheet, select the writing prompt about which you will journal for 15 uninterrupted minutes. On the bottom (and you can use the back if necessary) write your response. Your response can include writing and drawing.

- Now that we've researched the heritage of the GU272, think about your own family's history and heritage. Is there a family story of not getting credit for one's work that you could summarize? What are three musical terms/concepts that describe this story?
- If there were a person, place, or entity that you could pay homage to, who/what/where would it be and for what reason? What are three musical terms/concepts that describe this story?
- Think about a time when you were inspired by the creative work of another person (physical art, writing, music, performing arts). Describe that person's creative work and why it was so inspiring to you. What are three musical terms/concepts that describe this story?

WRITE or DRAW Your Response Here:

Write Three Musical Terms/Concepts Here:

HANDOUT 2.7

BLANK DISCUSSION

(Distribute 1 **printed** handout to each group)

Student Name _____

The handout is a square page divided into four quadrants by a vertical and a horizontal line. In the center of the page is a diamond shape with rounded corners. Each of the four corners of the diamond has a 'Name:' label at the top and a 'Date:' label at the bottom, all rotated 45 degrees to align with the diamond's edges. The entire design is enclosed within a large rectangular border.

LESSON 2: RUBRICS

Criterion	Novice (1)	Proficient (2)	Accomplished (3)	Advanced (4)	Standards
SEL, Journaling, and Sharing Activities (Speaking My Truth 2.1, Critical Thinking 2.2, What Moves Me 2.6, 2.7)	Explanation and discussion of life experiences/ contexts/ interests did not reference understanding of self or understanding of expressive intent	Explanation and discussion of life experiences/ contexts/ interests inconsistently references understanding of self and understanding of expressive intent	Explanation and discussion of life experiences/ contexts/ interests demonstrates understanding of self and understanding of expressive intent	Explanation and discussion of life experiences/ contexts/ interests demonstrates an advanced depth of understanding of self and understanding of expressive intent	<p>MU:Re8.1.E.1a Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.</p> <p>MU:Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</p> <p>MU:Cn10.0.H.1a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>

LESSON 2: RUBRICS CONTINUED

Criterion	Novice (1)	Proficient (2)	Accomplished (3)	Advanced (4)	Standards
Structure Analysis Activities (2.3 A, 2.4, 2.5)	Analysis and comparison/contrast did not show an understanding of the way the elements of music are manipulated to inform response to the music; connections between Carlos Simon's Requiem, traditional Requiems, and the events that inspired composition are not evident.	Analysis and comparison/contrast showed an incomplete understanding of the way the elements of music are manipulated to inform response to the music; superficial connections are made between Carlos Simon's Requiem, traditional Requiems, and the events that inspired composition.	Analysis and comparison/contrast showed an understanding of the way the elements of music are manipulated to inform response to the music; connections are made between Carlos Simon's Requiem, traditional Requiems, and the events that inspired composition. Justifications include references to the musical examples and other research.	Analysis and comparison/contrast showed a nuanced and refined understanding of the way the elements of music are manipulated to inform response to the music; thorough and distinctive connections are made between Carlos Simon's Requiem, traditional Requiems, and the events that inspired composition.	<p>MU:Re7.2.E.1a Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.</p> <p>MU:Cn11.0.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>

HANDOUT 3.1A

"BETWEEN WORLDS"

Student Name _____

Description of the Activity

Use the link and primary sources below to list six sources that inspired Carlos Simon to compose "Between Worlds." Write your responses in the spaces below. In your responses, cite the resource(s) you used to come to this conclusion.

Recording Links

Solo Cello

<https://www.youtube.com/watch?v=BLrEwVBUzvA>

Solo Violín

https://www.youtube.com/watch?v=La_tTM1MnNI

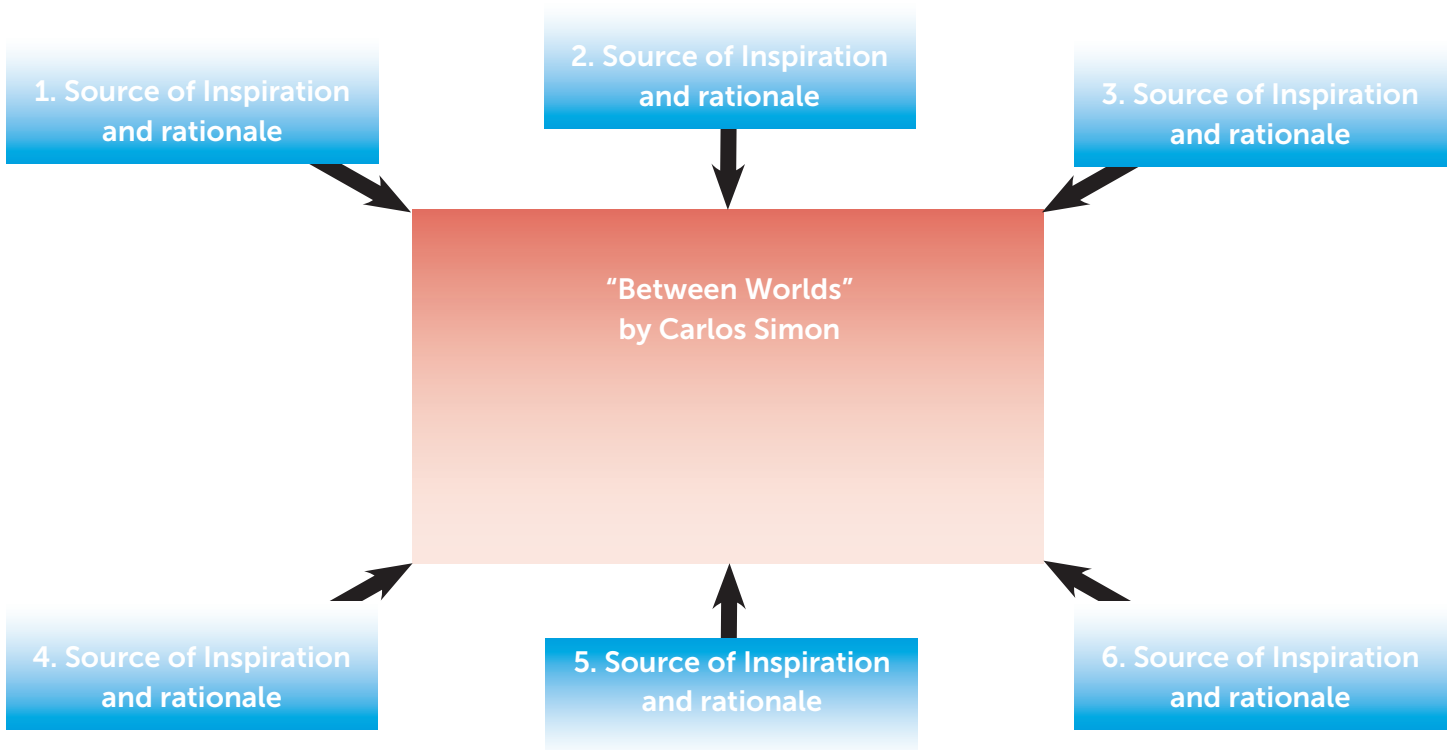
<https://www.youtube.com/watch?v=Ed4RwLKEVGA>

Additional Sources

"Meet the Composer: 'Between Worlds'": <https://www.youtube.com/watch?v=7FtWm8Fosb0>

Bill Traylor (video): <https://youtu.be/BWTvf1aAAj8>

Bill Traylor (reading): <https://americanart.si.edu/exhibitions/traylor>



HANDOUT 3.1B

"AN ELEGY: A CRY FROM THE GRAVE"

Student Name _____

Description of the Activity

Use the link and primary sources below to list six sources that inspired Carlos Simon to compose "An Elegy: A Cry from The Grave." Write your responses in the spaces below. In your responses, cite the resource(s) you used to come to this conclusion.

Recording Links

"An Elegy: A Cry from the Grave" (2015): <https://www.youtube.com/watch?v=Q9ioBEXmZGU>

"Meet the Composer: 'Elegy'": https://www.youtube.com/watch?v=sufU_SO6Au4

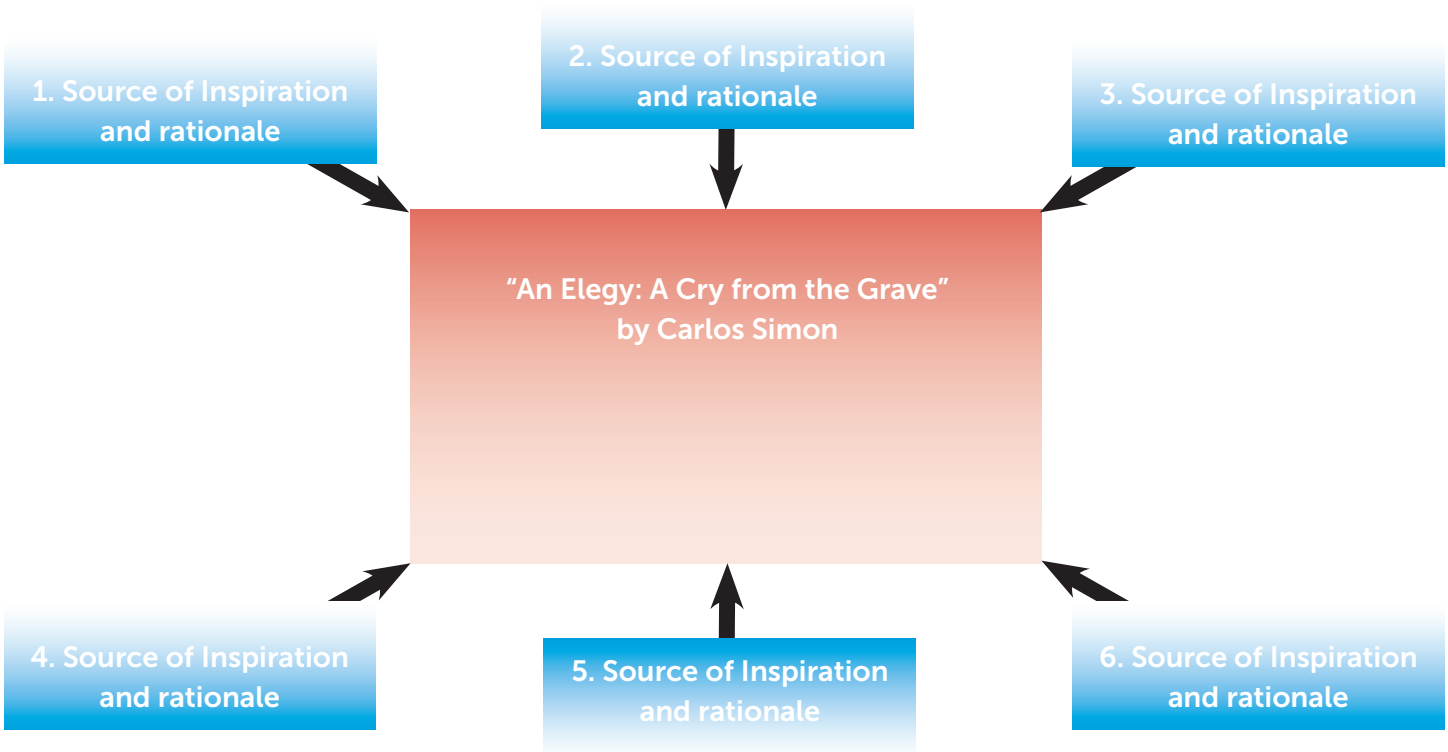
Additional Sources

Michael Brown Verdict:

<https://www.cnn.com/2020/07/30/us/ferguson-missouri-michael-brown-darren-wilson-no-charges/index.html>

Breonna Taylor: <https://www.nytimes.com/article/breonna-taylor-police.html>

Trayvon Martin: <https://www.cnn.com/2013/06/05/us/trayvon-martin-shooting-fast-facts/index.html>



HANDOUT 3.1C

FATE NOW CONQUERS

Student Name _____

Description of the Activity

Use the recording links and primary sources below to list six sources that inspired Carlos Simon to compose "Fate Now Conquers." Write your responses in the spaces below. In your responses, cite the resource(s) you used to come to this conclusion.

Recording Links

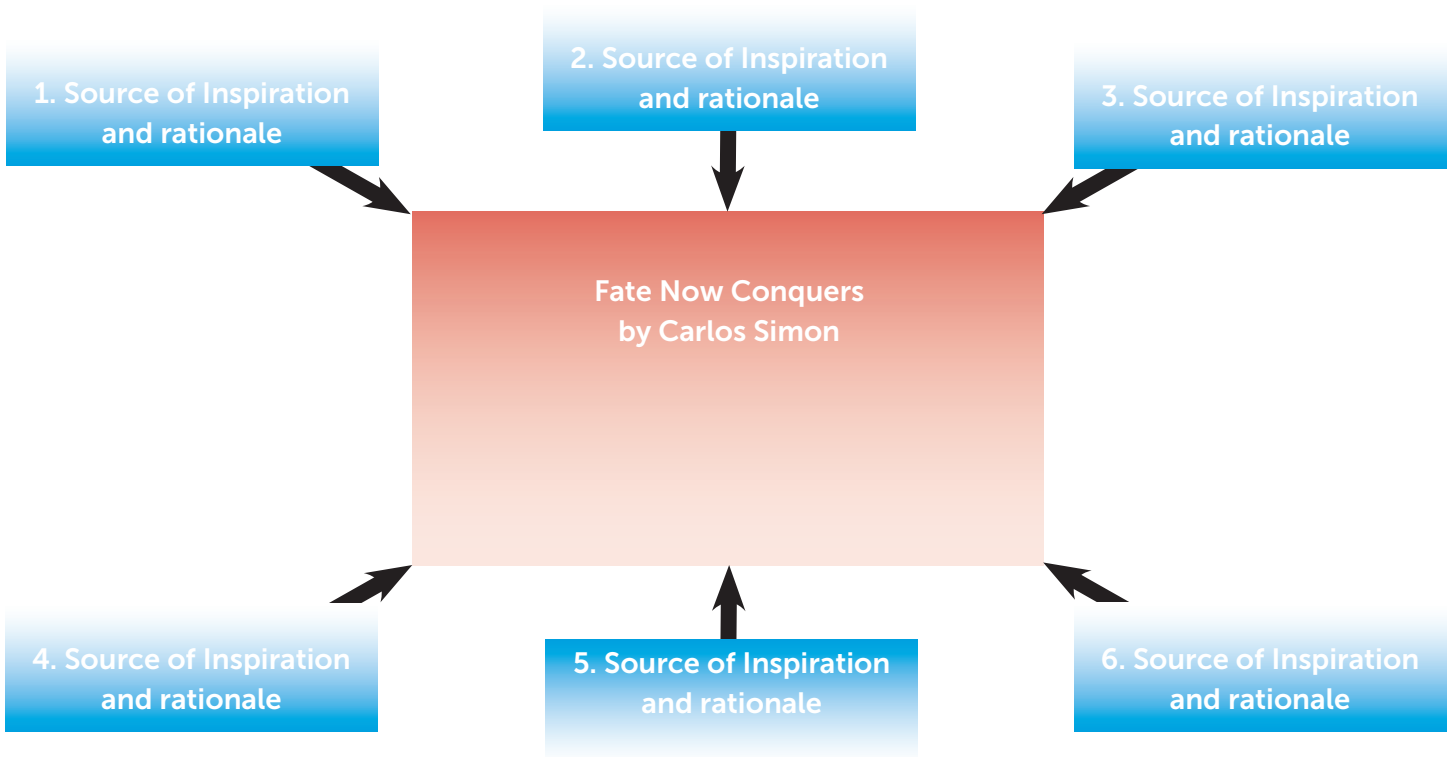
"Fate Now Conquers" <https://www.youtube.com/watch?v=pRtSnnOI0OM>

Beethoven Behind the Scenes: Carlos Simon https://www.youtube.com/watch?v=RTXAoDj1L_4

Additional Sources

Beethoven NOW: Behind the Scenes: https://www.youtube.com/watch?v=tDsp3q_jxSQ

Iliad, Book 22 (Homer): <https://allpoetry.com/poem/15557090-The-Iliad-Book-22--Poetic-Translation-by-George-Chapman--by-Homer>



HANDOUT 3.2

CRITICAL THINKING

Student Name _____

Directions:

Listen to at least 3 minutes of each recording and interview below. After listening to the recording links, respond to the prompt: ***Did Carlos Simon steal Beethoven's ideas? Why or Why Not? Support your statements with at least 5 musical details that you've gathered through your reading, learning, discussing, and listening.***

Please write in complete sentences and use musical terminology where appropriate.

Recording Links

"Fate Now Conquers": <https://www.youtube.com/watch?v=pRtSnnOI0OM>

Beethoven's Symphony no. 4: ***Allegro ma non troppo***: <https://www.youtube.com/watch?v=WN9VBJEPLbI>

Beethoven's Symphony no. 7: <https://www.youtube.com/watch?v=hQVtHOc8kEk>

Beethoven's Symphony no. 8 (Mvt. 1): <https://www.youtube.com/watch?v=C-MwYJgfnk4>

Beethoven Behind the Scenes: Carlos Simon https://www.youtube.com/watch?v=RTXAoDj1L_4

BeethovenNOW: Behind the Scenes: https://www.youtube.com/watch?v=tDsp3q_jxSQ

Why or Why Not:?

Musical Detail:

Musical Detail:

Musical Detail:

Musical Detail:

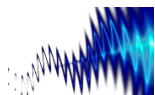
HANDOUT 3.3

FINDING LIGHT IN DIFFICULT TIMES IMAGINATION EXERCISE



Student Name _____

Instructions: Use this worksheet to brainstorm and describe ideas: e.g., sounds, sequences, textures, timbres, dynamic shapes, melodic/harmonic ideas that could be used for your four-measure melodic motif. These ideas should relate to the theme "Finding Light in Difficult Times." In your composition, the elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation) are to be used to portray the characteristics of the theme and should combine to create memorable musical motif. You can write in words or use musical symbols in your brainstorming.



Sounds _____



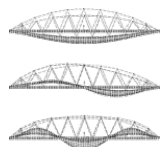
Sequences _____



Textures _____



Timbres _____



Dynamic Shapes _____



Melodic/Harmonic Ideas _____

HANDOUT 3.4

FINDING LIGHT IN DIFFICULT TIMES ANALYSIS FORM



Student Name _____

Identify and describe the various ways you might use the elements of music to help you build a memorable musical motif and portray the characteristics of the theme: "Finding Light in Difficult Times." elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation). Use your work in the Imagination Exercise to guide your work here.

Rhythm, Articulation:

Melody, Harmony, Texture, Timbre:

Dynamics:

Form, Style:

Teacher Feedback:

HANDOUT 3.5

PEER EVALUATION FORM



Student Name _____

Listener/Reviewer's Name _____

Seek to identify musical structures and contexts; and describe in detail how this informed your response as a listener/reviewer.

This section to be complete by the listener/reviewer.

What works well? (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation)

What could improve the composition?

What did you learn from the peer and teacher feedback that will help you make your composition more effective and help you refine your piece? Consider technical/musical aspects, your interpretive choices, and your usage of elements of music.

This section to be completed by the composer

LESSON 3: RUBRICS

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Sources of Inspiration Identification (Handout 3.1 A,B,C)	Student was unable to list six distinct sources of inspiration for their chosen piece with references to resources used to learn this information.	Student was able to list six sources of inspiration for their chosen piece with some references to resources used to learn this information.		Student was able to list six distinct sources of inspiration for their chosen piece with clear and identifiable references to resources used to learn this information.	MU:Re8.1.E.1a Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research MU:Cn11.0.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
Critical Thinking (Handout 3.2)	Student inadequately described whether or not they felt that Carlos Simon stole Beethoven's ideas and did not support their statements with musical details.	Student minimally described whether or not they felt that Carlos Simon stole Beethoven's ideas and minimally supported their statements with musical details.	Student adequately described whether or not they felt that Carlos Simon stole Beethoven's ideas and adequately supported their statements with musical details.	Student thoroughly described whether or not they felt that Carlos Simon stole Beethoven's ideas and thoroughly supported their statements with musical details.	

LESSON 3: RUBRICS CONTINUED

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Imagining and Idea Analysis Activities (Handouts 3.3 and 3.4)	Description of how the musical ideas and elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation) relate to the poem.	Adequately identified and described how most, but not all, of the musical ideas and elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation) relate to the poem.	Adequately identified and described how the musical ideas incorporating elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation) relate to the poem.	Thoroughly identified and described how the musical idea incorporating elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation) relate to the poem.	MU:Cr1.1.E.1a Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal. MU:Cr2.1.E.1a Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
8 Measure Motif (Written Notation) Organization (written on staff paper) *Can be used as a summative assessment	Musical ideas were disorganized	Organization of musical ideas (notated) were sequenced but lacked coherency	Organization of musical ideas (notated) demonstrated a coherent motif.	Organization of musical ideas (notated) demonstrated a coherent motif including variety and expression.	

Teacher Feedback:

LESSON 3: RUBRICS CONTINUED

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Providing Feedback (Handout 3.5 Peer Self/Evaluation)	Identifies few musical structures, contexts. Vaguely describes how this informed the listener's response or conveyed the composer's intent.	Identifies some musical structures, contexts. Broadly describes how this informed the listener's response and conveyed the composer's intent.	Identifies musical structures, contexts. Describes how this informed the listener's response and conveyed the composer's intent.	Clearly identifies musical structures and contexts and describes in detail how this informed the listeners response and conveyed the composer's intent.	MU:Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.
	Uses very little of the criteria from project goals to interpret and evaluate the piece and provides broad statements or ambiguous feedback to composer.	Uses some of the criteria from project goals to interpret and evaluate the piece and provide feedback to composer.	Accurately uses criteria from project and group goals to interpret and evaluate the piece and provide feedback and future considerations to composer.	Accurately and effectively uses criteria from project to interpret and evaluate the piece and provide specific feedback and nuanced future considerations to composer.	
Reflecting on Feedback (Handout 3.5)	Evidence indicated that little feedback and reflection are used to consider technical/ musical aspects, and interpretive choices are not based on use of elements.	Evidence indicated that some feedback and reflection are used to refine and consider technical/ musical aspects, and interpretive choices are based on partial use of elements of music.	Evidence indicated that feedback and reflection are used to refine and consider technical/ musical aspects, and interpretive choices are based on effective use of elements of music	Evidence indicated that feedback and reflection are used skillfully to refine and consider technical/ musical aspects, and interpretive choices are based on a nuanced and effective use of elements of music.	MU:Re8.1.E.1a Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.

HANDOUT 4.1

DECODING COPYRIGHT APPLICATION VOCABULARY WORKSHEET

Student Name _____

Directions

For each definition in the middle, decode, and rewrite the definition in your own words in the right-hand column.

Copyright Term	Website Definition	Definition in Your Own Words
Author	The original creator of something such as a song or composition	
Claimant	The individual making a claim for a government-sponsored benefit, like copyright	
Correspondent	The person the copyright office will contact to answer questions that may arise during the examination of a claim	
Copyright Owner or Holder	The person or company who owns any one of the exclusive rights of copyright in a work. Copyright ownership is separate from the ownership of the work itself.	
Work of Performing Arts	A work that is intended to be performed for an audience. This category includes a wide variety of creative works including music, lyrics, sound recordings, scripts, screenplays, choreography, motion pictures, video games, and similar types of work.	
Phonorecord	A material object in which sounds are fixed, and from which the sounds can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device. A phonorecord may include a cassette tape, an LP vinyl disc, a compact disc, or other means of fixing sounds.	

Copyright Term	Website Definition	Definition in Your Own Words
Perform	To recite, render, play, dance, or act, either directly or by means of any device or process, or, in the case of a motion picture or other audiovisual work, to show its images in any sequence or to make the sounds accompanying it audible.	
Publish	To distribute or copies or phonorecords of the work to the public by sale or other transfer of ownership, or by rental, lease or lending. It also includes offering to distribute copies or phonorecords to a group of persons for purposes of further distribution, public performance, or public display.	
Rights and Permissions	What the claimant/author grants to individuals that go through the official process of asking to use the copyrighted material.	
Limitation of Claim	This means that there is pre-existing material (such as public domain material or previously published material) that should be excluded from what the claimant is attempting to copyright.	

HANDOUT 4.2

COPYRIGHT APPLICATION VOCABULARY QUIZ GAME GRID EXTENSION ACTIVITY

Directions:

- Divide students into small groups for this activity. Make sure that the number of groups allows each group to answer at least two “clues.”
- The teacher provides the first clue in the top right of the grid, and the first group to raise their hand with the correct answer will get to choose the next category and level.
- Teachers can conduct this game in the manner of the popular game show where the group that answers (with the question) must start their answer with “What is ...”
- Teachers may want to put a limit on groups that answer too many clues so that more groups can have a chance to respond.
- These clues and questions can alternatively be plugged into various online game platforms that are commonly used in the classroom setting.

Copyright WHO	Copyright WHAT	Copyright HOW
100	100	100
200	200	200
300	300	300
400	400	400

HANDOUT 4.3

COPYRIGHT APPLICATION VOCABULARY AND QUIZ GAME ANSWER KEY

Some of the terms on this answer key are terms from Lesson 1

Copyright WHO Questions

100—Who is an **AUTHOR**?

200—Who is a **CLAIMANT**?

300—Who is a **CORRESPONDENT**?

400—Who is a **COPYRIGHT OWNER** or **HOLDER**?

Copyright WHO Clues

100—This person is the the original creator of something such as a song or composition

200—This person is the individual making a claim for a government-sponsored benefit, like copyright

300—This person is the person the copyright office will contact to answer questions that may arise during the examination of a claim

400—This is the person or company who owns any one of the exclusive rights of copyright in a work.
Copyright ownership is separate from the ownership of the work itself.

Copyright WHAT Questions

100—What is a **WORK OF PERFORMING ARTS**?

200—What is **COPYRIGHT**?

300—What is **PUBLIC DOMAIN**?

400—What is a **PHONORECORD**?

Copyright WHAT Clues

100—This is a work that is intended to be performed for an audience. This category includes a wide variety of creative works including music, lyrics, sound recordings, scripts, screenplays, choreography, motion pictures, video games, and similar types of work.

200—This is a form of protection provided by the laws of the United States for "original works of authorship" including literary, dramatic, musical, architectural, cartographic, pantomimic, pictorial, graphic, sculptural, and audiovisual creations.

300—This refers to creative materials that are not protected by intellectual property laws such as copyright. The public owns these works, not an individual author or artist; anyone can use a public-domain work without obtaining permission, but no one can ever own it.

400—A material object in which sounds are fixed, and from which the sounds can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device. A phonorecord may include a cassette tape, an LP vinyl disc, a compact disc, or other means of fixing sounds.

HANDOUT 4.4

COPYRIGHT READINESS CHECKLIST AND PEER ASSESSMENT

Student Name/Partner's Name: _____

Examine your partner's composition to determine the composition's readiness for the copyright process. Place an X in all spaces that apply. Use this checklist to formulate feedback for your partner:

- Create a list of four reasons the piece is nearing readiness for copyright and justify your answers.
- Create a list of four areas that still need work in order to be ready for copyright and justify your answers.

Checklist

___ The composition is complete, and it follows the directions in Lesson 3, including an official title.

___ The composition is in written (notated) form.

___ The composition is recorded.

___ The composition is original work (is not copying verbatim from another composer).

___ The composition is an original work with no previously created thematic material.

Four reasons the piece is nearing readiness for copyright:

1. _____
2. _____
3. _____
4. _____

Four areas that still need work in order to be ready for Copyright:

1. _____
2. _____
3. _____
4. _____

HANDOUT 4.5

LESSON 4 EXIT REFLECTION

Student Name: _____

List 3 edits you will make/have made to your creative piece after taking in your partner's feedback.

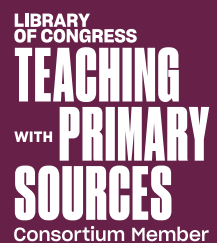
1. _____
2. _____
3. _____

List 3 ways that knowing more about the process of copyrighting creative work can enhance your own artistry and professionalism of your creative work.

1. _____
2. _____
3. _____

LESSON 4: RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Vocabulary Activity	The self-worded definitions are without accurate application of the official meaning of the researched terms.	The self-worded definitions include application of the official meaning of the researched terms with inconsistent accuracy.	The self-worded definitions include accurate application of the official meaning of the researched terms.	The self-worded definitions include articulated and nuanced understanding of the official meaning of the researched terms.	<i>Potential for linking to ELA standards.</i>
Inquiry Activity (Observe, Reflect, Question) and Copyright Readiness Peer Assessment	The responses did not reference the structure or context of the material that was being analyzed, and the Copyright Readiness Checklist was not considered or justified when formulating recommendations.	The responses inconsistently referenced the structure and context of the material that was being analyzed, and the Copyright Readiness Checklist was inconsistently considered and justified when formulating recommendations.	The responses referenced the structure and context of the material that was being analyzed, and the Copyright Readiness Checklist was considered and justified when formulating recommendations.	The responses referenced the structure and context of the material that was being analyzed, and the Copyright Readiness Checklist was considered and justified when formulating nuanced and articulated recommendations.	Responding: <i>MU:Re9.1.E.1a</i> <i>Evaluate works and performances based on personally-or collaboratively-developed criteria, including analysis of the structure and context.</i>
Copyright Readiness Self-Assessment (Exit Reflection) *SUMMATIVE	The responses include an ambiguous connection to varied contexts and personal decisions.	The responses include relevant connections to varied contexts and personal decisions.	The responses include relevant connections to varied contexts and are supported by lesson concepts and personal decisions.	The responses include relevant connections to varied contexts and personal decisions that are supported and expanded upon utilizing learned concepts.	Connecting: <i>MU:Cn11.0.T.1a</i> <i>Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</i>



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

*Teaching with
Primary Sources*