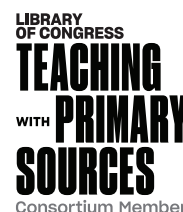# Using Responding, Performing, Creating, and Connecting

to Inspire Personal Creating and Preserving

Band, Advanced Level

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

Teaching with Primary Sources

ACKNOWLEDGMENTS

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OVERVIEW OF NAfME/LIBRARY OF CONGRESS UNITS

These Units are based on the 2014 Music Standards (*nafme.org/standards*). The 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 students' 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 a vehicle for musicians/artists to connect 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 RESPONDING, PERFORMING, CREATING, AND CONNECTING BAND UNIT, ADVANCED LEVEL

This Unit aligns with the Advanced Level standards and assumes students have completed an equivalent of 7–8 years of study in an ensemble in addition to core or general music. This Unit has been developed in conjunction with the Band Proficient Level Unit, which can be used to scaffold instruction for varied levels of learning. The instrumentation for the small ensembles is flexible and designed to allow for any combination of musicians, class sizes or by individuals. This unit is suitable for instruction in multiple delivery methods (in-person, hybrid, online). It focuses on the overarching concept of "Who Owns Music." Students will learn about and interact with the concept of copyright and how to protect and preserve their creations. Lessons provide opportunities for students to use their identity to inform exploration of primary-source artifacts. They use artifacts to inspire their creative vision and support formation of their Creative Team. Students will compose an inspired piece and learn about programming to purposefully construct an impactful program with a unified theme. Students convey their individual and Creative Teams expressive intent by writing a concert program for their proposed concert.

PREREQUISITE KNOWLEDGE AND SKILLS

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

- Knowledge of Western music notation and ability to transpose, transcribe, and arrange music.

- Knowledge, comprehension, and application of:

  - **Music Elements:** rhythm, melody and melodic shape, harmony, form, dynamics, timbre, texture, style.

  - **Compositional Techniques:** tension/release, repetition, unity/variety, balance.

  - **Expressive Characteristics:** dynamics, tempo, articulation.

  - **Context** in music composition.

- Performance ability commensurate with learning grade 3–5 instrumental ensemble repertoire.

- Working with inquiry processes.

- Students need to be familiar with effective structures for collaborative learning. (e.g. Talking Chips, question/sentence frames, Socratic Seminar, Jigsaw, assigning roles, coming to a consensus).

- Knowledge and skills in using various technological devices for composition/collaboration/ music production and recording.

EMBEDDED INQUIRY MODELS

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

TEACHING MATERIALS

- Personal Identity Wheel: Overview of this inclusivity activity.
  https://sites.lsa.umich.edu/inclusive-teaching/sample-activities/personal-identity-wheel/

- Social Identity Wheel: Overview of this inclusivity activity.
  https://sites.lsa.umich.edu/inclusive-teaching/sample-activities/social-identity-wheel/

- Personal Identity Wheel—Handout in a .pdf file.
  https://sites.lsa.umich.edu/inclusive-teaching/wp-content/uploads/sites/732/2017/04/ personalidentwheel.jpg

- Social Identity Wheel: Handout in a .pdf file.
  https://sites.lsa.umich.edu/inclusive-teaching/wp-content/uploads/sites/732/2020/07/Social- Identity-WheelDefinitions.pdf

- Internet-enabled student device (e.g., computer, tablet, phone)

- Student recording/video device (e.g., computer, tablet, phone)

- Usage of some sort of score/music composition application:
  https://www.noteflight.com/
  https://musescore.org/en
  https://www.apple.com/mac/garageband/
  https://www.audacityteam.org/
  https://www.bandlab.com/products/cakewalk?lang=en
  http://www.avidblogs.com/sibelius-first-now-available/
  https://www.finalemusic.com/products/notepad/

- Teacher classroom computer with Internet connection, audio and visual projection capabilities.

- Space for grouping activities.

  – Additional listening stations would further support learning opportunities (e.g., multiple tablets or additional computers and headphones).

- Handouts, activities, and rubrics embedded in each lesson.

  – **Time-saver**

  – Teacher can use handouts to facilitate group discussion.

  – Make a folder with all handouts for each Creative Team, and assign one student per team to the role of Materials Manager.

- Materials to support collaboration (e.g., chart paper, sticky notes, online collaboration/Padlet).

LIBRARY OF CONGRESS AND RESEARCH LINKS

Links are embedded and included in the lessons.

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

- The teacher should review the "Rights and Access" information of all links to ensure understanding of usage and copyright pertaining to the usage of artifacts. The teacher is responsible for determining appropriate usage.

SUMMARY OF 2014 MUSIC STANDARDS

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

Imagine: *Generate musical ideas for various purposes and contexts.*	
Enduring Understanding	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question	How do musicians generate creative ideas?
Performance Standard	**MU:Cr1.1.E.IIIa**—Compose and improvise musical ideas for a variety of purposes and contexts.

Plan and Make: *Select and develop musical ideas for defined purposes and contexts.*	
Enduring Understanding	Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question	How do musicians make creative decisions?
Performance Standard	**MU:Cr2.1.E.IIIa**—Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts. **MU:Cr2.1.E.IIIb**—Preserve draft musical works through standard notation, audio, or video recording.

Evaluate and Refine: *Evaluate and refine selected musical ideas to create work that meets appropriate criteria.*	
Enduring Understanding	Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question	How do musicians improve the quality of their creative work?
Performance Standard	**MU:Cr3.1.E.IIIa**—Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.

Present: *Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.*	
Enduring Understanding	Musicians' presentation of creative work is the culmination of a process of creation and communication.
Essential Question	When is creative work ready to share?
Performance Standard	**MU:Cr3.2.E.IIIa**—Share varied, personally-developed musical works—individually or as an ensemble—that address identified purposes and contexts.

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

Select: *Select varied musical works to present based on interest, knowledge, technical skill, and context.*	
Enduring Understanding	Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
Essential Question	How do performers select repertoire?
Performance Standard	**MU:Pr4.1.E.IIIa**–Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

Analyze: *Analyze the structure and context of varied musical works and their implications for performance.*	
Enduring Understanding	Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
Essential Question	How does understanding the structure and context of musical works inform performance?
Performance Standard	**MU:Pr4.2.E.IIIa**–Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances.

Interpret: *Develop personal interpretations that consider creator's intent.*	
Enduring Understanding	Performers make interpretive decisions based on their understanding of context and expressive intent.
Essential Question	How do performers interpret musical works?
Performance Standard	**MU:Pr4.3.E.IIIa**–Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.

Rehearse, Evaluate, and Refine: *Evaluate and refine personal and ensemble performances, individually or in collaboration with others.*	
Enduring Understanding	To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question	How do musicians improve the quality of their performance?
Performance Standard	**MU:Pr5.3.E.IIIa**–Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

Present: *Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.*	
Enduring Understanding	Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
Essential Question	When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
Performance Standard	**MU:Cr6.1.E.IIIa**—Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles. **MU:Pr6.1.E.IIIb**—Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.

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

Select: *Choose music appropriate for specific purposes and contexts.*	
Enduring Understanding	Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
Essential Question	How do individuals choose music to experience?
Performance Standard	**MU:Re7.1.E.IIIa**—Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

Analyze: *Analyze how the structure and context of varied musical works inform the response.*	
Enduring Understanding	Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
Essential Question	How does understanding the structure and context of music inform a response?
Performance Standard	**MU:Re7.2.E.IIIa**—Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

Interpret: *Support interpreations of musical works that reflect creator's/performer's expressive intent.*	
Enduring Understanding	Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
Essential Question	How do we discern musical creators' and performers' expressive intent?
Performance Standard	**MU:Re8.1.E.IIIa**—Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

Evaluate: *Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.*	
Enduring Understanding	The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.
Essential Question	How do we judge the quality of musical works and performances?
Performance Standard	**MU:Re9.1.E.IIIa**—Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

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

Connect: *Synthesize and relate knowledge and personal experiences to make music.*	
Enduring Understanding	Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
Essential Question	How do musicians make meaningful connections to creating, performing, and responding?
Performance Standard	**MU:Cn10.0.H.IIIa**—Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Connect: *Relate musical ideas and works with varied context to deepen understanding.*	
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:Cn11.0.T.IIIa**—Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

ASSESSMENTS

Formative and summative assessments are embedded throughout the Unit and include aligned rubrics.

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

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

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

FORMATIVE

Essential Readiness Activities
- Handout 0.1 Pre-assessment (baseline).

Lesson 1
- Handout 1.1 Exit Ticket/Reflection.

Lesson 2
- Handout 2.1 Inspiration, Vision, and Creative Teams.

Lesson 3
- Handout 3.4 Personal Reflection and Composition Planning.

Lesson 4
- Handout 4.1 Rehearsal Planning and Protecting your work.

SUMMATIVE

Lesson 3
- Handout 3.4 Part 4 Final Composition Presentation.

Lesson 4
- Handout 4.2 Concert Program and Notes.

- Handout 4.3 Post-assessment (used to gauge transfer and growth).

ESSENTIAL READINESS ACTIVITIES

Sequence/Steps

- Students complete Handout 0.1.

- Students complete the inclusivity task **"Personal and Social Identity Wheels."**

- Students need to be familiar with structures which support effective collaboration to ensure all members contribute and provide perspective (e.g. talking chips, question/sentence frames, Socratic seminar, roles, coming to a consensus).

Considerations

- This Unit is written to provide flexibility regarding teaching modality (in-person, hybrid and online) and at times applications are referenced as examples. The teacher should use whichever applications or in-person strategies they choose. There are additional opportunities to utilize varied Learning Management Systems to further streamline the facilitation and collection of student work (e.g., Google, Canvas, Blackboard, etc.).

- This Unit is designed in conjunction with the Band Proficient Level of the Using Responding, Performing, Creating, and Connecting to Inspire Personal Creating and Preserving Unit. The intent is to offer flexibility in instruction for varied levels which may be present in a full band setting, and support individual, small-ensemble, or full-ensemble instruction. In conjunction these units provide scaffolds embedded in the Proficient Level and extensions in the Advanced Level to support whole-group instruction in a multi-level classroom.

- Extensions, Scaffolds, and Time-savers are indicated throughout the Unit to support differentiation and flexibility.

- Provide academic feedback during classroom activities and by reviewing and commenting on collected student work prior to returning.

Personal and Social Identity Wheels: Citing Source and Information

- The Personal and Social Identity Wheels are used in this Unit as a tool for individuals to connect with and steer their work by their own identities. The teacher may can choose to use this or any type of activity that embeds introspective reflection. The use of these wheels can be expanded into more collaborative activities. Teachers should choose tools and activities they feel best suits the needs of their students and supports the culture and communities in their own classrooms. The **"Personal Identity and Social Identity Wheel"** activities are adapted from **"Voices of Discovery"** Intergroup Relations Center, Arizona State University, and can be found along with additional inclusivity activities at the University of Michigan College of Literature, Science, and the Arts Inclusive Teaching website *https://sites.lsa.umich.edu/inclusive-teaching/activity-main-page/*.

For more specificity and guidance on these specific activities or to consider others that might meet your needs, please reference the Inclusive Teaching at University of Michigan website.

Personal and Social Identity Wheel links

- Personal Identity Wheel: Overview of this inclusivity activity
  https://sites.lsa.umich.edu/inclusive-teaching/sample-activities/personal-identity-wheel/

- Social Identity Wheel: Overview of this inclusivity activity
  https://sites.lsa.umich.edu/inclusive-teaching/sample-activities/social-identity-wheel/

- Personal Identity Wheel: Handout in a .pdf file
  https://sites.lsa.umich.edu/inclusive-teaching/wp-content/uploads/sites/732/2017/04/personalidentwheel.jpg

- Social Identity Wheel: Handout in a .pdf file
  https://sites.lsa.umich.edu/inclusive-teaching/wp-content/uploads/sites/732/2020/07/Social-Identity-WheelDefinitions.pdf

Student Name _____

Directions: Reflect on what you know about copyright concepts by answering the questions below.

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.11a, MU:Cn11.0.T.IIIa

Objective: I CAN explain who the owner of a copyrighted work is. **I CAN** reflect on the importance of being recognized for my contributions/protecting my thoughts/ideas/work.

PART 1. READ AND CONNECT

Estimated Time: 40 minutes
I CAN collaborate with my peers to summarize key understandings and develop questions.

Sequence/Steps
Distribute and have students read through the "Truth Hurts" article.

• 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 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.

• Use the Discussion/Question Bank on p. 15 to facilitate whole-class discussion.

Extension
• Have students read and discuss the articles pertaining to the additional court cases.

• Have students read and discuss the historical context of copyright.

• Have students participate and deepen their exploration by participating in a crowdsourcing campaign to digitize early copyright records hosted by the Library of Congress.

PART 3. CONNECTING AND APPLICATION

Estimated Time: 15 minutes
I CAN reflect on the importance of being recognized for my contributions/protecting my thoughts/ideas/work.

Sequence/Steps
- Distribute **Handout 1.1** and have individuals complete and submit.

Time-saver
- Facilitate discussion using the reflection questions from **Handout 1.1**.

Considerations
- Provide academic feedback during classroom activities and by reviewing and commenting on collected student work prior to returning.

Part 1
- The "Truth Hurts" article is provided as an example. You can use any other article/example you choose and/or consider inviting your students to suggest a current example of a copyright court case they are interested in.

Part 2
- Additional copyright definitions are provided below as a resource.

- Create your own questions or use the Discussion/Question Bank as a resource.

- Consider creating anchor charts for learning, including a word wall, definitions, and responses to questions. Post, revisit, add and revise throughout the unit to solidify learning.

Extension
- Some of these news sources provided in the links below may require a subscription.

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

Discussion/Question Bank
- Who is the owner of this work? Justify your thinking?

- How does copyright help to safeguard/protect one's creative contributions?

- When there are gray areas and creators disagree about copyright, how do they find clarity and consensus?

- How has our ease of access to music further complicated copyright?

- What is the historical context of the development of copyright?

- Take a perspective from a person in the Lizzo article. Do you agree or disagree with the outcome of this case? Use evidence from the text to support your answer.

Part 1. "Truth Hurts" article
https://www.natlawreview.com/article/truth-hurts-judge-rules-lizzo-100-copyright-owner

Part 2. Additional copyright definitions
https://www.csusa.org/page/Definitions
https://www.nfhs.org/articles/nfhs-copyright-resources/

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

- Lawsuit identified similarities between Thicke and Williams's "Blurred Lines" and Marvin Gaye's "Got to Give It Up." *https://www.rollingstone.com/music/music-news/robin-thicke-pharrell-williams-blurred-lines-copyright-suit-final-5-million-dollar-judgment-768508/*

- More details about the Thicke ruling, including concerns of other artists about its impact on the music industry. *https://www.nbcnews.com/pop-culture/music/robin-thicke-pharrell-williams-pay-5-million-marvin-gaye-estate-n947666*

- Overview of Dapper Dan's work, rise to fashion fame, lawsuit. *https://www.nytimes.com/2017/06/03/fashion/dapper-dan-harlem-gucci.html*

- Second article about Dapper Dan and 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 settling 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/

Student Name _____

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

Consider a case that we discussed today.

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

_____

_____

_____

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

How did this make you feel?

_____

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

_____

_____

_____

_____

_____

_____

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

_____

_____

_____

_____

_____

_____

EXIT REFLECTION 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.**	*Potential for linking to ELA standards.*
Connecting to personal experience	The responses include an **ambiguous** connection to personal experience.	The responses include **relevant connections** to personal experience.	The responses include **relevant connections** to personal experience and are **supported** by lesson concepts.	The responses include **relevant connections** to personal experience and are supported and **expanded upon** through lesson concepts.	MU:Cn10.0.H.IIIa
Relating with varied contexts to deepen understanding	The responses include an **ambiguous** connection to varied contexts.	The responses include **relevant connections** to varied contexts.	The responses include **relevant connections** to varied contexts and are **supported** by lesson concepts.	The responses include **relevant connections** to varied contexts and are supported and **expanded upon** through lesson concepts.	MU:Cn11.0.T.IIIa

LESSON 2—IDENTITIES AND INSPIRATION

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

Standards:
MU:Cr1.1.E.IIIa; MU:Re7.1.E.IIIa; MU:Re7.2.E.IIIa; MU:Re8.1.E.IIIa; MU:Re9.1.E.IIIa; MU:Cn10.0.H.IIIa

Objective: I CAN use an element of my identity to select artifacts which will inspire my composition and explain choices to connect with others.

PART 1. GENERATING IDEAS

Estimated Time: 40 minutes

I CAN use the inquiry process to analyze Primary Source Artifacts to consider how composers generate creative ideas.

Sequence/Steps
- Use the links for the "Going Home" Theme from Dvorak's manuscript and model the inquiry process with the *Primary Source Analysis Tool*.

- Have students listen to the Largo movement from the New World Symphony.

- Use the first question in the **Question Bank** on p. 15 to make connections to the theme and composer's intent.

- Divide remaining artifact links among your students. Assign multiple students to each link to support future discussion.

- Distribute the Library of Congress Inquiry Sheet and students capture findings.

Time-saver
- Individuals complete an inquiry sheet for assigned artifact/link outside of class.

Extension
- Assign artifacts to be studied based upon complexity.

- Assign multiple artifacts to explore.

- Assign an artifact to only one individual.

- Divide students into groups aligned with the artifact they studied and assign or have students select their roles. (e.g., scribe, timekeeper, facilitator, summarizer, speaker)

Extension
- Assign the role of coaching/facilitator to support others conversation/thinking.

- Students use a collaborative protocol to share findings, summarize thinking (e.g., chart paper/Padlet) and prepare to share with the whole class.

- Each small group displays their artifact links and presents a summary of findings about their artifact.

Time Saver
- Use a collaborative structure such as (e.g. a "Gallery Walk" or "Stay and Stray" in-person or app like Padlet online).

- Teacher facilitates questions to guide conversations. Examples to engage students in discourse and enrich discussions are provided in the **Discussion/Question Bank** on p. 15.

PART 2 ARTIFACTS, INQUIRY, AND INSPIRATION

Estimated Time: 40 minutes
I CAN use an aspect of my identity to select Library of Congress primary source artifacts to interact with and to inspire my creative work.

Sequence/Steps
- Distribute completed **Personal and Social Identity Wheels** and **Handout 2.1**.

- Students individually reflect on their completed **Personal and Social Identity Wheel** responses to complete **Part 1 of Handout 2.1** to inform their artifact exploration.

- Distribute the **Library of Congress Inquiry Sheets** and **Handout 2.2**.

- Facilitate deep exploration and consideration in knowing about their artifact(s) context and how they will use this to inspire their own expressive intent.

Time-saver
- Students complete their inquiry sheets for chosen artifacts/links outside of class.

Extension
- Increase the amount of Primary Source Artifacts explored.

- Guide students to use more variance in artifact types to inspire compositions.

- Students refer to completed **Primary Source Analysis Tools** and **Handout 2.2** to complete **Part 2 of Handout 2.1** to reflect and create vision statements.

- Students practice using their vision statements to prepare for Interview/Elevator Speech.

PART 3

Estimated Time: 30 minutes
I CAN share my vision statement and consider connections with others.

Sequence/Steps
- Set up a structure for students to be able to interview each other (e.g., rotating inside/outside circles *in-person* or breakout rooms *online*).

- Students interview each other and capture notes in **Part 3 of Handout 2.1**.

- Students complete **Part 4 of Handout 2.1**.

Timesaver
- Students pre-record their elevator speeches. Classmates review them and complete **Part 3 and 4 of Handout 2.1** outside of class.

- Creative Teams are formed.

Extension

- Purposefully assign advanced students to Creative Teams where the topics present a challenge/conflict or require extended thinking to create a theme.

Considerations

- The teacher should preview all links, activities, and worksheets for appropriateness and alignment to the needs of their own classroom.

- Provide academic feedback during classroom activities and by reviewing and commenting on collected student work prior to returning.

Part 1

- The links and materials provided align with Symphony no. 9 in E minor, "From the New World," op .95, by Antonin Dvorak. They are provided as an example and may be used with fidelity or substituted with a different composition/artifact as best suits the needs of the learning community and goals.

- The teacher links for this part include: the *Teacher's Guide: Analyzing Primary Sources*, which provides guidance on using the tool; the *Primary Source Analysis Tool*; which is the fillable pdf document you will use to model the use of the tool; and additional resources about teaching from Primary Sources for optional viewing.

- The Question Bank and Dvorak links are extended for the Advanced level for scaffolds see the Proficient Level Unit. Having students explore links from all three subcategories in both units will support more depth in conversations and access to questions in the Question Bank.

Part 2

- The *Primary Source Analysis Tool* link is a fillable pdf. If students do not have access to complete this digitally you will need to distribute multiple copies per student.

- **Handout 2.2** provides directions and guidance but also links making digital distribution more effective.

- The links provided for students to use are in most cases links to larger digital collections. As expected, there are vast possibilities for students to search in myriad ways. Consider practicing and reviewing this *Library of Congress advanced search guidance* resource to support students in refining and narrowing their searches.

- There are three primary source artifact exploration sheets provided for **Part 2** that provide different guiding questions dependent on the type of artifact being explored. Students can use these guiding questions along with **Handout 2.2** to complete the generalized primary source artifact exploration sheet template.

Part 3

- Creative Teams: You may choose to use **Handout 2.1** to purposefully assign Creative Teams or allow groups to organically form but these teams should be established prior to Lesson 3. Consider purposefully assigning advanced students to Creative Teams where the topics present a challenge/conflict or require extended thinking to create a theme.

Discussion/Question Bank

- What instrument first introduces the "Going Home" melody in the Largo movement?

  – Why did Dvorak use this instrument?

  – What was he trying to express?

- How do composers generate creative ideas?

- What additional questions do you have?

- Who would you interview if you could? Why?

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

- Is Antonin Dvorak an American/U.S. composer?

- What did it mean to be an American in 1893? Now? What has/has not changed? Why?

- What do you think Dvorak thought it meant to be American in 1893?

- What was Dvorak trying to convey in his composition of the "New World Symphony"?

- What inspired Dvorak to write the "New World Symphony?"

- Are there melodies/sections in his work which are inspired by African American spirituals? If so, how has he used the elements of music to convey his expressive intent?

- Who owns music?

- What is cultural appropriation?

  - Would you consider the "New World Symphony" to be an example of cultural appropriation? Why?

  - Was Burleigh's arrangement of "Swing Low, Sweet Chariot" an example of cultural appropriation? Why?

  - Was Longfellow's Song of Hiawatha an example of cultural appropriation? Why?

  - What different perspectives or bias might you/others have?

  - What was the original intent of the work?

  - How has our 21st-century lens provided a different perspective?

- Why is knowing the creator's intent so integral in considering how you view their work?

LINKS

Part 1
Teacher Links:
- Dvorak links
  "Going Home" Theme in Dvorak's manuscript (2 pps.)
  https://archives.nyphil.org/index.php/artifact/c48fa79d-0674-48ec-8c29-dbafda614181-0.1/fullview#page/92/mode/2up
  https://archives.nyphil.org/index.php/artifact/c48fa79d-0674-48ec-8c29-dbafda614181-0.1/fullview#page/94/mode/2up

- **Teacher's Guide** Analyzing Primary Sources
  https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Analyzing_Primary_Sources.pdf

- **Primary Source** Analysis Tool
  https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary_Source_Analysis_Tool_LOC.pdf

- *Additional Teaching from primary sources resources*
  https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/
  https://primarysourcenexus.org/tag/aps/

Student Links
- **Primary Source** Analysis Tool
  https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary_Source_Analysis_Tool_LOC.pdf

- Dvorak links
  https://www.carnegiehall.org/Explore/Articles/2020/09/21/Carnegie-Hall-Premieres-Dvoraks-New-World-Symphony

- "Young People's Concerts Scripts" Leonard Bernstein (3 pps.)
  https://www.loc.gov/resource/lbypc.0161.0/?sp=7
  https://www.loc.gov/resource/lbypc.0161.0/?sp=8
  https://www.loc.gov/resource/lbypc.0161.0/?sp=9

  https://archives.nyphil.org/index.php/artifact/c48fa79d-0674-48ec-8c29-dbafda614181-0.1/fullview#page/14/mode/2up
  https://guides.loc.gov/harry-thacker-burleigh
  http://www.antonin-dvorak.cz/en/new-york
  https://www.theguardian.com/music/tomserviceblog/2014/sep/02/symphony-guide-dvorak-9th-new-world-symphony-tom-service

- **Extension**
  This is a 97-minute presentation held at the Library of Congress
  https://www.loc.gov/item/webcast-5341/

Part 2

Teacher Links:

- Library of Congress advanced search guidance
  https://catalog.loc.gov/vwebv/ui/en_US/htdocs/help/searchAdvanced.html

- Library of Congress Artifact Inquiry Sheet
  https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Analyzing_Sound_Recordings.pdf

- Library of Congress Teachers Guides
  https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Analyzing_Sheet_Music_and_Song_Sheets.pdf
  https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Analyzing_Primary_Sources.pdf

- Collection of additional primary-source guiding questions
  https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/

Student Links:

- **Primary Source** Analysis Tool
  https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary_Source_Analysis_Tool_LOC.pdf

- **Artifacts**
  https://www.loc.gov/collections/
  https://www.loc.gov/collections/concerts-from-the-library-of-congress/
  https://www.loc.gov/search/?fa=partof:performing+arts+encyclopedia
  https://theglobaljukebox.org/
  https://citizen-dj.labs.loc.gov/
  https://memory.loc.gov/diglib/ihas/html/afccards/afccards-home.html
  https://www.loc.gov/collections/african-american-band-music/about-this-collection/
  https://www.loc.gov/collections/alan-lomax-in-michigan/about-this-collection/
  https://www.loc.gov/photos/collections/?st=gallery
  https://www.loc.gov/collections/ragtime/about-this-collection/
  https://www.loc.gov/collections/songs-of-america/about-this-collection/
  https://www.loc.gov/collections/variety-stage-sound-recordings-and motion-pictures/about-this-collection/
  https://babel.hathitrust.org/cgi/pt?id=mdp.39015009772446&view=1up&seq=100&skin=2021
  http://www.culturalequity.org/resources/gjb
  https://blogs.loc.gov/music/2020/07/music-in-time-of-pestilence-part-one/
  https://blogs.loc.gov/music/2020/07/music-in-time-of-pestilence-part-two/

INSPIRATION, VISION, AND CREATIVE TEAMS

Student Name _____

PART 1: REFLECTING ON YOUR STORY

In this activity you will be selecting an aspect of your identity to guide your artifact exploration.

What aspect of your identity have you chosen to connect your project with?

_____

_____

Why have you chosen to focus on this aspect?

_____

_____

How will you search for artifacts that connect with your topic?

_____

_____

PART 2: REFLECTING ON YOUR INSPIRATION

In this activity you will be considering how your artifacts will inspire the topic you have chosen for your work and be creating a vision statement to share with others.

What artifacts have provided the most inspiration and **why?**

_____

_____

What characteristics or ideas from your artifacts will you include in your composition?

_____

_____

How do these artifacts connect to your identity and inspire your composition?

_____

_____

What big message or topic do you want to convey in your work?

_____

_____

What elements of music will you focus on to convey these ideas?
(e.g., rhythms, melodies, harmony, dynamics, articulation, timbre, texture, form, style)

Why?

_____

_____

How will you use these elements of music to convey these ideas?
(e.g., rhythms, melodies, harmony, dynamics, articulation, timbre, texture, form, style)

_____

_____

Create your vision statement:
Your statement should include your **topic** and **key components** of your **Why, What,** and **How**.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

INSPIRATION, VISION, AND CREATIVE TEAMS

Student Name _____

PART 3. INTERVIEW/ELEVATOR SPEECH

In this activity you will share your vision statement and interview each other to determine connections to form a **Creative Team**. Keep in mind that your composition will be individual work, but you will be working with members of your **Creative Team** to make decisions about how your compositions fit together within a program.

Interview Notes

Student	Topic/Vision	How might this connect or contrast with your topic?	Would your collaboration support a strong message/theme? (Yes/No/Maybe)

INSPIRATION, VISION, AND CREATIVE TEAMS

Student Name _____

PART 4. INTERVIEW/ELEVATOR SPEECH REFLECTION

Which topic(s) do you feel most connected with? Why?

List your top six topics and students' names, and share your reasoning.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

Look back at the last column on your interview notes *"Would your collaboration support a strong message/theme?"* and list all the topics that received a "no" or a "maybe" below. Leaving room for additional notes.

Now reconsider your perspectives, similarities, differences, challenges, and ideas; rethink how this may allow you to connect with your team, and capture your notes below each listed topic.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

ARTIFACT EXPLORATION

Student Name _____

Identity Aspect Focus _____

Purpose

Explore multiple artifacts inclusive of sound recordings, sheet music, pictures, videos, or other historical documents to inspire your own composition. You are searching for inspiration from music or nonmusic artifacts (such as a picture, video, or historical document) that gives you inspiration for composing your original work. Continue to consider what you now know about copyright, public domain, context, perspective, cultural appropriation, the elements of music, and compositional devices to guide exploration.

Directions

Use the links provided on the following page to begin your search. Many of the links provided take you to large digital collections which you can refine. Click on this *link* to learn more about refining your search.

Use a separate *Primary Source Analysis Tool* to collect notes for each primary source.

Include the link and description of your artifact in the notes section on each sheet.

Consider these questions as you explore and determine which artifacts will inspire your composition. Capture notes on relevant questions and delve deep into the artifacts that inspire you.

• What do you know about the context of your artifact?

• What further investigation would you need?

• What are the restrictions, access, and use parameters of this artifact?

• What citing information do I need to capture?

• What was the creator's original intent?

• Should I breathe life into this artifact? If so, how?

• How does this artifact inspire what you may want your composition to convey?

• How will I use the elements of music and compositional devices to convey meaning?

Specific questions for different types of Primary Sources might support deeper exploration.

Sound Recordings
Sheet Music
Guides for nonmusic artifacts

ARTIFACT EXPLORATION

Student Name _____

Artifact Links

https://www.loc.gov/collections/

https://www.loc.gov/collections/concerts-from-the-library-of-congress/

https://www.loc.gov/search/?fa=partof:performing+arts+encyclopedia

https://theglobaljukebox.org/

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

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

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

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

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

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

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

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

https://babel.hathitrust.org/cgi/pt?id=mdp.39015009772446&view=1up&seq=100&skin=2021

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

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

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

INSPIRATION, VISION AND CREATIVE TEAMS RUBRIC

Criterion	Novice (1)	Proficient (2)	Accomplished (3)	Advanced (4)	Standards
Reasons for Selecting	Explanation is absent of criterion for selecting inspiration artifact(s) for the project and cites only connections to personal interest in justification.	Explains some criteria for selecting inspiration artifact(s) for the project and cites either music characteristics or connections to personal interest in justification.	Explains criteria for selecting inspiration artifact(s) for the project and cites music characteristics and connections to personal interest in justification.	Clearly explains specific criteria for selecting inspiration artifact(s) for the project and cites music characteristics and connections to personal interest in justification.	MU:Cr1.1.E.IIIa MU:Pr4.1.E.IIa MU:Re7.1.E.IIa MU:Re7.2.E.11a MU:Cn10.0.H.11a
Inspiration, Imagination and Using Musical Elements to Convey	Description was unclear as to how the musical ideas related to chosen inspiration artifact.	Description provided some guidance as to how the musical ideas related to chosen inspiration artifact.	Description clearly related musical ideas to their chosen inspiration artifact.	Description clearly and creatively related musical ideas to their chosen inspiration artifact.	
Vision	Explanation included a topic, sparse components of "what, why, and how," and use of musical devices to convey meaning.	Explanation included a topic, some components of "what, why, and how," and some additional ideas about process, inspiration, and use of musical devices to convey meaning.	Explanation included a topic, key components of "what, why, and how," as well as ideas about process, inspiration and initial consideration of expressive intent and use of musical devices to convey meaning.	Explanation clearly included a topic, key components of "what, why and how," as well as expanded ideas about process, inspiration, and initial consideration of expressive intent and use of musical devices to convey meaning.	
Creative Teams	Their Creative Team was selected based upon some connection with the team's personnel and team topic is considered.	Related their vision and topic with others and selected their Creative Team based upon some emerging relationship of team's topics to inform a unified idea for their concert program.	Related their vision and topic with others and selected their Creative Team based upon the relationship of the team's topics to inform a unified idea/theme for their concert program.	Related their vision and topic with others, considered multiple perspectives and selected their Creative Team based upon the relationship of the team's topics to inform a strong unified theme/message for their concert program.	MU:Pr4.1.E.IIIa MU:Pr6.1.E.IIIb MU:Re7.1.E.IIIa MU:Re7.2.E.IIIa MU:Re8.1.E.IIIa MU:Re9.1.E.IIIa MU:Cn10.0.H

LESSON 3—CONTEXT AND INFLUENCE

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

Standards: MU:Cr1.1.E.IIIa; MU:Cr2.1.E.IIIa; MU:Cr2.1.E.IIIb; MU:Cr3.2.E.IIIa; MU:Pr4.1.E.IIIa; MU:Pr4.2.E.IIIa; MU:Pr4.3.E.IIIa; MU:Cr6.1.E.IIIa; MU:Pr6.1.E.IIIb; MU:Cn10.0.H.IIIa

Objective: I CAN collaborate with a creative team to plan and make a composition which includes music characteristics inspired by my artifact(s) and our program

PART 1

Estimated Time: 40 minutes
I CAN draw inspiration from others to collaborate on a unified theme.

Sequence/Steps
* Students are seated/organized into their creative teams.

Extension
Assign students with a coaching/facilitator role to groups to support others conversation/thinking.

* Pass back **Handout 2.1** and give out **Handout 3.1**.

* Students compare topics, similarities, and differences and record them on **Handout 3.1**.

* Explain how to organize their compositions into an effective concert program.

* Post the following questions on the board/Padlet.

When programming for a concert
* Who should be considered? (e.g., audience, performer, conductor)

* What musical elements should you consider? (e.g., musical styles, compositional form, and historical eras)

* What should be considered about a venue?

* How is energy and delight created by programming?

* Students discuss each question in creative teams and report out to class.

Time-saver
Use a collaborative structure such as (e.g. a "Gallery Walk" or "Stay and Stray" in-person or app like Padlet online).

* Capture responses and clarify and solidify understanding.

* Distribute *The Art of Programming* article and **Handout 3.2**.

* Students complete the jigsaw activity in **Handout 3.2**.

PART 2

Estimated Time: 60 minutes
I CAN create a theme and effectively sequence musical works in a concert to create energy and emotional impact.

Sequence/Steps
- Explain considerations of prior programming and link to Part 1 learning.

- Present examples of prior programs and make links to the patterns observed, emotional ramp, and the roles of each work.

- Distribute and Introduce the **Part 1 of Handout 3.3** *Program a Concert Activity* pass out chart paper, assign roles (e.g., scribe, timekeeper, facilitator, speaker).

- Creative Teams present **Part 1 of Handout 3.3**.

- Creative Teams refer to **Handout 3.1** to complete **Part 2 of Handout 3.3**.

PART 3

Estimated Time: Multiple weeks
I CAN explain expressive decisions making connections to their program, inspiration, and intent.

I CAN create a composition that reflects, connections, planning, and impact of programing related to theme and purpose.

Sequence/Steps
- Distribute all **Lesson 2** and L**esson 3 Handouts** to individuals.

- Teacher passes out **Handout 3.4**.

- Students complete and submit handouts for teacher feedback.

- Have students individually complete their composition outside of class.

- Students share **Part 4 of Handout 3.4** with Creative Teams and submit final compositions.

Considerations
- Provide academic feedback during classroom activities and by reviewing and commenting on collected student work prior to returning.

Parts 1 and 2
- Students will work in their creative teams in Part 1 and Part 2.

Technology enhancers
- The Art of Programing Activity could be facilitated as a Google Form.

- Padlet can be a resource to consider for collecting and sharing group responses.

Part 3

- Part 3 will likely take a series of weeks for students to write their compositions outside of class. The teacher's role will be primarily to facilitate learning (e.g., providing work time and feedback, answering questions, and prompting forward momentum toward goals).

- The appropriate length of composition should be based on the understanding level of the student.

- Students should compose their pieces utilizing applications that provides playback capabilities to facilitate sharing of links for presentation and assessment.

- Consider having students videotape their presentations to allow for both simultaneous presentations and individual assessment.

- Consider using Google Classroom, Flipgrid, or other online tool to easily collect and organize the videos.

LINKS

Part 1
- The Art of Programming Article (Site author)
  http://www.bandworld.org/MagOnline/Issue45/20.pdf

Part 2
- Program the Concert Activity
  http://www.d131music.org/program-a-concert.html

Part 3
- Applications for compositions
  https://www.noteflight.com/
  https://musescore.org/en
  https://www.apple.com/mac/garageband/
  https://www.audacityteam.org/
  https://www.bandlab.com/products/cakewalk?lang=en
  http://www.avidblogs.com/sibelius-first-now-available/
  https://www.finalemusic.com/products/notepad/

HANDOUT 3.1

CREATIVE TEAM COMPARISONS

Student Name _____

Creative Team Members

_____

_____

_____

Directions: Using notes from part 3 of **Handout 2.1**, compare each team member's artifact and its intended compositional use. Be as detailed as possible to increase creative possibilities for your team.

Creative Team Comparison

	Student 1	Student 2	Student 3	Studen 4
Topic				
Similarities				
Differences				

THE ART OF PROGRAMMING HANDOUT

Student Name _____

Creative Team Members _____

ARTICLE LINK: *http://www.bandworld.org/MagOnline/Issue45/20.pdf*

Directions: Assign a number to each member of the team. Each student reads the corresponding section of the article and answers their questions. Each person then shares the information from their assigned section while others capture notes on the corresponding section.

Name	1:
Topic/Pages	**Who should be considered when programming for a concert?** **P. 1**
Questions	How can content and sequencing impact a concert? Who are the 3 constituents a programmer should consider when creating a concert?

Name	2:
Topic/Pages	**Setting concert expectations** **P. 2–4**
Questions	What is one way to make it clear to an audience what they can expect at the concert? What is a strategy to clarify for an audience what they will hear at the concert? Once a theme or logo is chosen, how should the programming match the expectation?

THE ART OF PROGRAMMING HANDOUT

Student Name _____

Creative Team Members _____

Name	3:
Topic/Pages	**Sequencing a concert to create delight and energy** **P. 5–7**
Considerations	The order that music comes in a concert should not be random if the opportunity to maximize the emotional impact of the music is your goal.
Questions	What creates the feeling of exceeding expectations for an audience? How do you get the audience to "go over the top" emotionally in a concert? Explain a "ramp" of emotional content.

Name	4:
Topic/Pages	**Performer and personal expectations** **P. 8**
Questions	What 2 things should the programmer consider in terms of performer expectations? What is a personal desired outcome of effective programming for a performer?

THEME/PROGRAM EFFECTIVENESS PLANNING

Student Name _____

Creative Team Members _____

Part 1. Program the Concert Activity
Click on Program the Concert Activity link *http://www.d131music.org/program-a-concert.html*

1. Choose a theme and the four pieces that reflect it.

2. Choose your purposeful order.

3. On Chart paper, prepare for group presentations.

Include the following:

•   Theme and Musical Works

•   Why the musical works reflect the theme.

•   Explain the "ramp" of your order.

•   Explain the emotional impact you think your chosen program order will have on the audience.

•   Explain for what type of event or venue this concert might be most appropriate.

Part 2
Directions
Work in your Creative Teams to answer the questions below. Then complete the chart to plan an effective and impactful program order.

1. List three or four possible theme options that your group discussed.

_____

_____

2. What theme did your group choose?

_____

_____

3. What is the title of your concert?

_____

_____

4. For what audience, and for what event/venue might this concert be intended?

_____

_____

THEME/PROGRAM EFFECTIVENESS PLANNING

Student Name _____

5. Use the chart below to list your program order, and describe the desired style of each as it relates to the effectiveness of your program order.

	First Composition	Second Composition	Third Composition	Final Composition
Student Name				
Desired musical style/ attributes to support program order				
Choose from the terms bank listed below to describe the role of each composition				

Term Bank: OPENER • UP-ENERGY • SOLO SLOW/FAST • STRETCH • QUICK TEMPO • MEDIUM TEMPO • SLOW TEMPO • EXCITING CLOSER

Refer to Art of Programming Article *http://www.bandworld.org/MagOnline/Issue45/20.pdf* for examples and clarification of terms.

6. Put a large X under the piece that your ramp leads the audience to for greatest emotional impact.

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Purpose: This handout consists of three sections that support the planning of your composition and consideration of how your composition relates to your inspiration artifact and your Creative Teams program. You will refer to this document when preparing for your composition.

Directions: Complete all sections and submit for teacher feedback before beginning composition.

Part 1. Personal Reflection/Composition Planning

Where in the program order does your composition occur?

_____

_____

_____

What is the role of your composition in the program order? (Utilize and explain the term(s) used in the chart regarding your composition.)

_____

_____

_____

Where does your piece occur in the ramp of the program? Beginning, middle, end?

_____

_____

_____

What is the primary emotional purpose of your piece in this program?

_____

_____

_____

How will the role of the composition in this program affect your musical decisions as you compose?

_____

_____

_____

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

_____

_____

_____

HANDOUT 3.4B

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Title of your piece

_____

What musical form will you use for your composition?

_____

_____

What instrumentation will you use for your composition?

_____

_____

Part 2. Musical Elements

Musical Element	Identify your focus element(s) that will bring your piece to life	Describe the reason(s) for the element(s) you're choosing, and how that relates to your Library of Congress Inspiration piece and your program role as determined by your Creative Team.
Shape		
Rhythm		
Melody		
Articulation		
Dynamics		
Harmony		
Timbre		
Tempo		
Form		
Style		

HANDOUT 3.4C

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Part 3. Composition Map
IMPORTANT: This composition map is a living document to be used/revised throughout the composition process.

Title

_____

Inspiration Artifact Link(s)

_____

Section	Expressive Intent Describe your expressive intent for each section and share how your Library of Congress inspiration influenced this.	Musical Elements/Compositional Techniques/Expressive Characteristics: Describe, using music terminology, the musical aspects you will use to convey your expressive intent (e.g., tension/release, repetition, unity/variety, balance.)
Beginning		
Middle		
End		

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Teacher Feedback

_____

_____

_____

_____

_____

_____

_____

_____

_____

Part 4: Final Composition Presentation

Using the feedback from your teacher on parts 1, 2, and 3 of this handout, complete your composition outside of class. When your composition is complete, you will share it with your Creative Teams via midi/digital playback recordings and explain how you used the elements of music, compositional techniques, and processes to realize the expressive intent in relation to your initial artifact and in relation to the Creative Team's programming.

PERSONAL REFLECTION AND COMPOSITION PLANNING RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Expressive Intent	Limited description of expressive intent or connections to Library of Congress inspiration artifact and program role present for each section.	Expressive intent was described for each section, and attempts are made to share connections to Library of Congress inspiration artifacts and program role, but some are unclear.	Clearly described the expressive intent of each section and connections to Library of Congress inspiration artifact and program role.	Clearly described the expressive intent of each section and connections to Library of Congress artifacts and program role demonstrate insightful sensitivity.	MU:Cr2.1.E.IIIa MU:Pr4.1.E.IIIa MU:Pr4.2.E.IIIa MU:Pr6.1.E.IIIb MU:Re7.1.E.IIIa MU:Re7.2.E.IIIa MU:Re8.1.E.IIIa MU:Cn10.0.H.IIIa
Music Elements	Music elements were listed without connection to expressive intent.	Musical elements were described for each section, but some are unclear as to how they conveyed expressive intent.	Musical elements include citation of the elements of music and convey the expressive intent for each section.	Musical elements include clear citation of the elements of music and convey the expressive, innovative, and creative intent for each section.	
Structural Conventions	Composition Map demonstrates little use of structural and project conventions.	Composition Map demonstrates of some use of structural and project conventions.	Composition Map demonstrates appropriate use of structural and project conventions.	Composition Map demonstrates appropriate use of structural and project conventions and includes expansive use of the elements of music, and/or compositional techniques.	

SUMMATIVE ASSESSMENT RUBRIC
FINAL COMPOSITION PRESENTATION

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Verbal Presentation	Minimally explained how they employed the elements of music, compositional techniques, and processes to realize the expressive intent for the composition based on their artifact and role in creative team programming.	Somewhat explained how they employed the elements of music, compositional techniques, and processes to realize the expressive intent for the composition based on their artifact and role in creative team programming.	Adequately explained how they employed the elements of music, compositional techniques, and processes to realize the expressive intent for the composition based on their artifact and role in creative team programming.	Thoroughly explained how they employed the elements of music, compositional techniques, and processes to realize the expressive intent for the composition based on their artifact and role in the creative team programming.	MU:Cr3.2.E.IIIa MU:Pr6.1.E.IIIb MU:Re8.1.E.IIIa MU:Cn10.0.H.IIIa
Craftsmanship of Expressive Intent	The composition adheres to few conventions to support realization and conveys minimal expressive intent.	The composition adheres to some conventions to support realization and conveys some expressive intent.	The composition adheres to conventions to support realization and conveys expressive intent.	The composition adheres to conventions to support realization and conveyed a clear and compelling expressive intent and well defined form and style.	MU:Cr1.1.E.IIIa MU:Cr2.1.E.IIIa MU:Pr6.1.E.IIIb
Creative Team Program Role and Intent	The style and structure of the piece is defined without making clear connections to the programming role determined by the creative team.	The style and structure of the piece is defined with some supporting connections to the programming role determined by the creative team.	The style and structure of the piece would allow the piece to effectively fulfill the programming role determined by the creative team.	The style and structure of the piece would allow the piece to effectively fulfill the programming role determined by the creative team. The piece strongly supports the program theme.	MU:Cr1.1.E.IIIa MU:Cr3.2.E.IIIa MU:Pr4.1.E.IIIa

LESSON 4—REHEARSAL PLANNING, COPYRIGHT, AND CONCERT PROGRAM

Essential Question: When is creative work ready to share, protect, and preserve?

Standards: MU:Cr3.1.E.IIIa, MU:Cr3.2.E.IIIa; MU:Pr4.1.E.IIIa; MU:Pr4.3.E.IIIa; MU:Pr5.3.E.IIIa, MU:Pr6.1.E.IIIb; MU:Re8.1.E.IIIa; MU:Re9.1.E.IIIa; MU:Cn10.0.H.IIIa

Objective: I CAN interact with copyright registration to protect my composition, plan for rehearsals, and write a concert program to engage my audience by detailing purposeful programing and expressive intent.

PART 1: REHEARSAL PLAN AND COPYRIGHT

Estimated Time: 60 minutes
I CAN develop a rehearsal plan form my composition.

Sequence/Steps
- Provide Feedback on **Handout 3.5** and distribute to students.

- Distribute **Handout 4.1**; students complete parts 1, 2 and 3 and submit.

Time-saver
- Have students complete **Handout 4.1** outside of class.

Extension
- Students share their rehearsal plans with their Collaborative Teams.

- Students may apply for copyright registration, *see considerations*.

PART 2: CONCERT PROGRAM

Estimated Time: 90 minutes
I CAN collaborate with my Creative Team to write a complete program for our concert.

Sequence/Steps
- Introduce a process for writing program notes. *Links below offer some suggestions.*

- Individuals use all prior work to complete **Part 1 of Handout 4.2**.

- Collaborative Teams give peer feedback and individuals revise and submit **Part 1 of Handout 4.2**.

- Provide feedback, and allow time for final revisions of **Part 1 of Handout 4.2.**

- Collaborative Teams refer to **Handout 3.3** and **Part 1 of Handout 3.4** to complete and submit one copy of **Part 2 of Handout 4.2**.

- Provide feedback, and allow time for final revisions of **Part 2 of Handout 4.2**.

- Collaborative Teams complete and submit one copy of **Part 3 of Handout 4.2.**

Extension
- Collaborative Teams trade **Part 3 of Handout 4.2** with other Teams to get feedback.

- Introduce a process for writing a concert program. *Links below offer some suggestions*.

- Individuals complete **Part 4 of Handout 4.2** for their Collaborative Team and submit.

Time Saver
- Provide links and have students complete **Handout 4.2** outside of class.

Extension
- Have students submit final compositions to living composers for feedback.

- Provide opportunities for students to use rehearsal plans.

- Distribute **Handout 4.3** and individuals complete and submit their post-assessment.

Considerations
- Provide academic feedback during classroom activities and by reviewing and commenting on collected student work prior to returning.

Part 1
- The purpose of **Part 2 of Handout 4.1** is to introduce the process of applying for copyright registration. There is a fee associated with the application process, which may be prohibitive, but this opportunity for extension if available if the composition meets the requirements and funding can be secured.

Part 2
- Use any resource to introduce writing program notes. The links provided were selected for either their intended audience, alignment or because they were succinct.

- Use any resource to introduce writing concert programs. The links provide example programs from the library of congress, and templates

LINKS

Part 1: Student Link
- Handout 4.1 Part 2
  https://www.copyright.gov/circs/circ50.pdf

Part 2: Teacher Links
- Program note guides:
  https://www.brandonu.ca/music/files/Preparation-Guide-for-Progam-Notes.pdf
  https://eleanoraversa.com/teaching/how-to-write-a-program-note/
  https://libguides.uwp.edu/musicdatabases/programnotes
  https://researchguides.library.syr.edu/music/programnotes

- Program note examples:
  https://runyanprogramnotes.

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Part 1: Rehearsal Plan
Directions
In the space below, detail your next steps for having your piece performed. Include:

- Additional Preparation (e.g., preparing score, parts)

- Ensemble members/Instrumentation—The "Who and Why"
  Explain who you will select and play your work, detailing how you have taken technical skill and instrumentation of your piece into consideration.

- Anticipated challenges—*Consider technical challenges, expressive qualities, context, structural and compositional devices needed to convey your expressive intent.*

- Rehearsal strategies you will use to address anticipated challenges

- Timeline—When and for how long will you rehearse?

- The performance: When, where, and for whom will you be performing?

- How will you connect and share your expressive intent with musicians/audience?

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Part 2: Ownership, Protecting your Work, and Copyright
Directions
Read the article and refer to this document to answer the below questions.
https://www.copyright.gov/circs/circ50.pdf

Who is the current owner of the piece you have composed? Why?

_____

What protection would copyright give you?

_____

What exclusive rights would you have if you had a copyright for your work?

_____

Would you need a separate copyright for your written composition and a recording of your piece? Why?

_____

Directions
Registering for a copyright comes with an application fee. Due to this you may currently find it is not feasible to apply for copyright registration. To familiarize you with the process, answer the questions below which are part of the application.

Title

_____

Publication

_____

Year of Completion

_____

Author: (Composer)

_____

Type of Authorship

_____

Limitation of Claim

_____

Directions
*   Read through the **Deposit Requirements** and **Best Edition** sections on pages 3–4, and make any notes for next steps here.

CONCERT PROGRAM AND NOTES

Student Name _____

Creative Team Members _____

Part 1 Individual Program Notes: Your Composition—Inspiration and Expressive Intent
Directions: Draft
Draft program notes about your composition in the space below.

Use the Feedback graphic organizer below to guide you.

_____

_____

Directions: Feedback
Each Creative Team member shares their Individual Program notes. Use the boxes below to make notes and provide feedback to each team member.

	Student 1	Student 2	Student 3	Teacher
Vision/ Context/ Inspiration				
Expressive Intent				
Musical characteristics to convey expressive intent				
Information about the Composer				
What makes your work unique?				
Process				

Directions: Final Revision
Now, use the feedback provided by your peers and teacher to finalize your program notes about your composition in the space below.

Student Name _____

Creative Team Members _____

Part 2. Program Notes: Creative Team—Theme and Process
Directions: Draft
Together craft a summary of your team's work to be included as part of your program notes. You should include information about your process, your theme, and the reasoning for your program order. Refer back to **Handouts 3.3 and Part 1 of 3.4** for support. *(Submit one copy for your Creative Team.)*

_____

_____

_____

_____

_____

_____

_____

_____

Teacher Feedback:

_____

_____

_____

_____

Directions: Final Revision Creative Team—Theme and Process

Now, use the feedback provided by your teacher to finalize your program notes about your Creative Teams process, theme, and program order in the space below. *(Submit one copy for your Creative Team.)*

Student Name _____

Creative Team Members _____

Part 3: Final Program Notes—Synthesizing Individual and Team Program Notes

Directions
Combine and sequence individual and team final revisions to create final program notes below. Read through this with fresh eyes and make sure everything flows together smoothly. Consider trading programs with another Creative Team to get feedback prior to submitting. *(Submit one copy for your Creative Team.)*

_____

_____

_____

_____

_____

_____

_____

_____

CONCERT PROGRAM AND NOTES

Student Name _____

Creative Team Members _____

Part 4. Individually Create a Concert Program for your Creative Teams Concert

Directions
Your full program should include: Components from your rehearsal plan (e.g., fictitious date and venue), Program (titles of the pieces and composers, etc.), and the finalized program notes. Submit your final concert program to your teacher.

_____

_____

_____

_____

_____

_____

_____

_____

HANDOUT 4.3A

POST-ASSESSMENT

Student Name _____

Directions: Reflect on your learning of Copyright Concepts by answering the questions below.

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?

_____

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: _____

Student Name _____

Directions: Reflect on your learning, transfer, and next steps by answering the questions below. Remember to use music characteristics/terminology in your answers and explanations.

Explain how you chose your inspiration artifacts?

_____

_____

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

_____

_____

When did you know you were ready to share your composition?

_____

_____

What did you learn as a result of the feedback provided by peers and your teacher?

_____

_____

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

_____

_____

Which artistic processes did you improve or learn more about? (circle) Why?

   a. Responding process (Select, Analyze, Interpret, Evaluate)

   b. Creative process (Imagine, Plan/Make, Evaluate/Refine, Present)

   c. Performing process (Select, Analyze, Interpret, Rehearse/Evaluate/Refine, Present)

   d. Connecting process (Relate knowledge/personal experiences and context to music)

What have you learned as a result of this project? What is the most significant? Why? *(e.g., concepts of copyright, cultural appropriation, protecting contributions, commissioning works, etc.)*

_____

_____

What are your next steps? What will you do as a result of this project? How might you use this new learning?

_____

_____

REHEARSAL PLAN RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Awareness of Technical Challenges and Expressive Demands	Identified multiple relevant challenges generally related to the technical skills and expressive qualities needed to perform the work.	Provided detailed descriptions of multiple challenges specifically related to the technical skills and expressive qualities needed to perform the work.	Demonstrated forethought and advanced insight through descriptions of multiple challenges related to specific technical skills and expressive qualities needed to perform the work.	Demonstrated forethought and advanced insight through extremely specific descriptions of multiple challenges related to the technical skills and expressive qualities needed to perform the work.	MU: Pr4.1.EIIIa
Analysis	Appropriately identified some general contextual information and compositional devices and structural aspects within the work and inferred how knowing this guides preparation for performance without providing specific reference.	Comprehensively identified and described context and specific compositional and structural devices within the work and how they guided preparation for performance.	Insightfully described how context and the compositional and structural devices within the work may inform preparation and impact performance.	Demonstrated depth of understanding as to how context and the compositional and structural devices within the work may inform preparation and impact performance.	MU: Pr4.1.EIIIa
Rehearsal Plan	Developed appropriate, but incomplete strategies to address previously identified technical challenges and expressive qualities in the work.	Developed comprehensive, but general strategies to address previously identified technical challenges and expressive qualities in the work.	Developed in-depth strategies to address individual and ensemble technical challenges providing insight into expressive qualities of performance.	Demonstrated insightful consideration of technical challenges and expressive qualities appropriately applied in the rehearsal strategies.	MU:Pr5.3.E.IIIa

OWNERSHIP, PROTECTING YOUR WORK AND COPYRIGHT RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Copyright	Identified copyright and mechanical licensing as ways to protect a creator's work. Completed application questions with misaligned answers and/or ambiguous next steps.	Described the differences between mechanical licensing and copyright and how these protect a creator's work. Completed all application questions with clear aligned answers and next steps.	Explained the differences between mechanical licensing and copyright and how these protect a creator's work. Completed all application questions with aligned answers and next steps.	Explained the nuanced differences between mechanical licensing and copyright and insightful realizations of these protect a creator's work. Completed all application questions with detailed aligned answers and purposeful next steps.	MU:Cr3.2.E.IIIa

SUMMATIVE ASSESSMENT RUBRIC
PROGRAM NOTES AND CONCERT PROGRAM

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Program Notes: Individual Expressive Intent	Describes expressive intent of their composition and identifies the use of the elements of music, context, and inspiration from artifacts.	Explained expressive intent of their composition describing elements of music, context, and inspiration from artifacts.	Supported expressive intent and meaning of their composition citing the treatment of the elements of music, context, and inspiration from artifacts.	Justifies the expressive intent and meaning of their composition by synthesizing structural and compositional devices, context, and inspiration from artifacts.	MU:Re8.1.E.IIIa MU:Cn10.0.H.IIIa
Program Notes: Individual Creative Team Communicating with Audience Members	Wrote program notes which shared some information about their inspiration, context, or process to share their expressive intent with an audience.	Wrote program notes which shared their inspiration, context, or process to share their expressive intent with an audience.	Demonstrated the ability to connect with audience members by crafting program notes sharing their choices, inspiration, context, process, and unique aspects to share their expressive intent with an audience.	Demonstrated the ability to connect and engaged audience members by crafting compelling program notes illuminating their choices, inspiration, context, process, and unique aspects to inform an audience's response.	MU:Cr3.1.E.IIIa MU:Cr3.2.E.IIIa MU:Pr6.1.E.IIIb
Creative Team Intent/Impact of Program Order	Developed a concert program which has misaligned impact based upon unit criteria, research, theme and contexts.	Developed a concert program which has some impact and describes programs order, theme, and process based upon unit criteria, research and understanding of contexts.	Developed a concert program which exhibits intended impact and explains reasoning for programs order, theme, process based upon unit criteria, research and understanding of contexts.	Developed a concert program which exhibits strong and intended impact and justified programs order, theme, process based upon unit criteria, research and understanding of contexts.	MU:Re9.1.E.IIIa

SUMMATIVE ASSESSMENT RUBRIC
PROGRAM NOTES AND CONCERT PROGRAM

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Individual Concert Program	Wrote program which is has some structures to share with an audience.	Wrote program which is well organized to share with an audience.	Demonstrated the ability to connect audience members by crafting a consistently well-organized program to engage audience members.	Demonstrated the ability to connect and engaged audience members by crafting a compelling, consistent, well organized program exhibiting strong craftsmanship to engage audience members.	MU:Cr3.1.E.IIIa MU:Cr3.2.E.IIIa MU:Pr6.1.E.IIIb MU:Re9.1.E.IIIa

POST ASSESSMENT

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Individual Reflection	Self-reflection demonstrated little connection between unit learning and transfer. The impact of knowledge and skills learned are ambiguously connected to their personal choices and intent when creating, performing, collaborating, and responding to music.	Self-reflection demonstrated some connection between unit learning and transfer. The impact of knowledge and skills learned are broadly connected to their personal choices and intent when creating, performing, collaborating, and responding to music.	Self-reflection demonstrated a connection between unit learning and transfer. The impact of knowledge and skills learned are connected to their personal choices and intent when creating and protecting their own work.	Self-reflection demonstrated a strong connection between unit learning and transfer. The impact of knowledge and skills learned are thoroughly connected to their personal choices and intent when creating and protecting their own work.	MU:Re9.1.E.IIIa MU:Cn10.0.H.IIIa

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 _____

Directions: Reflect on what you know about copyright concepts by answering the questions below.

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: _____

Student Name _____

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

Consider a case that we discussed today.

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

_____

_____

_____

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

How did this make you feel?

_____

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

_____

_____

_____

_____

_____

_____

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

_____

_____

_____

_____

_____

_____

EXIT REFLECTION 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.**	*Potential for linking to ELA standards.*
Connecting to personal experience	The responses include an **ambiguous** connection to personal experience.	The responses include **relevant connections** to personal experience.	The responses include **relevant connections** to personal experience and are **supported** by lesson concepts.	The responses include **relevant connections** to personal experience and are supported and **expanded upon** through lesson concepts.	MU:Cn10.0.H.IIIa
Relating with varied contexts to deepen understanding	The responses include an **ambiguous** connection to varied contexts.	The responses include **relevant connections** to varied contexts.	The responses include **relevant connections** to varied contexts and are **supported** by lesson concepts.	The responses include **relevant connections** to varied contexts and are supported and **expanded upon** through lesson concepts.	MU:Cn11.0.T.IIIa

Student Name _____

PART 1: REFLECTING ON YOUR STORY

In this activity you will be selecting an aspect of your identity to guide your artifact exploration.

What aspect of your identity have you chosen to connect your project with?

_____

_____

Why have you chosen to focus on this aspect?

_____

_____

How will you search for artifacts that connect with your topic?

_____

_____

PART 2: REFLECTING ON YOUR INSPIRATION

In this activity you will be considering how your artifacts will inspire the topic you have chosen for your work and be creating a vision statement to share with others.

What artifacts have provided the most inspiration and **why?**

_____

_____

What characteristics or ideas from your artifacts will you include in your composition?

_____

_____

How do these artifacts connect to your identity and inspire your composition?

_____

_____

What big message or topic do you want to convey in your work?

_____

_____

What elements of music will you focus on to convey these ideas?
(e.g., rhythms, melodies, harmony, dynamics, articulation, timbre, texture, form, style)

Why?

_____

_____

How will you use these elements of music to convey these ideas?
(e.g., rhythms, melodies, harmony, dynamics, articulation, timbre, texture, form, style)

_____

_____

Create your vision statement:
Your statement should include your **topic** and **key components** of your **Why, What,** and **How**.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

HANDOUT 2.1B

INSPIRATION, VISION, AND CREATIVE TEAMS

Student Name _____

PART 3. INTERVIEW/ELEVATOR SPEECH

In this activity you will share your vision statement and interview each other to determine connections to form a **Creative Team**. Keep in mind that your composition will be individual work, but you will be working with members of your **Creative Team** to make decisions about how your compositions fit together within a program.

Interview Notes

Student	Topic/Vision	How might this connect or contrast with your topic?	Would your collaboration support a strong message/theme? (Yes/No/Maybe)

INSPIRATION, VISION, AND CREATIVE TEAMS

Student Name _____

PART 4. INTERVIEW/ELEVATOR SPEECH REFLECTION

Which topic(s) do you feel most connected with? Why?

List your top six topics and students' names, and share your reasoning.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

Look back at the last column on your interview notes *"Would your collaboration support a strong message/theme?"* and list all the topics that received a "no" or a "maybe" below. Leaving room for additional notes.

Now reconsider your perspectives, similarities, differences, challenges, and ideas; rethink how this may allow you to connect with your team, and capture your notes below each listed topic.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

HANDOUT 2.2A

ARTIFACT EXPLORATION

Student Name _____

Identity Aspect Focus _____

Purpose

Explore multiple artifacts inclusive of sound recordings, sheet music, pictures, videos, or other historical documents to inspire your own composition. You are searching for inspiration from music or nonmusic artifacts (such as a picture, video, or historical document) that gives you inspiration for composing your original work. Continue to consider what you now know about copyright, public domain, context, perspective, cultural appropriation, the elements of music, and compositional devices to guide exploration.

Directions

Use the links provided on the following page to begin your search. Many of the links provided take you to large digital collections which you can refine. Click on this *link* to learn more about refining your search.

Use a separate *Primary Source Analysis Tool* to collect notes for each primary source.

Include the link and description of your artifact in the notes section on each sheet.

Consider these questions as you explore and determine which artifacts will inspire your composition. Capture notes on relevant questions and delve deep into the artifacts that inspire you.

- What do you know about the context of your artifact?

- What further investigation would you need?

- What are the restrictions, access, and use parameters of this artifact?

- What citing information do I need to capture?

- What was the creator's original intent?

- Should I breathe life into this artifact? If so, how?

- How does this artifact inspire what you may want your composition to convey?

- How will I use the elements of music and compositional devices to convey meaning?

Specific questions for different types of Primary Sources might support deeper exploration.

Sound Recordings
Sheet Music
Guides for nonmusic artifacts

ARTIFACT EXPLORATION

Student Name _____

Artifact Links

https://www.loc.gov/collections/

https://www.loc.gov/collections/concerts-from-the-library-of-congress/

https://www.loc.gov/search/?fa=partof:performing+arts+encyclopedia

https://theglobaljukebox.org/

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

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

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

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

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

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

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

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

https://babel.hathitrust.org/cgi/pt?id=mdp.39015009772446&view=1up&seq=100&skin=2021

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

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

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

Student Name _____

Artifact Links

https://www.loc.gov/collections/

https://www.loc.gov/collections/concerts-from-the-library-of-congress/

https://www.loc.gov/search/?fa=partof:performing+arts+encyclopedia

https://theglobaljukebox.org/

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

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

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

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

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

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

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

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

https://babel.hathitrust.org/cgi/pt?id=mdp.39015009772446&view=1up&seq=100&skin=2021

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

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

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

INSPIRATION, VISION AND CREATIVE TEAMS RUBRIC

Criterion	Novice (1)	Proficient (2)	Accomplished (3)	Advanced (4)	Standards
Reasons for Selecting	Explanation is absent of criterion for selecting inspiration artifact(s) for the project and cites only connections to personal interest in justification.	Explains some criteria for selecting inspiration artifact(s) for the project and cites either music characteristics or connections to personal interest in justification.	Explains criteria for selecting inspiration artifact(s) for the project and cites music characteristics and connections to personal interest in justification.	Clearly explains specific criteria for selecting inspiration artifact(s) for the project and cites music characteristics and connections to personal interest in justification.	MU:Cr1.1.E.IIIa MU:Pr4.1.E.IIa MU:Re7.1.E.IIa MU:Re7.2.E.11a MU:Cn10.0.H.11a
Inspiration, Imagination and Using Musical Elements to Convey	Description was unclear as to how the musical ideas related to chosen inspiration artifact.	Description provided some guidance as to how the musical ideas related to chosen inspiration artifact.	Description clearly related musical ideas to their chosen inspiration artifact.	Description clearly and creatively related musical ideas to their chosen inspiration artifact.	
Vision	Explanation included a topic, sparse components of "what, why, and how," and use of musical devices to convey meaning.	Explanation included a topic, some components of "what, why, and how," and some additional ideas about process, inspiration, and use of musical devices to convey meaning.	Explanation included a topic, key components of "what, why, and how," as well as ideas about process, inspiration and initial consideration of expressive intent and use of musical devices to convey meaning.	Explanation clearly included a topic, key components of "what, why and how," as well as expanded ideas about process, inspiration, and initial consideration of expressive intent and use of musical devices to convey meaning.	
Creative Teams	Their Creative Team was selected based upon some connection with the team's personnel and team topic is considered.	Related their vision and topic with others and selected their Creative Team based upon some emerging relationship of team's topics to inform a unified idea for their concert program.	Related their vision and topic with others and selected their Creative Team based upon the relationship of the team's topics to inform a unified idea/theme for their concert program.	Related their vision and topic with others, considered multiple perspectives and selected their Creative Team based upon the relationship of the team's topics to inform a strong unified theme/message for their concert program.	MU:Pr4.1.E.IIIa MU:Pr6.1.E.IIIb MU:Re7.1.E.IIIa MU:Re7.2.E.IIIa MU:Re8.1.E.IIIa MU:Re9.1.E.IIIa MU:Cn10.0.H

Student Name _____

Creative Team Members

_____

_____

_____

Directions: Using notes from part 3 of **Handout 2.1**, compare each team member's artifact and its intended compositional use. Be as detailed as possible to increase creative possibilities for your team.

Creative Team Comparison

	Student 1	Student 2	Student 3	Studen 4
Topic				
Similarities				
Differences				

Student Name _____

Creative Team Members _____

ARTICLE LINK: *http://www.bandworld.org/MagOnline/Issue45/20.pdf*

Directions: Assign a number to each member of the team. Each student reads the corresponding section of the article and answers their questions. Each person then shares the information from their assigned section while others capture notes on the corresponding section.

Name	1:
Topic/Pages	**Who should be considered when programming for a concert?** **P. 1**
Questions	How can content and sequencing impact a concert? Who are the 3 constituents a programmer should consider when creating a concert?

Name	2:
Topic/Pages	**Setting concert expectations** **P. 2–4**
Questions	What is one way to make it clear to an audience what they can expect at the concert? What is a strategy to clarify for an audience what they will hear at the concert? Once a theme or logo is chosen, how should the programming match the expectation?

THE ART OF PROGRAMMING HANDOUT

Student Name _____

Creative Team Members _____

Name	3:
Topic/Pages	**Sequencing a concert to create delight and energy** **P. 5–7**
Considerations	The order that music comes in a concert should not be random if the opportunity to maximize the emotional impact of the music is your goal.
Questions	What creates the feeling of exceeding expectations for an audience? How do you get the audience to "go over the top" emotionally in a concert? Explain a "ramp" of emotional content.

Name	4:
Topic/Pages	**Performer and personal expectations** **P. 8**
Questions	What 2 things should the programmer consider in terms of performer expectations? What is a personal desired outcome of effective programming for a performer?

THEME/PROGRAM EFFECTIVENESS PLANNING

Student Name _____

Creative Team Members _____

Part 1. Program the Concert Activity
Click on Program the Concert Activity link *http://www.d131music.org/program-a-concert.html*

1.   Choose a theme and the four pieces that reflect it.

2.   Choose your purposeful order.

3.   On Chart paper, prepare for group presentations.

Include the following:

•   Theme and Musical Works

•   Why the musical works reflect the theme.

•   Explain the "ramp" of your order.

•   Explain the emotional impact you think your chosen program order will have on the audience.

•   Explain for what type of event or venue this concert might be most appropriate.

Part 2
Directions
Work in your Creative Teams to answer the questions below. Then complete the chart to plan an effective and impactful program order.

1. List three or four possible theme options that your group discussed.

_____

_____

2. What theme did your group choose?

_____

_____

3. What is the title of your concert?

_____

_____

4. For what audience, and for what event/venue might this concert be intended?

_____

_____

THEME/PROGRAM EFFECTIVENESS PLANNING

Student Name _____

5. Use the chart below to list your program order, and describe the desired style of each as it relates to the effectiveness of your program order.

	First Composition	Second Composition	Third Composition	Final Composition
Student Name				
Desired musical style/ attributes to support program order				
Choose from the terms bank listed below to describe the role of each composition				

Term Bank: OPENER • UP-ENERGY • SOLO SLOW/FAST • STRETCH • QUICK TEMPO • MEDIUM TEMPO • SLOW TEMPO • EXCITING CLOSER

Refer to Art of Programming Article *http://www.bandworld.org/MagOnline/Issue45/20.pdf* for examples and clarification of terms.

6. Put a large X under the piece that your ramp leads the audience to for greatest emotional impact.

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Purpose: This handout consists of three sections that support the planning of your composition and consideration of how your composition relates to your inspiration artifact and your Creative Teams program. You will refer to this document when preparing for your composition.

Directions: Complete all sections and submit for teacher feedback before beginning composition.

Part 1. Personal Reflection/Composition Planning
Where in the program order does your composition occur?

_____

_____

_____

What is the role of your composition in the program order? (Utilize and explain the term(s) used in the chart regarding your composition.)

_____

_____

_____

Where does your piece occur in the ramp of the program? Beginning, middle, end?

_____

_____

_____

What is the primary emotional purpose of your piece in this program?

_____

_____

_____

How will the role of the composition in this program affect your musical decisions as you compose?

_____

_____

_____

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

_____

_____

_____

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Title of your piece

_____

What musical form will you use for your composition?

_____

_____

What instrumentation will you use for your composition?

_____

_____

Part 2. Musical Elements

Musical Element	Identify your focus element(s) that will bring your piece to life	Describe the reason(s) for the element(s) you're choosing, and how that relates to your Library of Congress Inspiration piece and your program role as determined by your Creative Team.
Shape		
Rhythm		
Melody		
Articulation		
Dynamics		
Harmony		
Timbre		
Tempo		
Form		
Style		

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Part 3. Composition Map
IMPORTANT: This composition map is a living document to be used/revised throughout the composition process.

Title

_____

Inspiration Artifact Link(s)

_____

Section	Expressive Intent Describe your expressive intent for each section and share how your Library of Congress inspiration influenced this.	Musical Elements/Compositional Techniques/Expressive Characteristics: Describe, using music terminology, the musical aspects you will use to convey your expressive intent (e.g., tension/release, repetition, unity/variety, balance.)
Beginning		
Middle		
End		

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Teacher Feedback

_____

_____

_____

_____

_____

_____

_____

_____

_____

Part 4: Final Composition Presentation

Using the feedback from your teacher on parts 1, 2, and 3 of this handout, complete your composition outside of class. When your composition is complete ,you will share it with your Creative Teams via midi/ digital playback recordings and explain how you used the elements of music, compositional techniques, and processes to realize the expressive intent in relation to your initial artifact and in relation to the Creative Team's programming.

PERSONAL REFLECTION AND COMPOSITION PLANNING RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Expressive Intent	Limited description of expressive intent or connections to Library of Congress inspiration artifact and program role present for each section.	Expressive intent was described for each section, and attempts are made to share connections to Library of Congress inspiration artifacts and program role, but some are unclear.	Clearly described the expressive intent of each section and connections to Library of Congress inspiration artifact and program role.	Clearly described the expressive intent of each section and connections to Library of Congress artifacts and program role demonstrate insightful sensitivity.	MU:Cr2.1.E.IIIa MU:Pr4.1.E.IIIa MU:Pr4.2.E.IIIa MU:Pr6.1.E.IIIb MU:Re7.1.E.IIIa MU:Re7.2.E.IIIa MU:Re8.1.E.IIIa MU:Cn10.0.H.IIIa
Music Elements	Music elements were listed without connection to expressive intent.	Musical elements were described for each section, but some are unclear as to how they conveyed expressive intent.	Musical elements include citation of the elements of music and convey the expressive intent for each section.	Musical elements include clear citation of the elements of music and convey the expressive, innovative, and creative intent for each section.	
Structural Conventions	Composition Map demonstrates little use of structural and project conventions.	Composition Map demonstrates of some use of structural and project conventions.	Composition Map demonstrates appropriate use of structural and project conventions.	Composition Map demonstrates appropriate use of structural and project conventions and includes expansive use of the elements of music, and/or compositional techniques.	

SUMMATIVE ASSESSMENT RUBRIC
FINAL COMPOSITION PRESENTATION

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Verbal Presentation	Minimally explained how they employed the elements of music, compositional techniques, and processes to realize the expressive intent for the composition based on their artifact and role in creative team programming.	Somewhat explained how they employed the elements of music, compositional techniques, and processes to realize the expressive intent for the composition based on their artifact and role in creative team programming.	Adequately explained how they employed the elements of music, compositional techniques, and processes to realize the expressive intent for the composition based on their artifact and role in creative team programming.	Thoroughly explained how they employed the elements of music, compositional techniques, and processes to realize the expressive intent for the composition based on their artifact and role in the creative team programming.	MU:Cr3.2.E.IIIa MU:Pr6.1.E.IIIb MU:Re8.1.E.IIIa MU:Cn10.0.H.IIIa
Craftsmanship of Expressive Intent	The composition adheres to few conventions to support realization and conveys minimal expressive intent.	The composition adheres to some conventions to support realization and conveys some expressive intent.	The composition adheres to conventions to support realization and conveys expressive intent.	The composition adheres to conventions to support realization and conveyed a clear and compelling expressive intent and well defined form and style.	MU:Cr1.1.E.IIIa MU:Cr2.1.E.IIIa MU:Pr6.1.E.IIIb
Creative Team Program Role and Intent	The style and structure of the piece is defined without making clear connections to the programming role determined by the creative team.	The style and structure of the piece is defined with some supporting connections to the programming role determined by the creative team.	The style and structure of the piece would allow the piece to effectively fulfill the programming role determined by the creative team.	The style and structure of the piece would allow the piece to effectively fulfill the programming role determined by the creative team. The piece strongly supports the program theme.	MU:Cr1.1.E.IIIa MU:Cr3.2.E.IIIa MU:Pr4.1.E.IIIa

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Part 1: Rehearsal Plan
Directions
In the space below, detail your next steps for having your piece performed. Include:

- Additional Preparation (e.g., preparing score, parts)

- Ensemble members/Instrumentation—The "Who and Why"
  Explain who you will select and play your work, detailing how you have taken technical skill and instrumentation of your piece into consideration.

- Anticipated challenges—*Consider technical challenges, expressive qualities, context, structural and compositional devices needed to convey your expressive intent.*

- Rehearsal strategies you will use to address anticipated challenges

- Timeline—When and for how long will you rehearse?

- The performance: When, where, and for whom will you be performing?

- How will you connect and share your expressive intent with musicians/audience?

Student Name _____

Part 2: Ownership, Protecting your Work, and Copyright
Directions
Read the article and refer to this document to answer the below questions.
https://www.copyright.gov/circs/circ50.pdf

Who is the current owner of the piece you have composed? Why?

_____

What protection would copyright give you?

_____

What exclusive rights would you have if you had a copyright for your work?

_____

Would you need a separate copyright for your written composition and a recording of your piece? Why?

_____

Directions
Registering for a copyright comes with an application fee. Due to this you may currently find it is not feasible to apply for copyright registration. To familiarize you with the process, answer the questions below which are part of the application.

Title

_____

Publication

_____

Year of Completion

_____

Author: (Composer)

_____

Type of Authorship

_____

Limitation of Claim

_____

Directions
- Read through the **Deposit Requirements** and **Best Edition** sections on pages 3–4, and make any notes for next steps here.

CONCERT PROGRAM AND NOTES

Student Name _____

Creative Team Members _____

Part 1 Individual Program Notes: Your Composition—Inspiration and Expressive Intent
Directions: Draft
Draft program notes about your composition in the space below.

Use the Feedback graphic organizer below to guide you.

_____

_____

Directions: Feedback
Each Creative Team member shares their Individual Program notes. Use the boxes below to make notes and provide feedback to each team member.

	Student 1	Student 2	Student 3	Teacher
Vision/ Context/ Inspiration				
Expressive Intent				
Musical characteristics to convey expressive intent				
Information about the Composer				
What makes your work unique?				
Process				

Directions: Final Revision
Now, use the feedback provided by your peers and teacher to finalize your program notes about your composition in the space below.

CONCERT PROGRAM AND NOTES

Student Name _____

Creative Team Members _____

Part 2. Program Notes: Creative Team—Theme and Process
Directions: Draft
Together craft a summary of your team's work to be included as part of your program notes. You should include information about your process, your theme, and the reasoning for your program order. Refer back to **Handouts 3.3 and Part 1 of 3.4** for support. *(Submit one copy for your Creative Team.)*

_____

_____

_____

_____

_____

_____

_____

_____

Teacher Feedback:

_____

_____

_____

_____

Directions: Final Revision Creative Team—Theme and Process

Now, use the feedback provided by your teacher to finalize your program notes about your Creative Teams process, theme, and program order in the space below. *(Submit one copy for your Creative Team.)*

CONCERT PROGRAM AND NOTES

Student Name _____

Creative Team Members _____

Part 3: Final Program Notes—Synthesizing Individual and Team Program Notes
Directions
Combine and sequence individual and team final revisions to create final program notes below. Read through this with fresh eyes and make sure everything flows together smoothly. Consider trading programs with another Creative Team to get feedback prior to submitting. *(Submit one copy for your Creative Team.)*

_____

_____

_____

_____

_____

_____

_____

_____

CONCERT PROGRAM AND NOTES

Student Name _____

Creative Team Members _____

Part 4. Individually Create a Concert Program for your Creative Teams Concert
Directions
Your full program should include: Components from your rehearsal plan (e.g., fictitious date and venue), Program (titles of the pieces and composers, etc.), and the finalized program notes. Submit your final concert program to your teacher.

_____

_____

_____

_____

_____

_____

_____

_____

Student Name _____

Directions: Reflect on your learning of Copyright Concepts by answering the questions below.

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?

_____

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: _____

POST-ASSESSMENT

Student Name _____

Directions: Reflect on your learning, transfer, and next steps by answering the questions below.
Remember to use music characteristics/terminology in your answers and explanations.

Explain how you chose your inspiration artifacts?

_____

_____

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

_____

_____

When did you know you were ready to share your composition?

_____

_____

What did you learn as a result of the feedback provided by peers and your teacher?

_____

_____

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

_____

_____

Which artistic processes did you improve or learn more about? (circle) Why?

    a. Responding process (Select, Analyze, Interpret, Evaluate)

    b. Creative process (Imagine, Plan/Make, Evaluate/Refine, Present)

    c. Performing process (Select, Analyze, Interpret, Rehearse/Evaluate/Refine, Present)

    d. Connecting process (Relate knowledge/personal experiences and context to music)

What have you learned as a result of this project? What is the most significant? Why? *(e.g., concepts of copyright, cultural appropriation, protecting contributions, commissioning works, etc.)*

_____

_____

What are your next steps? What will you do as a result of this project? How might you use this new learning?

_____

_____

REHEARSAL PLAN RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Awareness of Technical Challenges and Expressive Demands	Identified multiple relevant challenges generally related to the technical skills and expressive qualities needed to perform the work.	Provided detailed descriptions of multiple challenges specifically related to the technical skills and expressive qualities needed to perform the work.	Demonstrated forethought and advanced insight through descriptions of multiple challenges related to specific technical skills and expressive qualities needed to perform the work.	Demonstrated forethought and advanced insight through extremely specific descriptions of multiple challenges related to the technical skills and expressive qualities needed to perform the work.	MU: Pr4.1.EIIIa
Analysis	Appropriately identified some general contextual information and compositional devices and structural aspects within the work and inferred how knowing this guides preparation for performance without providing specific reference.	Comprehensively identified and described context and specific compositional and structural devices within the work and how they guided preparation for performance.	Insightfully described how context and the compositional and structural devices within the work may inform preparation and impact performance.	Demonstrated depth of understanding as to how context and the compositional and structural devices within the work may inform preparation and impact performance.	MU: Pr4.1.EIIIa
Rehearsal Plan	Developed appropriate, but incomplete strategies to address previously identified technical challenges and expressive qualities in the work.	Developed comprehensive, but general strategies to address previously identified technical challenges and expressive qualities in the work.	Developed in-depth strategies to address individual and ensemble technical challenges providing insight into expressive qualities of performance.	Demonstrated insightful consideration of technical challenges and expressive qualities appropriately applied in the rehearsal strategies.	MU:Pr5.3.E.IIIa

OWNERSHIP, PROTECTING YOUR WORK AND COPYRIGHT RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Copyright	Identified copyright and mechanical licensing as ways to protect a creator's work. Completed application questions with misaligned answers and/or ambiguous next steps.	Described the differences between mechanical licensing and copyright and how these protect a creator's work. Completed all application questions with clear aligned answers and next steps.	Explained the differences between mechanical licensing and copyright and how these protect a creator's work. Completed all application questions with aligned answers and next steps.	Explained the nuanced differences between mechanical licensing and copyright and insightful realizations of these protect a creator's work. Completed all application questions with detailed aligned answers and purposeful next steps.	MU:Cr3.2.E.IIIa

SUMMATIVE ASSESSMENT RUBRIC
PROGRAM NOTES AND CONCERT PROGRAM

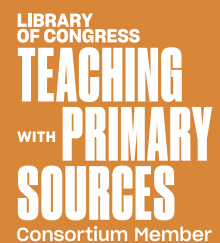| Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Program Notes: Individual Expressive Intent	Describes expressive intent of their composition and identifies the use of the elements of music, context, and inspiration from artifacts.	Explained expressive intent of their composition describing elements of music, context, and inspiration from artifacts.	Supported expressive intent and meaning of their composition citing the treatment of the elements of music, context, and inspiration from artifacts.	Justifies the expressive intent and meaning of their composition by synthesizing structural and compositional devices, context, and inspiration from artifacts.	MU:Re8.1.E.IIIa MU:Cn10.0.H.IIIa
Program Notes: Individual Creative Team Communicating with Audience Members	Wrote program notes which shared some information about their inspiration, context, or process to share their expressive intent with an audience..	Wrote program notes which shared their inspiration, context, or process to share their expressive intent with an audience.	Demonstrated the ability to connect with audience members by crafting program notes sharing their choices, inspiration, context, process, and unique aspects to share their expressive intent with an audience.	Demonstrated the ability to connect and engaged audience members by crafting compelling program notes illuminating their choices, inspiration, context, process, and unique aspects to inform an audience's response.	MU:Cr3.1.E.IIIa MU:Cr3.2.E.IIIa MU:Pr6.1.E.IIIb
Creative Team Intent/Impact of Program Order	Developed a concert program which has misaligned impact based upon unit criteria, research, theme and contexts.	Developed a concert program which has some impact and describes programs order, theme, and process based upon unit criteria, research and understanding of contexts.	Developed a concert program which exhibits intended impact and explains reasoning for programs order, theme, process based upon unit criteria, research and understanding of contexts.	Developed a concert program which exhibits strong and intended impact and justified programs order, theme, process based upon unit criteria, research and understanding of contexts.	MU:Re9.1.E.IIIa

SUMMATIVE ASSESSMENT RUBRIC
PROGRAM NOTES AND CONCERT PROGRAM

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Individual Concert Program	Wrote program which is has some structures to share with an audience.	Wrote program which is well organized to share with an audience.	Demonstrated the ability to connect audience members by crafting a consistently well-organized program to engage audience members.	Demonstrated the ability to connect and engaged audience members by crafting a compelling, consistent, well organized program exhibiting strong craftsmanship to engage audience members.	MU:Cr3.1.E.IIIa MU:Cr3.2.E.IIIa MU:Pr6.1.E.IIIb MU:Re9.1.E.IIIa

POST ASSESSMENT

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Individual Reflection	Self-reflection demonstrated little connection between unit learning and transfer. The impact of knowledge and skills learned are ambiguously connected to their personal choices and intent when creating, performing, collaborating, and responding to music.	Self-reflection demonstrated some connection between unit learning and transfer. The impact of knowledge and skills learned are broadly connected to their personal choices and intent when creating, performing, collaborating, and responding to music.	Self-reflection demonstrated a connection between unit learning and transfer. The impact of knowledge and skills learned are connected to their personal choices and intent when creating and protecting their own work.	Self-reflection demonstrated a strong connection between unit learning and transfer. The impact of knowledge and skills learned are thoroughly connected to their personal choices and intent when creating and protecting their own work.	MU:Re9.1.E.IIIa MU:Cn10.0.H.IIIa

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