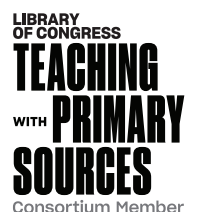




Using Responding, Performing, Creating, and Connecting to Inspire Personal Creating and Preserving Band, Proficient Level

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



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OVERVIEW OF NAFME/LIBRARY OF CONGRESS UNITS

These Units are based on the 2014 Music Standards (nafme.org/standards). These standards are focused on music literacy and emphasize conceptual understanding in areas that reflect the actual processes in which musicians/artists engage. They are engineered to cultivate 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 the vehicle for musicians/artists connecting to the world around them.

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

OVERVIEW OF UNIT, PROFICIENT LEVEL

This Unit aligns to the Proficient Level standards and assumes students have completed an equivalent of 3–5 years of study in an ensemble in addition to core or general music. This Unit has been developed in conjunction with the more rigorous Band Advanced Unit, which can be used to extend instruction for varied levels of learning. The instrumentation of the small ensembles is flexible and designed to allow for any combination of musicians. This Unit is suitable for instruction in multiple delivery methods (in-person, hybrid, online). The Unit 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 creative contributions. 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 write inspired commission requests 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 program notes for their proposed concert.

PREREQUISITE SKILLS

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

- Knowledge of Western staff notation.
- Knowledge and comprehension of music terminology:
 - **Music Elements:** rhythm, melody and melodic shape, form, dynamics, style.
 - **Compositional Techniques:** tension/release, repetition, unity/variety, balance.
 - **Expressive Characteristics:** dynamics, tempo, articulation.
- Performance ability commensurate with learning grade 2–3 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 utilizing various technological devices for recording, and various tech/music collaboration platforms.

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.

OVERVIEW OF INSTRUCTION

Essential Readiness Activities

- Complete a Pre-assessment.
- Complete “Personal and Social Identity Wheels.”

Lesson 1

- Read and consider current court cases to understand and explain copyright and ownership of music.
- Reflect on the importance of recognition for contributions and protecting one’s work.

Lesson 2

- Analyze artifacts to consider how composers generate creative ideas.
- Determine aspect of their identity to inform interactions with Library of Congress primary source artifacts to inspire creative work.
- Use individual creative vision to consider connections and form Creative Teams.

Lesson 3

- Draw inspiration from Collaborative Team members and collaborate on a unified theme.
- Sequence musical works to create energy and emotional impact.
- Explain expressive decisions, making connections to their program, inspiration, and intent.
- Draft a composition that reflects the connections, planning, and impact of programming related to theme and purpose.

Lesson 4

- Consider performance rights and create finalized commission requests.
- Create individual and collaborative program notes for their concert program.

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).
- Teacher classroom computer with Internet connection and 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

- Handouts may be facilitated as group discussions.
- 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 NATIONAL MUSIC STANDARDS

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

Imagine: <i>Generate musical ideas for various purposes and contexts.</i>	
Enduring Understanding	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question	How do musicians generate creative ideas?
Performance Standard	MU:Cr1.1.E.1a —Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.
Plan and Make: <i>Select and develop musical ideas for defined purposes and contexts.</i>	
Enduring Understanding	Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question	How do musicians make creative decisions?
Performance Standard	MU:Cr2.1.E.1a —Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
Evaluate and Refine: <i>Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</i>	
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.1a —Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
Present: <i>Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</i>	
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.1a —Share personally-developed melodies, rhythmic passages, and arrangements—individually or as an ensemble—that address identified purposes.

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

Select: <i>Select varied musical works to present based on interest, knowledge, technical skill, and context.</i>	
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.8a —Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.

Present: <i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i>	
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	<p>MU:Pr6.1.E.1a—Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.</p> <p>MU:Pr6.1.E.1b—Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.</p>

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

Select: <i>Choose music appropriate for specific purposes and contexts.</i>	
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.1a —Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

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

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

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

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

Connect: <i>Synthesize and relate knowledge and personal experiences to make music.</i>	
Enduring Understanding	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.1a —Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Connect: <i>Relate musical ideas and works with varied context to deepen understanding.</i>	
Enduring Understanding	Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Essential Question	How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
Performance Standard	MU:Cn11.0.T.1a —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 Commissioning Planning
- Handout 3.5 Commissioning a New Work

SUMMATIVE:

Lesson 4

- Handout 4.1 Revision, Communication, and Protecting your Contributions
- Handout 4.2 Program Notes
- Handout 4.3 Post-assessment (used to gauge transfer and growth)

ESSENTIAL READINESS ACTIVITIES

Sequence/Steps

- Students complete **Handout 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 can use whichever applications or in-person strategies they choose. There are additional opportunities to use 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 Advanced Level of the Using Responding, Performing and Connecting to Inspire 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 choose to utilize this or any type of activity which embeds introspective reflection. The use of these wheels may 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 which may 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>

HANDOUT 1

ESSENTIAL READINESS/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: _____

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. 13 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**

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 it to the students.

Part 1

- The “*Truth Hurts*” article is provided as an example. You can use any other article/example you choose and/or invite 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 unit learning , including a word wall, definitions, and responses to questions. Post, revisit, add to, 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 can be encouraged to volunteer to take part in this effort.

Discussion/Question Bank

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

LINKS

Part 1 “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 to settle their case based on this decision.
<https://www.npr.org/sections/thetwo-way/2011/01/12/132860606/shepard-fairey-and-ap-settle-copyright-dispute-over-hope-poster>

Copyright historical context

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

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

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

Crowdsourcing campaign hosted by the Library of Congress

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

HANDOUT 1.1
EXIT TICKET/REFLECTION

Student Name _____

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

Consider a case that we discussed today.

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

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

How did this make you feel?

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

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

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 .	<i>Potential for linking to ELA standards.</i>
Connecting to personal experience	The responses include an ambiguous connection to personal experience.	The responses include relevant connections to personal experience.	The responses include relevant connections to personal experience and are supported by lesson concepts.	The responses include relevant connections to personal experience and are supported and expanded upon through lesson concepts.	MU:Cn10.0.H.1a
Relating with varied contexts to deepen understanding	The responses include an ambiguous connection to varied contexts.	The responses include relevant connections to varied contexts.	The responses include relevant connections to varied contexts and are supported by lesson concepts.	The responses include relevant connections to varied contexts and are supported and expanded upon through lesson concepts.	MU:Cn11.0.T.1a

LESSON 2—IDENTITIES AND INSPIRATION

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

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

Objective: I CAN use an aspect of my identity to select artifacts which will inspire my commissioning of a work 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. 13 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 direct students to capture their findings.

Time-saver

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

Scaffold/Extension

- Assign artifacts to be studied based upon complexity.
- Allow students to explore/complete inquiry sheet in pairs.
- 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).

Scaffold/Extension

- Purposefully assign roles.
- 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 s (e.g., a “Gallery Walk” or “Stay and Stray” when in person or 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. 13.

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.
- Provide the **Primary Source Analysis Tool** link and distribute **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.

Scaffold/Extension

- Decrease the amount of Primary Source Artifacts explored.
- 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**.

Time-saver

- 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.

Scaffold

- Purposefully assign students to Creative Teams where the topics present an opportunity for themes to easily emerge.

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 scaffolded for the Proficient Level; for extensions, see the Advanced 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 at least 3 copies per student.
- **Handout 2.2** provides directions and guidance but also links making digital distribution more effective.
- The links provided for students to utilize 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 might 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 assigning students to Creative Teams, which offer opportunities for themes to easily emerge.

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?
- Is Antonin Dvorak an American/U.S. composer?
- What inspired his composition?/What cultures inspired Dvorak’s “New World Symphony”?
- What musical elements does Dvorak use to convey his expressive intent? How? Why?

- Was the “Going Home” melody/song a result of, or an inspiration for, the melody found in the opening melody of the Largo movement?
- Who is Harry Burleigh?
 - Was the “New World Symphony” inspired or influenced by him or his work? How do you know?
 - What inspired Harry Burleigh’s work?
 - Who/what other creations might he or his work have inspired?
- Who is Henry Longfellow?
 - Was the “New World Symphony” inspired or influenced by him or his work? How do you know?
 - Is *The Song of Hiawatha* a song?
 - What inspired Henry Longfellow’s work?
 - Who/what other creations might he or his work have inspired?
- 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?
- How do composers generate creative ideas?
- Who owns music?
- What is cultural appropriation? What different perspectives or bias might you/others have?

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
"Going Home" Theme in Dvorak's manuscript (3 pps.) includes a note in his hand
<https://archives.nyphil.org/index.php/artifact/c48fa79d-0674-48ec-8c29-dbafda614181-0.1/fullview#page/90/mode/2up>
<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>

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

<https://www.youtube.com/watch?v=ZXO7bWi33mc>

<https://poets.org/poet/henry-wadsworth-longfellow>

<https://www.loc.gov/item/ihas.200185375/>

<https://guides.loc.gov/harry-thacker-burleigh>

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/>

HANDOUT 2.1A

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*)

(e.g., rhythms, melodies, harmony, dynamics, articulation, timbre, texture, form, style)

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

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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)

HANDOUT 2.1C

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. _____

With which topic(s) do you feel most disconnected? Why?

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.

Explore 3 different artifacts. Include at least one music artifact. Use a separate [Primary Source Analysis Tool](#) to collect notes for each source you explore. 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 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?
- What details/characteristics of my artifact inspire me?
- Which elements of music will you use to support these ideas? Why?
(e.g., *rhythms, melodies, repetitions, dynamics, articulations, style*)

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

[Sound Recordings](#)

[Sheet Music](#)

[Guides for nonmusic artifacts](#)

HANDOUT 2.2B

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.IIa 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.IIIa

LESSON 3—CONTEXT AND INFLUENCE

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

Standards: MU:Cr2.1.E.1a , MU:Pr4.1.E.1a, MU:Pr6.1.E.1a & b, MU:Re7.1.E.1a, MU:Re7.2.E.1a, MU:Re8.1.E.1a, MU:Re9.1.E.1a, MU:Cn10.0.H.1a

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

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 team.

Extension

- Assign students with a coaching/facilitator role to groups to support others conversation/thinking.
- Teacher pass back **Handout 2.1**; pass out **Handout 3.1**.
- Students compare topics, similarities, and differences and record them on **Handout 3.1**.
- Explain how to organize their commissions 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 a 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, and assign roles (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 draft a commission request for a musical work for a specific purpose that reflects an aspect of my identity and effectively fills a prescribed musical role in a planned program.

Sequence/Steps

- Distribute all **Lesson 2 and Lesson 3 Handouts** to individuals.
- Teacher passes out **Handout 3.4**.
- Students submit each part, and the teacher provides feedback prior to moving on.
- Distribute Handout 3.5,d and have students read Step 1 of ***A Brief Guide to Commissioning New Music*** then have students choose a composer to interact with.
- Students read Step 2 of the article and complete **Part 1. of Handout 3.5**.

Time-saver

- Students individually complete **Part 1 of Handout 3.5** outside of class.
- Students complete peer feedback in **Part 2 of Handout 3.5** and submit for review.

Considerations

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

Part 1–2

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

Technology enhancers

- The Art of Programming Activity could be facilitated as a google form.
- Padlet is a resource to consider for collecting and sharing group responses.

Part 3

- There are varied links provided below with some ideas about living composers. The Library of Congress has commissioned more than 425 works since 1925. The links and information on this collection follows.
- Identify living composers your students could email to explain the project and ask if they are willing to provide feedback on design parameters and performance rights requests written by the students.
- Students' availability to email outside of school may impact your approach to this portion.
- The Article "A Brief Guide to Commissioning music discusses commissioning a choral work therefore instrumental context may need to be given.
- The teacher's role will be primarily to facilitate learning (e.g., providing work time, feedback, answering questions, and by prompting forward momentum toward goals).
- Consider archiving the role play via video (e.g., Flipgrid) for instructional purposes.

LINKS

Part 1

- The Art of Programming Article
<http://www.bandworld.org/MagOnline/Issue45/20.pdf>

Part 2

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

Part 3

- Ideas for composers to interact with
<https://www.andwewereheard.org/join-us>
- Library of Congress Commission collection
<https://www.loc.gov/collections/lc-commissioned-composers-web-archive/about-this-collection/>
<https://blogs.loc.gov/music/2019/12/announcing-the-lc-commissioned-composers-web-archive/>
<https://www.loc.gov/item/prn-20-038/library-of-congress-commissions-10-new-works-of-music-in-response-to-covid-19-pandemic/2020-05-29/>
- A Brief Guide to Commissioning New Music (pp. 26–27 through the Initial Conversation)
https://dominickdiorio.com/_files/CJNov18-DiOrio-article.pdf

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	Student 4
Topic				
Similarities				
Differences				

HANDOUT 3.2A

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	<p>How can content and sequencing impact a concert?</p> <p>Who are the 3 constituents a programmer should consider when creating a concert?</p>

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

HANDOUT 3.3A

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?

HANDOUT 3.3B

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.

HANDOUT 3.4A

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Purpose: This handout consists of three sections that support the planning of your commission request, and consideration of how your commissioned piece relates to the composition's role in the program of your creative team, and how it relates to your Library of Congress artifact.

Directions: Complete each section and submit for teacher feedback before moving on.

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?
(e.g., rhythms, melodies, repetitions, dynamics, articulations, style)

HANDOUT 3.4B

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Title of your piece:

What musical form will you request to be used for your commission, or will you leave that to the composer?

What instrumentation will you use for your composition?

Part 2. Musical Elements

Consider how you will manipulate the musical elements to convey your inspired expressive intent and complete the graphic organizer below

Title of your piece:

Inspiration Artifact Link(s):

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		
Form		
Style		

HANDOUT 3.4C

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Part 3. Form

Consider how you will organize your musical elements and how you will use structure to convey your inspired expressive intent, and complete the graphic organizer below.

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. Consider elements such as tension and release, repetition, unity/variety
Beginning		
Middle		
End		

HANDOUT 3.5A

COMMISSIONING A NEW WORK

Student Name _____

Part 1. Craft a Draft

Selected Composer's Name/email _____

Directions

Read the article—[*A Brief Guide to Commissioning New Works through Part 2 “The Initial Conversation.”*](#)

Craft a draft email to your composer to discuss the commission based on the article and your prior planning. Include all information in the email as described in the article. Your email should also include your planning (e.g., use of the elements of music, your instrumentation, compositional techniques, and processes) to realize your expressive intent related to your inspiration artifact and your theme.

[illegible]

Part 2. Role-Play

Directions

With a partner, use your email to role play your initial conversation with your composer. Include all information in your draft email. During this time, your “composer” will use the Feedback Checklist to collect considerations.

[illegible]

HANDOUT 3.5B

Student Name _____

Feedback Checklist to be completed by role-play "composer."

Compositional Element For Discussion	Check if addressed in role-play	Questions/suggestions you have about this element
Mission/Vision		
Theme of piece/concert		
Title		
Special role of the piece		
Desired length		
Instrumentation		
Range for all instruments		
Soloists		
Ensemble performance level		
Size of ensemble		
Tempo		
Concert date of premiere		
Ensemble strengths and weaknesses		
Cost		
Composer availability during the rehearsal process		

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.1a MU:Pr4.1.E.1a MU:Pr6.1.E.1b MU:Re7.1.E.1a MU:Re7.2.E.1a MU:Re8.1.E.1a MU:Cn10.0.H.1a
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.	

COMMISSIONING NEW WORK RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Role Play	Ambiguously explained how they requested use of the elements of music, compositional techniques, and processes to realize the expressive intent for the commissioned work.	Partially explained their request for the use of the elements of music, compositional techniques, and processes to realize the expressive intent for the commissioned work.	Explained their requests for the use of the elements of music, compositional techniques, and processes to realize the expressive intent for the commissioned work.	Explained in great detail their requests for the use of the elements of music, compositional techniques, and processes to realize the expressive intent for the commissioned work.	MU:Pr4.1.E.1a MU:Pr6.1.E.1a & b MU:Re7.1.E.1a MU:Re8.1.E.1a MU:Cn10.0.H.1a
Draft email with a composer regarding a new commission	The draft email requested a new work but included minimal discussion points.	The draft email included basic discussion points regarding the expressive intent.	The draft email included sufficient discussion points to clearly communicate the expressive intent of the new work.	The draft email included all relevant discussion points that typically comprise an initial conversation with a composer. The expressive intent is communicated in a clear and detailed way.	MU:Pr4.1.E.1a MU:Pr6.1.E.1a & b MU:Re7.2.E.1a MU:Re8.1.E.1a MU:Cn10.0.H.1a

LESSON 4—COMMISSION, COPYRIGHT, AND PROGRAM NOTES

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

Standards: MU:Cr3.1.E.1a, MU:Cr3.2.E.1a; MU:Pr4.1.E.1a; MU:Pr6.1.E.1a; MU:Pr6.1.E.1b; MU:Re7.2.E.1a; MU:Re8.1.E.1a; MU:Re9.1.E.1a; MU:Cn10.0.H.1a

Objective: I **CAN** use a process for commissioning a work and write program notes detailing my inspiration, expressive intent, and program theme.

PART 1. REFINEMENT AND COPYRIGHT

Estimated Time: 60 minutes

I **CAN** write a commission request for a musical work that reflects my creative intent, protects my contributions, and effectively fills a musical role in a planned program.

Sequence/Steps

- Provide Feedback on **Handout 3.5**, and distribute to students.
- Distribute **Handout 4.1**. Students' complete part 1, 2 and 3 and submit their final commission request email to the teacher and if possible, a living composer.

Time-saver

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

Extension

- Students reflect on and share email feedback from their composers.

PART 2. PROGRAM NOTES

Estimated Time: 90 minutes

I **CAN** collaborate with my Creative Team to write program notes 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**.

Time-saver

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

Extension

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

LINKS

Part 1: Student Links:

- Handout 4.1 Part 2
<https://composersforum.org/resources/commissioning-by-individuals/>
<https://newmusicusa.org/wp-content/uploads/2021/06/Commissioning-Music-A-Basic-Guide.pdf>
https://dominickdiorio.com/_files/CJNov18-DiOrio-article.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.com/?gclid=Cj0KCQiAkZKNBhDiARIsAPsk0WjB0VlttoRAbUA7xBISpmQslKGZTU1aZGRFmmNI59cGbMqcP92mE2MMaAgUkEALw_wcB
<https://www.andwewereheard.org/join-us>

HANDOUT 4.1

REVISION, COMMUNICATION, AND PROTECTING YOUR CONTRIBUTIONS

Student Name _____

Part 1: Revise

Directions

Revise your commission request email based on your peer and teacher feedback.

Part 2: Protecting your Contributions and Ownership

Directions

Read the questions below and respond to these questions after you have read the articles.

<https://composersforum.org/resources/commissioning-by-individuals/>

<https://newmusicusa.org/wp-content/uploads/2021/06/Commissioning-Music-A-Basic-Guide.pdf>

https://dominickdiorio.com/_files/CJNov18-DiOrio-article.pdf

Who owns the piece you have commissioned? Why?

What "performance rights" are negotiable?

What would you include in your commissioning agreement to protect your contributions and use of the composition you are commissioning? Why?

Part 3: Final Commission Request Email

Directions

Use your revised email from Part 1 and the performance rights you are requesting from Part 2 to craft your final email. Submit your final email to your teacher and if possible a living composer.

HANDOUT 4.2A

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.

HANDOUT 4.2B

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.)*

HANDOUT 4.2C

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.)*

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: _____

HANDOUT 4.3B

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?

SUMMATIVE ASSESSMENT RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
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HANDOUT 4.1 REVISION, COMMUNICATION, AND PROTECTING YOUR CONTRIBUTIONS

Email with a Composer about a new commission	Revised email requested a new work but included minimal discussion points and performance rights requests.	Revised email included basic discussion points about the expressive intent and requested performance rights.	Revised email included relevant discussion points that clearly communicate the expressive intent of the new work and requested performance rights.	Revised email included relevant discussion points that explicitly detail the expressive intent of the new work and performance rights requests were clearly outlined.	MU:Pr4.1.E.1a MU:Pr6.1.E.1a MU:Pr6.1.E.1b MU:Re7.2.E.1a MU:Re8.1.E.1a MU:Cn10.0.H.1a
---	--	--	--	---	---

HANDOUT 4.2 PROGRAM NOTES

Program Notes: Individual Expressive Intent	Describes expressive intent of their commission and identifies the use of the elements of music, context, and inspiration from artifacts.	Explained expressive intent of their commission describing elements of music, context, and inspiration from artifacts.	Supported expressive intent and meaning of their commission citing the treatment of the elements of music, context, and inspiration from artifacts.	Justifies the expressive intent and meaning of their commission by synthesizing structural and compositional devices, context, and inspiration from artifacts.	MU:Re8.1.E.1a MU:Cn10.0.H.1a
Program Notes: Individual Creative Team Communicating with Audience Members	Wrote program notes which shared either their inspiration, context, process, or expressive intent with an audience.	Wrote program notes which shared their inspiration, context, process and expressive intent with an audience.	Demonstrated the ability to connect with audience members by crafting program notes sharing their choices, inspiration, context, process, unique aspects, and 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.1a MU:Cr3.2.E.1a MU:Pr6.1.E.1b

SUMMATIVE ASSESSMENT RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
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HANDOUT 4.2 PROGRAM NOTES (CONTINUED)

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 program 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 program order, theme, process based upon unit criteria, research and understanding of contexts.	Developed a concert program which exhibits strong and intended impact and justified program order, theme, process based upon unit criteria, research and understanding of contexts.	MU:Re9.1.E.1a
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HANDOUT 4.3 POST-ASSESSMENT

Individual Reflection	<p>Self-reflection evidence shows little connection between unit learning and transfer.</p> <p>The impact of knowledge and skills learned are ambiguously connected to their personal choices and intent when creating, performing, collaborating, and responding to music.</p>	<p>Self-reflection evidences some connection between unit learning and transfer.</p> <p>The impact of knowledge and skills learned are broadly connected to their personal choices and intent when creating, performing, collaborating, and responding to music.</p>	<p>Self-reflection evidenced a connection between unit learning and transfer.</p> <p>The impact of knowledge and skills learned are connected to their personal choices and intent when creating and protecting their own work.</p>	<p>Self-reflection evidenced a strong connection between unit learning and transfer.</p> <p>The impact of knowledge and skills learned are thoroughly connected to their personal choices and intent when creating and protecting their own work.</p>	<p>MU:Re9.1.E.1a</p> <p>MU:Cn10.0.H.1a</p>
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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: _____

HANDOUT 1.1
EXIT TICKET/REFLECTION

Student Name _____

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

Consider a case that we discussed today.

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

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

How did this make you feel?

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

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

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 .	<i>Potential for linking to ELA standards.</i>
Connecting to personal experience	The responses include an ambiguous connection to personal experience.	The responses include relevant connections to personal experience.	The responses include relevant connections to personal experience and are supported by lesson concepts.	The responses include relevant connections to personal experience and are supported and expanded upon through lesson concepts.	MU:Cn10.0.H.1a
Relating with varied contexts to deepen understanding	The responses include an ambiguous connection to varied contexts.	The responses include relevant connections to varied contexts.	The responses include relevant connections to varied contexts and are supported by lesson concepts.	The responses include relevant connections to varied contexts and are supported and expanded upon through lesson concepts.	MU:Cn11.0.T.1a

HANDOUT 2.1A

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*)

(e.g., rhythms, melodies, harmony, dynamics, articulation, timbre, texture, form, style)

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

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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)

HANDOUT 2.1C

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. _____

With which topic(s) do you feel most disconnected? Why?

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.

Explore 3 different artifacts. Include at least one music artifact. Use a separate [Primary Source Analysis Tool](#) to collect notes for each source you explore. 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 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?
- What details/characteristics of my artifact inspire me?
- Which elements of music will you use to support these ideas? Why?
(e.g., *rhythms, melodies, repetitions, dynamics, articulations, style*)

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

[Sound Recordings](#)

[Sheet Music](#)

[Guides for nonmusic artifacts](#)

HANDOUT 2.2B

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.IIa 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.IIIa

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	Student 4
Topic				
Similarities				
Differences				

HANDOUT 3.2A

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	<p>How can content and sequencing impact a concert?</p> <p>Who are the 3 constituents a programmer should consider when creating a concert?</p>

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

HANDOUT 3.3A

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?

HANDOUT 3.3B

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.

HANDOUT 3.4A

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Purpose: This handout consists of three sections that support the planning of your commission request, and consideration of how your commissioned piece relates to the composition's role in the program of your creative team, and how it relates to your Library of Congress artifact.

Directions: Complete each section and submit for teacher feedback before moving on.

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?
(e.g., rhythms, melodies, repetitions, dynamics, articulations, style)

HANDOUT 3.4B

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Title of your piece:

What musical form will you request to be used for your commission, or will you leave that to the composer?

What instrumentation will you use for your composition?

Part 2. Musical Elements

Consider how you will manipulate the musical elements to convey your inspired expressive intent and complete the graphic organizer below

Title of your piece:

Inspiration Artifact Link(s):

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		
Form		
Style		

HANDOUT 3.4C

PERSONAL REFLECTION AND COMPOSITION PLANNING

Student Name _____

Part 3. Form

Consider how you will organize your musical elements and how you will use structure to convey your inspired expressive intent, and complete the graphic organizer below.

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. Consider elements such as tension and release, repetition, unity/variety
Beginning		
Middle		
End		

HANDOUT 3.5A

COMMISSIONING A NEW WORK

Student Name _____

Part 1. Craft a Draft

Selected Composer's Name/email _____

Directions

Read the article—*A Brief Guide to Commissioning New Works through Part 2 "The Initial Conversation."*

Craft a draft email to your composer to discuss the commission based on the article and your prior planning. Include all information in the email as described in the article. Your email should also include your planning (e.g., use of the elements of music, your instrumentation, compositional techniques, and processes) to realize your expressive intent related to your inspiration artifact and your theme.

Part 2. Role-Play

Directions

With a partner, use your email to role play your initial conversation with your composer. Include all information in your draft email. During this time, your "composer" will use the Feedback Checklist to collect considerations.

HANDOUT 3.5B

Student Name _____

Feedback Checklist to be completed by role-play "composer."

Compositional Element For Discussion	Check if addressed in role-play	Questions/suggestions you have about this element
Mission/Vision		
Theme of piece/concert		
Title		
Special role of the piece		
Desired length		
Instrumentation		
Range for all instruments		
Soloists		
Ensemble performance level		
Size of ensemble		
Tempo		
Concert date of premiere		
Ensemble strengths and weaknesses		
Cost		
Composer availability during the rehearsal process		

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.1a MU:Pr4.1.E.1a MU:Pr6.1.E.1b MU:Re7.1.E.1a MU:Re7.2.E.1a MU:Re8.1.E.1a MU:Cn10.0.H.1a
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.	

COMMISIONING NEW WORK RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
Role Play	Ambiguously explained how they requested use of the elements of music, compositional techniques, and processes to realize the expressive intent for the commissioned work.	Partially explained their request for the use of the elements of music, compositional techniques, and processes to realize the expressive intent for the commissioned work.	Explained their requests for the use of the elements of music, compositional techniques, and processes to realize the expressive intent for the commissioned work.	Explained in great detail their requests for the use of the elements of music, compositional techniques, and processes to realize the expressive intent for the commissioned work.	MU:Pr4.1.E.1a MU:Pr6.1.E.1a & b MU:Re7.1.E.1a MU:Re8.1.E.1a MU:Cn10.0.H.1a
Draft email with a composer regarding a new commission	The draft email requested a new work but included minimal discussion points.	The draft email included basic discussion points regarding the expressive intent.	The draft email included sufficient discussion points to clearly communicate the expressive intent of the new work.	The draft email included all relevant discussion points that typically comprise an initial conversation with a composer. The expressive intent is communicated in a clear and detailed way.	MU:Pr4.1.E.1a MU:Pr6.1.E.1a & b MU:Re7.2.E.1a MU:Re8.1.E.1a MU:Cn10.0.H.1a

HANDOUT 4.1

REVISION, COMMUNICATION, AND PROTECTING YOUR CONTRIBUTIONS

Student Name _____

Part 1: Revise

Directions

Revise your commission request email based on your peer and teacher feedback.

Part 2: Protecting your Contributions and Ownership

Directions

Read the questions below and respond to these questions after you have read the articles.

<https://composersforum.org/resources/commissioning-by-individuals/>

<https://newmusicusa.org/wp-content/uploads/2021/06/Commissioning-Music-A-Basic-Guide.pdf>

https://dominickdiorio.com/_files/CJNov18-DiOrio-article.pdf

Who owns the piece you have commissioned? Why?

What "performance rights" are negotiable?

What would you include in your commissioning agreement to protect your contributions and use of the composition you are commissioning? Why?

Part 3: Final Commission Request Email

Directions

Use your revised email from Part 1 and the performance rights you are requesting from Part 2 to craft your final email. Submit your final email to your teacher and if possible a living composer.

HANDOUT 4.2A

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.

HANDOUT 4.2B

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.)*

HANDOUT 4.2C

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.)***

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: _____

HANDOUT 4.3B

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?

SUMMATIVE ASSESSMENT RUBRIC

Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
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HANDOUT 4.1 REVISION, COMMUNICATION, AND PROTECTING YOUR CONTRIBUTIONS

Email with a Composer about a new commission	Revised email requested a new work but included minimal discussion points and performance rights requests.	Revised email included basic discussion points about the expressive intent and requested performance rights.	Revised email included relevant discussion points that clearly communicate the expressive intent of the new work and requested performance rights.	Revised email included relevant discussion points that explicitly detail the expressive intent of the new work and performance rights requests were clearly outlined.	MU:Pr4.1.E.la MU:Pr6.1.E.la MU:Pr6.1.E.lb MU:Re7.2.E.la MU:Re8.1.E.la MU:Cn10.0.H.la
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HANDOUT 4.2 PROGRAM NOTES

Program Notes: Individual Expressive Intent	Describes expressive intent of their commission and identifies the use of the elements of music, context, and inspiration from artifacts.	Explained expressive intent of their commission describing elements of music, context, and inspiration from artifacts.	Supported expressive intent and meaning of their commission citing the treatment of the elements of music, context, and inspiration from artifacts.	Justifies the expressive intent and meaning of their commission by synthesizing structural and compositional devices, context, and inspiration from artifacts.	MU:Re8.1.E.la MU:Cn10.0.H.la
Program Notes: Individual Creative Team Communicating with Audience Members	Wrote program notes which shared either their inspiration, context, process, or expressive intent with an audience.	Wrote program notes which shared their inspiration, context, process and expressive intent with an audience.	Demonstrated the ability to connect with audience members by crafting program notes sharing their choices, inspiration, context, process, unique aspects, and 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.la MU:Cr3.2.E.la MU:Pr6.1.E.lb

SUMMATIVE ASSESSMENT RUBRIC

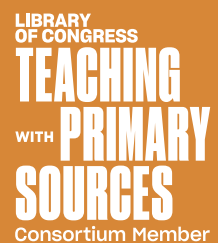
Criterion	Level 1 Novice	Level 2 Proficient	Level 3 Accomplished	Level 4 Advanced	Standards
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HANDOUT 4.2 PROGRAM NOTES (CONTINUED)

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 program 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 program order, theme, process based upon unit criteria, research and understanding of contexts.	Developed a concert program which exhibits strong and intended impact and justified program order, theme, process based upon unit criteria, research and understanding of contexts.	MU:Re9.1.E.1a
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HANDOUT 4.3 POST-ASSESSMENT

Individual Reflection	<p>Self-reflection evidence shows little connection between unit learning and transfer.</p> <p>The impact of knowledge and skills learned are ambiguously connected to their personal choices and intent when creating, performing, collaborating, and responding to music.</p>	<p>Self-reflection evidences some connection between unit learning and transfer.</p> <p>The impact of knowledge and skills learned are broadly connected to their personal choices and intent when creating, performing, collaborating, and responding to music.</p>	<p>Self-reflection evidenced a connection between unit learning and transfer.</p> <p>The impact of knowledge and skills learned are connected to their personal choices and intent when creating and protecting their own work.</p>	<p>Self-reflection evidenced a strong connection between unit learning and transfer.</p> <p>The impact of knowledge and skills learned are thoroughly connected to their personal choices and intent when creating and protecting their own work.</p>	<p>MU:Re9.1.E.1a</p> <p>MU:Cn10.0.H.1a</p>
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*A Curriculum
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the National
Association for
Music Education
(NAfME) and
the Library of
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*Teaching with
Primary Sources*