



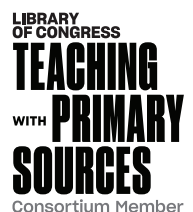
Creative Performing through Responding in the Small Vocal Ensemble

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

Teaching with Primary Sources



National Association
for Music Education



ACKNOWLEDGMENTS

PERSONNEL, LIBRARY OF CONGRESS GRANT — VOCAL ENSEMBLE UNITS 2020–2021

PROJECT DIRECTOR

- Johanna J. Siebert

CHORUS UNITS AUTHOR

- Carolyn Bennett, North Stonington, CT

Special thanks to the Library of Congress for the generous grant on Teaching with Primary Sources (TPS), which made this resource possible.

TABLE OF CONTENTS

| | |
|--|--------|
| Overview of NAfME/Library of Congress Units | 4 |
| Overview of Chorus Responding for Creative Performance Unit, Intermediate Level | 4 |
| Project Description | 4 |
| Prerequisite Knowledge and Skills | 5 |
| National Core Arts Standards Process Component Alignment | 5 |
| Formative and Summative Assessments | 5 |
| Materials and Library of Congress Resource Links | 6 |
| LESSONS | |
| Lesson 1: Observe | 8 |
| <i>Self-Assessment</i> | 12 |
| <i>Assessment</i> | 12 |
| Lesson 2: Reflect | 13 |
| <i>Self-Assessment</i> | 16 |
| <i>Assessment</i> | 16 |
| Lesson 3: Question | 17 |
| <i>Self-Assessment</i> | 20 |
| Lesson 4: Perform | 21 |
| <i>"Deep River" Performance: Self-Assessment</i> | 23 |
| <i>"Deep River" Performance: Peer-Assessment</i> | 23 |
| <i>"Deep River" Performance: Summative Assessment</i> | 24 |
| HANDOUTS | 25 |

OVERVIEW OF NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

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

OVERVIEW OF CHORUS RESPONDING FOR CREATIVE PERFORMANCE UNIT, INTERMEDIATE LEVEL

This unit is designed with flexibility in mind. The lesson may be used with a choir, smaller ensembles, or solo singers. It may be used in-person or remotely. The teacher should preview Lesson 4 and determine the format of the final project before beginning the unit; the format of the final project may influence grouping and instructional strategies in Lessons 1–3. It is designed for ensemble members with approximately 5 years of experience. Differentiation suggestions may be used to reach learners of varying experience or proficiency.

This unit engages students in analysis of several historic primary sources in order to inform creative performance choices. The focus of analysis in this unit is the African-American spiritual “Deep River.” However, this unit and its resources could be used to explore and develop a performance of any work that has been re-imagined by diverse voices through history.

PROJECT DESCRIPTION

In this project, students will explore diverse interpretations of the piece “Deep River.” These interpretations will inform their own original artistic choices, which they will refine for performance.

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

| Lesson | Estimated Duration | Inquiry Process | Artistic Process | Learning Outcome |
|--------|--------------------|-----------------|------------------|--|
| 1 | 1 hour | Observe | Responding | Students will notice and describe similarities and differences between interpretations of “Deep River.” |
| 2 | 1 hour | Reflect | Connecting | Students will research the context of diverse interpretations and describe how context can impact musical interpretations. |
| 3 | 1 hour | Question | Creating | Students will reflect upon their own contexts to create an original interpretation of “Deep River.” |
| 4 | 1 or more hours | | Performing | Students will rehearse, reflect, and refine to meet the goals they articulated for their performance. |

PREREQUISITE KNOWLEDGE AND SKILLS

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

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

NATIONAL CORE ARTS STANDARDS PROCESS COMPONENT ALIGNMENT

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

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

FORMATIVE AND SUMMATIVE ASSESSMENTS

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

| Lesson | Assessment Types | Assessment Format | Standards Measured |
|--------|---|-------------------|--|
| 1 | Self-assessment Formative formal assessment | Rubric | MU:Re7.2.E.8a MU:Re8.1.E.8a MU:Re9.1.E.8a |
| 2 | Self-assessment Formative formal assessment | Checklist | MU:Cn10.0.E.8a MU:Cn11.0.E.8a |
| 3 | Self-assessment Teacher informal assessment | Likert scale | MU:Cr1.1.E.8a MU:Cr2.1.E.8a |
| 4 | Self-assessment Peer assessment Summative formal assessment | Rubric | MU:Cr2.1.E.8a MU:Cr3.1.E.8a MU:Pr4.2.E.8a MU:Pr4.3.E.8a MU:Pr5.1.E.8a MU:Pr6.1.E.8b |

MATERIALS AND LIBRARY OF CONGRESS RESOURCE LINKS

Materials needed for this unit:

- “Deep River” primary sources, including recordings and scores (choices listed below).
- “Deep River” supporting sources (choices listed below, or students may research independently).
- Technology access; often, the unit will suggest several different approaches that will require different technologies in order to suit learners in various remote, hybrid, and in-person contexts.

LIBRARY OF CONGRESS “DEEP RIVER” PRIMARY SOURCES

- Recording: H. T. Burleigh, Arranger; Marian Anderson, Vocalist; and Rosario Bourdon, Conductor. “Deep River.” 1923. Audio. Retrieved from the Library of Congress, www.loc.gov/item/jukebox-68748/
- Score, Vocal Solo: William Arms Fisher, “Deep River.” Oliver Ditson & Co., Boston, 1916. Notated Music. Retrieved from the Library of Congress, www.loc.gov/item/ihms.100006055/.
- Score, Vocal Solo: Burleigh, H. T. Deep river song: Old Negro melody. G. Ricordi, New York, monographic, 1916. Notated Music. Retrieved from the Library of Congress, www.loc.gov/item/2011562023/
- Score, Vocal Ensemble: H. T. Burleigh, and N. Clifford Page. Deep River Song for Three-Part Chorus Women's Voices Piano Accompaniment. G. Ricordi, New York, monographic, 1927. Notated Music. Retrieved from the Library of Congress, <http://www.loc.gov/item/2011562023/>

OTHER RECOMMENDED PRIMARY SOURCES:

- Commercially available recorded performances such as:
 - The first recorded version, an accompanied violin solo performed by Maud Powell and George Falkenstein in 1908, based on Coleridge-Taylor’s arrangement: <https://rsa.fau.edu/album/50736>
 - Acclaimed recordings of “Deep River” by the Fisk Jubilee Singers, Paul Robeson, Tommy Dorsey, Roger Wagner Chorale, Jessye Norman, Robert Shaw Chorale, Mahalia Jackson, Odetta, or others
 - Recordings of Jazz standard “Dear Old Southland” by Louis Armstrong, Duke Ellington, Benny Goodman, Paul Robeson, or others
- Oldest Known Published Score: J. B. T. Marsh, *The Story of the Jubilee Singers*. Rev. ed., Houghton, Mifflin, 1880, <https://library.si.edu/digital-library/book/storyofjubilees00mars> p. 196-197
- Score: Piano Solo, Samuel Coleridge-Taylor. Twenty-Four Negro Melodies: “Deep River,” Op. 59, no. 10. [https://imslp.org/wiki/24_Negro_Melodies%2C_Op.59_\(Coleridge-Taylor%2C_Samuel\)](https://imslp.org/wiki/24_Negro_Melodies%2C_Op.59_(Coleridge-Taylor%2C_Samuel))
- Score: Accompanied violin solo, arr. Mischa Elman: <https://urresearch.rochester.edu/institutionalPublicationPublicView.action?institutionalItemId=3230>

SUGGESTED SUPPORTING SOURCES

- Wayne D. Shirley, H. T. Burleigh, and Samuel Coleridge-Taylor. Deep River. Video. Retrieved from the Library of Congress, www.loc.gov/item/ihas.200215449/
- Teaching with the Library of Congress blog: Analyzing the Musical Perspectives of Marian Anderson and Harry T. Burleigh, <https://blogs.loc.gov/teachers/2019/04/primary-sources-for-music-education-analyzing-the-musical-perspectives-of-marian-anderson-and-harry-t-burleigh-in-deep-river/>
- Folklife Today blog: Marian Anderson’s Spirituals
<https://blogs.loc.gov/folklife/2018/04/marian-anderson-spirituals>
- Library of Congress Samuel Coleridge-Taylor biography: <https://loc.gov/item/ihas.200038837>
- NLS Music Notes blog: Happy Birthday Samuel Coleridge-Taylor!
<https://blogs.loc.gov/nls-music-notes/2018/08/happy-birthday-samuel-coleridge-taylor/>
- Danna Bell, “Link to the Library of Congress: Harry T. Burleigh—The Man Who Brought African-American Spirituals to the Classical Stage.” *Music Educators Journal* 104, no. 4, June 2018, pp. 9–11, doi:10.1177/0027432118767819.

OPTIONAL CONTEXT FOR TEACHER STUDY:

- Wayne D. Shirley, “The Coming of ‘Deep River.’” *American Music*, vol. 15, no. 4, 1997, pp. 493–534. *JSTOR*, www.jstor.org/stable/3052384. Accessed 16 Sept. 2020

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

LESSON 1: OBSERVE

ESSENTIAL QUESTION: What unifies diverse interpretations of a piece?

STUDENT “I CAN” STATEMENT/OBJECTIVE:

I **CAN** compare and contrast recorded or notated music.

Materials

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

LESSON 1 PROCEDURE

Teacher:

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

Topic Groups:

- Provide each Topic Group with one version of “Deep River” for analysis. The teacher may choose to differentiate by asking some groups to analyze scores while others work with recordings.
- Ask each group to report their observations using the **“Deep River” Analysis slide**. This activity will ask students to analyze their piece using the Elements of Music listed in the **NCCAS Glossary**.
- Ask each student to complete lines A and B on the **Lesson 1 Self-Assessment Checklist**.

Mixed Groups:

- Place students in mixed groups, including at least one representative from each topic.
- Each mixed group will compare their diverse versions. Each student can refer to their **“Deep River” Analysis** slide to guide their sharing.
- Each mixed group will complete **the “Deep River” Comparison** slide. They will:
 - Identify essential characteristics that *all* versions exhibit.
 - Identify diverse characteristics that make versions unique.
- Ask each student to complete lines C and D on the **Lesson 1 Self-Assessment Checklist**.

Discussion:

- As a whole group, ask students to discuss the following questions. Ask them to substantiate their claims by citing evidence from their groupwork.
 - What are the essential characteristics of the song “Deep River?”
 - How might someone new change this piece in original ways?
 - At what point would the piece change so much that it would no longer be “Deep River?”
 - After learning about several diverse versions of “Deep River” today, what are you curious about? *(The teacher may choose to note these responses to prepare for Lesson 2.)*
- Ask each student to complete line E and comments on the **Lesson 1 Self-Assessment Checklist**.

Formative assessment:

- Use the **Lesson 1 Assessment and Self-Assessment Checklist** (next page) to track student progress throughout this lesson.

Differentiation:

- The teacher may strategically group students homogeneously or heterogeneously to provide extra support or promote deeper thinking.
- If students are unfamiliar with vocabulary in this lesson (i.e., elements of music), definitions may be provided via the **NCCAS Glossary** or by showing students how to access definitions by right-clicking the term. A word bank, word wall, or sentence stems may provide additional support.
- Some elements of music may be removed from the Analysis activity in order to narrow the focus of analysis. More guidance may be provided by replacing the graphic organizer with direct questioning, for example, “What instruments do you hear?”

LESSON 1 MATERIALS

(View hyperlinked materials in lesson for interactive online versions)

“DEEP RIVER” ANALYSIS; [VERSION STUDIED]

What do you notice when you listen to your recording or look at your score?
Write your observations. the categories might help you notice specific details.

| | | | |
|---------|----------|--------|-------|
| PITCH | DYNAMICS | FORM | OTHER |
| RHYTHM | TIMBRE | STYLE | |
| HARMONY | TEXTURE | LYRICS | |

“DEEP RIVER” COMPARISON

1. Each member of your group experienced a different version of “Deep River.” Share your experience with your group.
2. Identify some ways all the versions were similar. Write these qualities in the blue square.
3. Identify some ways versions were different. Write these qualities in the yellow square.

| HOW WERE ALL THE VERSIONS SIMILAR? | HOW WERE THE VERSIONS DIFFERENT? |
|------------------------------------|----------------------------------|
| | |

LESSON 1 SELF-ASSESSMENT

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

| Name: | Always | Sometimes | Never |
|---|--------|-----------|-------|
| A. My topic group made accurate observations on the ""Deep River"" Analysis. | | | |
| B. I contributed to my topic group and listened to others. | | | |
| C. I shared what I learned about ""Deep River"" with my new mixed group and listened to others. | | | |
| D. My group wrote about many qualities on the ""Deep River"" Comparison. | | | |
| E. I used the information I learned today to participate in the class discussion. | | | |
| Comments about my work today: | | | |

LESSON 1 ASSESSMENT

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

| Name: | Always | Sometimes | Never |
|--|--------|-----------|-------|
| A. Your group made accurate observations on the ""Deep River"" Analysis. | | | |
| B. You contributed to your topic group and listened to others. | | | |
| C. You shared what you learned about ""Deep River"" with your mixed group and listened to others. <i>(MU:Re7.2.E.8a)</i> | | | |
| D. Your group wrote about many qualities on the ""Deep River"" Comparison. <i>(MU:Re8.1.E.8a)</i> | | | |
| E. You used the information you learned to participate in the class discussion. <i>(MU:Re9.1.E.8a)</i> | | | |
| Comments about my work today: | | | |

LESSON 2: REFLECT

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

STUDENT "I CAN" STATEMENTS/OBJECTIVES:

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

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

Materials

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

LESSON 2 PROCEDURE

Teacher:

- Plan to provide each Topic Group a supporting resource, or equip students for independent research. The teacher may choose resources for students with differentiation in mind. Selected resources should pertain to each Topic Group's primary source, studied in Lesson 1.
- This lesson will use **Johns Hopkins University's Identity Wheel** and **Project Zero's Circle of Viewpoints Thinking Routine**. You may wish to become familiar with these tools.
- Before the lesson begins, give students the **Lesson 2 Self-Assessment Checklist** so they can anticipate the goals and activities for the lesson.

Developing Questions:

- Ask students to recall some of their curiosities at the end of Lesson 1.
- Tell students, *"Today, you will have an opportunity to learn from some Deep River experts, like performers and composers. On your index card, write down one question you'd like to ask these experts."* Here are some examples of questions the teacher may share with students or add to the collection:
 - Why did you choose to work with the song Deep River?
 - Why did you use the instruments you did?
 - What does the song mean to you?
 - Did you change anything about the song to make it yours?
 - How did you learn about this song?
- Collect the index cards and read the questions to the group. If working remotely, ask students to post their questions through Padlet instead.

- Post the index cards on a wall or board. If time allows, the teacher might invite students to organize the cards in order to visualize the relationships between different questions. Online, this could be done through Padlet. This may be an opportunity to narrow down or focus the questions if necessary.
- Prompt students to track their progress by completing line A in the **Lesson 2 Self-Assessment Checklist**.

Learning from Diverse Voices:

- Equip each Topic Group with selected resources or prepare them for independent research.
- Each Topic Group will learn more about the creators of their primary source in order to better understand its creation. Prompt students to use the posted questions to guide their exploration.
- Ask them to complete the slide **Exploring Musicians' Identity**, collaboratively or individually, as evidence of their learning.
- Prompt students to track their progress by completing line B in the **Lesson 2 Self-Assessment Checklist**.

Circle of Viewpoints:

- Ask students to think about how the person or group they studied would answer the posted index card questions.
- Pose a question to the class, and ask students to respond from the perspective they studied. Alternatively, the questions may be posed to the jigsaw Mixed Groups for small-group discussion.
- Prompt students to track their progress by completing line C in the **Lesson 2 Self-Assessment Checklist**.

Drawing Conclusions:

- Ask students to complete the Lesson 2 Self-Assessment by writing a one-sentence reflection.

Differentiation:

- The teacher may strategically group students to provide extra support or promote deeper thinking.
- The teacher may select specific resources to meet students' research needs.
- The teacher may engage the whole class in the study of a choice resource in lieu of independent research.
- The teacher may choose to facilitate whole-class or small-group discussions during the Circle of Viewpoints.

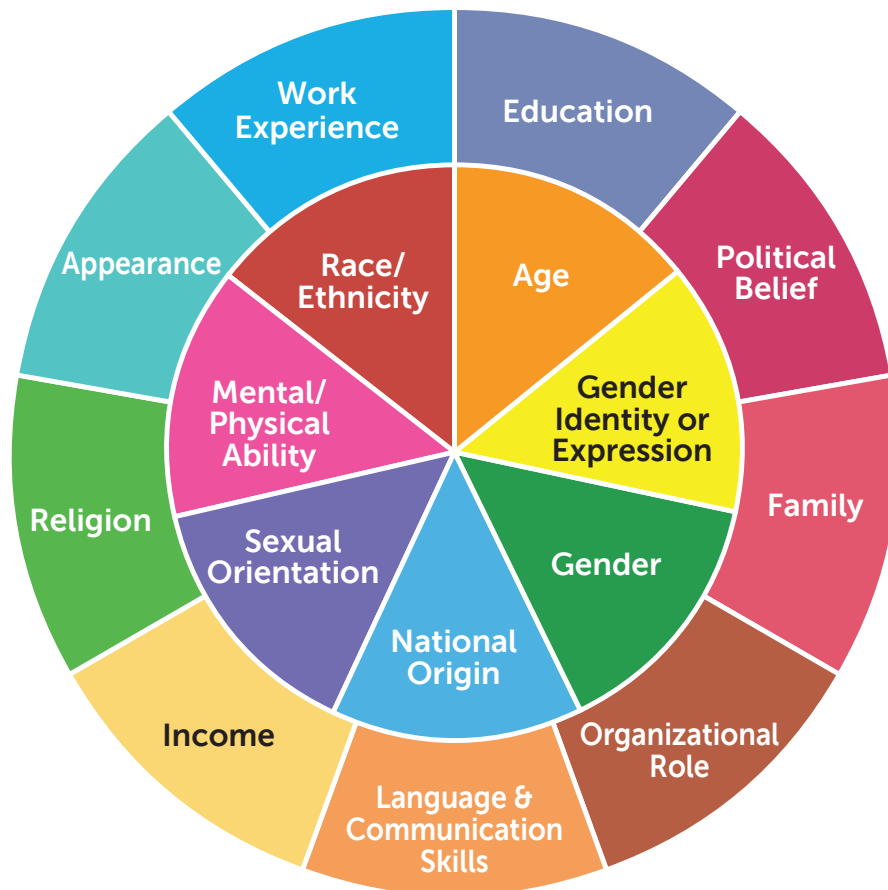
LESSON 2 MATERIALS

(See hyperlinked materials in lesson for online interactive version)

Exploring Musicians' Identity

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

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



Johns Hopkins University, used under Creative Commons

LESSON 2 SELF-ASSESSMENT

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

| Name: | Yes | No |
|---|-----|----|
| 1. I crafted a question that will help our class understand "Deep River" better. | | |
| 2. I learned something new about a musician's identity today. | | |
| 3. I shared a viewpoint with the class that helped us understand "Deep River" better. | | |
| Reflect in 1 sentence: How might a musician's identity affect the music they create? | | |

LESSON 2 ASSESSMENT

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

| Name: | Yes | No |
|---|-----|----|
| 1. You crafted a question that will help us all understand "Deep River" better. | | |
| 2. By looking at your " Exploring Musicians' Identity " activity, I can tell you made discoveries about a musician's identity today. <i>(MU:Cn11.0.E.8a)</i> | | |
| 3. You shared an insightful viewpoint with the class, using evidence from your " Exploring Musicians' Identity " activity. <i>(MU:Cn10.0.E.8a)</i> | | |
| Comments: | | |

LESSON 3: QUESTION

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

STUDENT “I CAN” STATEMENTS/OBJECTIVES:

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

Materials:

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

LESSON 3 PROCEDURE

Teacher:

- In Lesson 4, students may produce a new arrangement of “Deep River” in a few different ways. You may wish to decide which mode of production is most appropriate for your setting, in order to guide Lesson 3 work. For example, if students will perform in ensemble, they may wish to consider their common, community identity, but if students will perform solo they may wish to consider their individual identity. Likewise, brainstorming, sketching, and developing criteria may occur individually, in small groups, or collectively.
- Depending on time and technology access, consider and prepare for the **optional Citizen DJ exploration** mentioned in step 2 below. Follow the hyperlink for details.

Exploring Identity:

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

Brainstorming Sounds:

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

Sketching an Arrangement:

- Ask students to review **“Deep River” Comparison** and **“Deep River” Analysis** from Lesson 1.
- Prompt students to identify or highlight elements from this prior work that resonate with their own identity or voice, collectively or individually (depending on Lesson 4 goals).
- Ask students to outline their intent for their own version by completing the **“Deep River” Planning** slide.

Formative assessment:

- Use Lesson 3 Self-Assessment. The teacher should use student feedback to build consensus for a group performance project, or provide support on individual projects. The teacher may choose to leave rehearsal suggestions if students will rehearse without a conductor.

Differentiation:

- The teacher should choose to have students work individually, in small groups, or as a whole ensemble depending on scheduling constraints and the ultimate performance goal for the project (see Lesson 4).
- Grouping choices (described above) will provide the teacher varying degrees of rehearsal control.
- The teacher may choose to provide additional structure for “Deep River” Planning by providing a word bank or directing students to consider specific elements of music.
- The teacher may facilitate collaborative decision-making in more formal ways by posing questions, or arranging class debate and votes.
- Experimenting with artistic choices through rehearsal will help concrete thinkers; if students are considering two different tempi, for example, encourage them to try both to inform their decision-making.

LESSON 3 MATERIALS

(see hyperlinked materials in lesson for online interactive version)

DEEP RIVER PLANNING

Now that you have explored some of the history and voices behind “Deep River,” it’s time your own voice to the tradition.

Use the chart to organize your ideas about your own Deep River performance.

| HONORING TRADITION | HOW WERE THE VERSIONS DIFFERENT? |
|--|---|
| What aspects of my song will remain similar to prior versions? | What aspects of my song will be different to reflect my/our identities? |

LESSON 3 SELF-ASSESSMENT

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

| Name: | | |
|---|--------------------------------|-----------------------------------|
| A. My/our plan for "Deep River" is related to the versions I learned about. | Agree <input type="checkbox"/> | Disagree <input type="checkbox"/> |
| B. My/our plan for "Deep River" reflects who I am / reflects who we are. | Agree <input type="checkbox"/> | Disagree <input type="checkbox"/> |
| C. My/our plan for "Deep River" is realistic: With practice, it's possible! | Agree <input type="checkbox"/> | Disagree <input type="checkbox"/> |
| What will be exciting about creating this piece? | | |
| What might be challenging about creating this piece? | | |
| Teacher Comments: | | |
| <i>MU:Cr1.1.E.8a</i> <i>MU:Cr2.1.E.8a</i> | | |

LESSON 4: PERFORM

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

STUDENT “I CAN” STATEMENTS/OBJECTIVES

I CAN refine my musical ideas, leading to performance.

Materials

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

LESSON 4 PROCEDURE

Teacher:

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

Whole Ensemble:

- Choose a choral or unison score to suit your ensemble. Student choice may be included in this decision. Choices might include H.T. Burleigh’s **treble solo** (available in several keys) or **SSA arrangement**, both in the public domain and available from the Library of Congress. Additionally, there are many commercially available arrangements.
- Rehearse the piece as a typical repertoire choice within choral rehearsals.
- Periodically, refer back to students’ “Deep River” Planning work to frame their work. Students may complete the Lesson 4 Self-Assessment to measure their progress toward their planning goals.
- Present the work in a conventional concert setting or a recorded performance. Students may explain their intent and musical choices to the audience, sharing elements from their “Deep River” Planning sheet.
- Use the “Deep River” Performance Reflection Self-Assessment and Summative Assessment to reflect on student success.

Small Ensemble:

- Place students in small groups based on scheduling constraints, voicing, or skill level.
- Provide a score for each small group, or provide choices for the group. Selections might include H.T. Burleigh’s **treble solo** (available in several keys) or **SSA arrangement**, both in the public domain and available from the Library of Congress. Additionally, there are many commercially available arrangements.
- Throughout rehearsal, monitor each small group and provide suggestions for improvement. Refer back to students’ “Deep River” Planning work to frame their work. Students may complete the Lesson 4 Self-Assessment to measure their progress toward their planning goals.

- Have each group present to the class through an informal in-class performance, conventional concert setting, or a recording. Have each group explain their intent and musical choices to the audience, sharing elements from their “Deep River” Planning sheet.
- Use the “Deep River” Performance Reflection Self-Assessment and/or Peer-Assessment and Summative Assessment to reflect on student success.

Individual Recordings (Distance Learning–Friendly)

- Provide a score for each student, such as H. T. Burleigh’s **treble solo** (available in several keys), which is in the public domain and available from the Library of Congress. Additionally, there are many commercially available arrangements. An accompaniment recording may also be provided if desired.
- Throughout rehearsal, monitor each student and provide suggestions for improvement. Refer back to students’ “Deep River” Planning work to frame their work. Students may complete the Lesson 4 Self-Assessment to measure their progress toward their planning goals.
- Have each singer develop a recording. Students may use audio software like GarageBand, Bandlab, or Soundtrap to enhance their performance and incorporate additional layers of sound.
- Have each student present their recording to the class and/or public, sharing elements from their “Deep River” Planning sheet.
- Use the “Deep River” Performance Reflection Self-Assessment and/or Peer-Assessment and Summative Assessment to reflect on student success.

Assessment:

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

Differentiation:

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

"DEEP RIVER" PERFORMANCE: SELF-ASSESSMENT

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

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

"DEEP RIVER" PERFORMANCE: PEER-ASSESSMENT

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

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

"DEEP RIVER" PERFORMANCE: SUMMATIVE ASSESSMENT

| Student Name: | Always | Sometimes | Never |
|--|--------|-----------|-------|
| A. The performer chose musical elements that honored the tradition of "Deep River." (MU:Cr2.1.E.8a) | | | |
| B. The performer successfully incorporated these elements into their performance. (MU:Pr4.2.E.8a) | | | |
| Comments: | | | |
| C. The performer chose musical elements that honor their unique identities. (MU:Cr3.1.E.8a) | | | |
| D. The performer successfully incorporated these elements into their performance. (MU:Pr4.3.E.8a) | | | |
| Comments: | | | |
| E. The performer used reflection and feedback to refine their performance over time. (MU:Pr5.1.E.8a) | | | |
| F. Through the performance, the performer communicated a unique, original perspective on "Deep River." (MU:Pr6.1.E.8b) | | | |
| Comments: | | | |

Handouts

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

LESSON 1 MATERIALS

(View hyperlinked materials in lesson for interactive online versions)

“DEEP RIVER” ANALYSIS; [VERSION STUDIED]

What do you notice when you listen to your recording or look at your score?
Write your observations. the categories might help you notice specific details.

| | | | |
|---------|----------|--------|-------|
| PITCH | DYNAMICS | FORM | OTHER |
| RHYTHM | TIMBRE | STYLE | |
| HARMONY | TEXTURE | LYRICS | |
| | | | |
| | | | |
| | | | |

“DEEP RIVER” COMPARISON

1. Each member of your group experienced a different version of “Deep River.” Share your experience with your group.
2. Identify some ways all the versions were similar. Write these qualities in the blue square.
3. Identify some ways versions were different. Write these qualities in the yellow square.

| HOW WERE ALL THE VERSIONS SIMILAR? | HOW WERE THE VERSIONS DIFFERENT? |
|------------------------------------|----------------------------------|
| | |

LESSON 1 SELF-ASSESSMENT

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

| Name: | Always | Sometimes | Never |
|---|--------|-----------|-------|
| A. My topic group made accurate observations on the ""Deep River"" Analysis. | | | |
| B. I contributed to my topic group and listened to others. | | | |
| C. I shared what I learned about ""Deep River"" with my new mixed group and listened to others. | | | |
| D. My group wrote about many qualities on the ""Deep River"" Comparison. | | | |
| E. I used the information I learned today to participate in the class discussion. | | | |
| Comments about my work today: | | | |

LESSON 1 ASSESSMENT

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

| Name: | Always | Sometimes | Never |
|--|--------|-----------|-------|
| A. Your group made accurate observations on the ""Deep River"" Analysis. | | | |
| B. You contributed to your topic group and listened to others. | | | |
| C. You shared what you learned about ""Deep River"" with your mixed group and listened to others. <i>(MU:Re7.2.E.8a)</i> | | | |
| D. Your group wrote about many qualities on the ""Deep River"" Comparison. <i>(MU:Re8.1.E.8a)</i> | | | |
| E. You used the information you learned to participate in the class discussion. <i>(MU:Re9.1.E.8a)</i> | | | |
| Comments about my work today: | | | |

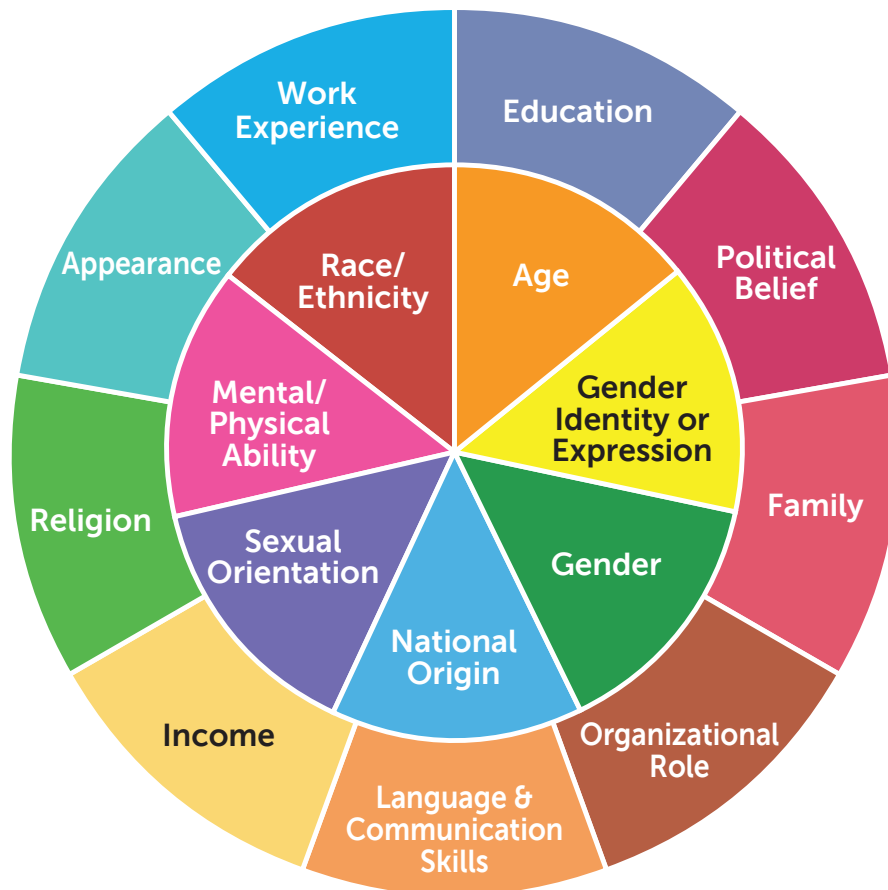
LESSON 2 MATERIALS

(See hyperlinked materials in lesson for online interactive version)

Exploring Musicians' Identity

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

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



Johns Hopkins University, used under Creative Commons

LESSON 2 SELF-ASSESSMENT

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

| Name: | Yes | No |
|---|-----|----|
| 1. I crafted a question that will help our class understand "Deep River" better. | | |
| 2. I learned something new about a musician's identity today. | | |
| 3. I shared a viewpoint with the class that helped us understand "Deep River" better. | | |
| Reflect in 1 sentence: How might a musician's identity affect the music they create? | | |
| | | |

LESSON 2 ASSESSMENT

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

| Name: | Yes | No |
|---|-----|----|
| 1. You crafted a question that will help us all understand "Deep River" better. | | |
| 2. By looking at your " Exploring Musicians' Identity " activity, I can tell you made discoveries about a musician's identity today. <i>(MU:Cn11.0.E.8a)</i> | | |
| 3. You shared an insightful viewpoint with the class, using evidence from your " Exploring Musicians' Identity " activity. <i>(MU:Cn10.0.E.8a)</i> | | |
| Comments: | | |
| | | |

LESSON 3 MATERIALS

(see hyperlinked materials in lesson for online interactive version)

DEEP RIVER PLANNING

Now that you have explored some of the history and voices behind “Deep River,” it’s time your own voice to the tradition.

Use the chart to organize your ideas about your own Deep River performance.

| HONORING TRADITION | HOW WERE THE VERSIONS DIFFERENT? |
|--|---|
| What aspects of my song will remain similar to prior versions? | What aspects of my song will be different to reflect my/our identities? |

LESSON 3 SELF-ASSESSMENT

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

| Name: | | |
|---|--------------------------------|-----------------------------------|
| A. My/our plan for "Deep River" is related to the versions I learned about. | Agree <input type="checkbox"/> | Disagree <input type="checkbox"/> |
| B. My/our plan for "Deep River" reflects who I am / reflects who we are. | Agree <input type="checkbox"/> | Disagree <input type="checkbox"/> |
| C. My/our plan for "Deep River" is realistic: With practice, it's possible! | Agree <input type="checkbox"/> | Disagree <input type="checkbox"/> |
| What will be exciting about creating this piece? | | |
| What might be challenging about creating this piece? | | |
| Teacher Comments: | | |
| <i>MU:Cr1.1.E.8a</i> <i>MU:Cr2.1.E.8a</i> | | |

"DEEP RIVER" PERFORMANCE: SELF-ASSESSMENT

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

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

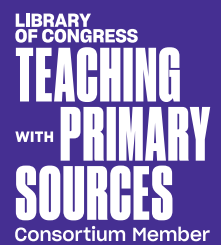
"DEEP RIVER" PERFORMANCE: PEER-ASSESSMENT

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

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

"DEEP RIVER" PERFORMANCE: SUMMATIVE ASSESSMENT

| Student Name: | Always | Sometimes | Never |
|--|--------|-----------|-------|
| A. The performer chose musical elements that honored the tradition of "Deep River." (MU:Cr2.1.E.8a) | | | |
| B. The performer successfully incorporated these elements into their performance. (MU:Pr4.2.E.8a) | | | |
| Comments: | | | |
| C. The performer chose musical elements that honor their unique identities. (MU:Cr3.1.E.8a) | | | |
| D. The performer successfully incorporated these elements into their performance. (MU:Pr4.3.E.8a) | | | |
| Comments: | | | |
| E. The performer used reflection and feedback to refine their performance over time. (MU:Pr5.1.E.8a) | | | |
| F. Through the performance, the performer communicated a unique, original perspective on "Deep River." (MU:Pr6.1.E.8b) | | | |
| Comments: | | | |



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

*Teaching with
Primary Sources*