



# Chorus Responding Unit, Proficient Level

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

*Teaching with Primary Sources*



## ACKNOWLEDGMENTS

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## OVERVIEW OF NAFME/LOC RESPONDING UNITS

These units are based on the 2014 National Music Standards ([nafme.org/standards](http://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 ideals 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.

This Library of Congress (LOC) Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Process of Responding, defined as understanding and evaluating how music conveys meaning. Through use of inquiry-based instructional strategies linked to essential questions inherent in the Responding process components (select, analyze, interpret, analyze), students are guided to develop understandings about how creators/performers manipulate the elements and structures of music to convey expressive intent related to specific contexts (social, cultural, historical). Acquisition of music knowledge and skills leads to students' becoming independent thinkers and musicians.

The Process components need not be linear in instruction and student learning; rather, they can be presented in an order appropriate to the integration of specific content and knowledge as determined by each grade level and curricular focus.

## OVERVIEW OF CHORUS RESPONDING UNIT, PROFICIENT LEVEL

**PROFICIENT LEVEL**—Students at the Proficient Level have developed the foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and may be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and well-being, and they have the necessary skills to make connections between the art form, history, culture, and other learning.

*Choral educators who conduct performance ensembles with personnel of varying levels of experience should consider this description of the Proficient Level carefully when choosing which level is appropriate for their ensembles to pursue.*

In this unit, students will explore recordings and notation records of some primary source documents held by the Library of Congress, as well as texts related to those early recordings.

The teacher will guide the students using several Inquiry methods, such as the LOC Observe, Reflect, Question model, the Stripling Model—Wonder, Investigate, Construct, Express, Reflect, and Connect—and the SOAPSTone model to explore and investigate questions that their students have about these recordings—their purpose, how they are constructed, the composer's intent, and the recordings' historical and cultural significance. The teacher will then evaluate performances based on students' explorations and investigations. Finally, the students will be able to use their new understandings and connect these back into their ensemble's performance of a spiritual, creating a rehearsal plan to develop strategies to address musical and interpretative problems they have identified because of their new understandings.

In order to allow the students to complete the unit and connect their understandings gained through their work in the Respond process components to work in the Perform Process components, it will be necessary for students to have had performance experience prior to this unit, and it would be especially beneficial for the students to be working with spiritual literature during this unit.

### MATERIALS NEEDED FOR THIS UNIT

- Space with an Internet connection and music resources and room for research.
- Earphones and or/speakers for listening to music
- Projection system/multiple writing surfaces for collecting students' thoughts
- (Alternative assessments) Computer or tablet with presentation, podcasting, word-processing, video, and recording capabilities
- (Alternative assessments) USB microphone to use with computer or tablet
- (Alternative assessments) Equipment capable of taking and editing video or still images

### USING THE INQUIRY MODEL IN THE LESSONS:

- The Library of Congress Teacher Guide for manuscripts/books, sheet music, and sound recordings are provided along with a copy of the student primary source analysis tool.
- Give each student a copy of the analysis tool—either on paper or electronically for their own notes and ideas. This is important even if they are doing group work, as they will need the information for the assessment.
- It is recommended to have the “starting” question or questions for each area (Observe, Reflect, Question) on the board or projected so the students can refer to it.
- Have a larger copy of the analysis tool on a whiteboard or poster or projected for class viewing for students to offer ideas for the questions that can be posted for all to see.
- It is important to remember to have students only work in one block at a time. Do not show them the prompts for Observe, Reflect, and Question all at the same time; rather, let them focus on one area at a time.

## PREREQUISITE SKILLS FOR STUDENTS FOR THE UNIT:

- Citation of characteristics that are important in selecting music.
- Ability to read music notation and choral scores.
- Ability to recognize and identify musical characteristics.
- Ability to identify musical elements (pitch, rhythm, harmony, dynamics, timber, form, and style/ articulation).
- Ability to identify areas of repetition, as well as similarities and contrasts in musical works.
- Ability to identify musical structures.
- Recognition of different musical contexts.
- Recognition of the purposes for which music is created.
- Recognition of the expressive intent for which music is created.
- Analysis of music and musical recordings through key, meter, expression, genre, style, lyrics, phrasing, and performance practices
- Knowledge of vocabulary and aural identity at appropriate grade-level expectations (articulations, dynamics, harmony, historical/cultural style, tempo, timbre, texture, voicing, and appropriate performance practices).
- Performance experience with music of this genre/style in an ensemble setting.

## LESSON GOALS

### **LESSON 1:** *THE FOLLOWING SHOULD BE KEPT IN MIND WHEN CREATING QUESTIONS FOR INQUIRY.*

- Acquaint students with Inquiry as a tool for learning and discovery.
- Have students explore and determine what this music was originally used for and why someone would choose to perform or listen to it purely from the audio recording.
- After students have heard the audio recording, have them make comparisons between the recording and music of this genre that they may have encountered or performed themselves.

### **LESSON 2:** *THE FOLLOWING SHOULD BE KEPT IN MIND WHEN CREATING QUESTIONS FOR INQUIRY.*

- Help students understand the relationship between the printed notation and the performance and begin to connect that understanding to the music they perform.

### **LESSON 3:** *THE FOLLOWING SHOULD BE KEPT IN MIND WHEN CREATING QUESTIONS FOR INQUIRY.*

- Have students recognize, through their investigation, that as this genre grows in popularity with diverse audiences, there is movement from a religious and spiritual purpose in one culture to something else in another.

#### **LESSON 4:** *THE FOLLOWING SHOULD BE KEPT IN MIND WHEN CREATING QUESTIONS FOR INQUIRY.*

- Reinforce and continue the previous idea from Lesson 3, but with the transformation to a more European/Western piece of “concert literature.” This lesson’s assessment will serve as the Summative Assessment for the Unit.

#### **LESSON 5:** *(OPTIONAL—PERFORMANCE COMPONENT)*

- Allow students to connect their new understandings of this genre to music being studied/performed in class, and create rehearsal plans that address those musical and interpretative issues they identify.

## STANDARDS ADDRESSED IN UNIT

*Each Standard assessed in a lesson will be listed in the assessment criteria of that lesson. Essential Questions and Learning objectives will appear in each lesson.*

**RESPOND—SELECT:** Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context. (MU:Re7.1.E.1a)

**RESPOND—ANALYZE:** Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (MU:Re7.2.E.1a)

**RESPOND—INTERPRET:** Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research. (MU:Re8.1.E.1a)

**RESPOND—EVALUATE:** Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context. (MU:Re9.1.E.1a)

**PERFORM—REHEARSE, EVALUATE, REFINE:** Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances. (MU:Pr5.3.E.1a)

**CONNECT:** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (MU:Cn10.0.H.1a)

## ASSESSMENTS

For Lessons 1, 2, 3, and 4, there are two sets of assessments provided. The first assessment allows each student to be assessed individually (written assessments.) The “alternative” assessment is offered to allow some diversity in the way students might show their level of understanding and/or to allow students who may have difficulty with a written assessment to show their level of understanding either in an individual or group setting. Both assessments will use the same rubric for grading and can be mixed/matched at the instructor’s discretion.

Rubrics are provided both for students to be able to see what they are being assessed on and for the formative and summative assessment grading.

### **CHORUS RESPONDING UNIT, PROFICIENT LEVEL, LESSON 1 (“GOOD NEWS,” AUDIO)**

**ESSENTIAL QUESTIONS:** *Specifically, which essential question(s) (from the unit) will be addressed in this portion of the learning plan?*

- How do individuals choose music to experience?
- How does understanding the structure and context of the music influence a response?

**LEARNING OBJECTIVES:** *Posted in the classroom, and written from the student’s perspective, these questions or “I can” statements explicitly communicate to students the intended understandings or acquisitions for this learning experience.*

- I can apply criteria that will help me support, through musical reasons, understanding of purpose and context when selecting music.
- I can explain how analyzing sections of a composition and understanding the way the composer used the elements of music allows a deeper understanding of the composition.

**REQUIRED MATERIALS:** *Include websites, links, technology hardware, music, worksheets, etc.*

### **COMPLETE PLAYLIST**

<http://media.loc.gov/playlist/view/47DF47D5E17C004CE0538C93F116004C>

### **“GOOD NEWS” (AUDIO RECORDING), WITH COPIES OF RECORDING DETAILS FOR STUDENTS**

<http://www.loc.gov/jukebox/recordings/detail/id/79>

### **LOC TEACHERS GUIDE “ANALYZING SOUND RECORDINGS”**

**LOC PRIMARY SOURCE ANALYSIS TOOL:** Internet connection for students to access the Library of Congress collections, and collaborative tools (e.g., Google Docs).



**ASSESSMENT EVIDENCE:** *What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence to facilitate and evaluate evidence of student learning?*

- Students will identify reasons why one would select this music to listen to or perform.
- Students will identify characteristics (including but not limited to style, form, the way the composer manipulated the musical elements, expressive intent, performance practices, etc.) heard in the recording and discovered through research using level-appropriate vocabulary.
- Students will identify characteristics (including but not limited to style, form, the way the composer manipulated the musical elements, expressive intent, performance practices, etc.) in literature that they are studying/have studied that they believe is in the same style/genre.
- Students will identify characteristics that are shared between the structure and context, as set forth in the EQs and objectives.

**STUDENT WORKSHEET:**

**STUDENT ANALYSIS TOOL**

Student's Name \_\_\_\_\_

Through your research and research shared by other groups as they answered the questions generated, identify reasons why someone might select this music to listen to or perform. Defend those reasons by citing characteristics (including but not limited to style, form, the way the composer manipulated the musical elements, expressive intent, performance practices, etc.) of the music or music of this style/genre.

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THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	STANDARD
<p>Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.</p>	<p>Cited specific characteristics from the music without tying them to prescribed criteria as to why the piece would be selected.</p>	<p>Applied specific criteria and cited characteristics in the music to support why the music would be selected.</p>	<p>Applied specific criteria about why the music would be selected that demonstrate a high level of understanding of characteristics in the music to support the selection.</p>	<p><i>Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.</i></p> <p><i>(MU:RE7.1.E.1a)</i></p>

Using your notes and observations, identify the various characteristics (including but not limited to style, form, the way the composer manipulated the musical elements, expressive intent, performance practices, etc.) of the music in the recording as well as characteristics in literature that you have studied or are studying that is similar in style or genre and indicate which of these characteristics may be common in both.

**IDENTIFY THE CHARACTERISTICS  
IN THE RECORDING.**

**COMMON**

**IDENTIFY THE CHARACTERISTICS  
IN THE LITERATURE STUDIED**

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THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	STANDARD
<p>Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how the elements of music are manipulated by a composer or performer.</p>	<p>Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener</p>	<p>Comparisons demonstrated an understanding as to how the composer and/ or performer manipulates elements of music in various passages to inform musical response in the listener.</p>	<p>Comparisons demonstrated an advanced analysis of the piece exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.</p>	<p><i>Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.</i>  (MU:RE7.2.E.1a)</p>

**ALTERNATE ASSESSMENT:** Students will work in their group or in teams from their group to create an audio podcast that addresses, in detail, the same two prompts given for the written assessment in a format of their choosing (examples: interview, group discussion, individual examination, etc.). Where appropriate the students would use audio or video examples or readings from texts to demonstrate or illustrate their points, ideas, and/or thoughts. *The same prompt(s) as the written assessment should be used for this task as well as the rubrics to grade the task.*

**GOALS OF LESSON 1:** *THE FOLLOWING SHOULD BE KEPT IN MIND WHEN CREATING QUESTIONS FOR INQUIRY.*

- Acquaint students with Inquiry as a tool for learning and discovery.
- Have students explore and determine what the music was originally used for and why someone would choose to perform or listen to it purely from the audio recording?
- Make comparisons between the recording and music of this genre they have performed purely from the audio recording.

**LESSON DEVELOPMENT:** *WHAT SPECIFIC ACTIVITIES, INVESTIGATIONS, PROBLEMS, QUESTIONS, OR TASKS WILL STUDENTS BE WORKING ON DURING THE LESSON?*

**SEQUENTIAL PROCEDURES:**

**TO BE CARRIED OUT OVER 2–3 DIFFERENT CLASS PERIODS**

**FIRST CLASS PERIOD—ALLOW 20 MINUTES**

*Play recording:* of the Tuskegee Institute Singers performing,

**“GOOD NEWS” (ENSEMBLE RECORDING)**

<http://www.loc.gov/jukebox/recordings/detail/id/79> or

**COMPLETE PLAYLIST**

<http://media.loc.gov/playlist/view/47DF47D5E17C004CE0538C93F116004C>

**OBSERVE:** Specific Questions for the three areas could include but are not limited to:

- Describe what you hear: Can you understand what is being sung?
- Does it sound like a studio recording or off the street? Can you link it to a style or genre?

Follow up students’ answers when appropriate with questions that dive deeper, but stay in OBSERVE!

## *Play recording*

**REFLECT:** *Specific Questions for the three areas could include, but are not limited to:*

- What would this type of music be for? Why would someone choose to perform or listen to this style/genre? Could/should it be danced to? Who do you think recorded it? Do you think it was recorded from a manuscript, or was it improvisation?
- Do you like what you hear? Who would be interested in listening to/hearing this?

Follow up their answers when appropriate with questions that dive deeper; stay in REFLECT!

## *Play recording (if necessary)*

**QUESTION:** *Specific Questions for the three areas could include, but are not limited to:*

What do you wonder about.... who, what, where, when, why, how?

Again, don't let students veer off back to Observe or Reflect; stay in QUESTION!

Take the most diverse questions, divide the students up into teams to investigate the questions and report back to the community of the whole their findings (this can be done during the next class period or done using a Learning Management System [LMS] or Collaborative tools as outside the classroom work). You will want to provide links for the students to the Library of Congress and may even want to give them a brief primer on using the site.

## **SECOND CLASS PERIOD —ALLOW 20 MINUTES**

If student groups were assigned to investigate, using primary and other sources, their questions as homework using collaborative tools, then students will present a summary of their findings to the community of the whole, with the full materials available for all to peruse. If students are to be given class time for their teams to investigate the questions, using primary and other sources, and report back, they will use this second class period of 20 minutes to do so.

## **THIRD CLASS PERIOD—ALLOW 20 MINUTES** *(only if needed because students did all work in class)*

Students will present a summary of their research to the community of the whole, with the full materials available for all to peruse.

## **STUDENT-INITIATED BEHAVIORS:**

Inquiry, research, and presentation based on prompts and question that the group was assigned/chose.

**LESSON CLOSURE NOTES:** *Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of the next class, individual assignments, etc.*

Prepare a few prompts for both Reflect and Question based on the Question" that the students explored.

## CONSIDERATIONS FOR PLANNING

- **RESOURCES:**

**SOME ADDITIONAL SUGGESTED LINKS FOR STUDENTS AS THEY WORK ON QUESTION MAY INCLUDE:**

**“GOLDEN SLIPPERS,”**

<http://www.loc.gov/jukebox/recordings/detail/id/9358>

**“LIVE A-HUMBLE,”**

<http://www.loc.gov/jukebox/recordings/detail/id/80>

**DESCRIPTION OF AFRICAN AMERICAN SPIRITUALS,**

<https://www.loc.gov/item/ihas.200197495/>

**PLAYLIST OF MORE THAN A DOZEN SPIRITUALS,**

<http://www.loc.gov/jukebox/search/results?q=Spirituals>

### CHORUS RESPONDING UNIT, PROFICIENT LEVEL, LESSON 2

#### (“GOOD NEWS.” AUDIO AND SCORE)

**ESSENTIAL QUESTIONS:** *Specifically, which Essential Question(s) will be addressed in this portion of the learning plan?*

- How does understanding the structure and context of the music influence a response?
- How do we discern the musical creators’ and performers’ expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?

**LEARNING OBJECTIVES:** *Posted in the classroom and written from the student’s perspective, these questions or “I can” statements explicitly communicate, to students, the intended understandings or acquisitions for this learning experience.*

- I can explain how analyzing sections of a composition and understanding the way the composer used the elements of music allows a deeper understanding of the composition.
- I can show, through research, how the treatment of the elements of music, the context, and text, can help explain and support various interpretations of the expressive intent and meaning of a composition.
- I can use criteria, personally or collaboratively developed, and musical analysis to evaluate musical compositions and performances of those compositions.

**REQUIRED MATERIALS:** *Include websites, links, technology hardware, music, worksheets, etc.*

**"GOOD NEWS (AUDIO RECORDING)**

<http://www.loc.gov/jukebox/recordings/detail/id/79> with copies of recording details for students

**COMPLETE PLAYLIST**

<http://media.loc.gov/playlist/view/47DF47D5E17C004CE0538C93F116004C>

<https://lccn.loc.gov/2016560583> - also available at <http://hdl.handle.net/1802/17821> - also pertinent pages downloadable through NAFME (*Score with introduction*)

**LOC TEACHERS GUIDE "ANALYZING SOUND RECORDINGS"**

**LOC TEACHERS GUIDE "ANALYZING SHEET MUSIC AND SONG SHEETS"**

**LOC PRIMARY SOURCE ANALYSIS TOOL (FOR STUDENTS)**

Internet connection for students to access to Library of Congress collections, and collaborative tools (e.g., Google Docs).

**ASSESSMENT EVIDENCE:** What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence to facilitate and evaluate student learning?

- Students will analyze the performance in relation to the musical elements (pitch, rhythm, harmony, dynamics, timber, form, and style/articulation) contained in the score.
- Students will analyze the musical elements (pitch, rhythm, harmony, dynamics, timber, form, and style/articulation) in the score in relation to the performance.
- Students will identify common elements between the two.
- Students will identify missing elements between the two.
- Students will evaluate the performance based on the above as well as taking in performance practices that they have learned or have found through research.



STUDENT ANALYSIS TOOL

Student's Name \_\_\_\_\_

You are an evaluator/adjudicator for a music festival, and you have been working with the performing group whose recording you have been listening to during this lesson. They have submitted the score you have been working with as their music. Discuss and evaluate their performance in relation to the written score submitted, the elements of music that were clearly common to both the score and the performance, elements of music that were either in the score or performance but not in both. and their overall performance based on your analysis, knowledge, and understanding of this style/genre and choral music in general.

Blank lined writing area with horizontal dashed lines.

A series of 20 horizontal dashed lines spanning the width of the page, providing a template for musical notation.

THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	STANDARD
<p>References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of performer's interpretation.</p> <p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p>	<p>Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.</p> <p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p>	<p>Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p>	<p>Cited understandings gleaned from personal research and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and exposed an understanding of options for the performer's interpretation.</p>	<p><i>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.</i></p> <p><i>(MU:Re8.1.E.Ia)</i></p> <p><i>Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</i></p> <p><i>(MU:Re9.1.E.Ia)</i></p>

**ALTERNATE ASSESSMENT:** Students will record their “adjudicator comments” orally instead of in writing. Using a handheld recording device, or a microphone with a computer, the student will capture their evaluation of the performance through spoken words. Students should be encouraged to have the performance playing in the background or be part of the recording as they are making their remarks. **The same prompt(s) as the written assessment should be used for this task as well as the rubrics to grade the task.**

**GOAL OF LESSON 2:** *THIS SHOULD BE KEPT IN MIND WHEN CREATING QUESTIONS FOR INQUIRY.*

- Help students understand the relationship between the printed notation and the performance and begin to connect that understanding to the music they perform.

**LESSON DEVELOPMENT:** What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson?

**SEQUENTIAL PROCEDURES:**

*To be done over 2–3 different class periods*

**FIRST CLASS PERIOD—ALLOW 20 MINUTES**

Let the students break into their working groups (can be the same or different—teacher’s discretion). Give them a copy of the Hampton Series Negro Folk Songs recorded by Natalie Curtis Burlin. Give the students a few minutes to peruse it individually and as a group.

Either place the questions on a whiteboard or verbally ask them, and have groups offer what they observed.

**OBSERVE:** *Specific Questions for the three areas could include, but not limited to:*

Describe what you see: Are there things that you would not normally see in a printed edition? Are there any unusual sections? Are there any unusual words? Are there things missing that you would normally expect to see?

Follow up student answers when appropriate with questions that dive deeper, but stay in OBSERVE!

**REFLECT:** *Specific Questions for the three areas could include but are not limited to:*

What was the purpose of this publication? What do you think the writer wants the reader to think or do after reading the text? Who do you think composed the work? What do you think “recorded by” means? Have you heard this piece before? How does seeing the music add to your understanding? If someone created this today, what would be different? What is the attitude of the writer?

Follow up their answers when appropriate with questions that dive deeper, but stay in REFLECT!

**QUESTION:** Specific Questions for the three areas could include, but not limited to:

What do you wonder about ... who, what, where, when, why, how?

Again, don’t let students veer off back to Observe or Reflect!

In conjunction with their questions—some which may be leaning the same way—have the students (in groups) analyze and investigate the following types of questions: What is the relationship between the printed music and recording? Is the recording an accurate representation of the written notation? Is the written notation an accurate representation of the recording? What performances practices seem to be missing from the score? What musical elements or ideas in the score are missing from the performance?

## **SECOND CLASS PERIOD—ALLOW 20 MINUTES**

If student groups were assigned to investigate, using primary and other sources, their questions as homework using collaborative tools, then students will present a summary of their findings to the community of the whole, with the full materials available for all to peruse. If students are to be given class time for their teams to investigate the questions, using primary and other sources, and report back, they will use this second class period of 20 minutes to do so.

## **THIRD CLASS PERIOD—ALLOW 20 MINUTES** *(only if needed because students did all work in class)*

Students will present a summary of their research to the community of the whole, with the full materials available for all to peruse.

### **STUDENT-INITIATED BEHAVIORS:**

Inquiry, Research, and presentation based on prompts and question that the group was assigned/chose.

**LESSON CLOSURE NOTES:** *Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of tomorrow, individual assignments, etc.*

Prepare a few prompts for both Reflect and Question based on the “Questions” that the students explored.

### **CONSIDERATIONS FOR PLANNING**

- **RESOURCES** *(Some historical recording may contain offensive language):*

Some additional suggested links for students as they work on Question may include:

#### **“GOLDEN SLIPPERS”**

<http://www.loc.gov/jukebox/recordings/detail/id/9358>

#### **“LIVE A-HUMBLE”**

<http://www.loc.gov/jukebox/recordings/detail/id/80>

### **GENERAL INFORMATION ON AFRICAN AMERICAN SPIRITUALS**

<https://www.loc.gov/item/ihas.200197495/>

### **SPIRITUALS PLAYLIST**

<http://www.loc.gov/jukebox/search/results?q=Spirituals>

## CHORUS RESPONDING UNIT, PROFICIENT LEVEL, LESSON 3 (“GO DOWN MOSES,” SOLO, QUARTET, AND SCORE)

**ESSENTIAL QUESTIONS:** Specifically, which essential question(s) (from the unit) will be addressed in this portion of the learning plan?

- How do we discern the musical creators’ and performers’ expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?

**LEARNING OBJECTIVES:** Posted in the classroom, and written from the student’s perspective, these questions or “I can” statements explicitly communicate, to students, the intended understandings or acquisitions for this learning experience.

- I can show, through research, how the treatment of the elements of music, the context, and text, can help explain and support various interpretations of the expressive intent and meaning of a composition.
- I can use criteria, personally or collaboratively developed, and musical analysis to evaluate musical compositions and performances of those compositions.

**REQUIRED MATERIALS:** Include websites, links, technology hardware, music, worksheets, etc.

### “GO DOWN MOSES” (SOLO)

<https://www.loc.gov/item/jukebox.9842/>

### “GO DOWN MOSES” (CHORAL)

<https://www.loc.gov/item/jukebox.78/>

### COMPLETE PLAYLIST

<http://media.loc.gov/playlist/view/47DF47D5E17C004CE0538C93F116004C>

### SCORES

<https://lccn.loc.gov/2016560583>; also available at <http://hdl.handle.net/1802/17821> (Hampton Series, pages 21–25 with introduction and articles), also pertinent pages downloadable through NAFME

### “GO DOWN MOSES” FISKE JUBILEE SINGERS, SCORE WITH INTRODUCTION, P, 19

[https://ia601600.us.archive.org/13/items/00987787.4834.emory.edu/00987787\\_4834.pdf](https://ia601600.us.archive.org/13/items/00987787.4834.emory.edu/00987787_4834.pdf). Also pertinent pages downloadable through NAFME

### LOC TEACHERS GUIDE “ANALYZING SOUND RECORDINGS”

### LOC TEACHERS GUIDE “ANALYZING SHEET MUSIC AND SONG SHEETS”

### LOC PRIMARY SOURCE ANALYSIS TOOL (FOR STUDENTS)

**LOC PRIMARY SOURCE ANALYSIS TOOL:** Internet connection for students to access the Library of Congress collections, and collaborative tools (e.g., Google Docs).

**ASSESSMENT EVIDENCE:** *What exactly do I expect students to be able to do by the end of the lesson, and how will I formatively collect and evaluate evidence of student success?*

- Students will analyze the performances in relation to the musical elements (pitch, rhythm, harmony, dynamics, timber, form, and style/articulation) contained in the score.
- Students will analyze the musical elements (pitch, rhythm, harmony, dynamics, timber, form, and style/articulation) in the score in relation to the performances.
- Students will identify common musical/stylistic/performance aspects between the performances and the music.
- Students will identify missing musical/stylistic/performance aspects between the performances and the music.
- Students will evaluate the performance based on the above as well as taking in performance practices that they have learned or have found through research.

## STUDENT ANALYSIS TOOL

Student's Name \_\_\_\_\_

Identify characteristics that you heard in the first recording (choral):

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Identify characteristics that you heard in the second recording (solo):

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Identify characteristics that you observed in the written notation:

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Identify characteristics that were common to either all three or two of the three (indicate which two):

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How do the characteristics in the notated music help you to interpret what the composer intended to express?

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How do the characteristics heard in the music help you to interpret what the performer intended to express?

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How do the characteristics heard in the music help you to interpret what the performer intended to express?

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Describe your affective response to each of the recorded performances and identify the criteria used make this decision.

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THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	STANDARD
<p>Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how elements of music are manipulated by a composer or performer.</p> <p>References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of performer's interpretation.</p> <p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p>	<p>Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener.</p> <p>Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.</p> <p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p>	<p>Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p>	<p>Comparisons demonstrated an advanced analysis of the piece exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and exposed an understanding of options for the performer's interpretation.</p>	<p><i>Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.</i></p> <p><i>(MU:Re7.2.E.Ia)</i></p> <p><i>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.</i></p> <p><i>(MU:Re8.1.E.Ia)</i></p> <p><i>Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</i></p> <p><i>(MU:Re9.1.E.Ia)</i></p>

### **GOAL OF LESSON 3: THIS SHOULD BE KEPT IN MIND WHEN CREATING QUESTIONS FOR INQUIRY.**

- Have students recognize, through their investigation, that as this genre grows in popularity with diverse audiences, there is movement from a religious and spiritual purpose in one culture to something else in another.

**LESSON DEVELOPMENT:** What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson? (using “Go Down Moses,” solo and choral recordings and score)

#### **SEQUENTIAL PROCEDURES:**

*To be done over three different class periods*

#### **FIRST CLASS PERIOD—ALLOW 20 MINUTES**

Let the students break into their working groups (can be the same or different—teacher’s discretion). Give them a copy of the Hampton Series Negro Folk Songs recorded by Natalie Curtis Burlin and the recordings of “Go Down Moses” (one is a solo, the other is a choral piece). Give the students a few minutes to peruse it, individually and as a group with an eye towards “Observe.” As students offer reflections, record them for all to see.

*Play recordings of “Go Down Moses.”*

**OBSERVE:** *Specific Questions for the three areas could include, but not limited to:*

Are all these, recordings and the manuscript the same song? Do the two recordings seem to follow similar form? Does the written score seem to follow a performance or a performance follow it? Do you hear any similarities? What are the differences you hear?

Follow up their answers when appropriate with questions that dive deeper - but stay in OBSERVE!

#### **SECOND CLASS PERIOD —ALLOW 20 MINUTES**

Students break into their working groups for this lesson. Give them a copy of the Hampton Series Negro Folk Songs recorded by Natalie Curtis Burlin, the Fisk Jubilee Singers edition of Go Down Moses, and the recordings of “Go Down Moses” (one is a solo, the other is a choral piece). Give the students a few minutes to review it, individually and as a group with an eye towards Reflect. As students offer reflections, record them for all to see.

*Play Recordings of “Go Down Moses.”*

**REFLECT:** *Specific Questions for the three areas could include, but not limited to:*

What was the purpose of this publication (is your answer the same as the last work)? Who do you think composed the music? Do the two recordings seem to be meant for the same audience and who would that audience/audiences be? What is the song about – what does it mean to the audience and to the singers? Is the tone of the song different than the last example of a spiritual- if so how?

Follow up their answers when appropriate with questions that dive deeper - but stay in REFLECT!

Using the same materials move into the Question phase of inquiry

Either place up the questions or verbally ask them and have groups offer what the observed

**QUESTION:** *Specific Questions for the three areas could include, but are not limited to:*

What do you wonder about.... who, what, where, when, why, how?

Have you begun to develop any hypothesis? If so, what are they?

Each group selects one of their questions to research and report back to the committee of the whole. Work can begin outside of class using LMS or other collaborative tools.

### **THIRD CLASS PERIOD—ALLOW 20 MINUTES**

Students will begin (or continue) research into their chosen questions and prepare to present those findings and research to their peers during the next class period.

### **FORTH CLASS PERIOD—ALLOW 20 MINUTES**

Students will present a summary of their research to the community of the whole, with the full materials available for all to peruse.

### **STUDENT-INITIATED BEHAVIORS:**

Inquiry, research, and presentation based on questions that the group was generated.

**LESSON CLOSURE NOTES:** *Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of tomorrow, individual assignments, etc.*

Prepare a few prompts for both Reflect and Question using a blank LOC Primary Source Analysis Tool record their ideas.

### **CONSIDERATIONS FOR PLANNING**

- Resources:

### **SOME ADDITIONAL SUGGESTED LINKS FOR STUDENTS AS THEY WORK ON QUESTION MAY INCLUDE:**

#### **“GOLDEN SLIPPERS”**

<http://www.loc.gov/jukebox/recordings/detail/id/9358>

#### **“LIVE A-HUMBLE”**

<http://www.loc.gov/jukebox/recordings/detail/id/80>

#### **AFRICAN AMERICAN SPIRITUALS, GENERAL INFORMATION**

<https://www.loc.gov/item/ihas.200197495/>

#### **PLAYLIST OF SPIRITUALS**

<http://www.loc.gov/jukebox/search/results?q=Spirituals>

## CHORAL RESPONDING UNIT, LESSON 4 ("DEEP RIVER," SOLO AND SCORE)

**ESSENTIAL QUESTIONS:** Specifically, which essential question(s) (from the unit) will be addressed in this portion of the learning plan?

How do individuals choose music to experience?

How does understanding the structure and context of the music influence a response?

How do we discern the musical creators' and performers' expressive intent?

How do we judge the quality of musical work(s) and performance(s)?

**LEARNING OBJECTIVES:** *Posted in the classroom, and written from the student's perspective, these questions or "I can" statements explicitly communicate, to students, the intended understandings or acquisitions for this learning experience.*

- I can apply criteria that will help me support, through musical reasons, understanding of purpose and context when selecting music.
- I can explain how analyzing sections of a composition and understanding the way the composer used the elements of music allows a deeper understanding of the composition.
- I can show, through research, how the treatment of the elements of music, the context, and text, can help explain and support various interpretations of the expressive intent and meaning of a composition.
- I can use criteria, personally or collaboratively developed, and musical analysis to evaluate musical compositions and performances of those compositions.

**REQUIRED MATERIALS:** *Include websites, links, technology hardware, music, worksheets, etc.*

<http://media.loc.gov/playlist/view/47DF47D5E17C004CE0538C93F116004C> (complete playlist) <http://www.loc.gov/jukebox/recordings/detail/id/9643> - Marian Anderson

<https://www.loc.gov/item/2011562023/> - notated

<https://www.loc.gov/item/ihas.200215449/> - film, video

[https://ia601600.us.archive.org/13/items/00987787.4834.emory.edu/00987787\\_4834.pdf](https://ia601600.us.archive.org/13/items/00987787.4834.emory.edu/00987787_4834.pdf) (number 77) or PDF file

**ASSESSMENT EVIDENCE:** *What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence to evaluate student learning?*

Students will identify why someone would select this music to listen to or perform.

Students will analyze the performances in relation to the musical elements contained in the score.

Students will analyze the musical elements in the score in relation to the performances.

Students will identify common musical/stylistic/performance aspects between the performances and the notated music.

Students will identify missing musical/stylistic/performance aspects between the performances and the music.

Students will evaluate the performance based on the above as well as taking in performance practices that they have learned or have found through research.

## STUDENT ANALYSIS TOOL

Student's Name \_\_\_\_\_

Identify reasons why someone might select these two different musical arrangements to listen to or perform and relate these arrangements back to others you have looked at (Go Down Moses, Good News). Defend those reasons by citing characteristics of the music or music of this style/genre.

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Identify characteristics that you heard in the recording that were common with other spirituals you have listened to:

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Identify characteristics that you heard in the recording that were different than the other spirituals you have listened to:

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Identify characteristics that were similar in the two musical notation examples:

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Identify characteristics that were different in the two musical notation examples:

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Cite examples why you believe the two composers intended their arrangements to be interpreted in the same manner or differently:

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Describe your affective response to the performance and identify the criteria used to make this decision.

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## THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	STANDARD
<p>Reasons for selecting the music were general and not clearly defined as to the characteristics found in the music.</p> <p>Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how elements of music are manipulated by a composer or performer.</p> <p>References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of performer's interpretation.</p> <p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p>	<p>Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.</p> <p>Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener.</p> <p>Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.</p> <p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p>	<p>Cited specific characteristic from the music as to why the piece was selected.</p> <p>Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p>	<p>Specific characteristics cited from the music demonstrated a depth of understanding beyond the intermediate level.</p> <p>Comparisons demonstrated an advanced analysis of the piece exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research, and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and exposed an understanding of options for the performer's interpretation.</p>	<p><i>Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.</i></p> <p><i>(MU:Re7.1.E.Ia)</i></p> <p><i>Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.</i></p> <p><i>(MU:Re7.2.E.Ia)</i></p> <p><i>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.</i></p> <p><i>(MU:Re8.1.E.Ia)</i></p> <p><i>Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</i></p> <p><i>(MU:Re9.1.E.Ia)</i></p>

**ALTERNATE ASSESSMENT:** Students either individually or in small groups will create a presentation (PowerPoint, Keynote, Prezi, Google slides) using diagrams/graphics/Venn diagrams along with text, audio and/or video to illustrate their responses to the various prompts—showing through their graphic mappings, audio and/or video how all the various areas relate to each other and any interrelationships that may also occur. *The same prompt(s) as the written assessment should be used for this task as well as the rubrics to grade the task.*

**GOAL OF LESSON 4: THE FOLLOWING SHOULD BE KEPT IN MIND WHEN CREATING QUESTIONS FOR INQUIRY.**

- Reinforce and continue the previous idea in Lesson 3, but with the transformation to a more European/Western piece of “concert literature.” This lesson’s assessment will serve as the Summative Assessment for the Unit.

**LESSON DEVELOPMENT:** *What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson (using “Deep River” recording, music notation)?*

**SEQUENTIAL PROCEDURES:**

*To be carried out over three different class periods*

**FIRST CLASS PERIOD—ALLOW 20 MINUTES**

Let the students break into their working groups (can be the same or different—teacher’s discretion). Give them a copy of the notated music for “Deep River” (Burleigh) and the relevant portion of the Fisk book. Give the students a few minutes to peruse it, individually and as a group with an eye towards “Observe.” Then play the recording of Marian Anderson singing “Deep River.” As students offer reflections, record them for all to see.

*Play the recording*

**OBSERVE:** *Specific Questions for the three areas could include but not limited to:*

Are all these recordings and the manuscript the same song? Does the written score seem to follow a performance or does the performance follow it? Do you see any similarities between the two notated scores and the performance? What are the differences?

Follow up their answers when appropriate with questions that dive deeper - but stay in OBSERVE!

Before moving on to Reflect and Question, play the video for the students.

**REFLECT:** *Specific Questions for the three areas could include, but not limited to:*

What has changed in the performance of a spiritual between the examples we have explored? What has remained the same? How has the notation changed over time? How has the spiritual changed over time? Which time period/style did you prefer? Are all the performances “authentic” to the nature of the spiritual? Do you see and hear other influences?

Using the same materials move into the Question phase of inquiry

**QUESTION:** *Specific Questions for the three areas could include but not limited to:*

What do you wonder about as you connect this recording, this notation and this video back to the other music of this style and genre that we have explored? Have you begun to develop any hypothesis? If so, what are they?

Each group selects one of their questions to research and report back to the committee of the whole. Work can begin outside of class using the district’s Learning Management System (LMS) or other collaborative tools.

**SECOND CLASS PERIOD—ALLOW 20 MINUTES**

Students will continue research and present a summary of their research to the community of the whole, with the full materials available for all to peruse.



**STUDENT-INITIATED BEHAVIORS:**

Inquiry, Research, and presentation based on questions that the group was generated.

**LESSON CLOSURE NOTES:** *Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of the next class, individual assignments, etc.*

Students will use their knowledge and understanding developed over these past four lessons to influence how they would interpret a spiritual that the class has sung or is singing, and prepare a rehearsal plan that incorporates those ideas.

**CHORAL RESPONDING UNIT, PROFICIENT LEVEL, LESSON 5—OPTIONAL  
(APPLICATION TO PERFORMING PROCESS)**

**ESSENTIAL QUESTIONS:** *Specifically, which essential question(s) (from the unit) will be addressed in this portion of the learning plan?*

How do we judge the quality of musical work(s) and performance(s)?

How do performers interpret musical works?

How do musicians improve the quality of their performance?

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

**LEARNING OBJECTIVES:** *Posted in the classroom and written from the student's perspective, these questions or "I can" statements explicitly communicate, to students, the intended understandings or acquisitions for this learning experience.*

- I can use criteria, personally or collaboratively developed, and musical analysis to evaluate musical compositions and performances of those compositions.
- I can demonstrate an understanding of the context of multiple and varied musical works through performance.
- I can develop strategies to address the expressive challenges in a repertoire of music and use feedback from fellow students and other sources to refine a performance.
- I can show an understanding of the Arts when I perform, create and respond.

**REQUIRED MATERIALS:** *include websites, links, technology hardware, music, worksheets, etc.*

A recording of the ensemble performing/rehearsing a spiritual along with a musical score.

**ASSESSMENT EVIDENCE:** *What exactly do I expect students to be able to do by the end of the lesson, and how will I \*\*\*formatively collect and evaluate evidence of student success?*

- Students will evaluate a performance of their (or other) choir.
- Students will use their analysis/evaluation of their performance to identify areas that are in need of improvement (musical and interpretative).
- Students will construct a rehearsal plan to address the technical musical challenges.
- Students will construct a rehearsal plan to address the interpretative challenges.
- Students will connect understandings gained through this unit to transfer to their performance in an ensemble.
- The student will apply and refine the rehearsal plan as needed.

## STUDENT ANALYSIS TOOL

Student's Name\_\_\_\_\_

What did you learn/observe from hearing the recording of your ensemble's performance of the spiritual in terms of musical and interpretative elements? What was your evaluation of the performance?

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As you reflect on your ensemble's performance and apply your new understandings of this genre/style, identify the musical and interpretative elements that could be improved in the performance.

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THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	STANDARD
<p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p> <p>With some inaccuracies exhibited understanding of expressive qualities in the piece.</p> <p>Provided strategies to address previously identified technical challenges and expressive qualities in the piece, but are listed with some inaccuracies.</p>	<p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p> <p>Appropriately interpreted a small number of expressive qualities used in the piece.</p> <p>Developed a small number of appropriate strategies to address previously identified technical challenges and expressive qualities in the piece.</p>	<p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p> <p>Demonstrated clear understanding of how expressive qualities are interpreted through performance.</p> <p>Developed comprehensive, but general strategies to address previously identified technical challenges and expressive qualities in the piece.</p>	<p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and exposed an understanding of options for the performer's interpretation.</p> <p>Demonstrated insightful interpretation of style, genre, and context of expressive qualities and the connection to necessary technical skills.</p> <p>Developed in-depth strategies to address individual and ensemble technical challenges providing insight into expressive qualities of performance.</p>	<p><i>Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</i></p> <p><i>(MU:Re9.1.E.Ia)</i></p> <p><i>Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.</i></p> <p><i>(MU:Pr4.3.E.IIIa)</i></p> <p><i>Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.</i></p> <p><i>(MU:Pr5.3.E.IIIa)</i></p>

### **GOAL OF LESSON 5:** *(OPTIONAL —PERFORMANCE COMPONENT)*

- Allow students to connect the new understandings of this genre to music being studied/performed in class, and create rehearsal plans that address those musical and interpretative issues they identify.

**LESSON DEVELOPMENT:** *What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson?*

### **SEQUENTIAL PROCEDURES:**

Have a place to post the guiding questions for Observe, Reflect and finally Question.

Teacher will provide a recording of the current ensemble (or past ensemble) performing a spiritual for the class to listen to.

Students will complete the analysis tool during the listening—with the following prompts:

(Observe) What did you observe from hearing the recording of the spiritual performance?

(Reflect) As you reflect upon the performance, what could be improved in the performance (musical or interpretative elements) to better fit the genre and style?

After one or two playings, give the students time to work on their question.

(Question) What questions arise from your observations and reflections that you will have to solve before you can create a rehearsal plan?

Students will then work to answer their question while building a rehearsal plan for the ensemble.

### **STUDENT-INITIATED BEHAVIORS:**

Students will set down their observations and reflections to get to their questions so that they can build a rehearsal plan for the ensemble.

# STUDENT ANALYSIS TOOL, LESSON 1

Student's Name \_\_\_\_\_

Through your research and research shared by other groups as they answered the questions generated, identify reasons why someone might select this music to listen to or perform. Defend those reasons by citing characteristics of the music or music of this style/genre.

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THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	STANDARD
<p>Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.</p>	<p>Cited specific characteristics from the music without tying them to prescribed criteria as to why the piece would be selected.</p>	<p>Applied specific criteria and cited characteristics in the music to support why the music would be selected.</p>	<p>Applied specific criteria to why the music would be selected that demonstrate a high level of understanding of characteristics in the music to support the selection</p>	<p><i>Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.</i></p> <p><i>(MU:RE7.1.E,1a)</i></p>

Using your notes and observations, identify the various characteristics of the music in the recording as well as characteristics in literature that you have studied or are studying that are similar in style or genre, and indicate which of these characteristics may be common in both.

**IDENTIFY THE CHARACTERISTICS  
IN THE RECORDING.**

**COMMON**

**IDENTIFY THE CHARACTERISTICS  
IN LITERATURE STUDYING/STUDIED**

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THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	STANDARD
<p>Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how the elements of music are manipulated by a composer or performer.</p>	<p>Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener</p>	<p>Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.</p>	<p>Comparisons demonstrated an advanced analysis of the piece, exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.</p>	<p><i>Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.</i></p> <p><i>(MU:RE7.2.E,Ia)</i></p>

## STUDENT ANALYSIS TOOL, LESSON 2

Student's Name \_\_\_\_\_

You are an evaluator/adjudicator for a music festival, and you have been working with is the performing group whose recording you have been listening to during this lesson. They have submitted the score you have been working with as their music. Discuss and evaluate their performance in relation to the written score submitted, the elements of music that were clearly common to both the score and the performance, elements of music that were either in the score or performance but not in both, and their overall performance based on your analysis, knowledge and understanding of this style/genre and choral music in general.

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THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	STANDARD
<p>References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of performer's interpretation.</p> <p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p>	<p>Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.</p> <p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p>	<p>Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p>	<p>Cited understandings gleaned from personal research and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and exposed an understanding of options for the performer's interpretation.</p>	<p><i>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.</i></p> <p><i>(MU:Re8.1.E.1a)</i></p> <p><i>Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</i></p> <p><i>(MU:Re9.1.E.1a)</i></p>

## STUDENT ANALYSIS TOOL, LESSON 3

Student's Name \_\_\_\_\_

Identify characteristics that you heard in the first recording (choral):

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Identify characteristics that you heard in the second recording (solo):

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Identify characteristics that you observed in the written notation:

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Identify characteristics that were common to either all three or two of the three (indicate which two):

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How do the characteristics in the notated music help you interpret what the composer intended to express?

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How do the characteristics heard in the music help you to interpret what the performer intended to express?

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Describe your affective response to each of the recorded performances, and identify the criteria used make this decision.

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THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	STANDARD
<p>Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how elements of music are manipulated by a composer or performer.</p> <p>References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of performer's interpretation.</p> <p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p>	<p>Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener.</p> <p>Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.</p> <p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p>	<p>Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p>	<p>Comparisons demonstrated an advanced analysis of the piece exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and exposed an understanding of options for the performer's interpretation.</p>	<p><i>Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.</i></p> <p><i>(MU:Re7.2.E.1a)</i></p> <p><i>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.</i></p> <p><i>(MU:Re8.1.E.1a)</i></p> <p><i>Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</i></p> <p><i>(MU:Re9.1.E.1a)</i></p>

## STUDENT ANALYSIS TOOL, LESSON 4

Student's Name \_\_\_\_\_

Identify reasons why someone might select these two different musical arrangements to listen to or perform, and relate these arrangements back to others you have looked at ("Go Down Moses," "Good News"). Defend those reasons by citing characteristics of the music or music of this style/genre.

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Identify characteristics that you heard in the recording that were common with other spirituals you have listened to:

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Identify characteristics that you heard in the recording that were different than the other spirituals you have listened to:

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Identify characteristics that were similar in the two musical notation examples:

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Identify characteristics that were different in the two musical notation examples:

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Cite examples why you believe the two composers intended their arrangements to be interpreted in the same manner or differently:

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Describe your affective response to the performance, and identify the criteria used to make this decision.

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THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	STANDARD
<p>Reasons for selecting the music were general and not clearly defined as to the characteristics found in the music.</p> <p>Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how elements of music are manipulated by a composer or performer.</p> <p>References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of performer's interpretation.</p> <p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p>	<p>Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.</p> <p>Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener.</p> <p>Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.</p> <p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p>	<p>Cited specific characteristic from the music as to why the piece was selected.</p> <p>Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p>	<p>Specific characteristics cited from the music demonstrated a depth of understanding beyond the intermediate level.</p> <p>Comparisons demonstrated an advanced analysis of the piece exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and exposed an understanding of options for the performer's interpretation.</p>	<p><i>Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.</i></p> <p><i>(MU:Re7.1.E.Ia)</i></p> <p><i>Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.</i></p> <p><i>(MU:Re7.2.E.Ia)</i></p> <p><i>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.</i></p> <p><i>(MU:Re8.1.E.Ia)</i></p> <p><i>Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</i></p> <p><i>(MU:Re9.1.E.Ia)</i></p>

# STUDENT ANALYSIS TOOL, LESSON 5

Student's Name \_\_\_\_\_

What did you learn/observe from hearing the recording of your ensemble's performance of the spiritual in terms of musical and interpretative elements? What was your evaluation of the performance?

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As you reflect on your ensemble's performance and apply your new understandings of this genre/style, identify the musical and interpretative elements that could be improved in the performance.

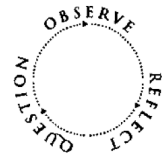
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THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	STANDARD
<p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p> <p>With some inaccuracies exhibited understanding of expressive qualities in the piece.</p> <p>Provided strategies to address previously identified technical challenges and expressive qualities in the piece, but are listed with some inaccuracies.</p>	<p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p> <p>Appropriately interpreted a small number of expressive qualities used in the piece.</p> <p>Developed a small number of appropriate strategies to address previously identified technical challenges and expressive qualities in the piece.</p>	<p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p> <p>Demonstrated clear understanding of how expressive qualities are interpreted through performance.</p> <p>Developed comprehensive, but general strategies to address previously identified technical challenges and expressive qualities in the piece.</p>	<p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and exposed an understanding of options for the performer's interpretation.</p> <p>Demonstrated insightful interpretation of style, genre, and context of expressive qualities and the connection to necessary technical skills.</p> <p>Developed in-depth strategies to address individual and ensemble technical challenges providing insight into expressive qualities of performance.</p>	<p><i>Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</i></p> <p><i>(MU:Re9.1.E.Ia)</i></p> <p><i>Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.</i></p> <p><i>(MU:Pr4.3.E.IIIa)</i></p> <p><i>Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.</i></p> <p><i>(MU:Pr5.3.E.IIIa)</i></p>

# TEACHER'S GUIDE ANALYZING BOOKS & OTHER PRINTED TEXTS



Guide students with the sample questions as they respond to the primary source. **Encourage them to go back and forth between the columns; there is no correct order.**

## OBSERVE

**Have students identify and note details.**

Sample Questions:

Describe what you see. · What do you notice first?  
· Is there any text you can read? What does it say?  
· Describe anything you see on the page besides words, such as images or decorations. · How is the text and other information arranged on the page? · Describe anything about this text that looks strange or unfamiliar. · What other details can you see?

## REFLECT

**Encourage students to generate and test hypotheses about the source.**

What was the purpose of this text? · Who created it? · Who do you think was its audience? · Can you tell anything about what was important at the time it was made? · What tools and materials were used to create it? · What is the larger story or context within which this was printed? · What can you learn from examining this? · If someone created this today, what would be different?

## QUESTION

**Have students ask questions to lead to more observations and reflections.**

What do you wonder about...  
who? · what? · when? · where? · why? · how?

## FURTHER INVESTIGATION

**Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.**

Sample Question: What more do you want to know, and how can you find out?

**A few follow-up activity ideas:**

*Beginning*

*Have students choose a section of the text and put it in their own words.*

*Intermediate*

*Look for clues to the point of view of the person, or people, who created this text. Discuss what someone with an opposing or differing point of view might say about the issues or events described in it. How would the information be presented differently?*

*Advanced*

*Examine a section of the text. Think about what you already know about this period in history. How does the text support or contradict your current understanding of this period? Can you see any clues to the point of view of the person who created this text?*

*For more tips on using primary sources, go to*

**<http://www.loc.gov/teachers>**

# TEACHER'S GUIDE ANALYZING SHEET MUSIC & SONG SHEETS



Guide students with the sample questions as they respond to the primary source. Encourage them to go back and forth between the columns; there is no correct order.

## OBSERVE

**Have students identify and note details.**

Sample Questions:

Describe what you see on the cover. · What kind of design or image is printed on the document? · Does anything on the page look strange or unfamiliar? · What names or places appear in the lyrics? · Do you see anything on the page besides writing? · What other details do you notice? · If you know the melody, sing or hum it. What do you notice about how it sounds?

## REFLECT

**Encourage students to generate and test hypotheses about the source.**

What was the purpose of this piece of music? · Who do you think composed it? · Who do you think was intended to sing or play it? · What does the cover tell you about the music? · If it doesn't have lyrics, what instruments were intended to play it? · If you know the melody, how does it add to your understanding? · If someone created this today, what would be different?

## QUESTION

**Have students ask questions to lead to more observations and reflections.**

What do you wonder about...  
who? · what? · when? · where? · why? · how?

## FURTHER INVESTIGATION

**Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.**

Sample Question: What more do you want to know, and how can you find out?

**A few follow-up activity ideas:**

*Beginning*

Have students write a brief description of the song or piece of sheet music in their own words.

*Intermediate*

Select a song sheet or piece of sheet music. Speculate about the composer's purpose in creating it, and what he or she expected it to accomplish. Do you think it achieved its writer's goals? Explain why you think so.

*Advanced*

Think about what you already know about this period in history. How do the lyrics support or contradict your current understanding of this period? How does the song highlight the values or opinions held during this period? How do you think the public reacted to this song?

For more tips on using primary sources, go to

<http://www.loc.gov/teachers>

# TEACHER'S GUIDE ANALYZING SOUND RECORDINGS



Guide students with the sample questions as they respond to the primary source. Encourage them to go back and forth between the columns; there is no correct order.

## OBSERVE

### Have students identify and note details.

Sample Questions:

Describe what you hear. · What do you notice first? · If you hear any voices, can you understand what is being sung or said? · Does it sound like an interview or a conversation? · Are there any background noises? · Does it sound like a studio recording, or just “off the street”? · If the recording is musical do you know the song, or do you recognize any instruments? · What other details can you hear?

## REFLECT

### Encourage students to generate and test hypotheses about the source.

What was the purpose of this recording? · Who do you think recorded it? · Was it the same person who was being recorded? · Who would be interested in hearing this? · What was happening at the time it was recorded? · What kind of equipment was used for the recording? · Do you like what you hear? If it is musical, could you dance to it? · What can you learn from listening to this recording?

## QUESTION

### Have students ask questions to lead to more observations and reflections.

What do you wonder about...  
who? · what? · when? · where? · why? · how?

## FURTHER INVESTIGATION

### Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

#### A few follow-up activity ideas:

##### *Beginning*

Have students write a brief description of the recording in their own words.

##### *Intermediate*

Speculate about the purpose of the recording and what its creators expected the recording to accomplish. Do you think the recording achieved its creators' goals? Explain why you think so.

##### *Advanced*

Think about what you already know about this period in history. How does this recording support or contradict your current understanding of this period?

For more tips on using primary sources, go to

<http://www.loc.gov/teachers>

# PRIMARY SOURCE ANALYSIS TOOL



## OBSERVE

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## REFLECT

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## QUESTION

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## FURTHER INVESTIGATION