

GENERAL MUSIC RESPONDING UNIT, GRADE 2

RESPONDING TO MUSIC THROUGH LISTENING

*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



TEACHING
with PRIMARY
SOURCES

ACKNOWLEDGMENTS

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OVERVIEW

The lesson plans in this unit contain music examples from the Library of Congress. Throughout these lesson plans, students will explore musical elements and the ways composers and performers incorporate these elements for expressive purposes. Students will interact with music through movement and creating artwork. Students will learn to verbalize their own thinking, ideas, and opinions of music. While these lesson plans focus on the Responding Artistic Process, it is important to incorporate joyful music-making opportunities that also include areas of creating, performing and connecting.

Each lesson and the summative assessment in this unit are intended to fit within 45-minute class periods (135 minutes total). Each lesson can be shortened or lengthened to fit each teacher's needs.

PREREQUISITE SKILLS

For students to be successful in this unit, they will need knowledge of and experiences with the following:

- Pitch
- Tempo
- Instrumentation
- Rhythm
- Beat
- Articulation
- Ability to write sentences
- Using evidence to support answers.

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 music examples.

INSTRUCTIONAL GOALS/OBJECTIVES

Students will:

- Identify the musical elements and their role in conveying expressive intent.
 - Discover personal preferences in music.
 - Understand how personal experiences inform one's response to music.
-

EMBEDDED INQUIRY MODEL

The activities within these lesson plans use the Visual Thinking inquiry model. All activities require either the students or class to document their response to music through things they hear, think or feel, and wonder about.

NATIONAL CORE ARTS STANDARDS (2014)

The Responding Artistic Processes addressed in this unit are displayed below:

SELECT: *Choose music appropriate for a specific purpose or context.*

ENDURING UNDERSTANDING

Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

ESSENTIAL QUESTION

How do individuals choose music to experience?

SPECIFIC PERFORMANCE STANDARD

Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes. (MU:Re7.1.2a)

ANALYZE: *Analyze how the structure and context of varied musical works inform the response.*

ENDURING UNDERSTANDING

Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

Describe how specific music concepts are used to support a specific purpose in music. (MU:Re7.2.2a)

INTERPRET: *Support interpretations of musical works that reflect creators' / performers' expressive intent.*

ENDURING UNDERSTANDING

Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

Demonstrate knowledge of music concepts and how they support creators' / performers' expressive intent. (MU:Re8.1.2a)

EVALUATE: *Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.*

ENDURING UNDERSTANDING

The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

Apply personal and expressive preferences in the evaluation of music for specific purposes. (MU:Re9.1.2a)

The Connecting Artistic Process addressed in this unit is displayed below:

CONNECTING: Relate musical ideas and works with varied context to deepen understanding.

ENDURING UNDERSTANDING

Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

ESSENTIAL QUESTION

How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

SPECIFIC PERFORMANCE STANDARD

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (MU:Cn11.0.2a)

ASSESSMENTS

There are formative assessments attached to every lesson in the form of worksheets to document thinking and ideas.

The end of unit summative assessment is modeled after the NAfME Model Cornerstone Assessment for the Grade 2 Responding process.

MATERIALS AND LOC RESOURCE LINKS

Listening glyph* worksheet
Storyboard worksheets
Visual thinking chart worksheets
Writing utensils such as pencils and crayons

(*A *glyph* is a special picture that gives information without using words; definition from <http://www.k12reader.com/worksheet/what-is-a-glyph>)

Library of Congress resources included in this unit:

- “To a Hummingbird” (MacDowell) 00:00–00:58,
<http://www.loc.gov/jukebox/recordings/detail/id/8326>
- “Boating on the Lake” (Kullak , op. 62 No. 7) 0:00–1:10,
<http://www.loc.gov/jukebox/recordings/detail/id/8327>
- “Eliana” (Garrido) 0:00–03:02,
<http://www.loc.gov/jukebox/recordings/detail/id/10279>
- “Artist’s Life Waltz” (Strauss) 0:00–2:01,
<http://www.loc.gov/jukebox/recordings/detail/id/324>
- “*Danse macabre*” (Saint-Saëns) orchestral,
<http://www.loc.gov/jukebox/recordings/detail/id/3678>
- “*Danse macabre*” (Saint-Saëns), piano,
<http://www.loc.gov/jukebox/recordings/detail/id/9139>

DANCE RESOURCE LINKS

Waltz step, <http://www.dancing4beginners.com/dance-steps-for-waltz.htm>

Tango step, <http://www.dancing4beginners.com/tango-steps.htm>

LESSON 1

OBJECTIVES

I can listen critically to “To a Hummingbird” and identify musical elements such as tempo, articulation, melody, and texture.

I can identify how the musical elements convey character by completing a listening glyph.

I can decide whether I liked or disliked the piece and describe the specific elements that I liked or disliked.

ESSENTIAL QUESTIONS

What kind of choices can composers make when writing music?

How did the choices the composer made in “To a Hummingbird” create character?

What personal tastes/experiences affect your opinion of the piece?

SPECIFIC PERFORMANCE STANDARDS

Describe how specific music concepts are used to support a specific purpose in music. (MU:Re7.2.2a)

Apply personal and expressive preferences in the evaluation of music for specific purposes. (MU:Re9.1.2a)

PROCEDURE

- Have students listen through the entire recording quietly.
- Students can share their first thoughts and impressions with a shoulder buddy.
- On the second listen, direct students to listen for instruments.
- Students can complete the listening glyph section describing the instruments.
- For each subsequent listen of the recording, direct students to listen for each element of music and complete the corresponding section of the glyph.
- Once students have completed the glyph, introduce them to the Hear/Think/Feel/Wonder chart.
- As a class collaboratively use the information gathered on the glyph to fill in a visual thinking chart (hear/think/feel/wonder).
- Discuss characteristics of hummingbirds and how the music reflects those characteristics.
- Have students complete the reflection questions on the glyph worksheet. (Refer to Formative Assessment—Lesson Plan 1).

ASSESSMENT

- Students turn in a completed listening glyph with a personal statement about their opinion of the piece (Refer to Formative Assessment—Lesson Plan 1).

LESSON 2

OBJECTIVE

I can identify the elements of music that the composer used in “Boating on a Lake.”

I can describe the composer’s meaning or message based on the piece’s musical elements.

ESSENTIAL QUESTIONS

What is the purpose of this piece?

What kind of story/message might the composer be trying to get across?

How do musical elements help tell a story or convey meaning?

SPECIFIC PERFORMANCE STANDARDS

Describe how specific music concepts are used to support a specific purpose in music. (MU:Re7.2.2a)

Demonstrate knowledge of music concepts and how they support creators’/performers’ expressive intent. (MU:Re8.1.2a)

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (MU:Cn11.0.2a)

PROCEDURE

- Listen through the recording from 00:00–01:10 one time with students sitting quietly.
- Listen to the recording a second time allowing students to move throughout the room freely.
- As a class discuss/brainstorm possible reasons the composer may have written this piece
- Play recording from 00:00–00:19, and have students move to reflect the music.
- As a class complete the Hear/Think (Feel)/Wonder chart on the board
- Repeat these steps with section 00:19–00:42, and then again for section 00:42–01:10.
- Each student creates a story that reflects the three sections of this piece.
- Each student completes a three-frame storyboard with one picture per board and descriptions of what is happening in the story using ideas gathered using the Hear/Think/Wonder chart.

ASSESSMENT

Students share their completed storyboard with descriptions of the pictures and explanation of how their choices reflect what they heard in the music (Refer to Formative Assessment—Lesson Plan 2).

LESSON 3

OBJECTIVE

I can compare “Artist’s Life Waltz” and “Eliana” by identifying similarities and differences between the recordings.

I can select which song I would prefer to dance to and state why.

ESSENTIAL QUESTIONS

What is the purpose of dance music?

What elements are similar between the pieces?

What elements are different between the pieces?

Which song would you choose to dance to and why?

SPECIFIC PERFORMANCE STANDARDS

Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes. (MU:Re7.1.2a)

Apply personal and expressive preferences in the evaluation of music for specific purposes. (MU:Re9.1.2a)

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (MU:Cn11.0.2a)

PROCEDURE

- Students silently listen to “Artists Waltz”
- Teach students a basic waltz step (see dance resource links).
- Upon the second listen all students to move about the room using the waltz step.
- Students complete individual visual thinking charts (Hear/Think/Feel/Wonder) about the song in small groups (Refer to Formative Assessment—Lesson Plan 3).
- Students silently listen to “Eliana.”
- Teach students a basic tango step (see dance resource links).
- During the second listening, students move around the room using the tango step.
- Students complete the second Visual Thinking chart. (Hear/Think/Feel/Wonder) for this piece in their small groups (Refer to Formative Assessment—Lesson Plan 2).
- As a class work together to use the information on the student’s charts to create a large Venn diagram on the board comparing the two dance pieces.
- End by having students complete the reflection question at the end of the worksheet using evidence from their visual thinking chart to explain their selection (Refer to Formative Assessment—Lesson Plan 2).

ASSESSMENT

- Students will turn in visual thinking maps and personal statements about which piece they preferred to dance to and why (Refer to Formative Assessments—Lesson Plan 3).

SUMMATIVE ASSESSMENT

ANALYZE: The teacher plays the orchestral version of “*Danse macabre*,” asking students to listen. The students complete a visual thinking chart during the second time the recording is played.

INTERPRET: Using locomotor and/or nonlocomotor movements, students demonstrate knowledge of tempo, articulation, and mood changes throughout “*Danse macabre*” and can explain why their movement reflects the music.

EVALUATE: Students provide written response on how the musical elements were affective in creating the mood in the piece.

SELECT: Teacher plays piano version of “*Danse macabre*.” After hearing the two versions of the piece, students choose which version they like better. Students create a written response indicating which version they prefer, and why.

LESSON PLAN 1—FORMATIVE ASSESSMENT: “TO A HUMMINGBIRD”

Tempo

Color the flower:
Yellow = fast
Pink = slow

Melody

Color the beak:
Orange = melody goes up and down
Red = melody stays the same

Texture

Color the bird:
Blue = many instruments
Green = one instrument

Articulation

Color the leaves:
Green = short and detached
Purple = smooth

I _____ this piece because _____
(liked / did not like)

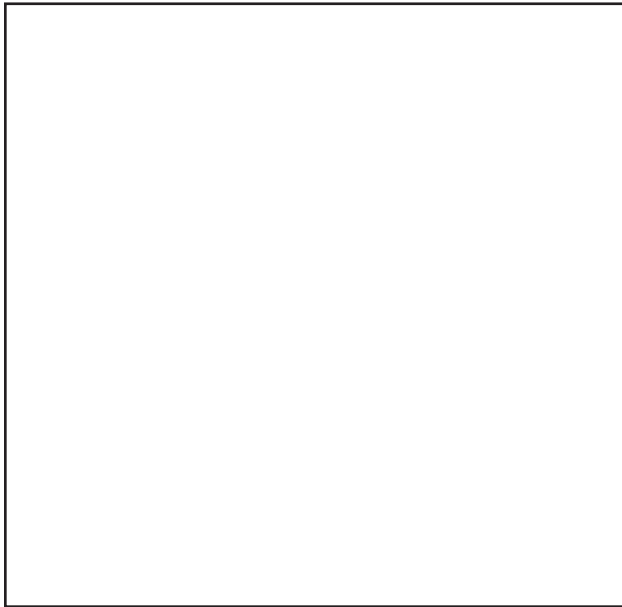
Name _____

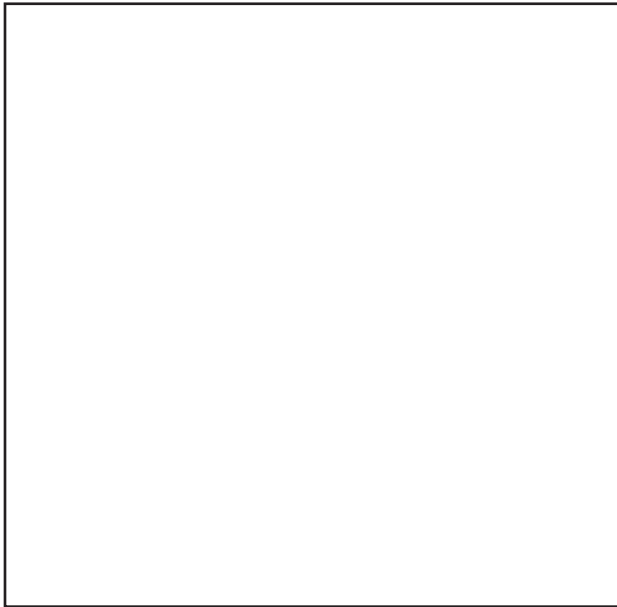
LESSON PLAN 2: VISUAL THINKING CHART

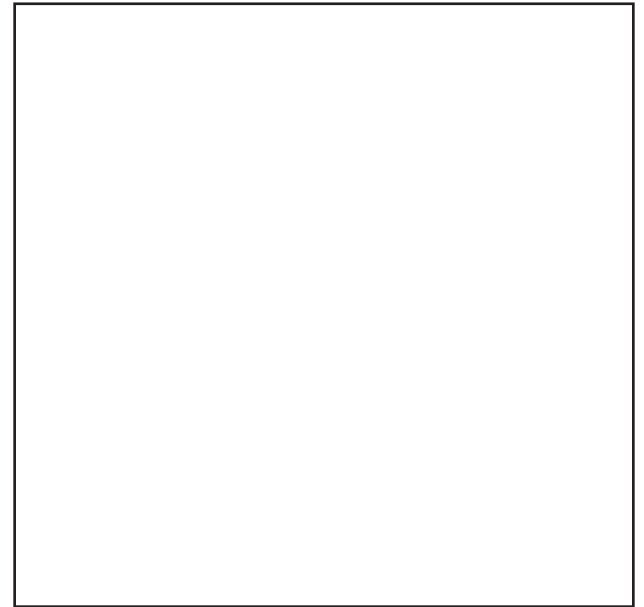
HEAR	THINK OR FEEL	WONDER

Name _____

LESSON PLAN 2: STORY BOARD WORKSHEET







Name_____

LESSON PLAN 3 FORMATIVE ASSESSMENT: VISUAL THINKING CHART

"ARTIST'S LIFE WALTZ"

HEAR	THINK OR FEEL	WONDER

"ELIANA"

HEAR	THINK OR FEEL	WONDER

Which piece of music did you like more? _____

If you were planning a dance, which one would you chose to have your guests dance to?

Why would you choose this piece? _____

Name _____

SUMMATIVE ASSESSMENT

“Danse macabre,” no. 1

HEAR	THINK OR FEEL	WONDER

I chose to move by _____

Because _____

The mood of this piece is:



Happy



Sad



Scary



Angry

Things I heard that match the mood are:

Which version did you like better? (Circle one)



Why did you prefer this one? _____



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