

GENERAL MUSIC RESPONDING UNIT, GRADE 2

RESPONDING TO MUSIC THROUGH MOVEMENT

*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



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ACKNOWLEDGMENTS

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PROJECT DIRECTOR

- Johanna J. Siebert

CHORUS WRITING TEAM

- Tom Dean, Team Chair
- Terry Eberhardt
- Joe Farrell
- Briana Nannen
- Kim Yannon

GENERAL MUSIC WRITING TEAM

- Robyn Swanson, Team Chair
- Karen Benson
- Ellie Jacovino
- Craig Knapp
- Aimee Swanson

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OVERVIEW

The lesson plans in this unit contain musical exploration and response activities to movement and dance images and musical examples from the Library of Congress (LOC). While this unit focuses primarily on the *Responding* Artistic Process, it also incorporates music-making opportunities that include the Artistic Processes of *Creating*, *Performing*, and *Connecting* (www.nafme.org/standards).

The lessons in this unit can be taught in approximately 2 hours of instruction in which students respond to music through a variety of musical experiences. Small sections of the lessons can be completed during a portion of one class period, with continuing activities occurring in subsequent class sessions. Extending the lessons over several days or weeks will allow time for student reflection and retention in the brain. This approach will help keep students engaged in the learning process. Included in the lesson sequences are options for assessing, extending, and applying the learning to new musical experiences.

PREREQUISITE SKILLS FOR STUDENTS FOR THE UNIT

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

- Basic musical forms and structures
- Locomotor movements
- Understanding how musical taste is influenced by previous experiences (at home, at a place of worship or community center, with siblings).
- Ability to verbally identify musical elements such as tempo, dynamics, instruments (by family, aurally), rhythm, and beat in written or aural form (using a word bank).
- Comfort in singing or speaking into a recording device.
- Ability to label musical elements while listening to a selection.
- Understanding about tempo and dynamic.
- Understanding how interpretations of musical elements reflect the expressive intent of the composer in programmatic music.

Note: This unit contains old recordings that have been digitized from the Library of Congress collections. It may be necessary to go over 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:

- Respond to music by listening, analyzing, relating, and answering questions that apply knowledge and skills to new experiences.
 - Use inquiry methodology to respond to music by applying knowledge and skills through listening, analyzing, and relating.
 - Use text to describe musical elements and serve as a basis for responding through movement.
 - Use meaningful and accurate grade-level music vocabulary in analyses, interpretations, and selections.
 - Apply and extend learning to future music-making experiences.
 - Explore various forms of dance music, folk dancing, or early jazz.
-

EMBEDDED INQUIRY MODELS

The activities in these lesson plans use:

- Visible Thinking Model (Hear/Think/Wonder)
- Aural/Oral Questioning
- Demonstration
- Know/Wonder/Learn

NATIONAL CORE ARTS STANDARDS (2014)

The Responding Artistic Process performance standards 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).*

**Another Artistic Process used in this unit:*

CONNECTING: *Synthesize and relate knowledge and personal experiences to make music.*

ENDURING UNDERSTANDING

- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

- *Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (MU:Cn10.0.2a).*

FORMATIVE ASSESSMENTS

LESSON ONE

Video-record the group responses. Have group members self-evaluate by answering the following questions: Did our movement look like the music sounded? What three things did we do really well? If we could improve one thing, what would it be?

LESSON TWO

Video-record the group responses. Have group members self-evaluate by answering the following questions: Did our movement look like the music sounded? What three things did we do really well? If we could improve one thing, what would it be?

LESSON THREE

Use existing art resources or student-made/teacher-made art and designs as the impetus for composing or improvising music with age/skill-appropriate instruments or with the voice.

Perform compositions or improvisations.

Assess collaboratively by stating three musical elements noted in the performance. Have the performing student(s) answer the question “*If you could do one thing to make it better, what would that be?*” Repeat this process for each performance.

A summative assessment is also included in Lesson Three.

MATERIALS AND LOC RESOURCE LINKS

Space for locomotor movement
Board or projection for scribing student responses
Classroom instruments if available
Audio/Video recording device

LIBRARY OF CONGRESS RESOURCE OPTIONS INCLUDED IN THIS UNIT:

"RUN, RUN, RUN,"

<http://www.loc.gov/jukebox/recordings/detail/id/6766>

"NEGRO DANCE" IMAGE,

<https://cdn.loc.gov/service/pnp/ds/00600/00605v.jpg>

JAZZ AGE DANCE ART,

<https://cdn.loc.gov/service/pnp/ppmsca/31800/31878v.jpg>

WOMAN DANCER,

<https://cdn.loc.gov/service/pnp/agc/7a09000/7a09900/7a09970r.jpg>

GROUP OF WOMEN DANCING OUTDOORS WITH SILK BANNER,

<https://cdn.loc.gov/service/pnp/agc/7a10000/7a10000/7a10022r.jpg>

DANCING COUPLES,

<https://cdn.loc.gov/service/pnp/cai/2a12000/2a12500/2a12504r.jpg>

CHILDREN IN COSTUMES DANCING,

<https://cdn.loc.gov/service/pnp/cai/2a15000/2a15000/2a15053r.jpg>

**TWO GIRLS DANCING TO THE MUSIC OF A PORTABLE ORGAN IN A STREET
SURROUNDED BY A CROWD OF CHILDREN,**

<https://cdn.loc.gov/service/pnp/pgs/02100/02174v.jpg>

SILHOUETTE OF FIVE YOUNG PEOPLE DANCING,

<https://cdn.loc.gov/service/pnp/cai/2a11000/2a11500/2a11562r.jpg>

**GROUP OF COSTUMED CHILDREN DRESSED IN WHITE (SOME IN BAKER'S
TOQUES), LABELED PLAYGROUND DANCES, 9/6/15," PROBABLY 1915),**

<https://cdn.loc.gov/service/pnp/ggbain/19800/19872v.jpg>

MAYPOLE DANCE, UNDATED,

<https://cdn.loc.gov/service/pnp/gsc/5a00000/5a00400/5a00436r.jpg>

TIBETAN DANCER WITH CYMBALS,

<https://cdn.loc.gov/service/pnp/ppmsca/30800/30873v.jpg>

**"THE BREAKDOWN: AMERICAN HOME SCENES" (ENGRAVED PRINT OF A
GROUP OF AFRICAN AMERICAN DANCES AND SPECTATORS, UNDATED),**

<https://cdn.loc.gov/service/pnp/cph/3a30000/3a36000/3a36300/3a36356r.jpg>

EUROPEAN FOLK DANCERS PERFORMING (UNDATED),
<https://cdn.loc.gov/service/pnp/fsa/8d03000/8d03300/8d03356v.jpg>

"IN THE FOREST" (1914),
<http://www.loc.gov/jukebox/recordings/detail/id/3749>

"MERRYMAKERS' DANCE" (1916),
<http://www.loc.gov/jukebox/recordings/detail/id/4725>

"SOBRE LAS OLAS" ("OVER THE WAVES" 1904),"
<http://www.loc.gov/jukebox/recordings/detail/id/503>

"DANCES FROM HENRY VIII" (1914),
<http://www.loc.gov/jukebox/recordings/detail/id/52>

"BALLET MUSIC: DANCE OF PHRYNÉ," (1922),
<http://www.loc.gov/jukebox/recordings/detail/id/8889>

"BLUE DANUBE WALTZ" (1908),
<http://www.loc.gov/jukebox/recordings/detail/id/1454>

"CARROUSEL" (1911),
<http://www.loc.gov/jukebox/recordings/detail/id/2418>

"GUSTAFS SKÅL" ("GUSTAV'S TOAST," 1912),
<http://www.loc.gov/jukebox/recordings/detail/id/2972>

SECOND VERSION OF "GUSTAFS SKÅL" (1912),
<http://www.loc.gov/jukebox/recordings/detail/id/2972>

"TIN ROOF BLUES" (1923),
<http://www.loc.gov/jukebox/recordings/detail/id/9525>

"IT HAD TO BE YOU" (1924),
<http://www.loc.gov/jukebox/recordings/detail/id/9814>

"MOON RIVER"
(1922), <http://www.loc.gov/jukebox/recordings/detail/id/8839>

"LINGER AWHILE" (1923),
<http://www.loc.gov/jukebox/recordings/detail/id/9614>

"KAMARINSKAIA" (RUSSIAN DANCE, 1911),
<http://www.loc.gov/jukebox/recordings/detail/id/2419>

"SHEPHERD'S HEY" (1915),
<http://www.loc.gov/jukebox/recordings/detail/id/4165>

LESSON ONE

OBJECTIVES

- I can respond to music by listening, analyzing, relating, and answering questions of inquiry that apply knowledge and skills to new experiences.
- I can use text to describe musical elements and serve as a basis for responding through movement.
- I can use meaningful and accurate grade-level music vocabulary in analyses, interpretations, and selections.
- I can apply and extend learning within future music-making experiences.

ESSENTIAL QUESTIONS

- How are music and movement alike?
- Why does music make me move or dance?

SPECIFIC PERFORMANCE STANDARDS

- *Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes (MU:Re7.1.2a).*
- *Describe how specific music concepts are used to support a specific purpose in music (MU:Re7.2.2a).*

PROCEDURE

OPENING ACTIVITY

- Review different ways to move using locomotor movement terms (e.g., walk, march, gallop, skip, jump, crawl, tiptoe).
- Expand activity by adding descriptive words (e.g., quickly walk, slowly march, quietly gallop, excitedly skip, smoothly crawl, sneakily tiptoe).
- Consider additional extensions by adding more modifiers (e.g., quickly walk tall, slowly march low, quietly gallop in a circle, excitedly skip across the room, smoothly crawl like a cat, sneakily tiptoe crouched).

RESPONDING ACTIVITY

- Play streamed audio recording of “Run, Run, Run” without naming the title of the piece: <http://www.loc.gov/jukebox/recordings/detail/id/6766>
- Ask students:
 - What did you hear?
 - What did you think about it?
 - What does it make you wonder? (Visible Thinking Model)Assign students a visible Thinking Model Question to self-determine what they know about the music.
- Listen to recording again.
- Guide discussion, and write answers that represent musical elements on the board. Ex., Four sections—each different, different speeds and rhythms, “It sounded like _____ because of _____” (Aural/Oral Questioning)
- Ask students to listen a third time, this time thinking about the locomotor movement words used in the opening activity.
- Play recording again, but stop after each section to allow students to express their movement phrase to describe the music. (*Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes, MU:Re7.1.2a.*)
- Write out plans for student movement phrases. Ex., A section = jogging quickly, B section = sneakily tiptoeing, etc.
- Divide class into four groups.
- Assign each group a movement phrase to develop and practice demonstrating

- When ready, play piece a final time with groups physically performing movement phrase expressions (Demonstration). (*Describe how specific music concepts are used to support a specific purpose in music, MU:Re7.2.2a.*)

EXTENSIONS AND APPLICATIONS

- Can the student now take their movement phrase and create new music to go with it? Possible options could be body percussion, drumming, vocal sounds/ singing, pentatonic improvisations, or compositions on xylophones.
- Can one partner respond through movement while the other partner improvises?

LESSON TWO

OBJECTIVES

- I can respond to music by listening, analyzing, relating, and answering questions that apply knowledge and skills to new experiences.
- I can use meaningful and accurate grade-level music vocabulary in analyses, interpretations, and selections.
- I can apply and extend learning within future music-making experiences.
- I can explore various forms of dance music, folk dancing, or early jazz.

ESSENTIAL QUESTIONS

- If this picture were moving, what would I hear? What would I see happening?
- What do I imagine when I hear this music?

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).*

PROCEDURE

- View dance images selected from provided Library of Congress list. Using the KWL strategy (what students already **K**now, what they **W**ant to know, and what they’ve **L**earned), ask the students:

What do they know about the images?

What do they want to know about the images?

How do the images connect to their personal experiences?
(Know/Want/Learn)

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).*

SOME DANCE IMAGES FROM THE LIBRARY OF CONGRESS:

“NEGRO DANCE”

image <https://cdn.loc.gov/service/pnp/ds/00600/00605v.jpg>

JAZZ AGE DANCE ART,

<https://cdn.loc.gov/service/pnp/ppmsca/31800/31878v.jpg>

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DANCING COUPLES,

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EUROPEAN FOLK DANCERS PERFORMING (UNDATED),

<https://cdn.loc.gov/service/pnp/fsa/8d03000/8d03300/8d03356v.jpg>

RESPONDING THROUGH LISTENING ACTIVITY

- Listen to dance music selected from provided Library of Congress list. Repeat inquiry model with the following questions.

What do you know about the music that makes it dance music?

What do you want to know about the music?

What are your personal experiences with dance music?
(Know/Want/Learn)

SPECIFIC PERFORMANCE STANDARDS

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

POSSIBLE DANCE MUSIC AUDIO FILE EXAMPLES FROM THE LIBRARY OF CONGRESS:

http://www.loc.gov/jukebox/recordings/detail/id/3749	"In the Forest"
http://www.loc.gov/jukebox/recordings/detail/id/4725	"Merrymakers Dance"
http://www.loc.gov/jukebox/recordings/detail/id/503	"Sobre las olas" ("Over the Waves")
http://www.loc.gov/jukebox/recordings/detail/id/52	"Dances from Henry the VIII"
http://www.loc.gov/jukebox/recordings/detail/id/8889	"Ballet Music: Dance of Phryné" (1922)
http://www.loc.gov/jukebox/recordings/detail/id/1454	"Blue Danube Waltz"
http://www.loc.gov/jukebox/recordings/detail/id/2418	"Carrousel"
http://www.loc.gov/jukebox/recordings/detail/id/2972	"Gustafs Skål" ("Gustav's Toast")
http://www.loc.gov/jukebox/recordings/detail/id/9525	"Tin Roof Blues"
http://www.loc.gov/jukebox/recordings/detail/id/9814	"It Had to Be You"
http://www.loc.gov/jukebox/recordings/detail/id/8839	"Moon River"
http://www.loc.gov/jukebox/recordings/detail/id/9614	"Linger Awhile"

- Music and Dance: View the dance images again. Identify possible locomotor movements that would have been used in the dancing portrayed.
- Listen to the dance music examples again. Discuss why the music would call for dancers to respond with certain movements. What is in the music that makes dancers move a specific way? (*Describe how specific music concepts are used to support a specific purpose in music, MU:Re7.2.2a.*)
- Choose additional dance music example from list and guide the class to develop movement that accompanies the music. (*Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent, MU:Re8.1.2a*). *Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music, MU:Cn10.0.2a.*)

LESSON THREE—SUMMATIVE ASSESSMENT OPPORTUNITIES

OBJECTIVES

- I can respond to music by listening, analyzing, relating, and answering questions of inquiry that apply knowledge and skills to new experiences.
- I can use text to describe musical elements and serve as a basis for responding through movement.
- I can use meaningful and accurate grade-level music vocabulary in analyses, interpretations, and selections.
- I can apply and extend learning within future music-making experiences.
- I can explore various forms of dance music, folk dancing, or early jazz.

ESSENTIAL QUESTIONS

- How can I show what I see in the picture through music?
- How do other people in the world dance and make music?

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

PROCEDURE

- Choose an image and create music to express the dance within the image.
- Using an artistic resource from the Library of Congress (see previous links) or other image that portrays movement and/or dance, have the students respond by creating music that expresses the elements of dance in the image.
- Consider using student-made or teacher-made art or designs (MU:Re7.2.2a). Describe how specific music concepts are used to support a specific purpose in music (MU:Re8.1.2a). *Demonstrate knowledge of music concepts and how they support creators’/performers’ expressive intent. Apply personal and expressive preferences in the evaluation of music for specific purposes (MU:Re9.1.2a).*

-Student offerings could incorporate classroom instruments such as nonpitched percussion, body percussion, barred percussion, voice, recorder, electronic music resources, apps and/or software. Students and teacher reflect and assess using the following scale:

+ = “Yes!” (Music created reflects image)

√ = “Yes, but ...” (Music mostly reflects image)

√- = “No, but ...” (Music seldom reflects)

- = “No” (Music does not reflect image)

Source: H. Goodrich, “Understanding Rubrics,” *Educational Leadership* 54, no. 4 (1996),

14–17. Adapted by B. Burnett, retired music educator.

- Learn or watch dances from around the world, and compare and contrast music, movements, forms, etc. (Apply personal and expressive preferences in the evaluation of music for specific purposes, MU:Re9.1.2a.)

POSSIBILITIES INCLUDE:

"Kamarinskaia" (a Russian dance),

LOC recording,

<http://www.loc.gov/jukebox/recordings/detail/id/2419>

YouTube example,

<https://www.youtube.com/watch?v=mSlrnh-nXEs>

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

Folk-dance directions,

<http://www.rusclothing.com/blog/kamarinskaya-dance/>

<http://www.folkdance.com/LDNotations/Kamarinskaya1959LD.pdf>

"Gustafs Skål"

LOC recording, <http://www.loc.gov/jukebox/recordings/detail/id/2972>

YouTube example, https://www.youtube.com/watch?v=81R_haCpX_0

Folk-dance directions,

<http://folkdancemusings.blogspot.com/2016/03/gustafs-skalgustavs-skoal-sweden.html>

"Shepherd's Hey"

LOC recording,

<http://www.loc.gov/jukebox/recordings/detail/id/4165>

YouTube example,

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

Folk dance directions,

<http://www.morrisdances.com/cotswold/ShepherdsHey.html>

After learning and performing dances or in response to viewing online videos of world dances, students identify musical contexts, structures, skills, and forms.

SPECIFIC PERFORMANCE STANDARDS

- *Apply personal and expressive preferences in the evaluation of music for specific purposes (MU:Re9.1.2a).*
- *Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (MU:Cn10.0.2a).*



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