



National Association  
for Music Education

Performance  
Standard

Imagine

Performing

Music Model

Select

Make

Plan

Cornerstone

Creating

Responding

Rehearse

Refine

Assessment

Evaluate

Perform

Interpret

Process  
Component

Analyze

Present

Artistic  
Processes

Artistic Process: Responding  
8th Grade General Music

# Anchor Standards / Enduring Understandings / Essential Questions

<b>Common Anchor #7:</b>	<b>Choose music appropriate for a specific purpose or context</b>
<b>Enduring Understandings</b>	Individuals' selection of musical works is influenced by their interests, experiences, understandings.
<b>Essential Question(s)</b>	How do individuals choose music to experience?
<b>Common Anchor #7:</b>	<b>Analyze how the structure and context of varied musical works inform the response</b>
<b>Enduring Understanding</b>	Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
<b>Essential Question(s)</b>	How does understanding the structure and context of music inform a response?
<b>Common Anchor #8:</b>	<b>Support interpretations of musical works that reflect creators'/performers' expressive intent</b>
<b>Enduring Understandings</b>	Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
<b>Essential Question(s)</b>	How do we discern the musical creators' and performers' expressive intent?
<b>Common Anchor #9:</b>	<b>Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.</b>
<b>Enduring Understandings</b>	The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
<b>Essential Question(s)</b>	How do we judge the quality of musical work(s) and performance(s)?

## Intent of the Model Cornerstone Assessments

Model Cornerstone Assessments (MCAs) in music assessment frameworks to be used by music teachers within their school's curriculum to measure student attainment of process components defined by performance standards in the National Core Music Standards. They focus on one or more Artistic Process (i.e., Creating, Performing, or Responding) and are designed as a series of curriculum-embedded assessment tasks, each of which measures students' ability to carry out one or more process components. The MCAs can be used as formative and summative indications of learning, but do not indicate the quality of teaching or effectiveness of a school's music program.

Although each MCA is designed so that it can be administered within an instructional sequence or unit, teachers may choose to spread the component parts of one MCA across multiple units or projects. Student work produced by the national pilot is available on the NAFME website that illustrates the level of achievement envisioned in the National Core Music Standards.

## Using the MCA document

MCAs are presented as a framework to be integrated into current curriculum. An example is provided that demonstrates the integration of curricular content. These examples are the specific tasks presented in the national pilot and may be used as the program so desires. Each MCA is available in a .pdf format with links for easy navigation within the document with external links for .doc versions of worksheets. The next page provides the assessment description with each bubble being a link to a detailed description of the assessment.

## General Description of the Assessment Task

From musical recordings relevant to the selected curricular content and organized into playlists of three contrasting yet contextually connected programs, students select two musical programs and assess how works in playlists are connected to and influenced by specific interests, experiences, purposes, and/or contexts. They identify the elements of music and expressive qualities used within each program of works and compare / contrast two programs. Students use personal interpretation of the contrasting programs to explain how composers and performers applied the elements of music and expressive qualities within program to express the genre, culture, and historical periods. Individual teachers can determine the length of time required to complete the assessments, but each assessment could occur within one class period. Use the following links to find the National Standards [Skills and Knowledge](#) and the [Music Standards Glossary](#).



## Model Cornerstone Assessment, 8<sup>th</sup> grade General Music: Responding

### Perceive and Analyze Work

#### Select

**MU:Re7.1.8a**  
Select **programs** of music (such as a CD mix or live performances) and demonstrate the **connections** to an interest or experience for a specific **purpose**.

#### Analyze

**MU:Re7.2.8a**  
Compare how the **elements of music** and **expressive qualities** relate to the **structure** within **programs** of music.

**MU:Re7.2.8b**  
Identify and compare the **context of programs** of music from a variety of **genres, cultures,** and **historical periods**.

#### Interpret

**MU:Re8.1.7a**  
Support personal **interpretation** of contrasting **programs** of music and explain how creators' or performers' apply the **elements of music** and **expressive qualities**, within **genres, cultures,** and **historical periods** to convey **expressive intent**.

#### Evaluate

**MU:Re9.1.8a**  
Apply appropriate **personally- developed criteria** to evaluate **musical works** or **performances**.

#### Assessment Strategy 1

Teacher guides students read the short description of three pairs of playlists to select by consensus which playlist the class will study for the assessment.

Teacher plays the three selections from the chosen playlist (A) and then the three selections from playlist (B) for students assess how the works in each playlist is connected to and influenced by specific interests, experiences, purposes, and/or contexts using the *selecting worksheet*.

Teacher guides students to identify the elements of music and expressive qualities used within each program of works and to compare / contrast the two programs using the *Analyze Worksheet*.

Students use personal interpretation of the contrasting programs to explain how composers and performers applied the elements of music and expressive qualities within program to express the genre, culture, and historical periods.

#### Assessment Strategy 2

Teacher guides students in developing criteria to evaluate musical works and then uses the criteria to evaluate Playlists(A) and Playlist (B) by completing the *Evaluate Worksheet*.

## Scoring Device for Select, Analyze, and Interpret Worksheet

Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standard
<b>Assessment #2: Section I Select</b> - Choose music appropriate for a specific purpose or context.					
<b>Citing evidence to explain selection</b>	Description included inferred interests, prior knowledge and/or experience without reference.	Description includes general but not specific reference to interests, prior knowledge and/or experience.	Description included specific reference to interests, prior knowledge and/or experience.	Description artistically and imaginatively included specific reference to interests, prior knowledge and/or experience.	<b>MU:Re7.1.8a</b> Select <b>programs</b> of music (such as a CD mix or live performances) and demonstrate the <b>connections</b> to an interest or experience for a specific <b>purpose</b> .
<b>Section II: Analyze</b> - Analyze how the structure and context of varied musical works inform the response.					
<b>Identify musical elements</b>	Beginning to identify musical elements within each selection (A and B).	Accurately identified most musical elements within each selection (A and B).	Accurately identified musical elements within each selection (A and B).	Accurately identified musical elements within each selection (A and B) using sophisticated descriptions or terminology.	<b>MU:Re7.2.8a</b> Compare how the <b>elements of music</b> and <b>expressive qualities</b> relate to the <b>structure</b> within <b>programs</b> of music.
<b>Compare musical elements in relation to program structure.</b>	Compared some musical elements of each selection with limited relation to the structure of the program.	Compared many of the identified musical elements of each selection in relation to the structure of the program.	Compared the identified musical elements of each selection in relation to the structure of the program.	Compared the identified musical elements of each selection in relation to the structure of the program using rich description and clarity of thought.	
<b>Compare context of program</b>	Identified a singular component of genre, culture and historical time period	Infer, but do not clearly differentiated, between genre, culture and historical time period as appropriate.	Clearly differentiated between genre, culture and historical time period as appropriate.	Demonstrated a deep consideration of genre, culture and historical time period as appropriate.	
<b>Section II: Interpret</b> - Support interpretations of musical works that reflect creator's/performer's expressive intent.					
<b>Identify musical elements</b>	Interpretation does not address how the composition and expressive qualities of performances convey the theme of each program.	Clarity is lacking in the interpretation of how the composition and expressive qualities of performances convey the theme of each program.	Clearly interpreted how the composition and expressive qualities of performances convey the theme of each program.	Interpretation demonstrated a depth of understanding as to how the composition and expressive qualities of performances conveyed the theme of each program.	<b>MU:Re7.2.8a</b> Compare how the <b>elements of music</b> and <b>expressive qualities</b> relate to the <b>structure</b> within <b>programs</b> of music.
<b>Assessment #2: Evaluate</b> - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.					
<b>Devlop and apply criteria for evaluation</b>	Did not personally develop criteria or did not apply personally-developed criteria to evaluate musical works or performances.	Developed and inconsistently applied personally criteria to evaluate musical works or performances.	Accurately applied personally-developed criteria to evaluate musical works or performances.	Demonstrated a depth of understanding by Accurately and thoughtfully applying personally-developed criteria to evaluate musical works or performances.	<b>MU:Re9.1.8a</b> Apply appropriate <b>personally-developed criteria</b> to evaluate <b>musical works</b> or <b>performances</b> .



<h3 style="text-align: center; margin: 0;">Assessment Strategy 1 (Select, Analyze and Intepret)</h3> <p style="text-align: center; margin: 0;"><i>MU:Re7.1.8a. 7.2.8a &amp;b. 8.1.7a</i></p>	
<ul style="list-style-type: none"> <li>Understand how music is influenced by interests, experiences, understandings, and purposes through learning information about the music, culture, historical era, lyrics, etc.</li> <li>Explain the purpose of programing and why music is often programed into groups around a theme</li> <li>Knows definitions of musical elements (articulation, dynamics, harmony, style, tempo, timbre, and texture).</li> <li>Can label musical elements while listening to music.</li> <li>Can compare across multiple listening samples.</li> </ul>	
<b>Teacher Preparation</b>	<ul style="list-style-type: none"> <li>Develop three pairs of playlists with a paragraph describing the topic connection of the three works in teach playlist. (see <a href="#">playlist template</a>) You may use the <a href="#">playlists developed for the pilot</a>.</li> <li>Prepare device to play audio for the class.</li> <li>Become familiar with the three musical selctions on each playlist.</li> <li>Prepare a sufficient number of printed copies of the <a href="#">Select, Analyze, and Intepret Worksheets</a>. (.docx version)</li> <li>Prepare a sufficient number of printed copies of the <i>Paired Playlists</i> or a digital copy for projection to the class or online dissemination.</li> <li>Become familiar with the criteria on the scoring rubric.</li> </ul>
<b>Assessment Environment Setup</b>	<ul style="list-style-type: none"> <li>Assure that all students are seated comfortably and can easily hear the music (and see the projected <i>Paired Playlists</i> if appropriate).</li> <li>Each student must have a writing utensil and worksheets.</li> <li>Ask students to listen intently and participate as requested.</li> </ul>
<b>Assessment</b>	<p><b>The teacher will :</b></p> <ul style="list-style-type: none"> <li>Guide students through the <i>Paired Playlists</i> discussing the different themes within each pair of playlists (<i>Teachers may wish to have individual students read the descriptions for each playlist aloud to the class</i>).</li> <li>Hand out to each student the <i>Select, Analyze, and Interpret Worksheet</i>.</li> <li>Section I – Selecting a Pair of Playlists               <ul style="list-style-type: none"> <li>Direct students to complete Section 1 of the <i>Select, Analyze, and Interpret Worksheet</i> through which students decide upon a pair of playlists they find most interesting and provide a rationale for their decision (<i>students will not have heard selections yet and will make this decision based on prior knowledge of context, genre, and expected intent of the music</i>)</li> <li>Guide discussion among the entire class leading to consensus as to which playlist pair the entire class will investigate. (<i>discussion should result in the class selecting only one pair of Playlists to focus on for this assessment</i>).                   <ul style="list-style-type: none"> <li>This may be best completed with a classroom vote</li> </ul> </li> </ul> </li> </ul>



- Section II – Analyze and Interpret
  - Playlist (A)
    - Allow time for students to write the titles and performers of all three songs in Playlist (A) on the worksheet
    - Play each of the three selections for playlist (A) (*entire songs or meaningful segments, teacher's choice*) and ask students to complete the Playlist (A) table. Students will be writing as they are listening. (*They are not to complete the shaded column until they have heard all three songs.*)
    - After listening to all 3 Playlist (A) songs, allow the students a few minutes to complete the shaded column that asks to compare similar and unique characteristic of the song group.
    - Ask student to complete the narrative question at the bottom of the page: "How do the musical and expressive elements, culture, genre, and historical time periods of these three songs combine as a program to demonstrate the theme of this Playlist (A)?"
  - Playlist (B)
    - Allow time for students to write the titles and performers of all three songs in Playlist (B) on the worksheet
    - Play each of the three selections for playlist (B) (*entire songs or meaningful segments, teacher's choice*) and ask students to fill in the Playlist (B) table. Students will be writing as they are listening. (*They are not to complete the shaded column until they have heard all three songs.*)
    - After listening to all 3 Playlist (B) songs, allow the students a few minutes to complete the shaded column that ask them to compare similar and different characteristic of the song group.
    - Ask student to complete the narrative question at the bottom of the page: "How do the musical and expressive elements, culture, genre, and historical time periods of these three songs combine as a program to demonstrate the theme of this Playlist (B)?"
- Collect the *Select, Analyze, and Interpret Worksheet* to be assessed using the [Select, Analyze, and Interpret Worksheet Scoring Device](#) if not continuing into Assessment Strategy 2. ([.docx Scoring Device](#))

**Assessment Strategy 2 (Evaluate)**  
*MU:Re9.1.8a*

<b>Prerequisite Skills and Knowledge</b>	
<ul style="list-style-type: none"> <li>• Understands how music is influenced by interests, experiences, understandings, and purposes through learning information about the music, culture, historical era, lyrics, etc.</li> <li>• Understands the premise of themed programs, performance, albums, and playlists.</li> <li>• Can explain the purpose of programming and why music is often programmed into groups around a theme</li> <li>• Knows the definitions of musical elements (articulation, dynamics, harmony, style, tempo, timbre, and texture).</li> <li>• Can identify and develop criteria to use for evaluation.</li> <li>• Can compare across multiple listening samples.</li> </ul>	

<b>Teacher Preparation</b>	<ul style="list-style-type: none"> <li>• Print a sufficient number of <a href="#">Evaluate Worksheets</a> for each student in the class. (.docx version)</li> </ul>
<b>Assessment Environment Setup</b>	<ul style="list-style-type: none"> <li>• Return students completed <i>Select, Analyze, and Interpret Worksheet</i> if continuing to Strategy 2 on a different date.</li> <li>• Handout an <i>Evaluate Worksheet</i> to each student.</li> <li>• Confirm students have a writing utensil.</li> <li>• Classroom space to facilitate individual work and class discussion.</li> <li>• Become familiar with the scoring criteria on the <a href="#">Scoring Device</a>. (.docx Scoring Device)</li> </ul>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Instruct students complete question 1 individually.</li> <li>• As full class in discussion, ask students to verbally share the elements and criteria they developed in question 1. Students should take notes on class discussion and add any elements or criteria that they feel are relevant in the space below question 2.</li> <li>• Ask students to complete question 3, providing details that support their conclusion. (<i>If assessed on a consecutive date, you may have to play the recordings of each play list to remind the students of the musical performances</i>).</li> <li>• Collect the <i>Evaluate Worksheet</i> to be assessed using the <i>Evaluate Worksheet Scoring Device</i>. (Collect the <i>Select, Analyze, and Interpret Worksheet</i> to be assessed using the <i>Select, Analyze, and Interpret Worksheet Scoring Device</i> if it has not yet been scored).</li> </ul>

**Playlist Template**

**Playlist Pair #1, 2, or 3 - \_\_\_\_\_ Topic of playlist \_\_\_\_\_**

*A) "title of first playlist"*

Paragraph describing topic that connects the play list.

Songs in playlist:

1. Song title #1 (artist)
2. Song title #2 (artist)
3. Song title #3 (artist)

*B) "title of secont playlist"*

Paragraph describing topic that connects the play list.

Songs in playlist:

1. Song title #1 (artist)
2. Song title #2 (artist)
3. Song title #3 (artist)

**Select, Analyze, and Interpret Worksheets**

Name \_\_\_\_\_

**SECTION I**

After reading the *Paired Playlist* descriptions, chose one pair of playlists with topics that you find most interesting and answer the following questions.

1. Which of the three pairs described do you find most interesting?

- Pair #1
- Pair #2
- Pair #3

2. Which of the following ideas contributed to you selecting that pairing:

- I am curious about one or both of these styles of music
- I am curious about the stories and lyrics in these kinds of musics
- I think I've heard one or both of these styles before
- I think I have performed one or both of these styles before
- One or both of these styles of songs in new to me
- I'm interested in the cultural elements within the music
- I'm interested in the historical value of this music
- I'm interested in the social value and meanings of this music.

3. What, specifically, has drawn you to the playlist of your choice?

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Please wait to continue the worksheet until you are given further instruction from your teacher.

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The class, as a whole, has decided to study:

- Pair #1
- Pair #2
- Pair #3



**SECTION II Part 1 (Playlist A)**

Write in the title and performer of each of the three selections for Playlist A. As you listen to each of the songs in Playlist A, complete the first three columns in the table below with your observations of the *musical elements* and *expressive qualities* within each work. Then compare your observations using the grey column.

	Song 1(A) title:	Song 2(A) title:	Song 3(A) title:	Comparing all 3 songs, how are they similar or different?
	Performer/s:	Performer/s:	Performer/s:	
<b>Articulation</b> (e.g. accented, legato, staccato, etc.)				
<b>Dynamics</b> (e.g. forte, piano etc.)				
<b>Harmony</b> (e.g. accompanied, a capella, instrumental only, etc.)				
<b>Tempo</b> (e.g. largo, andante, allegro, changing tempos, etc.)				
Texture (e.g. 1-2 parts, 3-5 parts, 6 or more parts, etc.)				
<b>Timbre</b> (e.g. bright, smoky, mournful, full, rich, nasal, tinny, etc.)				
What <b>culture</b> does this come from? (e.g. American, Korean, Regional America, etc.)				
What <b>genre</b> is this music? (e.g. rock, country, folk, classical, gospel, etc.)				
What <b>historical time period</b> is this music from? (classical, 20 <sup>th</sup> century, 1950s, current, etc.)				

Explain why these three songs should/shouldn't be organized into a program to demonstrate the theme of this Playlist (A)?

**SECTION II Part 2 (Playlist B)**

Write in the title and performer of each of the three selections for Playlist B. As you listen to each of the songs in Playlist A, complete the first three columns in the table below with your observations of the *musical elements* and *expressive qualities* within each work. Then compare your observations using the grey column.

	Song 1(A) title:	Song 2(A) title:	Song 3(A) title:	Comparing all 3 songs, how are they similar or different?
	Performer/s:	Performer/s:	Performer/s:	
<b>Articulation</b> (e.g. accented, legato, staccato, etc.)				
<b>Dynamics</b> (e.g. forte, piano etc.)				
<b>Harmony</b> (e.g. accompanied, a capella, instrumental only, etc.)				
<b>Tempo</b> (e.g. largo, andante, allegro, changing tempos, etc.)				
Texture (e.g. 1-2 parts, 3-5 parts, 6 or more parts, etc.)				
<b>Timbre</b> (e.g. bright, smoky, mournful, full, rich, nasal, tinny, etc.)				
What <b>culture</b> does this come from? (e.g. American, Korean, Regional America, etc.)				
What <b>genre</b> is this music? (e.g. rock, country, folk, classical, gospel, etc.)				
What <b>historical time period</b> is this music from? (classical, 20 <sup>th</sup> century, 1950s, current, etc.)				

Explain why these three songs should/shouldn't be organized into a program to demonstrate the theme of this Playlist (B)?

# Evaluate Worksheet

Name \_\_\_\_\_

**Answer the following questions.**

1. If you were to attend a themed concert, what elements (including musical, lyrics, culture, genres, performer/s, etc.) would you expect to hear that would make the theme of the concert recognizable to the audience? Please list all the elements and criteria you can think of.

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2. Through class discussion, develop a collaborative list of criteria on which to identify a themed program. Take notes on the any additional criteria discussed by the class that are not written in question 1 above.

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3. If the three works in each playlist were performed in a concert to represent a particular theme, does each playlist (A and B) adequately provide a context that supports the theme as they relate to history, culture, and/or genre? Please state your opinion on both Playlist A and Playlist B and provide details to support your conclusion.

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**Paired Playlists Resource List  
from Smithsonian Folkways  
used in the pilot**

<http://www.folkways.si.edu/>

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. They are dedicated to supporting cultural diversity and increased understanding among peoples through the documentation, preservation, and dissemination of sound. They believe that musical and cultural diversity contributes to the vitality and quality of life throughout the world. Through the dissemination of audio recordings and educational materials they seek to strengthen people's engagement with their own cultural heritage and to enhance their awareness and appreciation of the cultural heritage of others.

The Smithsonian Folkways Recording Archive provides each of the following playlists to the public free of charge. These playlists are samplings of various Folkways archival recordings around a single theme. Included in these playlists are authentic, high quality recordings often accompanied with detailed liner notes that help define the artists and subject.

After reading through the descriptions of each of the three “paired playlists” in this packet, complete “Section 1” on the *Selecting, Analyzing and Interpreting Worksheet*.

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## Playlist Pair #1 - Sounds of America: Blues and Appalachia

### A) "Sounds of the American Blues"

<http://www.folkways.si.edu/sounds-of-the-american-blues/music/playlist/smithsonian>

In the 1890's, a new musical genre began to become popular. Its name was "the blues". This style emerged from African American communities in the southern part of the United States and began to spread to larger cities, finding a home in Chicago, New Orleans, and New York City. Usually sung in the first-person, the blues describes the ups and downs of daily life. The songs typically follow a ballad in form, with repeated versus without a defined chorus. The words were often derived from work songs, and the music is characterized by great melodic, timber, and rhythmic freedom and forceful delivery. They often follow the same format of one line of verse, repeated twice and a new third line that rhymes with the original. The blues form became a fundamental aspect of the development of both American Jazz and Rock & Roll music, among other styles.

Songs to use:

1. Good Morning Blues (Lead Belly)
2. Bluebird Blues (Big Joe Williams)
3. Oh Baby, You Don't' Have to go (the Chamber Brothers)

### B) "Sounds from Appalachia from Smithsonian Folkways"

<http://www.folkways.si.edu/sounds-from-appalachia/music/playlist/smithsonian>

Appalachia is the region of the eastern United States of America surrounding the Appalachian Mountains, stretching from northern Alabama and Mississippi to southern New York. Traditional Appalachian music shows its roots in a unique mixture of immigrant sounds, including Celtic ballads, Christian gospel tunes, and African American working songs. In recent years Appalachian music has been greatly transformed by the popularity of modern bluegrass and country-western, but traditional playing styles are still kept alive by folk musicians with respect for the centuries-old musical traditions and history of the region. These classic recordings come from archival Folkways Records and Smithsonian Folkways reissues.

Songs to use:

1. Little Saide (Clearance Ashley)
2. Across the Blue Ridge Mountains (Harley Allen)
3. I'm Leaving You This Lonesome Song (Maybelle Carter and Sara Carter Bayes)

## Playlist Pair #2 - Songs of Activism and Songs of Peace

### A) "Sounds of the Civil Rights Movement"

<http://www.folkways.si.edu/sounds-of-the-civil-rights-movement/music/playlist/smithsonian>

Composed of seminal recordings, this playlist highlights the important role that music played in uniting, energizing, expressing, and sustaining momentum among participants in the African American civil rights movement.

1. This Little Light of Mine (The Montgomery Gospel Triot, The Nashville Quartet, Guy Carawan)
2. Oh, Freedom (Hollis Watkins)
3. We Shall Overcome (The Montgomery Gospel Triot, The Nashville Quartet, Guy Carawan)

### B) "Peace Songs of the 1960s"

<http://www.folkways.si.edu/peace-songs-of-the-1960s/music/playlist/smithsonian>

Throughout the 1960s, songs of peace registered civilian frustrations with armed conflict. In the early part of the decade, potential devastation from atomic weapons occupied the minds of songwriters. By the decade's end, Vietnam had become a battlefield for U.S. soldiers and was surrounded in controversy.

Songs to use:

1. I Will Not Go Under the Ground (Happy Traum and Bob Dylan)
2. Turn, Turn, Turn (Pete Seeger)
3. Where Have All the Flowers Gone (Margelit Ankory)

### Paired Playlist #3 – Songs of America and the American Songwriter (Dylan)

#### A. “Two Hundred Years of the ‘Star Spangled Banner’ from Smithsonian Folkways”

<http://www.folkways.si.edu/200-years-of-the-star-spangled-banner-by-smithsonian-folkways/music/playlist/smithsonian>

Over 200 years ago Francis Scott Key wrote the poem *Defence of Fort M'Henry* to the flag, which became the lyrics for ‘The Star-Spangled Banner.’ Smithsonian Folkways has compiled a playlist of American songs rooted in history—the War of 1812, the Civil War, the Civil Rights Movement, and even Watergate. Together they represent the diversity of American culture.

Songs to use:

1. The United States: The Star Spangled Banner (N/A)
2. Yankee Doodle (Pete Seeger)
3. This Land is Your Land (Woody Guthrie)

#### B) “Inspired Bob Dylan from Smithsonian Folkways”

<http://www.folkways.si.edu/songs-that-have-inspired-bob-dylan/music/playlist/smithsonian>

Bob Dylan, also known as Blind Boy Grunt, is one of the most important American musicians of our time, having written hundreds of powerful songs and progressed through a number of performance styles. As his 2004 autobiography *Chronicles, Volume One* reveals, Folkways has figured prominently in his story. Folkways released albums from many of the artists who had a profound impact on Dylan’s early career as a singer and songwriter - Dave Van Ronk, Peggy Seeger, Brownie McGhee and Sonny Terry, The New Lost City Ramblers, Reverend Gary Davis, and - most of all - Woody Guthrie. The Smithsonian Folkways collection offers many of the Folkways artists and recordings Dylan cites in his book as an inspiration.

Songs to use:

1. Nobody Knows When You’re Down and Out (Dave Von Ronk)
2. Wabash Cannonball (Jean Richie and Doc Watson)
3. My Long Journey Home (the New York Ramblers)

**Sample Select, Analyze, and Intrepret Worksheets  
Used during the pilot**

Name \_\_\_\_\_

**SECTION I**

After reading the *Paired Playlist Resource List* descriptions, chose one pair of playlist with topics that you find most interesting and answer the following questions.

1. Which of the three pairs described do you find most interesting?

- Pair #1 Sounds of America: Blues (A) and Appalachia (B)
- Pair #2 Songs of Activism (A) and Songs of Peace (B)
- Pair #3 Songs of America (A) and the American Songwriter (Dylan) (B)

2. Which of the following ideas contributed to you selecting that pairing:

- I am curious about one or both of these styles of music
- I am curious about the stories and lyrics in these kinds of musics
- I think I've heard one or both of these styles before
- I think I have performed one or both of these styles before
- One or both of these styles of songs in new to me
- I'm interested in the cultural elements within the music
- I'm interested in the historical value of this music
- I'm interested in the social value and meanings of this music.

3. What, specifically, has drawn you to the playlist of your choice?

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Please wait to continue the worksheet until you are given further instruction from your teacher.

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The class, as a whole, has decided to study:

- Pair #1 Sounds of America: Blues (A) and Appalachia (B)
- Pair #2 Songs of Activism (A) and Songs of Peace (B)
- Pair #3 Songs of America (A) and the American Songwriter (Dylan) (B)

## Differentiation Strategies

*(Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)*

Resource: (sample) <http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>

- pre-assess to determine levels of student prior knowledge and abilities
- determine and teach to reduce learning gaps allowing alternative forms of communicating expectations to students as needed
- create independent enrichment/enhanced work for students who show mastery
- group students to accommodate learning needs
- use provocative, complex questioning to stimulate high level thinking
- devise open-ended tasks to allow students of all ability levels to achieve success at their own levels
- tier tasks to address levels of abilities and support students within each tier,
- assure that students are given choice in tasks in order to address their learning styles, interests, etc.
- allow students to respond to tasks in alternative ways if the defined response in the MCA hinders an individual's means of demonstrating learning.

**Extension Experience:** Have students write in journals and/or essays reflecting on their composition experiences. Using the language of the Composition Rubric, they should include why their melody worked or didn't work, what they will do differently in their next compositions, and an assessment of their efforts on the project. A brief reminder of the Six-Trait Writing Model might be in order.