



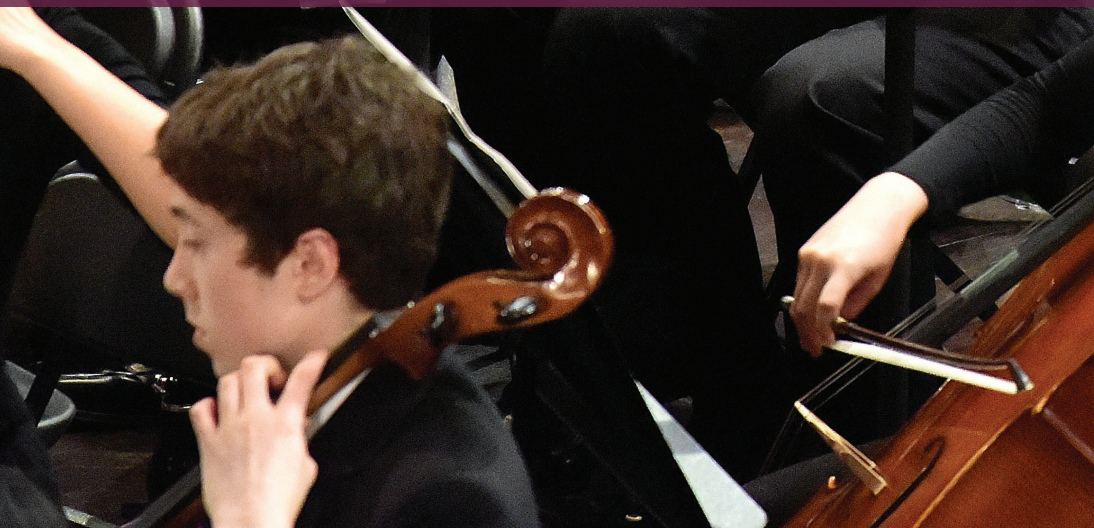
---

# Orchestra Responding Unit, Advanced 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

### PERSONNEL, LIBRARY OF CONGRESS GRANT — WRITING RESPONDING UNITS 2017–2018

#### PROJECT DIRECTOR

- Johanna J. Siebert

#### BAND WRITING TEAM

- Armalyn De La O, San Bernardino, CA, Team Chair
- Jesse D. Espinosa, Houston, TX
- Theresa Hulihan, Phoenix, AZ
- Jenny Neff, Collegeville, PA
- Amanda Tierson, Webster, NY (ret.)

#### ORCHESTRA WRITING TEAM

- Susan Davis, Queens, NY, Team Chair
- Beth Fortune, Seattle, WA
- Rebecca Holmes, Reserve, LA
- Patricia Ritchie, Omaha, NE
- Laura Smith, San Diego, CA

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

## TABLE OF CONTENTS

Overview of the NAFME/LOC Responding Units . . . . .	4
Overview of Orchestra Responding Unit, Advanced Level . . . . .	4
Prerequisite Skills . . . . .	5
Materials Needed . . . . .	6
Using the Inquiry Models In the Lesson . . . . .	6
National Core Arts Standards . . . . .	7
Assessments . . . . .	10
Background Information on Aaron Copland . . . . .	11
<b>UNIT LESSONS</b>	
Lesson 1: Why Is Music So important to Us? . . . . .	14
Lesson 2: How Do We Chose Music to Experience? . . . . .	16
Lesson 3: How Does Understanding the Structure and Context of the Music Influence Our Response? . . . . .	18
Lesson 4: Dow Do We Discern the Musical Creators' and Performers' Expressive Intentions? . . . . .	20
Lesson 5: How are Creators' and Performers' Expressive Intentions Influenced by Time and Place and Medium and Politics? . . . . .	22
Lesson 6: How Do We Judge the Quality of Musical Works and Performances? . . . . .	24
<b>WORKSHEETS</b>	
Worksheet 1 . . . . .	26
Worksheet 2 . . . . .	28
Worksheet 3a . . . . .	29
Worksheet 3b . . . . .	30
Worksheet 4 . . . . .	31
Worksheet 5 . . . . .	32
<b>FINAL ACTIVITIES</b>	
Final Research Project . . . . .	33
Final Project: Assessment Rubric . . . . .	34

## OVERVIEW OF NAFME/LOC RESPONDING UNITS

These units are based on the 2014 National Music Standards ([www.nafme.org/standards](http://www.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, evaluate), 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 musical skills and knowledge leads to students becoming independent thinkers and musicians.

This collection of orchestra units is designed to reveal the power of orchestral music to tell a story—to convey multiple and diverse meanings and perspectives—for students to engage with artistically by responding, performing, and connecting. Each of the units explores a different aspect of storytelling through music.

## OVERVIEW OF ORCHESTRA RESPONDING UNIT, ADVANCED LEVEL

Music has been used to express and shape the human experience. As Aaron Copland noted, “One can no more say what music is than one can say what life itself is. But if music is beyond definition, perhaps we can hope to elucidate in what way the art of music is expressive of the human spirit.” This unit plan will explore the following questions as a means of better understanding the human spirit as embodied in musical experiences:

- Why is music so important to us?
- How do composers and performers use music to tell a story?
- Who/what else shapes the story?
- How does the music reflect the human spirit?
- What story am I telling? Where do I fit in?

Aaron Copland was a great composer of orchestral repertoire and a great educator about the ways we listen to and perceive music. The Copland collection at the Library of Congress is massive because he donated so much of his personal collection to the Library. This unit will use Aaron Copland’s work as a pathway to understanding how music is reflective of the human spirit and how artistically literate citizens can use and leverage music for positive change in the world. Copland’s music tells us a story about his life, his values, and his perspective of the human spirit. This unit is designed to help your students be more aware of their own stories, musics, and creative potential. Each lesson is framed by a Copland quote that ties into the Enduring Understandings and Essential Questions. Teachers may want to place the relevant quote on the board each day, along with the lesson’s Essential Questions, to help spark discourse and critical reflection. These lessons can be used as an entire unit or taken independently and added to an ongoing ensemble curriculum.

Students at the Advanced level independently identify challenging arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work. They exploit their personal strengths and apply strategies to overcome personal challenges as arts learners. They are capable of taking a leadership role in arts activity within and beyond the school environment. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.

*Orchestra directors who conduct performance ensembles with personnel of varying levels of experience should consider this description of the Advanced Level. They may want to reserve this lesson for select students.*

## **UNIT THEME: HOW IS ORCHESTRAL MUSIC REFLECTIVE/EXPRESSIVE OF THE HUMAN SPIRIT?**

Our ability to reflect the expressiveness and meaning of musical works in performance is enhanced by deep understanding of the structure, context, purpose and feelingful intent of the works themselves. Through engagement with the NCAS Artistic Process of Responding, students will understand and evaluate how music and the arts convey meaning.

### **PREREQUISITE SKILLS**

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

- Students understand how music is influenced by interests, experiences, purposes, historical era, and sociocultural context.
- Students read musical notation fluently and have an advanced knowledge of musical vocabulary, including the elements of dynamics, tempo, timbre, form, etc.
- Students can develop criteria individually and as a group for analyzing and evaluating music and musical performances in individual and large-group settings.
- Students have research and inquiry skills and are aware of credible resources such as the Library of Congress collections as well as their own school library.
- Students have skills to video-/audio-record discussions and create presentations using PowerPoint, Prezi, or other multimedia platforms.

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

## MATERIALS NEEDED

- 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
- LOC research links (included)
- Copies of written assessments and graphic organizers
- (Alternative assessments) Computer or tablet with presentation, podcasting, word-processing, video, and recording capabilities

## USING THE INQUIRY MODELS IN THE LESSONS

Inquiry for this unit is closely tied to the Essential Questions and Enduring Understandings inspired by the national music Responding standards. Every lesson is guided by an Essential Question (EQ) that focuses students on a specific Artistic Process. In addition, the following inquiry-based tools are used to support students in critical reflection and personal discovery of the unit's musical and academic content.

- The Library of Congress Teacher Guide for Analyzing Primary Sources: Observe/Reflect/Question <http://www.loc.gov/teachers/primary-source-analysis-tool/>
- Primary Source Analysis Tool (<http://www.loc.gov/teachers/primary-source-analysis-tool/>): This tool can be edited and adapted online and then downloaded for your class.
- SOAPSTone Reading Strategy Guide: The SOAPSTone tool is designed to analyze written/spoken work from the point of view of the narrator.
- Stripling Model of Inquiry (modified for the unit): The Stripling model is designed to foster inquiry, analysis and student-generated questioning techniques related to the unit content. National Core Arts Standards (2014): <http://www.nafme.org/standards>

## NATIONAL CORE ARTS STANDARDS (2014):

The Artistic Processes addressed in this lesson unit are listed below.

### RESPONDING STANDARDS

**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?

#### RESPONDING STANDARD

*Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context. (MU:Re7.1.E.HSIII)*

**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 by how creators and performers manipulate the elements of music.

#### ESSENTIAL QUESTION

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

#### RESPONDING STANDARD

*Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music. (MU:Re7.2.E.HSIII)*

**Interpret:** Support an interpretation 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?

#### RESPONDING STANDARD

*Interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms. (MU:Re8.1.E.HSIII)*

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

### ENDURING UNDERSTANDING

The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

### ESSENTIAL QUESTION

How do we judge the quality of musical works and performances?

### RESPONDING STANDARD

*Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.*

*(MU:Re9.1.E.HSIII)*

### CREATING STANDARD

**Plan and Make:** Select and develop musical ideas for defined purposes and contexts.

### ENDURING UNDERSTANDING

Musicians' creative choices are influenced by their expertise, context, and expressive intent.

### ESSENTIAL QUESTION

How do musicians make creative decisions?

### CREATING STANDARD

*Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts. (MU:Cr2.1.E.HSIII)*

### PERFORMING STANDARDS

**Analyze:** Analyze the structure and context of varied musical works and their implications for performance.

### ENDURING UNDERSTANDING

Analyzing creators' contexts and how they manipulate elements of music provides insight into their intent and informs performance.

### ESSENTIAL QUESTION

How does understanding the structure and context of musical works inform performance?

### PERFORMING STANDARD

*Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances. (MU:Pr4.2.E.HSIII)*



**Interpret:** Develop personal interpretations that consider creators' intent.

### ENDURING UNDERSTANDING

Performers make interpretive decisions based on their understanding of context and expressive intent.

### ESSENTIAL QUESTION

How do performers interpret musical works?

### PERFORMING STANDARD

*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. (MU:Pr4.3.E.HSIII)*

**Evaluate and Refine:** Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

### ENDURING UNDERSTANDING

To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

### ESSENTIAL QUESTION

How do musicians improve the quality of their performance?

### PERFORMING STANDARD

*Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts. (MU:Pr5.1.E.HSIII)*

### CONNECTING STANDARD

**Connect:** Relate musical ideas and works to varied contexts and daily life to deepen understanding.

### ENDURING UNDERSTANDING

Understanding connections to varied contexts and daily 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?

### CONNECTING STANDARD

*Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (MU: Cn11.0.E.HSIII)*

## FORMATIVE ASSESSMENTS

- SOAPSTone Analysis
- Playlist of music for daily living
- Class-designed rubric for performance evaluation
- Fiddle-tune arrangement inspired by Aaron Copland's piece "Hoedown"
- Journal entries
- Socratic Circle
- Rubric artifact

## SUMMATIVE ASSESSMENT

Research Project: Select one of your own performance pieces (orchestral work, solo repertoire, chamber music) to analyze, contextualize, and interpret based on your investigation of the factors related to those we have explored in this unit. These include your personal interests, the composer's era, simultaneous world events, program notes, musical structure and elements, media presentation, etc. Present your analysis along with implications for performance and interpretation. Results can be reported in a podcast, Prezi, lightning talk, or informative YouTube video.

This can be done individually or collaboratively. It could be reserved for select students as an enrichment activity.

## BACKGROUND INFORMATION ON AARON COPLAND:

You can invite your students to find and research Aaron Copland, or you can use some of these sites to generate background information to set the stage for this unit.

- Introduction to the LOC Copland resources:  
<https://www.loc.gov/collections/aaron-copland/about-this-collection/#related-resources>
- Aaron Copland timeline:  
<https://www.loc.gov/collections/aaron-copland/articles-and-essays/copland-timeline-1900-to-1990/>
- Introduction to Copland’s works:  
<https://www.loc.gov/collections/aaron-copland/articles-and-essays/about-aaron-coplands-works/>
- Timeline related to *Appalachian Spring*:  
<https://www.loc.gov/collections/aaron-copland/articles-and-essays/copland-timeline-1900-to-1990/1945-1960/>
- Copland brief bio: <https://www.loc.gov/item/ihas.200182578>

## LINK SOURCES:

- Introduction to the LOC Copland resources:  
<https://www.loc.gov/collections/aaron-copland/about-this-collection/#related-resources>
- Aaron Copland timeline:  
<https://www.loc.gov/collections/aaron-copland/articles-and-essays/copland-timeline-1900-to-1990/>
- Introduction to Copland’s works:  
<https://www.loc.gov/collections/aaron-copland/articles-and-essays/about-aaron-coplands-works/>
- Timeline related to *Appalachian Spring*:  
<https://www.loc.gov/collections/aaron-copland/articles-and-essays/copland-timeline-1900-to-1990/1945-1960/>
- Copland brief bio: <https://www.loc.gov/item/ihas.200182578>
- Manuscript: “Music as an Aspect of the Human Spirit”:  
<https://www.loc.gov/item/copland.writ0005/?q=music+and+the+human+spirit>
- “Minuet in G”: <http://www.loc.gov/jukebox/recordings/detail/id/10048>
- “O Sole Mio”: <http://www.loc.gov/jukebox/recordings/detail/id/1005>
- “Stars and Stripes Forever”: <http://www.loc.gov/jukebox/recordings/detail/id/211>
- “Wedding March”: <http://www.loc.gov/jukebox/recordings/detail/id/2806/autoplay/true/>
- “They Call It Dancing”: <http://www.loc.gov/jukebox/recordings/detail/id/8464>
- “Rock-a-bye, Baby”: <http://www.loc.gov/jukebox/recordings/detail/id/7474>
- “Bonaparte’s Retreat” manuscript: <https://www.loc.gov/resource/afcreed.reedt067/?sp=1>
- “Bonaparte’s Retreat” audio recording: <https://www.loc.gov/item/ihas.200196309/>

- New York Philharmonic archival score: <http://archives.nyphil.org/index.php/artifact/4f88be31-35b6-4537-96bd-c0ad471bd6eb>
- History of “Hoedown” and “Bonaparte’s Retreat”: <https://blogs.loc.gov/folklife/2013/11/bill-stepp-aaron-copland-and-bonapartes-retreat/>
- “Turkey in the Straw”: <https://www.loc.gov/resource/afcreed.reedt016/>
- “Witch of the Wave Reel”: <https://www.loc.gov/item/afcreed000012/>
- “Irish Washerwoman”: <https://www.loc.gov/item/afcreed000007/>
- *Appalachian Spring* with score: [https://www.youtube.com/watch?v=WVahuS9hk\\_s](https://www.youtube.com/watch?v=WVahuS9hk_s)
- Ballet for Martha: [https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=6844](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6844)
- After Pearl Harbor: Music, War and the Library of Congress: [https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=4400](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4400)
- Lincoln Portrait on NPR.org: <https://www.npr.org/templates/story/story.php?storyId=4165357>
- “Lincoln Portrait” with Maya Angelou narrating: <https://www.youtube.com/watch?v=j2Hrw04Ain8>
- Letter to Irving Fine: <https://www.loc.gov/resource/copland.corr0616.0/?sp=1&st=text>

## ENRICHMENT LINKS:

- Two responses to Aaron Copland’s Piano Concerto: <http://music.allpurposeguru.com/2010/09/slonimsky-scorecard-aaron-copland/>
- YouTube Audio: Copland rehearsing excerpts of *Appalachian Spring*: <https://www.youtube.com/watch?v=WfWMoHKZzfY>
- Photograph from first performance of *Appalachian Spring*: <https://www.loc.gov/resource/ihas.200153794.0>
- History of the making of *Appalachian Spring*: <https://blogs.loc.gov/loc/2014/10/documenting-dance-the-making-of-appalachian-spring/>
- Review of “Lincoln Portrait”: <http://www.nytimes.com/books/99/03/14/specials/copland-lincoln.html>
- Picture of Aaron Copland with Marian Anderson: <https://www.loc.gov/item/copland.phot0042/>

## RELATED REPERTOIRE:

(FO = Full Orchestra; SO = String Orchestra)

- Barber, "Adagio for Strings" (SO)
- Britten, *Simple Symphony* (SO)
- Copland, *Appalachian Spring* (FO/SO)
- Copland, "Fanfare for the Common Man" (FO)
- Copland, "Hoedown" from *Rodeo* (FO/SO)
- Corigliano, "Elegy for Orchestra" (FO)
- Dello Gioio, "A Lyrical Movement for String Orchestra" (SO)
- Dvorak, *New World Symphony* (FO/SO)
- Gould, "American Salute" (FO)
- Hovhaness, *Psalm and Fugue for String Orchestra* (SO)
- Ñunez, Tejas (FO)
- Rocherelle, "American Portrait" (SO)
- Rutter, *Suite for Strings* (SO)
- Still, *Danzas de Panama* (SO)
- Warlock, *Capriol Suite* (SO)

## LESSON 1: WHY IS MUSIC SO IMPORTANT TO US?

“Only one thing is certain; the process of music and the process of life will always be closely conjoined; so long as the human spirit thrives on this planet, music in some living form will accompany and sustain it and give it expressive meaning.”—Aaron Copland

### OBJECTIVES

- I can demonstrate and justify how an analysis of the structure, context of a composition and decisions made during a performance of it, allows for a deeper understanding of the music.
- I can use multiple research methods and references to other art forms to justify interpretations of the expressive intent and meaning of musical works.
- I can, using my music reading skills, examine, evaluate and critique how the tonality and context should have an impact on and inform performances.
- I can demonstrate how an understanding of the style, genre and context of varied musical works informs performances and how a performer uses that knowledge and understanding along with their technical skill to connect with an audience.

### STANDARDS

- **Respond-Analyze:** *Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music. (MU:Re7.2.E.HSIII)*
- **Respond-Interpret:** *Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms. (MU:Re8.1.E.HSIII)*
- **Perform-Analyze:** *Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances. (MU:Pr4.2.E.HSIII)*
- **Perform-Interpret:** *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. (MU:Pr4.3.E.HSIII)*

## PROCEDURES

**Lesson 1** (20–30 minutes): Why is music so important to us?

- Students should read an excerpt from Copland’s “Music as an Aspect of the Human Spirit” (<https://www.loc.gov/item/copland.writ0005/?q=music+and+the+human+spirit>)
- Using the SOAPSTone reading strategy guide, students will analyze an excerpt of Copland’s manuscript (pp. 1–2 and p. 9) and develop some perspectives about his argument that music is a vehicle of communication for the human spirit (Worksheet 1).
- After students reflect and generate ideas individually, have them *think/pair/share* about the manuscript.
- Listen to a recording of one of your own ensemble’s performance pieces and have students deepen their understanding of the piece through analysis of the structure, context and pedagogical performance decisions (thinking like Copland the *composer*). Ask students to consider the following thoughts inspired by Copland’s manuscript:
  - What story is the music telling? What “essentialized emotions” are present?
  - Where are the “emotionally purposeful” moments in the piece?
  - How can we bring the story/expressive meaning to life through our performance?
  - What can we do to highlight the “shapes, colors and content” with all their “creative potential?” (think: bow strokes, articulation, dynamics, phrasing)
- Generate several tangible ideas (notate on the board) and rehearse/perform the piece.
- **Formative Assessment:** Students should critically reflect through class discussion or a journal entry on how their analysis and interpretation of elements and structures of music shaped their performance and communication of expressive intent.

## LESSON 2: HOW DO WE CHOOSE MUSIC TO EXPERIENCE?

"... Music that is really attended to rarely leaves the listener indifferent; musicians react so strongly to musically induced sensations that they become a necessity of daily living."—Aaron Copland

### OBJECTIVES

- I can use research to develop criteria that allows me to use my musical knowledge, knowledge of the performer(s), and understanding of the purpose and context to select music.
- I can demonstrate and justify how an analysis of the structure, context of a composition and decisions made during a performance of it, allows for a deeper understanding of the music.
- I can use multiple research methods and references to other art forms to justify interpretations of the expressive intent and meaning of musical works.

### STANDARDS

- **Respond-Select:** *Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context. (MU:Re7.1.E.HSIII)*
- **Respond-Analyze:** *Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music. (MU:Re7.2.E.HSIII)*
- **Respond-Interpret:** *Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms. (MU:Re8.1.E.HSIII)*

### PROCEDURES

**Lesson 2, Part 1** (15 minutes): How do we choose music to experience? Why is music so important to us?

Copland suggested that musicians who really listen to music often react so strongly that music becomes a "necessity of daily living."

- **Empirical research:** Ask students to work in pairs and consider how this relates to their own lives (worksheet 2). Do they have music necessary for daily living, or in other words, a "soundtrack" to their lives?
- Students complete the graphic organizer worksheet (independently or in pairs): What's your playlist? Music as a "*necessity of daily living*."
  - What music wakes you up?
  - What music gets you excited/motivated?
  - What music helps you chill?
  - What music "melts your heart?"



- Students should consider what musical elements reflect/support the emotional responses associated with various playlists/soundtracks in their lives. What musical characteristics are present in “chill” music or “hype” music? Do these characteristics show up in the school orchestra music? If so, explain.
- **Formative Assessment:** The completed graphic organizer serves as an assessment of students’ empirical research (e.g., direct observations of their own lived experience) and articulated understanding of the ways in which we select music to organize the soundtrack of our lives.

Extension: Students can continue the playlist exercise for homework and share with a friend in class. They can use apple music, soundshare, Spotify or some other media.

**Lesson 2, Part 2** (20–30 minutes): How do we choose music to experience?

- Review: Students can share the results from their personal musical playlists/soundtracks.
  - How/why did you choose music for different purposes? What influenced your decision-making process?
- Ask students to listen to the following pieces and categorize them by space, purpose, and experience using the LOC Observe/Reflect/Question (O/R/Q)Worksheet (or design your own O/R/Q tool using the model that you can download here: <http://www.loc.gov/teachers/primary-source-analysis-tool/>):
  - “Minuet in G”: <http://www.loc.gov/jukebox/recordings/detail/id/10048>
  - “O Sole Mio”: <http://www.loc.gov/jukebox/recordings/detail/id/1005>
  - “Stars and Stripes Forever”: <http://www.loc.gov/jukebox/recordings/detail/id/211>
  - “Wedding March”: <http://www.loc.gov/jukebox/recordings/detail/id/2806/autoplay/true/>
  - “They Call it Dancing”: <http://www.loc.gov/jukebox/recordings/detail/id/8464>
  - “Rock-a-bye, Baby”: <http://www.loc.gov/jukebox/recordings/detail/id/7474>  
Students should defend their responses by citing musical elements, mood, and purpose as evidence for why certain music falls into specific categories. [The teacher may choose to add or alter this list based on their classroom setting.]
- Compare/contrast these pieces with their *personal* soundtracks. Ask students to consider how they choose music for different settings (answering the Essential Question).
- **Formative Assessment:** The completed O/R/Q worksheet serves as evidence of students’ primary source research and understanding of the ways in which musical structure, context and purpose intersect with selection and programming.
- Extension: Ask students to reflect on their current orchestra pieces and place them in a *concert order*. Then students have to musically and programmatically defend their placement of pieces in the program.

## LESSON 3: HOW DOES UNDERSTANDING THE STRUCTURE AND CONTEXT OF THE MUSIC INFLUENCE OUR RESPONSE?

"I don't compose. I assemble materials."—Aaron Copland

### OBJECTIVES

- I can demonstrate and justify how an analysis of the structure, context of a composition and decisions made during a performance of it, allows for a deeper understanding of the music.
- I can use multiple research methods and references to other art forms to justify interpretations of the expressive intent and meaning of musical works.
- I can choose and further develop musical ideas into larger musical works that demonstrate and reflect an understanding of their purpose and the context.

### STANDARDS

- **Respond-Analyze:** *Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music. (MU:Re7.2.E.HSIII)*
- **Respond-Interpret:** *Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms. (MU:Re8.1.E.HSIII)*
- **Create-Plan and Make:** *Select and develop musical ideas for defined purposes and contexts. (MU:Cr2.1.E.HSIII)*

### PROCEDURES

**Lesson 3, Part 1** (20 minutes): How does understanding the structure and context of the music influence our response?

This lesson explores the social, cultural and historical context of one of Copland's famous orchestral works, *Hoedown* from *Rodeo*. In writing the music for "Hoedown" from *Rodeo*, Copland chose to use two American fiddle tunes, "Bonaparte's Retreat" and "Miss McCloud's Reel."

- Ask students to complete the LOC Observe/Reflect/Question worksheet reflecting on the relationship among Copland's Hoedown, Bonaparte's Retreat" and "Miss McCloud's Reel (design your own O/R/Q tool and download here: <http://www.loc.gov/teachers/primary-source-analysis-tool/>).
- Audio recording of "Hoedown" from Rodeo: <https://www.youtube.com/watch?v=6ajQYANLiug>
- Audio recording of "Bonaparte's Retreat": <https://www.loc.gov/item/ihas.200196309/>
- Audio recording of "Miss McCloud's Reel": <http://www.loc.gov/jukebox/recordings/detail/id/6884>
- Have students go to [www.whosampled.com](http://www.whosampled.com) and compare the recording of "Hoedown" with "Bonaparte's Retreat" (<https://www.whosampled.com/sample/254816/Aaron-Copland-Hoedown-William-H.-Steff-Bonaparte%27s-Retreat/>). Students will reflect on what they hear and analyze how Copland altered the original folk tune for his own composition. How does understanding the structure, purpose, and context of this piece influence our response?

- Students will look at one version of notated music for “Bonaparte’s Retreat,” listen to another recording, and examine an excerpt from the string parts of “Hoedown.” They will analyze ways that Copland used and adapted the fiddle tune (write responses on worksheet).
  - “Bonaparte’s Retreat” manuscript link: <https://www.loc.gov/resource/afcreed.reedt067/?sp=1>
  - “Bonaparte’s Retreat” audio recording: <https://www.loc.gov/item/ihas.200196309/>
- New York Philharmonic archival score: <https://archives.nyphil.org/index.php/artifact/e6befa03-f693-459a-9161-63409b1eb93f-0.1/fullview#page/1/mode/2up>
  - (“Hoedown” starts on p. 70 )
- **Formative Assessment:** The completed O/R/Q worksheet serves as evidence of students’ primary source research and understanding of the ways in which musical structure and context influence our response to music.
- **Extension:** If time allows, students can read this blog about the genesis of “Bonaparte’s Retreat” to Copland’s “Hoedown” and reflect/debate on sampling vs. stealing musical ideas: <https://blogs.loc.gov/folklife/2013/11/bill-stepp-aaron-copland-and-bonapartes-retreat/>

**Lesson 3, Part 2** (20–30 minutes): Last time we explored how composers manipulate the elements of music to create a performance and response; today we are going to become composers, arrangers and performers who do the same thing.

- Students will select a fiddle tune to arrange for solo or a small ensemble using some strategies of what they have heard/seen in Copland’s work (e.g., changing octaves, using double stops, altering rhythms or texture). Your students may work better in small groups or independently—that is your choice.
  - If you have played fiddle tunes in class, you can choose something familiar like “Bile ‘em Cabbage Down”, “Cripple Creek,” or “Soldier’s Joy.” You can choose to have students adapt/arrange a concert piece if that works better.
  - You can also select from some Library of Congress manuscripts:
    - “Turkey in the Straw”: <https://www.loc.gov/resource/afcreed.reedt016/>
    - “Witch of the Wave Reel”: <https://www.loc.gov/item/afcreed000012/>
    - “Irish Washerwoman”: <https://www.loc.gov/item/afcreed000007/>
- Students can perform/record/notate their tunes and arrangements. Students must be able to articulate what musical elements were manipulated to create the final product. In what way did they “assemble materials” (referring back to the Aaron Copland quote about composing)?
- Ask students to reflect on how understanding the structure and context of the music from the perspective of a composer changes their response as a listener.
- **Formative Assessment:** The audio recording and/or notation artifact will serve as evidence of students’ development of musical ideas and creative choices influenced by their expertise, context, and expressive intent.
- **Extension:** Students could choose to arrange and notate their tune for the entire orchestra to perform. Notation options include [www.noteflight.com](http://www.noteflight.com), Finale, MuseScore, Sibelius.

## LESSON 4: HOW DO WE DISCERN THE MUSICAL CREATORS' AND PERFORMERS' EXPRESSIVE INTENTS?

"Music can only be really alive when there are listeners who are really alive. To listen intently, to listen consciously, to listen with one's whole intelligence, is the least we can do in the furtherance of an art that is one of the glories of mankind."—Aaron Copland

### OBJECTIVES

- I can use multiple research methods and references to other art forms to justify interpretations of the expressive intent and meaning of musical works.
- I can demonstrate and justify how an analysis of the structure, context of a composition and decisions made during a performance of it, allows for a deeper understanding of the music.
- I can tell you how music relates to other subjects and daily life.

### STANDARDS

- **Respond-Interpret:** *Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms. (MU:Re8.1.E.HSIII)*
- **Respond-Analyze:** *Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music. (MU:Re7.2.E.HSIII)*
- **Connect:** *Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (MU: Cn11.0.E.HSIII)*

### PROCEDURES

**Lesson 4, Part 1** (20 minutes): How do we discern the musical creators' and performers' expressive intents?

Listening is an important part of the artistic process. Intelligent or critical listening makes our responses richer.

- Using the (modified) Stripling Model of Inquiry (Worksheet 3), students will engage with Copland's *Appalachian Spring* to discern the musical creator's and performers' expressive intents (Worksheet 4).
  - Listen to a recording of *Appalachian Spring*. Ask students to brainstorm about the story and the expressive intent: What do they hear? (Connect/Wonder) [https://www.youtube.com/watch?v=WVahuS9hk\\_s](https://www.youtube.com/watch?v=WVahuS9hk_s) [This is a long work, so feel free to highlight the familiar Shaker hymn or another excerpt.]
  - Read some of the poem "The Dance" by Hart Crane, and ask students to reflect again: What is the story?

*O Appalachian Spring! I gained the ledge;  
Steep, inaccessible smile that eastward bends  
And northward reaches in that violet wedge  
Of Adirondacks!*

- Students can use other research sources (e.g., the Library of Congress website, web-based sources, books, and media) as your class allows. (Investigate/Construct)

- Students share their process from the Stripling worksheet. Ask them to consider musical and thematic elements that evoke Americana, spring, and the prairie? (Express/Reflect)
- **Formative Assessment:** The Stripling worksheet serves as evidence of student research and conclusions regarding the expressive intent and meaning of *Appalachian Spring* as a musical work. Students also demonstrate understanding of the ways in which music connects to other subjects and daily life.

**Lesson 4, Part 2** (20–30 minutes): How are creators’ and performers’ expressive intents influenced by time and place and medium?

- Explain that the poem “The Dance” was added after *Appalachian Spring* was composed (a suggestion of Martha Graham, who commissioned the work with benefactor Elizabeth Sprague Coolidge). Ask students to continue with the Stripling Model to deepen their understanding of the musical work.
  - Watch an excerpt of the video “Ballet for Martha” ([https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=6844](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6844) from 54:40–58), and reflect again. How do the various media (audio, video, personal performance) alter your understandings or interpretations of intent?
  - Watch excerpt of the video “After Pearl Harbor” ([https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=4400](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4400) from 51–54:15) and reflect on how knowing the sociocultural and temporal context of the work influences your understanding of intent.
- Graham said of the completed work, “*Appalachian Spring* is essentially a dance of place. You choose a piece of land, part of the house goes up. You dedicate it. The questioning spirit is there and the sense of establishing roots.”
  - Ask students to consider what she meant.
  - Can you think of other works (e.g., musical pieces, works of art, theatre) that are about ‘place’? How do creators communicate place?
- **Formative Assessment:** Students should write a journal entry regarding listening and responding to music intelligently based on their experience with *Appalachian Spring*. This can be framed by Aaron Copland’s statement, “Music can only be really alive when there are listeners who are really alive. To listen intently, to listen consciously, to listen with one’s whole intelligence, is the least we can do in the furtherance of an art that is one of the glories of mankind,” and asking students “How is your understanding and interpretation of *Appalachian Spring* deeper based on your research and analysis?”

## LESSON 5: HOW ARE CREATORS' AND PERFORMERS' EXPRESSIVE INTENTS INFLUENCED BY TIME AND PLACE AND MEDIUM AND POLITICS?

"So long as the human spirit thrives on this planet, music in some living form will accompany and sustain it."—Aaron Copland

### OBJECTIVES

- I can demonstrate and justify how an analysis of the structure, context of a composition and decisions made during a performance of it, allows for a deeper understanding of the music.
- I can tell you how music relates to other subjects and daily life.
- I can choose and further develop musical ideas into larger musical works that demonstrate and reflect an understanding of their purpose and the context.

### STANDARDS

- **Respond-Analyze:** *Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music. (MU:Re7.2.E.HSIII)*
- **Connect:** *Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (MU: Cn11.0.E.HSIII)*
- **Create—Plan and Make:** *Select and develop musical ideas for defined purposes and contexts. (MU:Cr2.1.E.HSIII)*

### PROCEDURES

**Lesson 5, Part 1** (30 minutes): *How are creators' and performers' expressive intents influenced by time and place and medium and politics?*

Aaron Copland did a lot of groundbreaking things. He wrote "music of the people"—music for everyone and not just an elite group of people; he collaborated with brilliant women like Martha Graham and Agnes de Mille; he set Emily Dickinson's poems to music; he traveled to Mexico and South America to collaborate with and draw inspiration from other cultures; he cofounded the Composers Collective. Copland was concerned about writing, teaching and "music citizenship."

- Explain that music often has a purpose beyond pure artistic value. Music is often political and provocative. Ask students to share about music that they know to be political and provocative.
- Explore "Lincoln Portrait" as political and a work of artistic citizenship.  
<https://www.npr.org/templates/story/story.php?storyId=4165357>
  - Use the LOC Guide to Analyzing Primary Sources (Worksheet 4). Students should notate as they listen to "Lincoln Portrait."
  - Explore the version with Maya Angelou narrating. How does this change our response and our understanding of the work? <https://www.youtube.com/watch?v=j2Hrw04Ain8> (If time is limited, select an excerpt starting from 7:30.)

- **Socratic Circle:** Use notes from the LOC Guide to critically question and reflect.
  - “Fellow citizens, we cannot escape history.” What does this mean? Why was this political then? How does it still retain meaning today?
  - What does it mean to be a citizen? American citizen? Citizen of the world? (President Barack Obama often said we are now “citizens of the world.”) What do you think it means to be an *artistic* citizen?
  - Music educator David Elliott says that, “People—including music students and music educators—develop a social-political identity and commitment from walking, marching, singing, or otherwise working musically with others toward effective and ethical social change.” Can you think of ways people express *artistic citizenship*?
  - “We, even we here, hold the power and bear the responsibility.” Do we hold power? How so? Do we have an ethical responsibility to leverage our musical talent and ability for good in the world?
- **Formative Assessment:** The LOC worksheet serves as evidence of the students’ understanding of the ways that music connects and intersects with other subjects and our personal lives and identity.
- **Extension:** Explore the Library of Congress page about music and politics. Students can choose to investigate music related to political campaigns, protest and/or social justice (<https://www.loc.gov/exhibits/hope-for-america/political-songs.html>) and use those as models to create their own protest piece.

**Lesson 5, Part 2** (Optional): How can we leverage our talents and abilities to benefit our community?

- Invite students to develop a class project of artistic citizenship: Students decide on a concert to raise monies or food to meet a need in the community. Students can be motivated by hurricane relief, poverty, a school need, etc. Students will take on multiple roles as they plan a school performance, curate the performers and performances, look for ways to incorporate interdisciplinary collaborations, advertise, design programs and other media, reach out to the community and put on the show. Afterward, they can evaluate their ability to select, analyze, interpret and evaluate music for a common goal.  
[This activity, while incredibly valuable, can easily take a number of weeks. Use your discretion as to its appropriateness for your school and setting. More time manageable acts of artistic citizenship might include holding a drive for Alzheimer’s Research, performing for a nursing home, collecting canned food drive for a local shelter where students perform during a holiday celebration, etc.]
- **Assessment: Part 1:** The artistic citizenship project/performance is evidence of the students’ ability to synthesize and apply their musical knowledge and activism. **Part 2:** Ask students to consider and critically reflect on the ways that their music and performance accompanied and sustained their human spirit. (This connects back to the Aaron Copland quote.) The critical reflection is evidence of the students’ deepened understanding.

## LESSON 6: HOW DO WE JUDGE THE QUALITY OF MUSICAL WORKS AND PERFORMANCES?

“The fearsome critic and not-very-tough composer Virgil Thomson once drew up a set of rules for hearing an unfamiliar work; the last of those is the question I take with me to every new-music event: “Is this just a good piece of clockwork, or does it actually tell time?”—Aaron Copland

### OBJECTIVES

- I can use criteria, research, my experiences and interests, and understanding of the context to develop and justify evaluations of programs of music and performances of those compositions.
- I can develop and apply strategies, evaluate and further refine those strategies to address the multiple individual and ensemble challenges in a repertoire of music and evaluate their success.

### STANDARDS

- **Respond-Evaluate:** *Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts. (MU:Re9.1.E.HSIII)*
- **Perform-Rehearse, Evaluate and Refine:** *Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts. (MU:Pr5.1.E.HSIII)*

### PROCEDURES

**Lesson 6** (20–30 minutes): How do we judge the quality of musical works and performances?

Our society spends a lot of time watching people critique musical works and performances (e.g., *The Voice*, *American Idol*, *America’s Got Talent*, *Dancing with the Stars*, etc.). But, how should we judge the quality of performances?

- Using the (modified) Stripling Model of Inquiry, invite students to explore the process of critiquing and evaluating a performance (Worksheet 5). What do we think we know about evaluating performances? What have we seen on TV shows? What have we read in *New York Times* reviews and *Entertainment Weekly*? Favorite critiques? (Connect/Wonder)
- We have heard and played Copland’s works and he was a very famous composer, but not all reviewers liked all of his works. Invite students to read about negative reviews of Copland’s music. (Investigate/Construct)
  - After his *12 Poems of Emily Dickinson*, Copland himself wrote to Leonard Bernstein saying, “The reviews were so bad that I decided I must have written a better [song] cycle than I had realized.”
  - Letter to Irving Fine where he talks about being “panned.” <https://www.loc.gov/resource/copland.corr0616.0/?sp=1&st=text>



- Two responses to his Piano Concerto: <http://music.allpurposeguru.com/2010/09/slonimsky-scorecard-aaron-copland/>
  - *“Since there must be a bit of jazz in all American music nowadays, Mr. Copland has his measures in that view, but as one young man in the audience remarked, ‘No dance-hall would tolerate jazz of such utter badness.’”*
  - *“The jazz theme was a pretty poor pick, as those things go. But Mr. Copland surrounded it with all the machinery of sound and fury, and the most raucous modernistic fury at that. The composer-pianist smote his instrument at random; the orchestra, under the impassioned baton of Mr. Koussevitzky, heaved and shrieked and fumed and made anything but sweet moans until both pianist and conductor attained such a climax of absurdity that many in the audience giggled with delight.”*
- Ask students to consider the subjective nature of adjudicating works. Is it all subjective? Are there qualities of performances that are objective – that we can agree upon? What are they? (Express/Reflect)
  - Are there qualities that should be weighed differently in different times and places? Explain.
- Students will develop a classroom rubric to evaluate one of their own performances. (This activity can be done at the whole class level or in smaller groups)
  - Develop and rank criteria by importance (consider construction, purpose, qualities—evaluating the “clockwork”)
  - Determine qualities at each level of achievement

**Lesson 6, Part 2** (15–20 minutes): How do we judge the quality of musical works and performances?

- Students use their classroom rubric to evaluate one of their own performances (audio or video recording).
- Reflect on the process in class discussion or a journal entry.

## CODA

**Research Project:** Select one of your own performance pieces (orchestral work, solo repertoire, chamber music) to analyze, contextualize, and interpret based on your investigation of the factors related to those we have explored this unit. These include your personal interests, the composer’s era, simultaneous world events, program notes, musical structure and elements, media presentation, etc. Present your analysis along with implications for performance and interpretation. Results can be reported in a podcast; Prezi; lightning talk or informative YouTube video.

This could be done individually or collaboratively, or it could be reserved for select students as an enrichment activity.

## SOAPSTone Reading Strategy Guide

(adapted from The College Board)

To encourage and strengthen readers' interaction with and comprehension and analysis of text.

<b><u>S</u>peaker</b>	<b>Who is the voice that tells the story?</b> The author and the speaker are NOT necessarily the same. An author may choose to tell the story from any number of different <b>points of view</b> . Is someone identified as the speaker? What assumptions can be made about the speaker? What age, gender, class, emotional state, education, or...? In nonfiction, how does the speaker's background shape his/her point of view?
<b><u>O</u>ccasion</b>	<b>What is the time and place of the piece -- the (rhetorical) context that encouraged the writing to happen?</b> Is it a memory, a description, an observation, a valedictory, a diatribe, an elegy, a declaration, a critique, a journal entry or...? Writing does not occur in a vacuum. There is the <b>larger occasion</b> : an environment of ideas and emotions that swirl around a broad issue. Then there is the <b>immediate occasion</b> : an event or situation that catches the writer's attention and triggers a response.
<b><u>A</u>udience</b>	<b>Who is the audience -- the (group) of readers to whom this piece is directed?</b> The audience may be one person, a small group, or a large group; it may be a certain person or a certain people. Does the speaker identify an audience? What assumptions exist about the intended audience?
<b><u>P</u>urpose</b>	<b>Why was this text written?</b> You should ask yourself, " <b>What does the speaker want the audience to think or do as a result of reading this text?</b> " How is this message conveyed? What is the message? How does the speaker try to spark a reaction in the audience? What techniques are used to achieve a purpose? How does the text make the audience feel? What is its intended effect? Consider the purpose of the text in order to examine the argument and its logic.
<b><u>S</u>ubject</b>	<b>What are the general topic, content, and ideas contained in the text?</b> You should be able to state the subject in a few words or a phrase. How do you know this? How does the author present the subject? Is it introduced immediately or delayed? Is the subject hidden? Is there more than one subject?
<b><u>T</u>one</b>	<b>What is the attitude of the author?</b> The spoken word can convey the speaker's attitude, and, thus, help to impart meaning, through tone of voice. With the written work, it is tone that extends meaning beyond the literal. If the author were to read aloud the passage, describe the likely tone of that voice. It is whatever clarifies the author's attitude toward the subject. What emotional sense pervades the piece? How does the diction point to tone? How do the author's <b>diction, imagery, language</b> , and sentence structure ( <b>syntax</b> ) convey his or her feelings?

**SOAPSTone should be used in conjunction with annotating!**

## WORKSHEET 1: SOAPSTONE ANALYSIS AND REFLECTION

Student/Team Name: \_\_\_\_\_

Date: \_\_\_\_\_

1. Who is the Speaker?

2. What is the Occasion?

3. Who is the Audience?

4. What is the Purpose?

5. What is the Subject?

6. What is the Tone?

7. What part of the text resonates most with you, and why?

8. Why is music so important to us? Offer evidence from the text and your own personal reflections.

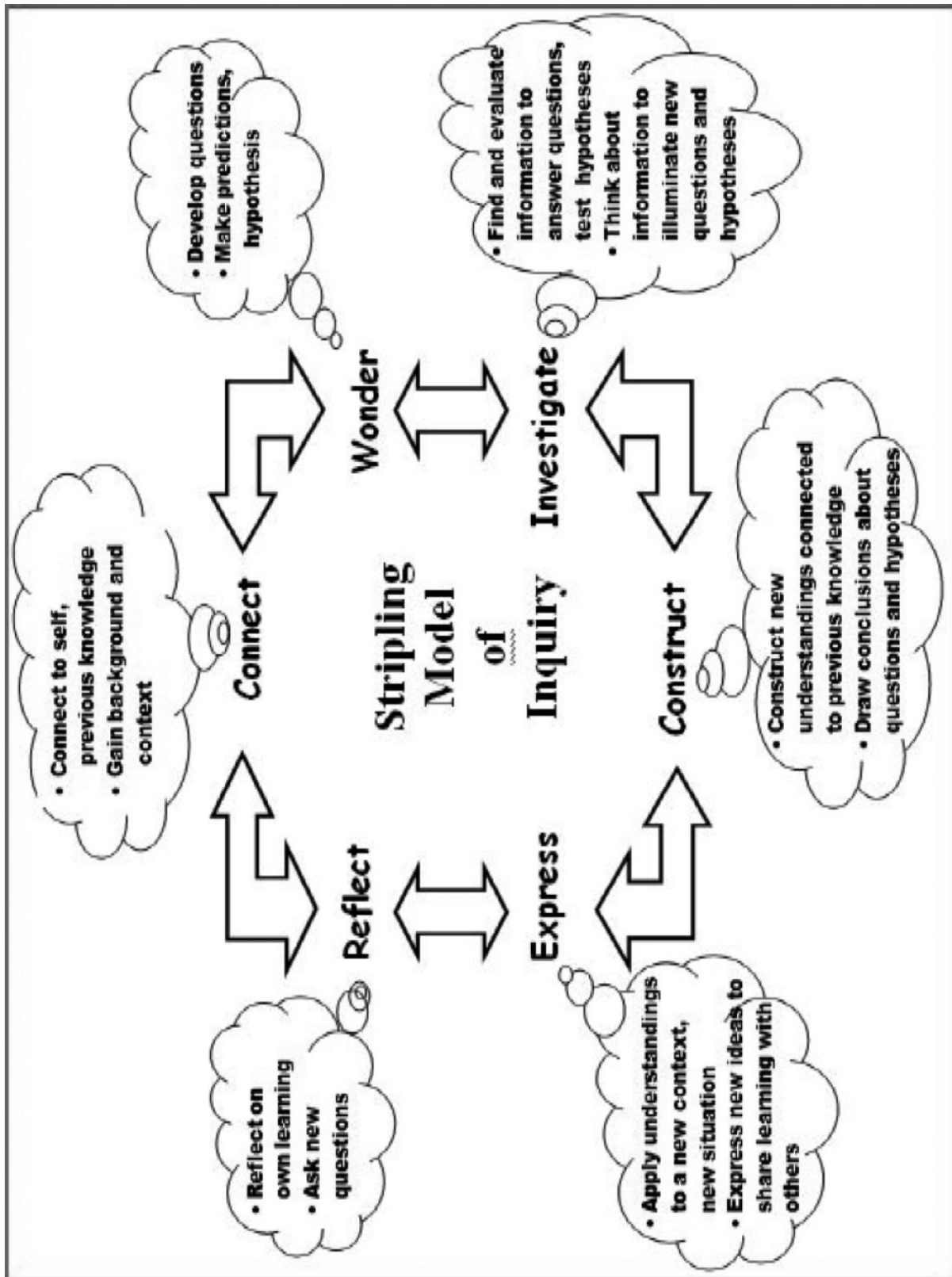
## WORKSHEET 2: THE SOUNDTRACK OF YOUR LIFE

Student/Team Name: \_\_\_\_\_

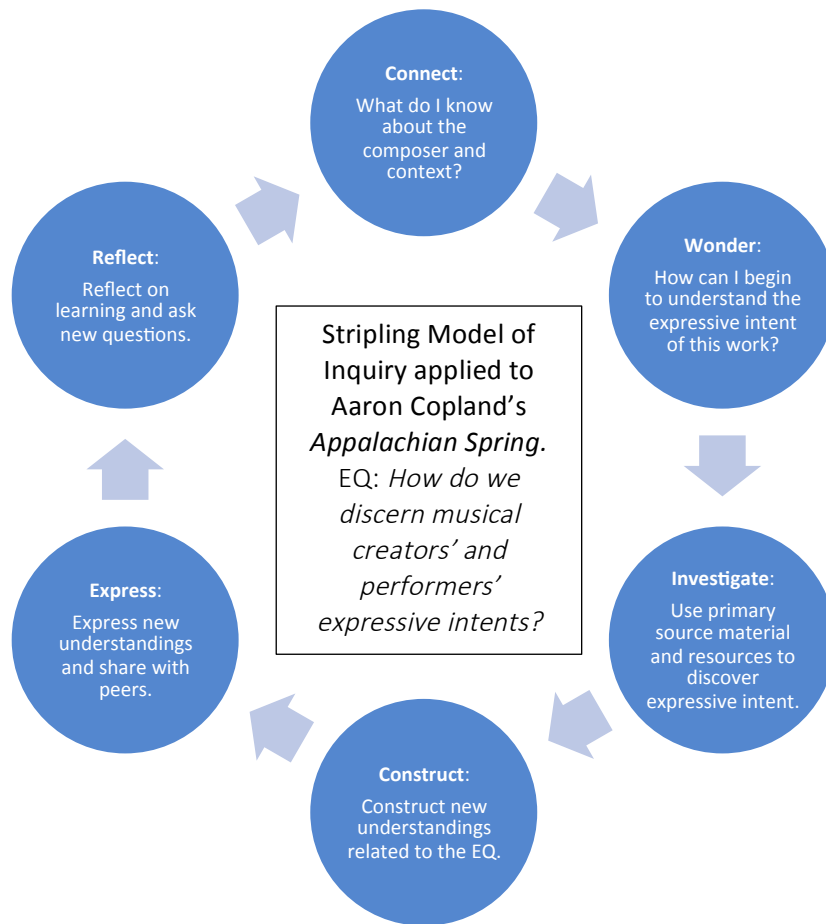
### WHAT'S THE SOUNDTRACK TO YOUR LIFE? "A NECESSARY PLAYLIST FOR DAILY LIVING"

1. What music wakes you up? Why/how?
2. What music gets you motivated/excited? Why/how?
3. What music makes you want to dance? Why/how?
4. What music helps you chill out? Why/how?
5. What music "melts your heart?" Why/how?
6. Create your own category ...
7. Create your own category ...
8. Create your own category ...

Share some or all of your playlist with a friend. You can use Apple Music, an app like SoundShare, or other media. Compare and contrast your musical tastes and elements.



WORKSHEET 3B. MODIFIED STRIPLING MODEL OF INQUIRY:  
*APPALACHIAN SPRING*



Notes:

---

---

---

---

---

TEACHER'S GUIDE  
ANALYZING PRIMARY SOURCES



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:

What do you notice first? · Find something small but interesting. · What do you notice that you didn't expect? · What do you notice that you can't explain? · What do you notice now that you didn't earlier?

**REFLECT**

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

Where do you think this came from? · Why do you think somebody made this? · What do you think was happening when this was made? · Who do you think was the audience for this item? · What tool was used to create this? · Why do you think this item is important? · If someone made this today, what would be different? · What can you learn from examining this?

**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?

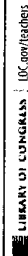
**A few follow-up activity ideas:**

**Beginning**  
Have students compare two related primary source items.

**Intermediate**  
Have students expand or alter textbook explanations of history based on primary sources they study.

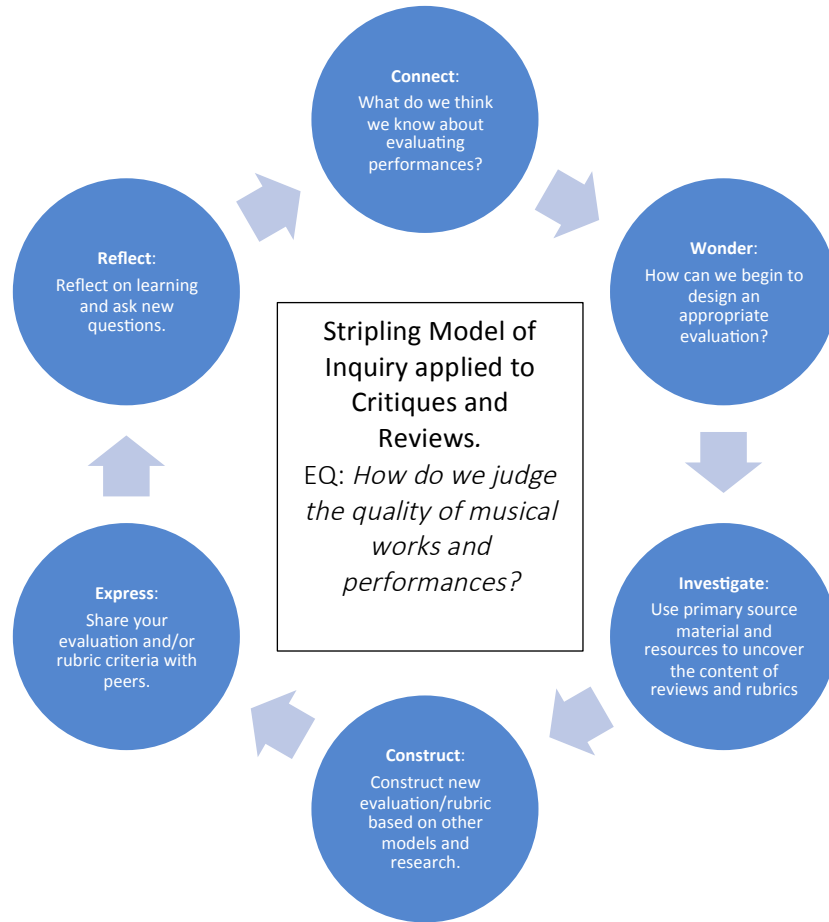
**Advanced**  
Ask students to consider how a series of primary sources support or challenge information and understanding on a particular topic. Have students refine or revise conclusions based on their study of each subsequent primary source.

For more tips on using primary sources, go to <http://www.loc.gov/teachers>



LIBRARY OF CONGRESS | loc.gov/teachers

# WORKSHEET 5. MODIFIED STRIPLING MODEL OF INQUIRY: CRITIQUES AND REVIEWS



Notes:

---

---

---

---

---

---



# FINAL RESEARCH PROJECT

Student/Team Name: \_\_\_\_\_

Date: \_\_\_\_\_

Select one of your own performance pieces (orchestral work, solo repertoire, chamber music) to analyze, contextualize, and interpret based on your investigation of the factors related to those we have explored this unit. These include your personal interests, the composer's era, simultaneous world events, program notes, musical structure and elements, media presentation, etc. Present your analysis along with implications for performance and interpretation. Results can be reported in a podcast; prezi; lightning talk or informative YouTube video.

Guiding questions to consider:

*1. How do we choose music to experience?*

What's the purpose of this piece?

Why do we choose to perform this piece?

*2. How does understanding the structure and context of the music influence our response?*

What is the context of this piece?

What musical and orchestral elements make it compelling?

*3. How do we discern the musical creators' and performers' expressive intent(s)?*

What do we know about the composer's motive behind this piece?

What do we know about past performances?

*4. How do we judge the quality of musical works and performances?*

What are the implications for us as performers?

How can we make this an authentic/meaningful/expressive performance?

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

## FINAL PROJECT: ASSESSMENT RUBRIC

Emerging	Approaching	Meets	Exceeds	Standard
Applied specific criteria in the selection of music and cited characteristics in the music to support the selection.	Justified selection with specific criteria that demonstrated a high level of knowledge of characteristic in the music.	Justified selection with specific and insightful personally-developed criteria that demonstrated intricate knowledge of characteristic in the individual and ensemble music.	Justified with great detail selection with specific and insightful personally-developed criteria that demonstrated intricate knowledge of characteristic in the individual and ensemble music.	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.  <i>(MU:Re7.1.E.HSIII)</i>
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.	Comparisons demonstrated an advanced analysis of the structure and context of the piece exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.	Comparisons demonstrated an advanced and detailed analysis of the structure and context of the piece exposing how a composer and performer manipulates elements of music in various passages to inform performance decisions, as well as musical response in the listener.	Detailed comparisons demonstrated an advanced and detailed analysis of the structure and context of the piece exposing how a composer and performer manipulates elements of music in various passages to inform performance decisions, as well as musical response in the listener.	Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.  <i>(MU:Re7.2.E.HSIII)</i>
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.	Cited understandings gleaned from a variety of researched sources and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.	Justified interpretations supported by comparing and synthesizing information gleaned from a variety of researched sources and made advanced connections to interpretation of the music, expression of meaning as it pertains a variety of settings or addressing composer's intent.	Justified detailed interpretations supported by comparing and synthesizing information gleaned from a variety of researched sources and made advanced connections to interpretation of the music, expression of meaning as it pertains a variety of settings or addressing composer's intent.	Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.  <i>(MU:Re8.1.E.HSIII)</i>

Emerging	Approaching	Meets	Exceeds	Standard
Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.	Explanation of affective response as a result of musical interpretation was clearly based on knowledge attained from a researched source and revealed an understanding of options for the performer's interpretation.	Provided an insightful evaluation of music and performances with criteria, personal decisions, research, and understanding of context justifying affective response as a result of musical interpretation.	Provided a detailed and insightful evaluation of music and performances with criteria, personal decisions, research, and understanding of context justifying affective response as a result of musical interpretation.	Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.  <i>(MU:Re9.1.E.HSIII)</i>



**TEACHING**  
*with* PRIMARY  
**SOURCES**

---

*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*