



ArtsforLearning Online Curriculum

Unit 4 **Planting a Community**

Part 1 Learning

Unit 4: Lesson 4

Introduce Seedfolks Reflection

Journal; Create Character Themes for Kim

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Introduce Seedfolks Reflection Journal; Create Character Themes For Kim

LITERACY OBJECTIVE

By the end of this lesson students will be able to draw upon annotations and chapter reflections to create a theme that represents the character.

LITERACY "I CAN" STATEMENT

"I can use my annotations and chapter reflections to compose a character theme that represents Kim."

LESSON OVERVIEW

Steps	Pacing: 60-90 Minutes
Step 1: Introduce Lesson 4 Step 2: Review the Seedfolks Character Chart for Kim Step 3: Introduce Seedfolks Reflection Journal	10 Minutes
Step 4: Transition to Music Step 5: Introduce "Theme Criteria" & Listen to Two Themes with Classroom Instruments & Found Objects Step 6: Guide Students to Create Character Themes for Kim	25-30 Minutes
Step 7: Record Directions for Character Theme in Graphic Notation Chart 15-20 minutes	15-20 Minutes
Step 8: Present & Reflect on Character Themes	10-30 Minutes, 5-7 min per

for Kim

Step 9: Collect Instruments & Restore the Room**Step 10:** Close Lesson 4

ensemble (e.g., 30 min = 6 ensembles)

STANDARDS ALIGNMENT**TARGETED CCSS****Speaking & Listening**

SL 3.1a: Come To Discussions Prepared, Having Read Or Studied Required Material; Explicitly Draw On That Preparation And Other Information Known About The Topic To Explore Ideas Under Discussion.

SL 3.1b: Follow Agreed-Upon Rules For Discussions (E.G., Gaining The Floor In Respectful Ways, Listening To Others With Care, Speaking One At A Time About The Topics And Texts Under Discussion).

SL 3.1c: Ask Questions To Check Understanding Of Information Presented, Stay On Topic, And Link Their Comments To The Remarks Of Others.

SL 3.1d: Explain Their Own Ideas And Understanding In Light Of The Discussion.

SL 3.2: Determine The Main Ideas And Supporting Details Of A Text Read Aloud Or Information Presented In Diverse Media And Formats, Including Visually, Quantitatively, And Orally.

SL 3.3: Ask And Answer Questions About Information From A Speaker, Offering Appropriate Elaboration And Detail.

SL 3.6: Speak In Complete Sentences When Appropriate To Task And Situation In Order To Provide Requested Detail Or Clarification.

SL 4.1a: Come To Discussions Prepared, Having Read Or Studied Required Material; Explicitly Draw On That Preparation And Other Information Known About The Topic To Explore Ideas Under Discussion.

SL 4.1b: Follow Agreed-Upon Rules For Discussions And Carry Out Assigned Roles.

SL 4.1c: Pose And Respond To Specific Questions To Clarify Or Follow Up On Information, And Make Comments That Contribute To The Discussion And Link To The Remarks Of Others.

SL 4.1d: Review The Key Ideas Expressed And Explain Their Own Ideas And Understanding In Light Of The Discussion.

SL 4.2: Paraphrase Portions Of A Text Read Aloud Or Information Presented In Diverse Media And Formats, Including Visually, Quantitatively, And Orally.

SL 4.3: Identify The Reasons And Evidence A Speaker Provides To Support Particular Points.

SL 4.6: Differentiate Between Contexts That Call For Formal English (E.G., Presenting Ideas) And Situations Where Informal Discourse Is Appropriate (E.G., Small-Group Discussion); Use Formal English When Appropriate To Task And Situation.

SL 5.1a: Come To Discussions Prepared, Having Read Or Studied Required Material; Explicitly Draw On That Preparation And Other Information Known About The Topic To Explore Ideas Under Discussion.

SL 5.1b: Follow Agreed-Upon Rules For Discussions And Carry Out Assigned Roles.

SL 5.1c: Pose And Respond To Specific Questions By Making Comments That Contribute To The Discussion And Elaborate On The Remarks Of Others.

SL 5.1d: Review The Key Ideas Expressed And Draw Conclusions In Light Of Information And Knowledge Gained From The Discussions.

SL 5.2: Summarize A Written Text Read Aloud Or Information Presented In Diverse Media And Formats, Including Visually, Quantitatively, And Orally.

SL 5.3: Summarize The Points A Speaker Makes And Explain How Each Claim Is Supported By Reasons And Evidence.

SL 5.6: Adapt Speech To A Variety Of Contexts And Tasks, Using Formal English When Appropriate

To Task And Situation.

SECONDARY CCSS

Writing & Language

W 3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

W 3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

W 4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

W 5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

L 3.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 3.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

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TEACHING RESOURCES

A4L TEXTS

-Kim

A4L STUDENT NOTEBOOK

-Seedfolks Character Chart

- Reflection Journal - Kim
- Notation Chart - Kim
- Composer's Questions - Kim

CLASSROOM CHARTS

- Elements of Music Chart
- Reflection Journal - sample for Kim
- Sample Written Notation
- Composer's Questions Chart
- Character & Seedfolks Theme Criteria Chart

ART MATERIALS

- A tablet or laptop with speakers

A4L Music Tracks

- Track 16, "Sample Kim Theme #1"
- Track 17, "Sample Kim Theme #2"
- Track 18, "Recording for Notation Samples"

LIFE & LEARNING SKILLS

Unit 4 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

STEP 1: INTRODUCE LESSON 4

Process: Give an overview of the lesson objectives: Reflect on Kim using the Reflection Journal; instruct on themes made with classroom instruments and found objects; create, share, and reflect on themes for Kim.

Visual Arts Option:

In the visual arts alternative, Graphic Notation will also be replaced with gesture drawings and written reflections on each character and on the final illustration.

Process For Using Visual Arts As The Art Form

- Using quick gesture drawings and symbolic lines and shapes, students will first do a series of quick linear gesture drawings in the Seedfolks Character Chart to illustrate the character traits for Kim. This activity is in response to the student's annotations in the text and can replace "What sounds can you use to represent Kim's feelings and transformation?" (pg. 5 on the Seedfolks Character Chart in the A4L Student Notebook).
- The gesture drawings should be very quick sketches in response to their reading and reflecting upon each annotated section of the chapter as currently distinguished at reflection points where students are instructed to pause and make written annotations to the text.
- At the end of the chapter on Kim (and in each subsequent chapter and introduction

of a new character), the students are asked to summarize their inferences in writing in the Reflection Chart in the Student Notebook. This activity requires that students synthesize their annotations and inferences and explain verbally describe the character traits for that character. It will also require them to visualize, synthesize and illustrate those characteristics with a visual gesture drawing. This process of having each written reflection include a gestural sketch to symbolically represent the character will replace the creation of a musical theme for that character created with the sounds of found objects.

- At the conclusion of each chapter, students will share their drawings and explain their inferences by pair sharing. Some students will also voluntarily share their gesture drawing and explain their symbolic sketch to the class.

Suggested Dialogue

CREATING THEMES FOR KIM

"Today we're going to reflect on what we've learned about Kim. Then you're going to learn how to create themes for Kim with classroom instruments and found objects."

"By the end of today's lesson, you will be able to say, 'I can use my annotations and chapter reflections to compose a character theme that represents Kim'."

STEP 2: REVIEW THE SEEDFOLKS CHARACTER CHART FOR KIM

Process: Guide students to sit in Seedfolks Ensembles with their Unit 4 Texts, A4L Notebooks and a pen or pencil. Tell students to wait for the "Go" signal before moving. Guide ensembles to review their Seedfolks Character Charts. Have students get out their A4L Notebooks and turn to page 4 and their A4L Texts and turn to page 2.

Suggested Dialogue

Students Moving To Sit With Seedfolks Ensembles

"When I play the 'Go' signal, take your A4L Texts, A4L Notebooks, and a pen or pencil and move to sit with your Seedfolks Ensembles." (Play "Go" signal. Students move.)

Guiding Students To Review Their Seedfolks Character Charts For Kim

"Open your A4L Notebooks to page 4 and open your A4L Texts to page 2." (Students open notebooks.)

"Let's take a few minutes to review what we learned about Kim in our last lesson."

"Go around your ensemble and each person share something they learned about Kim--either something about her as a person or something that she did in the chapter. (Ensembles share.) What questions do you have about Kim?" (Students respond.)

STEP 3: INTRODUCE SEEDFOLKS REFLECTION JOURNAL

Process: Guide students to journal their personal thoughts and reflections about the character. As students think about the guiding journal questions, they are moving toward an understanding of the central theme of the story. Central theme is explicitly instructed in Lesson 9. [Click here for a Reflection Journal with sample responses for Kim.](#)

Teaching Tip: Using The Character Reflection Journal**The Reflection Journal promotes:**

-Individual responses to the text. After completing the Character Chart, each student spends several minutes reflecting and individually writing on what he or she thinks is most important in the chapter.

-Personal connections. Students can write about similar experiences or times in their own lives when they felt like the characters. These personal connections motivate them to read thoughtfully.

-Thinking about the central story theme. The Reflection Journal helps students step back from the chapter and think how that part of the story fits into the rest of the book.

Suggested Dialogue**Writing Character Reflections**

"Turn to page 6 in your A4L Notebooks. We'll use this space to write our personal thoughts and reflections on each character. You can write about anything that stood out for you or that made you think about something in your own life. Here are some questions to get you started."

"What have you learned from the character? What do you think is the most important thing to remember about the character? Did this character, or something that happened in the chapter, make

you think of an experience in your own life?"

"At the bottom of the journal is a space for you to write a word or phrase that you think captures a big idea from this chapter. We'll do this part together after you do your personal journal reflection. To begin, pair-share with a partner a thought you have about one or more of the questions at the top of the page." (Students pair-share.)

"Let's take some time to write our reflections about Kim." (Students write.)

"Let's share out. Who would like to share something they wrote in their journal?" (2-3 students respond.)

GUIDING STUDENTS TO RECORD A "BIG IDEA" FOR THE CHAPTER

"After reading and thinking about each character, we will stop to think about "big ideas" we can take away from the chapter. These big ideas can be something you think you've learned from the character such as 'Even if you have lost a parent, you can still connect to that person,' a lesson the character learned about him or herself, such as 'You can do something brave even if you feel scared,' or a feeling that you think stood out in the chapter, such as 'hope'."

"What big ideas are you left thinking about? You might have written about something in the space above that you think is important or that you related to in this chapter. There is not a right answer." (Students respond. Record responses on the board.)

STEP 4: TRANSITION TO MUSIC

Process: Transition to music and make a connection to compose Kim's character theme.

Suggested Dialogue

COMPOSING CHARACTER THEMES

"Now that we've reflected on what we've learned about Kim, we're going to learn how to compose character themes using found objects and classroom instruments."

STEP 5: INTRODUCE "THEME CRITERIA," LISTEN TO TWO SAMPLE THEMES FOR KIM PLAYED WITH

CLASSROOM INSTRUMENTS & FOUND OBJECTS

Process: Introduce the criteria of a theme. Review the words and phrases your students used to describe Kim. Play a recording of the first sample Kim theme created with classroom instruments and found objects using the A4L Music Track 16, "Sample Kim Theme #1." Have students reflect on what they hear and discuss different choices the student composers made for this theme. Refer to your Elements of Music Chart and encourage students to use the terms for elements of music (dynamics, duration, pitch and timbre) as they describe what they hear. Play the second sample Kim theme, Track 17, "Sample Kim Theme #2," and engage in a similar discussion.

Play each sample theme more than once if it helps students process what they are hearing. It is important to hear both themes so students understand there are many ways to interpret Kim in music; there is no "one correct" answer.

Prior to instruction, prepare a chart titled Theme Criteria to be displayed throughout the unit or write the criteria during instruction. Timing for theme instruction is 10 minutes.

Elements Of Music

Duration: Describes how long a sound lasts over time: (longer, shorter)

Dynamics: Volume of music or sound: (softer, medium soft, medium loud, louder)

Pitch: Highness or lowness of a sound: (higher, lower)

Timbre/Tone Color: Describes the quality or color of a sound: (e.g., flighty, light, bright, bold, dark, powerful, brassy, harsh, tinny, gravelly, thin, muffled, sharp, fuzzy)

Character & Seedfolks Theme Criteria

Each musical theme will have the following criteria:

- A clear beginning and end.
- One or more music elements that change (dynamics, duration, pitch, and/or timbre).
- All students must play an instrument.
- Layering or overlapping sound, when more than one instrument is playing.
- A change in layering. Examples might be: transitioning from a solo (one) instrument to two or more instruments; changing which combination of instruments are playing together.

Suggested Dialogue

Discussing The Definition Of Music

"In this unit, our definition of music is 'organized sound.' When we make specific choices about how to play instruments we create organized sound--we compose music--and become composers. We'll use specific criteria to help us create our themes for the characters in Seedfolks."

"First let's review the words and phrases we used to describe Kim." (Review chart or recall descriptions discussed earlier in the lesson.)

LISTENING TO "SAMPLE KIM THEME #1"

"Now, we're going to listen to two sample themes for Kim. Both themes were created by students using classroom instruments and found objects during their Arts 4 Learning Unit. Here is the first one."

(Play "Sample Kim Theme #1," Track 16.) "What did you hear? (Students may respond 'The sounds are quieter, lighter at first,' 'it slowly builds in intensity and gets louder,' 'I hear a shaker and a drum,' or 'there is a chime with two pitches.' Probe for the elements of music.) If it's getting louder, what element of music changed?"

"Knowing what we know about Kim, what do you think the students were representing? Give specific examples to support your opinion."

(Students may respond: "The thin, soft sounds in the beginning are Kim when she is sad and lonely; as she gets more confident, the music gets louder, stronger and more confident sounding as well.")

INTRODUCING THEME CRITERIA

"Here are the criteria you will be using when you compose your themes." (Display Theme Criteria Chart.)

"Are all the criteria represented in the theme you just heard?"

"Does it have:

1. A clear beginning and end?
2. One or more music elements that change (dynamics, duration, pitch, and/or timbre)?
3. All musicians playing sometime during the theme?
4. Overlapping sound, when more than one instrument is playing?
5. A change in layering?" (Students respond. Play theme again if necessary.)

Listening To "Sample Kim Theme #2"

"Here is the second sample theme for Kim. As you listen, think about what you hear and how it might reflect Kim. How is it similar, or different, from the first theme we heard?"

(Play "Sample Kim Theme #2," Track 17.) "What did you hear? (Students may respond 'There is a high pitched, repeated pattern of two alternating pitches at the beginning. It sounds like one instrument.' 'At least one other instrument is added; it sounds lively.' 'It ends with four strong taps'.")

"Knowing what we know about Kim, what do you think the students were representing? Give specific

examples to support your opinion."

(Students may respond: "The soft, repeated pattern sounds like Kim is sad, but determined." "The livelier, faster music sounds like she is getting stronger and braver." "The last four beats show she is strong and confident.") Let's look again at the criteria for a theme. Are all the criteria represented? (Students respond.)

"How were the two themes similar or different?"

(Students respond "They were similar in how they started softly and then the dynamics got louder." "They both used instruments that were high and bright, but the second one had an instrument that had a thinner timbre and shorter duration of sound." "They used different combinations of instruments.")

"These are two interpretations of how to compose a theme for Kim. Now it's time for you to make your own interpretations."

STEP 6: GUIDE STUDENTS TO CREATE THEMES FOR KIM

Process: Guide students in the process of creating a theme for Kim. See the menu below **Theme Compositional Process** for a quick reference. Post the Composer's Questions to guide students in the creation of themes throughout the unit. Feel free to post the entire process. Composer's Questions are on page 8 in A4L Student Notebooks and for teachers here as a resource. The creative process requires students to experiment with instruments, dialogue, and revision. This may sound and look disorderly but is an indication that students are engaged in the learning.

Timing to brainstorm and compose themes is 25 minutes.

Coaching Tips For The Arts: Creating A Theme

When students are composing musical themes for their characters, keep in mind that this is an open-ended process without "correct" answers. Avoid making statements that reflect personal judgment of approval or disapproval. Take the role of guide--not arbiter of taste. Focus on the criteria.

Ask coaching questions and statements like:

- What characteristic or emotion are you interpreting? Show me that in your body. How do you feel when you are like that? What instrument sounds like that to you?
- How might you vary the sound of this instrument? Look at the "Elements of Music" chart. Can you vary dynamics, duration, pitch, or timbre?
- Did the character experience a transition in feeling or attitude? What combination of instruments, or change of musical elements, might illustrate this?
- Does your theme sound the same each time your ensemble plays it? What can you do to:
Start together?

End together?

Know when to bring in the next instrument?

Know when to create the changes in dynamics, pitch, duration and timbre that you have planned?

-Use counting (1, 2, 3, 4) to help you know when to start and stop playing. For instance, the drum might start on "1," and the sticks come in on "3."

-Practice many times, so you can produce your sequence successfully each time you play it.

Process Quick View: Theme Compositional Process

1. Review Character:

Review your Seedfolks Character Chart and Reflection Journal. Think about what you have learned and what you would like to represent in the character's theme.

2. Brainstorm Ideas into Sound:

Review your "Sounds" column on your Character Chart. Talk with your ensemble about how you might translate these ideas into sound. Think about which instruments have the music elements you think will best represent the character. As a group, select four or five instruments from the music stations.

3. Compose Theme:

As you compose your theme, consider these "Composer's Questions:"

-How will we begin and end the theme? Will we start and end with the same instrument; start with one instrument and end with another; or end with all our instruments?

-Which instruments will overlap?

-Which music elements (dynamics, duration, pitch, timbre) will change?

-Should we use counting off to help us organize our sounds?

-Have we fulfilled all the criteria for a theme?

Suggested Dialogue

THE PROCESS OF CREATING YOUR THEME

"You will now have an opportunity to work with your Seedfolks Ensemble to create a theme that represents what you have learned about Kim. You have already written notes on your Seedfolks Character Chart about Kim and tried out different sounds you might use to represent Kim's feelings and characteristics. Now you get to create a character theme that represents Kim and how she changed throughout the chapter. You will follow the same criteria we used to discuss the sample themes. And you may draw on your ideas in your Seedfolks Character Chart. I'll walk you through the steps to create a character theme for Kim."

Theme Compositional Process

Review your Seedfolks Character Chart and your Reflection Journal. Think about what you have learned, and what you would like to represent in the character's theme.

For Kim, think about her at the beginning of the chapter and at the end. How did she change? Maybe you'd like to represent how sad she was at the beginning and how brave and strong she was at the

end. Kim planted lima beans to be closer to her father; maybe you want to focus on those thoughts and feelings. (Ensembles discuss what to represent in their theme.)

Talk with your ensemble about how you might translate these ideas into sound. Think about which instruments have the music elements you think will best represent the character. (Ensembles discuss ideas.) As a group, select four or five instruments from the music stations. (Guide ensembles to select instruments from the music stations and return to seats.)

As you compose your theme, consider these Composer's Questions:

- How will we begin and end the theme? Will we start and end with the same instrument; start with one instrument and end with another; or end with all our instruments?
- Which instruments will overlap?
- What changes will we make in combining the instruments? Will one play alone (solo)?
- Which music elements (dynamics, duration, pitch, timbre) will change?
- Should we use counting off to help us organize our sounds?

"You now have 15 minutes to create your themes. Feel free to revise your choices as you experiment and discover. Be sure to practice several times, so you can play the theme the same way each time." (Ensembles compose and practice themes. Pause students after 10 minutes by playing the "Freeze" signal.)

"You have five more minutes to compose. As you complete and review your themes, check off each of the Composer's Questions on page 8 in your A4L Notebook. Do you have a clear beginning and end? Do you have one or more music elements that change?"

Play "Go" signal. Ensembles continue composing and practicing themes. When time is up, play "Freeze" signal.

"At rest." (Students put instruments down.)

STEP 7: RECORD THEME NOTES ON NOTATION CHART

Process: Introduce the concept of graphic notation using the Sample Written Notation Chart. First display the Sample Written Notation Chart on the document camera. Point out how it has a row for each instrument with notes on what each instrument plays. Note how the written notes (or blank space) line up vertically to show how each instrument's activity corresponds to what the other instruments do.

Use the A4L Music track to play "Recording for Notation Samples," Track 18, while reading the Sample Written Notation. Note this is not a theme, but a simple recording made for the purpose of instructing on written and graphic notation. Then direct students to their own Notation Charts on page 7 in their A4L Notebook, and walk them through the process of recording their own musical theme. See the menu below Notation: Benefits & Options for more information.

-Levels the playing field. All students, even those with no prior music experience, can write and read their music and thus know when and how to play their instruments. Graphic notation enables students to easily "read" their musical score during performances. Students will feel like "real musicians."

-Supports the revision and rehearsal processes. Graphic notation provides an artifact that both students and teachers can refer to. This supports all students, but especially ELLs.

-Helps ensembles move more swiftly through rehearsal. They do not need to spend time trying to remember what they composed.

STEP ALTERNATIVES: OPTIONS FOR USING NOTATION

- Follow the Unit: Instruct on Written Notation (Lesson 4) and Graphic Notation (Lesson 6)

Written notation is instructed in Lesson 4 to ease students into 'scoring' their music. Graphic notation is instructed in Lesson 6 and then utilized for all subsequent themes.

- Instruct on Written Notation only

Students can continue to record their themes using words, as instructed in Lesson 4. This will help ensembles remember what they created and aid in the revision and reflection process.

- Forgo Written and Graphic Notation

If you decide not to instruct on written or graphic notation, be sure to audio or video record themes so that students can remember what they created.

- Optional Video or Audio Recording

In addition to using notation, you may wish to video or audio record each ensemble's character theme. For the final performance, ensembles may want to listen to a recording of what was previously created.



Step 7-8 Differentiation Options: Presenting & Reflecting On Themes For Kim

After guiding ensembles to create themes, select one of the options listed below or structure the presenting and reflecting in a way that appropriately meets students' needs and fosters engagement throughout Part 1 of the unit.



Invite 2-3 groups to share. Guide whole class reflection. Invite 2-3 volunteer groups to share themes with the class. Guide reflection on music choices. Select this option if time and attention are limited.



All groups share themes OR 1/3 of the groups share. Facilitate all groups to share their themes for the class. Or divide ensembles into three groups. Have the first third share themes for Kim. In upcoming lessons the second third will share for the next character, Ana. And the final third will share themes for the third character, Wendell. Guide reflection as needed. Select this option if groups are able to constructively reflect on their peers' dances.



Groups share themes with buddy groups (Select only if groups have space to spread out so each set can hear each other.) Invite 1 volunteer group to share with the class. Model reflection. Then, assign each group a "buddy group" and have groups share their themes for one another. Groups guide their own reflections. Select this option if students are comfortable and practiced facilitating their own sharing and reflecting activities.

Suggested Dialogue

WRITING NOTES ON YOUR CHARACTER'S THEME

"It's time to write down notes about your ensemble's character theme. These notes will help you remember the decisions you made. But first, I want to show you the method we will use."

"This is called a Notation Chart. (Display Sample Written Notation on the document camera.) Resources, page 14 It is a visual representation of the order in which instruments play and whether they play together or not. Notice that above the left column it says "Beginning of Theme," then has arrows pointing to the right, and ends with "End of Theme." This chart works as a kind of timeline, reading from left to right. You see four rows on the chart, with a small rectangle in each row, each one marked with the name of an instrument. Looking vertically, we see when each instrument starts and stops, and when certain instruments play together."

"Let's read this again while we listen to a recording of this piece. This is not a theme, but a simple piece of music designed to help us learn how to do notation." (Play "Recording for Notation Samples," Track 18.)

"Now, it's time for you to record your character theme for Kim. Open your A4L Notebooks to page 7. This is the Notation Chart you will use." (Display Notation Chart - Kim on the document camera.)

"First, let's all write 'Kim' at the top next to 'Theme.' (Write "Kim.") Next, write down the instruments you chose to use, one instrument per row."

"You have 7 minutes to write down your notes. Each group member should record notes for all the instruments that play in your theme."

STEP 8: PRESENT AND REFLECT ON THEMES FOR KIM

Process: Guide ensembles to present and reflect on their themes. See the menu below, **Differentiation Options: Presenting & Reflecting on Themes for Kim (by Step 7)** for ways to structure the activity. Predetermine if the Seedfolks Ensembles will share their themes in the front of the classroom or if they will stay at their desks, how many groups will present, and their order. See menu below **Presentation Management in the Classroom** for suggestions for

appreciating performances and focusing both audience and musicians. If you wish, you may video or audio record the presentations to further document the themes in preparation for the final performance.

Presentation and Reflection Process

1. An ensemble spokesperson shares what members want to represent about the character.
2. A second spokesperson shares his/her Notation Chart to show what audience will hear.
3. Ensemble plays the theme.
4. Class reflects using the Music Reflection Starters.

Music Reflection Starters are sentence stems that will support students in the reflection process. Either post the Reflection Starters on chart paper or project on the document camera. Timing for each group to present and reflect is 5-7 minutes.

COACHING TIPS FOR THE ARTS: PRESENTATION MANAGEMENT IN THE CLASSROOM

Order of Presentations: Tell groups the order they will present/perform. This alleviates anxiety, and allows students to focus on the musicians.

Appreciating Work: When students finish presenting, appreciate their work with sign language (silently waving hands) or "beatnik" (snapping fingers of both hands) applause. This is a quick way to appreciate student work and transition to reflection, the next group, or the next set of instructions.

Focusing Audience and Musicians: When a group moves from the audience into the presentation space to present their work, there is usually side talking about the presentation. This is expected. Help students refocus by saying:

"Audience ready? Musicians ready?"

The audience and musicians do not respond verbally--this is a self-check.

PROCESS QUICK VIEW: THEME PRESENTATION & REFLECTION

1. Ensemble shares what they wanted to represent about the character.
2. Ensemble plays the theme.
3. Class reflects on what they heard using these Reflection Starters.

- I heard...

_____. (Describe the sounds made by the different instruments: faster, slower, higher or lower pitched, louder, softer, etc.)

- When you played the instruments, I noticed that... _____.

(Describe how the musicians played the instruments: all together, overlapping, beginning and ending sounds)

- How did you decide... _____? (Ask questions such as ...which instrument would play first or last? ...to play X instrument the way you did? ...to create that new instrument? ...to coordinate your timing among players?)
- Your theme made me think about... _____. (Describe what the theme showed about Kim, or the feelings it communicated.)

COACHING TIP FOR THE ARTS: REFLECTING ON MUSIC

- Use Music Reflection Starters to guide reflection. Over the course of the unit, students will gradually take over the reflection process.
- Guide your students to be specific when they respond to the music. This improves their observation skills, composing skills, and ability to interpret meaning in music and sound.
- Help students focus on what was effective in the performance, and describe choices that worked. Encourage discussion in terms of effective layering and use of the Elements of Music (as opposed to likes and dislikes). This type of feedback helps to develop a discerning listener, one able to listen to and evaluate various styles of music with a more open ear. It also supports student composers, validating their choices and helping them think about future choices.

Examples

- Begin the reflection with: "I noticed..." "I thought it was effective when ..." "How did you decide to..."
- Prompt students with questions like: "What combination of instruments was especially effective?" "Did you hear a change in (dynamics, pitch, timbre)? Describe it."
- Guide students to comment on how the music reflected the character's experience, e.g., "How did the music reflect the changes in Kim? How she felt at the beginning and end of the chapter?" Use the statements performers made prior to their presentation to help direct these questions.
- Ask students to rephrase any comment that starts with "I liked that..." or "I didn't like..."

Suggested Dialogue

PRACTICING ACTIVE LISTENING

"Let's get ready to share our themes. This is the first time we are formally showing our work to each other. This is the presentation space and this is the audience space." (Explain where presentation will take place, either traditional audience performance or ensembles presenting at their desks.)

"Let's review what it means to be active listeners. Think back to our first lesson and the listening exercise we did. What did we do to listen carefully and actively? (Students respond.) When listening to a live performance, we need to make sure our bodies as well as our ears are engaged. Show me what it looks like when someone is telling you a really good story. (Students demonstrate active listening.) I see people leaning in, making eye contact with me, and sitting up straight."

"Now show me what it looks like when you are totally bored and not paying attention to what someone is saying. (Students demonstrate not listening.) I see people leaning back, side talking, playing with

their nails, heads down, or asleep. When you are presenting, what do you want your audience to look like? (Students respond.) Yes, you want them to be actively listening. We are going to be active listeners whenever we present in class."

INTRODUCING AUDIENCE AND MUSICIAN CUES, AND PERFORMANCE APPRECIATION

"When we present in class, I'll use two cues to help both audience and musicians focus."

"I'll say, "Audience ready?" You don't answer with your voice; this is a silent self-check for you to remember to focus on the musicians. Then I'll say, "Musicians ready?" You also don't need to respond with your voice. This is a cue for you to take a moment to focus for your presentation. Let's practice. Audience ready? Musicians ready?"

"We'll also appreciate each ensemble at the end of their presentation. Let's practice appreciating each ensemble at the end of the presentation, but let's applaud in sign language." (Demonstrate holding hands up in the air and twisting them. Students copy. An alternative is to applaud in a "beatnik" style by snapping fingers with quickly alternating hands.)

EXPLAINING PRESENTATION AND REFLECTION PROCESS

"The process for presenting your compositions and reflecting on them is similar to the pair-shares you did with your individual musical phrases."

"A spokesperson will explain what you want to show about the character through your music. A second spokesperson will place a copy of the Notation Chart under the document camera, and explain what it shows. Then the ensemble will play its theme. After the ensemble plays, class members will reflect on what they heard, using our Reflection Starters." (Review Reflection Starters, in the menu above.)

FACILITATING PRESENTATIONS

"The order you will present is . . ." (Give order.)

"Let's have the first ensemble come into the presentation space." (Ensemble comes into the space or stays at their desks.)

"Audience ready? Musicians ready?"

"Ensemble, begin by telling us what you chose to represent about Kim, and then play your theme. (Ensemble shares and plays.) Let's appreciate the ensemble with sign language (or beatnik) appreciation." (Students appreciate.)

"Audience, reflect back to the ensemble what you noticed and heard using the Reflection Starters. (Audience reflects.) Let's appreciate the ensemble again with sign language (or beatnik) appreciation." (Students appreciate.)

Repeat process for remaining ensembles.

STEP 9: COLLECT INSTRUMENTS & RESTORE THE ROOM

Process: Restore the room to its original state. Students return instruments to their correct storage unit. Feel free to assign students the responsibility of organizing instruments into bins and putting bins away. Students return to their regularly assigned seats.

Suggested Dialogue

RESTORING THE CLASSROOM

"Now we will restore the classroom to its original set up. When you hear the 'Go' signal, please return the instruments to their designated music stations. Restore the desks and go to your assigned seat." (Tell students how to restore the room, including putting instruments away, moving desks, and going back to their assigned seats. Play "Go" signal.)

STEP 10: CLOSE LESSON 4

Process: Close the lesson with a look forward, describing the next lesson.

Suggested Dialogue

LOOKING FORWARD

"In our next lesson, we'll begin a new chapter and explore the character through music."

PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

CONGRATULATIONS ON COMPLETING LESSON 4! YOU ARE NOW READY TO MOVE ONTO LESSON 5 OF UNIT 4.

Is this Lesson Public or Members only?:
Members Only