

6-Page Template, Page 1

Unit Cover Page

Unit Title: _____ Music as Poetry, Poetry as Music _____

Grade Levels: _____ 11-12 _____ Course: _____ General Music _____

Topic/Subject Areas: _____ Music and Poetry _____

Designed By: _____ Caitlin Daly _____ Time Frame: _____ Semester _____

Brief Summary of Unit (including curricular context and unit goals):

Over the duration of the course, students will understand the similarities between the disciplines of poetry and music, in terms of composer/author craftsmanship, audience membership, and the construction of meaning. In so doing, they will realize that any person, not just a “genius”, can create art. The emotional effects of the artistic products will be examined, and students will have the opportunity to evaluate, analyze, and compose both text and musical examples of their philosophies.

The semester long course will utilize varying musical genres, from madrigals to rap music to German lieder to Romantic era program music to contemporary pop music. It will also feature different genres of poetry, from German Romantic to Shakespearean sonnets to song lyrics.

National and State Standards:

CCSS Language Arts:

CC.11-12.R.L.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

CC.11-12. R.L.5: Analyze how an author’s choices concerning how to structure specific parts of a text...contribute to its overall structure and meaning as well as its aesthetic impact.

NAFME Music Standards:

MU:Cr1.1.C

MU:Pr4.2.C

MU:Re.7.2.C

MU:Cr2.1.C

MU:Pr4.3.C

MU:Re.8.1.C

MU:Cr3.1.C

MU:Pr5.1.C

MU:Re.9.1.C

MU:Cr3.2.C

MU:Pr6.1.C

MU:Cn.10.0

MU:Pr4.1.C

MU:Re7.1.C

MU:Cn.11.0

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Stage 1 – Identify Desired Results

Established Goals:

- Determine the meaning of words, phrases, and musical notes as they are used in the text and music.
- Analyze how a composer's/poet's structural choices contribute to the meaning.
- Compose and arrange music and poetry.
- Listen to, describe, and analyze music and poetry.
- Evaluate music and poetry.
- Make connections between music and poetry.

What understandings are desired?

Students will understand that:

- Composers and poets use similar tools to construct their crafts.
- Audiences use similar words to describe poetry and music.
- Both arts can evoke strong emotional responses in audiences.
- Humans express themselves through music and language.
- Audiences create interpretations that composers/poets may not have intended.

What essential questions will be considered?

- Is music a language? Is poetry music? What separates the two?
- When both text and music are used, is one more important than the other? If so, why?
- Are music and poetry languages that communicate ideas, or are they works of art intended to evoke emotions?
- Who determines the meaning of poems and music?
- Do composers/poets have an obligation to audience members or to art?

What key knowledge and skills will students acquire as a result of this unit?

Students will know...

1. Relevant vocabulary words that can be used to describe both poetry and music. (Tone, Form, Meter, Melody, etc.)
2. How poets and composers construct their crafts.
3. Representative poems and pieces from different genres/styles and time periods.

Students will be able to...

1. Compose their own pieces of music and poems to express themselves.
2. Provide/receive constructive criticism.
3. Describe, analyze, and evaluate music and poetry, including famous works, their own works, and their peers'.
4. Listen and read for meaning/comprehension.
5. Debate the intentions/meanings of composers'/poets' works.

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Stage 2 – Determine acceptable Evidence

What evidence will show that students understand?

Performance Tasks* (Summary in GRASPS form):

- * Letter to a Concert Programmer
- * Final project

**Complete a Performance Tasks Blueprint for each task (next page)*

Other Evidence (quizzes, tests, prompts, observations, dialogues, work samples)

- Listening Quizzes
- Reading Quizzes
- Mini-compositions/poems
- Debates
- Homework

Student Self-Assessment and Reflection:

Both self and peer reflection are an integral part of the course because they help develop an understanding between audience membership and author craftsmanship.

- Most mini-projects will include a day of peer and self-reflection.
- A large percentage of the final project's grade is dependent upon self and peer evaluation.

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(Summary and Rubric on pages 12-13)

Performance Task Blueprint

What understandings and goals will be assessed through this task?

Composers and poets use similar tools to construct their craft.
Audiences use similar words to describe poetry and music.
Humans express themselves through music and language.
Audiences create interpretations that composers/poets may not have intended.

Listen to, describe, and analyze music and poetry.
Evaluate music and poetry.
Make connections between music and poetry.
Determine the meaning of words, phrases, and musical notes as they are used in the text and music.
Analyze how a composer's/poet's structural choices contribute to the meaning.

What criteria are implied in the standards and understandings *regardless* of the task specifics?
What qualities must student work demonstrate to signify that standards were met?

Students understand how to derive meaning from poetry and music.

Students understand how audiences are emotionally affected by both artforms.

Students understand that sometimes audiences create interpretations that composers/poets may not have intended.

Logical, clear persuasive writing skills.

Through what authentic performance task will students demonstrate understanding?

Task Description:

A symphony orchestra only has room in their budget for one more concert, and the concert programmer would like to feature an orchestral work that is inspired by a poem. She calls you to decide which musical work should be included in their final concert of the season. As a master programmer, she knows that sometimes the pieces that audiences like the best are not necessarily the most musically meaningful. She is letting you decide to program the piece that most closely aligns with its corresponding poem, or the piece that the audience will like the best, although she is hoping that they turn out to be one and the same for you.

What student products and performances will provide evidence of desired understanding?

Letter to a concert programmer

By what criteria will student products and performances be evaluated?

- * Analysis of both the poem and the piece of music
- * Use of proper vocabulary words
- * Development of a deep understanding of each type of artform.

- * Solid, logical argument for why the student made the choice s/he did.

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(Summary and Rubric on pages 14-15)

Performance Task Blueprint

What understandings and goals will be assessed through this task?

Composers and poets use similar tools to construct their crafts.
Audiences use similar words to describe poetry and music.
Both arts can evoke strong emotional responses in audiences.
Humans express themselves through music and language.
Audiences create interpretations that composers/poets may not have intended.

Determine the meaning of words, phrases, and musical notes as they are used in the text and music.
Analyze how a composer's/poet's structural choices contribute to the meaning.
Compose and arrange music and poetry.
Listen to, describe, and analyze music and poetry.
Evaluate music and poetry.
Make connections between music and poetry.

What criteria are implied in the standards and understandings *regardless* of the task specifics?

What qualities must student work demonstrate to signify that standards were met?

Use of musical "building blocks."
Use of poetic "building blocks."

A deep understanding of the differing roles of the audience and the crafter.

Through what authentic performance task will students demonstrate understanding?

Task Description:

Write a short poem and short composition to be performed for the class. You should write a brief paragraph for both that describes the different "building blocks" you used that we have been studying in class: meter, form, cadence, melody, texture, tone, and elements of expression. The poem and composition can be based off of one another if you so choose, but do not have to be.

What student products and performances will provide evidence of desired understanding?

Poem
Musical piece
Reviews of peers' works
Analysis of own works

By what criteria will student products and performances be evaluated?

Poem
Musical piece
Reviews of peers' works
Analysis of own works

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Stage 3 – Plan Learning Experiences and Instruction	
Consider the WHERETO elements	
Learning Plan (Stage 3)	
<p>Where are your students headed? Where have they been? How will you make sure the students know where they are going?</p>	<ol style="list-style-type: none"> 1. Ask students to think of a favorite song or poem and describe what they like about it. Ask them if they've ever thought about writing art like that. Ask if they believe they can, or if only "artistic geniuses" can do so. (H)
<p>How will you hook students at the beginning of the unit?</p>	<ol style="list-style-type: none"> 2. Introduce the EQs and explain that their final project will be to write a poem and musical piece, which will be performed in front of their classmates. (W)
<p>What events will help students experience and explore the big idea and questions in the unit? How will you equip them with needed skills and knowledge?</p>	<ol style="list-style-type: none"> 3. Pretest on musical and poetic crafts (W) 4. Class discussion: What is music? What is poetry? Address misconceptions (E) 5. Introduce musical concept of melody (phrases/cadences) (E)
<p>How will you cause students to reflect and rethink? How will you guide them in rehearsing, revising, and refining their work?</p>	<ol style="list-style-type: none"> 6. Students present their favorite song and describe the melody and phrase structure of a section. (R) 7. Introduce poetic concept of melody (inflection/voice) (E) 8. Student presentations of a poem read aloud melodically and with inflection. (R)
<p>How will you help students to exhibit and self-evaluate their growing skills, knowledge, and understanding throughout the unit?</p>	<ol style="list-style-type: none"> 9. Introduce students to piano keyboard. Write Q&As using the keyboard and their voices. (R) 10. Introduce musical concept of meter, starting with subdivisions. (E) 11. Explore more broad concept of meter. (E) 12. Introduce poetic concept of meter, beginning with feet (iamb, trochee, anapest, etc.) (E) 13. Explore more broad types of meter (iambic pentameter/hexameter etc.) (E) 14. African drumming class; tap out musical meters and poetic meters. (R) 15. Review Quiz #1 (R) 16. Quiz #1 (E-2)
<p>How will you tailor and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?</p>	<ol style="list-style-type: none"> 17. Introduce poetic concept of tone (E) 18. Practice Write – using tone, meter, and voice, write a poem with a specific tone. Review another classmate's poem. (R)
<p>How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?</p>	<ol style="list-style-type: none"> 19. Introduce musical concept of tone (timbre, harmony, expressions) (E) 20. Madrigals/vocal works: text-setting vs. tone-setting.

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21. Class writing prompt: Is the music or text more important? Followed by class discussion. (R)
22. Teach poetic concept of anaphora. Mini-poems/shares using the device. (E)
23. Teach musical concept of motive: mini study of Beethoven's fifth symphony, anaphora use in pop music. (E)
24. Mini composition: how many ways can you use repetition in music? in poetry? (R)
25. Peer and self review of mini-compositions. (E-2)
26. Present musical concept of form (pop/folk forms) – binary, verse/chorus (E)
27. Present classical forms (sonata-allegro, minuet and trio, rondo) (E)
28. Guest performers – Guess that form! Gameshow activity (R)
29. Mini-composition focused on form. (R)
30. Presentations of mini-compositions (R)
31. Peer and self review (E-2)
32. Introduce poetic concept of form – limerick, haiku (E)
33. Sonnet (petrarchan/Shakespearean) (E)
34. Sestina, chain/circle (E)
35. Villanelle, diamante (E)
36. Poem of your choice (R)
37. Presentations on poems (R)
38. Peer and self-review (E-2)
39. Review Quiz #2 (R)
40. Quiz #2 (cumulative) (E-2)
41. Students study a language they don't understand and report on its musical attributes.
42. Presentation of language study.
43. Symbolist and Symbolist-esque poetry: Stephane Mallarme, Gertrude Stein, ee cummings (E)
44. Igor Stravinsky, Arnold Schoenberg, and John Cage (E)
45. Music with a set meaning: Program music (E)
46. Present EQ for discussion: Who determines meaning in art? The crafter or the audience? (E)
47. Writing prompt: Do poetry and music have to have meaning? Who determines the meaning? (R)
48. Class discussion on prompt; pick sides for debate (R)
49. Debate prep (R)
50. Debate (R)
51. Field Trip: New Haven Symphony Orchestra concert (E-2) – Concert Report collected after
52. GRASPS #1 (E-2)
53. Class discussion on responses to the project. (R)
54. Guest lecturers: Composers and Poets join the class and describe how they work and from where they draw inspiration. (E)
55. Writing prompt: case studies of Pink, Iz (R)
56. Class discussion on prompt. (R)
57. Class introduction to GarageBand program (E)
58. Final project explained. Work on the project during class time. (R)
59. Peer evaluations of rough drafts. (E-2)
60. Final performances of pieces. (R)
61. Peer and self-evaluations due. (E-2)

Monday	Tuesday	Wednesday	Thursday	Friday
1	2	3 1. Hook students with a discussion on whether or not they'd be able to write music or poetry like their favorite musicians and poets. 2. Introduce EQs and explain final project	4 3. Pretest on musical and poetic craft vocab. 4. Class discussion: What is music? What is poetry? Address misconceptions for both.	5 5. Introduce musical concept of melody (phrases/cadences)
8 Labor Day	9 6. Student presentations on favorite song, describing the melody, phrase structures, and cadence points.	10 7. Introduce poetic concept of melody. (inflection/voice)	11 8. Student presentations on poems read aloud melodically and with inflection.	12 9. Introduce students to piano keyboards and have them write Q & As with the keyboards and their voices.
15 10. Introduce musical concept of meter, beginning with subdivisions.	16 11. Explore the more broad concept of meter.	17 12. Introduce poetic concept of meter, beginning with feet (iamb, trochee, anapest, etc.)	18 13. Explore more broad types of meter (iambic pentameter, hexameter, etc.)	19 14. African drumming class: tap out different musical and poetic meters.
22 15. Review Quiz #1	23 16. Quiz #1	24 17. Introduce poetic concept of tone (adjectives)	25 18. Practice write: using melody, meter, and voice, write a poem with a specific tone. Evaluate another student's work.	26 19. Introduce musical concept of tone (timbre, harmony, expressions).
29 20. Madrigals/vocal works: text setting vs. tone setting	30 21. Class writing prompt: Is music or text more important? Followed by class discussion.			

October

Monday	Tuesday	Wednesday	Thursday	Friday
		<p style="text-align: center;">1</p> <p>22. Explore poetic concept of anaphora. Write mini-poems and share using device.</p>	<p style="text-align: center;">2</p> <p>23. Teach musical concept of motive. Mini-study of Beethoven's 5th, use of anaphora in pop music.</p>	<p style="text-align: center;">3</p> <p>24. Mini-composition: how many ways can you use repetition in music? in poetry?</p>
<p style="text-align: center;">5</p> <p>25. Peer and self-evaluations of mini-compositions.</p>	<p style="text-align: center;">6</p> <p>26. Present musical concept of form (pop/folk forms) – binary, verse/chorus</p>	<p style="text-align: center;">7</p> <p>27. Present classical forms (sonata-allegro, minuet and trio, rondo)</p>	<p style="text-align: center;">8</p> <p>28. Guest performers – Guess that form! Gameshow activity</p>	<p style="text-align: center;">9</p> <p>29. Mini-composition focused on form.</p>
<p style="text-align: center;">13</p> <p>30. Presentations of mini-compositions</p>	<p style="text-align: center;">14</p> <p>31. Peer and self review</p>	<p style="text-align: center;">15</p> <p>32. Introduce poetic concept of form – limerick, haiku</p>	<p style="text-align: center;">16</p> <p>33. Sonnet (Petrarchan/Shakespearean)</p>	<p style="text-align: center;">17</p> <p>34. Sestina, chain/circle</p>
<p style="text-align: center;">20</p> <p>35. Villanelle, diamante</p>	<p style="text-align: center;">21</p> <p>36. Poem of your choice</p>	<p style="text-align: center;">22</p> <p>37. Presentations on poems</p>	<p style="text-align: center;">23</p> <p>38. Peer and self-review</p>	<p style="text-align: center;">24</p> <p>39. Review Quiz #2</p>
<p style="text-align: center;">27</p> <p>40. Quiz #2</p>	<p style="text-align: center;">28</p> <p>41. Students study a language they don't understand and report on its musical attributes.</p>	<p style="text-align: center;">29</p> <p>42. Presentation on language musical attributes</p>	<p style="text-align: center;">30</p> <p>43. Symbolist and Symbolist-esque poetry: Stephane Mallarme, Gertrude Stein, ee cummings</p>	<p style="text-align: center;">31</p> <p>44. Meaning in music: Igor Stravinsky, Arnold Schoenberg, and John Cage</p>

November

Monday	Tuesday	Wednesday	Thursday	Friday
<p>3 45. Music with a set meaning: Program music</p>	<p>4 46. Present EQ for discussion: Who determines meaning in art? The crafter or the audience? 47. Writing prompt: Do poetry and music have to have meaning? Who determines the meaning?</p>	<p>5 48. Class discussion on prompt. Pick sides for debate.</p>	<p>6 49. Debate prep.</p>	<p>7 50. Field Trip: New Haven Symphony Orchestra. (Concert Report due after)</p>
<p>10 Veteran's Day</p>	<p>11 51. Debate</p>	<p>12 52. Introduce GRASPS project</p>	<p>13 53. Guest Lecturers: Composers and Poets speak on crafting their works and from where they draw inspiration.</p>	<p>14 54. Class Discussion on Responses to GRASPS</p>
<p>17 55. Writing Prompt: Case studies of Pink, Iz, Greenday Do artists have an obligation to their audiences or art?</p>	<p>18 56. Class discussion to prompt responses.</p>	<p>19 Introduction to GarageBand</p>	<p>20</p>	<p>21</p>
<p>24 Introduction to GarageBand</p>	<p>25</p>	<p>26 Thanksgiving Break</p>	<p>27 Thanksgiving Break</p>	<p>28 Thanksgiving Break</p>

December

Monday	Tuesday	Wednesday	Thursday	Friday
1 Final Project Work	2	3	4	5
8 Peer Review	9 Peer Review and Self Review	10 Continue Final Project Work	11	12
15 Final Project Concert Week	16	17	18	19 Self Review (Final Class)
22 Christmas Break	23 Christmas Break	24 Christmas Break	25 Christmas Break	26 Christmas Break
29 Christmas Break	30 Christmas Break	31 Christmas Break		

GRASPS #1: Letter to Concert Programmer

Goal: Your task is to review and critique two pieces of music that were inspired by a piece of poetry. Choose two of the compositions listed below:

- Claude Debussy’s “Prelude a l’apres-midi d’un faune” based on Stephane Mallarme’s poem of the same name.
- Peter Tchaikovsky’s “Francesca da Rimini,” based on the fifth canto of Dante’s “Inferno.”
- One concerto (“season”) of Antonio Vivaldi’s *Four Seasons*, based on the anonymous sonnets that accompany the piece.
- Paul Dukas’s “The Sorceror’s Apprentice,” based on Johann von Goethe’s poem of the same name.
- James Curnow’s “Where Never Lark or Eagle Flew,” based on John Gillespie Magee, Jr.’s poem, “High Flight.”
- Frederik Kingwall’s *Works of Woe*, nine short pieces based on several poems by Edgar Allen Poe. (At least three movements should be chosen for the concert)

Role: You are a music critic.

Audience: A concert programmer (a person who decides which compositions will be included in a concert).

Situation: A symphony orchestra only has room in its budget for one more concert, and the concert programmer would like to feature an orchestral work that is inspired by a poem. She calls you, a famed music critic, to decide which musical work should be included in their final concert of the season. As a master programmer, she knows that sometimes the pieces that audiences like the best are not necessarily the most musically meaningful. She asks you to recommend two compositions that closely align with their corresponding poems and that the audience will like.

Performance: You need to write a letter to the concert programmer that details your recommendation for which piece to include in the final concert. You should choose two of the above compositions to critique. In your letter, address the following questions, and then make your recommendation:

- How does each composer musically make sense of the text? Make sure to cite specific musical and textual examples. Which piece more closely corresponds to its text?
- How will audience members describe each piece? Which one will they prefer? Why do you think? Cite specific musical and textual examples to support your argument.
- Why will a composition that is aligned with poetry be more likely to be appreciated by both a general audience and music experts? Include examples from both of your recommendations to support your answer.
- Finally, make your recommendation for one of the two compositions that you reviewed.

Standards: Your letter must address all of the task components. Make adequate use of musical and poetic vocabulary words that describe what the poet or composer was trying to accomplish in his craft. Writing should be cogent and clearly describe the specific emotions that the music evokes in its audience members. A logical argument, grounded in examples from the texts and musical compositions should be presented to support your recommendation.

	Unacceptable (0 – 2)	Acceptable (2.5 – 3.5)	Target (4-5)
Musical Vocabulary 30% of grade	Descriptions are vague or simply not cited.	The letter describes a minimal amount of musical examples. Some may be inaccurate.	The letter is flush with musical descriptions and uses correct musical vocabulary words.
Poetic Vocabulary 30 % of grade	Descriptions are vague or simple not cited.	The letter describes a minimal amount of poetic examples. Some may be inaccurate.	Many textual examples are provided and are explained using correct poetic vocabulary words.
Description of Audience’s Emotional Response 20% of grade	Description is not included, or does not provide adequate musical and textual support to properly supplement argument.	Letter paints a broad picture of what an audience might think of the piece. Some music and textual examples are given, but may not be the best examples to support reasoning or may be incorrect.	Response provides fruitful insight into the workings of an audience member’s mind. Specific music and textual examples are used to provide support for reasoning.
Logical Argument For Chosen Piece 20% of grade	One piece is not recommended, or the process for choosing the piece is not included.	A final piece is chosen, but the reasoning behind the choice is either not well developed or lacks clarity.	Final decision is included and is well defended. A logical explanation is clearly shown and describes how the conclusion was reached.

GRASPS #2: Final Project

Goal: Write a short poem and short composition to be performed for the class. You should write a brief paragraph for both that describes the different “building blocks” you used that we have been studying in class: meter, form, cadence, melody, texture, tone, and elements of expression. The poem and composition can be based off of one another if you so choose, but do not have to be.

Role: You are a composer and a poet.

Audience: Your classmates.

Situation: Two weeks from now, our classroom will turn into an artist hotspot, where talented poets and composers can share their works in front of an appreciative audience.

Performance: You will take turns sharing your poetry and music in front of the class.

Standards: You will be graded on four things: your composition, your poem, your constructive criticism/responses to other students, and your personal response to people’s reviews of you.

Music Composition: Your music should be at least 45 seconds long. It can be performed with live, acoustic instruments, or played electro-acoustically using GarageBand. Brief concert notes should be written that explain how you crafted the piece, and how you made use of the building blocks that we have been studying in class.

Poem: Your poem must be at least twenty lines long, unless you choose to make a collection of shorter phrases (i.e. write seven haikus). A short paragraph should accompany it that describes what inspired your piece and how you used the building blocks that we have been studying in class.

Constructive Criticism Responses: After the class presents their works, have your pieces reviewed by three other people. You should receive six pieces of criticism; three for your poem and three for your music. Give the type of criticism that you yourself would find helpful; Are there parts to each that might be made better if something was tweaked? What do these pieces make you think and feel? What were your three favorite parts? Were there any parts that didn’t make sense to you or you would have preferred they were different? Remember to be constructive, but not mean-spirited, as you will be receiving these responses yourself.

Personal response: Write a 1 page response paper that responds to the peer reviews that you received. Do you think that you might incorporate some of their advice into future versions of your works? Do you think other, future audience members will respond the same way? Did any of the responses show constructed meanings that were different than what you intended?

	Unacceptable (0 – 2)	Acceptable (2.5 – 3.5)	Target (4 – 5)
Musical Piece 25% of grade	The piece is shorter than the specified guidelines. The piece is not accompanied with program notes for audience.	The piece has accompanying program notes, but the musical elements may not line up with what is written. The piece is longer than the time limit.	The piece is within the specified time limit and has accompanying text that clearly portrays what is occurring in the music.
Poem 25% of grade	The poem does not meet the guidelines for length. The poem is not described in a short accompanying paragraph.	The poem has an accompanying paragraph, but it may not accurately describe the poem. The poem meets the guidelines for length.	The poem’s accompanying paragraph accurately describes the poem. The poem meets the guidelines for length.
Constructive Criticism Responses 30% of grade	Responses are mean-spirited or lack constructiveness.	Responses are limited, short, unfocused, or undeveloped. Uses short, uninformative words such as “good,” “bad,” or “I like it” with no further explanation.	Responses are constructive and well thought out. The reviewer offers a good number of details that may help the other student in future writing.
Student Personal Response 20% of grade	No response.	Response is limited and shows no analysis/synthesis of peer review. Some grammatical issues are apparent.	Response shows careful consideration of peer review. Response is well-crafted and shows few grammatical errors.

Designer:

Title of Curriculum:

Final Course Grade

_____/100