



# ArtsforLearning Online Curriculum

## Unit 4 **Planting a Community**

### **PURPOSE**

In this unit, students read like detectives, asking questions and looking for clues about what characters are thinking, feeling, and doing. As they read, students compose music that represents those investigations in order to gain a deeper understanding of the characters and how they relate to the central theme of the story.

### **UNIT DESCRIPTION**

In this unit, students create a whole-class musical composition to *Seedfolks* by Paul Fleischman, a Newbery Medal winning author. *Seedfolks* is told in a series of character chapters connected by a central theme. To prepare, students become “reading detectives,” annotating the text as they ask questions and look for clues about what characters are thinking, feeling, and doing. In doing so, they are making inferences and text-to-text connections and working toward identifying a central theme of the book. As students read, they learn a range of music elements and create music using classroom instruments and found objects to represent what they have learned about the characters. As a culminating event, the class creates and performs a *Seedfolks* Composition for an invited audience.

### **INTENTION OF UNIT**

A4L Unit 4, *Planting a Community*, was initially designed and developed to target four primary literacy goals that were identified by teachers as particularly difficult for their students to master and apply – making inferences, text-to-text connections, determining theme, and annotating text. The integration of an art form was perceived as a promising character traits with musical sounds and rhythm, by inspiring students to express and convey meaning and emotions, and to facilitate visualization of a theme for the text.

### **UNIT 4 ART FORM**

The art form designed for this Unit is music. In much the same way that a story is conveyed in motion pictures or any media arts genre, the music is interwoven and connected to the text and images to identify and guide the viewer’s emotional interpretation of about what the characters are thinking, feeling and doing. E.g.; the musical score is connected to descriptions of images and actions so that once the viewers have experienced the combined words with associated sounds, they can visualize what is happening when only the associated music is heard.

The creation of music through found objects as well as available musical instruments is used as the art genre in this Unit. This decision was made to comply with the strategy for equity and access used in all the A4L Units so that all students could experience the creation of a musical score even though their school may not have access to traditional musical instruments and students are not already knowledgeable about how to play them.

This approach of relying on sounds, rhythm, dynamics, duration, pitch and timbre is not unprecedented and is masterfully used in music and dance compositions such as the Stomp and in the motion picture August Rush, as well as many other examples. By using found objects to make sounds that convey the personality traits and actions of the characters in Seedfolks, students learn to listen intently and to discriminate the meaning of sounds and to be resourceful in finding ways to create music without formal music instruction.

## DIFFERENTIATION OPTIONS

**Vocal Music:** In addition to using music produced with found objects, a musical alternative is to use sounds produced by the human voice or body. For example, the voice can also produce sounds that create different levels of dynamics, duration, pitch and timbre. The voice alone is sufficient to produce the range of sounds and variations to define the characteristics of each character in the text and a thematic overview of the book. The voice may also be effectively supplemented by sounds created using other parts of the body (e.g. clapping, rubbing hands, humming, stomping feet, etc.) or through a combination of voice and use of other found objects or musical instruments as suggested in the Unit.

**Visual Arts & Writing:** A substitute for the art genre of music could also be visual arts and writing, in which the students complement the association of sounds with quick linear gesture drawings and later with colors that convey character traits, emotions, and action.

**Newly Added Feature:** This Unit's student texts have been translated into Spanish.

## COMMON CORE STATE STANDARDS

Arts for Learning is aligned with the Common Core State Standards for Reading, Writing, Speaking and Listening, and Language. This Overview describes the scope of the standards and this Quick Reference Guide provides each of the standards fully or partially met within this A4L Unit, followed by the charts that specifically identify the standards addressed in each lesson and step in the Unit. The standards are also coded and listed at the beginning of each lesson in the unit. Arts for Learning also provides a comprehensive student assessment program in each unit. This A4L Assessment Toolkit Quick Reference Chart indicates an overview of the locations of the tasks to be scored in the unit.

Each A4L unit is developed on a common framework and contains a 3-part sequence of instruction that educational research suggests will help students become more self-directed, independent learners. There is a gradual hand-off of responsibility--from teacher to students--that is supported by assessment and teacher help as needed. Throughout A4L units the arts serve as motive and means to advance reading for meaning and writing thoughtfully.

Unit 4 **Planting a Community**

## Part 1 Learning

## Unit 4: Lesson 1

Introduce the Unit and the

Compositional Technique--Theme

**Unit 4: Lesson 1****Introduce The Unit And The Compositional Technique--Theme****LITERACY OBJECTIVE**

By the end of this lesson students will be able to describe different sounds they hear in a musical composition and identify character traits based on those sounds.

**LITERACY "I CAN" STATEMENT**

"I can describe the sounds I hear in a musical composition and identify characters' traits based on those sounds."

**LESSON OVERVIEW**

<b>Steps</b>	<b>Pacing: 45-60 Minutes</b>
<b>Step 1:</b> Introduce the Unit <b>Step 2:</b> Introduce Lesson 1 <b>Step 3:</b> Engage in Pre-reading Discussion of Seedfolks, by Paul Fleischman	<b>10 Minutes</b>
<b>Step 4:</b> Guide Students in a Listening Exercise <b>Step 5:</b> Introduce Peter and the Wolf, by Prokofiev <b>Step 6:</b> Listen to the Introduction of Peter and the Wolf <b>Step 7:</b> Introduce the Music Term--Theme <b>Step 8:</b> Listen to the Beginning of Peter and the Wolf <b>Step 9:</b> Guide Students to Describe the Traits of Each Character's Theme in Peter and the Wolf <b>Step 10:</b> Close Lesson 1	<b>35 Minutes</b>

**STANDARDS ALIGNMENT**

**TARGETED CCSS****Reading Standards**

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.7:** Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 4.7:** Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**RL 5.7:** Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

**Speaking & Listening**

**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 3.3:** 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 4.1b:** 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 4.3:** 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 5.1b:** 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 5.3:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

**SECONDARY CCSS****Reading Standards**

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

## TEACHING RESOURCES

### TEXTS

-Peter and the Wolf Story Summary

### ELL VOCABULARY SUPPORT

-Peter and the Wolf Instructional Image

### CLASSROOM CHARTS

-Unit Overview for Students  
-Music & Character Connections Chart

### ART MATERIALS

-A device with speakers

#### A4L Music Tracks:

-Track 1, Peter and the Wolf: "The Introduction"  
-Track 2, Peter and the Wolf: "The Beginning of the Story"  
-Track 3, Peter and the Wolf: "Bird Theme"  
-Track 4, Peter and the Wolf: "Duck Theme"  
-Track 5, Peter and the Wolf: "Cat Theme"  
-Track 6, Peter and the Wolf: "Grandfather Theme"  
-Track 7, Peter and the Wolf: "Wolf Theme"  
-Track 8, Peter and the Wolf: "Peter Theme"

### ART MATERIALS: ALTERNATIVES

-Connecting Theme To Movie Soundtracks (link to menu in Step 7b)

### 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 THE UNIT

**Process:** Start the Planting a Community unit by engaging students in a discussion about reading like a detective. Then, explain the purpose and activities of the unit. Walk students through the Unit Overview to help them know where they are in the learning process. Hand out the A4L Notebooks and A4L Texts.

## ELL SUPPORT: COMPREHENSIBLE INPUT

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. [Click here for a sample lesson plan.](#)

Recommended vocabulary from Peter and the Wolf to pre-teach with Vocabulary Snapshots:

Flute - Bassoon  
Oboe - French Horn  
Clarinet - Strings

## Sample Visual Icons for Peter and the Wolf



[Click for Vocabulary Snapshot activities for Peter and the Wolf using these visual icons and more.](#)



## DIFFERENTIATION OPTIONS: HELPING HANDS

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. Part 1 lessons are 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.

**DIFFERENTIATION OPTION: VISUAL ARTS AND WRITING**

If choosing this option, the students will still engage in the music exercise of listening to musical scores, such as Peter and the Wolf (an exercise presented in Part 1, Lesson 1), in which they learn to listen intently to the musical interpretation by Sergei Prokofiev (sair-gay pro-CO-fee-ev), and to discriminate differences in the sounds, then describe the sounds they hear that represent each character's traits. This exercise also promotes their ability to visualize characters and actions and to envision scenes and colors, as well as identifying associated sounds that complement those images.

**VISUAL ART EXERCISE**

To introduce the use of visual imagery, the students should engage in the listening exercise as described in the A4L curriculum by listening to Prokofiev's Peter and the Wolf, closing their eyes to listen and visualize, and then collectively identifying and recording words to describe the dynamics, duration, pitch and timbre of the musical motif for each character. These words are recorded by the teacher on a chart (template provided in the Resources section) Note: See the video example of a teacher conducting this exercise in his class. To introduce the use of visual arts as a complement to written words and music, provide the students with a blank piece of paper on which they should be asked to sketch a quick linear drawing, called a "gesture drawing," that conveys the personality traits, appearance and movement of each character. A gesture drawing is only a few quick, fluid lines that show the action of the character without detail. It should take no more than a minute to create and the gesture shows meaning through the direction, curvature, intensity and characteristic of the lines. This parallels the characteristics of the musical sounds that differ in dynamics (bold or faint), duration (continuous and flowing or short, rapidly repeated), pitch (high or low in sound and larger or smaller in scale if sketched), and timbre (which is quality and color of both sound and sketched images).

**VISUAL ART EXERCISE: VISUAL ART VOCABULARY**

**Gesture Drawing:** a work of art defined by rapid execution. Typical situations involve an artist drawing a series of poses taken by a model in a short amount of time, often as little as 30 seconds, or as long as 2 minutes. Gesture drawing is often performed as a warm-up for a life drawing session.

The artist may also be observing or visualizing animals, as well as people, going about normal activities with no special effort to pause for the artist. For example, drawing from people on the street, performers, athletes, or drawing animals at the zoo.

More generally, a gesture drawing may be any drawing which attempts to capture action or movement.

**USE OF GESTURE DRAWINGS IN THIS A4L UNIT**

The gesture drawing created by the students are intended to be quick, simple symbolic illustrations that capture the character traits of each character. The students may add their gesture drawings to the description of the character traits in Seedfolks for Kim, Ana, Wendell, Gozalo and others, as part of the exercise in the Student Notebook. The collection of these gestures will complement and facilitate their understanding of inferences and text-to-text connections, determining theme, and will promote clearer visualization and interpretation of the character traits as they annotate the text.



## EXAMPLES OF GESTURE DRAWINGS



Though the gesture drawing examples above are all figures, gesture drawing isn't limited to just the human form. Animals, Objects, and even Scenes can be captured in the style of gesture drawing.

The creation and accumulation of the gesture drawings with the addition of color and composition will be synthesized to become symbols that will be used to create a final visual composition in colored pencils and pastels that convey the "Theme" of the book, *Seedfolks*. This creation of the final composition may be created individually and may also incorporate selected words that describe each character and the thematic bond that connects them to each other. Each student will author a written statement about the theme (as guided in the series of activities in their A4L Student Notebook – see Reflection Journal for each character and the creation of a *Seedfolks* Central Theme, pg. 29). This statement should be displayed with the visual arts composition. These two complementary activities provide a powerful reinforcement of text-to-text connections, visualization of word meaning, and a deeper understanding of how a theme is created between word meaning and visual imagery.

While the alternative of a visual arts composition to complement the written theme may be a viable and effective option, it does not necessarily replace the creation of a musical theme performed with found objects. Both art forms may be used as an even stronger way of tapping into all students' learning styles and interests and deepening understanding of inference, text-to-text connections and theme.

## Suggested Dialogue

### BEGINNING UNIT 4

"We are beginning an Arts for Learning unit called Planting a Community. In Arts for Learning units, you

combine reading and the arts to get even better at both. In this unit, we're going to become reading detectives and musicians.

What do detectives do? (Students respond.) Detectives look for clues and ask themselves questions as they investigate. Readers do the same thing--they read like detectives, because sometimes authors don't come right out and tell them what they want the reader to know. A good author will often tell a story little by little, clue by clue, inviting the reader to figure out what's really going on. Readers have to ask themselves questions, stop and think about what things mean, and look for clues so they can figure out how things come together."

"This is the Unit Overview for Students, which will help us know where we're going as the unit progresses (show Unit Overview for Students and highlight each part). We'll read a story called *Seedfolks*, by Paul Fleischman, and learn how to play music with found objects and classroom instruments to help us explore what the characters are thinking and feeling. Then, you'll take everything you've discovered in your investigations and create music for each character. The unit will culminate by combining these musical pieces into a whole class *Seedfolks* composition that we'll perform for an invited audience (school peers, friends, and family)."

"These are our A4L Notebooks and A4L Texts, which we'll use to process what we read." (Pass out A4L Notebooks and A4L Unit 4 Texts.)

## STEP 2: INTRODUCE LESSON 1

**Process:** Give an overview of the lesson objectives: Engage in a pre-reading discussion of *Seedfolks*, by Paul Fleischman; develop listening skills through a listening exercise; and listen to *Peter and the Wolf*, by Prokofiev, as an introduction to music elements and a character's theme.

### Suggested Dialogue

#### Introducing Lesson 1 Texts

"Today we're going to get started with *Seedfolks*, by Paul Fleishman, and begin learning about music by engaging in a listening exercise and then listening to *Peter and the Wolf*, by Sergei Prokofiev (sair-gay pro-CO-fee-ev)."

"By the end of today's lesson, you will be able to say, 'I can describe the sounds I hear in a musical composition and identify characters' traits based on those sounds'."

## STEP 3: ENGAGE IN PRE-READING DISCUSSION OF *SEEDFOLKS*, BY PAUL FLEISCHMAN

**Process:** Engage in a pre-reading discussion of *Seedfolks*, by Paul Fleischman. Begin reading like detectives by looking for clues using the title and cover, chapter titles, and pictures. Show the book on the document camera for students to see the images. Introduce the theme of community during the pre-reading discussion.

### Suggested Dialogue

#### THINKING LIKE A DETECTIVE

"Let's get started reading like detectives by looking at the cover ... Think like a detective: based on these clues, what do you think the book might be about?" (Students may respond: "It seems like each chapter might be about a different character" or "the characters all plant things.")

"All these characters live in the same neighborhood. Sometimes a neighborhood is called "a community." We're a community in this classroom, too. What do you think makes something a community? (Students respond.) As reading detectives, we're going to find out how these characters get to know each other and become a community."

"We'll begin reading the story after we learn a little bit about music."

## STEP 4: GUIDE STUDENTS IN A LISTENING EXERCISE

**Process:** Develop students' listening skills by talking about what it means to listen and hear sounds and then by playing clips from the movie *August Rush*. Ask students to describe the sounds they hear. Record descriptors on the board. See Supporting Listening Skills menu below for teaching tips.

#### STEP 4A ALTERNATIVES: BEYOND YOUTUBE

If you do not have access to YouTube, check a local library for a DVD or create your own listening exercise.

##### A. Optional resource

Look for a DVD of the movie *August Rush* (2008) at your local library or other source. Using the scene selection mode, the scenes used for instruction are 00:00 - 2:05 and 26:45 - 28:18. You may want to block the viewing as you fast forward to the 2nd segment to avoid PG material.

##### B. Create your own listening exercise

-Take your students outside during a non-recess period. Have them sit on the grass or pavement. Take chart paper and pencils to record student responses. Alternatively, keep them in the classroom

at their desks. If possible, open doors and windows.

-Explain that we are sharpening our listening skills. Have students close their eyes, take a deep breath, and sit still.

Prompts: Just sit and listen for three minutes. Listen for sounds you hear close by and far away.

-Ask students to describe what they heard. List responses on board or chart paper.

**Prompts:** What adjectives would you use to describe the sounds? How did the cars sound? (Low, whooshing sound.) How is that different from the birds singing? (Birds are higher, shorter sounds.)

-If possible, repeat the exercise in another location. For instance, return to the classroom and listen again, or repeat the exercise at another time of day.

#### STEP 4B TEACHING TIP: SUPPORTING LISTENING SKILLS

To help students continue to develop their listening skills, consider the following tips...

**-Have students close their eyes while they listen to music.** This will help them focus on the different sounds they hear.

**-Play music in short segments.** Prior to playing a segment of music, tell students what to listen for and then have them share what they heard with a partner before the next segment.

**-Incorporate movement into the listening exercise.** After listening to each segment, have students create a movement that matches what they heard. They can do this sitting at desks or on their feet. Then ask students to think of words to describe their movements.

#### STEP 4C CONNECTING LITERACY & ART: MUSIC AND READING CONNECTIONS

##### **-Encourages close reading & reflective thinking**

As students create and reflect on music, they ponder what they have learned about the characters from the text. They think deeply about word meaning (what does sad really mean, feel, sound like?), dialogue with peers and the teacher about their discoveries and inferences, and share how they've chosen to represent the unfolding story through music. Selecting instruments to play and how to play them requires revisiting and reflecting on the text.

##### **-Supports understanding of theme**

Putting together the rondo composition for Seedfolks helps students understand how the characters relate to a central story theme.

### Suggested Dialogue

#### SHARPENING OUR LISTENING SKILLS

"In order to make music, we first need to sharpen our listening skills. I am going to play the opening scene from the movie *August Rush*. This is a movie about an orphaned boy who uses music to help him find his birth parents. As you listen, try to identify the natural sounds you hear. You may also hear some man-made music. Get ready to listen by putting down your pencils, taking a deep breath, and sitting still. You can watch the film or close your eyes and just listen." (Support students in getting

ready to listen.)

#### **DIALOGUE FOR MOVIE CLIP FROM 0:00-2:06**

"What did you hear? Can you describe the sounds?" (Students respond. Record descriptors on board.)

"I'm going to play another clip, this time you will hear sounds from the city. Most people hear these sounds as "noise" but the boy hears them as music."

#### **Dialogue For Movie Clip From 3:01-4:36**

"What did you hear? What words can you use to describe the sounds? Could you tell if something was close or far away? How could you tell?" (Students respond. For example, "I hear clanking sounds as he steps on the grating," or "I hear whooshing and hissing sounds from the steam." Listen again if desired. Record descriptors on board.)

#### **Guide Additional Listening Exercise**

"Let's use our listening skills to describe the sounds around us. (Have students go outside or stay in the classroom.) Close your eyes and concentrate on the sounds you hear. What kinds of sounds are they? What words can you use to describe those sounds? (Students close their eyes and listen for several minutes.) What did you hear? What words can you use to describe those sounds?" (Students respond. Record descriptors on board.)

## **STEP 5: INTRODUCE PETER AND THE WOLF, BY PROKOFIEV**

**Process:** Introduce Peter and the Wolf, and give a short background about the composer, Sergei Prokofiev (sair-gay pro-CO-fee-ev). Read the story summary for Peter and the Wolf.

#### **CONNECTING LITERACY & ART: MAKING INFERENCES**

As students listen to *Peter and the Wolf* and describe what the sounds they hear tell them about the characters, they are making inferences. Inferring is the process of taking what is in the text (or piece of music) and combining it with relevant background knowledge to make meaning. Students draw on what they know from music, film, television, and theater to determine whether the characters are

happy, grouchy, scary, or sneaky. As the unit progresses, students will develop their inferring skills as they create their own themes for characters in *Seedfolks*.

### Suggested Dialogue

#### INTRODUCING *PETER AND THE WOLF*

"We are about to listen to *Peter and the Wolf*, by Russian composer Sergei Prokofiev (sair-gay pro-CO-fee-ev). This piece of music is played by an orchestra using real instruments. You will not be expected to learn how to play these instruments in this unit. We will be working with found objects and classroom instruments. But listening to *Peter and the Wolf* will help us learn about music and how we might create our music for the characters in *Seedfolks*."

"In 1938, Prokofiev was commissioned, or hired, to write music that would introduce children to instruments found in a symphony orchestra. He was so excited by the request that he created a piece that told a story and composed it in four days."

"Before we listen, I'll read a short summary of the story." (Read Story Summary: *Peter and the Wolf*).

## STEP 6: LISTEN TO THE INTRODUCTION OF PETER AND THE WOLF

**Process:** Listen to the introduction of *Peter and the Wolf*, which familiarizes the listener to the various themes and the characters they represent. Pause at the end of the introduction, after the hunter's theme. Feel free to show images of instruments and characters from this resources page.

A4L Music CD: Track 1, *Peter and the Wolf*, by Sergei Prokofiev *The Introduction* (approx. 2-3 minutes).

### Suggested Dialogue

#### LISTENING TO THE INTRODUCTION OF *PETER AND THE WOLF*

"We'll begin with the Introduction of *Peter and the Wolf*, which is narrated. Prokofiev wrote the narration so the listeners would know what instruments they were hearing and what characters they represented. In *Peter and the Wolf*, each character is represented by a specific musical idea that is played by one or more instruments."

"Get ready to listen. You can close your eyes or keep them opened. Ready?" (Play A4L Music CD: Track 1, *Peter and the Wolf*, The Introduction, pause at end of track.)

# STEP 7: INTRODUCE THE MUSIC TERM--THEME

**Process:** Introduce the concept of a musical theme. A theme is a sound or series of sounds (rhythmic or melodic) that create a musical idea, which is important to the structure of the composition. It can represent a specific character, mood or idea. Record the definition of "Musical Theme" on a chart for later reference. Relate to movie soundtracks (see menu below) as a way to help students understand how a musical theme embodies big ideas, characters, or feelings. Without showing images, play a clip from the main theme for *Star Wars*.

## STEP 7A CONNECTING LITERACY & MUSIC: THEMES

In this unit, "theme" is used both as a literacy and a music term, representing the big ideas that tie a piece of music or a story together.

In a story, a theme is a big idea, or one of several, that gives the story its meaning. In music, a theme is a musical idea that is important to the structure of the composition. These concepts come together in the final *Seedfolks* Composition.

Theme is used three ways:

- 1. Central Story Theme** - this term is used for the "big idea" the class selects as the main theme of the story.
- 2. Character Theme** - this term is used for the piece of music students create for each character. Each chapter is a character vignette and thus operates as a mini-story with its own big idea(s). By tracking the themes of the character vignettes, students will be able to identify big ideas that span across the entire story.
- 3. *Seedfolks* Theme** - this term is used for the main musical theme composed for the final *Seedfolks* Composition. The *Seedfolks* Theme is a musical interpretation of the Central Story Theme.

## STEP 7B ALTERNATIVES: CONNECTING THEME TO MOVIE SOUNDTRACKS

Extend the connection to popular movie scores by listening to clips and discussing how the music evokes the characters, mood, and big ideas of the story.

### Option 1: Compare main themes from different movies

- Star Wars 0:00-0:26 (First three movies rated G): Epic, heroic, excitement, bravery, courage.
- Pirates of the Caribbean 0:00-0:50 (Rated PG-13): Suspenseful, exciting. Evokes similar feelings to Star Wars, but is a bit darker sounding.
- Harry Potter - Hedwig's Theme 0:00-1:06 (First three movies rated PG): High pitched, mysterious and magical. Whirling sounds going up and down at 0:44 gives an image of flying.

**Option 2: Listen to different character themes from one movie, Lord of the Rings (Rated PG-13)**

-Isengard Theme 0:00-0:35: Drums and horns. Somber, scary.

-Rohan Theme (0:00-0:23, or more): Drums and strings. Sombre, epic, music of heroes. -Higher pitches of the strings create a more positive feeling.

-Shire Theme 0:46-1:05: Slow, quiet. No loud, rhythmic drumming. Rural. Nostalgic.

-Hobbit Theme with the Shire Theme: 0:00-1:05: Starts with the same Shire theme, but faster and more cheerful. Then hobbit melody comes in at 0:27. Overall, a happier sound, bouncing and cheerful.

**Suggested Dialogue****INTRODUCING THE CONCEPT OF MUSICAL THEME**

"We just heard each character portrayed by a specific musical idea. This is called a musical theme. (Record "theme" and its definition.) In music, a theme is a sound or series of sounds that create a musical idea. This idea is important to the structure of the composition. It can represent a specific character, mood or idea."

"We have just heard how Prokofiev uses different themes or musical ideas to represent different characters in *Peter and the Wolf*. In this unit, we'll create themes like Prokofiev to represent the different characters in *Seedfolks*."

**Relating "Theme" To Movie Soundtracks**

"To help us understand how musical themes communicate important ideas about characters or stories, let's think of some popular movie themes. Has anyone seen the *Star Wars* movies? Let's listen to a clip of the main theme. Close your eyes." (Play movie clip from *Star Wars*).

"What feelings does the music evoke? (excitement, bravery, courageousness) What does the music tell you about the story and its characters? (Continue playing the clip to hear music representing the different characters in the story.) Can you think of music from other movies? What does the music tell you about the story? (Students respond.) We are going to be creating our own soundtrack to *Seedfolks*."

**STEP 8: LISTEN TO THE BEGINNING OF *PETER AND THE WOLF***

**Process:** Resume listening to *Peter and the Wolf*. Pause at the end of Track 2. The purpose of listening to the beginning is to allow students to hear the themes in the context of the larger composition. This mirrors how the story of *Seedfolks* will be musically illustrated by the students' composition towards the end of the unit. Feel free to listen to the rest of the



composition at a later time.

## A4L Music Track 2, *Peter and the Wolf*, by Sergei Prokofiev "The Beginning of the Story" (6 Minutes and 20 Seconds)

### Suggested Dialogue

#### LISTENING TO THEMES IN TRACK 2

"Let's listen to the first part of this composition so we can hear how these themes fit into the larger piece. Notice how the musical themes for each character bring the story alive and help us paint a picture of the storyline. For instance, listen to how the flute and oboe intertwine when the bird and duck are arguing. Hear how the cat, represented by the clarinet, creeps toward the bird." (Continue to the end of Track 2.)

## STEP 9: GUIDE STUDENTS TO DESCRIBE THE TRAITS OF EACH CHARACTER'S THEME IN *PETER AND THE WOLF*

**Process:** Listen to each character's theme, describe the sounds, and then guide students to make inferences as they identify the characters' traits using the A4L Music CD: Tracks 3 through 8. Record students' descriptions on the Music & Character Connections Chart. See the menu below, Music & Character Connections Chart for a sample and click here for a blank version to project on the document camera. Write the name of the first character, "Bird," then play the track for that character's theme. Press pause. Ask the students to describe the sounds they heard. Record descriptions on the chart.

Play the track for the same character's theme again. Press pause. Ask what students think the music tells them about the character. Repeat the process for each character. Record ideas on the chart. If descriptions for one character generate comparative descriptions for a previous character, go back and add those newly added words or phrases to its list. Timing to listen and discuss characters' themes is 10-15 minutes. Below is a video example of how the **Music & Character Connections Chart** is used in the classroom.

#### Music & Character Connections Chart

A blank version of this chart is available here. Project on the document camera or create a chart to post on the wall. Several sample responses have been filled in below:

Character	What sounds do you hear?	What does this tell you about the character
Bird	Fast, jumpy, high, bright, light	Flying, jumping from branch to branch, quick, chirping
Duck	Smooth, low, long sounds, thin, focused	Swimming, gliding in the water
Cat	Slow, low and high sounds, smooth, mellow	Creeping, climbing, sneaky
Grandfather	Slow, low, loud, booming, reedy	Grumpy, grouchy, heavy

### A4L Music Tracks 3-8, *Peter and the Wolf*, Character Themes

#### Suggested Dialogue

##### LISTENING TO EACH CHARACTER'S THEME

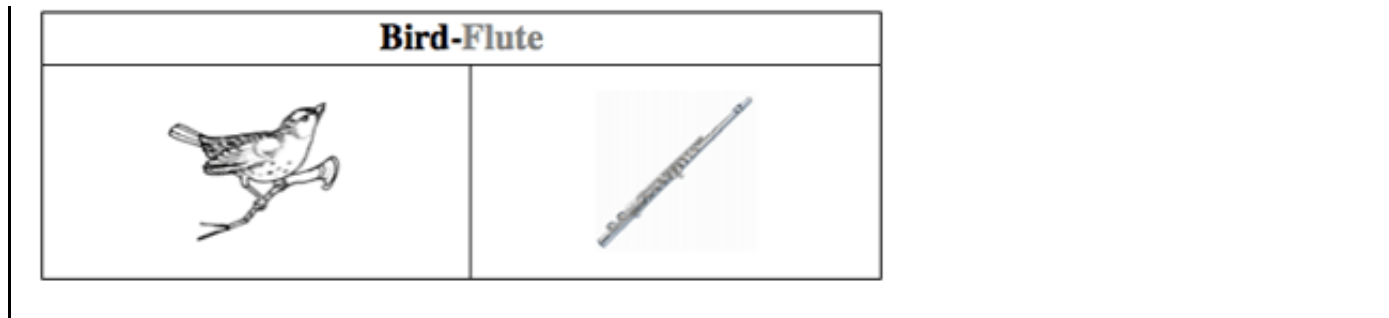
"Let's listen more carefully to each character's theme. After listening to each theme, we will stop and describe the sounds we hear and what we think those sounds tell us about each character. I'll record your descriptions on the Music & Character Connections Chart."

##### PLAY "BIRD THEME"

"Here is the bird's theme, played by a flute. (Play "Bird Theme," Track 3.) What were the different sounds you heard? What is bird-like about this?" (Write "Bird" and record responses, such as: "fast," "jumpy," "bright," or "high.")

"Listen again, and think about what Prokofiev was trying to say about the bird." (Play "Bird Theme," Track 3.)

"What might this music tell us about the character?" (Students may respond: "the bird is flying," "jumping from branch to branch," or "quick," and "chirpy." Record.)



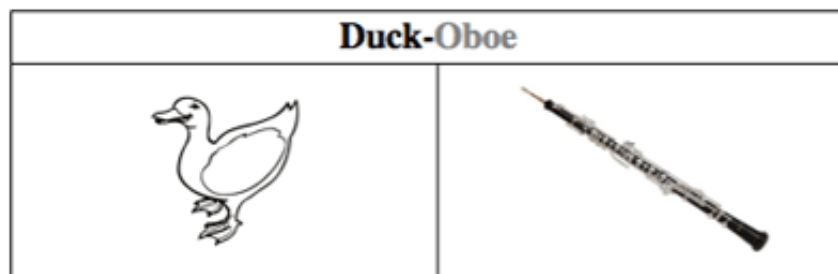
### Play "Duck Theme"

"Let's listen to the duck's theme, played by the oboe." (Play "Duck Theme," Track 4.)

"What were the different sounds you heard? How were the sounds different from the bird?" (Write "Duck" and record student responses, such as: "long sounds," "smooth," "low," "thin," or "it sounds like a quack.")

"Listen again, and think about what Prokofiev was trying to say about the duck." (Play "Duck Theme," Track 4.)

"What might this music tell us about the character? What in the music suggests a duck gliding on the water?" (Students may respond: "long, smooth sounds are like a duck swimming." Record.)



### PLAY "CAT THEME"

"Listen to the cat's theme, played by the clarinet." (Play "Cat Theme," Track 5.)

"What were the different sounds you heard? How are they different from the duck and the bird?" (Write "Cat" and record student responses, such as: "low and high," or "slower.")

"Listen again, and think about what Prokofiev was trying to say about the cat." (Play "Cat Theme," Track 5.)

"What might this music tell us about the character?" (Students may respond: "creeping," "moving silently and fluidly," "mellow," "climbing," or "sneaky." Record.)



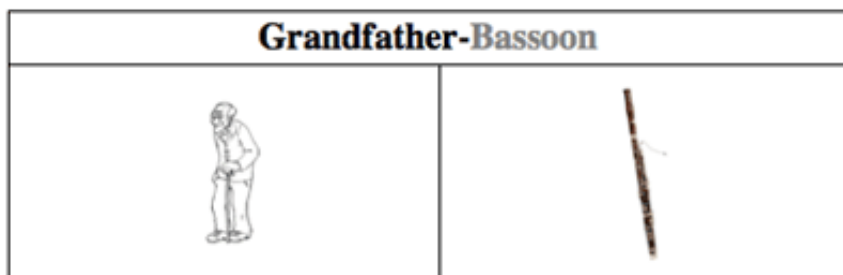
### Play "Grandfather Theme"

"Let's listen to the Grandfather's theme, played by the bassoon." (Play "Grandfather Theme," Track 6.)

"How is the Grandfather's theme different, or the same, from the bird, the duck, and the cat?" (Write "Grandfather" and record student responses, such as: "slow," "lower," or "louder.")

"Listen again, and think about what Prokofiev was trying to say about the Grandfather." (Play "Grandfather Theme," Track 6.)

"What might this music tell us about the character? How do you think the Grandfather moves?" (Students may respond: "grumpy," "grouchy," "slow," or "heavy." Record.)



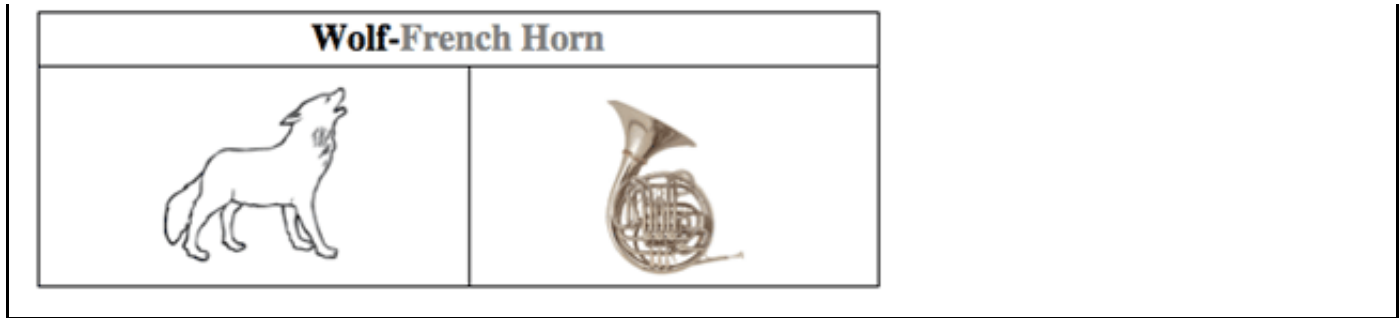
### PLAY "WOLF THEME"

"Let's listen to the wolf's theme. The wolf's theme is an example of a theme played by more than one instrument. In this case, it's played by three French horns." (Play "Wolf Theme," Track 7.)

"What were the different sounds you heard? How were these sounds different from the bird, duck, cat, and Grandfather?" (Write "Wolf" and record student responses, such as: "loud," "bold," "rich," or "strong.")

"Listen again, and think about what Prokofiev was trying to say about the character." (Play "Wolf Theme," Track 7.)

"What might this music tell us about the character?" (Students may respond: "scary," "intense," or "frightening." Record.)

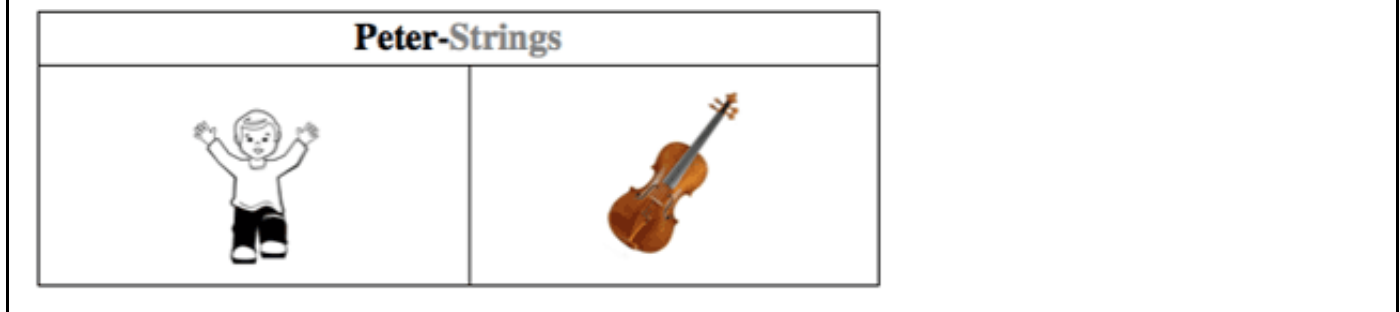
**PLAY "PETER THEME"**

"Let's listen to Peter's theme. Peter's theme is also played by many instruments. They are all stringed instruments: violins, violas, and double basses, which are like giant violins that you have to stand up to play." (Play "Peter Theme," Track 8.)

"What were the different sounds you heard? How were these sounds different from the bird, duck, cat, Grandfather, and wolf?" (Write "Peter" and record responses, such as: "fast," "lighthearted," "smooth," "high," "skipping.")

"Listen again, and think about what Prokofiev was trying to say about the character." (Play "Peter Theme," Track 8.)

"What might this music tell us about the character?" (Students may respond: "happy," "young," or "fun." Record.)

**CLOSE LISTENING TO CHARACTER THEMES**

"We have just practiced actively listening to sounds in music and what those sounds can tell us about characters. Sometimes the music tells us how the character is moving about, other times it gives us a sense of what the character is like. We'll continue to build on these ideas as we learn more about music."

**STEP 10: CLOSE LESSON 1**

**Process:** Close the lesson with a "looking forward", describing the next lesson.

### Suggested Dialogue

#### Looking Forward

"In our next lesson, we'll look more closely at the words we used to describe the characters' themes in *Peter and the Wolf*, learn more about music, and experiment with classroom instruments and found objects."

**CONGRATULATIONS ON COMPLETING LESSON 1! YOU ARE NOW READY TO MOVE ONTO LESSON 2 OF UNIT 4.**

Is this Lesson Public or Members only?:

Members Only

Is this Public or Members only?:

Members Only

Is this Public or Members only?:

Members Only

Is this Public or Members only?:

Members Only

Unit 4 **Planting a Community**

Part 2 Exploring

Unit 4: Lesson 10

Create Themes for Additional

Characters; TRAIL Marker #2

## Unit 4: Lesson 10

# Create Themes For Additional Characters; TRAIL Marker #2

### LITERACY OBJECTIVE

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

### LITERACY "I CAN" STATEMENT

"I can identify clues in the story that tell me about the character and make notes about the things I am thinking while I read; I can identify a theme for Seedfolks."

## LESSON OVERVIEW

Steps	Pacing: 45 Minutes
<b>Step 1:</b> Introduce Lesson 10 <b>Step 2:</b> Ensembles Review Seedfolks Character Charts & Reflection Journals <b>Step 3:</b> Transition to Music <b>Step 4:</b> Create Character Themes for Gonzalo & Leona <b>Step 5:</b> Ensembles Create Graphic Notation for Musical Themes	15 Minutes
<b>Step 6:</b> Guide Students through TRAIL Marker #2	10 Minutes
<b>Step 7:</b> Present & Reflect on Character Themes for Gonzalo & Leona <b>Step 8:</b> Collect Instruments & Restore the Room <b>Step 9:</b> Close Lesson 10	20 Minutes

**\*To break the lesson into smaller chunks, pause after Step 6 and resume the following day with a brief rehearsal before the presentations.**

## STANDARDS ALIGNMENT

### TARGETED STANDARDS

#### Reading Standards (Literature)

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**RL 5.7:** Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

#### Writing & Language

**W 4.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

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

**W 5.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

### **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 STANDARDS**

### **Reading Standards (Literature)**

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).



**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 5.10:** 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.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**TEACHING RESOURCES****A4L TEXTS**

- "Gonzalo" & "Leona"

**STUDENT NOTEBOOK**

- Seedfolks Character Chart - Additional Characters

- Reflection Journals - Additional Character

- Notation Chart – Additional Character

- TRAIL Marker #2

**Classroom Charts**

- Composer's Questions Chart

- Character & Seedfolks Theme Criteria Chart

**SAMPLES & TEMPLATES**

-Reading Like a Detective Chart

**ARTS MATERIALS**

-Music Instruments and Stations

**ASSESSMENT**

-TRAIL Marker #1 Progress Chart

**LIFE & LEARNING SKILLS**

Unit 5 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. Part 1 lessons are 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 10

**Process:** Give an overview of lesson objectives: Ensembles review what they learned about Gonzalo &/or Leona; create, share, and reflect on musical themes.

### **Differentiation Option: Visual Arts And Writing**

A theme for Seedfolks will be the culminating art experience for each student produced by combining the symbolic gesture drawings for each of the characters into one final composition and by using the four Elements of Art – line, shape, color and value.

This composition will be done on a sheet of drawing paper, at least 12” x 18” in size using colored chalks and colored pencils.

The objective of this composition will be to synthesize the gestures that best represent the character traits and visualized images of each character in Seedfolks to develop and illustrate the collective theme of the text. The arrangement of images should be connected through color, line, value and shapes to illustrate the relationship of the four (or more) main characters and how they interact. Students may also incorporate visual clues and elements of the garden to thematically link them together as in the story.

The students’ illustrations will be exhibited, displayed with a written statement that articulates their decisions about the theme of the text and explains the text-to-text connections. The written statement may be separate or incorporated into the composition.

*In arranging the composition, students should consider the Principles of Art:*

### **PRINCIPLES OF ART**

The way the elements of art relate to each other and are organized in an artwork.

### **BALANCE**

Arranging elements so that no one part of a work overpowers, or seems heavier than any other part.

## **UNITY**

The concept behind the artwork, in this case the theme of Seedfolks, and how the colors, lines, shapes and values connect and lead the viewer's eye through the composition. An analogy would be the way in which a conductor directs a wide variety of instruments in an orchestra to produce a symphony that is recognized as a single comprehensible piece. Unity is how well different parts of an artwork build on each other. (This term is often used in art classes.)

## **VARIETY**

The quality or state of having different forms or types, notable use of contrast, emphasis, difference in size and color.

## **EMPHASIS**

The area of the composition to which the viewer's eye is first drawn and the focal point of the art work. It is sometimes referred to as the center of interest, but it does not have to be in the exact middle of the composition.

## **Suggested Dialogue**

### **INTRODUCING THE LESSON**

"Today we're going to review what we've learned about Gonzalo and Leona and then work in ensembles to compose themes with classroom instruments and found objects. If your ensemble read both chapters, you can choose which you want to work with for a musical theme."

"By the end of today's lesson, you will be able to say, 'I can use my chapter notes and reflection to create a character theme that represents Gonzalo or Leona'."

# **STEP 2: ENSEMBLES REVIEW SEEDFOLKS**

# CHARACTER CHARTS & REFLECTION JOURNALS

**Process:** Guide students to sit in Seedfolks Ensembles with their A4L 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 Chart and their reflections on the Reflection Journal. Have students get out their A4L Notebooks (pages 18-20) and A4L Texts (page 11-17).

## Suggested Dialogue

### Guiding Students To Review Gonzalo & Leona

*Students move 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.)

*Guide students to review Gonzalo & Leona.*

"Open your A4L Notebooks to page 18 and open your A4L Texts to page 11 for Gonzalo or 14 for Leona. Use your Seedfolks Character Chart and the Reflection Journal to review what we've learned about Gonzalo and/or Leona in preparation to creating a musical theme. Spend a few minutes talking together with your ensemble about your character. What happened in the chapter? What kind of person is he/she?" (Ensembles review and discuss their character. If ensembles read both chapters, they should review both characters.)

## STEP 3: TRANSITION TO MUSIC

**Process:** Transition to music and make connection to creating a character's theme.

## Suggested Dialogue

### COMPOSING THEMES USING FOUND OBJECTS

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

## STEP 4: CREATE CHARACTER THEMES FOR

# GONZALO OR LEONA

**Process:** Ensembles create a theme for either Gonzalo or Leona. If an ensemble read and annotated both chapters, allow them to choose which character to work with for a musical theme. Refer to the Composer’s Questions and Theme Criteria Charts to guide students in the creation of a theme. Highlight the range of options when composing a piece of music. The creative process requires students to experiment with instruments, dialogue, and revise. This may sound and look disorderly, but is an indication that students are engaged in the learning. Timing to compose themes is 15–20 minutes.

## COACHING TIPS FOR THE ARTS: CREATING A THEME

When students are composing 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 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?

-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.

## 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. Experiment with Instruments

Try out each instrument and select new instruments if necessary.

#### 4. Compose Theme

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

- What characteristic, emotion, and/or transition are we interpreting?
- 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

#### CREATING A THEME ABOUT YOUR CHARACTER

"You will now work with your Seedfolks Ensemble to create a theme that represents what you have learned about your character. You will include the same theme criteria that were used for Kim's, Ana's, and Wendell's themes."

"Let's review the Theme Compositional Process. (Review process using Theme Compositional Process chart.) Look at the Theme Criteria Chart to help you remember what to include in the theme."

"You now have 15 minutes to create your themes. Feel free to revise your choices as you experiment and discover. And practice several times so you can play the theme the same way each time."  
(Ensembles compose and practice themes.)

## STEP 5: ENSEMBLES CREATE GRAPHIC NOTATION FOR THEMES

**Process:** Ensembles work together to create graphic notations for their Gonzalo or Leona themes on page 21 in their A4L Notebook. Review the process and guide students as necessary.

### Suggested Dialogue

#### DEVELOPING YOUR OWN GRAPHIC NOTATION FOR YOUR THEME

"Now it's time to develop your own graphic notation for your ensemble's musical theme for Gonzalo or Leona. Open your A4L Notebook to page 21. Here is a blank Notation Chart, just like the chart you

used for our other characters. Work together to create graphic notations for all instruments playing in your theme. You have 10 minutes to write down your notation. I'll check in after then to see if you need more time."

## STEP 6: GUIDE STUDENTS THROUGH TRAIL MARKER #2

**Process:** TRAIL Marker #2 is the second formative assessment in the unit. Students turn to page 27 in their A4L Notebooks and reflect on their learning. Students share their reflections with one another. Sharing TRAIL Marker responses helps students think about what they are learning and helps teachers monitor student progress and reteach or extend based on what they observe.

### Facilitating The Activity & Discussion

**Select one of the following options to facilitate the activity and discussion:**

-Have students work in pairs or small groups to complete the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.

-Have students complete the TRAIL Marker individually and then share in small groups or whole class.



### Trail Marker: Formative Assessments

Thoughts and  
Reflection on  
**Arts**  
Integration and  
Literacy

**PURPOSE:** TRAIL Markers are points in the unit for teachers and students to reflect on learning. During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, and the arts and what they need to do next.

#### USE TRAIL MARKERS IN THE FOLLOWING WAYS:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned – get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.



3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

## Suggested Dialogue

### INTRODUCING THE TRAIL MARKER

"It's time once again to do a quick activity to help us think about what we're learning with reading and music. We're going to take a step back and reflect on the Seedfolks reading you have done for 'Gonzalo' or 'Leona' and the musical themes you just created and notated."

"Open your A4L Notebooks to page 27. This page will help you remember the Seedfolks reading you've done and why you created the character themes the way you did. You'll work with your group to fill this in."

"First, talk together about what you wanted to show about your character. Work together to finish the sentence, 'My ensemble wanted to show that Gonzalo or Leona...!' (Students discuss and write.) What clues in the chapter helped you make that decision? Finish the sentence by writing 1-3 clues from the story."

"Finally, talk together about how you decided to compose your theme. For example, you might have decided to begin with a solo instrument playing softly. Or begin with all instruments, and transition to just one or two. How did you make these decisions, and why?" (Students discuss and write.)

## STEP 7: PRESENT & REFLECT ON THEMES FOR SEEDFOLKS CHARACTERS

**Process:** Guide ensembles to present and reflect on their themes. See menu below **Differentiation Options: Presenting & Reflecting on Themes for Ana** (top of lesson) 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.

Since ensembles may have read different chapters, have each ensemble begin their presentation by sharing what they learned about the character using their Seedfolks Character Chart.

### 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 and explains what the symbols in their notation represent (e.g., a symbol system that represents a gradual decreasing of dynamics, or alternating between playing on the side or top of a drum).
  3. Ensemble plays the theme.
  4. Class reflects using the Music Reflection Starters.
- Use the Reflection Starters either posted on chart paper or projected on the document camera.

Timing for each group to present and reflect is 5 minutes.

## **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 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.

## **Suggested Dialogue**

### **INTRODUCING THE PRESENTATION & REFLECTION PROCESS**

"We'll follow a presentation and reflection process similar to what we did for the other themes."

"A spokesperson will explain what you want to show about the character through your music. Since you have read about and created themes for different characters, you'll also tell us a little bit about the character. A second spokesperson will place a copy of your graphic notation under the overhead, and explain the symbols you used and what they show. 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.)

"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 your character, 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 8: 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.

## STEP 9: CLOSE LESSON 10

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

### Suggested Dialogue

#### LOOKING FORWARD

"In our next lesson, we'll return to our central story theme statements for Seedfolks and create music for the musical theme."

#### 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 10! YOU ARE NOW READY TO MOVE ONTO LESSON**

**11 OF UNIT 4.**

Is this Lesson Public or Members only?:  
Members Only

Unit 4 **Planting a Community**

Part 2 Exploring

Unit 4: Lesson 11

Revisit Central Theme in

Seedfolks; Introduce the Compositional Technique--Rondo Form; Compose Seedfolks Themes

## Unit 4: Lesson 11

# Revisit Central Theme In Seedfolks; Introduce The Compositional Technique--Rondo Form; Compose Seedfolks Themes

### LITERACY OBJECTIVE

By the end of this lesson students will be able to articulate a central theme in Seedfolks and then translate those ideas into a musical theme.

### LITERACY "I CAN" STATEMENT

"I can choose a central theme for Seedfolks and use music to represent that theme."

### LESSON OVERVIEW

Steps	Pacing: 80 Minutes
<b>Step 1:</b> Introduce Lesson 11 <b>Step 2:</b> Revisit the Central Theme of Seedfolks	<b>10 Minutes</b>
<b>Step 3:</b> Transition to Music <b>Step 4:</b> Introduce the Compositional Technique--Rondo Form	<b>20 Minutes</b>
<b>Step 5:</b> Compose Seedfolks Themes	<b>20 Minutes</b>
<b>Step 6:</b> Present & Reflect on Seedfolks Themes <b>Step 7:</b> Collect Instruments & Restore the Room <b>Step 8:</b> Close Lesson 11	<b>30 Minutes</b>

**STANDARDS ALIGNMENT****TARGETED STANDARDS****Reading Standards (Literature)**

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 4.5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**RL 5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

**RL 5.7:** Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

**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 Standards**

**None for this Lesson.**

## **TEACHING RESOURCES**

### **STUDENT NOTEBOOK**

- Seedfolks Character Chart - Additional Characters
- Reflection Journals - Additional Character
- Notation Chart - Additional Character
- Seedfolks Central Theme

### **CLASSROOM CHARTS**

- Composer's Questions Chart
- Character & Seedfolks Theme Criteria
- Reflection Starters
- Bach Rondo Listening Chart
- Seedfolks Rondo Chart
- Vocabulary Words and Icons

### **ARTS MATERIALS**

- A4L Music, Track 19, "Rondo Example: Bach"

### **LIFE & LEARNING SKILLS**

Unit 5 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. Part 1 lessons are 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 11

**Process:** Give an overview of the lesson objectives: Revisit the central story theme of Seedfolks; instruct on the rondo form; compose, share, and reflect on musical themes for Seedfolks.

**Theme: Literacy & Music Connections**

In this unit, "theme" is used both as a literacy and a music term, representing the big ideas that tie a piece of music or a story together.

In a story, a theme is a big idea, or one of several, that give the story its meaning. In music, a theme is a musical idea that is important to the structure of the composition. These concepts come together in the final Seedfolks Composition.

**Theme is used three ways:**

1. Central Story Theme - this term is used for the "big idea" the class selects as the main theme of the story.
2. Character Theme - this term is used for the piece of music students create for each character. Each chapter is a character vignette and thus operates as a mini-story with its own big idea(s). By tracking the themes of the character vignettes, students will be able to identify big ideas that span across the entire story.
3. Seedfolks Theme - this term is used for the main musical theme composed for the final Seedfolks Composition. The Seedfolks Theme is a musical interpretation of the Central Story Theme.

## Suggested Dialogue

### INTRODUCING THE LESSON

"Today we're going to revisit the central theme statements we brainstormed for Seedfolks. We'll listen to a piece of music that will help us prepare for our final performance and compose music that reflects the central theme of Seedfolks."

"By the end of today's lesson, you will be able to say, 'I can choose a central theme for Seedfolks and use music to represent that theme'."

## STEP 2: REVISIT THE CENTRAL THEME OF SEEDFOLKS

**Process:** Guide students to review the central theme statements from their brainstormed lists on page 29 in their A4L Notebooks, and to think about what ties all the characters together. Students discuss and decide on a Seedfolks central theme statement that will support their whole class Seedfolks Composition.

## Suggested Dialogue

### CHOOSING A CENTRAL THEME

"Open your A4L Notebooks to page 29. We're going to choose one central theme that we think ties all



our characters together. To do that, we want to reflect on the Seedfolks central theme statements we brainstormed earlier and the new chapters we read. Remember, themes are the ideas and lessons that give the story its meaning.

"Let's read the theme statements aloud. (Read Seedfolks central theme statements aloud.) Take a few minutes and read over your journal entries. Are there any similar ideas that tie the characters together? What did each character learn about him or herself, or another person? If you want to remember what each character did in the garden, you can go back to your Seedfolks Character Charts and Reflection Journals.

" (Students review A4L Notebooks pages 21-22.)

"Pair-share with a partner anything you'd like to add to the theme statements list or change about the statements we already have. (Students pair-share.) Let's share out. I'll record your ideas.

" (Students respond. Record.)

"Talk with your table and circle 1-2 favorite central theme statements from the list. There are lots of possible themes for this book. We're choosing the central theme that ties all these characters together and stands out for us. Think about what you're taking away from this book. (Students discuss.) Let's share out. Each table will report their top choices and I'll tally them up. Then we'll decide.

" (Each table shares and a theme statement is selected.)

"Let's all record this central theme statement at the bottom of our Seedfolks Central Theme page.

" (Students record.)

## STEP 3: TRANSITION TO MUSIC

**Process:** Guide students to sit in Seedfolks Ensembles. Tell students to wait for the "Go" signal before moving.

### Suggested Dialogue

#### STARTING THE LESSON

"Now that we've decided our Seedfolks central theme, we're going to learn a new music technique to help us get ready for our whole class Seedfolks Composition. When I play the "Go" signal, move to sit with your Seedfolks Ensembles." (Play "Go" signal. Students move.)

# STEP 4: INTRODUCE THE COMPOSITIONAL TECHNIQUE--RONDO FORM

**Process:** Make a connection between the central theme of the story and the rondo form. Rondo is a classical form that includes a recurring theme (A) and two or more episodes or contrasting themes (B, C, D). The rondo form has been selected to organize the individual character themes and the central theme of Seedfolks into one compositional piece. See this resource page for a color-coded example of rondo form.

Guide students in listening to an example of the rondo form using the A4L Music, Track 19, "Rondo Example: Bach," which comes from a recording of the Allegro Assai, from J.S. Bach's Violin Concerto in E, BWV 1042. Have the students indicate when they hear the recurring A theme by putting their hands on their heads. You may also keep track of what section is playing by displaying the Bach Rondo Listening Chart on the document camera.

A4L Music, Track 19, "Rondo Example: Bach"

Timing for rondo form instruction is 15 minutes.

## MUSIC COMPOSITION TERMS

**Rondo Form:** A classical form that includes a recurring theme (A) and two or more contrasting themes (B, C and D) so that the resulting scheme might be:



In this unit, rondo form has been selected to organize the individual characters' themes (contrasting themes B, C & D) and the overall theme of Seedfolks (recurring theme A) into one compositional piece.

**Theme:** A musical idea that is important to the structure of the composition. In this unit, theme is used in three ways:

- Central Story Theme
- Character Theme
- Seedfolks Theme

## Suggested Dialogue

### INTRODUCING RONDO FORM

"We've just been talking about how the Seedfolks central theme gives structure to the story. It's the same with music. Composers also use themes to give structure to music. The form we will use for our Seedfolks Composition is called rondo form."

"Rondo is a classical form that includes a recurring theme [A] and two or more episodes or contrasting themes [B and C]. (Display color-coded visual of rondo form in Resources, page 53.) In the rondo form, the recurring theme [A] has the same function as the Seedfolks central theme we just selected. And just as the Seedfolks central theme gives structure to the story and ties all the characters together, the recurring theme in a rondo form gives structure to the musical piece and ties all of its elements together. In our Seedfolks Composition, the rondo form will organize a main musical theme that we will compose today, and our character themes, into one entire composition."

"We can represent the rondo form like this. (Point to each episode on the Rondo Form chart.) You can see that A represents the part of the music that keeps repeating, while B, C, and D are each different. In our Seedfolks Composition, the A section will represent the central theme of the story, while B, C, D, and so on will each represent a different character's theme."

### Playing Example Of Rondo Form

"Let's listen to a recording of a rondo written by Johann Sebastian Bach (YO-han Se-BAHs-tian BAHK) titled "Violin Concerto in E." It uses solo violin plus strings and a harpsichord. A harpsichord is a type of keyboard instrument. You'll hear it as a plunky sound in the background."

"First we're going to listen to just the opening A theme." (Play 0:00-0:14 of A4L Music, Track 19, "Rondo Example: Bach," then stop.)

"When we listen again, every time you hear that A theme I want you to put your hands on your head. When the section ends and moves on to a contrasting theme, put your hands in your lap. Here's an overview of what we'll hear (Display **Bach Rondo Listening Chart**. Point to various points of the chart as you are explaining):

A - Main Theme, string section and harpsichord, then  
 B - Solo violin plays, with harpsichord  
 A - Main Theme  
 C - Solo violin again, playing a different melody  
 A - Main Theme  
 D - Solo violin intertwines with other strings; a thicker layer of sound

A - Main Theme  
 E - The solo violin shows off, playing very fast and fancy  
 Then, listen to what happens just before the final theme returns - I'll ask you!

### A - Final Main Theme

Here we go.

Play **A4L Music, Track 19, "Rondo Example: Bach."** As each A section returns, wait a moment before you put your hands on your head. This makes the students listen, rather than just follow you. Also point to the Bach Rondo Chart to keep track of where you are in the music. The sections and times are as follows:

0:00 A - Main Theme  
 0:14 B - Solo violin and harpsichord  
 0:27 A - Main Theme  
 0:41 C - Solo violin in 2nd melody

0:55 A - Main Theme  
 1:08 D - Intertwining of solo violin and other strings  
 1:21 A - Main Theme  
 1:35 E - Violin "shows off"  
 2:04 A - Final Main Theme)

Did you notice what happened before the final A section? (Students may respond "music slowed way down.") Yes, this makes the ending more dramatic. You might wish to do this in your Seedfolks Composition as well."

### CONNECTING RONDO FORM TO SEEDFOLKS COMPOSITION

"When we put our whole class Seedfolks Composition together, we'll follow a similar pattern. It will start with our A section, representing the central theme of the story. Then in between each A, different Seedfolks Ensembles will play a character theme for one of the characters. For example, Kim for B, Ana for C, and Wendell for D, Gonzalo for E, and Leona for F (Show Seedfolks Rondo Chart). Next, we will compose the A theme for our whole class Seedfolks Composition."

## STEP 5: COMPOSE SEEDFOLKS THEMES

**Process:** Guide students to compose a main Seedfolks theme in their Seedfolks Ensembles. Engage students in a brainstorm of key words, feelings, or moods that are generated by the central theme statement. Discuss ideas, feelings, and mood as sound and brainstorm instruments to represent these concepts. Review the criteria for composing a theme--and note that while the actual criteria has not changed, the focus has shifted--this theme will reflect the central theme of the book rather than individual characters. Guide ensembles to think about ideas, select instruments, and compose Seedfolks themes.

Timing to instruct on and compose themes is 25 minutes.

### Step Alternatives: Compose The Seedfolks Theme As A Class

This unit has each ensemble composing a Seedfolks theme. Another option is to lead the class in composing one class-wide theme. This allows all students the opportunity to play in the recurring Seedfolks Theme (A) during the performance. Instead of individual ensembles writing a theme, the class would compose together. For more information on how to lead this activity, see this resource page.

### DEFINITION: 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)

## Suggested Dialogue

### BRAINSTORMING SEEDFOLKS THEME STATEMENT AS MUSIC

"In composing the Seedfolks theme, we will be reflecting on the larger ideas and lessons that give the story its meaning, rather than one specific character. Think of it as 'setting the stage,' or creating a mood that represents the overall theme of the book."

"Our central story theme statement for Seedfolks is. . . (Review central theme statement.) What feelings come to mind? What one or two words summarize this theme? Think about what you're taking away from the book. I'll write these ideas on the board." (If the theme is "People can change," students may respond "hope," "possibility," "I can change," "it makes me feel like things can get better," or "I feel happier." Record.)

*Brainstorm instruments for Seedfolks theme.*

"How can we represent these ideas with instruments? What kinds of sounds might we make? (Students may respond "We could start slowly for 'sad' and transform to a happier, livelier sound for 'hope.'" "We could each play separately and softly, and then come together, and be louder and stronger.") Think back to the character themes that have been composed in this class. Maybe there is an instrument that you used, or another ensemble used, that you think would fit the Seedfolks theme. What comes to mind?" (Students may respond "I remember a slow, low drum for Kim--it sounded really sad," and "I like the bongo for Wendell, because it had lower and higher pitches--it could symbolize changing moods.")

### INTRODUCING SEEDFOLKS THEME CRITERIA

"The criteria for the main Seedfolks theme are the same as for the characters' themes you have written. The only difference is, you are writing to reflect the central theme of the book, as opposed to an individual character. Read More...

The length of your main Seedfolks theme will be about the same as the character themes. Let's review the Theme Criteria."

"Each Seedfolks theme will have the following criteria:

1. A clear beginning and end.
2. One or more music elements that change (dynamics, duration, pitch, and/or timbre).
3. All musicians play sometime during the theme.
4. Overlapping sound, when more than one instrument is playing.

5. A change in layering. Examples might be: transitioning from a solo (one) instrument to more than one; changing which combination of instruments are playing together."

### Ensembles Brainstorm Ideas, Select Instruments, And Compose Themes

"You will have 15-20 minutes to work in your Seedfolks Ensemble to compose a Seedfolks theme. Remember to notate your composition on the Notation Chart on page 23. I'll check in after 15 minutes to see if you need more time. Then we'll present and reflect."

"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 theme. Then, select four or five instruments from the music stations. Pick from a variety of stations, so your theme will have varying timbres. I'll let you know when it's your turn to select instruments. Think about the theme criteria and use the Composer's Questions as you experiment with your instruments and make decisions."

(Play "Go" signal. First set of ensembles gathers instruments. Repeat process for remaining ensembles. Use "Freeze" signal and "At rest" cues as needed. Alert ensembles to time left, "10 minutes left, 5 minutes left--you should be practicing your theme at this point." Say, "As you practice, what strategy can you use to know when to start to play?" Check in at 15 minutes. If most students need more time, allow more time.)

## STEP 6: PRESENT & REFLECT ON SEEDFOLKS THEMES

**Process:** Guide ensembles to present and reflect on their Seedfolks themes. Pre-determine 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.

Use the Music Reflection Starters either posted on chart paper or projected on the document camera. Timing for each group to present and reflect is 5 minutes. **Optional:** You may wish to video or audio record each ensemble's Seedfolks Theme. For the final performance ensembles may want to listen to a recording to what was previously created.

### PRESENTATION AND REFLECTION PROCESS

1. An ensemble spokesperson shares what members want to represent about the theme.
2. A second spokesperson shares his/her Notation Chart and explains what the symbols in their notation represent.
3. Ensemble plays the theme.
4. Class reflects using the Music Reflection Starters.

### **COACHING TIPS FOR THE ARTS: CREATING SEEDFOLKS THEME**

When students are composing their Seedfolks themes, 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 key words from the central theme 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 change 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.

### **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 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.

### **Suggested Dialogue**

**FACILITATING PRESENTATIONS**

"Each Seedfolks Ensemble will play their theme and then we'll reflect on what we hear. A spokesperson will explain what you want to show about the central story theme through your music. A second spokesperson will place a copy of your graphic notation under the overhead, and explain the symbols you used and what they show. Then the ensemble will play its theme. After the ensemble plays, class members will reflect on what they heard, using our Reflection Starters."

"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 your theme, show us your graphic notation, 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 and how what they played represented the Seedfolks theme. (Audience reflects.) Let's appreciate the ensemble again with (sign language or beatnik) appreciation." (Students appreciate. Repeat process for remaining ensembles.)

## STEP 7: 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.

## STEP 8: CLOSE LESSON 11

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

### Suggested Dialogue

**LOOKING FORWARD**

"In our next lesson, we'll prepare to put our whole class Seedfolks Composition together."



**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 11! YOU ARE NOW READY TO MOVE ONTO LESSON 12 OF UNIT 4.**

Is this Lesson Public or Members only?:  
Members Only

Unit 4 **Planting a Community**

Part 2 Exploring

Unit 4: Lesson 12

Select & Assign Characters' and

Seedfolks Themes for Seedfolks Composition; Rehearse

## Unit 4: Lesson 12

# Select & Assign Characters' And Seedfolks Themes For Seedfolks Composition; Rehearse

### LITERACY OBJECTIVE

By the end of this lesson students will be able to reflect on the story and characters to revise themes for the final performance.

### LITERACY "I CAN" STATEMENT

"I can reflect on what I've learned about the story and my character and revise my theme for the final performance."

**LESSON OVERVIEW**

<b>Steps</b>	<b>Pacing: 45-60 Minutes</b>
<b>Step 1:</b> Introduce Lesson 12 <b>Step 2:</b> Guide Selection Process for Whole Class Seedfolks Composition	<b>10 Minutes</b>
	<b>5 -15 Minute break to assign themes</b>
<b>Step 3:</b> Assign Seedfolks Ensembles their Themes <b>Step 4:</b> Rehearse & Revise Themes <b>Step 5:</b> Collect Instruments & Restore the Room <b>Step 6:</b> Close Lesson 12	<b>35 Minutes</b>

\*Lesson 12 is written to be 45–60 minutes long. However, it needs to be broken up into two segments. Students need 10–15 minutes to discuss what they’d like to perform in the whole class Seedfolks Composition. While students are at recess or reading silently, take 10–15 minutes to make decisions and assign specific characters’ themes and Seedfolks theme to ensembles for the performance. Then continue the lesson.

**STANDARDS ALIGNMENT****TARGETED STANDARDS****Reading Standards (Informational Text)**

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 5.7:** Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

**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 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 4.6:** 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 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY STANDARDS

### Reading Standards (Informational Text)

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

## TEACHING RESOURCES

### STUDENT NOTEBOOK

- Seedfolks Character Chart - Additional Characters
- Reflection Journals - Additional Character
- Notation Chart - Additional Character
- Seedfolks Central Theme

### CLASSROOM CHARTS

- Character & Seedfolks Theme Criteria
- Seedfolks Rondo Chart

### ARTS MATERIALS

- Music Instruments and Stations

### STUDENT MATERIALS

- Notation Chart – Blackline Master Copy - make copies as needed

### 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. Part 1 lessons are 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 12

**Process:** Give an overview of the lesson objectives: Make decisions about the character's themes and Seedfolks theme that will be performed in the whole class Seedfolks Composition;

rehearse and revise themes.

## Suggested Dialogue

### INTRODUCING THE LESSON

"Today we're going to plan the characters' themes and *Seedfolks* theme that will be performed in our whole class *Seedfolks* Composition. Then we'll rehearse our themes in preparation for our performance."

"By the end of today's lesson, you will be able to say, 'I can reflect on what I've learned about the story and my character and revise my theme for the final performance!'"

## STEP 2: GUIDE SELECTION PROCESS FOR WHOLE CLASS *SEEDFOLKS* COMPOSITION

**Process:** The process to select and assign the *Seedfolks* and characters' themes for the final performance includes both student input and final decisions made by the teacher. Guide students to sit in *Seedfolks* Ensembles with their **A4L Texts and A4L Notebooks**. Tell students to wait for the "Go" signal before moving. Give an overview of the whole class *Seedfolks* Composition. Revisit the rondo form to anchor the discussion of themes. Each *Seedfolks* Ensemble will perform one section of the *Seedfolks* Composition.

First, guide the class to make decisions about the characters that will be represented in the final performance. The number of characters depends on the number of chapters the class has read and the number of *Seedfolks* Ensembles in the class. For example, if there are seven ensembles, and nine chapters were read, one ensemble will play the *Seedfolks* theme during the performance, and the remaining six ensembles will each play a theme for one of the characters. The class may decide to represent all nine characters, with some ensembles playing two themes. If the class read a total of six chapters, then no decision needs to be made.

Next, after decisions are made about which characters will be represented in the performance, guide each ensemble to rank their top three choices for what they'd like to play in the whole class *Seedfolks* Composition. Students will have opinions about which themes they feel are their best creations. They may want to reference their **A4L Texts and A4L Notebooks** to support thinking. For example an ensemble might rank their 1st choice, "*Seedfolks* Theme," 2nd choice, "Kim," and 3rd choice, "Gonzalo." The goal is for each ensemble to be assigned one of their top three choices.

Take 10–15 minutes to review student selections and make decisions about which ensemble will play the *Seedfolks* theme and which ensembles will play each character's theme during the performance. It is recommended to first choose which ensemble plays the recurring A theme, the *Seedfolks* theme. This section is repeated many times in the rondo form. The ensemble that is assigned the A theme should: a) meet the theme criteria; b) have it as one of their top three choices; and c) be focused and able to self-regulate.

### Classroom Charts & Graphic Organizers: Music Composition Terms

A classical form that includes a recurring theme (A) and two or more contrasting themes (B, C and D) so that the resulting scheme might be:

A classical form that includes a recurring theme (A) and two or more contrasting themes (B, C and D) so that the resulting scheme might be:

<b>A</b>	<b>B</b>	<b>A</b>	<b>C</b>	<b>A</b>	<b>D</b>	<b>A</b>
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In this unit, rondo form has been selected to organize the individual characters' themes (contrasting themes B, C & D) and the overall theme of Seedfolks (recurring theme A) into one compositional piece.

#### Theme:

A musical idea that is important to the structure of the composition. In this unit, **theme** is used in three ways:

- **Central Story Theme**
- **Character Theme**
- **Seedfolks Theme**

### Classroom Charts & Graphic Organizers: Seedfolks Rondo Chart (Example)

**A - Seedfolks Theme**

**B - Kim**

**A - Seedfolks Theme**

**C - Ana**

**A - Seedfolks Theme**

**D - Wendell**

**A - Seedfolks Theme**

**E - Gonzalo**

**A - Seedfolks Theme**

**F - Leona**

**A - Seedfolks Theme (ending)**

### Classroom Charts & Graphic Organizers: 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)

### **Classroom Charts & Graphic Organizers: Theme Criteria**

**Each Theme will have the following criteria:**

1. A clear beginning and end.
2. One or more music elements that change (dynamics, duration, pitch, and/or timbre).
3. All students must play an instruments
4. Layering or overlapping sound, when more than one instrument is playing.
5. 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**

#### **STUDENTS MOVE TO SIT WITH *SEEDFOLKS* ENSEMBLES**

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

#### **GIVE AN OVERVIEW OF THE WHOLE CLASS *SEEDFOLKS* COMPOSITION**

"You have all created themes for characters in *Seedfolks*, and have created a theme for the entire story. During the whole class *Seedfolks* Composition, each ensemble will play a section in the piece. The composition will be played in the rondo form. (Show *Seedfolks* Rondo Chart and /or Music Composition Terms chart.) One ensemble will play the *Seedfolks* theme, or A section, and the other ensembles will play sections for each character's theme."

#### **GUIDING THE SELECTION PROCESS**

"First, we have to choose which characters we'll perform, because of the number of chapters that were read and the number of groups we have in the class."

"Let's decide which characters we want to represent in the performance. (Class decides.) Our

characters are . . ." (Announce characters.)

"Next, we need to determine which part of the whole class Seedfolks Composition each ensemble will play. I'll assign sections to each ensemble, and I'd like to know what each ensemble's top three choices are. Think of all the character themes you've created and the Seedfolks theme you've composed. If your ensemble is assigned the A theme, you will be playing it several times during the performance."

"Write your top three choices on a piece of paper, and put the names of everyone in your ensemble at the top of the page. The goal is to give each ensemble something on the list. You have a few minutes to discuss your top three choices with your ensemble. Feel free to reference your A4L Notebooks to remember what you created, and how you felt about it. Stop when you hear the "Freeze" signal." (Students discuss and write top three choices. Collect choices. Play "Freeze" signal.)

"Later, you'll receive your assigned theme or theme, and have time to rehearse and make any revisions you'd like."

*PAUSE INSTRUCTION: If making decisions during this session, give students an activity to do while they wait. If making decisions at another time, pause the lesson and return later for students to rehearse.*

## STEP 3: ASSIGN SEEDFOLKS ENSEMBLES THEIR THEMES

**Process:** Announce performance assignments for characters' themes and *Seedfolks* theme. If students are not in their *Seedfolks* Ensembles, guide them to get into their ensembles with their A4L Notebooks. Tell students to wait for the "Go" signal before moving.

### Suggested Dialogue

#### ASSIGNING THE ENSEMBLE THEMES

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

"Based on each ensemble's top three choices, the theme assignments for our whole class Seedfolks Composition are . . ." (Announce assignments.)



## STEP 4: REHEARSE & REVISE THEMES

**Process:** Introduce the process of rehearsing and revising themes. Ensembles get out their A4L Notebooks and find the Graphic Notation Chart that corresponds with their assigned theme. Give ensembles 10–15 minutes to reflect on what they would like to revise, gather instruments, and rehearse. All ensembles should fill in new Graphic Notations Charts. If there are no more blank **Graphic Notations Charts** in their A4L Notebooks, pages 25-26, have blank ones available here so that ensembles can document changes to their themes.

Timing for rehearsing and revising is 20–30 minutes.

### Suggested Dialogue

#### REVIEWING YOUR CHARACTER'S THEME

"Now you will rehearse your character's theme or the Seedfolks theme for our whole class Seedfolks Composition."

"Take out your A4L Notebooks and find the Graphic Notation Chart that corresponds with your assigned theme. You have an opportunity to make changes, based on everything you've learned about the story and music. Each ensemble should produce a revised Graphic Notation Chart by the end of our lesson today. If you don't have blank notation charts in your Notebook, pages 25-26, I have blanks available so that you can document your revisions to your theme."

"Let's review the elements of music. (Students respond "dynamics," "duration," "pitch," and "timbre.") Think about the theme criteria. You might choose to change your choice of instruments."

"When I play the 'Go' signal, you will have 15 minutes to talk with your group, gather instruments, reflect, and revise. As you rehearse, think about what you hear, what you want to keep, and what you might want to change. Record your revised theme on a chart. Ready?" (Play "Go" signal. Play recordings and coach ensembles as needed.)

## STEP 5: COLLECT INSTRUMENTS & RESTORE THE ROOM

**Process:** Restore the room to its original state. Students return instruments to their correct storage unit and return to their regularly assigned seats.

## STEP 6: CLOSE LESSON 12

**Process:** Close the lesson with a look forward to the next lesson.

### Suggested Dialogue

#### LOOKING FORWARD

"In our next lesson, we'll prepare to put our whole class Seedfolks Composition together."

#### 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 14! YOU ARE NOW READY TO MOVE ONTO LESSON 13 OF UNIT 4.**

Is this Lesson Public or Members only?:  
Members Only

Unit 4 **Planting a Community**

Part 3 Sharing

Unit 4: Lesson 13

Put It All Together Rehearsal for

Seedfolks Composition; TRAIL Marker #3

# Unit 4: Lesson 13

## Put It All Together Rehearsal For Seedfolks Composition; TRAIL Marker #3

### LITERACY OBJECTIVE

By the end of this lesson students will be able to reflect on their music choices and how they represent the text.

### LITERACY "I CAN" STATEMENT

"I can reflect on my music choices and how they represent the text."

### LESSON OVERVIEW

Steps:	Pacing: 60 minutes
<b>Step 1:</b> Introduce Part 3--Perform & Inform <b>Step 2:</b> Introduce Lesson 13 <b>Step 3:</b> Transition to Music <b>Step 4:</b> Seedfolks Ensembles Rehearse Themes	10-15 Minutes
<b>Step 5:</b> The Composition: Putting It All Together <b>Step 6:</b> Reflect & Refine <b>Step 7:</b> Collect Instruments & Restore the Room	30 Minutes
<b>Step 8:</b> Guide Students through TRAIL Marker #3 <b>Step 9:</b> Close Lesson 13	10-15 Minutes

### STANDARDS ALIGNMENT

#### Targeted Standards

#### Reading Standards (Informational Text)

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

#### Writing & Language

**W 4.9a:** Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").

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

**W 5.9a:** Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").

### 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 Standards

**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 5.10:** 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.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

## TEACHING RESOURCES

### Student Notebook

-TRAIL Marker #3

### Art Materials

-Music Instruments and Stations

## ASSESSMENT

-TRAIL Marker #3 Progress Chart

## 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. Part 1 lessons are 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 PART 3-- PERFORM & INFORM

**Process:** Tell students that in the next two lessons, they get to put together and rehearse their *Seedfolks* Composition, which they will present to an audience. They will spend time planning, rehearsing, reflecting, refining, and then performing for an audience.

## ALTERNATIVE FOR USING VISUAL ARTS AS THE ART FORM

Students will present their visual art compositions in their school, exhibited with a written statement

that articulates their decisions about the theme of the text and explains the text-to-text connections. The written statement may be separate or incorporated into the composition. Students may also be asked to speak to an audience or to those attending the exhibit and to verbally explain their work.

### **ALTERNATIVES PERFORM & INFORM AUDIENCES**

Students could perform for many types of audiences, such as:

- Another class also studying this unit. This is a wonderful way for students to see the similarities and differences among Central Themes and Compositions, generated from the same Arts for Learning material. **NOTE:** If these classes perform for each other, it is best to follow the outline of this lesson as written. Performers will perform best if their final run-through is just prior to their performance.
- Another class (younger, buddy, grade level team)
- Whole school assembly
- Friends and family (day or night)
- Family Fun Art Night
- Expeditionary Night

## STEP 2: INTRODUCE LESSON 13

**Process:** Give an overview of the lesson objectives: Organize and rehearse themes for the *Seedfolks* Composition performance; reflect on learning through TRAIL Marker #3.

### **Suggested Dialogue**

#### **INTRODUCING THE LESSON**

"By the end of today's lesson, you will be able to say, 'I can reflect on my music choices and how they represent the text'."

## STEP 3: TRANSITION TO MUSIC

**Process:** Transition to music, gather instruments, and move to sit in Seedfolks Ensembles. Tell students to wait for the "Go" signal to begin moving.

### Suggested Dialogue

#### TRANSITIONING TO MUSIC

"When I play the 'Go' signal, gather your instrument, and move to your Seedfolks Ensembles." (Play "Go" signal. Students gather instruments and move to sit with groups.)

## STEP 4: *SEEDFOLKS* ENSEMBLES REHEARSE THEMES

**Process:** Tell ensembles to run through their themes at least three times, so that they can play it the same way each time. Timing for rehearsal is 8 minutes.

## STEP 5: THE COMPOSITION: PUTTING IT ALL TOGETHER

**Process:** Guide students in combining all elements of the Seedfolks Composition into the rondo form. Create a visual representation of the rondo form for this composition: A for the Seedfolks theme, and B through F (or beyond) for their respective characters' themes. Represent the characters in the order they appear in the book. For example, B=Kim, C=Ana, D=Wendell, E=Gonzalo, etc.

If there is more than one theme for a character, each theme will play in succession in the performance. Prior to this session decide how to determine the performance order. This can be done using a choice method common in your classroom, such as drawing straws. A second possibility is by class discussion: listening to the themes for each character and discussing if



there is an artistic reason for one to go first or second. The latter option is more time consuming (about 5-7 minutes per character) yet further deepens the literacy/music connection. See menu below for suggestions.

There may be a single instrument that more than one student plays during the course of the Seedfolks Composition. Let students know that each will have the instrument when needed. Step in to help if needed.

Introduce the teacher's role as conductor, with the conductor facing the musicians. Set up the performance positions: students will be in a semi-circle, with the A-Theme ensemble to teacher's far left. Ensembles B, C, D, E, F, etc. will be arranged consecutively along the line of the semi-circle. Introduce and practice conducting cues. Lead ensembles in several initial run-throughs of the composition, practicing standing at ready with instruments in hand, hands up and apart, and using the conductor's signals to begin playing.

As conductor, it is important to know how each theme begins and ends. Make copies of each ensemble's **Graphic Notation Chart**. Student Notebook, pages 25-26 Stop as needed to add additional notes, for instance, who starts each theme and who ends it. Some ensembles will have evolved to have their own student leader. Regardless, cue the beginning of the theme; let the student conductor take over after that.

Designate where students place instruments after finishing playing their theme. This could be holding them at their sides, placing them on long tables, or on the floor.

Timing for putting it all together is 25 -30 minutes. If leading a class discussion regarding order of multiple themes for one character, add 5-7 minutes per character.

#### **TEACHING TIP: CHOOSING ORDER OF CHARACTERS WITH MULTIPLE THEMES**

If you have multiple themes for one character, choose the order of the characters' themes by:

1. A method of choice common in your classroom, e.g., drawing straws, numbers between 1-10, or Rock, Paper, Scissors.

OR

2. Leading a class discussion.

- Listen to the ensembles whose are assigned to play that character's theme. Say, "We are going to listen to the ensembles that have been assigned Ana to determine which we want to go first and which we want to go second. This is not about which is better. It's about choosing an order that best reflects the character of Ana, her feelings and transition throughout the chapter."

- Recalling what students know about that character, solicit opinions on which should go first or second. Say, "What do we know about Ana?" (Students respond: She was angry at the beginning." "Later she was regretful.") Ask, "Which order best demonstrates Ana's anger at the beginning and her regret at the end?" (Students respond: 2nd Ana sounded stronger or more angry. 1st Ana was quieter, so it might better reflect her contemplation at the end.") Students might then choose to have the stronger sounding theme play first. Have a class-wide vote to determine the outcome. This is an open-ended process with no "correct" answers. Take the role of guide - not arbiter of taste. Focus on reasons and reflections.

- Repeat the process with the next character that has multiple themes.

### TEACHING TIP: CONDUCTING CUES

**General Guidelines:** Use large, firm hand gestures. Think ahead and anticipate entrances. Make eye contact with at least one musician in the ensemble about to play.

This will usually be the natural leader of the group, or the first person who plays.

"Get Ready" & "Go" Signals: To get students ready to play their theme, make an initial "backwards J" movement. This helps musicians anticipate their entrance. Signal ensembles to begin playing their themes by making a straight downward motion. The two movements flow smoothly without stopping. Tell students to come in when your hand returns to the lowest level. When first practicing these signals with students, it is helpful to include the verbal cues, "And . . . now." Say, "And . . ." as the hand is moving upwards; say, "Now" when the hand returns to its starting position.

"Bow" cue: Hold hand up in the air. When all students are watching, silently use fingers to count "one, two, three." On beat four, open palm and arm makes downwards motion as conductor bows. Students bow with conductor. To practice with verbal aid, say, "One, two, three, bow . . ."

### Suggested Dialogue

#### MOVE STUDENTS INTO PERFORMANCE POSITIONS

"Now we are ready to put all the pieces together in the rondo form. First, let's look at a visual picture of our composition. A is the Seedfolks Theme. The rest of the themes are organized in the order characters appear in the book." (Create together and display visual picture for Seedfolks Composition, showing which character's theme(s) will be section B, section C, etc.)

#### FOR CHARACTER WITH MULTIPLE THEMES, CHOOSE THE ORDER FOR PERFORMANCE

"We need to decide which Kim theme goes first."

"We are going to do this by (state standard class method-of-choice or class discussion. If class discussion, look at pulldown "Choosing Order of Character Themes." If there is more than one theme for a character, mark this on the visual picture, i.e., Kim-1, Kim-2.) It will be easiest to play in the correct order if we are organized in this sequence. We'll stand in a semicircle. Raise your hand if you are in Ensemble A. Ensemble A will stand here. (Indicate position of Ensemble A. Continue to show placement for Ensembles B-G.) When you hear the "Go" signal, please take your instruments and silently and safely move to your designated spot. When you are in position, place your instruments "At rest." Ready?" (Use "Go" and "Freeze" signals.)

"This will be our set up for both rehearsing and performing our Seedfolks Composition."

#### DETERMINE IF INSTRUMENTS NEED TO BE SHARED DURING PERFORMANCE

"Are there any instruments that are played in more than one theme?"

"If yes, please raise your hand. (Students raise hands and identify instruments that are shared.) We need to figure out how to get the instruments to the players that need them. During our run-throughs, when you are finished with an instrument that another student needs, get that instrument to the student. You might, for instance, meet each other halfway. If you are playing the Seedfolks Theme A, the instrument will need to come back to you. I know we can work it out."

### **INTRODUCE & PRACTICE CONDUCTING CUES**

"During our rehearsals and performance, I will have the role of conductor."

"Does anyone know what a conductor of an orchestra, choir, or band does? (Students may respond "Keeps everyone together," "Tells people when to start and stop," or "Tells them how to sound better.") As your conductor, I will cue you when it's time for you to begin your theme. Ensembles, stand "at ready" with your instruments in hand, hands up and apart, like this. (Demonstrate.) To show you when to play your theme, I'll give you this signal." (Demonstrate hand going up and down.) When my hand goes up and returns to this place, start your theme. To help you, I'll give you verbal cues with these hand signals, like this: "And . . . now." (Demonstrate hand signal and verbal cue together.)

"Let's practice. When I give the signal to play and say 'And . . . now,' everyone play your themes or theme. I'll play the 'Freeze' signal after a few seconds. Here we go." (Give signal to play and say, "And, now." After 5 seconds, play "Freeze" signal.)

"When you are done playing, put your instruments 'at rest'." (Tell ensembles the location for "at rest"--holding instruments at their sides; placing instruments on the table; placing instruments on the floor.)

"Now we are ready to try our first run-through of our Seedfolks Composition."

### **LEAD INITIAL RUN-THROUGH OF *SEEDFOLKS* COMPOSITION**

"Each ensemble will have an opportunity to practice these cues."

"I'll start with A and continue through B, C, D, E, and F. I'll stop and take notes on the Graphic Notation Charts, to help me remember whom to cue, and when your theme is finished. Next time, we'll play the rondo with A repeating. Musicians ready? Here we go." (Give signal to get A to play and say, "And . . . now." Cue B-G to play. For now, if ensemble members count off before starting their theme, let them. Stop with each ensemble to take notes you need for future reference: who starts the theme, and how you know the theme is ended.)

"Let's try it again. We'll try to play straight through our composition without stopping. It may be messy, and that's okay. We all need to remember when to start and stop. Pay attention to the ensemble that is playing before you. You will need to be ready to go when that ensemble is done playing. We might stop if I need to practice a cue, or if someone needs to remember when to start a theme."

"Watch my hand signals to know when to begin playing. It's okay if it is messy. Ready?" (Run through

the rondo with hand signals and verbal cues. Stop if you need to practice a cue.)

## STEP 6: REFLECT & REFINE

**Process:** Lead students in a reflection on the first series of run-throughs. Together, devise strategies for improvement. Decide if the recurring Seedfolks theme and character themes run continuously, or if there is a pause between one and the other. Encourage self-responsibility. Each musician takes ownership of his/her learning. Guide students to offer solutions and ideas for improvement.

Musicians sometimes need to stop and practice problematic areas several times. They also need to learn how to think ahead and keep moving, without stopping to "fix" things. Take time to isolate and practice transitions several times. Then go back and practice playing the piece straight through.

Timing to reflect and refine is 15 minutes.

### Suggested Dialogue

#### REFINING THE COMPOSITION

"We did it--we played our composition all the way through. What worked well for you?"

(Students respond.) "What was challenging? (Students respond.) What can we do to improve our composition? Should your ensemble play louder, softer, faster or slower? How about timing? Do you know when to come in? Is there a transition you'd like to practice again?"

"Let's focus on ideas that improve our piece by offering specific suggestions." (Students may respond "We need to look at each other so we play our final beat together," "Could I hear again how Ensemble C finishes so I know when to start?" or "I think Ensemble A should wait to come in the last time." Isolate challenging transitions and practice them at least three times.)

"Let's run through our composition once more, this time without stopping. It may still be ragged, and that's okay. We'll have time to run through the piece once or twice on our performance day."

## STEP 7: COLLECT INSTRUMENTS & RESTORE THE

# ROOM

**Process:** Restore the room to its original state. Students return instruments to their correct storage unit. Students take their **A4L Notebooks and Texts** and sit with their Seedfolks Ensembles.

## STEP 8: GUIDE STUDENTS THROUGH TRAIL MARKER #3

**Process:** **TRAIL Marker #3** is the third formative assessment in the unit--a final reflection. Students turn to page 31 in their A4L Student Notebooks and reflect on their learning.

Select one of the following options to facilitate the activity and discussion:

- Have students work in pairs or small groups to complete the TRAIL Marker. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.
- Have students complete the TRAIL Marker individually, and then share in small groups or whole class.

### TRAIL MARKER: FORMATIVE ASSESSMENTS

Thoughts and  
Reflection on  
Arts  
Integration and  
Literacy

**PURPOSE:** TRAIL Markers are points in the unit for teachers and students to reflect on learning.

During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, and the arts and what they need to do next.

Use TRAIL Markers in the following ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned - get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

## Suggested Dialogue

### BEGINNING THE FINAL REFLECTIVE ACTIVITY

"It's time again to stop and do a final reflective activity to help us think about what we're learning with regards to reading and music."

"Open your **A4L Student Notebooks to page 31.**

1) First, think about the theme you performed in the Seedfolks Composition.

-What theme did your ensemble perform?

-What did your ensemble want to represent about this character or central theme?

-Write about these choices in your **A4L Notebook.**

2) Next, think about the compositional choices your ensemble made to represent the theme your performed.

-How did you play your theme?

-Write about these choices in your **A4L Notebook.**

3) Third, what central story theme did your class choose for your Seedfolks Composition?

-Explain why this theme is a good fit for the book.

-Write about this in your **A4L Student Notebook.**

4) Lastly, think about your favorite part of the unit. This can be something you read, music you created, or our whole class composition.

-Talk with a partner about why it was your favorite part of the unit. (Students share.)

-Write about this in your **A4L Student Notebook."**

## STEP 9: CLOSE LESSON 13

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

### LOOKING FORWARD

You have successfully put together a complete our whole class Seedfolks Composition. In our next lesson, we will perform for an invited audience.

### **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 13! YOU ARE NOW READY TO MOVE ON TO LESSON 14 OF UNIT 4**

Is this Lesson Public or Members only?:  
Members Only

Unit 4 **Planting a Community**

Part 3 Sharing Unit 4: Lesson 14  
Perform & Inform

## Unit 4: Lesson 14 Perform & Inform

### **LITERACY OBJECTIVE**

By the end of this lesson students will be able to reflect on their learning with an audience.

### **LITERACY "I CAN" STATEMENT**

"I can reflect on my learning with an audience."

### **LESSON OVERVIEW**

Minutes	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 14 <b>Step 2:</b> Final Rehearsal <b>Step 3:</b> Perform & Inform for an Audience <b>Step 4:</b> Close Unit 4	<b>60 Minutes</b>

## STANDARDS ALIGNMENT

### TARGETED STANDARDS

#### Reading Standards (Informational Text)

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

#### 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 3.3:** 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 4.3:** 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 5.3:** 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 Standards**

**None for this Lesson.**

## **TEACHING RESOURCES**

### **STUDENT NOTEBOOK**

-Graphic Notation Chart for each Ensemble

### **CLASSROOM CHARTS**

-Chart with Class's Central Theme for Seedfolks

### **ARTS MATERIALS**

-Music Instruments and Stations and Music Stand for Teacher-Conductor

### **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. Part 1 lessons are 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 14

**Process:** Give an overview of the lesson objective, which is to perform the Seedfolks Composition. Students perform for an audience and reflect on learning. Set up performance space prior to this lesson. Set up tables, if they are used for instruments, in a roughly semi-circle formation. Create a sitting area for the audience, either chairs or on the floor.

### ALTERNATIVES PERFORM & INFORM AUDIENCES

Students could perform for many types of audiences, such as:

- Another class also studying this unit.
- This is a wonderful way for students to see the similarities and differences among Central Themes and Compositions, generated from the same Arts for Learning material. NOTE: If these classes perform for each other, it is best to follow the outline of this lesson as written. Performers will perform best if their final run-through is just prior to their performance.
- Another class (younger, buddy, grade level team)
- Whole school assembly
- Friends and family (day or night)

-Family Fun Art Night  
-Expeditionary Night

## Suggested Dialogue

### INTRODUCING THE LESSON

"By the end of today's lesson, you will be able to say, 'I can reflect on my learning with an audience'."

## STEP 2: FINAL REHEARSAL

**Process:** Guide ensembles to rehearse two more times through the Seedfolks Composition. If it has been several days since your last lesson, you may wish to give each ensemble three minutes to review their theme and **Graphic Notation Charts** prior to rehearsing the entire Seedfolks Composition. It is best if the instruments can put in place (on a table or floor) before the audience comes in. Choose whether the musicians will be standing in place (instruments resting on the table or on the floor) as audience is coming in, or if they will walking into the performance space just before the presentation begins. Whatever the choice, have ensembles practice from the point that the audience starts coming in, through the entire piece and the bowing sequence, without stopping. Remind students that as performers, we do our best. If mistakes happen, ignore them and move on. Make a quick check after the first run-through - are people watching? Does timing need to be corrected? Then run through once more.

### Teaching Tip: Conducting Cues

**General Guidelines:** Use large, firm hand gestures. Think ahead and anticipate entrances. Make eye contact with at least one musician in the ensemble about to play. This will usually be the natural leader of the group, or the first person who plays.

**"Get Ready" & "Go" Signals:** To get students ready to play their theme, make an initial "backwards J" movement. This helps musicians anticipate their entrance. Signal ensembles to begin playing their themes by making a straight downward motion. The two movements flow smoothly without stopping. Tell students to come in when your hand returns to the lowest level. When first practicing these signals with students, it is helpful to include the verbal cues, "And . . . now." Say, "And . . ." as the hand is moving upwards; say, "Now" when the hand returns to its starting position.

**"Bow" cue:** Hold hand up in the air. When all students are watching, silently use fingers to count "one, two, three." On beat four, open palm and arm makes downwards motion as conductor bows. Students bow with conductor. To practice with verbal aid, say, "One, two, three, bow . . ."

## Suggested Dialogue

**STARTING THE LESSON**

"For our final rehearsal, we will practice our performing skills. We will learn how we will be as the audience enters, and how to bow."

**ENTERING THE PERFORMANCE SPACE PRIOR TO THE ARRIVAL OF THE AUDIENCE**

"We are officially performers once the audience enters the room. We maintain this attitude until the audience has left. What do you think would look bad to the audience? (Students may respond: Talking, goofing off.) What attitude would impress our audience?" (Students may respond: Standing quietly, keeping instruments quiet.).

**IF ENTERING THE PERFORMANCE SPACE AFTER THE AUDIENCE ARRIVES**

"Once the audience has been seated, we will walk into the performance space. Our instruments will be in place (State where: on the tables or on the floor.) OR, Once the audience has been seated, we will walk into the performance space holding our instruments. I'll show you how you'll enter. When I play the "Go" signal, please take your positions in the semi-circle for our performance. (Play "Go" signal. Ensembles move into position.) When I play the "Go" signal, you will exit the performance area single file and stay in a single file line when you exit the space. (Play "Go" signal. Ensembles exit space into hallway or behind curtain.) The first person who will enter the performance space is the last person who just exited. This is the order you will enter. When I play the "Go" signal, enter the performance area single file." (Play "Go" signal. Ensembles enter the performance space.)

**TAKING A BOW AT THE END OF THE PERFORMANCE:**

"At the end of our Seedfolks Composition, we will take a bow. I will cue you to bow at the same time by holding my hand up in the air, silently counting 1-2-3 with my fingers, and on 4, I will open my palm and my arm will make a downward motion and we'll all bow together. Like this. (Demonstrate bow.) Let's practice. Ready..." (Practice taking a bow.)

**SEEDFOLKS ENSEMBLES REHEARSE INDIVIDUAL THEMES, IF NEEDED**

"You have five minutes to rehearse your themes. Then we'll run through the composition a couple times." (Ensembles rehearse.)

**RUN THROUGH SEEDFOLKS COMPOSITION**

"We have time to run-through our Seedfolks Composition two times before our audience arrives. Does anyone need to give an instrument to another musician? How will you do it, and when?" (Students respond.)

"To start, one student will read the Central Theme. (Assign reader.) A spokesperson from each ensemble will briefly explain what character traits or transition you have represented in the music. For the Seedfolks Theme, a spokesperson can briefly describe how they interpreted the Central Theme into music."

"I will say, 'Audience ready? Musicians ready?' Then I'll hold my hand up, the ensemble playing Seedfolks Theme (A) and the (first) Kim Theme will pick up their instruments. As we proceed through the piece, pick up your instrument when the ensemble before you starts to play. Wait to place your instrument back its the resting position until your ensemble's theme is completely finished. The ensemble playing the Seedfolks Theme will want to keep holding their instrument quietly, rather than picking them up and down. Okay, here we go. And remember to watch for the cue to bow at the end. (Run through the first time, beginning with 'Audience ready?' After the run-through, check to see if people are watching. Does timing need to be corrected? Make comments as needed, and ask the students.) Is there anything you feel we need to make sure to remember this next time through?" (Students respond.)

### **PUT IT ALL TOGETHER: ENTRANCE (IF APPROPRIATE), SEEDFOLKS COMPOSITION, AND BOW**

"Now we'll put our whole performance together with an entrance (if appropriate) and bow. We'll go through it without stopping. Remember, even if you make a mistake or are unsure of something, pretend as if all is well. Even the best performers in the world make mistakes. Their trick is, they act as if nothing happened. The audience doesn't know what to expect, and won't notice mistakes unless we give it away. I won't stop for any reason and neither should you."

### **IF STUDENTS ARE STAYING IN PLACE, PROCEED WITH RUN-THROUGH...**

#### ***If they are making an entrance, say:***

"When I play the 'Go' signal, please exit the performance space single file with your instruments and remain in the same single file line when you are out of the performance space." (Play "Go" signal. Ensembles exit. When ready, tell ensembles to enter the performance space.)

"When musicians are in place, begin sequence with 'Audience ready? Performers ready?' Raise hand to cue first musicians to pick up their instruments. Begin performance. At the end of the performance, signal ensembles to bow."

## STEP 3: PERFORM AND INFORM FOR AN AUDIENCE

**Process:** Prepare the audience for what they will hear. First one student reads the Central Theme. Have a spokesperson from each ensemble briefly explain what character traits or transition they represented in the music. For the Seedfolks theme, a spokesperson can briefly describe how they interpreted the Central Theme into music. Then perform the whole class Seedfolks Composition to a live audience. See the dropdown menu below for **Perform & Inform Audiences** suggestions.

After the whole class performs, engage the audience in a "Compliments and Questions" session. Here, "I like" statements are fine. "But" clauses are not. For example, "I liked the drums" is appropriate but not "but I thought the whistle was too soft." Encourage sentences that begin with "I noticed..." "I heard..." "How did you decide...?"

As they respond to audience questions, musicians should share reflections about their work and their experiences in the unit. Students can stand in their performance positions, or sit in front of the audience during the question and answer session.

### ALTERNATIVES PERFORM & INFORM AUDIENCES

Students could perform for many types of audiences, such as:

- Another class also studying this unit.
- This is a wonderful way for students to see the similarities and differences among Central Themes and Compositions, generated from the same Arts for Learning material. NOTE: If these classes perform for each other, it is best to follow the outline of this lesson as written. Performers will perform best if their final run-through is just prior to their performance.
- Another class (younger, buddy, grade level team)
- Whole school assembly
- Friends and family (day or night)
- Family Fun Art Night
- Expeditionary Night

## STEP 4: CLOSE UNIT 4

**Process:** Close Unit 4 with a final class discussion about the process. Sit in a circle, to create a sense of community and so students can see each other as they reflect. First, have each student reflect on his or her

experience, and then open the discussion to talk about what students learned about reading to understand characters and theme and how music can help.

**Reflection Process And Questions:**

- Each student responds to the instruction, "Share something you liked, learned, or something you are proud of, from this experience." (Students may say, "pass," but let them know you will come back to them.)
- Move on to the unit focus and ask questions like, "What did you learn about reading like a detective and about theme?" and "How did engaging in music help you think about what you were reading?"

**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 UNIT 4! [CLICK HERE TO RETURN TO THE UNIT 4 LANDING PAGE.](#)**

Is this Lesson Public or Members only?:  
Members Only

Unit 4 **Planting a Community**

Part 1 Learning

Unit 4: Lesson 2

Students Experiment with

Classroom Instruments; Instruct on Music Elements--Dynamics, Duration, Pitch, and Timbre

## Unit 4: Lesson 2

# Students Experiment With Classroom Instruments; Instruct On Music Elements--Dynamics, Duration,

# Pitch, And Timbre

## LITERACY OBJECTIVE

By the end of this lesson students will be able to use classroom instruments to explore the elements of music and use musical elements to show character traits in Peter and the Wolf.

## LITERACY "I CAN" STATEMENT

"I can use classroom instruments to explore the elements of music and can use musical elements to show character traits in Peter and the Wolf."

## LESSON OVERVIEW

Steps	Pacing: 75-90 Minutes
<b>LESSON 2, PART A:</b> <b>Step 1:</b> Introduce Lesson 2 <b>Step 2:</b> Put Students into Music-Reading Groups: Seedfolks Ensembles <b>Step 3:</b> Introduce Music as Organized Sound & Listen to Examples of Music with Found Objects <b>Step 4:</b> Students Experiment with Classroom Instruments & Learn Sound Management Signals	<b>30 Minutes</b>
<b>LESSON 2, PART B:</b> <b>Step 5:</b> Instruct on Music Element--Dynamics <b>Step 6:</b> Instruct on Music Element--Duration <b>Step 7:</b> Instruct on Music Element--Pitch <b>Step 8:</b> Instruct on Music Element--Timbre/Tone Color <b>Step 9:</b> Connect Music Elements to YouTube Examples <b>Step 10:</b> Connect Music Elements to <i>Peter and the Wolf</i> <b>Step 11:</b> Collect Instruments & Restore Room <b>Step 12:</b> Close Lesson 2	<b>45-55 Minutes</b>

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Speaking & Listening

**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 3.3:** 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 4.1b:** 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 4.3:** 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 5.1b:** 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 5.3:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

None for this lesson.

## TEACHING RESOURCES

### ELL VOCABULARY SUPPORT

-*Peter and the Wolf* Instructional Image

### CLASSROOM CHARTS

-Elements of Music Chart

-Music & Character Connections Chart

### ART MATERIALS

-Found Objects & Classroom Instruments and Stations

-A tablet or laptop with speakers

### YouTube clips

-Stephen Perkins' *Trash Can Solo*

-*STOMP*

**A4L Music Tracks**

- Track 3, Peter and the Wolf: "Bird Theme"
- Track 5, Peter and the Wolf: "Cat Theme"
- Track 7, Peter and the Wolf: "Wolf Theme"
- Track 9, "Dynamics Example #1"
- Track 10, "Dynamics Example #2"
- Track 11, "Duration Example"
- Track 12, "Pitch Example"
- Tracks 13, "Timbre Example 1"
- Tracks 14, "Timbre Example 2"
- Tracks 15, "Timbre Example 3"

**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.

## LESSON 2: PART A

### STEP 1: INTRODUCE LESSON 2

**Process:** Give an overview of the lesson objectives: Introduce students to classroom instruments and found objects; instruct on music elements--dynamics, duration, pitch, and timbre.

#### TEACHING TIP: ENCOURAGING EXPLORATION BY ALL STUDENTS

Ideally, all students use found objects and classroom or standard instruments in this unit. Classroom or standard instruments available at the beginning of the unit should be limited to those to which all the students have had a prior opportunity to learn, or that would be easy for a novice to try. Examples include: recorders or keyboards in classrooms where instruction has been a part of the music curriculum; marimbas, xylophones, drums, cowbells, and washboards.

It is appropriate to incorporate additional standard instruments (violins, guitars, flutes, etc.) beginning in Part 2 (Lesson 9), only when:

- All students have had ample time to experiment and create music with found objects and classroom instruments. This "levels the playing field" and helps students expand upon their music experiences.
- Students volunteer to bring in and play standard instruments. Refrain from asking if someone knows how to play the violin (or other instrument).

#### Suggested Dialogue

#### INTRODUCING LESSON 2

"Today we're going to learn how to create music using classroom instruments and found objects."

"By the end of today's lesson, you will be able to say, 'I can use classroom instruments to explore the elements of music and can use musical elements to show character traits in Peter and the Wolf.'"

## STEP 2: PUT STUDENTS IN MUSIC-READING GROUPS: SEEDFOLKS ENSEMBLES

**Process:** Put students into music-reading groups, called Seedfolks Ensembles. For guidance see menu below, Grouping Students for Music & Reading: Seedfolks Ensembles.

Introduce the "Go" signal. The "Go" signal can be a single solid tap on a drum or cymbal, and will be used to tell students when to move throughout the room or to begin playing instruments. Practice the "Go" signal for students to move to sit with their assigned groups.

### TEACHING TIP: GROUPING STUDENTS FOR MUSIC & READING

It is recommended that students work in Seedfolks Ensemble groups of 4-5 throughout the unit. When developing the ensembles, consider the following factors that will support the students when reading and creating music:

- Balance leaders and followers.
- Balance boys and girls.
- Be sure to include both native English Language speakers and ELLs at different stages of language acquisition. This will facilitate modeling correct use of language and increase participation.
- Take into consideration the nature of support students will need when reading the text.

## STEP 3: INTRODUCE MUSIC AS ORGANIZED SOUND & LISTEN TO EXAMPLES OF MUSIC WITH FOUND OBJECTS

**Process:** Explain that one definition of music is "organized sound." One way to plan or organize sound is to change how an instrument or musical piece sounds by manipulating the elements of music. Guide students to listen to music made with found objects. The two YouTube examples, *Trash Can Solo* and *STOMP* are incorporated into the Suggested Dialogue, but feel free to use alternative or additional examples.

**Classroom Management And Setup: Classroom Instruments & Classroom Organization**

Create bins or stations with classroom instruments and found objects and designate music stations around the room for each category of like-sounding instruments.

See Art Materials for additional examples and ideas for making classroom instruments with found objects.

Categories	Examples
<b>Ringling Instruments</b>	bells, cowbells, chimes, triangle, gong, glass jars or bottles with water
<b>Shakers</b>	maracas, egg-shaped shakers, jingle bells, shakers from yogurt or other plastic containers with lids
<b>Scrapers</b>	washboards, guiros, frogs, containers (cans, plastic bottles) with ridges on the side, combs
<b>Drums</b>	hand drums, bongos, large plastic jugs or buckets
<b>Sticks</b>	wooden sticks, dowels, metal or plastic spoons
<b>Miscellaneous</b>	pots, pans, cans of various sizes, pie tins, terra cotta flower pots, washboard bass, basketball, whirly tubes, PVC pipes

### Suggested Dialogue

#### **MUSIC IS ORGANIZED SOUND**

"There is not a single definition of music. It's a matter of interpretation. What is one person's music is another person's noise. The definition we will use in this unit is that music is organized sound. One way to plan--or organize--sound is to change what we hear by altering what we call "elements of music." In this unit, we will be focusing on four music elements."

"We are going to listen to several examples of music created with found objects. See if you can identify the ways the musicians changed what we heard? Did the sounds get louder, quieter, slower, or faster? Note that these are professional musicians--you are not expected to create music like this. We are listening to these pieces so that you can get a sense of the range of sounds you can make."

"The first example we are going to listen to is called *Trash Can Solo* by a musician named Stephen Perkins. As he plays, Stephen talks to us about how he finds and makes music with found objects."

#### **PLAY STEPHEN PERKINS' TRASH CAN SOLO FROM 0:00-0:57**

"What did you see him doing? Turn and talk with your neighbor. (Students pair-share.) In this next clip, listen for the different sounds he makes with each object."

**PLAY STEPHEN PERKINS' *TRASH CAN SOLO* FROM 0:57-1:20**

"What did you hear? Turn and talk with your neighbor. (Students pair-share.) Let's hear a few ideas." (Students share out. Play remainder of clip if desired.)

"Next, we are going to a piece of music from STOMP, a group that makes music with found objects. As you watch the first 30 seconds, notice the different objects they play and listen for the different sounds you hear."

**PLAY *STOMP* FROM 0:00-0:35**

"Look at all the different objects they are playing. What do you see? What do you hear? (Students pair-share.) Let's share out. (Students share observations.) Let's watch a little more. As you listen, think of--or write down--adjectives that describe the variety of sounds you hear." (Play 30 more seconds. Students share words to describe the sounds they heard.)

**PLAY *STOMP* FROM 0:35-2:00**

"What do you see? What do you hear? (Students pair-share.) Let's share out. (Students share observations. Words might include clanging, ringing, bright, bell-like, thuds, scrapes, rhythmic, higher, lower, louder, softer, slower, faster. Note: It's fine if students don't come up with all these qualities. They are just beginning to learn how to listen.) How did this music make you feel? (Students share. They may respond: "excited," "happy," "energized," "felt like dancing.") Does this music fit into our definition of music as "organized sound?" How? (Students may respond: "It's planned out" or "They move together.") Now it is your turn to get your hands on classroom instruments!"

## STEP 4: STUDENTS EXPERIMENT WITH CLASSROOM INSTRUMENTS & LEARN SOUND MANAGEMENT SIGNALS

**Process:** Show students the standard instruments and found objects that will be available to them. Introduce the "Freeze" signal and the "At rest" cue. Facilitate a discussion on appropriate ways to handle the instruments. See menu below Classroom Instruments & Classroom Organization (Step 3) for information on gathering instruments and setting up the classroom for music.

Timing for instruction on music signals and instruments is 15 minutes.

## CLASSROOM MANAGEMENT AND SETUP: CLASSROOM INSTRUMENTS & CLASSROOM ORGANIZATION

Create bins or stations with classroom instruments and found objects and designate music stations around the room for each category of like-sounding instruments.

See Art Materials for additional examples and ideas for making classroom instruments with found objects.

Categories	Examples
<b>Ringing Instruments</b>	bells, cowbells, chimes, triangle, gong, glass jars or bottles with water
<b>Shakers</b>	maracas, egg-shaped shakers, jingle bells, shakers from yogurt or other plastic containers with lids
<b>Scrapers</b>	washboards, guiros, frogs, containers (cans, plastic bottles) with ridges on the side, combs
<b>Drums</b>	hand drums, bongos, large plastic jugs or buckets
<b>Sticks</b>	wooden sticks, dowels, metal or plastic spoons
<b>Miscellaneous</b>	pots, pans, cans of various sizes, pie tins, terra cotta flower pots, washboard bass, basketball, whirly tubes, PVC pipes

## CLASSROOM MANAGEMENT & SETUP: SOUND MANAGEMENT SIGNALS

**"Go" signal:** Designate a sound that tells students when to begin playing instruments. This can be one or more firm taps on drum, cymbal, or loud, bright music sticks.

**"Freeze" signal:** Designate a sound that tells students to freeze when playing instruments. This can be one or more firm taps on a drum, cymbal, or loud, bright music sticks.

**Tip:** Use the same instrument for "Go" and "Freeze" signals. Tap once for "Go." Tap twice for "Freeze."

**"At rest" cue:** Call out "At rest" when students are to put instruments down. Students should put hands somewhere, in lap or behind back, so they are not tempted to continue playing.

### Additional Option

**"At ready" cue:** Call out "At ready" when students are to stop and listen to a brief direction. Students should put hands, holding hand-held instruments, in the air on either side of their bodies, so the instruments are silent.

## Suggested Dialogue

## INTRODUCING INSTRUMENTS

"Here are some of the instruments we will be using to create music. Some are standard instruments; some are found objects. (Show a sample of instruments, one from each music station. If all the instruments are on one table, choose four instruments from different bins. Name the instrument and lightly play each one. For example, say "maracas" and play; say "triangles" and play.) Soon you will choose and play from these instruments. We are going to be making lots of sounds, so we need signals to know when to start and stop playing."

### **Introducing The "Freeze" Signal**

"What is the signal for 'Go'? (Students respond.) This will also be the signal for 'Freeze.' (Play 'Freeze' signal.) When I play this 'Freeze' signal, you will immediately stop and freeze, wherever you are."

### **GUIDING STUDENTS TO MUSIC STATIONS**

"We are going to practice these signals now and experiment with our instruments. I will assign each ensemble to a music station. (Assign ensembles to stations.) When you hear the 'Go' signal, you have 10 seconds to walk safely and silently to your assigned music station. After 10 seconds, I will play the 'Freeze' signal and everyone should freeze where they are. Please don't touch the instruments just yet. (Play the 'Go' signal.) 10-9-8-7-6-5-4-3-2-1. (Play the 'Freeze' signal.) Great, I see everyone is standing frozen."

### **GUIDING STUDENTS TO EXPERIMENT WITH INSTRUMENTS, ROTATING THROUGH MUSIC STATIONS**

"When you hear the 'Go' signal, pick up an instrument of your choice and play it. Freeze when you hear the "Freeze" signal." (Play 'Go' signal, wait 5 seconds, and play 'Freeze' signal.)

"Now I am going to teach you the 'At rest' cue. When I say 'At rest,' place your instrument back on the table, and put your hands somewhere where you won't be tempted to play, in your lap or behind your back. At rest." (Students place instruments back on table.)

"Now, when you hear the 'Go' signal, select another instrument at your music station. You will have 1 minute to experiment with the different instruments at your station. Play each instrument for a few seconds, then put it back and select another. Try out different instruments until you hear the signals for 'Freeze' and 'At rest.' (Play 'Go' signal. After 1 minute, play 'Freeze' signal.) At rest."

"When you hear the "Go" signal, you will have 10 second to rotate to the next music station. (Tell students which direction to rotate.) After 10 seconds, I will play the 'Freeze' signal and everyone should freeze where they are. (Play 'Go' signal.) 10-9-8-7-6-5-4-3-2-1. (Play the 'Freeze' signal.) Great, I see everyone is standing frozen. When I play the 'Go' signal, you have 1 minute to experiment with the different instruments at your station. Play until your hear the signals for 'Freeze' and 'At Rest.'" (Play "Go" signal. After 1 minute, play the "Freeze" and "At Rest" signals. Continue rotation until all ensembles have rotated through all music stations.)



### STUDENTS SHARING DISCOVERIES

"Stay at your music station. Who would like to share some of the sounds you can make with your instruments." (Invite at least 1 student from each station to share. Discuss the differences between the sounds.)

### DISCUSSING PROPER HANDLING OF INSTRUMENTS

"Let's talk for a moment about how to handle our instruments. Does anyone have ideas on appropriate ways to play these instruments?" (Students may respond: "Handle gently," "Mallets and sticks are used only on their specific instrument," "Play safely.")

"For found objects, treat these respectfully, as you would treat classroom instruments. If you tap any instrument, classroom or found object, think about whether the mallet, stick, or other striker--like an unsharpened pencil, spoon, or hand--might damage the object being tapped."

"We will pause our lesson here and resume tomorrow with instruction on how to make different sounds with your instruments." (Have students return instruments to their proper places.)

## LESSON 2: PART B

Have students either sit with their ensembles at a designated music station or gather a range of instruments and sit together at their desks. Ask each student to pick up an instrument. Briefly review the "Go," "Freeze," and "At rest" sound management signals instructed in Part A.

## STEP 5: INSTRUCT ON MUSIC ELEMENT-- DYNAMICS

**Process:** Prior to instruction, prepare a chart titled Elements of Music, to be displayed throughout the unit (see sample chart in menu below or [click here](#) for a blank version). Cover each term and reveal when instructed. Or, write the term and a definition during instruction.

Play examples of the first music element--dynamics--using A4L Music Tracks 9-10, and ask for student observations. Feel free to model with classroom instruments or found objects in place of--or in addition to--the provided tracks. Reveal the definition on the classroom Elements of Music Chart. Guide students to explore dynamics and share discoveries with instruments at their desks.

Timing for dynamics instruction is 8 minutes.

## A4L Music Tracks 9-10

### CLASSROOM CHARTS & GRAPHIC ORGANIZERS: 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)

### STEP 5B ALTERNATIVES: OPTIONAL MUSIC EXTENSION

#### Levels of Dynamics

If students are familiar with elements of music, they might also be familiar with additional terms to describe dynamics and ready for an optional lesson extending levels of dynamics.

### Suggested Dialogue

#### INSTRUCTING ON DYNAMICS

"Let's get started with our first music element. Listen while I play a music sample on the CD. The musician is playing a drum. You'll hear the sample twice and we'll reflect on what we hear." (Play "Dynamics Example #1," Track 9. Pause. Play "Dynamics Example #1," Track 9 again. ) How is the musician changing the sound? (Students may respond "It changed from softer to louder.")

"When the drum was playing softly and then loudly, this is called dynamics. Dynamics is the volume of music or a sound, ranging from softer to louder. Now listen to this example." (Play "Dynamics Example #2," Track 10. Pause. Play "Dynamics Example #2," Track 10 again.) "How does it vary in dynamics?" (Students may respond "The sound goes from soft to loud, then soft to loud several times" or "It finally gets softer and stays soft at the end.")

"Some instruments can make louder or softer sounds than other instruments. Does someone have an instrument that makes a softer sound than the drum? (Students respond and play.) Does someone have an instrument that makes a louder sound than the drum?" (Students respond and play.)

#### Students Exploring Dynamics With Instruments

"Now when you hear the 'Go' signal, pick up your instrument and see how you might vary the dynamics as you play, making the instrument sound louder or softer. (Play the "Go" signal. Students experiment. After 30 seconds, play the "Freeze" signal.) At rest." (Students put instruments down.) Who would like to share how you varied dynamics on your instrument? (Students share.)

## STEP 6: INSTRUCT ON MUSIC ELEMENT-- DURATION

**Process:** Play examples of duration using the A4L Music Track 11, and ask for student observations. Feel free to model with classroom instruments or found objects in place of--or in addition to--the example tracks. Reveal the definition on the Elements of Music Chart. Guide students to explore duration and share discoveries with instruments at their desks.

Timing for duration instruction is 5 minutes.

### A4L Music Track 11

### Suggested Dialogue

#### INSTRUCTING ON DURATION

"Another element of music is duration. Duration is a period of time. Right now, we will listen to how long a single tone or sound lasts. For example, the sound from a triangle may have a relatively long duration. A wood block or two sticks will create a sound of short duration. (Feel free to model with these two instruments.)

Listen while I play a music sample on the CD. The musician is blowing over the top of a bottle. You'll hear the sample twice." (Play "Duration Example," Track 11. Pause. Play "Duration Example," Track 11 again.)

"How does the sound change?" (Students may respond "the sound is shorter, and then it's held out longer." If they say "it goes faster and slower," ask "Are the faster sounds of short or long duration? Is the last sound of short or long duration?")

#### STUDENTS EXPLORING DURATION WITH INSTRUMENTS

"When you hear the 'Go' signal, pick up your instrument and pass it to the left. With your new instrument, see if you can vary the duration of the sounds it makes. Your instrument might make a sound of only a short duration. Compare with others in your Seedfolks Ensemble. Who has the instrument that has the sound with the longest duration? Who has the shortest? (Play the "Go" signal. Students experiment. After 30 seconds, play the "Freeze" signal.) At rest." (Students put instruments down.)

"Which ensemble would like to share its discovery?" (Students share.)

## STEP 7: INSTRUCT ON MUSIC ELEMENT--PITCH

**Process:** Play examples of pitch using the A4L Music Track 12, and ask for student observations. Feel free to model with classroom instruments or found objects in place of--or in addition to--the example tracks. Reveal the definition on the Elements of Music Chart. Guide students to explore pitch and share discoveries with instruments at their desks.

Timing for pitch instruction is 5 minutes.

### A4L Music Track 12

#### Suggested Dialogue

##### Instructing On Pitch

"A third element of music is pitch. Pitch is the location of a musical sound or tone, ranging from high to low. Think of a baby's cry, which is very high (say in a high-pitched voice), and a man's voice, which can go very low (say in a low-pitched voice)."

"Listen while I play a music sample on the CD. The musician is playing several metal cans. You'll hear the sample twice." (Play "Pitch Example," Track 12. Pause. Play "Pitch Example," Track 12 again.)

"How do the pitches change?" (Students may respond "It is higher and then lower.")

##### STUDENTS EXPLORING PITCH WITH INSTRUMENTS

"When you hear the 'Go' signal, pick up your instrument and pass it to the left. Play your new instrument, and compare it with others in your Seedfolks Ensemble. Can you arrange your instruments from lowest pitch to highest pitch? Does any instrument have more than one pitch? Does any instrument not seem to have any pitch?" (Play the "Go" signal. Students experiment. After 30 seconds, play the "Freeze" signal.) At rest. (Students put instruments down.)

"Which ensemble would like to share its discovery?" (Students share.)

# STEP 8: INSTRUCT ON MUSIC ELEMENT--TIMBRE

**Process:** Listen again to selected tracks, 13, 14, and 15, and ask students for descriptive words comparing the qualities of sounds between the instruments. Feel free to model with classroom instruments or found objects in place of--or in addition to--the provided examples. Define timbre, which can also be called tone color. Reveal the definition on the Elements of Music Chart. Add words to describe timbre during discussion. Guide students to explore timbre and share discoveries with instruments at their desks. See suggestions in the menu below, Support For Discussing Timbre/Tone Color.

Timing for timbre instruction is 10 minutes.

## A4L Music Tracks 13, 14, and 15

### TEACHING TIP: SUPPORT FOR DISCUSSING TIMBRE/TONE COLOR

Timbre or Tone Color: Describes the quality or "color" of a sound.

#### Help students identify tone color by asking...

- What is the color, texture, or feeling of this sound?
- Think contrasts: Is it thick or thin? Bright or muffled? Bold or timid?
- Think comparisons: In the Trashcan clip, both the trash cans and metal canister have strong, bold, ringing sounds. The garbage can sound has a harsher clang; the canister has a purer, bell-like quality. In contrast to these, the water bottle 's sound is dull and hollow.
- Timbre is not Pitch (high, low), Dynamics (loud, soft), or Duration (long or short). Any other aspect or description (aside from personal taste) is appropriate.
- Just as people see color differently, people hear tone color differently, and might use different words to describe the same sound.

#### Words to describe tone color

- Flighty - Harsh - Light
- Heavy - Bright - Bold
- Dark - Dull - Deep
- Rich - Powerful - Brassy
- Ringing - Smooth - Murky
- Clear - Focused - Transparent
- Tinny - Gravelly - Flat
- Thin - Thick - Muffled
- Sharp - Shrill - Fuzzy
- Clinking - Hollow - Reedy
- Piercing - Mellow - Breathly

## Suggested Dialogue

### Instructing On Timbre

"The final element of music we will discuss today is timbre, or tone color."

"Timbre is the quality or color of a sound. Think of a whistle a referee or PE teacher blows. To describe its timbre or tone color, we might use words like 'bright,' 'clear,' and 'shrill.' The sound of my handclap (clap hand once) is hard and sharp. How might we describe the sound of flipping pages in a book? (Flip through a large book. Students may respond 'fluttery,' 'windy,' or 'gentle.') Other sounds might be 'muffled,' 'tinny,' 'harsh,' 'bold,' 'dark,' 'light,' or 'sharp.'

Listen while I play a music sample of a musician playing cans." (Play "Timbre Example #1," Track 13.)

How would you describe the timbre of these cans? (Students may respond "bright," "hollow," or

"clanging." Record.)

"Now listen to another sample of blowing air into bottles. (Play "Timbre Example #2," Track 14.) What are words you would use to describe its timbre?" (Students may respond "fuzzy," "breathy," or "thin." Record.)

"Finally, let's listen to an example of two instruments playing together. (Play "Timbre Example #3," Track 15.) Notice the contrast in timbre between the bright, hollow, clanging cans and the sharp, brittle, thick sounds of the shakers. Also, notice how someone counts 1-2-3-4 before the music begins, so that the musicians can start playing the shakers and cans together. You can use this technique later when you are playing together." (Record descriptions.)

### STUDENTS EXPLORING TIMBRE WITH INSTRUMENTS

"Now we'll identify the timbre, or quality of sounds, with our instruments. When you hear the 'Go' signal, pick up your instrument and pass it to the left. Play your new instrument, and compare it with others in your Seedfolks Ensemble. How would you describe its timbre? Share with your fellow musicians in your Seedfolks Ensemble. (Play the "Go" signal. Students experiment. After 30 seconds, play the "Freeze" signal.) At rest." (Students put instruments down.)

"Which ensemble would like to share its discovery?" (Students share.)

## STEP 9: CONNECT MUSIC ELEMENTS TO YOUTUBE EXAMPLES

**Process:** Guide students to listen again to Stephen Perkins' *Trash Can Solo* and *STOMP*, this time identifying dynamics, duration, pitch, and timbre.

Timing for listening and discussion is 5-7 minutes.

## Suggested Dialogue

### Play Stephen Perkins' *Trash Can Solo* From 0:57-1:20

"Now let's go back and listen again to Stephen Perkins' *Trash Can Solo*. We will listen for elements of music such as dynamics, duration, pitch, and timbre."

"What variations of musical elements did you hear? (Students respond.) What did you notice about differences in pitch? (Guide students to notice that the small metal can has the highest pitch, and that there is a difference in pitch between the bottom of the garbage can and the side.) Notice also how the two lids have different pitches--the one on the right is larger, and has a lower pitch. Did anyone notice differences in timbre? (Students respond. Guide students to notice that the big cans have a powerful, bold, clanging, ringing quality while the water bottle has more of a flat 'thud.' The small metal canister has a bright, ringing, bell quality. Compared to the canister, some might feel the cans are more clanging than ringing.) When the musician hits the water bottle, the tone doesn't sustain for as long a duration, or period of time, as it does for either the cans or canister."

"Let's listen again to the piece by *STOMP*. This time, see if you can hear variation, or changes, in pitch, timbre, duration, and dynamics."

### PLAY *STOMP* FROM 2:45-4:03

"What variations of musical elements did you hear?" (Students respond. Guide students to notice the high and low pitches; sounds that ring brightly, that clang or are bell-like, and other sounds that clink; how the music speeds up and slows down; and gets louder and quieter. Students might notice how the group works together--sometimes the musicians are playing the same thing (in unison) and other times each musician is playing a different rhythm, or more or less than others.)

## STEP 10: CONNECT MUSIC ELEMENTS TO *PETER AND THE WOLF*

**Process:** Guide students in active listening with several themes from *Peter and the Wolf* to observe how the elements of music introduced in this lesson (dynamics, duration, pitch, and timbre) combine to create contrasting themes that help define and animate the story's characters. Refer to the Music & Character Connections Chart during the discussion.

Timing for connection to music elements and *Peter and the Wolf* is 10 minutes.

**A4L Music Tracks 3, 5, 7, *Peter and the Wolf*, Character Themes.**

## MUSIC & CHARACTER CONNECTIONS CHART

A blank version of this chart is available [here](#). Project on the document camera or create a chart to post on the wall. Several sample responses have been filled in below.

Character	What sounds do you hear?	What might this tell you about the character?
<b>Bird</b>	Fast, Jumpy, High	Flying, jumping from branch to branch, quick, chirping, carefree
<b>Duck</b>	Smooth, low, long sounds, reedy & nasal	Swimming, gliding in the water
<b>Cat</b>	Slow, low and high sounds, smooth	Creeping, climbing, sneaky
<b>Grandfather</b>	Slow, low, loud, booming, notes with long duration	Grumpy, grouchy, heavy, moves slowly

## Suggested Dialogue

### PLAY BIRD THEME

"Now let's go back and listen again to a few of the themes from *Peter and the Wolf*. We will listen for the elements of music--dynamics, duration, pitch, and timbre--and how they combine to create themes that help us know more about the characters and how they think, feel, and move."

"We'll start with the bird. Take a look at what we recorded in our last lesson. (Reference Music & Character Connections Chart. Play *Bird Theme*, Track 3.) What can you say now about pitch, duration, dynamics, or timbre of this theme? (Students respond. Guide students to notice that the flute's sounds are high pitched, with quick and short duration, and have a light, airy, flighty timbre.) Let's listen again. (Play *Bird Theme*, Track 3.) How would you describe the mood or feeling of this theme?" (Students respond "playful," "cheerful," "carefree.")

### PLAY CAT THEME

"In contrast, the cat's theme--played by the oboe--has an overall lower pitch. Listen for the different music elements. (Play "Cat Theme," Track 5.) What did you hear? (Students respond. Guide students to notice that the music has a slower pace, the pitch is lower, the timbre is a bit "reedy" or nasal. The theme is also a combination of long and short tones, but the overall series of notes is of much longer duration and sounds smoother than the bird's.) Let's listen one more time. (Play "Cat Theme," Track 5.)



How would you describe the mood or feeling of this theme?" (Students respond "slinking," "sneaky," "sly.")

### **PLAY WOLF THEME**

"The wolf's French horns are deeply pitched. Let's listen. (Play *Wolf Theme*, Track 7.) What did you hear? (Students respond. Guide students to notice that the timbre is rich, strong, and thicker or more dense than the other themes, and that the horns get louder in dynamics.) Let's listen again. (Play *Wolf Theme*, Track 7.) How would you describe the mood or feeling of this theme? (Students respond.) Combined, the timbre, pitch, and dynamics make a theme that is intense and scary-sounding. In each of these examples, we hear how elements of music such as dynamics, duration, pitch, and timbre combine to create very different sounding themes."

## STEP 11: COLLECT INSTRUMENTS And 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 regular 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, going back to their assigned seats. Play "Go" signal.)

## STEP 12: CLOSE LESSON 2

**Process:** Close the lesson with a looking forward, that describes the next lesson.

### **Suggested Dialogue**

**LOOKING FORWARD**

"In our next lesson, we will begin reading the first chapter of *Seedfolks*, by Paul Fleishman, titled *Kim*. Then, we'll create music to help us think about what we're reading."

**CONGRATULATIONS ON COMPLETING LESSON 2! YOU ARE NOW READY TO MOVE ONTO LESSON 3 OF UNIT 4.**

Is this Lesson Public or Members only?:  
Members Only

Unit 4 **Planting a Community**

Part 1 Learning

Unit 4: Lesson 3

Read "Kim" in *Seedfolks*; Instruct

on Investigating & Annotating the Text; Experiment with Music

## Unit 4: Lesson 3

# Read "Kim" In *Seedfolks*; Instruct On Investigating & Annotating The Text; Experiment With Music

### LITERACY OBJECTIVE

By the end of this lesson students will be able to identify clues in the text that inform the reader about the character, annotate the text to track questions and thoughts while reading, and create sounds that reflect their understanding of the character.

### LITERACY "I CAN" STATEMENT

"I can identify clues in the story that tell me about the character, make notes about the things I am thinking while I read, and create sounds that reflect my understanding of the character."

### LESSON OVERVIEW

Steps	Pacing: 60-85 Minutes
<b>Step 1:</b> Introduce Lesson 3 <b>Step 2:</b> Read <i>Kim</i> Excerpt 1, Instruct on Asking Questions, Looking for Clues & Annotating the Text <b>Step 3:</b> Read <i>Kim</i> Excerpt 2, Ask Questions, Look for Clues & Annotate the Text <b>Step 4:</b> Read <i>Kim</i> Excerpt 3, Ask Questions, Look for Clues & Annotate the Text	<b>30 Minutes</b>
<b>Step 5:</b> Introduce the <i>Seedfolks</i> Character Chart & Complete for <i>Kim</i>	<b>10-15 Minutes</b>
<b>Step 6:</b> Transition to Music <b>Step 7:</b> Guide Ensembles to Practice & Demonstrate Sounds Brainstormed for <i>Kim</i> <b>Step 8:</b> Collect Instruments & Restore the Room <b>Step 9:</b> Introduce the Treasure Pile of Books <b>Step 10:</b> Close Lesson 3	<b>20-30 Minutes</b>

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Reading Standards

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.7:** Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

#### Writing & Language

**W 4.8:** Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

**W 4.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**W 4.9a:** Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").

**W 5.8:** Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

**W 5.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**W 5.9a:** Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").

## 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

### Reading Standards

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry,

at the high end of the grades 4–5 text complexity band independently and proficiently.

**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.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**TEACHING RESOURCES****A4L TEXTS**

-*Kim*

**ELL VOCABULARY SUPPORT**

-Vocabulary Words and Icons

**A4L STUDENT NOTEBOOK**

-Seedfolks Character Chart

## CLASSROOM CHARTS

-Music & Character Connections Chart

## SAMPLES AND TEMPLATES

- Seedfolks Character Chart - sample
- Reading Like a Detective Chart - See sample in Step 2

## ART MATERIALS

-Music Instruments and Stations

## 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 3

**Process:** Give an overview of the lesson objectives: Begin *Seedfolks*, by Paul Fleischman; read *Kim* and instruct on investigating and annotating the text; experiment with classroom instruments to reflect what they learned about the character.

### ELL SUPPORT: COMPREHENSIBLE INPUT

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. Click for a sample lesson plan.

Click for Vocabulary Snapshot activities for "Kim" using these visual icons and more (Unit 4 Texts, pages 18-21 for students and Resources for teachers).

### CONNECTING LITERACY & ART: SCAFFOLDING THEME COMPOSITION

#### Starting with Sounds

In this unit students compose musical themes to represent what they learn about each character. In Lesson 3, to help students make connections between the text and music and to use music to think more deeply about the story, they will experiment with instruments after reading the chapter. They will try using sounds they've brainstormed to represent Kim and what she is feeling throughout the chapter. In Lesson 4, students consider brainstormed sounds while composing themes.



### Differentiation Options: Reading & Annotating *Kim*

Select one of the options listed below or structure the reading in a way that appropriately meets students' needs and fosters engagement.



**ELL Support:** For all options, allow ELL to use native language and/or picture dictionaries as vocabulary and concept clarifiers. Students may also benefit from listening to a taped recording of the story to build understanding before reading and annotating on their own.



**Guide Excerpts 1, 2, and 3.** Facilitate the class reading and annotating all 3 excerpts, guiding students to ask questions, identify clues, and record ideas. Either read the text aloud while students follow along or have students read independently.



**Guide Excerpt 1.** Students read Excerpts 2 and 3 in pairs. Guide students to read and annotate Excerpt 1. Then have students work in excerpt in pairs for Excerpts 2 & 3 with class discussion following. Some students can read in pairs while others read with support from the teacher.

Students read and annotate independently. Talk through the "Reading Like a Detective Process" and then have students read & annotate each excerpt independently with class discussion following.

## Suggested Dialogue

### INTRODUCING *SEEDFOLKS*

"Today we're going to begin reading the first chapter of *Seedfolks*, titled *Kim*, by Paul Fleishman. Then we'll create music to help us think about what we're reading."

"By the end of today's lesson, you will be able to say, 'I can identify clues in the story that tell me about the character, make notes about the things I am thinking while I read, and create sounds that reflect my understanding of the character.'"

## STEP 2: READ "KIM" EXCERPT 1, INSTRUCT ON ASKING QUESTIONS, LOOKING FOR CLUES & ANNOTATING THE TEXT

**Process:** Guide students to sit in their *Seedfolks Ensembles* with their A4L Texts. Tell students to wait for the "Go" signal to begin moving. Begin *Seedfolks* by reading *Kim*, Excerpt 1. Read the excerpt all the way through and then go back and read each paragraph closely, guiding



students to ask "I wonder" questions and to look for clues that tell the reader what the character is thinking, feeling, and doing. See the menu below, **Differentiation Options: Reading & Annotating *Kim*** for options to scaffold the process.

Display Unit 4 Text, page 2 on the document camera. Model how to annotate the text by writing a "?" to note an "I wonder," circling clues, and writing notes in the margins. Create a **Reading Like a Detective chart** for students to reference throughout the unit.

This lesson is highly scaffolded, as students learn how to look for clues, generate "I wonder" questions, and annotate the text. The process will become more fluid as the unit progresses.

### READING LIKE A DETECTIVE

Read like a detective by asking good questions and looking for clues that will help you make meaning.

-Record a "?" next to the text to mark places you have an "I wonder" question. You might wonder about:

-Something that confuses you:

-I wonder what a death anniversary is.

-Something that you find curious or interesting:

-I wonder why it says that Kim's tears are different from her mother and sister's tears.

-Something that you think might happen next:

-I wonder what Kim is going to do when she leaves.

-Circle clues in the text that tell you what the character is:

-Thinking

-Feeling

-Doing

-Ask yourself: "What do these clues tell me about the character? What in the text makes me think that?" Write notes in the margin.

### Suggested Dialogue

#### STUDENTS MOVE TO SIT WITH *SEEDFOLKS ENSEMBLES*

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

#### BEGIN READING *KIM*

"When we previewed *Seedfolks*, we learned that each chapter is about a different character, and we brainstormed ideas for what might happen in the story."

"Let's review the clues we have gathered so far about *Kim*. (Display page 1 of the book *Seedfolks* on document camera. Students respond.) As reading detectives, we are going to look for clues in the text and combine what it says with our own thinking to make sense of the story. When we do this, we are making inferences."

"Open your A4L Texts to page 2. I'll read aloud and you follow along." (Read Excerpt 1.)

### **Instruct On Asking Questions, Reading For Clues, And Annotating The Text**

"Let's practice reading like detectives together. I'll reread the first paragraph again. This time, look for spots where you have a question. For example, you might wonder about something that is confusing, about something that is interesting or curious to you, or you might wonder what will happen next. As we discuss our questions, we'll take notes by writing on the page we are reading. When we are reading in a book, we would have to use sticky notes to annotate the part we want to remember or discuss with classmates."

### **REREADING ALOUD PARAGRAPH 1**

"My first question is, 'I wonder what an altar is.' I'll mark this spot with a '?' Does anyone have an idea of what an altar is? (Students respond. Clarify and/or show images from Resources, page 44 as needed.) Let's write 'a place to honor someone' in the margin. Does anyone else have a question; a spot where you wonder about something?" (Students respond. Clarify other words and phrases as needed. Record hypothetical wonderings in the margin for later discussion.)

"For some of our 'I wonder' questions, we can find the answer like we did for the altar. For other 'I wonder' questions, we might not find an answer. We'll record them, talk about them with our friends, and keep reading to see if we can figure things out."

"Let's also look closely in this part for clues about what Kim is thinking, feeling, and doing. You might have already asked a good question about one of these clues. I notice that something Kim is doing is looking at a photograph of her father. Let's circle this. (Circle clue.) When you find a clue, ask yourself, 'What does this tell me about Kim?'"

"Does Kim's looking at her father's photograph tell me that she misses him? You might have a different idea about what this clue tells you about Kim. What do you think? (Students respond). Let's write these ideas in the margin. (Record notes.) You might have found other clues. What did you notice she was thinking, feeling, or doing? (Students may respond "She's up really early in the morning," "She is feeling sad," or "She is thinking about her dad.") You noticed she feels sad. What makes you think that?" (Students respond. Direct students back to the text. Guide students to circle clues and record notes.)

### **REREAD PARAGRAPH 2**

"Let's continue reading like detectives by asking 'I wonder' questions and by looking for clues about what the character is thinking, feeling, and doing. (Reread paragraph 2.) What questions do you have? What clues did you notice? As we discuss, let's circle these clues, write '?' next to our 'I wonders,' and record our ideas. (Students may respond 'I wonder what a "death anniversary" is,' 'I wonder why it says that Kim's tears are different than her mom and sister's tears,' 'I notice that Kim is thinking about her mom and sister,' 'She is looking at the altar,' or 'She is feeling sad.' Annotate the text as students respond. Ask follow-up questions, 'What makes you think that?' and 'What does this tell you about

Kim?' Direct students back to the text and record notes in the margins.)"

Repeat process for paragraph 3.

## STEP 3: READ *KIM* EXCERPT 2, ASK QUESTIONS, LOOK FOR CLUES & ANNOTATE THE TEXT

**Process:** Read *Kim*, Excerpt 2. Read the excerpt all the way through. Then have students work in pairs to reread closely, asking "I wonder" questions and looking for clues that tell the reader what the character is thinking or feeling. Prompt pairs to record their questions, clues, and ideas in their A4L Texts on page 3. See menu below, **Differentiation Options: Reading and Annotating *Kim*** to scaffold students appropriately.



### DIFFERENTIATION OPTIONS: READING & ANNOTATING *KIM*



**ELL Support:** For all options, allow ELL to use native language and/or picture dictionaries as vocabulary and concept clarifiers. Students may also benefit from listening to a taped recording of the story to build understanding before reading and annotating on their own.



**Guide Excerpts 1, 2, and 3.** Facilitate the class reading and annotating all 3 excerpts, guiding students to ask questions, identify clues, and record ideas. Either read the text aloud while students follow along or have students read independently.



**Guide Excerpt 1.** Students read Excerpts 2 and 3 in pairs. Guide students to read and annotate Excerpt 1. Then have students work in excerpt in pairs for Excerpts 2 & 3 with class discussion following. Some students can read in pairs while others read with support from the teacher.

Students read and annotate independently. Talk through the "Reading Like a Detective Process" and then have students read & annotate each excerpt independently with class discussion following.

### Suggested Dialogue

#### READ *KIM*, EXCERPT 3 AND ANNOTATE THE TEXT

"Open your A4L Texts to page 3. We'll read the next part of the chapter. (Display Excerpt 3, page 3 from A4L Texts on the document camera. Read Excerpt 3 aloud.) Let's read this part of *Kim* like detectives."

"What will we do to read like detectives? (Students respond "Ask questions and look for clues about what the character is thinking, feeling, and doing.") Work with your partner to reread the first paragraph, and then stop and talk together about the questions you have, the clues you found, and what they tell you about Kim. Circle the clues, write "?" next to the spots you have a question, and write your ideas in the margin." (Students work in pairs to read and annotate the first paragraph. Circulate to check in with pairs as they work. Repeat process for each paragraph, or have pairs work all the way through without additional prompting.)

### WHOLE CLASS DISCUSSION

Let's talk about what you wondered and learned from this excerpt. Who wants to share an "I wonder" or a clue? (Students may ask "I wonder why Kim's father died," "I wonder if Kim believes her father is in heaven." Discuss "I wonder" questions. Show images from Resources, pages 44-45 to clarify terms as needed. Clues might include "Kim is planting lima beans," "Kim is thinking her dad can see her," "She is feeling connected to her father." Support students to make inferences by asking, "What makes you think that?" and "What does this tell you about Kim?" Direct students back to the text as needed.)

## STEP 4: READ *KIM* EXCERPT 3, ASK QUESTIONS, LOOK FOR CLUES & ANNOTATE THE TEXT

**Process:** Read *Kim*, Excerpt 3. Read the excerpt all the way through. Then have students work in pairs to reread each paragraph closely, asking "I wonder" questions and looking for clues that tell the reader what the character is thinking, feeling, or doing. Prompt pairs to record their questions, clues, and ideas in the margin.

See menu above in Step 3, **Differentiation Options: Reading and Annotating *Kim*** to scaffold students appropriately.

### Suggested Dialogue

#### READING *KIM*, EXCERPT 3 AND ANNOTATE THE TEXT

"Open your A4L Texts to page 3. We'll read the next part of the chapter." (Display Excerpt 3, page 3 from A4L Texts on the document camera. Read Excerpt 3 aloud.)

"Let's read this part of "Kim" like detectives."

"What will we do to read like detectives? (Students respond "Ask questions and look for clues about what the character is thinking, feeling, and doing.") Work with your partner to reread the first paragraph, and then stop and talk together about the questions you have, the clues you found, and what they tell you about Kim. Circle the clues. write '?' next to the spots you have a question. and write

your ideas in the margin." (Students work in pairs to read and annotate the first paragraph. Circulate to check in with pairs as they work. Repeat process for each paragraph, or have pairs work all the way through without additional prompting.)

### WHOLE CLASS DISCUSSION

"Let's talk about what you wondered and learned from this excerpt. Who wants to share an 'I wonder' or a clue?" (Students may ask "I wonder why Kim's father died," "I wonder if Kim believes her father is in heaven." Discuss "I wonder" questions. Show images from Resources, pages 44-45 to clarify terms as needed. Clues might include "Kim is planting lima beans," "Kim is thinking her dad can see her," "She is feeling connected to her father." Support students to make inferences by asking, "What makes you think that?" and "What does this tell you about Kim?" Direct students back to the text as needed.)

## STEP 5: INTRODUCE THE *SEEDFOLKS* CHARACTER CHART & COMPLETE FOR *KIM*

**Process:** Guide students through the Seedfolks Character Chart for Kim. Create wall space for a large version of the chart, or display it on the document camera. Have students turn to page 4 in their A4L Notebooks.

**The Seedfolks Character Chart** is designed to help students reflect on what they have learned about the characters in *Seedfolks*, and to help them begin to think about sounds that will help them represent the characters. The chart is also a way for students to keep track of all the characters and how they relate to each other. See chart with sample responses here.

### Connecting Literacy & Art: Music Reading Connections

#### Encourages close reading & reflective thinking

As students create and reflect on music, they ponder what they have learned about the characters from the text. They think deeply about word meaning (what does sad really mean, feel, sound like?), dialogue with peers and the teacher about their discoveries and inferences, and share how they've chosen to represent the unfolding story through music. Selecting instruments to play and how to play them requires revisiting and reflecting on the text.

#### Supports understanding of theme

Putting together the rondo composition for *Seedfolks* helps students understand how the characters relate to a central story theme.

### TEACHING TIP: MAKING MUSIC VS. SOUND EFFECTS

It is normal for students to be inclined to create music that serves as sound effects for the story (e.g., hitting a drum to represent a slamming door, tapping quietly to represent Kim tiptoeing.)

While representing actions isn't "wrong," the goal is that the music represents character's feelings and thoughts.

Think of movie soundtracks; they help create the mood of the story, as opposed to sound effects. Consider the following tips to help students move to a more abstract level:

-Refer students to the Music & Character Connections Chart to review the connections between sounds and character traits

-Encourage students to repeat sounds or sound patterns

-Ask, "How is this character feeling in this moment? Do you remember a time when you felt that way, or in a similar way? How could you play an instrument to reflect that?"

-Ask, "How can you show a character changing (from sad to optimistic; from hopeful to excited) with music?"

## Suggested Dialogue

### GUIDE STUDENTS TO ENGAGE WITH THE SEEDFOLKS CHARACTER CHART

"Open your A4L Notebooks to page 4 and open your A4L Texts to page 2. To reflect on what we've learned about the characters in Seedfolks, and to help us get ready to create themes for each character, we're going to use the Seedfolks Character Chart."

"Let's read the headings across the top and work together to reflect on what we've just learned about Kim." (Display Seedfolks Character Chart on document camera or write on a large poster in the classroom.)

"The first column says 'Character' and underneath it says, 'Kim' with a picture of her."

"The next column says, 'Basic Facts about Kim.' In this column, we'll include facts such as her age, gender and where she is from. What facts do we know about Kim? Let's use the text and our notes to help us." (Students may respond "She's 9," "She's from Vietnam," "She lives in Cleveland," or "She lives with her mom and sister.")

"The next column asks, 'What did Kim do in the garden? Did she interact with another character?' For this question we want to identify any interaction she had with the garden. For example what she planted, what she saw, or how she helped. Let's answer this for Kim. What did Kim do in the garden? (Students respond "She planted lima beans.") Why did she do this? Let's use the text and our notes to help us." (Students may respond "To be closer to her dad," or "To show her dad she's hardworking.")

"Did Kim meet any other characters?" (Students respond "No.") She didn't, but in future chapters, we'll pay close attention to how the characters impact each other.

"The next column says, 'Look back at your annotations. What kind of person is Kim? What was she feeling throughout the chapter? Did she change?' What is Kim like? What words can you use to describe her? Go back to the text and look at your notes. (Students may respond 'brave,' 'sad,' 'she misses her dad,' or 'determined.')

Did she change during the chapter? Talk with your ensemble. (Students discuss.) Let's share out." (2-3 students share.)

"The last column says, 'What sounds can you use to represent Kim's feelings and transformation?' In

this column, you are going to look over each of the traits or feelings you just wrote about Kim and think about the kinds of sounds you might use to show that. Think about what elements of music you might want to use. A clear and bright timbre, or more subdued sound? Higher or lower pitch? Faster or slower duration? Louder or softer dynamics? For example, if I wanted to show that Kim started the chapter feeling sad, I might ring a bell slowly and quietly three or four times. (Demonstrate.) Talk with your ensemble about the sounds you might make to represent Kim's feelings and transformation. In a few minutes, you will get to try out some of these sounds using our classroom instruments." (Ensembles discuss. Refer back to the Music & Character Connection Chart for ideas.)

## STEP 6: TRANSITION TO MUSIC

**Process:** Guide ensembles to gather instruments. Depending on how the room is set up, invite two to four ensembles at a time to gather instruments. Ensembles should gather at least one from each music station. Rotate the order in which groups collect instruments each day.

### Suggested Dialogue

#### Analyzing Music And Kim's Character

"Now that we've done some great reading detective work, we're going to use music to help us think more deeply about Kim's character. By the end of this unit, we will have created a musical soundtrack for Seedfolks!"

"Music can give us clues without using words. That's why soundtracks for movies and television shows are so effective. (Mention Star Wars or other themes class listened to in earlier lesson and take 1 or 2 other examples of soundtracks revealing character traits or feelings.) In Peter and the Wolf, we know from Peter's happy sounding theme that he is a happy-go-lucky kid. We can tell that the wolf is threatening and scary."

"Today Ensembles 1, 2, 3 and 4 will gather their instruments first. Tomorrow Ensembles 5, 6, 7 and 8 will go first. When I play the 'Go' signal, Ensembles 1-4, please go to the music stations and gather enough instruments for everyone at your table. Be sure to get an instrument from each station. You have two minutes." (Play "Go" signal. First ensembles gather instruments. Repeat process for remaining ensembles.)

## STEP 7: GUIDE ENSEMBLES TO PRACTICE & DEMONSTRATE SOUNDS BRAINSTORMED FOR KIM

**Process:** Guide ensembles to use their instruments to try out several of the sounds they brainstormed for Kim. Ensembles should select 3-4 characteristics or feelings and their corresponding sounds to try out using instruments. After 5-7 minutes of experimentation, invite students to demonstrate their sounds for the class.

Keep the music experimentation brief. Total time for practicing and demonstrating sounds is 12 minutes.

## Suggested Dialogue

### Introducing And Modeling Activity

"Now that you have selected your instruments, you get to try out several of the sounds you brainstormed for Kim. Look at the 3rd column on your Character Chart. (What kind of person is Kim? What was she feeling? Did she change?) Before you begin playing, talk together as an Ensemble and circle or star 3-4 character traits, feelings or changes that you want to represent through music. Circle or star what you want to show in music. (Ensembles select character traits, feelings or changes.) Before you pick up your instruments, I'll show you what this might look like. I circled that Kim was feeling lonely in the beginning of the chapter and thought that a bell might be a good sound to show this feeling. I'll try this on my bell. (Ding bell quickly and loudly.) I don't think that sounds right. It doesn't sound sad. Maybe I'll play more slowly so each sound has a longer duration. I'll play more quietly too. (Ding bell slowly and softly.) That sounds like sad and lonely to me."

### GUIDING STUDENTS TO PRACTICE CREATING SOUNDS TO REPRESENT THE CHARACTER

"Now you try. Taking turns, create sounds on your instruments to represent Kim's feelings, traits, or changes. At the 'Go' signal, you have 5-7 minutes." (Play "Go" signal. Students create sounds. After 5-7 minutes, play "Freeze" signal.) At rest. (Students put instruments down.)

### INVITING STUDENTS TO SHARE SOUNDS

"Let's hear from several of you. When I call on you, tell us what you wanted to show about Kim and then play your sound(s)." (Invite 2-4 students to share sounds.)

# STEP 8: 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 9: INTRODUCE THE TREASURE PILE OF BOOKS

**Process:** Introduce the **Treasure Pile of books**, which will increase students' time engaged in motivated reading practice. Frequently invite students to hunt through the pile, read the books during silent reading time, and check them out to read at home. Out of School Reading is essential for students to become successful readers. It is recommended that students form book clubs to help them become a community of readers and to extend their reading detective work. Feel free to use existing leveled reading groups and literature circles, or create new groups based on students' interests and reading levels.

#### Treasure Pile Of Books

- Prior to the unit, confer with your school librarian about your students' reading levels and personal interests.
- Collect as many books as possible that are good fits with those reading levels and interests. If possible, include in your book selections those that have a multicultural perspective and those that contain a theme related to the importance of a strong community.
- Send students whenever possible to the Treasure Pile.
- Drop hints and comments aimed at making students curious about these books, and allow students to take them home for outside-of-school reading.

### Suggested Dialogue

#### THINKING ABOUT PLANTING A COMMUNITY

"Our title for this unit is Planting a Community, and in our book, Seedfolks, the characters get to know each other and become a community. Books are another way people can get to know each other better and become a community. All over the country, children and grownups create book clubs that

meet together and talk about books."

"Has anybody here ever been in a book club?" (Students respond). Did you know there are even online book clubs? (Students respond. Talk with students about any online or offline book clubs that you and they belong to.)

"One of the reasons book clubs are so much fun is that when we read like detectives, we don't always have the same ideas about what the author writes. We all read the same clues, but sometimes we think about them differently. One person might read a book and think that a character is truly evil; another person might read the same clues in the book and think the very same character is just lonely and looking for attention. When we meet in book clubs and talk about books, we can have fun seeing where we agree and disagree about what we read."

"So let's start right now figuring out how each of us can be in some kind of book club. We'll need to figure out where and when the book clubs could meet, and what would make each book club really fun."

"As you look through the Treasure Pile, think about which books might be really fun to talk about in your book club. If a book looks really interesting, be sure to sign it out and take it home to read!"

## STEP 10: CLOSE LESSON 3

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

### Suggested Dialogue

#### Looking Forward

"In our next lesson, we'll take our investigations and the sounds we brainstormed for Kim, and put together a theme."

**CONGRATULATIONS ON COMPLETING LESSON 3! YOU ARE NOW READY TO MOVE ONTO LESSON 4 OF UNIT 4.**

Is this Lesson Public or Members only?:

Members Only

Unit 4 **Planting a Community**

Part 1 Learning

Unit 4: Lesson 4

Introduce Seedfolks Reflection

Journal; Create Character Themes for Kim

**Unit 4: Lesson 4****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**

<b>Steps</b>	<b>Pacing: 60-90 Minutes</b>
<b>Step 1:</b> Introduce Lesson 4 <b>Step 2:</b> Review the Seedfolks Character Chart for Kim <b>Step 3:</b> Introduce Seedfolks Reflection Journal	<b>10 Minutes</b>
<b>Step 4:</b> Transition to Music <b>Step 5:</b> Introduce "Theme Criteria" & Listen to Two Themes with Classroom Instruments & Found Objects <b>Step 6:</b> Guide Students to Create Character Themes for Kim	<b>25-30 Minutes</b>
<b>Step 7:</b> Record Directions for Character Theme in Graphic Notation Chart 15-20 minutes	<b>15-20 Minutes</b>
<b>Step 8:</b> Present & Reflect on Character Themes for Kim <b>Step 9:</b> Collect Instruments & Restore the Room <b>Step 10:</b> Close Lesson 4	<b>10-30 Minutes</b> , 5-7 min per 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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**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

## 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.

### **CONNECTING LITERACY & ART: BENEFITS OF WRITTEN & GRAPHIC NOTATION**

- 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

Unit 4 **Planting a Community**

Part 1 Learning Unit 4: Lesson 5

Read "Ana" in Seedfolks;

Investigate & Annotate the Text & Reflect; Introduce Concept of Theme in Stories

## Unit 4: Lesson 5

# Read "Ana" In Seedfolks; Investigate & Annotate The Text & Reflect; Introduce Concept Of Theme In Stories

### LITERACY OBJECTIVE

By the end of this lesson students will be able to identify clues in the text that inform the reader about the character and annotate the text to track questions and thoughts while reading.

### LITERACY "I CAN" STATEMENT

"I can identify clues in the story that tell me about the character, make notes about the things I am thinking while I read, and create sounds that reflect my understanding of the character."

### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 5 <b>Step 2:</b> Read "Ana" Excerpt 1, Ask Questions, Look for Clues & Annotate the Text <b>Step 3:</b> Read "Ana" Excerpt 2, Ask Questions, Look for Clues & Annotate the Text; Instruct on Text-to-Text Connections <b>Step 4:</b> Read "Ana" Excerpt 3, Ask Questions, Look for Clues & Annotate the Text	<b>30 Minutes</b>
<b>Step 5:</b> Students Complete Seedfolks Character Chart for Ana <b>Step 6:</b> Guide Ensembles to Practice & Demonstrate Sounds Brainstormed for Ana	<b>20 Minutes</b>
<b>Step 7:</b> Students Reflect on Ana Using the Reflection Journal <b>Step 8:</b> Discuss the Concept of Theme in Stories <b>Step 9:</b> Close Lesson 5	<b>10 Minutes</b>

### STANDARDS ALIGNMENT

**TARGETED CCSS****Reading Standards (Literature)**

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**RL 5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

**Writing & Language**

**W 4.9a:** Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").

**W 5.9a:** Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").

**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

### Reading Standards (Literature)

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### 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.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### **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.

**TEACHING RESOURCES****TEXTS**

"Ana"

**STUDENT NOTEBOOK**

- Seedfolks Character Chart
- Reflection Journal – Ana

**CLASSROOM CHARTS**

- Seedfolks Character Chart - Sample
- Reading Like a Detective Chart (See Sample in Step 2)

**ART MATERIALS**

- Music Instruments and Stations

**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 5

**Process:** Give an overview of the lesson objectives: Read “Ana”; investigate and annotate the text; reflect on character using the Seedfolks Character Chart and Reflection Journal.

### Differentiation Option: Visual Arts And Writing

In the visual arts alternative, the introduction of Graphic Notation will also be replaced with gesture drawings and written reflections on each character in the TRAIL Marker #1 (Located in Lesson 6, Step 7).

### 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 for Ana to illustrate her character traits. This activity is in response to the student’s annotations on Ana in the text and can replace “What sounds can you use to represent Ana’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 Ana (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.



- Students will begin to explore, contrast and combine gestures with the inclusion of more than one character. (Example above is by Leonardo DaVinci)
- The Notation Chart will not be used and in the section on the Composer’s Questions – Ana Theme (pg. 11 or the A4L Student Notebook), students will substitute drawing for music. E.g. instead of “What characteristic, emotion, and/or change are we showing through music?” the student will describe that change through their visual images. The other questions are not applicable to a visual arts activity. Students instead will contrast their visual gestures for Kim and Ana and describe those differences in writing.
- 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.



### Differentiation Options: Reading & Annotating “Ana”

Select one of the options listed below or structure the reading in a way that appropriately meets students’ needs and fosters engagement.

**ELL Support:** For all options, allow ELL to use native language and/or picture dictionaries as vocabulary and concept clarifiers. Students may also benefit from listening to a taped recording of the story to build understanding before reading and annotating on their own.



**Guide Excerpts 1, 2, and 3.** Facilitate the class reading and annotating all 3 excerpts, guiding students to ask questions, identify clues, and record ideas. Either read the text aloud while students follow along or have students read independently.



**Guide Excerpt 1. Students read Excerpts 2 and 3 in pairs.** Guide students to read and annotate Excerpt 1. Then have students work in excerpt in pairs for Excerpts 2 & 3 with class discussion following. Some students can read in pairs while others read with support from the teacher.



**Students read and annotate independently.** Talk through the “Reading Like a Detective Process” and then have students read & annotate each excerpt independently with class discussion following.

## Suggested Dialogue

### BEGINNING THE SECOND CHAPTER

"Today we're going to read the second chapter of Seedfolks, titled “Ana,” by Paul Fleishman. As we go, we'll be reading detectives and learn about Ana. We see what this new character adds to the story. Instead of stopping to create musical inferences, we'll read all the way through the chapter, think about the sounds we might make, and compose musical themes in our next lesson."

"By the end of today's lesson, you will be able to say, 'I can identify clues in the story that tell me about the character, make notes about the things I am thinking while I read, and create sounds that reflect my understanding of the character.'"

## STEP 2: READ “ANA” EXCERPT 1; ASK

# QUESTIONS, LOOK FOR CLUES & ANNOTATE THE TEXT

**Process:** Guide students to sit in their Seedfolks Ensembles with their A4L Texts. Tell students to wait for the “Go” signal to begin moving. Read “Ana,” Excerpt 1. Read the excerpt all the way through. Then have students work in pairs to reread closely, asking “I wonder” questions and looking for clues that tell the reader what the character is thinking, feeling, or doing. Prompt pairs to record their questions, clues, and ideas in their A4L Texts on page 5. See the menu above **Differentiation Options: Reading & Annotating “Ana”** to scaffold students appropriately.

## READING LIKE A DETECTIVE

**Record a “?”** next to the text to mark places you have an “I wonder” question. You might wonder about:

Something that confuses you:

-I wonder what a working class neighborhood is.

Something that you find curious or interesting:

-I wonder why Ana stays in the neighborhood.

Something that you think might happen next:

-I wonder if Ana will go meet the girl in the garden.

Something that connects two characters:

-I wonder if Kim is the girl that Ana sees from her window.

**Circle clues** in the text that tell you what the character is:

-Thinking

-Feeling

**Ask yourself:** “What do these clues tell me about the character? What in the text makes me think that?” Write notes in the margin.

## Suggested Dialogue

### Reading “Ana,” Excerpt 1 & Annotating The Text

*Students move to sit with Seedfolks Ensembles.*

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

*Read “Ana,” Excerpt 1 & annotate the text.*

"Open your A4L Texts to page 5. What can you say about Ana from this picture?"

"What else do you see on this page?" (Display Excerpt 1, page 5 from A4L Texts on the document camera. Students respond. Read Excerpt 1.)

"Let's review. How do we read like detectives?" (Students respond "ask questions," "look for clues about what the character is thinking, feeling, and doing," or "write ideas in the text.") "Work with a partner. Reread the first paragraph, and then stop and talk together about the questions you have, the clues you found, and what they tell you about Ana. Circle the clues, write '?' next to the spots you have a question, and write your ideas in the margin."

(Students work in pairs to read and annotate the first paragraph. Circulate to check in with pairs as they work. Repeat the process for the second paragraph.)

### Whole Class Discussion

"Let's talk about what you wondered and learned from this excerpt. Who wants to share an "I wonder" or a clue?" (Students may ask "I wonder where Lake Erie is," "I wonder where Groza is," "I wonder what a working class neighborhood is," "I wonder what it means when it says 'the line between blacks and whites is like a border between countries,'" "I wonder why she stays in the neighborhood." Discuss "I wonder" questions and answer, if possible. Clues might include "Ana loves to look out her window," "She is really old," or "She is thinking about all the changes in the neighborhood." Support students to make inferences by asking, "What makes you think that?" and "What does this tell you about Ana?" Direct students back to the text as needed.)

## STEP 3: READ "ANA" EXCERPT 2; ASK QUESTIONS, LOOK FOR CLUES & ANNOTATE THE TEXT; INSTRUCT ON TEXT-TO-TEXT CONNECTIONS

**Process:** Read "Ana," Excerpt 2. Read the excerpt all the way through. Instruct on text-to-text connections. Then have students work in pairs to reread closely, asking "I wonder" questions, looking for clues that tell the reader what the character is thinking or feeling, and making connections with other characters in the story. Prompt pairs to record their questions, clues, and ideas in their A4L Texts on page 5.

See menu below **Differentiation Options: Reading and Annotating "Ana"** (top of lesson) to scaffold students appropriately.

### Teaching Tip: Seedfolks & Prejudice

Prejudice is a thread throughout the book. Each character thinks about the differences between themselves and others, based on race, income, language, and culture.

Ease students into thinking about prejudice by first talking about all the different cultures represented on Gibb Street. Invite students to think about their own neighborhoods or school and the different cultures and languages that are represented by the people.

As the book progresses, take students further into thinking about prejudice by discussing the stereotypes or judgments the characters make and how prejudices change as the story develops. How far the topic is explored depends on the culture of the classroom.

## Suggested Dialogue

### Reading And Annotating “Ana,” Excerpt 2

*Read “Ana,” Excerpt 2 and instruct on text-to-text connections.*

"Open your A4L Texts to page 6. We'll read the next part of the chapter." (Display Excerpt 2, page 6 from A4L Texts on the document camera. Read Excerpt 2 aloud.)

"I am wondering whom this little girl is that Ana is watching from her window. Does anyone have an idea?"

(Students respond.) "That's right, Ana is watching Kim planting and tending to her lima beans. Let's write, 'Kim' in the margin next to this part of the story. From here on in the story, we'll pay attention to clues we get about other characters and write our questions or ideas down. For example, I'm wondering what Kim would do or say to Ana if she knew she was being watched. I'll write my wondering in the margin. Do you have any ideas? (Students respond.) Noticing these clues about other characters and thinking about them will help us figure out how everything comes together in the story."

*Reread Excerpt 2 and annotate the text.*

"Work with your partner to reread this part of the story. Ask 'I wonder' questions; look closely for clues about what the character is thinking, feeling, and doing, and for clues about other characters."

"Reread each paragraph and then stop and talk together about the questions you have, the clues you found, and what they tell you about Ana. Circle the clues, write '?' next to the spots you have a question, and write your ideas in the margin." (Students work in pairs to read and annotate each paragraph. Circulate to check in with pairs as they work.)

### WHOLE CLASS DISCUSSION

"Let's talk about what you wondered and learned from this excerpt. Read More...

Who wants to share an "I wonder" or a clue?" (Students may ask "I wonder where Lake Erie is," "I wonder where Groza is," "I wonder what a working class neighborhood is," "I wonder what is means when it says 'the line between blacks and whites is like a border between countries,'" "I wonder why she stays in the neighborhood." Discuss "I wonder" questions and answer, if possible. Show images from Resources, pages 46–47 to clarify terms as needed. Clues might include "Ana loves to look out her window," "She is really old," or "She is thinking about all the changes in the neighborhood."



Support students to make inferences by asking, “What makes you think that?” and “What does this tell you about Ana?” Direct students back to the text as needed.)

## STEP 4: READ “ANA” EXCERPT 3, ASK QUESTIONS, LOOK FOR CLUES & ANNOTATE THE TEXT

**Process:** Read “Ana,” Excerpt 3. Read the excerpt all the way through. Then have students work in pairs to reread closely, asking “I wonder” questions, looking for clues that tell the reader what the character is thinking, feeling, or doing, and clues about other characters. Prompt pairs to record their questions, clues, and ideas in the margin.

See the menu **Differentiation Options: Reading & Annotating “Ana”** to scaffold students appropriately.

### Suggested Dialogue

#### READING “ANA,” EXCERPT 3 & ANNOTATING THE TEXT

"Open your A4L Texts to page 7. We'll read the last part of the chapter." (Display Excerpt 3, page 7 from A4L Texts on the document camera. Read Excerpt 3 aloud.)

"Work with your partner to read like detectives. Talk together about the questions you have, the clues you found, including any about other characters, and what they tell you about Ana. Circle the clues, write “?” next to the spots you have a question, and write your ideas in the margin." (Students work in pairs to read and annotate each paragraph. Circulate to check in with pairs as they work. Prompt students before each paragraph or have pairs work all the way through without additional prompting.)

#### WHOLE CLASS DISCUSSION

"Let's talk about what you wondered and learned from this excerpt. Read More..."

Who wants to share an “I wonder” or a clue?" (Students may ask, “I wonder why Ana dug up Kim's beans,” or “I wonder what it means when it said, ‘The truth of it slapped me full in the face.’” Discuss “I wonder” questions. Clues might include “Ana dug up Kim's beans,” “Ana felt bad,” or “She put Kim's beans back in the ground.” Support students to make inferences by asking, “What makes you think that?” and “What does this tell you about Ana?” Direct students back to the text as needed.)

# STEP 5: STUDENTS COMPLETE SEEDFOLKS CHARACTER CHART FOR ANA

**Process:** Guide students through the Seedfolks Character Chart for “Ana.” Display the chart on the document camera. Have students get out their A4L Notebooks and turn to page 4.

The Seedfolks Character Chart is designed to help students reflect on what they have learned about the characters and to help them create musical themes for each character. The chart is also a way for students to keep track of all the characters, and how they relate to each other and to the larger theme of the story. See Differentiation Options sidebar for ways to reflect on “Ana” with the Seedfolks Character Chart and Reflection Journal.



## DIFFERENTIATION OPTIONS: REFLECTING ON "ANA"

Reflecting on "Ana" using the Seedfolks Character Chart & Reflection Journal

Select one of the options listed below or structure the reading in a way that appropriately meets students' needs and fosters engagement. Read More...



Guide students to complete the Seedfolks Character Chart and Reflection Journal.

Facilitate the whole class to complete the chart and journal. Record notes on the document camera while students record in their A4L Student Notebooks.



Students work in ensembles or pairs to complete the Seedfolks Character Chart and Reflection Journal.



Students complete the Seedfolks Character Chart while reading the chapter and then reflect independently in the Reflection Journal after reading. Select this option for students who are ready to fill in the charts and reflect independently. They may still share with peers to deepen reflection and understanding.

## Suggested Dialogue

### GUIDING STUDENTS TO ENGAGE WITH THE SEEDFOLKS CHARACTER CHART

"Open your A4L Notebooks to page 4. We'll now reflect on what we learned about Ana and use our annotations to complete the Seedfolks Character Chart to reflect on what we've learned about her."  
(Display Seedfolks Character Chart on document camera or write on a large poster in the classroom.)

"Under the 'Character' column it says, 'Ana' with a picture of her."

"The next column says, "Basic Facts About Ana" In this column, we'll include facts such as her age, gender, and where she is from. What facts do we know about Ana? Let's use the text and our notes to help us. Pair-share your ideas with a partner. (Students pair-share.) Let's share out." (Students may respond "She's from Rumania," "She's old," "She lives alone," "Doesn't have children," or "She's seen the neighborhood change a lot.")

"The next column asks, 'What did Ana do in the garden? Did she interact with another character?' For this question we want to identify any interaction she had with the garden, including helping or harming someone else's plants. What did Ana do in the garden? (Students respond "She dug up Kim's beans," "She felt bad and planted them back," or "She spied on Kim.") Why did she do this? Let's use the text and our notes to help us." (Students may respond "To find out what Kim was up to," "To confirm her suspicions of people doing bad things in the neighborhood," or "She planted them again, so Kim wouldn't know what she did.")

"Did Ana meet any other characters? (Students respond "She saw Kim.") Let's write this in the box." (Record "She saw Kim" in the box.)

"The next column says, 'Look back at your annotations. What kind of person is Ana? What was she feeling throughout the chapter? Did she change?' What is Ana like? What words can you use to describe her? Go back to the text and look at your notes. (Students may respond "nosy," "judgmental," "curious," "determined," or "brave.") Did she change during the chapter? Talk with your ensemble. (Students discuss.) Let's share out." (2-3 students share.)

"The last column says, 'What sounds can you use to represent Ana's feelings and transformation?' In this column, you are going to look over each of the traits or feelings you just wrote about Ana and think about the kinds of sounds you might use to show that. These notes will be really important when you compose your themes for Ana in our next lesson. Talk with your ensemble about the sounds you might use to represent Ana's feelings and transformation." (Ensembles brainstorm sounds to represent Ana.)

## STEP 6: GUIDE ENSEMBLES TO PRACTICE & DEMONSTRATE SOUNDS BRAINSTORMED FOR ANA

**Process:** Guide ensembles to use their instruments to try out several of the sounds they brainstormed for Ana. If time allows, have ensembles gather instruments and select 3-4 characteristics or feelings and their corresponding sounds to try out using instruments. After 5-7 minutes of experimentation, invite students to demonstrate their sounds for the class. Total time for practicing and demonstrating sounds with this option is 12 minutes.

If time is short, invite one representative from each ensemble to go to a music station, select an instrument, and demonstrate one of the sounds they brainstormed for Ana. After demonstrating the sound, the student should return the instrument to the bin and sit down. Total time for demonstrating sound with this option is 5-6 minutes.

## Suggested Dialogue

### Introducing The Activity

"Now that you have selected your instruments, you get to try out several of the sounds you brainstormed for Ana."

"Look at the 3rd column on your Seedfolks Character Chart. (What kind of person is she? What was she feeling? Did she change?) Before you begin playing, talk together as an Ensemble and circle or star 3-4 character traits, feelings or changes that you want to represent through music." (Ensembles select character traits, feelings or changes.)

*Either guide students to gather instruments and practice creating sound or invite one volunteer from each ensemble to go to a music station.*

"Taking turns, create sounds on your instruments to represent Ana's feelings, traits, or changes. At the 'Go' signal, you have 5-7 minutes. (Play "Go" signal. Students create sounds. After 5-7 minutes, play 'Freeze' signal.) At rest." (Students put instruments down.)

*Invite students to share sounds.*

"Let's hear from several of you. When I call on you, tell us what you wanted to show about Ana and then play your sound(s). (Invite 2-4 students to share sounds.) "

*Return instruments to music stations or student volunteers return to desks.*

"When I play the 'Go' signal, I'd like 2 volunteers from each Ensemble to return the instruments to the music stations." (Play "Go" signal. Students return instruments.)

## STEP 7: STUDENTS REFLECT ON ANA USING THE REFLECTION JOURNAL

**Process:** Guide students to journal their personal thoughts and reflections about Ana. As students think about the guiding journal questions, they are moving toward an understanding of the theme of the story. After students complete their reflection, engage in a discussion introducing the concept of theme. See menu above **Differentiation Options** (Step 5) for other ways to reflect on "Ana" with the Reflection Journal.

### Teaching Tip: Character Reflection Journal Rationale

The Reflection Journal promotes:

**-Individual responses to the text.** After completing the Seedfolks 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 STUDENT REFLECTIONS

"Turn to page 9 in your A4L Notebooks. We'll use this space to write our personal thoughts and reflections on this character. You can write about anything that stood out for you or that made you think of 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?

Pair-share with a partner a thought you have about one or more of these questions. (Students pair-share.)

Let's take some time to write our reflections about Ana. (Students write in journals.)

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

"What big ideas are you left thinking about? You might have written about something in the space above that you think is important in this chapter. It can be a single word that you think describes Ana, like "judgmental," or a phrase like "sometimes there is more than meets the eye." There is not a right answer." (Students respond. Record responses on the board.)

## STEP 8: DISCUSS THE CONCEPT OF THEME IN STORIES

**Process:** Introduce the literacy concept of theme by reviewing students' "Big Idea" sentences for Kim and Ana and looking for similar threads between the characters. The story theme will be revisited after reading each chapter. A full brainstorm of central story themes for Seedfolks

will occur in Lesson 9.

If students come up with literal connections, such as “the characters live in the same neighborhood,” press them to focus on what the garden means to them or how they change as a result of the garden. There are multiple themes that are appropriate for Seedfolks and these will be explored in depth in Lesson 9.

### Suggested Dialogue

#### SHARING YOUR "BIG IDEAS"

"We've read the first two chapters of Seedfolks and met Kim and Ana. Before we end our lesson today, let's stop and think about what we have learned from these characters and see if there is something that ties them together. Read More...

Look at your "Big Idea" sentences for Kim and Ana. Let's share a few with the class. (Students share "Big Ideas" for both characters.) Are there any similar ideas that tie Kim and Ana together? What did each character learn about him- or herself, or another person? Pair-share with a partner anything you notice that ties these characters together. (Students pair-share.) Let's share out. I'll record your ideas on the board." (Students may respond "they are lonely," "they both do something in the garden," "they change from the beginning to the end of their chapters." Record.)

"As we continue to read Seedfolks, we'll look for the connections between characters and come up with "Big Ideas" or central story themes that we think tie the whole story together. There are many possibilities, but we'll work together as a class to decide on one central theme that we will use to compose a musical Seedfolks theme for our final performance."

## STEP 9: CLOSE LESSON 5

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

### Suggested Dialogue

#### LOOKING FORWARD

"In our next lesson, we'll take our investigations and reflections and work in ensembles to compose musical themes for Ana."

#### 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 5! YOU ARE NOW READY TO MOVE ONTO LESSON 6 OF UNIT 4.**

Is this Lesson Public or Members only?:  
Members Only

Unit 4 **Planting a Community**

Part 1 Learning

Unit 4: Lesson 6

Instruct on Graphic Notation;

Create, Present, & Reflect on Themes for Ana; TRAIL Marker #1

## Unit 4: Lesson 6

# Instruct On Graphic Notation; Create, Present, & Reflect On Themes For Ana; TRAIL Marker #1

### LITERACY OBJECTIVE

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

### LITERACY "I CAN" STATEMENT

"I can use my chapter notes and reflection to create a musical theme that represents the main character."

### LESSON OVERVIEW

Steps	Pacing: 60-75 Minutes
<b>LESSON 6, PART A</b> <b>Step 1:</b> Introduce Lesson 6 <b>Step 2:</b> Ensembles Review Seedfolks Character Charts & Reflection Journals <b>Step 3:</b> Transition to Music	<b>20 Minutes</b>

<b>Step 4:</b> Create Character Themes for Ana	
<b>Step 5:</b> Introduce Graphic Notation <b>Step 6:</b> Ensembles Create Graphic Notation for Ana Themes	<b>15 Minutes</b>
<b>Step 7:</b> Reflect on Character Themes for Ana - TRAIL Marker #1	<b>10 Minutes</b>
<b>LESSON 6, PART B</b> <b>Step 8:</b> Present & Reflect on Character Themes for Ana <b>Step 9:</b> Collect Instruments & Restore the Room <b>Step 10:</b> Close Lesson 6	<b>15-30 Minutes</b>

\*This lesson needs to be broken up into Parts A and B to maintain student focus.

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Reading Standards (Literature)

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**RL 5.7:** Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

#### Writing & Language

**W 4.9a:** Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").

**W 5.9a:** Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").

#### 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

### Reading Standards (Literature)

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

### 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.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

## TEACHING RESOURCES

### TEXTS

"Ana"

### STUDENT NOTEBOOK

- Seedfolks Character Chart
- Reflection Journal – Ana
- Notation Chart - Ana
- Composer's Questions - Ana
- TRAIL Marker #1

### CLASSROOM CHARTS

- Sample Written Notation Chart
- Standard Notation Sample
- Penderecki Graphic Notation
- Getting Started with Graphic Notation
- Sample Graphic Notation Chart
- Composer's Questions Chart
- Character & Seedfolks Theme Criteria Chart

**SAMPLES & TEMPLATES**

-Sample Graphic Notation for "Sample Kim Theme #2"

**ASSESSMENT**

-Sample Response for TRAIL Marker #1  
-TRAIL Marker #1 Progress Chart

**ART MATERIALS**

-A4L Music CD, 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.

## Lesson 6: PART A

### STEP 1: INTRODUCE LESSON 6

**Process:** Give an overview of the lesson objectives: Ensembles review what they learned about Ana; create, share, and reflect on musical themes.

#### Differentiation Option: Visual Arts And Writing

In the visual arts alternative, the introduction of Graphic Notation will also be replaced with gesture drawings and written reflections on each character in the TRAIL Marker #1 (Located in Lesson 6, Step 7).

#### 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 for Ana to illustrate her character traits. This activity is in response to the student's annotations on Ana in the text and can replace "What sounds can you use to represent Ana'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 Ana (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.



- Students will begin to explore, contrast and combine gestures with the inclusion of more than one character. (Example above is by Leonardo DaVinci)
- The Notation Chart will not be used and in the section on the Composer's Questions – Ana Theme (pg. 11 or the A4L Student Notebook), students will substitute drawing for music. E.g. instead of “What characteristic, emotion, and/or change are we showing through music?” the student will describe that change through their visual images. The other questions are not applicable to a visual arts activity. Students instead will contrast their visual gestures for Kim and Ana and describe those differences in writing.
- 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.

**THEME CRITERIA**

Each theme will have the following criteria:

1. A clear beginning and end.
2. One or more music elements that change (dynamics, duration, pitch, and/or timbre).
3. All students must play an instrument.
4. Layering or overlapping sound, when more than one instrument is playing.
5. 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****COMPOSING THEMES**

"Today we're going to review what we've learned about Ana and then work in ensembles to compose themes with classroom instruments and found objects."

"By the end of today's lesson, you will be able to say, 'I can use my chapter notes and reflection to create a musical theme that represents the main character'."

## STEP 2: ENSEMBLES REVIEW SEEDFOLKS CHARACTER CHARTS & REFLECTION JOURNALS

**Process:** Guide students to sit in Seedfolks Ensembles with their A4L 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 Chart for "Ana" and their reflections on the Reflection Journal. Have students get out their A4L Notebooks (pages 4-5, 9) and their A4L Texts (page 5).

**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 Seedfolks 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

### DISCUSSING ANA'S CHAPTER

"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.)

"Open your A4L Notebooks to page 4 and open your A4L Texts to page 5. We'll use the Seedfolks Character Chart and the Reflection Journal to review what we've learned about Ana and to help us create a musical theme for Ana. Spend a few minutes talking together with your ensemble about Ana. What happened in Ana's chapter? What kind of person is Ana?" (Ensembles review and discuss Ana.)

## STEP 3: TRANSITION TO MUSIC

**Process:** Transition to music and make a connection to creating a character's theme.

### Suggested Dialogue

### REFLECTING AND TRANSITION

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

## STEP 4: CREATE THEMES FOR ANA

**Process:** Guide students to create a character theme for Ana. Refer to the Composer's Questions and Theme Criteria Charts to guide students in the creation of a theme. Highlight the range of options when composing a piece of music. 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 compose themes is 25 minutes.

### Coaching Tips For The Arts: Creating A Theme

When students are composing 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 change 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.

### Suggested Dialogue

#### DISCUSSING THE THEME COMPOSITIONAL PROCESS

"Now you'll have an opportunity to work with your Seedfolks Ensemble to create a musical theme that represents what you've learned about Ana. Read More...

You have already written notes in your Seedfolks Character Chart about Ana, and we have brainstormed the sounds one might use to represent Ana's feelings and transformation. Now it's time to build on your understanding to create a whole picture of this character. You will work with the same theme criteria that you used for Kim's theme. I'll walk you through the steps to create a character theme for Ana.

Theme Compositional Process:

1) Review your Seedfolks Character Chart and your Reflection Journal. What would you like to



represent in this character's theme? (Ensembles discuss what to represent in their theme.)

2) 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. (Students 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.)

3) As you compose your theme, consider the Composer's Questions. (Refer to Composer's Questions posted in room and Student Notebook, page 11.)

- What characteristics, emotions, and/or changes do we want to represent about Ana in her theme?
- How will we begin and end the theme? Will we start and end with the same instrument; start with one and end with another; or end with all our instruments?
- Which instruments will overlap? How will the combinations of instruments that we use change over time?
- Which music elements (dynamics, duration, pitch, timbre) will change?
- Should we use counting off to help us organize our sounds?

Look at the Theme Criteria Chart (Resources, page 22) to help you remember what to include in the theme. Experiment with the selected instruments, and continue to refine your choices of what instruments you will use and how they are to be played.

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. I'll give you a heads-up when you have five minutes left. (Ensembles compose and practice themes. When five minutes are left, check-in.)

You have five minutes left. As you make your final choices, do a "self-reflection" and make sure your theme contains each of the five theme criteria." (Play "Go" signal.)

## STEP 5: INTRODUCE GRAPHIC NOTATION

**Process:** Introduce students to graphic notation, or using graphics to write down musical ideas. Differentiate between standard notation and graphic notation. Show an example of Standard Notation and a real musician using graphic notation - Penderecki Graphic Notation. Show examples of graphic notation for dynamics, duration, and pitch and invite students to create their own. See *Getting Started with Graphic Notation* for the examples. Then, show a theme documented both in written form and using graphics. See *Sample Written Notation* and *Sample Graphic Notation*. Play the "Recording for Notation Samples," A4L Music Track 18, so students can listen to the music while they 'read' the graphic notation.

To see an example of graphic notation for a character theme, see *Sample Graphic Notation for "Sample Kim Theme #2,"*

Time for this step: 20-25 minutes

### RESOURCE DOCUMENTS FOR STEP 5

To prepare for this step, use these resource documents:

Sample Written Notation Chart  
 Standard Notation Sample  
 Penderecki Graphic Notation  
 Getting Started with Graphic Notation  
 Sample Graphic Notation Chart

### **CONNECTING LITERACY & ART: BENEFITS OF WRITTEN & GRAPHIC NOTATION**

-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.

### **Suggested Dialogue**

#### **INTRODUCING THE STANDARD NOTATION**

"When you composed your theme for Kim, you wrote notes on the Notation Chart to help you

remember the choices you made. We are going to talk about another way to write down, or notate, musical ideas."

*Differentiate between standard notation and graphic notation.*

"One form of music notation is called "Standard Notation." Here is an example. (Show Standard Notation Sample.) We read from left to right. All these dots and lines are standardized symbols that musicians can read and know how to play the music. Who has seen this before? Where?" (Students may respond "violin lessons," "music teacher in school.")

"There is another kind of notation that is called "graphic notation." It's used in a lot of contemporary music if standard notation can't represent the desired sound. It can use some of the symbols used in standard notation, but it doesn't have to. It's not "standardized," meaning the composer creates graphics that fit the needs of the piece they are composing. And often, they need to include a legend or key to let the musicians know what the graphics mean. Here is an example. (Show Penderecki Graphic Notation.). It's from a piece by Krzysztof Penderecki (KREE-stoff pen-der-ETZ-key). He is a Polish conductor and composer who has won several Grammy Awards. Anyone, musician or not, would need a key to understand this. Yet we could take some guesses. What do you see? (Students respond: Lots of arrows. It's colorful.) I wonder if the colors represent different tone colors or timbre. Which symbols do you think might be louder or softer? (Response: thicker lines are louder, thinner lines are softer.) So what might the lines mean that change in thickness? (Response: music gets louder or softer.) We call that a change in dynamics."

"Now, let's look at other graphic notation and make up some of our own."

### **INSTRUCTING ON GRAPHIC NOTATION TO SHOW DYNAMICS**

"Can someone tap a drum 5 times, starting quietly and getting louder and louder each time?" (Choose a student to play the drum.)

"We might record it like this, with vertical lines getting taller. (Show Figure 1a from Getting Started with Graphic Notation.) Here is another possibility, where the lines stay the same height but get thicker (Show Figure 1b.)."

"Does anyone have another idea for how to write this?" (Invite 1-2 students to write notations on the board or paper. For example, a student might draw circles that get bigger and bigger.)

"Think back to the Penderecki example, with thinner and thicker lines. Now look at this next graphic. (Show Figure 2.) What if you were shaking a shaker and saw this? What do you think it might mean?" (Students respond "Shake softly, get louder, and then softer again.")

"How else might someone write this?" (Invite 1-2 students to write notations on the board or paper. For example, a student might draw a bell curve.)

"I can also use brackets like this (Show Figure 3.) The pointed end is less sound; the open side represents more sound. Have you seen signs like this in math?" (Students respond "Less than and greater than signs.")

"We can use all of these signs and notations to show something getting louder or softer."

### **Instructing On Graphic Notation To Show Duration**

"How can we show duration using graphic notation?"

"Let's review, what is duration? (Students respond "How long a sound lasts over time.") Could someone with a bell or chime play three short taps, then final sound with a long duration?" (Choose a student to play the chimes.)

"When we write it in graphic notation, it's like we are measuring the time with a ruler. The longer the sound, the longer the mark we draw. It might look like this. (Show Figure 4.) What is another way to write it?" (Invite 1-2 students to write notations on the board or paper. For example, a student might draw lines with arrows, or thinner and thicker horizontal lines.)

### **INSTRUCTING ON GRAPHIC NOTATION TO SHOW PITCH**

"Let's think about pitch. How do we describe differences in pitch? (Students respond "higher or lower.") If you are familiar with standard music notation, you will have seen dots or notes that appear higher or lower on a five-lined staff. The higher the dot, the higher the note. Let's look at Figure 5 for a possibility in graphic notation. (Show Figure 5.) Here are two lower lines, two higher lines, two lower again, and one high. Does someone have an instrument (or two instruments) that can demonstrate these changes in pitches? (Select a student to play.) How else could this been written?" (Invite 1-2 students to write notations on the board or paper. For example, a student might use circles written lower and higher instead of lines.)

### **Model Using Graphic Notation For A Musical Theme**

"To review, graphic notation is a way to create symbols that visually represent the sounds or music we are creating. We use it to help us remember what we create, and to share our ideas with others."

"To represent our themes, we need to show both what each individual instrument is playing, and how that instrument sounds with other instruments. Let's go back to the notation we saw back in Lesson 4. Here is what it looks like. (Show Sample WRITTEN Notation, page 14.) Now, here is the same piece of music, written in graphic notation. (Show Sample GRAPHIC Notation) Remember, left to right shows passage of time, like a timeline. Anything that happens vertically happens at the same time. Watch closely, because we are going to be reading and playing this notation--or "score"--in just a minute!"

### **Walk Students Through Reading The Sample Graphic Notation Chart**

"Here you see the drum. The notation shows four lines. Underneath, it says, "do twice." So how many times altogether do they play? (Students respond "Eight.") They do the same thing for the next three squares. What about the metal cans? (Students respond "Play four times, then repeat. The first two are low and the second are higher.") When do the bells come in? (Students respond "Third square.") How many times do they play? (Students respond "Two x two = four times.") How do you think they play with the drums (Students respond "Every other beat/every other time.") How can you tell? (Students respond "The lines for the bell line up with the first and third lines for the cans and drums.") What do you think the shakers do? (Students respond "Get louder and softer.") And finally, here is the bell by itself, at the end. Let's listen to the recording, and read along with the graphic notation." ( Listen to the

"Recording for Notation Samples," Track 18 and follow along with the graphic notation. )

"Now let's read the notation and play this with our own instruments. If you have an instrument that can play two pitches, raise your hands. (Students raise hands.) You will play the line for the metal cans. (Points to metal cans row on chart.) Raise your hand if you have a shaker. (Students raise hands.) You will read this line, for the shakers. (Point to shakers row on chart.) Who has bells or chimes that have a long duration of sound. (Students raise hands.) You will read the line for the bells. Anyone who has a drum or a scraper, raise your hands. (Students raise hands.) You will have the drum part here; scrapers, please tap, instead of scrape, your instrument. (Point to drum row on chart.) Is there anyone else who doesn't have a part to play? (Decide where "additional" instruments will play.) Musicians ready? Remember that you play each square twice, except for the last square. The exception is the shakers, who get louder and then softer once throughout the total of 8 counts. All right, I'll count to four, and then we'll start. Ready? 1 - 2 - 3 - 4. (Play the example together. If it's rough the first time, do it again.) Great."

## STEP 6: ENSEMBLES CREATE GRAPHIC NOTATION FOR ANA THEMES

**Process:** Guide ensembles to work together to record their composition choices for Ana on their own Notation Charts. By recording their compositional choices, students remember what they've created in relationship to what they've learned about the character.

First display the Sample Graphic Notation Chart on the document camera. Direct students to their own Notation Chart - Ana on page 10 in their A4L Notebook, and walk them through the process of recording their own musical theme with graphic notation.

Time for this step is 20 minutes.

### Suggested Dialogue

#### DEVELOPING YOUR OWN GRAPHIC NOTATION CHART

"Now it's time to develop your own graphic notation for your ensemble's musical theme for Ana. First of all, open your A4L Notebook to page 10. Here is a blank Notation Chart. Let's all write "Ana" at the top next to "Theme." (Write "Ana.") Here again are four rows on the chart, with a small rectangle in each row. The first instrument to play is on the top row. Talk with each other about which instrument plays first in your Ana theme, and write it down. (Students write.) The remaining instruments will each get their own row."

"Every student needs to create graphic notation for all instruments playing in your theme, so work together as you fill this in. You can use notation similar to what we've just looked at, work together to make symbols, or make up your own. Help each other remember how your theme is played. Remember that the symbols you create need to show when instruments start and stop, and how they play in relationship to the other instruments in the theme. Do they play before, at the same time, or after another instrument? The notation also needs to show musical elements, such as dynamics or pitch, and how theme elements change."

"I suggest you first write your notation in pencil. That way, you can erase and revise. And you are probably going to erase several times, because this is a new thing for you to do and you are experimenting. Expect that it might be puzzling at first; it will get easier over time. Feel free to get ideas from each other; artists do that all the time. If you like, when you have laid out your notation, go over it with colored pencil or markers. Use one color per instrument. That will make it easier to read."

"You have 15 minutes to write down your notation. I'll check in after that time to see if you need more time."

## STEP 7: REFLECT ON THEMES FOR ANA - TRAIL MARKER #1

**Process:** TRAIL Marker #1 is the first formative assessment in the unit. See menu below for more information. Introduce students to TRAIL Markers, and how they will be used throughout the unit. Students turn to page 13 in their A4L Notebooks and reflect on their learning. Students share their reflections with one another. Sharing TRAIL Marker responses helps students think about what they are learning and helps teachers monitor student progress, and reteach or extend, based on what they observe.

Select one of the following options to facilitate the activity and discussion:

-Have students work in pairs or small groups to complete the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.

-Have students complete the TRAIL Marker Marker individually and then share in small groups or whole class.



### TRAIL MARKER: FORMATIVE ASSESSMENTS

Thoughts and  
Reflection on  
**Arts**  
Integration and  
Literacy

**Purpose:** TRAIL Markers are points in the unit for teachers and students to reflect on learning. During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, and the arts and what they need to do next.

USE TRAIL MARKERS IN THE FOLLOWING WAYS:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned - get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.

3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

## Suggested Dialogue

### REFLECTING ON YOUR READING WITH TRAIL MARKERS

"Before you perform, we're going to take a step back and reflect on the Seedfolks reading you have done for "Ana" and the character themes you created. Just like a trail marker in hiking, we have TRAIL Markers in our A4L lessons. It's a time in our lessons where we stop to do a quick activity, to help us think about what we're learning about reading and the arts, and what we need to do next. This will also help us get ready to share our work with our classmates."

"Open your A4L Notebooks to page 13. This page will help you remember the Seedfolks reading you've done for "Ana" and why you created the character themes the way you did. You'll work with your group to fill this in."

"The first prompt asks you to describe what you wanted to show about Ana in your character theme. The next prompt asks you to talk about how you played your theme to show those things. I'll model responding to these prompts using one of the sample Kim themes."

### REFLECTING AND READING USING THE SAMPLE THEME

Use "Sample Kim Theme #2" to think aloud as you model reflecting and writing responses to the TRAIL Marker, using prompts on the board or displaying Sample Response for TRAIL Marker #1.

"In 'Sample Kim Theme #2' there was a steady rhythm of alternating pitches. The ensemble that composed this theme wanted to show that Kim was feeling sad at the beginning of the chapter. But she was determined and got braver and stronger and at the end she is strong and confident. (Record response to prompt or display Sample Response.) To show this they played quiet alternating pitches on a glass jar and quiet shakers at the beginning to Kim feeling sad. Then they increased the dynamics and used four loud drum-beats at the end to show her changing and getting more confident." (Record response to prompt or display Sample Response.)

### HOW STUDENTS RESPOND TO THE TRAIL MARKER PROMPTS

"Now you try to put your thoughts into words. First, talk together about what you wanted to show about Ana. Work together to finish the sentence, "My ensemble wanted to show that Ana..." (Students discuss and write.) What clues in the chapter helped you make that decision? Finish the sentence by writing 1-3 clues from the story."

"Finally, talk together about how you decided to compose your theme. For example, you might have decided to begin with a solo instrument playing softly. Or begin with all instruments, and transition to just one or two. How did you make these decisions, and why?" (Students discuss and write.)

# Lesson 6, PART B

## STEP 8: PRESENT & REFLECT ON THEMES FOR ANA

*Have students gather their instruments and sit with their ensembles. Give ensembles 10 minutes to review their Notation Charts for Ana and rehearse their themes. They may make revisions to their themes during this rehearsal.*

**Process:** Guide ensembles to present and reflect on their themes. See menu below **Differentiation Options: Presenting & Reflecting on Themes for Ana** 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.

Timing for each group to present and reflect is 5 minutes.

### 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 and explains what the symbols in their notation represent (e.g., a symbol system that represents a gradual decreasing of dynamics, or alternating between playing on the side or top of a drum).
3. Ensemble plays the theme.
4. Class reflects using the Music Reflection Starters.

Use the Music Reflection Starters either posted on chart paper or projected on the document camera.



### DIFFERENTIATION OPTIONS: PRESENTING & REFLECTING ON THEMES FOR ANA

*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.*



**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, if 1/3 of ensembles shared their themes for Kim, the next third will share for Ana. And in Lesson 8 the final third will share themes for 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.

### Coaching Tips For The Arts: Presentation Management In The Classroom

**Order of Presentations:** Tell ensembles 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 either sign language or beatnik applause. This is a quick way to appreciate student work and transition to reflection, the next ensemble, or the next set of instructions.

**Focusing Audience and Musicians:** When musicians move 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.

### 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 Ana, or the feelings it communicated.)

## COACHING TIPS FOR THE ARTS: REFLECTING ON MUSIC

### 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

### REVIEWING THE REFLECTION PROCESS

"We'll follow the same presentation and reflection process we did for Kim's theme. A spokesperson will explain what you want to show about the character through your music. A second spokesperson will project a copy of your graphic notation and explain the symbols you used and what they show. Then the ensemble will play its theme. After the ensemble plays, class members will reflect on what they heard, using our Music Reflection Starters." (Review posted or projected Reflection Starters.)

"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 desks.)

"Audience ready? Musicians ready?"

"Ensemble, please begin by telling us what you chose to represent about Ana, explain your graphic notation, and then play your theme. (Representatives share, and ensemble 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." (Remind 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 6

**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 6! YOU ARE NOW READY TO MOVE ONTO LESSON 7 OF UNIT 4.**

Is this Lesson Public or Members only?:  
Members Only

Unit 4 **Planting a Community**

Part 1 Learning

Unit 4: Lesson 7

Read "Wendell" in Seedfolks;

Investigate & Annotate the Text & Reflect

## Unit 4: Lesson 7

# Read "Wendell" In Seedfolks; Investigate & Annotate The Text & Reflect

### LITERACY OBJECTIVE

By the end of this lesson students will be able to identify clues in the text that inform the reader about the character and annotate the text to track questions and thoughts while reading.

### LITERACY "I CAN" STATEMENT

"I can identify clues in the story that tell me about the character and make notes about the things I am thinking while I read."

### LESSON OVERVIEW

Steps	Pacing: 45-60 Minutes
<p><b>Step 1:</b> Introduce Lesson 7</p> <p><b>Step 2:</b> Read “Wendell” Excerpt 1, Ask Questions, Look for Clues &amp; Annotate the Text</p> <p><b>Step 3:</b> Read “Wendell” Excerpt 2, Ask Questions, Look for Clues &amp; Annotate the Text</p> <p><b>Step 4:</b> Read “Wendell” Excerpt 3 Ask Questions, Look for Clues &amp; Annotate the Text</p>	<b>30 Minutes</b>
<p><b>Step 5:</b> Students Complete Seedfolks Character Chart for Wendell</p> <p><b>Step 6:</b> Guide Ensembles to Practice &amp; Demonstrate Sounds Brainstormed for Wendell</p> <p><b>Step 7:</b> Students Reflect on Wendell Using the Reflection Journal</p> <p><b>Step 8:</b> Close Lesson 7</p>	<b>15-30 Minutes</b>

## STANDARDS ALIGNMENT

### TARGETED STANDARDS

#### Reading Standards (Literature)

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

#### Writing & Language

**W 4.9a:** Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).

**W 5.9a:** Apply grade 5 Reading standards to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).

#### 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 STANDARDS

### Reading Standards (Literature)

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### 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.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**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.

## TEACHING RESOURCES

### A4L TEXTS

-“Wendell”

### STUDENT NOTEBOOK

-Seedfolks Character Chart

-Reflection Journal – Wendell

### CLASSROOM CHARTS

-Seedfolks Character Chart - sample

-Reading Like a Detective Chart

-Music & Character Connections Chart

## ARTS MATERIALS

-Music Instruments and Stations

## LIFE & LEARNING SKILLS

Unit 5 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. Part 1 lessons are 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 7

**Process:** Give an overview of the lesson objectives: Read “Wendell” and investigate and annotate the text.

## **DIFFERENTIATION OPTION: VISUAL ARTS AND WRITING**

In the visual arts alternative for Wendell, the students will read and annotate the Text and will complement that written annotation with a visual gesture drawing after reading each excerpt 1, 2 and 3. They will also add those gesture drawings to the Seedfolks Character Chart for Wendell.

## **PROCESS FOR USING VISUAL ARTS AS THE ART FORM TO RESPOND TO WENDELL**

- As in the previous character chapter (Ana), eliminate the Notation Chart and have students respond to the Question for Wendell’s Theme: “What characteristic, emotion, and/or change are you showing through your gesture drawings?” (Replacement on pg. 17 of Student Notebook)
- 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 for Wendell to illustrate his character traits. This activity is in response to the student’s annotations on Wendell in the text and can replace “What sounds can you use to represent Wendell’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 Wendell (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.

- The Notation Chart will not be used and in the section on the Composer's Questions – Wendell Theme (pg. 17 of the A4L Student Notebook), students will substitute drawing for music. E.g. instead of “What characteristic, emotion, and/or change are we showing through music?” the student will describe that change through their visual images. The other questions are not applicable to a visual arts activity.
- Students will contrast their visual gestures for Kim, Ana and Wendell and will describe those differences in writing.

### **ELL SUPPORT: COMPREHENSIBLE INPUT**

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. Click for a sample lesson plan.

Recommended vocabulary from “Wendell” to pre-teach with Vocabulary Snapshots:

- Car Wreck - Leaves Like Spades
- Deck of Cards - Wilted

### **Sample Visual Icons**

See Unit 4 Texts, pages 25-26 (students) and this resource page (teachers) for Vocabulary Snapshot activities using these visual icons and more.

## **Suggested Dialogue**

### **BEGINNING THE LESSON**

"Today we're going to read the third chapter of Seedfolks, by Paul Fleishman titled 'Wendell'."

"By the end of today's lesson, you will be able to say, 'I can identify clues in the story that tell me about the character and make notes about the things I am thinking while I read.'"

# STEP 2: READ “WENDELL” EXCERPT 1, ASK QUESTIONS, LOOK FOR CLUES & ANNOTATE THE TEXT

**Process:** Guide students to sit in Seedfolks Ensembles with their A4L Texts. Tell students to wait for the “Go” signal to being moving. Read “Wendell,” Excerpt 1. Either read the excerpt aloud all the way through or send students into independent reading. Then have students work in pairs to reread closely, asking “I wonder” questions and looking for clues that tell the reader what the character is thinking, feeling, or doing. Prompt pairs to record their questions, clues, and ideas in their A4L Texts on page 8.

See menu below, **Differentiation Options: Reading & Annotating “Wendell,”** to scaffold students appropriately.



## DIFFERENTIATION OPTIONS: READING & ANNOTATING "WENDELL"

Select one of the options listed below or structure the reading in a way that appropriately meets students’ needs and fosters engagement. Read More...

ELL Support: For all options, allow ELL to use native language and/or picture dictionaries as vocabulary and concept clarifiers. Students may also benefit from listening to a taped recording of the story to build understanding before reading and annotating on their own.



**Guide Excerpts 1, 2, and 3.** Facilitate the class reading and annotating all 3 excerpts, guiding students to ask questions, identify clues, and record ideas. Either read the text aloud while students follow along or have students read independently.



**Guide Excerpt 1. Students read Excerpts 2 and 3 in pairs.** Guide students to read and annotate Excerpt 1. Then have students work in excerpt in pairs for Excerpts 2 & 3 with class discussion following. Some students can read in pairs while others read with support from the teacher.



**Students read and annotate independently.** Talk through the “Reading Like a Detective Process” and then have students read & annotate each excerpt independently with class discussion following.

## READING LIKE A DETECTIVE

Read like a detective by asking good questions and looking for clues that will help you make meaning.

Record a “?” next to the text to mark places you have an “I wonder” question. You might wonder about:

Something that confuses you: I wonder who shot Wendell's son.

Something that you find curious or interesting: I wonder why it says that he jerks when the phone rings.

Something that you think might happen next: I wonder what Wendell will plant.

Something that connects two characters: I wonder if Wendell and Kim will become friends.

Circle clues in the text that tell you what the character is:

Thinking

Feeling

Ask yourself: "What do these clues tell me about the character? What in the text makes me think that?" Write notes in the margin.

## Suggested Dialogue

### READING "WENDELL" AND ANNOTATING THE TEXT

"Open your A4L Texts to page 8. We'll read the first part of 'Wendell.' What can you say about Wendell from the pictures on this page?" (Display Excerpt 1, page 8 from A4L Texts on the document camera. Students respond. Read Excerpt 1 aloud.)

"Let's review, how do we read like detectives? (Students respond "ask questions," "look for clues about what the character is thinking, feeling, and doing," or "write ideas in the text.") Work with a partner. Reread the first paragraph and then stop and talk together about the questions you have, the clues you found, including any about other characters, and what they tell you about Wendell. Circle the clues, write "?" next to the spots you have a question, and write your ideas in the margin." (Students work in pairs to read and annotate the first paragraph. Circulate to check in with pairs as they work. Repeat the process for the second paragraph.)

### LEADING A WHOLE CLASS DISCUSSION

"Let's talk about what you wondered and learned from this excerpt. Who wants to share an 'I wonder' or a clue?" (Students may ask, "I wonder who shot Wendell's son," "I wonder if Ana and Wendell are friends," "I wonder why it says that he jerks when the phone rings," and "I wonder if Ana is talking about Kim's beans." Discuss "I wonder" questions and answer if possible. Clues might include, "Wendell's son and wife are dead," "Wendell and Ana are white," "Wendell is mad at Ana," "Wendell and Ana think Kim is Chinese," or "Wendell knows about plants." Support students to make inferences by asking, "What makes you think that?" and "What does this tell you about Wendell?" Direct students back to the text as needed.)

## STEP 3: READ “WENDELL” EXCERPT 2, ASK QUESTIONS, LOOK FOR CLUES & ANNOTATE THE TEXT

**Process:** Read “Wendell,” Excerpt 2. Read the excerpt all the way through or have students work independently. Have students work in pairs to reread closely, asking “I wonder” questions, looking for clues that tell the reader what the character is thinking, feeling, or doing, and making connections with other characters in the story. Prompt pairs to record their questions, clues, and ideas in their A4L Texts on page 9.

See menu above **Differentiation Options: Reading & Annotating “Wendell”** (Step 2) to scaffold students appropriately.

### Suggested Dialogue

#### READING “WENDELL” EXCERPT 2

"Open your A4L Texts to page 9. We'll read the next part of the chapter." (Display Excerpt 2, page 9 in A4L Texts, on the document camera. Read Excerpt 2 aloud.)

*Reread Excerpt 2 & annotate the text.*

"Work with your partner to reread this part of the story. Ask “I wonder” questions. Look closely for clues about what the character is thinking, feeling, and doing, and for clues about other characters. Reread each paragraph and then stop and talk together about the questions you have, the clues you found, and what they tell you about Wendell. Circle the clues, write “?” next to the spots you have a question, and write your ideas in the margin." (Students work in pairs to read and annotate each paragraph. Circulate to check in with pairs as they work.)

*Whole class discussion.*

"Let's talk about what you wondered and learned from this excerpt. Who wants to share an “I wonder” or a clue?" (Students may ask, “I wonder if Wendell was a janitor,” “I wonder what it means when it says, ‘you’d have thought that those beans were hers,’” “I wonder what Wendell thinks about Ana,” “I wonder what Kim was thinking when she saw Wendell,” and “I wonder why Wendell didn’t talk to Kim.” Discuss “I wonder” questions. Show images from Resources, page 48 to clarify terms as needed. Clues might include “Wendell waters Kim’s beans,” “Wendell knows about plants,” “He doesn’t like being bossed around,” or “Wendell sees Kim and smiles at her. He is kind.” Support students to make inferences by asking, “What makes you think that?” and “What does this tell you about Wendell?” Direct students back to the text as needed.)

## STEP 4: READ “WENDELL” EXCERPT 3, ASK

# QUESTIONS, LOOK FOR CLUES & ANNOTATE THE TEXT

**Process:** Read “Wendell,” Excerpt 3. Read the excerpt all the way through or have students work independently. Then have students work in pairs to reread closely, asking “I wonder” questions, looking for clues that tell the reader what the character is thinking, feeling, or doing, and clues about other characters. Prompt pairs to record their questions, clues, and ideas in the margin.

See menu above, **Differentiation Options: Reading & Annotating “Wendell”** to scaffold students appropriately.

## Suggested Dialogue

### READING “WENDELL” EXCERPT 3 AND ANNOTATING THE TEXT

"Open your A4L Texts to page 10. We'll read the last part of the chapter." (Display Excerpt 3, page 10 from A4L Texts on the document camera. Read Excerpt 3 aloud.)

*Work with your partner to read like detectives.*

"Talk together about the questions you have, the clues you found, including any about other characters, and what they tell you about Wendell. Circle the clues, write “?” next to the spots you have a question, and write your ideas in the margin." (Students work in pairs to read and annotate each paragraph. Circulate to check in with pairs as they work. Prompt students before each paragraph or have pairs work all the way through without additional prompting.)

*Whole class discussion.*

"Let's talk about what you wondered and learned from this excerpt. Who wants to share an “I wonder” or a clue?" (Students may ask, “I wonder what Wendell is thinking when he saw Kim make a circle around her plants,” “I wonder what it means when it says, ‘And a little child shall lead them,’” and “I wonder what Wendell is going to plant.” Discuss “I wonder” questions. Show images from Resources, page 48 to clarify terms as needed. Clues might include, “Wendell sees Kim working on her beans,” “Wendell picked out a spot in the lot,” or “Wendell feels inspired by Kim.” Support students to make inferences by asking, “What makes you think that?” and “What does this tell you about Wendell?” Direct students back to the text as needed.)

## STEP 5: STUDENTS COMPLETE SEEDFOLKS CHARACTER CHART FOR WENDELL

**Process:** Guide students through the Seedfolks Character Chart for “Wendell.” Display the chart on the document camera. Have students get out their A4L Notebooks and turn to page 4. The Seedfolks Character Chart is designed to help students reflect on what they have learned about the characters and to help them create themes for each character. The chart is also a way for students to keep track of all the characters, and how they relate to each other and to the larger theme of the story. See Differentiation Options sidebar for ways to reflect on “Wendell”

## with the Seedfolks Character Chart and Reflection Journal.



### DIFFERENTIATION OPTIONS: REFLECTING ON "WENDELL"

Reflecting on "Wendell" using the Seedfolks Character Chart & Reflection Journal

Select one of the options listed below or structure the reading in a way that appropriately meets students' needs and fosters engagement.



Guide students to complete the Seedfolks Character Chart and Reflection Journal.

Facilitate the whole class to complete the chart and journal. Record notes on the document camera while students record in their A4L Student Notebooks.



Students work in ensembles or pairs to complete the Seedfolks Character Chart and Reflection Journal.



Students complete the Seedfolks Character Chart while reading the chapter and then reflect independently in the Reflection Journal after reading. Select this option for students who are ready to fill in the charts and reflect independently. They may still share with peers to deepen reflection and understanding.

## Suggested Dialogue

### Guiding Students To Engage With The Seedfolks Character Chart

"Open your A4L Notebooks to page 4. We'll now reflect on what we learned about Wendell and use our annotations to complete the Seedfolks Character Chart to reflect on what we've learned about him. (Display Seedfolks Character Chart on document camera or write on a large poster.) Under the "Character" column it says, "Wendell" with a picture of him."

"The next column says, 'Basic Facts About Wendell' In this column, we'll include facts such as her age, gender, and where he is from. What facts do we know about Wendell? Let's use the text and our notes to help us. Pair-share your ideas with a partner. (Students pair-share.) Let's share out." (Students may respond "He's a janitor," "His wife and son died," "He's white," "He's from Kentucky—grew up on a farm," and "He's friends with Ana, or looks out for her.")

"The next column asks, "What did Wendell do in the garden? Did he interact with another character?" For this question we want to identify any interaction he had with the garden. What did Wendell do in the garden? (Responses: "makes circles for water around the beans," "He decides to plant in the garden," or "He picks his own spot.") Why did he do this? Let's use the text and our notes to help us." (Students may respond "He wanted to help Kim's beans," "To remember the farm," or "To plant his own garden.")

"Did Wendell meet any other characters? (Responses: "He talked with Ana about Kim's beans," or "He helped Kim's beans.") Let's write this in the box."

"The next column says, "Look back at your annotations. What kind of person is Wendell? What was he feeling throughout the chapter? Did he change?" What is Wendell like? What words can you use to describe him? Go back to the text and look at your notes. (Students may respond "sad," "lonely," "bitter," "kind," "helpful to others," "hard worker," "means well—doesn't scare Kim," "gets inspired," or "becomes more hopeful.") Let's share out." (2-3 students share.)

"The last column says, "What sounds can you use to represent Wendell's feelings and transformation?" In this column, you are going to look over each of the traits or feelings you just wrote about Wendell and think about the kinds of sounds you might use to show that. We aren't going to play music today, so these notes will be really important when you compose your themes for Wendell in our next lesson. Talk with your ensemble about the sounds you might use to represent Wendell's feelings and transformation. (Ensembles discuss). Let's hear your ideas." (Invite several ensembles to share ideas. Refer back to the Music & Character Connection Chart for ideas.)

## STEP 6: GUIDE ENSEMBLES TO PRACTICE & DEMONSTRATE SOUNDS BRAINSTORMED FOR WENDELL

**Process:** Guide ensembles to use their instruments to try out several of the sounds they brainstormed for Wendell. If time allows, have ensembles gather instruments and select 3-4 characteristics or feelings and their corresponding sounds to try out using instruments. After 5-7 minutes of experimentation, invite students to demonstrate their sounds for the class. Total time for practicing and demonstrating sounds with this option is 12 minutes. If time is short, invite one representative from each ensemble to go to a music station, select an instrument, and demonstrate one of the sounds they brainstormed for Wendell. After demonstrating the sound, the student should return the instrument to the bin and sit down. Total time for demonstrating sound with this option is 5-6 minutes.

### Suggested Dialogue

#### INTRODUCING THE ACTIVITY

"Now that you have selected your instruments, you get to try out several of the sounds you brainstormed for Wendell. Look at the 3rd column on your Character Chart. (What kind of person is she? What was he feeling? Did he change?) Before you begin playing, talk together as an Ensemble and circle or star 3-4 character traits, feelings or changes that you want to represent through music." (Ensembles select character traits, feelings or changes.)

*Either guide students to gather instruments and practice creating sound or invite one volunteer from each ensemble to go to a music station.*

"Taking turns, create sounds on your instruments to represent Wendell's feelings, traits, or changes. At



the 'Go' signal, you have 5-7 minutes. (Play "Go" signal. Students create sounds. After 5-7 minutes, play "Freeze" signal.) At rest." (Students put instruments down.)

*Invite students to share sounds.*

"Let's hear from several of you. When I call on you, tell us what you wanted to show about Wendell and then play your sound(s)." (Invite 2-4 students to share sounds.)

*Return instruments to music stations or student volunteers return to desks.*

"When I play the 'Go' signal, I'd like 2 volunteers from each Ensemble to return the instruments to the music stations." (Play "Go" signal. Students return instruments.)

## STEP 7: STUDENTS REFLECT ON WENDELL USING THE REFLECTION JOURNAL

**Process:** Guide students to journal their personal thoughts and reflections about Wendell. As students think about the guiding journal questions, they are moving toward an understanding of the theme of the story.

### **Teaching Tip: Character Reflection Journal: Rationale**

#### **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 PERSONAL REFLECTIONS**

"Turn to page 15 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. 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?"

"Pair-share with a partner a thought you have about one or more of these questions." (Students pair-share.)

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

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

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

## STEP 8: CLOSE LESSON 7

**Process:** Close by previewing the next lesson, in which ensembles will combine their investigations and music created for Wendell to create a musical character theme.

### Suggested Dialogue

#### 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 7! YOU ARE NOW READY TO MOVE ONTO LESSON 8 OF UNIT 4.**

Is this Lesson Public or Members only?:  
Members Only

Unit 4 **Planting a Community**

Part 1 Learning Unit 4: Lesson 8

Create, Present & Reflect on

Themes for Wendell

## Unit 4: Lesson 8

# Create, Present & Reflect On Themes For Wendell

### LITERACY OBJECTIVE

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

### LITERACY "I CAN" STATEMENT

"I can use my chapter notes and reflection to create a musical theme that represents the main character."

### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 8 <b>Step 2:</b> Ensembles Review Seedfolks Character Charts & Reflection Journals <b>Step 3:</b> Transition to Music <b>Step 4:</b> Create Musical Themes for Wendell <b>Step 5:</b> Ensembles Create Graphic Notation for Wendell Themes	30 Minutes
<b>Step 6:</b> Present & Reflect on Musical Themes for Wendell <b>Step 7:</b> Collect Instruments & Restore the Room <b>Step 8:</b> Close Lesson 8 – Treasure Pile of Books	20 Minutes*

**\*To break the lesson into 30-minute segments, stop after Step 3 when students create their themes and resume the following day with a brief rehearsal.**

### STANDARDS ALIGNMENT

#### TARGETED STANDARDS

##### Reading Standards (Literature)

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the

text as the basis for the answers.

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**RL 5.7:** Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

### 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 3.3:** 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 STANDARDS

### Reading Standards (Literature)

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

## TEACHING RESOURCES

### A4L TEXTS

-“Wendell”

### STUDENT NOTEBOOK

-Seedfolks Character Chart

-Reflection Journal – Wendell

-Notation Chart - Wendell

-Composer's Questions - Wendell

### CLASSROOM CHARTS

-Composer's Questions Chart

-Character & Seedfolks Theme Criteria Chart

### ARTS MATERIALS

-Music Instruments and Stations

## LIFE & LEARNING SKILLS

Unit 5 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. Part 1 lessons are 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 8

**Process:** Give an overview of the lesson objectives: Ensembles review what they learned about Wendell; create, share, and reflect on musical themes.

### **Differentiation Option: Visual Arts And Writing**

- In the visual arts alternative for Wendell, the students will review their Seedfolks Character Charts and Reflection Journals and the visual gesture drawings they created in Lesson 7 for Wendell. However, instead of transitioning to music, they will eliminate the Notation Chart and have students respond to the Question for Wendell's Theme: "What characteristic, emotion, and/or change are you showing through your gesture drawings?" (Replacement on pg. 17 of Student Notebook)
- At the end of the chapter on Wendell (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.
- Students will contrast their visual gestures for Kim, Ana and Wendell and will describe those differences in writing and begin augmenting their gesture drawing with other Art Elements (Art Activity and Art Vocabulary described below).
- 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 which in the original Unit is to be 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.

### **Art Activity**

As an introduction to the thematic link of the three characters – Kim, Ana and Wendell – introduced in the first three chapters, students will begin to consider the selection and order of their final visual art composition to represent the theme of *Seedfolks*. This will be done by presenting the Elements of Art at this point and allowing students to begin create images based on their gesture drawings but that also use additional Elements of Art to represent the first three characters (Kim, Ana and Wendell). In Lesson 10 students will learn to combine these drawings using both the Elements of Art and the Principles of Art as a way of creating a final composition to represent the theme of *Seedfolks*.

### **Elements of Art to Be Introduced**

## Elements Of Art

These are the basic properties of a work of art that comprise and may be perceived through the senses. These properties include line, shape, color, value, texture, space and form. (Other elements, for instance sound and time, may be perceived in other art forms such as music and video). This Lesson will focus on Line, Shape, Color, Texture and Value.

## Principles Of Art

The way the elements of art relate to each other and are organized in an artwork. These principles include rhythm, balance, unity, proportion and emphasis.

## Line

Line is defined as a mark that spans a distance between two points (or the path of a moving point), taking any form along the way. As an art element, line pertains to the use of various marks, outlines and implied lines in artwork and design, most often used to define shape in two-dimensional art work. It has thickness, direction, and length.

## Shape

Shape pertains to the use of areas in two-dimensional space that can be defined by edges, setting one flat specific space apart from another. Shapes can be geometric (e.g.: square, circle, hexagon, etc.) or organic (such as the shape of a puddle, blob, leaf, boomerang, etc.) Shapes are defined by other elements of art: Space, Line, Texture, Value, Color, shape, form.

## Color

Light reflected off the surface of objects. Color has three main characteristics, hue, value and intensity.

- **Hue:** the name of a color, such as red, blue, yellow, green, violet, orange.
- **Value:** how light or how dark the color is.
- **Intensity:** how bright or how dull the color is.

**Primary Colors:** are the only true colors and are red, yellow and blue. All other colors are mixes of primary colors.

**Secondary Colors:** are two primary colors are mixed together and are green (a combination of yellow and blue), orange (made from red and yellow) and violet (made from red and blue).

## Texture

The surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look, e.g. a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.



**Value**

Is also called tone and refers to the use of light and dark, shade and highlight, in an artwork. In art, tone refers to the degree of lightness or darkness of an area which may vary from the bright white of a light source through shades of gray to the deepest black shadows.

**Differentiation Options: Presenting & Reflecting On Themes For Wendell**

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



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, if 1/3 of ensembles shared their themes for Kim and another third for Ana, in Lesson 8 the final third will share themes for 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****BEGINNING THE LESSON**

"Today we're going to review what we've learned about Wendell and then work in ensembles to compose themes with classroom instruments and found objects."

"By the end of today's lesson, you will be able to say, 'I can use my chapter notes and reflection to create a musical theme that represents the main character'."

## STEP 2: ENSEMBLES REVIEW SEEDFOLKS CHARACTER CHARTS & REFLECTION JOURNALS

**Process:** Guide students to sit in Seedfolks Ensembles with their A4L 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 Chart for "Wendell" and their reflections on the Seedfolks Reflection Journal. Have students get out their A4L Notebooks (pages 4-5, 15) and A4L Texts (page 8).

### Suggested Dialogue

#### INSTRUCTING ON WENDELL REFLECTIONS

"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.)

"Open your A4L Notebooks to page 4 and open your A4L Texts to page 8. We'll use the Seedfolks Character Chart and the Seedfolks Reflection Journal to review what we've learned about Wendell and to help us create a musical theme for him. Spend a few minutes talking together with your ensemble about Wendell. What happened in Wendell's chapter? What kind of person is he?" (Ensembles review and discuss Wendell.)

## STEP 3: TRANSITION TO MUSIC

**Process:** Transition to music and make a connection to creating a character's theme.

### Suggested Dialogue

#### COMPOSING THEMES USING FOUND OBJECTS

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

## STEP 4: CREATE THEMES FOR WENDELL

**Process:** Guide students to create a theme for Wendell. Refer to the Composer's Questions and Theme Criteria Charts to guide students in the creation of a character theme. Highlight the range of options when composing a piece of music. The creative process requires students to experiment with instruments, dialogue, and revise. This may sound and look disorderly, but is an indication that students are engaged in the learning.

Feel free to allow students more flexibility in managing their time in the compositional process.

Timing to compose themes is 15-20 minutes.

### THEME COMPOSITIONAL PROCESS

1. Review Character: Review your Seedfolks Character Chart and Seedfolks 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 Seedfolks 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. Experiment with Instruments: Try out each instrument and select new instruments if necessary.
4. Compose Theme As you compose your theme, consider these "Composer's Questions":
  - What characteristic, emotion, and/or transition are we interpreting?
  - 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?

### Coaching Tips For The Arts: Creating A Theme

When students are composing 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 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?
- 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

## Suggested Dialogue

### DISCUSSING THE THEME COMPOSITIONAL PROCESS

"You will now have an opportunity to work with your Seedfolks Ensemble to create a musical theme that represents what you have learned about Wendell. You will include the same theme criteria that were used for the other themes. I'll walk you through the steps to create a character theme for Wendell.

Theme Compositional Process:

1. Review your Seedfolks Character Chart and your Seedfolks Reflection Journal. What would you like to represent in this character's theme? (Ensembles discuss what to represent in their theme.)
2. 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. (Students 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.)
3. As you compose your theme, consider the Composer's Questions. (Refer to Composer's Questions posted in room and Student Notebook, page 17.) - What characteristics, emotions, and/or changes do we want to represent about Wendell in his theme?

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

-Which instruments will overlap? How will the combinations of instruments that we use change over time?

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

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

Look at the Theme Criteria Chart to help you remember what to include in the theme. Experiment with the selected instruments, and continue to refine your choices of what instruments you will use and how they are to be played.

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. I'll give you a heads-up when you have five minutes left. (Ensembles compose and practice themes. When five minutes are left, check-in.)

You have five minutes left. As you make your final choices, do a "self-reflection" and make sure your theme contains each of the theme five criteria." (Play "Go" signal.)

## STEP 5: ENSEMBLES CREATE GRAPHIC NOTATION FOR WENDELL THEMES

**Process:** Ensembles work together to create graphic notations for their Wendell themes on page 16 in their A4L Notebook. Review the process and guide students as necessary.

### Suggested Dialogue

#### CREATING STUDENT GRAPHIC NOTATION

"Now it's time to develop your own graphic notation for your ensemble's musical theme for Wendell. Open your A4L Notebook to page 16. Here is a blank Notation Chart, just like the chart you used for Ana. Let's all write 'Wendell' at the top next to 'Theme.' Here again are four rows on the chart, with a small rectangle in each row. The first instrument to play is on the top row. Talk with each other about which instrument plays first in your Wendell theme, and write it down. (Students write.) The remaining instruments will each get their own row."

"Every student needs to create graphic notation for all instruments playing in your theme, so work together as you fill this in. You can use notation similar to what we've just looked at, work together to make symbols, or make up your own. Help each other remember how your theme is played. Remember that the symbols you create need to show when instruments start and stop, and how they play in relationship to the other instruments in the theme. Do they play before, at the same time, or after another instrument? The notation also needs to show musical elements, such as dynamics or pitch, and how theme elements change."

"You have 10 minutes to write down your notation. I'll check in after that time to see if you need more time."

## STEP 6: PRESENT & REFLECT ON THEMES FOR WENDELL

**Process:** Guide ensembles to present and reflect on their themes. Predetermine if each Seedfolks Ensemble will share its theme in the front of the classroom or if they will stay at their desks. Tell groups the order they will present. 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.

#### Coaching Tips For The Arts: Presentation Management In The Classroom

##### Order of Presentations

Tell ensembles 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 (or beatnik) applause. This

is a quick way to appreciate student work and transition to reflection, the next ensemble, or the next set of instructions.

### **Focusing Audience and Musicians**

When an ensemble 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.

## **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 and explains what the symbols in their notation represent (e.g., a symbol system that represents a gradual decreasing of dynamics, or alternating between playing on the side or top of a drum).
  3. Ensemble plays the theme.
  4. Class reflects using the Music Reflection Starters.
- Use the Reflection Starters either posted on chart paper or projected on the document camera.

Timing for each group to present and reflect is 5 minutes.

### **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 Wendell, or the feelings it communicated.)

## **Suggested Dialogue**

## **THE PRESENTATION & REFLECTION PROCESS**

"We'll follow the same presentation and reflection process we did for the other characters' themes. A spokesperson will explain what you want to show about the character through your music. A second spokesperson will project a copy of your graphic notation and explain the symbols you used and what they show. Then the ensemble will play its theme. After the ensemble plays, class members will reflect on what they heard, using our Reflection Starters." (Review posted or projected Reflection Starters.)

"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 desks.)

"Audience ready? Musicians ready?"

"Ensemble, please begin by telling us what you chose to represent about Wendell, explain your graphic notation, and then play your theme. (Representatives share, and ensemble 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 7: 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 8: CLOSE LESSON 8--TREASURE PILE OF

# BOOKS

**Process:** Send students to the Treasure Pile of books to hunt for books that might be really fun to talk about with friends. Have students select books and take home. Close the lesson with a "looking forward" describing the next lesson.

## Treasure Pile Of Books

-Prior to the unit, confer with your school librarian about your students' reading levels and personal interests.

-Collect as many books as possible that are good fits with those reading levels and interests. If possible, include in your book selections those that have a multicultural perspective and those that contain a theme related to the importance of a strong community.

-Send students whenever possible to the Treasure Pile.

-Drop hints and comments aimed at making students curious about these books, and allow students to take them home for outside-of-school reading.

## Suggested Dialogue

### TREASURE PILE OF BOOKS

"To close, you'll have time to go to the Treasure Pile of books and select something to take home and read. As you look through the Treasure Pile, think about books that look interesting to read and share in a book club or with friends."

### LOOKING FORWARD

"In our next series of lessons, you'll work more independently reading new chapters and exploring the characters 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 8! YOU ARE NOW READY TO MOVE ONTO LESSON 9 OF UNIT 4.**

Is this Lesson Public or Members only?:  
Members Only

Unit 4 **Planting a Community**

Part 2 Exploring

Unit 4: Lesson 9

Brainstorm Themes for

Seedfolks; Read "Gonzalo" & "Leona;" Investigate & Annotate the Text & Reflect

## Unit 4: Lesson 9

# Brainstorm Themes For Seedfolks; Read "Gonzalo" & "Leona;" Investigate & Annotate The Text & Reflect

### LITERACY OBJECTIVE

By the end of this lesson students will be able to identify clues in the text that inform the reader about the character and annotate the text to track questions and thoughts while reading.

### LITERACY "I CAN" STATEMENT

"I can use my chapter notes and reflection to create a character theme that represents Gonzalo or Leona."

### LESSON OVERVIEW

Steps	Pacing: 60 Minutes (Varies)
<b>Step 1:</b> Introduce Part 2 <b>Step 2:</b> Introduce Lesson 9 <b>Step 3:</b> Brainstorm Central Story Themes for Seedfolks	<b>15 Minutes</b>
<b>Step 4:</b> Assign "Gonzalo" & "Leona" to Ensembles <b>Step 5:</b> Ensembles Read, Investigate, & Annotate the Text <b>Step 6:</b> Ensembles Complete Seedfolks Character Chart for Gonzalo and/or Leona <b>Step 7:</b> Transition to Music	<b>45 - 150 minutes</b>

<b>Step 8:</b> Guide Ensembles to Practice & Demonstrate Sounds Brainstormed for Gonzalo & Leona	
<b>Step 9:</b> Students Reflect Using the Reflection Journal	
<b>Step 10:</b> OPTIONAL - Repeat Reading, Annotating, & Reflecting for Additional Seedfolks Chapters	
<b>Step 11:</b> Close Lesson 9	

## STANDARDS ALIGNMENT

### TARGETED STANDARDS

#### Reading Standards (Literature)

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 3.7:** Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 4.5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

**RL 4.7:** Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**RL 5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

**RL 5.7:** Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

#### Writing & Language

**W 4.9a:** Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").

**W 5.9a:** Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").

### 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 STANDARDS

#### 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.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

## TEACHING RESOURCES

### A4L TEXTS

- "Gonzalo" & "Leona"

### STUDENT NOTEBOOK

- Reflection Journals - Kim, Ana, & Wendell  
- Seedfolks Character Chart - Additional Characters  
- Reflection Journals - Additional Character  
- Seedfolks Central Theme

### SAMPLES & TEMPLATES

- Reading Like a Detective Chart

### ARTS MATERIALS

- Music Instruments and Stations

## LIFE & LEARNING SKILLS

Unit 5 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. Part 1 lessons are 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 PART 2

**Process:** Introduce Part 2 and provide students with additional scaffolding as needed for the

writing and choreographing of poems.



### **Differentiation Options: Reading "Gonzalo" & "Leona"**

The goal for Part 2 of the unit is for students to read and annotate more independently, with additional scaffolding provided as needed.

#### **Selecting Seedfolks Chapters**

Two additional chapters, "Gonzalo" and "Leona," are provided on pages 11-17 in A4L Texts. See this brief summary of all Seedfolks chapters. To read additional chapters beyond those provided in the unit material, photocopy selected chapters with space to annotate and take notes in the margins. Assign chapters to Seedfolks Ensembles. Ensembles can read the same or different chapters.



**Guide whole class reading and annotating.** Guide ensembles to read, annotate, and reflect on "Gonzalo" and/or "Leona." Walk students through completion of the Seedfolks Character Charts and Reflection Journals for each character.



**Provide moderate scaffolding.** Assign half the ensembles to read "Gonzalo" and the other half to read "Leona" and/or additional chapters. Provide groups with scaffolding as necessary. Ensembles complete Seedfolks Character Charts and Reflection Journals.



**Ensembles read 2 or more chapters independently.** Students read and annotate "Gonzalo," "Leona" (and additional chapters if available) independently. Ensembles work together to complete Seedfolks Character Charts and Reflection Journals.

### **ELL SUPPORT: COMPREHENSIBLE INPUT**

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. Click for a sample lesson plan.

#### **Recommended vocabulary from "Gonzalo" to pre-teach with Vocabulary Snapshots:**

- Guatemala - Bodega - Pueblo
- Plaza - Manhole - White Straw Hat
- Trowel - Sprinkling

#### **Recommended vocabulary from "Leona" to pre-teach with Vocabulary Snapshots:**

- Goldenrod Tea - Nutmeg - Scrapbook
- Shovels - Metal Detector - Piled High
- Wheelbarrow - Phonebook - Hog Pens
- Maggots - Kitchen Scraps

#### **Sample Visual Icons**

Click for Vocabulary Snapshot activities for "Gonzalo" and "Leona" using these visual icons and more (Unit 4 Texts, pages 27-33 for students and this resource page for teachers).

### Suggested Dialogue

#### INTRODUCING THE LESSON

"You're going to take the skills you've gained as reading detectives and musicians and use them to learn about new characters in Seedfolks, create themes, and put them together in a whole class 'Seedfolks Composition' for an invited audience. Let's visit the Unit Overview for Students, so we can see where we are in our process."

## STEP 2: INTRODUCE LESSON 9

**Process:** Give an overview of the lesson objectives: Brainstorm themes for Seedfolks; assign ensembles additional chapters in Seedfolks; students read, annotate, and reflect on the text.

### Suggested Dialogue

#### LESSON SUMMARY

"Today we're going to take a step back and think about what we've learned about Seedfolks. Then, we'll read and learn about new characters and work more independently to annotate and complete the character chart."

"By the end of today's lesson, you will be able to say, 'I can identify clues in the story that tell me about the character and make notes about the things I am thinking while I read; I can identify a theme for Seedfolks!'"

# STEP 3: BRAINSTORM CENTRAL STORY THEMES FOR SEEDFOLKS

**Process:** Guide students to brainstorm possible central themes for Seedfolks by reviewing their Reflection Journals and looking for similar threads between Kim, Ana, and Wendell. Students record brainstorms in their A4L Notebooks on page 29, Seedfolks Central Theme. There are multiple themes that are appropriate for Seedfolks.

## Connecting Literacy & Art

### Theme: Literacy & Music Connections

In this unit, "theme" is used both as a literacy and a music term, representing the big ideas that tie a piece of music or a story together.

In a story, a theme is a big idea, or one of several, that give the story its meaning. In music, a theme is a musical idea that is important to the structure of the composition. These concepts come together in the final Seedfolks Composition.

### Theme is used three ways:

**Central Story Theme:** This term is used for the "big idea" the class selects as the main theme of the story.

**Character Theme:** This term is used for the piece of music students create for each character. Each chapter is a character vignette and thus operates as a mini-story with its own big idea(s). By tracking the themes of the character vignettes, students will be able to identify big ideas that span across the entire story.

**Seedfolks Theme:** This term is used for the main musical theme composed for the final Seedfolks Composition. The Seedfolks Theme is a musical interpretation of the Central Story Theme.

## Suggested Dialogue

### BRAINSTORMING SEVERAL POSSIBLE THEMES FOR SEEDFOLKS

"We've read the first three chapters of Seedfolks and met the first three characters: Kim, Ana and Wendell. Before we continue reading, let's stop and think about what brings all these characters together. Is there something we can say about all three of them--something that ties them together?"

"Let's go back to our A4L Notebooks and look over our 'Big Idea' statements for Kim, Ana, and Wendell. What did each character learn about him or herself, or another person? Take a few minutes and read over your journal entries on pages 6, 9, and 15. (Students review their Reflection Journals.) Pair-share with a partner anything you noticed that ties these characters together. (Students pair-share.) Let share out. I'll record your ideas on the board." (Students may respond "they are lonely," "they all do something in the garden," "they all feel hopeful at the end of their chapters," or "they all



notice each other." Record.)

"We're going to take these ideas and brainstorm several possible themes for Seedfolks. In books, themes are the ideas and lessons that give the story its meaning. For example, a possible theme for this book might be, "Common space brings people together." (Feel free to give an example from another familiar story.) For a rich book like Seedfolks, there is not one right theme - we might come up with several themes that all work and represent different things we are learning."

"Now, let's take these ideas and try out several theme statements. Turn to the Seedfolks Central Themes page in your A4L Notebook (page 29). We'll begin our statement with "The central theme of Seedfolks is. . ." Spend a few minutes on your own thinking, and maybe writing some ideas down. Look at the list on the board to help you. (Students think and write.) Pair-share with a partner your thoughts and ideas, and together write at least one theme statement. (Students pair-share and write.) Let's share out and record all our central theme statements in our A4L Notebooks. (Students share and record theme statements. Potential central themes include:"

- One person's hope can affect others.
- Common space brings people together.
- A community can be built out of nothing.
- People can change with the help of others.
- Community is built around a common goal or interest.
- People look out for each other if they have something in common.
- People can learn to appreciate each other's uniqueness when creating something together, whether it is a garden or a piece of music.)

"In just a moment, you are going to work with your ensemble to read another chapter in Seedfolks. After we read and learn about more characters, we'll come back to these central theme statements, and choose the one we think best fits the book, or write a new theme statement."

## STEP 4: ASSIGN "GONZALO" & "LEONA" TO ENSEMBLES

**Process:** Guide students to sit in Seedfolks Ensembles with their A4L Texts & Notebooks. Tell students to wait for the "Go" signal to begin moving. Assign "Gonzalo" and/or "Leona" to ensembles. Half the class can read each chapter or all ensembles can read both chapters. See this resource page for a brief summary of each chapter and this menu **Differentiation Options: Reading Additional Chapters in Seedfolks** (top of this lesson) to aid in decision-making. "Gonzalo" and "Leona" are on pages 11-17 in students' Unit 4 Texts.

### Suggested Dialogue

#### INSTRUCTIONS FOR THE STEP

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

"Now, I will give each ensemble a new chapter to read." (Assign new Seedfolks chapters to ensembles.)

## STEP 5: ENSEMBLES READ; INVESTIGATE & ANNOTATE THE TEXT

**Process:** Ensembles work independently or with appropriate scaffolding to read and annotate their new Seedfolks chapter. Explain the process to students: at each stopping point, readers should stop and annotate the text by asking "I wonder" questions; looking for clues that tell the reader what the character is thinking, feeling, or doing; and making notes in the margins. See this reference document, *Reading Like A Detective*.

### Suggested Dialogue

#### EXPLAINING THE PROCESS

"Today you will work more independently to read like detectives and annotate your text. Let's review: how do we read like detectives?" (Students respond "ask questions," "look for clues about what the character is thinking, feeling, and doing," and "write ideas in the text.")

"To start, everyone will read the first excerpt in the chapter. Then you will stop and record "I wonder" questions, circle clues, look for connections to other characters, and write your ideas in the margins. Before reading again, talk with your group about your investigations. Then continue reading and annotating the next excerpt. Decide whether you want to fill in your Seedfolks Character Chart as you read or after you are finished reading." (Students read, annotate, and discuss. Circulate to support students as needed.)

## STEP 6: ENSEMBLES COMPLETE SEEDFOLKS CHARACTER CHART FOR GONZALO AND/OR LEONA

**Process:** Ensembles independently complete the Seedfolks Character Chart for their new character(s). Students get their A4L Notebooks and turn to page 18.

### Suggested Dialogue

**ENSEMBLES INDEPENDENTLY COMPLETE THE SEEDFOLKS CHARACTER CHART**

"Open your A4L Notebooks to page 18. You will now reflect on what you've learned about your character. In the "Character" column, write the name of your character and draw a picture of him or her in the box." (Students write and draw.)

"Together with your ensemble, work through the next three columns. Record basic facts about your character and what he or she did in the garden. Use your annotations to reflect on what your character is like and if he or she changes throughout the chapter. Finally, talk together about the sounds you can use to represent his or her feelings and transformation." (Ensembles discuss and record. Circulate to support students.)

## STEP 7: TRANSITION TO MUSIC

**Process:** Guide ensembles to gather instruments. Depending on how the room is set up, invite two to four ensembles at a time to gather instruments. Ensembles should gather at least one from each music station. Rotate the order in which groups collect instruments each day.

### Suggested Dialogue

**INSTRUCTING ENSEMBLES**

"Now that we've done some great reading detective work, we're going to use music to help us think more deeply about the characters. This brings us one step closer to creating an entire musical soundtrack with character themes and a central story theme for our final Seedfolks performance!"

"Today, Ensembles (designate) will gather their instruments first. Tomorrow, the other Ensembles will go first. When I play the "Go" signal, Ensembles that I called, please go to the music stations and gather enough instruments for everyone at your table. Be sure to get an instrument from each station. You have two minutes." (Play "Go" signal. First set of ensembles gathers instruments. Repeat process for remaining ensembles.)

## STEP 8: GUIDE ENSEMBLES TO PRACTICE & DEMONSTRATE SOUNDS BRAINSTORMED FOR GONZALO & LEONA

**Process:** Guide ensembles to use their instruments to try out several of the sounds they brainstormed for either Gonzalo or Leona. Ensembles should select 3-4 characteristics or

feelings and their corresponding sounds to try out using instruments. After 5-7 minutes of experimentation, invite students to demonstrate their sounds for the class. Total time for practicing and demonstrating sounds is 12 minutes.

### Suggested Dialogue

#### INTRODUCING THE ACTIVITY

"Now that you have selected your instruments, you get to try out several of the sounds you brainstormed for Gonzalo or Leona."

"Use the notes you wrote on your Seedfolks Character Chart. Before you begin playing, talk together as an Ensemble and circle or star 3-4 character traits, feelings or changes that you want to represent through music." (Ensembles select character traits, feelings or changes.)

*Guide students to practice creating sounds to represent the character.*

"Taking turns, create sounds on your instruments to represent your character's feelings, traits, or changes."

"At the 'Go' signal, you have 5-7 minutes. (Play "Go" signal. Students create sounds. After 5-7 minutes, play 'Freeze' signal.) At rest." (Students put instruments down.)

*Invite students to share sounds.*

## STEP 9: STUDENTS REFLECT ON NEW CHARACTER USING THE REFLECTION JOURNAL

**Process:** Students work independently to reflect on their character.

### Suggested Dialogue

#### USING THE REFLECTION JOURNAL

"Turn to the Reflection Journal on page 20 in your A4L Notebooks. Use this space to write your personal thoughts and reflections on your character."

"You can write about anything that stood out for you. Here are some questions to get you started. You don't have to answer every question.

-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?"

"Pair-share with a partner a thought you have about one or more of these questions and then spend a few minutes writing." (Students pair-share and write in journals.)

"What big ideas are you left thinking about? You might have written about something in the space above that you think is important in this chapter. It can be a single word or a phrase. There is not a right answer. (Students respond.) Take a minute to write your ideas." (Students write in journals.)

## STEP 10: OPTIONAL - REPEAT READING, ANNOTATING, & REFLECTING WITH ADDITIONAL SEEDFOLKS CHAPTERS

**Process:** To give students more practice reading, annotating, and reflecting independently or with ensembles, assign additional Seedfolks chapters.

### STEP ALTERNATIVES: OPTIONAL WRITING EXTENSION

#### Writing a new Chapter in Seedfolks:

Incorporate the unit into your writing program by having students write their own chapter in Seedfolks.

Have students:

1. Introduce themselves & their family: Who are you? How did you get to this neighborhood?
2. Describe a real problem that they are facing and how could the garden help them solve or deal with that problem.
3. Describe how they are changed by the garden and how any of the other characters helped.

## STEP 11: CLOSE LESSON 9

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

### Suggested Dialogue

**LOOKING FORWARD**

"In our next lesson, you will take your investigations and the music you created for your character, and put together a theme."

**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 9! YOU ARE NOW READY TO MOVE ONTO LESSON 10 OF UNIT 4.**

Is this Lesson Public or Members only?:  
Members Only