



## ArtsforLearning Online Curriculum

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<br><b>Step 2:</b> Ensembles Review Seedfolks Character Charts & Reflection Journals<br><b>Step 3:</b> Transition to Music<br><b>Step 4:</b> Create Musical Themes for Wendell<br><b>Step 5:</b> Ensembles Create Graphic Notation for Wendell Themes | 30 Minutes         |
| <b>Step 6:</b> Present & Reflect on Musical Themes for Wendell<br><b>Step 7:</b> Collect Instruments & Restore the Room<br><b>Step 8:</b> Close Lesson 8 – Treasure Pile of Books  | 20 Minutes*        |

**\*To break the lesson into 30-minutes 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