



Music and Art :

An Exploration of Emotions

A Curriculum Unit Curated by
Ben Gonczi and Emma Gladden



Overview

We designed this curriculum unit to be implemented in a 4th grade classroom. It is incredibly vital for young students, such as the ones we presided over this semester, to use music and fine art to help themselves to be in touch with their emotions and facilitate their social and emotional development, especially in a world where so many grow up feeling unequipped to handle their own emotions. This issue is especially exacerbated by the lack of socialization that these students have experienced due to the COVID-19 pandemic. Students have been projected to be a year and a half behind on social and emotional growth and development; for example, our fourth grade students are essentially equipped with the social and relationship skills of second graders, due to the heightened isolation and lack of peer socialization that they experienced during the height of the pandemic. (Of course, individual students' mileage may vary, but this effect has been observed and heavily commented on in the past year as we've transitioned back into in-person learning.) In this way, helping students to catch up on the development of these crucial emotional skills of self-awareness and self-management in any way possible is so essential right now, and so we feel that lessons involving SEL competencies such as these are incredibly relevant and appropriate. Other skills students will work through this curriculum in regards to their emotions and internal dialogue are: deciphering what music and art they like and why; listening critically and articulating their thoughts about music using musical terminology; and practicing empathy in listening and being open to peers who may share thoughts, feelings, and interpretations that do not align with their own.

The first few lessons of the unit focus heavily on emotions and expression. We will listen to lots of music and identify what emotions students feel and what emotions the composer is conveying. We'll also discuss musical tools used to express emotion. We will look at art that conveys similar emotions and match the musical pieces to works of art. We will also look at artists who were inspired by music (specifically jazz) like Kandinsky and Matisse. We will discuss synesthesia and how music influences art. Students will do an activity in which they color/draw what they hear while listening to music. The end of the unit will be focused on creating. We'll start by having them alter lyrics to a song to express their own emotions. For a final project students will be put into groups and work together to create a musical composition inspired by a work of art. Using Maud Hickey's model of creative thinking, we will make composition as an artform less gate-kept and more accessible to students by recognizing that composing through exploration and improvisation is a valid form of creating. Students will complete and perform their compositions over two class periods.

It's important for students to leave this unit with the understanding that emotions are a fundamental part of making music. We also want them to realize that art exists everywhere. This curriculum unit is valuable because it allows students to be able to listen critically and articulate using musical terminology. By the end of this unit, students will be equipped to articulate their feelings and emotions in a multitude of healthy, emotionally productive ways.

Scope and Sequence

Lessons	Musical Concepts	Emotional Concepts	Art Concepts	Overlapping Concepts	SEL Competencies Addressed
Emotional Listening and Observing: Linking Fine Art and Music	Directive listening; Critical analysis of musical moments; Instrument identification	Identification of one's own emotional reactions; articulation of specific emotions	Visual analysis	Identification of musical/artistic elements causing certain emotions; Comparison of emotional elements in music and visual art	Self-Awareness; Self- Management; Social Awareness
Analyzing Art Inspired by Music: An Exercise in Synesthesia	Application of music to a different medium	Identification of one's own emotional reactions	Identification of imagery in art; drawing with emotional intent	Transference of emotional reactions to music into visual art	Self-Awareness; Social Awareness
A Lesson in Emotional Lyric Writing	Lyric writing; Comprehension of song/verse form	Ability to convey emotions through lyrics	Not Applicable	Singing lyrics with proper syllabic stress to convey meaning	Self-Awareness; Social Awareness
Composing from Visual Art	Instrument identification; ability to play Orff instruments; ability to perform musical ostinati in time; ability to rehearse with others	Identification of sounds and aural aesthetics and their emotional effect on listeners	Critical analysis of artistic themes	Ability to perceive emotions from visual art and convey them through music	Self-Awareness; Self-Management; Social Awareness, Relationship Skills
Performing Compositions from Visual Art	Audience etiquette, composing musical elements that are attainable in performance; Importance of expression	Comprehension of emotional content and context of a performance	Synthesis of visual analysis of imagery; emotional intent, and themes	Ability to effectively perform emotional content of music	Self-Awareness; Self-Management; Social Awareness; Relationship Skills

Curriculum Unit Lesson Plans

Curriculum Unit Lesson Plan #1

Emotional Listening and Observing: Linking Fine Art and Music		Target Grade(s) : 4th Grade
Goals: MU.4.C.1.2: Describe, using correct music vocabulary, what is heard in a specific musical work. Make sensory connections and associations between music and fine arts, especially in regards to their connection to one's emotions.		
Learning Objectives: SWBAT listen to music and observe works of art critically, and have a conversation with their peers and teacher(s) about the types of emotions that these artistic works may evoke.		
Primary Music Engagements & Experiences		Primary Music Concepts
<input type="checkbox"/> sing (performing) <input type="checkbox"/> play (performing) <input type="checkbox"/> compose/arrange (creating) <input type="checkbox"/> improvise (creating) <input type="checkbox"/> songwriting (creating) <input type="checkbox"/> other _____		<input type="checkbox"/> beat/pulse <input type="checkbox"/> rhythm <input type="checkbox"/> meter <input type="checkbox"/> tempo <input type="checkbox"/> _____ <input type="checkbox"/> _____
<input type="checkbox"/> move/dance (responding) <input type="checkbox"/> listen creatively (responding) <input checked="" type="checkbox"/> listen directive (responding) <input checked="" type="checkbox"/> analyze/evaluate (responding) <input type="checkbox"/> connect to history/culture/politics (connecting) <input type="checkbox"/> other _____		<input type="checkbox"/> pitch <input checked="" type="checkbox"/> melody <input checked="" type="checkbox"/> harmony <input checked="" type="checkbox"/> dynamics <input checked="" type="checkbox"/> texture <input checked="" type="checkbox"/> timbre
Procedures to Support Learning: <ul style="list-style-type: none"> ● <u>Opening</u> <ul style="list-style-type: none"> ○ Teachers will ask students to think about a song that makes them feel strong emotions. ○ Teachers will go around the class so that students may share their song, asking each student what emotion this song brings out for them, as well as why they think this song has this effect on them ● <u>Present & Develop 1</u> <ul style="list-style-type: none"> ○ Teachers will direct students to close their eyes and listen to <i>You Can't Take That Away From Me</i> performed by Ella Fitzgerald and Louis Armstrong <ul style="list-style-type: none"> ■ Teachers will prompt students to identify different emotions that the song may make them feel during the listening ○ Teachers will tell students to take a second to think about what emotions they felt when listening to the song, as well as what emotions the composer may have felt when writing the song <ul style="list-style-type: none"> ■ Teachers will present students with a visual emotions chart as they reflect, as to give some reference to feelings they may not be able to articulate yet ○ Teachers will give students a second opportunity to listen to <i>You Can't Take That Away From Me</i> ○ Rather than having students close their eyes, students will be instructed write down what emotions the piece evokes, and what emotions they think the composers may have experienced when writing it ● <u>Analyze 1</u> 		

- Teachers will now ask students to share what they have felt and written. Other students will be encouraged to take ideas that their peers share and write them down, if they articulated something that they themselves were not able to.
- Present & Develop 2
 - Teachers will direct students to close their eyes and listen to “Dies Irae” from Verdi’s Requiem.
 - Teachers will prompt students to identify different emotions that the song may make them feel during the listening
 - Teachers will tell students to take a second to think about what emotions they felt when listening to the song, as well as what elements of the music itself may have contributed to these emotions
 - Teachers will present students with a word bank of musical terms, and will lead a class discussion about what each musical terms mean so they may have words to articulate certain ideas they may have had, or words to apply for the next listening
 - Teachers will give students a second opportunity to listen to “Dies Irae”
 - Rather than having students close their eyes, students will be instructed to tap the beat on their laps with one hand, and will be asked to model the volume (loud or soft) by using the vertical position of their other hand in the air.
 - After, students will be instructed write down what emotions the piece evokes, and what emotions they think the composers may have experienced when writing it
- Analyze 2
 - Teachers will now ask students to share what they have felt and written, asking for justification of their answers by citing specific elements of the music. Other students will be encouraged to take ideas that their peers share and write them down, if they articulated something that they themselves were not able to.
- Present & Develop 3
 - Teachers will direct students’ attention to the front screen to observe two contrasting pieces of art: an Untitled 1982 work by Keith Haring, and *The Scream* by Edward Munch.
 - Teachers will give students ~45 seconds to just observe and study the details of the art pieces, and will prompt them to identify different emotions that the pieces may make them feel
 - Teacher will encourage students to write their thoughts and observations down on their papers once again
- Analyze 3
 - Teachers will now ask students to share what they have felt and written, asking for justification of their answers by citing specific things that they observed in the artwork. Other students will be encouraged to take ideas that their peers share and write them down, if they articulated something that they themselves were not able to.
 - Teachers will then reveal that one of these pieces of art relates emotionally to *You Can’t Take That Away From Me*, and the other relates emotionally to “O Fortuna”. Teachers will prompt students to guess or use what they have written to decide which is which.
 - Teachers will reveal the answers, and lead a class discussion as to why this is.
 - **Alternatively, rather than teachers revealing one specific answer, students can share what they think, and discuss why they agree or disagree with each other.

Assessment Techniques		Materials/Room Set Up
<input type="checkbox"/> performance task <input type="checkbox"/> recording <input checked="" type="checkbox"/> self/peer assessment <input type="checkbox"/> test/quiz	<input type="checkbox"/> journal <input type="checkbox"/> portfolio <input type="checkbox"/> essay/report <input type="checkbox"/> _____ _____	<u>Set Up:</u> Due to covid, students are required to be seated in spaced out rows and columns. This configuration works perfectly fine for this activity.

		<u>Materials:</u> <ul style="list-style-type: none"> Emotional Vocab Word Bank Musical Concept Word Bank Audio of “They Can’t Take that Away from Me” by Ella Fitzgerald and Louis Armstrong Audio of “Dies Irae” by Giuseppe Verdi
Student Accommodations/Differentiation <ul style="list-style-type: none"> Students who have a visual impairment/experience blindness may be given additional musical examples to listen to and analyze Similarly, students who are deaf/hard of hearing may be given additional fine art examples to observe and analyze 		
Extension Ideas As a more summative assessment, students may choose to present a song that makes them feel certain emotions to the class, and will explain what elements of the music contribute to this feeling/emotion		
SEL Competencies Covered: Self-Awareness- Students identify how they feel when listening to music and looking at visual art, and will identify what musical and artistic elements may be evoking said emotions Self- Management- Students will need to discipline themselves to remain quiet and seated while listening to the two contrasting songs Social Awareness- Students will need to remain aware that peers may share opinions or interpretations that are different than their own, and that this is ok		

Curriculum Unit Lesson Plan #2

Analyzing Art Inspired by Music: An Exercise in Synesthesia		Target Grade(s) : 4th Grade
Goals: MU.4.O.3.1: Identify how expressive elements and lyrics affect the mood or emotion of a song.		
Learning Objectives: SWBAT establish their own interpretations of visual and musical art in terms of mood and emotional affect SWBAT recognize emotional and thematic connections between visual art and music, as well as appraise and form their own opinions about these connections		
Primary Music Engagements & Experiences		Primary Music Concepts

<input type="checkbox"/> sing (performing) <input type="checkbox"/> play (performing) <input type="checkbox"/> compose/arrange (creating) <input type="checkbox"/> improvise (creating) <input type="checkbox"/> songwriting (creating) <input type="checkbox"/> other _____	<input type="checkbox"/> move/dance (responding) <input checked="" type="checkbox"/> listen creatively (responding) <input type="checkbox"/> listen directive (responding) <input checked="" type="checkbox"/> analyze/evaluate (responding) <input type="checkbox"/> connect to history/culture/politics (connecting) <input type="checkbox"/> other _____	<input type="checkbox"/> beat/pulse <input type="checkbox"/> rhythm <input type="checkbox"/> meter <input type="checkbox"/> tempo <input type="checkbox"/> _____ <input type="checkbox"/> _____	<input type="checkbox"/> pitch <input checked="" type="checkbox"/> melody <input type="checkbox"/> harmony <input checked="" type="checkbox"/> dynamics <input checked="" type="checkbox"/> texture <input type="checkbox"/> timbre
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Procedures to Support Learning:

- Present & Develop**
 - Teachers will begin class by showing students Composition 8 by Russian painter Wassily Kandinsky.
 - Teachers will give students ~30 seconds to just observe and reflect upon the piece of art
 - Teachers will then ask students, “If you could come up with one imaginative descriptor to describe the mood of this piece of art, what would it be?”
 - Students will be given time to think before being asked to share with the class; teachers will facilitate a full class discussion about student’s individual perceptions.
- Analyze**
 - Teachers will reveal that this piece of art was inspired by music
 - Teachers will prompt students to listen to the piece of music that the art was inspired by, assessing whether or not the mood of the song reflects the descriptor that individual students applied to the work of art
 - Students will raise their hands to discuss with the class whether or not the mood they chose aligned with the mood of the song that inspired the work of art, and will discuss with each other what emotional or musical aspects of the song might have contributed to the artist’s decisions
 - Students will be prompted to decide whether or not they agree with Kandinsky’s artistic interpretation of the song
- *THE SAME PROCESS WILL HAPPEN ONCE MORE, THIS TIME FOCUSING ON La tristesse du roi BY HENRI MATISSE**
- Teachers will discuss the concept of *Synesthesia* with students, relating it to the way in which Kandinsky and Matisse’s art came to be, describing how different sounds, colors, feelings, and senses can become fused/intertangled in one’s mind’s eye in a way that influences how someone may express themselves
- Art Activity**
 - Students will sit on the floor in front of their chairs, using their chairs as a table. Teachers will pass out paper and markers. Students will be instructed to create two works of art inspired by music.
 - The first piece of music will be Debussy’s *Clair de Lune*. Students will be given until the song is over to complete their drawings. At the end of the piece teachers will ask for volunteers to share their art works and explain their artistic choices.
 - The second piece will be *Nuestra Cancion* by Monsieur Perine and Vincente Garcia. Students will be given until the song is over to complete their drawings. At the end of the piece teachers will ask for volunteers to share their art works and explain their artistic choices.

Assessment Techniques		Materials/Room Set Up
<input checked="" type="checkbox"/> performance task <input type="checkbox"/> recording <input type="checkbox"/> self/peer assessment <input type="checkbox"/> test/quiz	<input type="checkbox"/> journal <input type="checkbox"/> portfolio <input type="checkbox"/> essay/report <input type="checkbox"/> _____ _____	<u>Set Up:</u> Due to covid, students are required to be seated in spaced out rows and columns. This configuration works perfectly fine for this activity.

		Materials: <ul style="list-style-type: none"> • Blank pieces of paper • Writing utensils • Coloring utensils • Audio of “Boogie Stop Shuffle” by Charles Mingus • Audio of “Chega de Saudade” by Jane Monheit • Audio of “Clair de Lune” by Claude Debussy • Audio of “Nuestra Cancion” by Monsieur Perine and Vincente Garcia
Student Accommodations/Differentiation <ul style="list-style-type: none"> • Students who have a visual impairment/experience blindness may be given additional musical examples to listen to and analyze • Similarly, students who are deaf/hard of hearing may be given additional fine art examples to observe and analyze 		
Extension Ideas For extra credit, or for a more summative assessment, students may choose a song that they like and draw/color a picture based on what they hear, experience, and feel while listening to it, and may write a short synopsis regarding why they drew what they drew.		
SEL Competencies Covered: Self-Awareness- Students identify how they feel when listening to music and looking at visual art, and will identify what musical and artistic elements may be evoking said emotions; students will compare thematic and emotional elements of music and fine art and will make themselves aware of their own opinions and appraisals of said media Social Awareness- Students will need to remain aware that peers may share opinions or interpretations that are different than their own, and that this is ok		

Curriculum Unit Lesson Plan #3

Lesson Title: They Can’t Take that Away from Me- A Lesson in Emotional Lyric Writing	Target Grade(s): 4th
Goals MU.4.O.3.1: Identify how expressive elements and lyrics affect the mood or emotion of a song.	
Learning Objectives SWBAT, given an emotion as inspiration, write a verse of their own to the song “They Can’t Take that Away from Me”, following the correct rhyme scheme and song structure.	
Primary Music Engagements & Experiences	Primary Music Concepts

<input checked="" type="checkbox"/> sing (performing)	<input type="checkbox"/> move/dance (responding)	<input type="checkbox"/> beat/pulse	<input type="checkbox"/> pitch
<input type="checkbox"/> play (performing)	<input type="checkbox"/> listen creatively (responding)	<input checked="" type="checkbox"/> rhythm	<input checked="" type="checkbox"/> melody
<input type="checkbox"/> compose/arrange (creating)	<input checked="" type="checkbox"/> listen directive (responding)	<input type="checkbox"/> meter	<input type="checkbox"/> harmony
<input type="checkbox"/> improvise (creating)	<input checked="" type="checkbox"/> analyze/evaluate (responding)	<input type="checkbox"/> tempo	<input type="checkbox"/> dynamics
<input checked="" type="checkbox"/> songwriting (creating)	<input type="checkbox"/> connect to history/culture/politics (connecting)	<input checked="" type="checkbox"/> lyrics	<input type="checkbox"/> texture
<input type="checkbox"/> other _____	<input type="checkbox"/> other _____	<input type="checkbox"/> _____	<input type="checkbox"/> timbre

Procedures to Support Learning

Opening:

- Mr. Ben and Ms. Emma will begin class by reminding students about the song “They Can’t Take that Away From Me”, which they first heard during the first lesson of the curriculum unit, two classes ago
- Teachers will present students with a short crash course in rhyme scheme, using the text of “They Can’t Take that Away from Me”, a familiar song, as an example

Present:

- Now that students are familiar with the rhyme scheme and structure of “They Can’t Take that Away from Me”, students will be prompted to fill in the blanks, and make up their own lyrics for the verse of the song
 - The way you/we _____ (x3)
 - No they can’t take that away from me
- Teachers will provide an example of their own original verse, as to scaffold the understanding of students who may be confused. This verse is inspired by the emotion *Romantic*:
 - The way you butter my bread
 - When we sit down to eat
 - Rent-free, you live in my head
 - No they can’t take that away from me

Apply/Assess

- Before beginning to write, students will choose an emotion from the Emotions Word Bank that teachers provided to them last class to base their line on
- Students will then be given 10 minutes to come up with their line using the template provided:
 - The way you/we _____
 - No they can’t take that away from me
- Teacher will walk around the classroom and assist any students who need help
- After the writing period has concluded, teachers will ask if there are any students who would like to share their verses; students will read aloud to the class
 - Students who volunteer their verses will be told that it could be included in the final sing-along!
- Students who shared their verses will submit them to teachers; teachers will then select students’ verses to be included in the class’ final version of the song at random

Conclude

- Teachers will project the students verses on the board and play an instrumental track of “They Can’t Take That Away From Me”
- Students will sing the song with the new lyrics written by the class!

Assessment Techniques		Materials/Room Set Up
<input checked="" type="checkbox"/> performance task	<input type="checkbox"/> journal	<u>Set Up:</u> Students will be seated in their assigned seats facing forward. When writing their lyrics, they may use their chairs or a textbook/notebook as a writing surface.
<input type="checkbox"/> recording	<input type="checkbox"/> portfolio	
<input type="checkbox"/> self/peer assessment	<input type="checkbox"/> essay/report	
<input type="checkbox"/> test/quiz	<input type="checkbox"/> _____	

		<u>Materials:</u> Lyric template fill-in-the-blank sheet
Student Accommodations/Differentiation If students are struggling to write lyrics, teachers will put them in pairs with students who find this assignment easier		
Extension Ideas Students could learn the chords for “They Can’t Take That Away From Me” (D7, G7, E7, C, Am7, Bm7, A7) in the weeks leading up to this lesson and accompany themselves for the class sing along at the end of class.		
SEL Competencies Covered: Self-Awareness- Students identify how they feel when listening to music and looking at visual art, or in this case, song lyrics, and will identify what musical and artistic elements may be evoking said emotions Social Awareness- Students will need to remain aware that peers may share opinions or interpretations, or in this case, lyrics tied to personal emotions, that are different than their own, and that this is ok		

Curriculum Unit Lesson Plan #4

Lesson Title: Composing from Visual Art		Target Grade(s): 4th
Goals MU.4.S.1.2: Create melodic patterns using a variety of sound sources		
Learning Objectives: SWBAT practice metacognition in recognizing the mental processes they have utilized in assigning emotional associations to art and music SWBAT use their perceptions of pieces of art to collaborate on group compositions		
Primary Music Engagements & Experiences		Primary Music Concepts
<input checked="" type="checkbox"/> sing (performing) <input checked="" type="checkbox"/> play (performing) <input checked="" type="checkbox"/> compose/arrange (creating) <input type="checkbox"/> improvise (creating) <input type="checkbox"/> songwriting (creating) <input type="checkbox"/> other _____		<input type="checkbox"/> beat/pulse <input type="checkbox"/> rhythm <input type="checkbox"/> meter <input type="checkbox"/> tempo <input type="checkbox"/> _____ <input type="checkbox"/> _____
<input type="checkbox"/> move/dance (responding) <input checked="" type="checkbox"/> listen creatively (responding) <input type="checkbox"/> listen directive (responding) <input checked="" type="checkbox"/> analyze/evaluate (responding) <input type="checkbox"/> connect to history/culture/politics (connecting) <input type="checkbox"/> other _____		<input type="checkbox"/> pitch <input checked="" type="checkbox"/> melody <input type="checkbox"/> harmony <input type="checkbox"/> dynamics <input checked="" type="checkbox"/> texture <input type="checkbox"/> timbre
Procedures to Support Learning		

Opening:

- Teachers will bring students through a review of the concepts they have talked about over the last two classes
- Teachers will show students the different art pieces they have seen, and remind them of the different emotional and musical associations they made with them
- Students will recall the mental processes engaged in order to classify the art and music in the ways that they did

Presentation:

- Teachers will present students with three more pieces of art to the students:
 - *The Starry Night* by Vincent van Gogh
 - blue night sky dotted with yellow stars over a peaceful town
 - observation and imagination
 - uses vivid colors and movement to convey mood
 - *Night Attack on the Sanjo Palace* by Anonymous
 - A Picture scroll that tells the story of the Heiji Rebellion and insurrection
 - Detailed depiction of war
 - Meant to be unrolled in sections
 - *Flower* by Takashi Murakami
 - Playful, colorful, two-dimensional
 - Combines elements of fine art and pop culture by using elements of anime/manga and Japanese nihonga
 - These smiling flowers are a common motif that appear throughout his work
- Teachers will give students about a minute or so to observe the three pieces and ask them to silently think about what emotions they feel and sounds they imagine to accompany the pieces

Apply:

- Teachers will split class into three groups, as evenly as possible. Ms. Emma will work with one group, Mr. Ben with another, and Mr. Gardner with a third
- Teachers will assign one of the pieces of art introduced in class to each group
- Teachers will give students time to observe the assigned piece before asking students to share with the group what emotions the piece evoke in them
- Teachers will prompt students to identify elements of the art that might make them feel this way
- Teachers will ask students, if these pieces of art were a scene from a movie, what would the soundtrack sound like?
- After students discuss the emotional aspects of their assigned art piece, each group will take 5-10 minutes experimenting with different instruments and their sounds, before each student picks an instrument to play that they feel is in appropriate alignment with the mood and aesthetic of their assigned art piece
- Teacher will put each instrument group/student in the spotlight, prompting them to come up with some sort of ostinato that matches the emotional characteristic(s) of their assigned art piece
 - prompting students to think about what emotions are evoked by different timbres, textures, melodies and intervals, dynamics, rhythms, and harmonies
 - Students may find new ways to play their instruments (plucking rather than strumming, using wood of guitar as percussion)
- Teacher will coordinate students layering their ostinati on top of one another in time, building a wholistic student composition
 - If students have ideas regarding the structure of the song that strays from this, it may be incorporated

- As students work on their composition, Teachers will provide musical advice where they see fit and prompt **all** students to contribution

Assess

- In the last 15 minutes of class each group will take 5 minutes to play what they have composed so far so the rest of the class.
- A Teacher will record each of the groups for assessment.
 - The recordings will also serve to remind the students what they had composed when they resume composing in the next class

Assessment Techniques		Materials/Room Set Up
<input checked="" type="checkbox"/> performance task <input type="checkbox"/> recording <input type="checkbox"/> self/peer assessment <input type="checkbox"/> test/quiz	<input type="checkbox"/> journal <input type="checkbox"/> portfolio <input type="checkbox"/> essay/report <input type="checkbox"/> _____ _____	<p><u>Set Up:</u></p> <p>Students will move from their assigned seats so each group has their own space without distraction from other groups. Students will sit in a circle with their instruments, so that they can see and hear all of their classmates.</p> <p><u>Materials:</u></p> <ul style="list-style-type: none"> Assorted classroom instruments (handheld percussion, guitar, keyboard, etc.) Multiple copies of each groups' assigned piece of art, so that students may repeatedly reference it for musical ideas and inspiration
<p>Student Accommodations/Differentiation</p> <p>For students with physical disabilities or limitations, electronic instruments can be played from tapping a device</p> <p>For students who are deaf/hard of hearing, percussive instruments can be assigned to them so that they can, with guidance, feel tempo through vibration</p> <p>For students who are visually impaired/blind, instruments that are very kinesthetically intuitive can be assigned to them so that they may have the most enriching tactile experience possible; examples of these could be egg shakers or maracas, cabasas, shekeres, tambourines, etc.</p> <p>If students did not begin composing in today's class, teachers will make the goal for students to have simply chosen their instruments; teachers will each student's instrument assignment down, so that students may jump right back into composing next class</p>		
<p>Reflections on and Extension Ideas</p> <p>Students may take more time than expected to choose instruments. Depends on classroom setup, individual student relationships within groups, attention spans, etc. Prepare for this lesson to take two class times, as to</p>		

give students time to experiment, appreciate the creative process, and compose freely and without the pressure of time.

If time, students may fill out a performance rubric, assessing their peers' performances in regards to how representative of their assigned art piece their composition really was in their personal opinion

This can occur on paper, or just in a teacher-facilitated conversation where students share aloud to the class.

SEL Competencies Covered:

Self-Awareness- Students identify how they feel when listening to music and looking at visual art, and will identify what musical and artistic elements may be evoking said emotions; students will compare thematic and emotional elements of music and fine art and will make themselves aware of their own opinions and appraisals of said media; students will select instruments that they feel align aesthetically with their assigned art piece

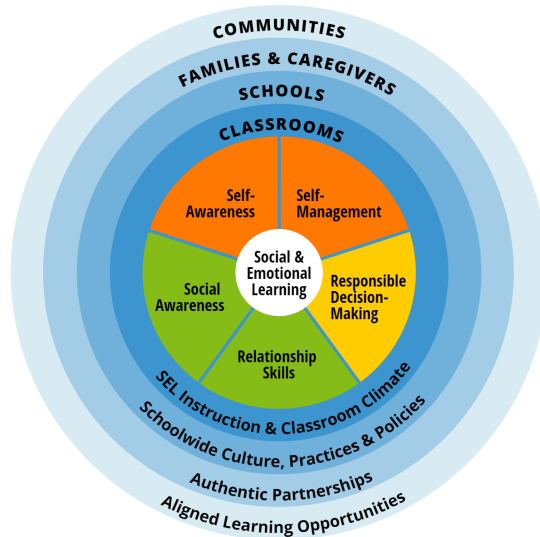
Self- Management- Students will need to discipline themselves to remain quiet, seated, and attentive while they watch and listen to their peers perform their compositions

Social Awareness- Students will need to remain aware that peers may share opinions or interpretations that are different than their own, and that this is ok

Relationship Skills- Students must practice to collaborate

Resources

- 1) www.CASEL.org and the CASEL Wheel



- 2) Maud Hickey's Model of Creative Thinking



- 3) www.Smarthistory.org - Center for Public Art History
- 4) *Teaching General Music* by Carlos R. Abril and Brent M. Gault