

# ARTS

and the

# COMMON CORE

## Unit Plan

# MUSIC

**Grade Level:** Elementary School

**Title:** Exploring Soundscapes

Length of Unit: 10–12 lessons

**Unit Description:** Students will study soundscapes and how they were created. They will create their own soundscapes, perform them for their classmates, critique the work of others, and revise their own work. They will collaborate with others to create assessment rubrics and investigate how soundscapes connect with and enhance visual experiences.

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### What's Inside:

Big Ideas/Enduring Understandings

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## Unit Map 2012-2013

Office of Arts and Special Projects

**Collaboration / Common Core Units: Music - Elementary School\* /  
Elementary School (School - Music)**

Wednesday, October 24, 2012, 9:56AM



### Unit: Exploring Soundscapes (Week 1, 12 Weeks)

#### Unit Topic & Length

In this unit of study, students explore soundscapes in depth. They experience soundscapes in both nature and film, develop criteria and descriptors for the composition of soundscapes, compose their own soundscapes to accompany "masterworks" of art, and perform their compositions for peer critique.

This unit will cover 10–12 lessons.

#### Big Ideas / Enduring Understandings

- Music is all around us.
- Sounds have specific musical qualities that can be imitated by the unique timbral qualities of specific instruments.
- Composers can use sounds from the world to evoke images.

#### Essential Questions

How do we categorize sounds?

What is the difference between sound and music?

What is a soundscape?

How do soundscapes create a sense of a place?

What kinds of information can soundscapes give us?

How are soundscapes captured visually?

#### Goals of This Unit

- Student will understand that "soundscape" refers to the sounds of the natural environment as well as composed sounds that create a particular acoustic environment.
- Students will recognize different timbral qualities of various instruments.
- Students will understand that both music and visual art capture and express images and emotions.

#### Learning Context:

Learner/Teacher

Context:

Students will work as creators, performers, writers, and evaluators. They should have prior knowledge of and hands-on experiences with the names and uses of classroom instruments.

#### Common Core & NYC Arts Blueprints Standards

**NYS: CCLS:ELA & Literacy in History/Social Studies, Science, & Technical Subjects PreK-5, NYS: 5th Grade , Capacities of the Literate Individual**

Students Who are College and Career Ready in Reading, Writing, Speaking, Listening, and Language:

- Demonstrate independence
- Build strong content knowledge
- Respond to the varying demands of audience, task, purpose, and discipline
- Comprehend as well as critique

- Value evidence
- Use technology and digital media strategically and capably.

**NYS: CCLS:ELA & Literacy in History/Social Studies, Science, & Technical Subjects PreK-5, NYS: 5th Grade , Reading: Informational Text**

**Key Ideas and Details**

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

- 1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

- 2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

- 3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

**Integration of Knowledge and Ideas**

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

- 7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

- 9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

**Range of Reading and Level of Text Complexity**

10. Read and comprehend complex literary and informational texts independently and proficiently.

- 10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

**NYS: CCLS:ELA & Literacy in History/Social Studies, Science, & Technical Subjects PreK-5, NYS: 5th Grade , Reading: Foundational Skills**

**Phonics and Word Recognition**

3. Know and apply grade-level phonics and word analysis skills in decoding words.

- a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

**Fluency**

4. Read with sufficient accuracy and fluency to support comprehension.

- a. Read grade-level text with purpose and understanding.

- c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

**NYS: CCLS:ELA & Literacy in History/Social Studies, Science, & Technical Subjects PreK-5, NYS: 5th Grade , Writing**

**Text Types and Purposes**

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

- 2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- 2a. Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
- 2b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
- 2e. Provide a concluding statement or section related to the information or explanation presented.

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- 3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- 3a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- 3b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- 3c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
- 3d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- 3e. Provide a conclusion that follows from the narrated experiences or events.

**Production and Distribution of Writing**

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- 4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

- 6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

**Research to Build and Present Knowledge**

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

- 7. Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

- 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.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

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**NYS: CCLS:ELA & Literacy in History/Social Studies, Science, & Technical Subjects PreK-5, NYS: 5th Grade , Speaking and Listening Comprehension and Collaboration**

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

- 1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.
- 1b. Follow agreed-upon rules for discussions and carry out assigned roles.
- 1d. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
- 1f. Use their experience and their knowledge of language logic, as well as culture, to think analytically, address problems creatively, and advocate persuasively.

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

- 2. Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**NYS: CCLS:ELA & Literacy in History/Social Studies, Science, & Technical Subjects PreK-5, NYS: 5th Grade , Language Conventions of Standard English**

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

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2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- 2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- 2a. Use punctuation to separate items in a series.
- 2d. Use underlining, quotation marks, or italics to indicate titles of works.
- 2e. Spell grade-appropriate words correctly, consulting references as needed.

**Knowledge of Language**

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- 3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

**NYS: CCLS: Mathematics, NYS: 5th Grade , Mathematical Practice**

The Standards for Mathematical Practice describe varieties of expertise that mathematics educators at all

levels should seek to develop in their students.

- 3. Construct viable arguments and critique the reasoning of others.
- 7. Look for and make use of structure.

### **NYC: Arts Blueprints: Music, NYC: Grade 5, Music Making**

Students apply understanding of elements of music through performance activities. Students will be able to:

- Perform in a variety of tempos
- Incorporate dynamics: crescendo and decrescendo
- Perform with a variety of timbres.

Students become aware of themselves as musicians through performance, improvisation, and composition. Students will be able to:

- Perform solo and ensemble music of emotional and intellectual complexity
- Improvise and compose music on a given subject or from imagination.

Students build and apply vocal and instrumental technique. Students will be able to:

- Create and respond to musical cues while singing, playing, and moving
- Make choices that incorporate prior musical knowledge.

Students take responsibility for their instruments, music materials, and learning environment.

- Show proper care and maintenance of classroom instruments and the voice.

Students follow established routines that contribute to positive music-making experiences.

- Demonstrate an understanding of a variety of musical traditions through appropriate audience and performance etiquette.

### **NYC: Arts Blueprints: Music, NYC: Grade 5, Music Literacy**

**Elements, Notation, and Vocabulary** — Students will be able to:

- Demonstrate and articulate an understanding of the fundamental elements of music in varied repertoire using words, movements, or images
- Recognize and create graphic sound representations using traditional and non-traditional notation
- Examine a piece of music, using it as a tool to identify concepts such as pitch, dynamics, and meter.

**Genre and Style** — Students will be able to:

- Describe how genres and styles of music connect to history and culture
- Describe various emotive and expressive qualities of music
- Describe various emotional and expressive qualities of music.

**Instruments, Voices, and Ensembles** — Students will be able to:

- Distinguish, compare, and contrast voices, instruments, and ensembles.

### **NYC: Arts Blueprints: Music, NYC: Grade 5, Making Connections**

Students recognize and apply parallel problem-solving strategies across disciplines. Students will be able to:

- Apply familiar observational strategies to music analysis: Who? What? Where? When? Why?

Students describe personal connections with a variety of musical styles. Students will be able to:

- Describe the ways in which different musical styles and genres evoke ranges of responses
- Transfer approaches to learning from other subjects to music (e.g., observation, problem solving, analysis, decoding).

**NYC: Arts Blueprints: Visual Arts, NYC: Grade 5, Literacy in the Visual Arts**  
**Looking at and Discussing Art** — Students will be able to:

- Participate in a class discussion about a narrative work of art.
- Using the techniques of accountable talk, build on the observations of others.
- Make inferences based on visual evidence.

**Reading and Writing About Art** — Students will be able to:

- Using a work of art as text, write a personal response. Include a description of the artist's: • treatment of subject • tools and techniques • composition • use of color • mood

**Problem Solving; Interpreting and Analyzing Art** — Students will be able to:

- Note the variety of classmates' interpretations of a single work of art; discuss the diverse responses.

**NYC: Arts Blueprints: Visual Arts, NYC: Grade 5, Community and Cultural Resources**  
**Online Resources and Libraries** — Students will be able to:

- Access a variety of resources in the library: books, videocassettes, DVDs, slides, files, CD-ROMs and Internet; working in groups, use several different resources to learn about an artist or art movement. Investigate such Websites as: • [www.nypl.org](http://www.nypl.org) • [www.loc.gov](http://www.loc.gov) • [www.nyc.gov](http://www.nyc.gov) • [www.archivesofamericanart.org](http://www.archivesofamericanart.org) • [www.google.com](http://www.google.com) (Image search)

Content	Skills / Strategies
<p>Students will study soundscapes and how they were created. They will create their own soundscapes, perform them for their classmates, critique the work of others, and revise their own work. They will collaborate with others to create assessment rubrics and investigate how soundscapes connect with and enhance visual experiences.</p>	<p>By the end of this unit, students will be able to:</p> <ul style="list-style-type: none"> <li>▪ Identify the use of soundscapes in film and television</li> <li>▪ Compose a soundscape for classroom instruments</li> <li>▪ Perform a composed soundscape using classroom instruments</li> <li>▪ Critique and reflect on performance</li> <li>▪ Collaborate effectively with classmates</li> <li>▪ Draw connections between visuals and sound</li> <li>▪ Listen more intently to environmental sounds.</li> </ul>

**Assessments**

Depth of Knowledge (DOK) Levels

**Soundscape Performance**

**Performance: Authentic Task**

Performance of the group soundscape composition.

### Performance Reflection

Written: Journal/ Diary

A written response reflecting on the performance and detailing any desired revisions.

### Soundscape Performance Peer Assessment

Other: Peer Assessment

Students complete a peer assessment (rubric — using the criteria developed from their checklists) of each performance to provide the performing group with feedback.

## Sequence of Teaching & Learning Experiences

## Academic/Content Vocabulary

### Lesson 1: Introduction to Soundscapes

Students listen to a variety of soundscapes and develop a working definition of "soundscapes"

(see Attachment 1, Background Information about Soundscapes).

- Students listen to/view film clips of a variety of soundscapes (war, forest, ocean, city street). (See Attachment 2 for some suggested clips.)
- Students might also watch the DVD, *The 4 Seasons with Orchestra of St Luke's*, which depicts student-generated images of the *Four Seasons Concerto Grosso*. Using the soundscape examples listed above, students build a working definition of a soundscape.
- Using the new definition and previous listening examples, the class creates a checklist of all the components of a soundscape.
- The class listens to music selections that contain sounds that are representative of natural elements (Rimsky-Korsakov's "Flight of the Bumblebee," Storm from Britten's *Peter Grimes*, Saint-Saëns' "Aviary"). (See Attachment 3, Traditional Musical Examples That Imitate Natural Sounds.)
- Students discuss how the composer was able to evoke the desired images of a bee, storm, and birds through his music.

- Soundscape
- Composition
- Instrumentation
- "Found" object/sound
- Classroom instruments: xylophones, glockenspiel, guitar, piano, hand percussion, Conga drum
- Mood
- Medium (visual art vocabulary)
- Notation
- Tempo (Italian or English depending on desired goals)
- Dynamics (Italian or English depending on desired goals)
- Expression
- Key
- Ostinato

## **Lesson 2: Nature Walk**

Students walk through the school yard to collect sounds they hear and discuss how they could imitate those sounds on classroom instruments.

- Each student finds a quiet spot in the school yard and takes brief notes on sounds he/she hears over the course of five minutes.
- Back in the classroom, students share, and together the class creates a list of sounds they heard (e.g., car horns, people talking, sirens, birds chirping, car doors closing).
- The class discusses the kinds of instruments that might be used to re-create these sounds indoors (e.g., voice can imitate sirens, recorder can imitate birds chirping, wood block can imitate door closing, etc.).
- The class charts sounds and corresponding instruments.

## **Lesson 3: Build Class Soundscape for Nature Walk**

Using the sound/instrument chart from the previous week, the class builds a soundscape for the school yard using classroom instruments.

The teacher:

- Posts the previous week's chart listing school yard sounds and the instruments that can imitate them
- Arranges/organizes the sounds into a specific order and develops a simple structure, i.e., beginning, middle, end, tempo, dynamics, when each instrument will come in and fade out — use Composition Planning Worksheet (Attachment 8) as model.
- Assigns instruments and performs the soundscape
- Critiques the performance (what sounded right, what could have been better, what didn't work at all).

## **Lesson 4: Develop Criteria for What Makes a Good Soundscape**

Using the component checklist and past discussions, the class develops a rubric to assess the quality of a well-developed soundscape.

The teacher:

- Reviews the checklist for soundscape components developed previously
- Shows examples and discusses how successful/unsuccessful soundscapes might sound
- Discusses, develops language and qualities for the range of examples
- Uses language to build a four-point rubric for how a soundscape would sound: 4 (Yes), 3 (Yes, but), 2 (No, but), and 1 (No).

*Note:* A sample co-generated rubric is below (Attachment 4). This rubric can be used to assess completed soundscapes.

### **Lesson 5: Composing Soundscapes (Part 1)**

Assignment: Students, working in small groups, compose a soundscape to accompany the environment as depicted in a significant work of art by a significant artist.

The teacher divides the students into groups and distributes the Artwork/Artist Background Info form (Attachment 5). The class can be told what artworks have been assigned to which groups, or not told.

- The class discusses the environment in each work of art (see list of sample artworks — Attachment 6, Paintings to Assign to Groups).
- In their groups, students complete the Artwork/Artist Background worksheet. They discuss the artist, artwork, mood of the work, sounds that might be heard in the environment.
- They brainstorm possible sounds and record their ideas in a list.

### **Lesson 6: Composing Soundscapes (Part 2)**

The teacher distributes the Composition Planning Tool (Attachment 7) to each group, and the students use it to make instrument choices for their composition.

- Each group decides which classroom instruments (and found objects) to use to create the needed sounds, when the instrument will be played, tempo and

dynamic levels at which they will be played, etc.

### **Lesson 7: Composing Soundscapes (Part 3)**

Once students have completed the Artwork/Artist Background worksheet and used the Composition Planning Tool to make their instrument choices, they will create a map of their composition using the Composition Planning Worksheet (Attachment 8).

- Once they have decided which instruments to use and when, students organize/arrange the sounds by developing a composition/soundscape map. This map will depict when instruments are to be used, for what duration, and how they are to be played. Students can use formal notation or nontraditional and representative notation, depending on prior knowledge.
- If using nontraditional and representative notation, students must include a key. Teacher should discuss what a key is and what it should look like.
- Students may need to create multiple drafts of the composition.
- The final map should be clear and neat enough so that another group can make sense of it and perform it accurately.

*ALTERNATIVE:* Use GarageBand to orchestrate the soundscapes.

### **Lesson 8: Performance Preparation**

Students prepare to perform their composition for the class.

- The teacher leads a discussion about what makes a good performance (introduction of piece, parts of a composition, bow, etc.).
  - Based on this discussion and the criteria/components lists compiled in Lesson 4, the class reviews the rubric it created in an earlier lesson and creates a rubric for performance. Students break into groups and practice soundscape compositions.

### **Lesson 9 (and possibly 10): Soundscape Performances** (this is likely to take two class

periods depending on how many groups are performing)

- Teacher distributes rubric for performance.
- Audience completes peer assessment of performing groups as each group performs.
- Teacher collects peer assessments at the close of class.

### **Lesson 10/11: Groups Reflect on/Revise Compositions**

- After all groups have performed and been critiqued, students review the peer assessments received and write a response/reflection essay addressing the concerns raised.
- After revising their compositions based on feedback, groups wishing to perform again are able to do so during this lesson.

### **LESSON EXTENSION: Write a Performance Critique**

- Each student chooses a class performance to critique according to the guidelines established in the class-generated performance rubric.
- Students write a well-thought-out critique of another group's performance.

### **OPTIONAL LESSON: Take Turns Performing Each Other's Compositions**

*Each group performs another group's composition, using the composition map to guide the performance. The performer group then evaluates the map's clarity and accuracy.*

### **OPTIONAL LESSON: Research Project**

*In their assigned small groups, students write a collaborative essay discussing the life of their assigned artist and the significance of the piece of art. The essay must include biographical information about the artist as well as the context in which the work was created and its historical significance. (See Attachment 10: Biographies on*

Artists/Artwork.)

Note: *This can be done in collaboration with a technology, library, visual art, or classroom teacher.*

**OPTIONAL FIELD TRIP: Museum Walk**

*Students take a field trip to a local art museum where they pick a work of art and develop an accompanying soundscape (in the abstract, since they will not have instruments at the museum!).*

ALTERNATIVE: *Use a museum's online virtual gallery to complete this assignment (see Attachment 11, Virtual Galleries).*

EXTENSION: *Use GarageBand to orchestrate the soundscapes.*

## Resources

### Attachment 1: Background Information about Soundscapes:

- Build interactive soundscapes through this website:   
<http://www.wildmusic.org/soundscapes/buildsoundscape>
- Article on soundscapes in nature:   
<http://www.newscientist.com/blogs/culturelab/2012/03/why-a-soundscape-is-worth-a-thousand-pictures.html>
- Article about soundscape vs. noise in the national parks system:   
<http://home.nps.gov/yose/naturescience/soundscape.htm>

### Attachment 2: Soundscape audio/film clips:

- Saving *Private Ryan* Beach Landing Scene (youtube Terry Jones's Penguins clip (youtube)
- Manhattan street scenes clip (youtube)
- Forest sounds (musicofnature.org/nsf/soundscapes/northern\_bog.html)

### Attachment 3: Traditional Musical Examples That Imitate Natural Sounds:

- Rimsky-Korsakov's "Flight of the Bumblebee": Bees
- Storm from Britten's *Peter Grimes*: Stormy weather
- Aviary from Saint-Saëns' *Carnival of the Animals*: Birds

**Attachment 4: Sample co-generated rubric to assess quality of a soundscape**

**Attachment 5: Artwork/Artist Background Info form**

**Attachment 6: Paintings to Assign to Groups:**

- Van Gogh, *Starry Night*
- Monet, *Water Lilies*
- Hopper, *Nighthawks*
- Seurat, *A Sunday Afternoon on the Island of La Grande Jatte*
- Munch, *The Scream*
- Monet, *Arrival of the Normandy Train, Gare Saint-Lazare*

**Attachment 7: Composition Planning Tool**

**Attachment 8: Composition Planning Worksheet**

**Attachment 9: Sample co-generated rubric to assess performance**

**Attachment 10: Biographies on Artists/Artwork:**

- Van Gogh:  <http://www.vangoghgallery.com/>
- Monet:  <http://makingartfun.com/html/f-maf-art-library/claude-monet-biography.htm>
- Hopper:  <http://totallyhistory.com/edward-hopper/>
- Seurat:  <http://gardenofpraise.com/art32.htm>
- Munch:  <http://totallyhistory.com/edvard-munch/>

**Attachment 11: Virtual Galleries:**

Most virtual galleries can be accessed through:  <http://www.googleartproject.com/collections/>

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