



Classical Classroom

Episode #179: The Miro Quartet on Beethoven's Opus 131, An Autobiography

Podcast, Instruction, Activities, Assessment

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| <p>Unit: Episode #179</p> | <p>The Miro Quartet String Quartet Classical Classroom Host: Dacia Clay KING - FM</p> | <p>Subject: Music Composition while hearing is impaired</p> | <p>Grade: 5-8</p> |
| <p>Essential Question: How do musicians improve the quality of their creative work? Inter-Disciplinary Connections: Performance, hearing impaired, vocabulary</p> | | <p>This episode's Spotify playlist includes music by: <i>Ludwig van Beethoven</i> *The playlist can be found on the episode webpage - https://classicalclassroomshow.com/classical-classroom-episode-179-the-miro-quartet-on-beethovens-opus-131-an-autobiography/</p> | |
| <p>What's the scoop? What are we going to be learning?</p> | <p>Teacher and students talk about what they will learn and do (<i>Learning Intentions</i>) National Core Standard(s) addressed by grade: 5 - MU:Cr3.1.5a Evaluate, refine, and document revisions to personal music, applying teacher- provided and <i>collaboratively-</i> developed criteria and feedback, <i>and explain rationale for changes.</i> 6 - MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as <i>application of selected elements of music, and use of sound sources.</i> 7 - MU:Cr3.1.7a Evaluate their own work, applying selected criteria such as <i>appropriate</i> application of elements of music including <i>style, form, and use of sound sources.</i> 8 - MU:Cr3.1.8a Evaluate their own work by selecting and applying criteria including <i>appropriate application of compositional techniques, style, form, and use of sound sources.</i></p> | | |
| | <p>Objective/Learning Intention: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>Vocabulary: Opus, quartet, masterpieces, collegial, soloist, intimate, chamber music, improvise, esoteric, sorrowful, climax.</p> | | |
| <p>INSTRUCTION Suggestions for classroom delivery</p> | <p>Lesson:</p> <ol style="list-style-type: none"> Anticipatory Set: Teacher-led class discussion on potential difficulties of composing while hearing impaired. Assess pre-knowledge: Teacher-led class discussion about student identification of styles of choices such as structure, melody, tempos, dynamics, texture, sound colors, etc. Anchor Chart: Teacher-led class creation of chart of compositional elements. Guided Reflection: Teacher discusses challenges that a hearing impairment may present to a composer. Class/groups briefly sample music from CC's Spotify listening list and discuss Beethoven's use of compositional elements. Classical Classroom Podcast: Students listen to the entire podcast (It's short – 19 +/- minutes) to gain an understanding of the ways that Beethoven used his past knowledge to write his later works while his hearing was impaired. Also discuss how his family situation influenced his Opus 131 style in group size and tonality. Independent Reflection: Students further explore the pieces of music on CC's Spotify list to gain deeper understanding and development of how Beethoven's life experiences affected his composing. Review Objective/Learning Intention: Class activity – Students independently compare and contrast Beethoven's works and write about music in a journal. Formative Assessment: Observed Interactive Class Discussion – Students then share their new insights on Beethoven's music with the class citing the music from the Spotify listening list. | | |

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| <p style="text-align: center;">ACTIVE PARTICIPATION ACTIVITIES</p> | <p>Bloom's Level 1 – Knowledge Begin anchor chart, simple terms, and examples of rich, productive, observation language aimed at understanding potential choices for a composer. (ex. Structure, flow, elements, etc.)</p> <p>Bloom's Level 2 – Understanding Anchor chart is developed with more variety/advanced terms and with regard for potential challenges for a composer who is hearing impaired.</p> <p>Bloom's Level 3 – Applying 1. Could you hear the effect of Beethoven's life experiences in the music experienced on the listening list? 2. What was your favorite piece heard? 3. How could you compose music that you cannot hear? 4. Students break into small groups and work together to compose pieces without benefit of hearing them (on paper only) 5. Students present their silently composed music for other class groups to perform just like Beethoven did (but using classroom instruments). 6. Did your piece sound like you thought it would?</p> <p>Bloom's Level 4 – Analyzing Teacher guided class discussion on what the composers intended in comparison with what was performed.</p> <p>Bloom's Level 5 – Evaluating Students discuss performance evaluation choices and offer suggestions of how the students could have used other or additional prior knowledge to create music.</p> <p>Bloom's Level 6 – Creating Students perform each others' pieces and improvise while drawing from their additional prior knowledge.</p> |
| <p style="text-align: center;">MODALITIES OF DIFFERENTIATED INSTRUCTION</p> | <p>Differentiated Instruction: Kinesthetic – movement – students conduct along with Beethoven's music displaying stylistic elements. Aural – listening – to CC's Spotify list Visual – draw pictures (possibly with a blindfold to better understand an expressive art with challenges)</p> <p>Summative Assessment: Observed discussion involving drawing from prior knowledge, creative choices and their challenges when working within an impairment.</p> |