



# Classical Classroom

## Episode #174: Critiquing Anne Midgette

Podcast, Instruction, Activities, Assessment

<p><b>Unit:</b> Episode #174</p>	<p><b>Anne Midgette</b> Washington Post Music Critic <b>Classical Classroom Host: Dacia Clay</b> KING - FM</p>	<p><b>Subject:</b> Music Critique</p>	<p><b>Grade:</b> 5-8</p>
<p><b>Essential Question:</b> If you were to start a journal about different music that you hear, what would you write about the music mentioned in this episode?</p> <p><b>Inter-Disciplinary Connections:</b> Psychology, Organization, vocabulary</p>		<p><b>This episode's Spotify playlist includes music by:</b> <i>Philip Glass, William Grant Still, Lou Harrison, Erik Satie, Johann Sebastian Bach, Gustav Mahler, Anton Bruckner, Ildebrando Pizzetti, and Ottorino Respighi.</i> *The playlist can be found on the episode webpage - <a href="https://classicalclassroomshow.com/classical-classroom-episode-174-critiquing-anne-midgette/">https://classicalclassroomshow.com/classical-classroom-episode-174-critiquing-anne-midgette/</a></p>	
<p><b>What's the scoop?</b> What are we going to be learning?</p>	<p><b>Teacher and students talk about what they will learn and do (<i>Learning Intentions</i>)</b> <b>National Core Standard(s) addressed by grade:</b>  <b>5 - MU:Re7.1.5a</b> Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.  <b>6 - MU:Re7.1.6a</b> Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.  <b>7 - MU:Re7.1.7a</b> Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.  <b>8 - MU:Re7.1.8a</b> Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.</p>		
	<p><b>Objective/Learning Intention:</b> Students will understand music criticism and connections between music, writing, and experiences.</p>		
	<p><b>Vocabulary:</b> Music critic, critique, aficionado, lexicon, hierarchy, crucible, subculture, lingo, exalted, disparate, visceral, conflating, anxiety, novice, inherent, idiom, nodules, vernacular, championing, proto-minimalist, craggy, simplistic, timbre, persist, elitism.</p>		
<p><b>INSTRUCTION</b> Suggestions for classroom delivery</p>	<p><b>Lesson:</b></p> <ol style="list-style-type: none"> <li><b>Anticipatory Set:</b> Teacher-led class discussion on honest criticism.</li> <li><b>Assess pre-knowledge:</b> Teacher-led class discussion about student identification of well-written or well-performed music even when the style may not match their personal tastes.</li> <li><b>Anchor Chart:</b> Teacher-led class creation of chart of: rich, descriptive words (ex. vibrant, lethargic, etc)</li> <li><b>Guided Reflection:</b> Teacher discusses constructive criticism and how to assess music. Class/groups briefly sample music from CC's Spotify listening list and discuss initial qualities they notice in the music.</li> <li><b>Classical Classroom Podcast:</b> Students listen to the podcast from 03:06 – 04:16, and 06:17 – 08:40 to understand of Anne Midgett's background and preparation for critiquing music. Also, listen to the entire podcast as a whole for suggestions of what and why to listen to.</li> <li><b>Independent Reflection:</b> Students further explore the pieces of music on CC's Spotify list and draw from personal experiences to develop a more informed and complex assessment of the music.</li> <li><b>Review Objective/Learning Intention: Class activity</b> – Students independently write about music in a journal. Students then share their new insights on music with the class.</li> </ol> <p><b>Formative Assessment:</b> Observed Interactive Class Discussion – discuss and compare class critiques</p>		

<p style="text-align: center;"><b>ACTIVE PARTICIPATION ACTIVITIES</b></p>	<p><b>Bloom's Level 1 – Knowledge</b> Begin anchor chart, simple terms, and examples of rich, productive, critical observation language (ex. Moving, intense, subdued, etc.)</p> <p><b>Bloom's Level 2 – Understanding</b> Anchor chart is developed with more variety/advanced terms; music pieces are examined for nuance and identification of the use of terms or approach mentioned by Anne Midgett</p> <p><b>Bloom's Level 3 – Applying</b></p> <ol style="list-style-type: none"> <li>1. What music was your favorite?</li> <li>2. Which piece are you best able to define and critique?</li> <li>2. What classroom instruments or materials could be used to imitate the music that your chose as favorite or were best able to define and critique?</li> <li>3. Students divide into small groups and decide which classroom instruments or materials could be used to imitate one or more of the pieces?</li> <li>4. Students work together to practice demonstration of understanding the music experienced.</li> </ol> <p><b>Bloom's Level 4 – Analyzing</b> Teacher guided class review of live accompanying performances</p> <p><b>Bloom's Level 5 – Evaluating</b> Students discuss performance evaluation choices</p> <p><b>Bloom's Level 6 – Creating</b> Students take turns performing for each other in small groups and improvising using discussed instruments and techniques for performance as well as how they may change to convey musical critique non-verbally</p>
<p style="text-align: center;"><b>MODALITIES OF DIFFERENTIATED INSTRUCTION</b></p>	<p><b>Differentiated Instruction:</b></p> <p><b>Kinesthetic</b> – movement – students perform along with the music discussed</p> <p><b>Aural</b> – listening – to CC's Spotify list and other students' performances</p> <p><b>Visual</b> – draw pictures that reflect understanding of the different music types</p> <p><b>Summative Assessment:</b> Observed discussion over experimented elements and student involvement in choosing instruments and applicable vocabulary that best expresses their understanding of music criticism.</p>