



# Classical Classroom

## Episode #177: Sharon Isbin on Spanish Art Song, TM and Everything Else

Podcast, Instruction, Activities, Assessment

|   |   |  |                              |
|---|---|--|------------------------------|
| <p><b>Unit:</b><br/>Episode<br/>#177</p>  | <p><b>Sharon Isbin</b><br/>Guitarist<br/><b>Classical Classroom Host: Dacia Clay</b><br/>KING - FM</p>  | <p><b>Subject:</b><br/>Historical and societal effects<br/>on music composition.</p>   | <p><b>Grade:</b><br/>5-8</p> |
| <p><b>Essential Question:</b><br/>How does understanding the structure and context of music inform a response?</p> <p><b>Inter-Disciplinary Connections:</b><br/>History, politics, war, expression</p> |   | <p><b>This episode's Spotify playlist includes music by:</b><br/><i>Tarrega, Lara, Granados, Rodrigo, Isbin.</i><br/>*The playlist can be found on the episode webpage -<br/><a href="https://classicalclassroomshow.com/classical-classroom-episode-177-sharon-isbin-on-spanish-art-song-tm-and-everything-else/">https://classicalclassroomshow.com/classical-classroom-episode-177-sharon-isbin-on-spanish-art-song-tm-and-everything-else/</a></p> |                              |
| <p><b>What's the scoop?</b><br/>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><br/><b>National Core Standard(s) addressed by grade:</b><br/><b>5 - MU:Re7.2.5a</b> Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).<br/><b>6 - MU:Re7.2.6a</b> Describe how the elements of music and expressive qualities relate to the structure of the pieces.<br/><b>7 - MU:Re7.2.7a</b> Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.<br/><b>8 - MU:Re7.2.8a</b> Compare how the elements of music and expressive qualities relate to the structure within programs of music.</p>  |  |                              |
|   | <p><b>Objective/Learning Intention:</b><br/>Students will understand how response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p>  |  |                              |
|   | <p><b>Vocabulary:</b><br/>Transcendental meditation, creative process, mantra, stamina, expressive, post-traumatic stress, collaborate, flamenco, Franco, opera, collaboration, Folk music, arrangements.</p>   |  |                              |
| <p><b>INSTRUCTION</b><br/>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 potential effects of culture and politics on musical expression.</li> <li><b>Assess pre-knowledge:</b> Teacher-led class discussion about any historical or politically driven music (ex. Military Marches, music about war, etc)</li> <li><b>Anchor Chart:</b> Teacher-led class creation of chart of: rich, descriptive words that may describe effects of historical events, political suppression, on musical expression and composition (ex. subtle, etc.)</li> <li><b>Guided Reflection:</b> Teacher discusses 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 13:10 – 19:08, to understand the purpose for Sharon Isbin collecting these pieces to record. 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 historical knowledge 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 politically driven 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<br/>PARTICIPATION<br/>ACTIVITIES</b></p>          | <p><b>Bloom's Level 1 – Knowledge</b><br/>Begin anchor chart, simple terms, and examples of rich, productive, critical observation language (ex. Inspired, expressive, dramatic, etc.)</p> <p><b>Bloom's Level 2 – Understanding</b><br/>Anchor chart is developed with more variety/advanced terms; music pieces are examined for expressive nuance and identification of historical relevance in comparison to composer inspiration.</p> <p><b>Bloom's Level 3 – Applying</b><br/>1. What would your composition sound like if inspired by political events?<br/>2. Which piece from the Spotify list most conveyed struggle to you?<br/>2. What classroom instruments or materials could be used to imitate the music you experienced?<br/>3. Students divide into small groups and decide which classroom instruments or materials could be used to convey political or historical struggle? (ex. A snare drum, fife, and bugle for military marches)<br/>4. Compose a short piece to convey understanding of historical or political events.<br/>5. Students work together to practice their historically inspired expression piece.</p> <p><b>Bloom's Level 4 – Analyzing</b><br/>Teacher guided class review of live performances. Possibly guessing what event or period groups are representing with their compositions.</p> <p><b>Bloom's Level 5 – Evaluating</b><br/>Students discuss performance evaluation and expression choices</p> <p><b>Bloom's Level 6 – Creating</b><br/>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<br/>DIFFERENTIATED<br/>INSTRUCTION</b></p> | <p><b>Differentiated Instruction:</b><br/><b>Kinesthetic</b> – movement – students perform along with the music discussed<br/><b>Aural</b> – listening – to CC's Spotify list and other students' performances<br/><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 historical or political events, and expression to be conveyed.</p>   |