

## CAST Model District Unit Template

Unit Title: **Storytelling Among Artists**

Subject: **Music**

Grade Level/Course: **Grade 6**

### Brief Description of Unit:

In this unit, students will explore how various artists can tell the same story through their individual media. They will read the story of Romeo and Juliet by Shakespeare, listen to Tchaikovsky's Romeo and Juliet Fantasy Overture and watch West Side Story. The artists whose work will be studied are: author/poet, composer, librettist, set designer, and choreographer. *Note: teachers can decide how to edit or avoid any sensitive material based on their personal circumstances. This unit should still be able to be adequately addressed with such considerations. An additional consideration could be to offer the unit in Grade 7 or 8.*

Any of the learning experiences can be taught as a separate lesson and as part of the larger unit. Feel free to organize learning experiences horizontally throughout the year as fits your schedule. The story of Romeo and Juliet should be read from an appropriate prose version of the play (see Suggested Resources). The teacher can decide whether to complete the story in one class or over a series of classes as a brain break or transition activity. The teacher can also decide how to offer the video of West Side Story: in a class period, live (if available), for homework, or as a whole grade level activity in partnership with classroom teachers.

### Standards:

#### Creating:

#### Performing/Presenting:

#### Responding:

**MU:Re7.2.6a** Describe how the elements of music and expressive qualities relate to the structure of the pieces.

**MU:Re7.2.6b** Identify the context of music from a variety of genres, cultures, and historical periods.

**MU:Re8.1.6a** Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.

#### Connecting:

**MU:Cn11.0.6a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life

#### Media Arts:

**MA:Cr1.1.6** Formulate variations of goals and solutions for media artworks by practicing chosen creative processes, such as sketching, improvising and brainstorming.

**MA:Cr2.1.6** Organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.

**MA:Cr3.1.6 a** Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated principles, such as point of view and perspective.

**b.** Appraise how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.

**MA:Pr6.1.6 b** Analyze results of and improvements for presenting media artworks.

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### Enduring Understanding(s):

- Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
- Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.
- Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.
- The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.

### Essential Questions:

- How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
- How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?
- How do media artists organize and develop ideas and models into process structures to achieve the desired end product?
- What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?

### Knowledge:

- Vocabulary connected to story: **character, plot, setting, conflict, resolution**
- Elements that affect **composer intent: context, genre, experience, personal influences**
- **Musical elements**, including **tonality and motif**
- Techniques involved in various **visual art media**

### Skills:

- **Identify** elements of a story: characters, plot, setting, conflict, resolution
- **Articulate** composer intent and
- **Create** and **present** sequence of musical events in compositions.
- Identify elements of music: dynamics, tempo, form, rhythm, pitch
- Identify major/minor and motif (theme)
- Aurally identify instruments of the orchestra
- **Demonstrate skills** in using a variety of visual art media, including digital

### Learning Objectives:

#### Students will:

- Articulate characters and plot of Shakespeare's Romeo and Juliet
- Create and present a listening map for Tchaikovsky's Romeo and Juliet Fantasy Overture
- Articulate contextual differences between Romeo and Juliet and West Side Story
- Complete a Chart for Romeo and Juliet/West Side Story articulating the contributions of librettist, composer, set designer, and choreographer

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### Learning Plan/Instructional Strategies:

Students will demonstrate the Responding process by engaging in analysis and creative work over a period of time and a series of classes. Teacher should consult general education colleagues for current language at the 6<sup>th</sup> grade level in the areas of story analysis and “author purpose.” Teacher should consult visual art teacher for current language and media experience for students involved in project. Students should work collaboratively to analyze sequence of events in book, piece, and musical. Listening map projects can be collaborative as well, assuming students have resources and time availability outside of school to continue collaboration.

A model listening map for Romeo and Juliet Fantasy Overture has been provided. To increase repetitions of the piece, students could arrange pre-designed representations (cards, shapes as in model) of elements of “story” in groups while listening. This would also increase engagement in the listening process and could be done individually, as a class, or in collaborative groups. It would also insure that all elements are present in their constructed listening maps.

The Romeo and Juliet Responding Questions could be used in a Socratic Circle format or class discussion, small groups, or individually, depending on time availability, school goals for Inquiry-based strategies, etc.

**Learning Experience 1:** Students will read (or be read) the story of Romeo and Juliet and will complete a character/plot analysis sheet to keep track of the story for future use.

**Learning Experience 2:** Students will listen to Tchaikovsky’s Romeo and Juliet Fantasy Overture (*it is recommended to begin at around the 5 minute mark, at the entrance of the feud theme, to reduce the length*), analyzing the following themes: Romeo, Juliet, love, fight/feud (with cymbals, without cymbals), Friar Lawrence, death. Students will also explore the variations of themes: major and minor versions, the evolution of the Juliet theme, the changing characteristics of the Romeo theme, the distinction between the feud and fight theme by the use of cymbals. The students will articulate how a composer can tell a story without the use of words. *Note: a creating unit with students composing music for a storyline or film would be appropriate to follow this Learning Experience. This could be done individually or collaboratively using classroom instruments or technology.*

**Learning Experience 3:** Students will create a listening map to follow the story as organized by Tchaikovsky. Students should be able to choose a medium (3-D, 2-D, digital) in which to work. *Note: The teacher can decide how much class time to spend on creating, whether students work in groups (recommended) or individually or how projects are presented in class.*

**Learning Experience 4:** Students will watch West Side Story (see Note about adjusting the film to avoid sensitive material as you see fit) and will analyze using the Romeo and Juliet/West Side Story Responding Questions worksheet. They will also gather evidence from the “text” as to how a librettist, set designer, and choreographer all contribute to the telling of the story through their own art form using the Citing Evidence Chart. *Note: If this Learning Experience is offered as an isolated lesson, further study of dance (ballet), musical theater, song lyrics (ballads) could be combined to create another unit.*

## CAST Model District Unit Template

### Resources:

- *Shakespeare Stories*, by Leon Garfield (Author), Michael Foreman (Illustrator)
- Romeo and Juliet Fantasy Overture, P. Tchaikovsky (YouTube link to accompany Analysis by Time):  
<https://www.youtube.com/watch?v=Od7gx3Dc-U>
- Romeo and Juliet Fantasy Overture Analysis by Time (below)
- Romeo and Juliet Story Map (below)
- West Side Story DVD or YouTube Movies:  
<https://www.youtube.com/watch?v=Af3L9btBhuQ> (\$2.99)
- Lucidchart – program for creating flow charts and storyboards (optional): <https://www.lucidchart.com>
- Citing Evidence Chart
- Romeo and Juliet/West Side Story Responding Questions Worksheet
- Responding Rubric

### Repertoire/Media & Materials

- Audio and video equipment for listening and viewing
- Recordings/videos
- Materials for listening maps (if limits on choice are given)
- Space for construction of listening maps if larger projects and collaboration are planned
- Access to personal devices (chromebooks, etc...) or computers if using Lucidchart

### Academic Vocabulary:

Librettist  
Choreographer  
Set Designer  
Overture  
Composer  
Author  
Musical  
Form  
Introduction

### Other terms include:

### Differentiation/Modification:

#### Accommodations:

Let students work in cooperative groups for listening map creation for peer support

Limit to 2-D, pencil/crayon, paper, or prepared pictures or shapes depending on student ability and access to art media

Verbal answers to questions instead of writing or manipulating art media

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**Modifications:**

Limit music analysis to music opposites: loud/quiet, high/low, fast/slow and not thematic material

Eliminate analysis of character, plot, etc... and focus only on music analysis (see above modification)

**Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?**

**Summative Assessment\*\* (use Attached template)**

## CAST Model District Unit Template

### Romeo and Juliet Fantasy Overture – Analysis by Time

**5:36** Curtain opens – feud between families exposed (fight theme without cymbals)

**6:28** Fight between servants of both houses in the streets (fight theme with cymbals)

**7:44** Love theme – Romeo declares his love for Rosalyn

**8:04** Juliet theme – Romeo sees the young Juliet at the ball

**8:53** Love theme – grows stronger (and is repeated with a transition) as Romeo declares “She doth teach the flames to burn brighter” and Rosalyn is forgotten

**9:57** Marriage theme (Friar Lawrence) – Romeo and Juliet married in Friar Lawrence’s cell

**11:00** Music turns dark – Romeo theme as Romeo’s friends come upon him and Tybalt.

**11:17** Romeo theme as he hesitates to fight Tybalt

**11:40** Romeo theme as conflict escalates, but (11:56) Romeo still refuses to fight his new family

**12:26** Fight theme as Mercutio engages Tybalt, first without words (no cymbals) and then with swords (12:44 with cymbals)

**12:51** Romeo theme – turns louder and angrier as Romeo tries to intervene

**13:04** Sword fight continues (Fight theme with cymbals) until Mercutio is dead

**13:34** Romeo kills Tybalt

**13:45** Juliet theme – nervous and worried after hearing of Tybalt’s death and Romeo’s banishment

**14:23** Love theme as Romeo ascends to her chamber to comfort her before leaving. Love theme repeats with increasing intensity

**15:23** Love theme turns to minor briefly as foreshadowing: Romeo and Juliet will not see each other alive after this

**15:40** Love theme returns

**16:03** Love theme interrupted by fight theme as Paris and Romeo fight at the gravesight.

**16:19** Romeo theme is heard (twice) as angry and defiant, as he believes Juliet is dead

**16:43** Fight theme continues until Paris dead (**16:53** at low brass)

**16:57** Music continues descending to timpani and bass drum crash as Romeo drinks the poison and dies (**17:16**)

**17:26** Funeral drumbeat heard as Love theme played in minor

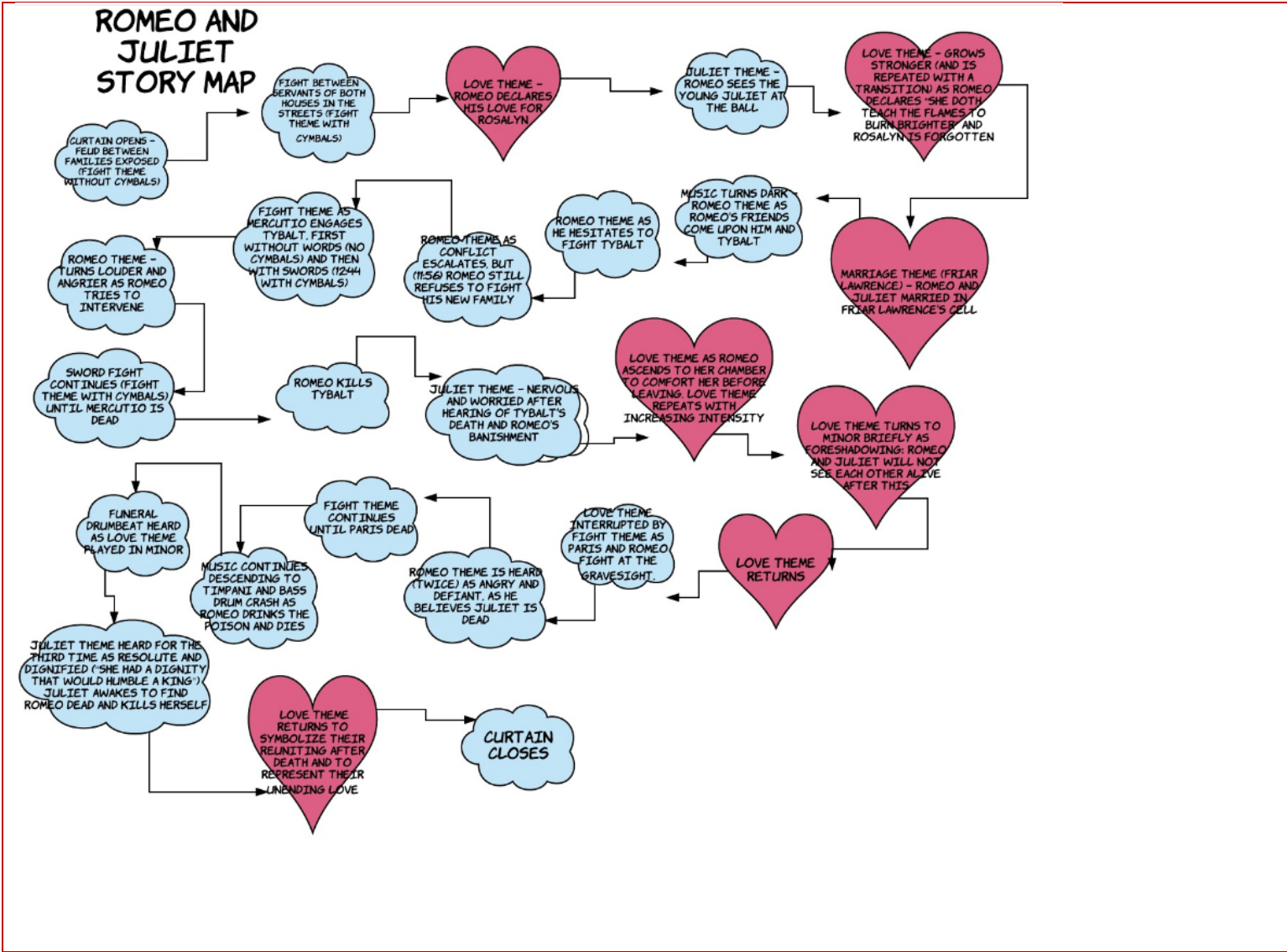
**18:28** Juliet theme heard for the third time as resolute and dignified (“she had a dignity that would humble a king”) Juliet awakes to find Romeo dead and kills herself

**19:15** Love theme returns to symbolize their reuniting after death and to represent their unending love

**19:46** Curtain closes

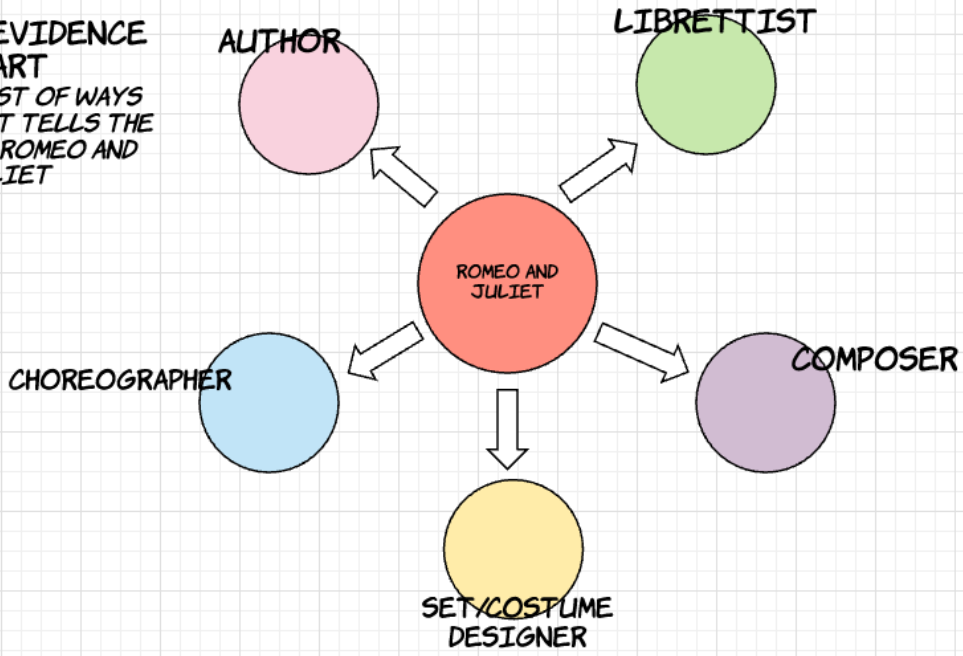


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**CITING EVIDENCE CHART**  
 CREATE LIST OF WAYS EACH ARTIST TELLS THE STORY OF ROMEO AND JULIET



### Romeo and Juliet/West Side Story Responding Questions

What are the main themes of Romeo and Juliet?	
How do those themes stay the same in West Side Story?	
What differences in West Side Story are because of the time and setting differences between it and Romeo and Juliet?	
If you were to rewrite Romeo and Juliet as taking place today, what would it look like? Who would the rival groups be? How would the main themes change?	



## CAST Model District Unit Template

Formative/Summative Rubric						
Use Teacher Comments section for formative feedback						
Achievement	Level 1 Emerging	Level 2 Approaches Standard	Level 3 Meets Standard	Level 4 Exceeds Standard	Performance Standards	Teacher Comments
Novice						
Select	Reasons for selecting the music were general and not clearly defined as to the characteristics found in the music.	Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.	Reasons for selecting the music were clearly defined and specifically cited from the music	Specific characteristics cited from the music demonstrated a depth of understanding beyond the intermediate level.	<b><i>MU:Re7.1.E.5 a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.</i></b>	
Analyze	Comparisons identified an awareness of repetition, similarities and contrasts with the ability to identify one specific area.	Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how elements of music are manipulated by a composer or performer.	Comparisons identified how elements of music are manipulated by a composer or performer and lead to musical response for the listener.	Comparisons identified demonstrate a depth of understanding as to how elements of music are manipulated by a composer or performer and lead to musical response for the listener.	<b><i>MU:Re7.2.E.5 a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.</i></b>	

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Interpret	References were made to expressive intent without tying them to elements of music or basic compositional content.	References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of performer's interpretation	Identified interpretation of elements of music citing specific examples of how these interpretations express meaning of composer's intent.	Identified advanced levels of interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent.	<b>MU:Re8.1.E.5</b> <i>a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.</i>	
Evaluate	Description of interest, effect of knowledge and analysis on affective response to music was inferred but not clear.	Description of interest, effect of knowledge and analysis on affective response to music was evident.	Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.	Explanation demonstrated an advanced depth of understanding as to the influence of experience, knowledge and analysis impact affective response to and interest in music	<b>MU:Re9.1.E.5</b> <i>a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. .</i>	

Notes: