

American Music History & Listening

Teacher Project Packet

Ready-to-copy handouts, one-page student sheets, and simple scoring forms

Built to match the project sequence, unit order, and listening progression of the course

Units 1-2 - Describe / Analyze / Interpret

Units 3-5 - Add Context

Units 6-8 - Add Evaluation and Cross-Era Comparison

Inside the packet

- 3 common handouts for vocabulary, sentence starters, and criteria vs taste
- 8 teacher quick-start pages, one for each project
- 8 one-page student sheets built for copy-and-go use
- 8 simple scoring forms designed for large class loads

Design choices

- Short products that can be graded from one page, a short script, a slide, or a brief recording
- Scoring forms emphasize the final product more than every planning note
- Context enters in Units 3-5; evaluation and comparison enter in Units 6-8
- Teacher pages keep setup, prompts, and grading cues on one page

Editable packet version prepared for classroom copying and light teacher customization.

How to Use This Packet

Print the pages marked Handout, Student Sheet, or Scoring Form. Keep the Teacher Quick-Start pages for planning.

Unit	Major product	Main thinking move
1	Listening Methods Check	Describe, analyze, interpret
2	Roots Map Exhibit	Hear shared traits and differences
3	Seminar + Evidence Response	Add one clean context link
4	1920s Radio Show	Explain sound + context out loud
5	Industry vs Innovation Debate	Show cause and effect
6	Curated Playlist + Liner Notes	Evaluate by a named criterion
7	Genre Jigsaw Exhibit	Teach a scene with comparison
8	Portfolio + Capstone	Compare across eras and show growth

Print once and keep

- Teacher Quick-Start pages for each unit
- This overview page for pacing and copy planning
- One class set of the vocabulary and sentence starter handouts if students need support

Helpful grading shortcuts

- Score the final paragraph, script, slide, or recording rather than every organizer note
- For Units 1-2, focus on listening details and interpretation
- For Units 3-5, score one context connection
- For Units 6-8, score one criterion-based judgment and one comparison

Suggested routine: introduce the project on the Teacher Quick-Start page, copy the matching Student Sheet, and keep the Scoring Form clipped to the finished product.

Common Handout - Core Listening Word Bank

Copy as needed for Units 1-8

Rhythm and pulse - tempo - steady beat - pulse - groove - meter - syncopation - repeated rhythm	Texture and dynamics - solo - ensemble - layered - thick - sparse - loud - soft - crescendo
Timbre and melody - brass - strings - percussion - bright tone - dark tone - raspy vocal - hook - riff	Form and production - repetition - verse - chorus - break - improvisation - loop - acoustic - amplified
Function and effect words - communal - public - intimate - driving - reflective - forceful - playful - mournful	Helpful reminders - Name the sound before the feeling. - Use evidence words like because, which suggests, and that makes. - Avoid only taste words like good, bad, boring, or weird.

Common Handout - Evidence Sentence Starters

Useful for discussion, quick writes, seminars, and project notes

Describe - I hear ... - One detail that stands out is ... - The beat / texture / vocal sound is ...	Analyze - That detail makes the music feel ... - This creates energy by ... - The repeated pattern draws attention to ...
Interpret - This music seems to communicate ... because ... - The performer seems to emphasize ... - The overall effect suggests ...	Context - The source helps explain the sound because ... - This setting may have shaped the music by ... - This sounds built for ...
Evaluate - By the criterion of audience fit / innovation / emotional communication, this piece is effective because ... - Even if I do not prefer it, the music works because ...	Compare - Compared with ..., this track ... - Both pieces use ..., but they do it differently because ... - A key continuity / change across eras is ...

Common Handout - Taste vs Criteria Quick Check

Best used before Unit 1 evaluation talk and again in Units 6-8

Taste statement	Criteria-based statement
I like this song because it is catchy.	By the criterion of audience communication, the repeated hook makes the song easy to remember.
This piece is boring.	By the criterion of dance function, the steady pulse may be effective even if I do not personally enjoy it.
That singer sounds weird.	The unusual timbre stands out and may help communicate intensity or individuality.

Quick rewrite practice

Rewrite one taste statement as a criteria-based statement: _____

Reminder: name a criterion such as audience fit, innovation, emotional communication, dance function, or clarity of message.

Unit 1 - Teacher Quick-Start

Listening Methods Check

PHASE Describe / Analyze / Interpret	TIME 1-2 class periods	GROUPING Individual
FINAL PRODUCT One response sheet or 1-minute audio response	SCORE FOCUS Hear details, explain effects, make a first interpretation	COPY WITH IT Student Sheet + Scoring Form for Unit 1

Project overview

This is the first show-me-how-you-listen task. Students hear two short excerpts, name specific details, explain what the details do, and make a simple interpretation without drifting into taste talk.

Teacher setup

- Use 2 contrasting excerpts that make differences easy to hear.
Suggested pairings: Sousa march + blues vocal; folk ballad + hip-hop beat; Motown chorus + jazz combo.
- Play each excerpt at least twice. Keep historical background light on purpose.
- Give students the Core Listening Word Bank before they write.

Materials

- 2 short excerpts
- Student Sheet: Unit 1
- Scoring Form: Unit 1
- Common handout: Core Listening Word Bank

Prompt bank

- What do you hear first?
- Which musical detail stands out most?
- How do the sound choices shape mood or energy?
- What seems to be the point of this excerpt?

Simple grading

- Grade the short paragraph or audio response, not every planning note.
- Strong responses name real musical details, connect them to an effect, and support a believable interpretation.
- Context and evaluation are not scored yet.

Teacher tips

- Model one weak answer and revise it with the class.
- Use the same excerpts across sections if you want easier calibration.
- This fits in one class if you model first, or two shorter periods if you guide heavily.

Unit 1 - Ready-to-Copy Student Sheet

Listening Methods Check

Name: _____

Period: _____

Date: _____

Directions: Listen to 2 short excerpts. For each one, name 3 things you hear, explain how the details affect mood/energy/meaning, and write one interpretation sentence. Then turn one excerpt into a 5-6 sentence response.

Excerpt A - Label or title

3 things I hear

How do these details affect mood, energy, or meaning?

Interpretation: "This music seems to communicate _____ because _____."

Excerpt B - Label or title

3 things I hear

How do these details affect mood, energy, or meaning?

Interpretation: "This music seems to communicate _____ because _____."

Choose one excerpt and write a 5-6 sentence response

Reflection - Which detail helped you most? What do you still need to improve when listening?

Optional teacher choice: you may record a 1-minute audio response instead of writing the full paragraph.

Unit 1 - Listening Methods Check - Simple Scoring Form

Quick mark: 4 = strong, 3 = solid, 2 = partial, 1 = beginning

Student/Group: _____	Period: _____	Date: _____
----------------------	---------------	-------------

Criterion	4	3	2	1	Notes
Listening details Names real musical details rather than only feelings or opinions.	[]	[]	[]	[]	
Effect on mood/energy/meaning Explains what the details do.	[]	[]	[]	[]	
Interpretation Supports the sentence about what the music seems to communicate.	[]	[]	[]	[]	
Final response + reflection Response is complete, clear, and on task.	[]	[]	[]	[]	

Quick strengths

- ☐ specific musical details
- ☐ clear mood/effect explanation
- ☐ strong interpretation
- ☐ thoughtful reflection

Overall score: _____

Next step

- ☐ name the sound more clearly
- ☐ explain how the detail affects the music
- ☐ support the interpretation
- ☐ finish the reflection

Notes: _____

Unit 2 - Teacher Quick-Start

Roots Map Exhibit

PHASE Describe / Analyze / Interpret	TIME 2 class periods	GROUPING Groups of 3-4
FINAL PRODUCT One group map + 1-minute gallery explanation	SCORE FOCUS Hear shared traits and differences across 3 traditions	COPY WITH IT Student Sheet + Scoring Form for Unit 2

Project overview

Students compare three early traditions and build a simple visual Roots Map that shows shared sound traits and differences. The listening work stays at describe, analyze, and interpret.

Teacher setup

- Use 3 short excerpts from the Foundations unit: a nation-specific social/community song from a respectful source, a shape-note hymn or early sacred/community song, and a work song or spiritual.
- Avoid sacred/private repertoire and keep the task focused on analysis rather than imitation or research.
- Add one small label or image card per excerpt so groups have a clear anchor.

Materials

- 3 class excerpts
- Poster paper, slide, or chart paper
- Student Sheet: Unit 2
- Scoring Form: Unit 2

Prompt bank

- What sound would you recognize quickly if you heard it again?
- Where do you hear group participation?
- What makes this feel communal, formal, personal, or functional?
- Which two excerpts share the clearest trait?

Simple grading

- Use a fast check system: accurate listening, clear connections, understandable interpretation, gallery explanation.
- Groups should spend more time on the musical evidence than on decorating the map.
- Context and evaluation are not scored yet.

Teacher tips

- Keep the class word bank visible the whole time.
- Groups of 3 usually work best.
- Plan one period to build and one period to gallery walk and debrief.

Unit 2 - Ready-to-Copy Student Sheet

Roots Map Exhibit

Group members: _____	Class/Period: _____	Date: _____
----------------------	---------------------	-------------

Directions: In a group of 3 or 4, listen to 3 class excerpts from the Foundations unit. Use this page to plan a Roots Map on a poster, one slide, or chart paper.

Excerpt 1 - Label/title	Excerpt 2 - Label/title	Excerpt 3 - Label/title
2 things we hear	2 things we hear	2 things we hear
What the music seems designed to do	What the music seems designed to do	What the music seems designed to do
One sound you would recognize again	One sound you would recognize again	One sound you would recognize again

Connection 1 - Which 2 excerpts share a sound trait? What is it?

Connection 2 - Which 2 excerpts share a sound trait? What is it?

1-minute gallery walk explanation - What is the clearest connection on your map?

Final product: one group map plus a short spoken explanation.

Unit 2 - Roots Map Exhibit - Simple Scoring Form

Quick mark: 4 = strong, 3 = solid, 2 = partial, 1 = beginning

Student/Group: _____	Period: _____	Date: _____
----------------------	---------------	-------------

Criterion	4	3	2	1	Notes
Listening accuracy across 3 excerpts Map includes real sound traits for all 3 examples.	[]	[]	[]	[]	
Shared-trait connections Arrows or links are based on audible similarities.	[]	[]	[]	[]	
Interpretation of purpose/function Each excerpt includes a believable idea about what the music seems designed to do.	[]	[]	[]	[]	
Gallery explanation Group explanation is brief, clear, and understandable.	[]	[]	[]	[]	

Quick strengths

- ☐ accurate sound traits
- ☐ clear map connections
- ☐ strong purpose statements
- ☐ clear gallery talk

Overall score: _____

Next step

- ☐ describe the sound more specifically
- ☐ make the connection more audible
- ☐ explain the purpose/function
- ☐ clarify the gallery explanation

Notes: _____

Unit 3 - Teacher Quick-Start

Seminar + Evidence Response

PHASE Add Context	TIME 2 class periods	GROUPING Individual + seminar
FINAL PRODUCT Prep sheet + 6-8 sentence paragraph	SCORE FOCUS Connect sound to setting with one source-based context claim	COPY WITH IT Student Sheet + Scoring Form for Unit 3

Project overview

This is the first project where students turn listening into a short historical argument. They discuss how music functioned in different 19th-century settings, then write one evidence-based paragraph.

Teacher setup

- Use 2 excerpts and 1 class source such as an image, poster, quote, or short reading.
- Clean seminar question: How did where music happened shape what it sounded like in the 19th century?
- Possible sources: parade poster, church or singing-school image, newspaper ad, band photo, short quote about performance setting.

Materials

- 2 excerpts + 1 source card
- Student Sheet: Unit 3
- Scoring Form: Unit 3
- Common handout: Evidence Sentence Starters

Prompt bank

- What in the sound tells you who this music might have been for?
- How does repetition, instrumentation, or vocal style connect to the setting?
- What does the class source show about where or why this music was used?

Simple grading

- Grade the prep sheet and paragraph together. Do not try to score live talk like a transcript.
- Strong responses use 2 musical details, 1 context point, and 1 interpretation that grows naturally from the sound.
- Context is scored here. Evaluation is not.

Teacher tips

- Give students 3 sentence starters before the seminar.
- If discussion drifts, ask: What in the music makes you say that?
- Offer an alternate aligned pathway if essential harmful material appears in the unit.

Unit 3 - Ready-to-Copy Student Sheet

Seminar + Evidence Response

Name: _____	Period: _____	Date: _____
-------------	---------------	-------------

Seminar question: How did where music happened shape what it sounded like in the 19th century?

My claim	Source/context point from class artifact
Excerpt 1 - musical detail and what it suggests	Excerpt 2 - musical detail and what it suggests

During the seminar - jot one evidence point you used or heard
After the seminar - write a 6-8 sentence paragraph with a claim, 2 listening details, 1 context link, and 1 interpretation

Participation goal: speak at least 2 times and use evidence each time.

Unit 3 - Seminar + Evidence Response - Simple Scoring Form

Quick mark: 4 = strong, 3 = solid, 2 = partial, 1 = beginning

Student/Group: _____	Period: _____	Date: _____
----------------------	---------------	-------------

Criterion	4	3	2	1	Notes
Claim Answers the seminar question clearly.	☐	☐	☐	☐	
Listening evidence Uses at least 2 useful musical details from the excerpts.	☐	☐	☐	☐	
Context connection Uses 1 class source point to explain the sound or setting.	☐	☐	☐	☐	
Written explanation Paragraph ties claim, evidence, and interpretation together.	☐	☐	☐	☐	

Quick strengths

- ☐ clear claim
- ☐ specific listening evidence
- ☐ useful context link
- ☐ focused paragraph

Overall score: _____

Next step

- ☐ strengthen the claim
- ☐ add more listening evidence
- ☐ connect the source to the sound
- ☐ develop the paragraph

Notes: _____

Unit 4 - Teacher Quick-Start

1920s Radio Show

PHASE Add Context	TIME 2-3 class periods	GROUPING Groups of 3-4
FINAL PRODUCT Group script + live or recorded 3-4 minute show	SCORE FOCUS Explain music aloud with sound details and context links	COPY WITH IT Student Sheet + Scoring Form for Unit 4

Project overview

Students explain music like a radio host without turning the task into costume performance. The project stays concise: one sound detail, one interpretation, and one context link for each excerpt.

Teacher setup

- Build a short excerpt bank with a blues vocal, early jazz combo, dance-band or ragtime example, and one radio-friendly popular song.
- Use simple context cards such as a Great Migration map, radio ad, nightclub photo, record label ad, or dance hall image.
- Give every group the same script frame: opening, track 1, track 2, track 3, closing.

Materials

- 3 class excerpts per group
- Student Sheet: Unit 4
- Scoring Form: Unit 4
- Optional recording device

Prompt bank

- What should the listener notice first?
- What part of the sound makes people want to dance, listen closely, or remember the tune?
- What setting fits this music best?
- How does the source card help explain the sound?

Simple grading

- Strong scripts show real listening, not just history summary.
- If you are short on grading time, score the script and treat the performance as completion.
- Context is scored here. Evaluation is not.

Teacher tips

- Ban fake old-time accents and costume bits.
- Plan 2-3 periods: choose excerpts, script/rehearse, then present or record.
- Keep performances to 3-4 minutes.

Unit 4 - Ready-to-Copy Student Sheet

1920s Radio Show

Group members: _____	Show title: _____	Date: _____
----------------------	-------------------	-------------

Directions: Create a 3-4 minute radio show set in the 1920s. Use 3 short class excerpts, including at least 1 blues or jazz example and 1 other popular music example from the unit.

Part	Excerpt	Sound detail + interpretation	Context link
Opening	short show opening	What kind of sound world are you introducing?	Who seems to be listening?
Track 1	title/artist or class label	What should the listener notice? What does it seem to communicate?	migration / nightlife / radio / recording / city life / dance craze
Track 2	title/artist or class label	What should the listener notice? What does it seem to communicate?	migration / nightlife / radio / recording / city life / dance craze
Track 3	title/artist or class label	What should the listener notice? What does it seem to communicate?	migration / nightlife / radio / recording / city life / dance craze

Closing - connect all 3 tracks in 1-2 sentences

Performance choice: live or recorded. Keep it simple and skip fake old-time accents.

Unit 4 - 1920s Radio Show - Simple Scoring Form

Quick mark: 4 = strong, 3 = solid, 2 = partial, 1 = beginning

Student/Group: _____	Period: _____	Date: _____
----------------------	---------------	-------------

Criterion	4	3	2	1	Notes
Sound detail for each excerpt Script points listeners to something specific they can hear.	[]	[]	[]	[]	
Interpretation for each excerpt Each track includes a clear idea about what the music communicates or does.	[]	[]	[]	[]	
Context link for each excerpt Uses migration, nightlife, radio, recording, city life, dance, or another fitting link.	[]	[]	[]	[]	
Script organization Opening, tracks, and closing are complete and presentation-ready.	[]	[]	[]	[]	

Quick strengths

- ☐ listener-friendly script
- ☐ specific sound detail
- ☐ useful context connection
- ☐ organized presentation

Overall score: _____

Next step

- ☐ add more specific details
- ☐ make the interpretation clearer
- ☐ connect the track to context
- ☐ tighten the script

Notes: _____

Unit 5 - Teacher Quick-Start

Industry vs Innovation Debate

PHASE Add Context	TIME 2 class periods	GROUPING Teams of 3-4
FINAL PRODUCT Team prep sheet + individual 5-6 sentence verdict	SCORE FOCUS Explain cause and effect between sound, audience, and market	COPY WITH IT Student Sheet + Scoring Form for Unit 5

Project overview

Students debate a cause-and-effect question: what shaped the music more, industry pressures or musical innovation? The task still emphasizes explanation, not ranking what is better.

Teacher setup

- Good pairings: swing + bebop, crooner/pop ballad + early R&B, dance-band music + smaller modern combo.
- Useful source cards: chart list, label ad, radio schedule, club poster, magazine review.
- Require students to argue from assigned examples rather than broad genre opinions.

Materials

- 2 excerpts + 1-2 source cards
- Student Sheet: Unit 5
- Scoring Form: Unit 5
- Visible timer

Prompt bank

- What in the sound feels designed for broad audiences?
- What in the sound feels like musicians pushing past the usual style?
- Which musical change seems tied to business pressure or to experimentation?

Simple grading

- Weight the written verdict more heavily than the live debate if you want reliable scoring.
- Strong responses explain a real cause-and-effect relationship with sound plus context evidence.
- Context is scored here. Evaluation is not.

Teacher tips

- Use short timed rounds and visible speaking order.
- Have each person prepare one opening point and one rebuttal point.
- This is a clean 2-day project: build cases, then debate and write verdicts.

Unit 5 - Ready-to-Copy Student Sheet

Industry vs Innovation Debate

Name: _____	Team/side: _____	Date: _____
-------------	------------------	-------------

Question: For the music in this unit, what had the bigger effect on the final sound and success of a song: industry pressures or musical innovation?

Excerpt 1 - one musical detail and what it shows	Excerpt 2 - one musical detail and what it shows
1-2 class sources - context point that supports our side	My rebuttal - one response to the other side

My opening round point - what I will say first
After the debate - 5-6 sentence verdict explaining which factor mattered more in your examples

Speaking goal: each person speaks once in the opening round and once in rebuttal.

Unit 5 - Industry vs Innovation Debate - Simple Scoring Form

Quick mark: 4 = strong, 3 = solid, 2 = partial, 1 = beginning

Student/Group: _____	Period: _____	Date: _____
----------------------	---------------	-------------

Criterion	4	3	2	1	Notes
Claim and side Argument stays grounded in the assigned examples.	[]	[]	[]	[]	
Cause-and-effect listening evidence Musical details help explain industry pressure or innovation.	[]	[]	[]	[]	
Context source support Uses 1-2 class sources in a helpful way.	[]	[]	[]	[]	
Verdict / rebuttal Explains which factor mattered more and responds to the other side.	[]	[]	[]	[]	

Quick strengths

- ☐ grounded examples
- ☐ clear cause/effect
- ☐ strong source use
- ☐ focused verdict

Overall score: _____

Next step

- ☐ stay with the assigned examples
- ☐ show cause and effect more clearly
- ☐ use the source more directly
- ☐ strengthen the verdict

Notes: _____

Unit 6 - Teacher Quick-Start

Curated Playlist + Liner Notes

PHASE Add Evaluation + Comparison	TIME 2-3 class periods	GROUPING Individual or pairs
FINAL PRODUCT One-page playlist card, 4 slides, or short deck	SCORE FOCUS Curate, contextualize, evaluate, and compare across eras	COPY WITH IT Student Sheet + Scoring Form for Unit 6

Project overview

Students do curator work: choose songs, tell listeners what to hear, connect each track to its era, and make one criteria-based judgment with an earlier comparison.

Teacher setup

- Give students 4 or 5 themes so they do not stall: youth culture, protest, crossover, dancing, rebellion, polished sound vs raw sound.
- Use 3 songs from Unit 6 and 1 comparison song from Units 3-5.
- Strong class bank options include Chuck Berry or Little Richard, The Supremes, Marvin Gaye or Aretha Franklin, Bob Dylan or Nina Simone, Jimi Hendrix, and one crossover/global-flow track.

Materials

- Track list or excerpt bank
- Student Sheet: Unit 6
- Scoring Form: Unit 6
- Common handout: Taste vs Criteria Quick Check

Prompt bank

- What does this song do well by audience fit, innovation, or emotional communication?
- What sound details make this track feel of its era?
- How is this track similar to or different from your comparison song?
- Which song best represents your theme, and why?

Simple grading

- Strong playlists use real criteria and real comparison, not just personal taste.
- If you need a shortcut, fully score the intro and two notes, then spot-check the rest.
- Context and evaluation are both scored here.

Teacher tips

- Keep it to 4 songs. More songs rarely improve the thinking.
- Let students draft notes as bullets first, then turn them into short sentences.
- Plan 2-3 periods: choose songs, draft notes, peer swap, submit.

Unit 6 - Ready-to-Copy Student Sheet

Curated Playlist + Liner Notes

Name: _____	Period: _____	Date: _____
-------------	---------------	-------------

Directions: Build a 4-song playlist around one clear theme. Choose 3 songs from Unit 6 and 1 comparison song from an earlier unit. Use one named criterion in the intro or ending.

Playlist title + theme	Named criterion	Earlier comparison song

Song 1 - title/artist one listening detail one interpretation one context connection	Song 2 - title/artist one listening detail one interpretation one context connection
Song 3 - title/artist one listening detail one interpretation one context connection	Song 4 - title/artist one listening detail one interpretation one context connection

Intro or ending - include a cross-era comparison and one criteria-based judgment
--

This sheet can double as the final one-page playlist card if your teacher chooses that option.

Unit 6 - Curated Playlist + Liner Notes - Simple Scoring Form

Quick mark: 4 = strong, 3 = solid, 2 = partial, 1 = beginning

Student/Group: _____	Period: _____	Date: _____
----------------------	---------------	-------------

Criterion	4	3	2	1	Notes
Theme and curation Playlist has a clear idea that fits all 4 songs.	☐	☐	☐	☐	
Listening detail + interpretation Each note points to a specific sound and explains it.	☐	☐	☐	☐	
Context connection Song notes connect sound to era, audience, or setting.	☐	☐	☐	☐	
Evaluation + comparison Uses a named criterion and one cross-era comparison.	☐	☐	☐	☐	

Quick strengths

- ☐ clear theme
- ☐ specific notes
- ☐ real criterion
- ☐ strong comparison

Overall score: _____

Next step

- ☐ tighten the playlist theme
- ☐ name more specific sounds
- ☐ add a better context link
- ☐ use a clearer criterion/comparison

Notes: _____

Unit 7 - Teacher Quick-Start

Genre Jigsaw Exhibit

PHASE Add Evaluation + Comparison	TIME 3 class periods	GROUPING Assigned groups
FINAL PRODUCT One exhibit visual + short gallery talk	SCORE FOCUS Teach a scene with evidence, context, comparison, and criterion	COPY WITH IT Student Sheet + Scoring Form for Unit 7

Project overview

This is a teach-the-room project. Students become short-term experts on one scene or genre, then explain sound, context, earlier roots, and what the scene does especially well.

Teacher setup

- Assign genres instead of letting everyone choose the same one: funk/disco, punk, hip-hop origins, MTV pop, Latin growth, Chicago House.
- Each group uses 2 excerpts from its scene and 1 comparison track from Units 4-6.
- Use a shared exhibit template so all groups build the same kind of product.

Materials

- Assigned scene/genre list
- Student Sheet: Unit 7
- Scoring Form: Unit 7
- Visitor note sheet if desired

Prompt bank

- What is the first sound marker that tells you this belongs to this scene?
- What earlier style can you still hear inside it?
- What changed because of technology, media, club culture, or audience?
- By what criterion is this scene especially effective?

Simple grading

- Strong exhibits teach something audible and specific, not just fashion or history facts.
- Groups need a clear comparison and a real criterion-based judgment.
- Context, comparison, and evaluation are all scored here.

Teacher tips

- Make groups play both scene excerpts and the comparison track during the gallery walk.
- Use the same exhibit template for everyone.
- A visitor note sheet helps keep the rest of the class accountable.

Unit 7 - Ready-to-Copy Student Sheet

Genre Jigsaw Exhibit

Assigned scene/genre: _____

Group members: _____

Date: _____

Directions: Use 2 excerpts from your scene or genre and 1 earlier comparison track. Create one exhibit card, poster, or slide that teaches the class what the scene sounds like, what shaped it, where it came from, and what it does especially well.

Scene excerpt 1 - sound marker(s)	Scene excerpt 2 - sound marker(s)
Earlier comparison track - what still connects?	Context - what social or industry force shaped the sound?

Criteria-based judgment - By the criterion of _____, this scene does _____ especially well because _____.

Gallery walk roles - Who explains sound? context? comparison? judgment?

Play the 2 scene excerpts and the comparison track during the gallery walk if your teacher asks.

Unit 7 - Genre Jigsaw Exhibit - Simple Scoring Form

Quick mark: 4 = strong, 3 = solid, 2 = partial, 1 = beginning

Student/Group: _____	Period: _____	Date: _____
----------------------	---------------	-------------

Criterion	4	3	2	1	Notes
Audible sound markers Exhibit teaches what listeners should hear in the scene.	[]	[]	[]	[]	
Context explanation Names a useful social or industry force shaping the sound.	[]	[]	[]	[]	
Cross-era comparison Earlier comparison track is used specifically, not vaguely.	[]	[]	[]	[]	
Criteria-based judgment Group explains what the scene does especially well and why.	[]	[]	[]	[]	

Quick strengths

- ☐ teaches the sound clearly
- ☐ strong context explanation
- ☐ specific comparison
- ☐ clear criterion

Overall score: _____

Next step

- ☐ teach the sound more concretely
- ☐ explain the context more clearly
- ☐ make the comparison more specific
- ☐ name the criterion directly

Notes: _____

Unit 8 - Teacher Quick-Start

Portfolio + Capstone

PHASE Add Evaluation + Comparison	TIME 3-4 class periods	GROUPING Individual
FINAL PRODUCT Small portfolio folder + capstone page, slides, or recording	SCORE FOCUS Show growth and make one supported cross-era claim	COPY WITH IT Student Sheet + Scoring Form for Unit 8

Project overview

Students build a small portfolio and create one new capstone that pulls the year together. The portfolio stays intentionally small so revision stays central.

Teacher setup

- Require 2 revised listening responses, 1 earlier project artifact, and 1 new capstone response.
- Possible capstone lanes: digital production, streaming and playlist culture, global flows shaping U.S. pop, algorithms and discovery, or long-term continuities across eras.
- Students should use 2-3 songs from different units in the capstone.

Materials

- Student work from earlier units
- Student Sheet: Unit 8
- Scoring Form: Unit 8
- Teacher conference checklist if desired

Prompt bank

- What do these songs have in common underneath the style differences?
- What changed in production, distribution, or audience between these eras?
- Which song is most effective by your chosen criterion, and why?
- Where do you hear continuity, and where do you hear a real break?

Simple grading

- If you need a shortcut, fully score only the capstone and mark portfolio pieces complete, revised, or missing.
- Strong capstones compare across eras with specific listening evidence and a supported judgment.
- Context, comparison, and evaluation are all essential here.

Teacher tips

- Do quick 3-minute portfolio conferences while students work.
- Let students reuse earlier work. Revision is the point.
- Plan 3-4 periods: choose pieces, revise, draft capstone, then present or conference.

Unit 8 - Ready-to-Copy Student Sheet

Portfolio + Capstone

Name: _____	Period: _____	Date: _____
-------------	---------------	-------------

Directions: Build a small portfolio with 2 revised listening responses, 1 earlier project artifact, and 1 new capstone. Choose one capstone question and use 2-3 songs from different units.

Portfolio item 1 - revised listening response	Portfolio item 2 - revised listening response
Portfolio item 3 - earlier project artifact	Chosen capstone question

Song / unit	Listening detail	Era/context note
Song 1	What I hear	What shaped it
Song 2	What I hear	What shaped it
Song 3	What I hear	What shaped it

Cross-era comparison claim
Criteria-based judgment
Reflection - What got better in your listening this year?

Unit 8 - Portfolio + Capstone - Simple Scoring Form

Quick mark: 4 = strong, 3 = solid, 2 = partial, 1 = beginning

Student/Group: _____	Period: _____	Date: _____
----------------------	---------------	-------------

Criterion	4	3	2	1	Notes
Portfolio selection + revision Pieces are chosen on purpose and revised, not just reprinted.	[]	[]	[]	[]	
Cross-era listening evidence Capstone uses specific details from 2-3 songs.	[]	[]	[]	[]	
Context + comparison Explains continuity and change across eras.	[]	[]	[]	[]	
Final judgment + reflection Uses a criterion and explains growth as a listener.	[]	[]	[]	[]	

Quick strengths

- ☐ real revision
- ☐ specific listening evidence
- ☐ strong continuity/change idea
- ☐ thoughtful reflection

Overall score: _____

Next step

- ☐ revise more deeply
- ☐ add stronger cross-era evidence
- ☐ explain continuity/change more clearly
- ☐ support the final judgment

Notes: _____