***If you only have 30 minutes …***

**Text Mining (8 minutes)**

**Map How Music Continues**

Find four pieces of evidence in the reading. Add a brief quotation or paraphrase to each space, then answer the question beneath it. Use these examples in the Text Analysis section.

| **New Settings** | **New Listeners** |
|---|---|
| Find evidence about music moving from private spaces into public ones.[1] | Find evidence about technology extending music's reach.[2] |
| | |
| What opportunity did this create?[3] | What opportunity did this create?[4] |
| | |

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SEVDALINKA—HOW MUSIC CONTINUES

| **Learning From Others** | **Making It Your Own** |
|---|---|
| Find evidence about someone who influenced Jusić's musical approach.[5] | Find evidence about Jusić developing a distinctive approach to the tradition.[6] |
| | |
| What was passed on?[7] | What did he contribute?[8] |
| | |

**Text Analysis (10 minutes)**

What changes? What continues? Choose one example from "New Settings" or "New Listeners" and one example from "Learning From Others" or "Making It Your Own." Use evidence from your completed tables to fill in the comparison below.

In the final column, explain what the reading shows is carried forward. If the reading does not provide enough information, state what remains unclear. Support your answers with evidence from the reading.[9]

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| Selected evidence from the reading | What changes or develops in this example? | What continues? What remains unclear? |
|---|---|---|
| **New Settings or New Listeners** | | |
| | | |
| **Learning From Others or Making It Your Own** | | |
| | | |

**Compare and Discuss**

How do your two examples contribute differently to keeping *sevdalinka* in people's lives? Use both rows to explain your answer.[10]

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**Synthesis (12 minutes)**

Consider this claim: “Reaching more listeners is the most important contribution to sustaining sevdalinka.” Mark your position: Agree / Partly agree / Disagree.[11]

| Your claim[12] | Strongest supporting evidence[13] | Evidence that complicates your position[14] |
|---|---|---|
| | | |

Use evidence from your Text Mining and Text Analysis tables to write one developed paragraph defending your position. Explain the relationship among reaching listeners, passing on musical approaches and individual interpretation relate. Address evidence that complicates your position. Conclude by explaining what these relationships suggest about how musical traditions continue.[15]

| |
|---|
| |

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**Common Core Standard(s) Met:**

**CCRA.W.1** Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

**CCRA.W.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

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1 Efendić describes *sevdalinka* moveing from private houses into cafes during Austro-Hungarian rule.

2 Radio carried sevdalinka into urban and rural homes.

3 Public settings created opportunities for performance and encounters with different styles. Do not assume universal access.

4 Radio enabled people to hear sevdalinka without attending a performance; extending its reach beyond venues.

5 Accept his mother or his brother Đelo. His mother's vocal delivery influenced his singing. Đelo's musicianship and example made him a role model.

6 His acoustic guitar and emotional vocals create a recognizable style. Efendić identifies modern arrangements and respect for the tradition.

7 For his mother, accept an approach to vocal delivery; the reading does not establish that she specifically taught him sevdalinka. For Đelo, accept learning through musical example and performing alongside him; the reading does not specify formal instruction.

8 Accept personal interpretation through delivery, instrumentation or arrangements. Require a specific supporting passage.

9 The sample responses illustrate possible selections. Students need to complete only two rows. Accept other interpretations supported by the reading.

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| Selected evidence | What changes or develops? | What continues? What remains unclear? |
|---|---|---|
| **New Settings: Sevdalinka moved from private houses into cafes, blending *à la Turca* and *à la Franca* styles.** | Performance settings became more public, and musical styles blended. | Sevdalinka continued in a different social setting. The reading does not specify which musical features remained unchanged or exactly who gained access. |
| **New Listeners: Radio brought sevdalinka into urban and rural homes.** | Technology extended the music's reach beyond the places where singers performed. | People continued hearing sevdalinka through a new medium. The reading does not establish whether radio changed its arrangements or emotional delivery. |
| **Learning From Others: Jusić's mother's singing became a blueprint for his delivery.** | Jusić developed his own singing approach by drawing on a family influence. | An approach to vocal delivery passed from mother to son. The reading does not establish that she specifically taught him sevdalinka. |
| **Making It Your Own: Efendić describes Jusić's modern arrangements and respect for sevdalinka's "soul."** | Jusić contributes a distinctive personal interpretation through modern arrangements. | Emotional depth remains central to his performances. The reading does not identify the precise musical features he alters in those arrangements. |

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10 One possible comparison: Radio expanded opportunities to hear sevdalinka, while Jusić's modern arrangements combined personal interpretation with respect for the tradition's expressive qualities. Together, these examples suggest that continuity can involve both reaching listeners and carrying forward qualities that give the music meaning.

11 Any supported position is acceptable. Students should weigh the phrase "most important," rather than merely establish that audiences matter. Strong responses consider the article's emphasis on emotional expression and informed interpretation alongside expanded reach.

12 Look for a defensible claim explaining the relative importance of audience reach and other contributions to musical continuity.

13 Accept cafes and radio as evidence of expanded access; family influences as evidence of learning across generations; and Jusić's arrangements and performance style as evidence of personal interpretation. Evidence should support the student's particular claim.

14 Claims prioritizing audience reach should address the importance of expressive, informed performance. Claims prioritizing performers should acknowledge the role of listeners and opportunities to hear the music.

15 Look for a clear claim, connected evidence, explanation and consideration of evidence that complicates the position. For broader significance, students should explain how listeners, inherited approaches and individual interpretation can interact to sustain a musical tradition without assuming that every tradition follows the same pattern.

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