

Artist Pre – Visit Lesson Plan Grade: 8

Guelph Youth Music Centre

Do Re Mi Interactive Music Education Program

Lesson Focus

Preparing to Create and Perform; Reflect, Respond, Analyse and Explore Forms and Cultural Contexts in a visit from musician James Gordon with varied musical activities.

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Assessment

Do Re Mi artist visits and the optional activities offered are designed to support and enhance meeting some of the Ontario Arts Curriculum expectations for Music, within the context of existing arts programming. Teachers may wish to use the curriculum-based Rubric provided to track and record student responses to activities to supplement their assessment of student learning, as best fits the progress and ability of their group.

Any differentiation of program and supportive interventions required of reinforcement, consolidation or enrichment based on student need, are at the discretion of and based on the professional judgment of teachers. Should there be special student needs in the group, teachers will find the visiting artist flexible and open to accommodating students, in order for them to participate and benefit from the experience at an appropriate instructional level.

Music Assessment Rubric Page 6 & 7

Ontario Arts Curriculum Expectations Addressed

C1.1 sing and/or play, in tune, music in unison and in two or more parts from a variety of cultures, styles, and historical periods

C2.3 identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members

C3.1 analyse some of the social, political, and economic factors that affect the creation of music

C3.2 compare and contrast music from the past and present

Instructional Activity

1. As a class, discuss and work out possible themes, lyrics and ideas for use in the coming song writing workshop with James Gordon. Ideas could consist of an accompaniment for a story, poem, or drama presentation; or to address an environmental issue such as water conservation, recycling, or planting trees, whatever may be of relevance to current studies or events in the community.

2. Students generate individually and then as a class a list of questions to ask James Gordon about his career path, working in the music industry, as well as any advice he may have for those aspiring to become musicians.

3. Set a goal to improve their performance skills, using James Gordon's song writing workshop as a context for investigating and reflecting on how successfully they attained their goal. Have students establish a "Practice and Performance Journal" in which they record and analyse their own performances throughout the school year. Have them systematically over time respond to such prompts as, "What are your strengths and next steps as a performer?"; "About what area of music do you feel most confident?" "In what ways do you see music and performance featuring in your future?"

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4. Have students construct a “Critic’s Cube” for select classical composers or pieces of music, with each facet representing a different research element, such as composer biographical information, important historical events associated with their selected music or composer; sample of musical score, lyrics, or social and/or cultural contexts or phenomena of interest.

	<p>Artist’s Biographical Information</p> <ul style="list-style-type: none"> - point form journalistic “5 W’s” will do here, unless prose is required as a particular learning expectation or focus. - Have students include a thumbnail cameo sketch of the artist; students’ “personal best” in colour pencil, using text, photograph or study guide as an example. 	
<p>Social Cultural Context</p> <ul style="list-style-type: none"> - descriptions and dates of significant historical events occurring contemporaneous with the piece or composer. 	<p>Score or Lyrics of Selected Piece</p> <ul style="list-style-type: none"> - sample of musical score, lyrics or imagery associated with the selected piece. 	<p>Elements of Music Analysis</p> <ul style="list-style-type: none"> - can be a checklist as used in previous analysis activities, or commentary in point form or prose as required, describing which elements of music the piece illustrates.
	<p>Descriptive Commentary</p> <ul style="list-style-type: none"> - Students can offer their subjective response to the piece, in addition explaining in technical terms why the piece is successful or not as an example of its genre. Teacher coaching in applying evaluative reasoning based upon the elements of music, together 	<p><u>Teaching Notes</u></p> <ul style="list-style-type: none"> - Students complete each facet of the cube in rough on a worksheet, then transfer their thinking to a word processor, or use calligraphy to create a display copy of their ideas and thumbnail sketch. - Students construct a 3-D cube from construction or manila tag paper, then attach the finished facets to the cube for display. The critic’s cube can be any size desired. - Cubes can be stacked or arranged in many different display “sorts”, such as style, genre, date of creation, etc. - Students requiring an enrichment intervention may try using polyhedra with greater than six facets, assigning significance to each facet as their thinking or research directs them. - Cubes can be enhanced by having students download their selected musical piece from the internet and compiling them to CD. Play the CD as part of the display of finished products.
	<p>Related Works & Resource List</p> <ul style="list-style-type: none"> - Students may include as textual or visual information influences on the artist and piece being depicted, together with important and possibly well-known contemporaneous works. - Other information in this section can include web or text material that is relevant or recommended to, cited in correct bibliographical format. 	

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Lesson Focus

Creating and Performing; Reflecting, Responding, and Analysing and Exploring Forms and Cultural Contexts Class Visit by Singer/Songwriter James Gordon Contact: www.jamesgordon.ca
Song writing can be a powerful tool for communicating with others.... so this is an opportunity for a class to create something that could be heard by many!

Curriculum Expectations Addressed

C1.2 apply the elements of music through performing, composing, and arranging music for a specific effect or clear purpose

C1.3 create musical compositions in a variety of forms for specific purposes and audiences

C1.4 use the tools and techniques of musicianship in musical performances

Fundamental Concepts – Elements of Music

- **beat:** the steady pulse in a sound or music.
- **duration:** the time during which a sound continues; the fast and slow tempo or speed of a piece of music; tempo markings and rhythms encountered in the repertoire.
- **dynamics:** the degree of loud or soft; control signs encountered in repertoire; all intensity levels; changes in levels.
- **form:** the shape or structure of a sound or piece of music phrase, such as those encountered in listening or performance repertoire (e.g., minuet).
- **melodic contour:** refers to the mapping of the pitches in a song, identifying the beat, rhythm or shape of pieces of music.
- **ostinato:** a short melody or pattern that is constantly repeated, usually in the same part at the same pitch. (e.g., "ta, ta, ti-ti, ta").
- **pitch:** the highs and lows of a sound; simple melodic patterns using major and minor tonality; keys encountered in the repertoire.
- **rhythm:** the pattern of long and short sounds and silences.
- **tempo:** the speed of a piece of music.
- **texture/harmony:** the feel of a piece of music resulting from its components; the combination of notes which form a tuneful, pleasing sound; monophonic, homophonic, and polyphonic music.
- **timbre:** the characteristic quality of the sound of a voice or instrument; for example the vocal quality of speaking vs. singing, body percussion vs. the sound quality of instruments and environmental and found sounds; tone colours of world music ensembles and instruments (e.g., gamelan, shakuhachi, doumbek, sitar, djembe, ocarina).

Instructional Activity

1. James Gordon's song writing workshop starts with **brainstorming** about what the class would like to write a song about, although if the class decides ahead of time what they'd like to write about it saves valuable time out of the hour.

2. Once a topic is chosen, a **blackboard is filled** with students' ideas for lyrics that MIGHT be in the song. These are then shaped by the class into verses and a chorus and a melody is created by brave class members who volunteer to share ideas.

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3. The completed **song is quickly rehearsed**, recorded and a CD given to the class at the conclusion.

4. By arrangement with James, invite students to pose and discuss their prepared questions about his career path, working in the music industry, as well as any advice he may have for those aspiring to become musicians. Ask James' opinion and preferences relative to "Critic's Cube" information learned in the Pre-Visit activity.

Teaching Notes: James brings his own data projector and laptop, so access to power and an A/V cart will be needed, together with a projection screen, white board, blackboard space or a flip chart.

James will be happy to send mp3 files of the song to any class member who requests it and invites students to visit his website at www.jamesgordon.ca to learn more about what a professional career in music looks like.

Intermediate Resource List

Ardley, Neil Music 2000, Dorling kindersley Ltd. "DK Eyewitness Books", N.Y., N.Y.
ISBN 0-7894-5829-2

Cutz, O. Bucket Music: Learning to the Beat of a Different Drum
Talking Drum Music Productions, Canada www.talkingdrum.ca

Cutz, O More Bucket music: 3 Pack Compositions
Talking Drum Music Productions, Canada www.talkingdrum.ca

Artist Post - Visit Lesson Plan Grade: 8

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Lesson Focus

Creating and Performing; Reflecting, Responding, and Analysing and Exploring Forms and Cultural Contexts after a visit with musician James Gordon.

Curriculum Expectations Addressed

C1.5 demonstrate an understanding of standard and other musical notation through performance and composition

C2.1 express analytical, personal responses to musical performances in a variety of ways

C2.2 analyse, using musical terminology, ways in which the elements of music are used in various styles and genres they perform, listen to, and create

Instructional Activity

1. Lead students in a discussion using the opening questions: "What musicians can you name that have been born in Canada? How many can you name that now live in Guelph? Brainstorm a list of musicians to see how many students come up with. Add James Gordon to the list if his name does not come up.

i) Unveil the "Musician Biographical Organizer" using an overhead projector, chart paper, the blackboard or on a bulletin board display. Explain that the class will work as a group to complete the organizer for James Gordon and that they will complete one for another musician of their personal choice. Explain the various elements of the organizer and invite questions and comments from students.

ii) Organize the class into pairs or small teams and guide them to investigate various aspects of the organizer using print and internet resources.

iii) Link this lesson and its related activity with information about contemporary musicians to a correspondence activity in which students write (on paper or electronically) to musicians. The activity may be facilitated by contacting local arts organizations such as the Guelph Arts Council, or searching various musicians' fan sites on the internet.

2. As a class, generate a James Gordon Playlist/Discography, listen to various pieces performed by James and analyze them using students' knowledge of the Elements of Music. Using an organizer of choice, compare James' work with that of classical musicians learned about in the Pre-Visit "Critic's Cube" activity.

3. Lead students in listening to and describing the sounds of a steel band in a think-pair-share listening activity using musical terminology. Perform the same analysis for a movement from Vivaldi's "Four Seasons", encouraging students in both cases to describe their feelings and personal impressions. Use a Venn diagram or other suitable organizer to compare the structure, mood and effects of the music. Key questions might include: "How do you feel when you hear the music of a steel band?" and "What in the 'Spring' movement of Vivaldi's "Four Seasons" makes you think of spring?"

4. Have a class discussion investigating students' knowledge of the use of the drum in various cultures, including Aboriginal cultures, in ceremonial, celebratory and popular music. Organize an improvisational percussion performance, using a viewing of the drumming scene from the film "Woodstock" as inspiration; or more formal percussion ensemble for performance using Olivier Cutz's "Bucket Music" approach as a guide (See Intermediate Resource List).