

THE POWER OF ARTISTIC EXPRESSION



A Collection of Integrated Lessons for Grades 6-12
Centered on the Themes and Styles of Music
in preparation for

THE MEMPHIS SYMPHONY ORCHESTRA YOUNG PEOPLE'S CONCERT # 1 November 1, 2006

A Partnership of The Memphis Symphony Orchestra and Memphis City Schools

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MEMPHIS SYMPHONY ORCHESTRA
Young People's Concert 1

The Power of Artistic Expression

DAVID LOEBEL, Conductor

LUDWIG VAN BEETHOVEN (1770 - 1827)

Symphony No. 3 in E-Flat major, Opus 55, "Eroica" 1803
III. Scherzo: Allegro vivace

Leonore Overture No. 3, Opus 72a 1804-1806

DMITRI SHOSTAKOVICH (1906 - 1975)

Symphony No. 10 in E minor, Opus 93 1953
II. Allegro

Polka from The Golden Age, Opus 22 1927-1930

Symphony No. 5 in D minor, Opus 47 1937
IV. Allegro non troppo



Composers and Program Notes



Ludwig van Beethoven was born December 16, 1770 in Bonn, Germany and died March 26, 1827 in Vienna, Austria. Beethoven's childhood was very difficult. He grew up in a home with an abusive, alcoholic father and by the time he was 12, Beethoven was making a living for his family by playing the organ and composing. As an adult, Beethoven became one of the greatest and most important composers in addition to playing the piano, conducting orchestras, and teaching.

Beethoven's early compositions were very similar in style to that of his teacher, Franz Joseph Haydn (a very well-known composer himself). Beethoven's 3rd Symphony (he wrote nine altogether) marked a pivotal change in music style that influenced many other composers.

When Beethoven was in his late 20's, he began to go deaf. This tragedy affected him in a profound way, both personally and musically. This marks the period in Beethoven's life when he began making big, innovative changes in his compositions. In some ways, Beethoven's hearing loss seems to be one of the reasons he was able to free his creativity.

Leonore Overture No. 3, Op. 72a was completed in 1806, although parts of it were begun as early as 1804. It was composed to be the overture (the instrumental introduction to an opera performed before the curtain rises) for Beethoven's only opera, *Fidelio*.

In the years following the French Revolution (1789-1799), Beethoven became enamored with opposition to political oppression and the triumph of the common man over the Establishment (at that time, kings and nobles ruling without a democratic form of government). When the play on which *Fidelio* is based became available, Beethoven jumped at the chance to transform it into an opera.

The story of *Fidelio* takes place in 18th century Spain and revolves around the devoted and loving marriage of Floristan and Leonore. Floristan is unjustly imprisoned for political reasons by the evil Don Pizarro (the title Don was given to Spanish noblemen at the time). To be near her husband, Leonore disguises herself as a man (calling herself Fidelio) and gets a job as a prison guard. Don Pizarro finds out that he is being investigated for his evil ways and will soon be visited by prison inspectors. Pizarro decides to execute Floristan before this can happen. In a bold and dramatic move, Fidelio draws a pistol on the Don and holds him captive until the good guys arrive; at which point Leonore sheds her disguise and is finally reunited with Floristan while Pizarro is hauled off to jail.

Beethoven revised *Fidelio* several times, even changing its name at one point (the original title was *Leonore*). This piece is called *Leonore Overture No. 3* because it was the overture for the third revision of the opera (written before the name changed). This overture begins with a slow, dramatic section which changes keys many times. This represents the dark confusion

Floristan feels in his jail cell. A fast section follows with a triumphant, heroic melody representing Floristan's and Leonore's triumph over tyranny and oppression. Listen carefully for the trumpet fanfares in this section. The player is actually backstage. This faraway sounding fanfare represents the prison inspectors being spotted from afar as they arrive to save the day.

Beethoven began writing his **Third Symphony, Op. 55** (titled *Sinfonia Eroica*, or *Heroic Symphony*) in 1802 and finished it in 1804. Toward the end of the 1700's, Beethoven began supporting political causes that favored democracy over the tyranny of European monarchies. At this time, Napoleon Bonaparte of France represented the leadership of this democratic movement. In 1797, Beethoven decided to dedicate a symphony to Napoleon, but by the time the work was actually completed in 1804, Napoleon had declared himself Emperor of France, abandoning democracy. Beethoven was so angered and disillusioned by Napoleon's actions that he destroyed the original title page of the symphony (the Third Symphony was originally titled Bonaparte) and changed it to read, Heroic Symphony, to Celebrate the Memory of a Great Man.

The third movement of this symphony is marked *Scherzo: Allegro vivace*. The word scherzo literally means joke in Italian. Scherzo movements of symphonies are usually very fast and have a playful, humorous manner. Beethoven's scherzo movement to the *Eroica* symphony is no exception. Scherzos are usually in $\frac{3}{4}$ meter and organized into three large parts—the main scherzo section which has lots of short, articulated fast notes; followed by a slightly slower, smoother, more connected melodic section; and finally a return of the scherzo section from the beginning (often this sort of arrangement is called an *ABA* or *ternary* form).



Dmitri Shostakovich was born 100 years ago, September 25, 1906, in St. Petersburg, Russia, and died August 9, 1975 in Moscow. His life was difficult at almost every turn, but most agree he became one of the greatest Soviet composers. Shostakovich began studying piano with his mother when he was 9 years old, continuing with his music studies at the Petrograd Conservatory when he was 13. He wrote his first symphony as a graduation project at age 19. After his father died, Shostakovich began supporting his family by playing piano for a movie house. Throughout his career as a composer, Shostakovich fell in and out of favor with Soviet authorities. This took a great toll on him emotionally and physically. Persevering through all these hardships, Shostakovich was a very prolific composer (although sometimes having to hide certain works from the public and the authorities until many years after they

were written). He wrote 15 symphonies, 15 string quartets, various concertos, operas, ballets, and film music.

The heavy hand of Soviet oppression was felt by most Russian citizens, including its artists and musicians. All art and music created during this time in Russia had to undergo intense scrutiny and censorship by so-called Ministries of Culture, staffed in most cases by politicians knowing little about the actual artistic merit of the works. This was the life Shostakovich lived, never knowing from one piece to another if his work (and he, as a composer) would be accepted or denounced. Denouncement made it very difficult for a composer to make a living

and could even mean imprisonment in a Siberian work camp. After a period of particularly harsh governmental denouncement, Shostakovich wrote his ***Fifth Symphony*** (1937) in hopes that it would appease the Soviet politicians and rehabilitate his reputation. While writing some obvious pro-Soviet material in this work (military themes, melodies representing the workers, etc.), Shostakovich also subtly hides material in the music reflecting the oppression he and many others felt during the Stalin regime.

Shostakovich's ballet, ***The Golden Age***, Op. 22 (written 1929-30) is a satirical work involving an experimental story structure. The ballet is presented to the viewer in a parade of scenes portraying the opposition of the wholesome Russian characters to the decadent Capitalists. The story involves a Soviet football (soccer) team visiting a Western European capitalist city. They must endure one temptation and challenge after another from their Western hosts. After being harassed by corrupt police officers, the team captain is unjustly imprisoned (he is later freed due to the hard work of the local working class people). As part of this Russia good/Western world bad scenario, Shostakovich presents a set of classic Western European dances (of which the ***Polka*** is one) as silly and decadent while comparing them with serious, artistically important Russian dances.

The ***Tenth Symphony*** by Shostakovich was first performed in 1954, although it is believed that it was written several years earlier. He may have withheld it from publication until after Stalin's death in 1953 (censorship of music in Soviet Russia relaxed somewhat at this point). It is believed by many that he wrote this symphony (particularly the 2nd movement) as a musical portrait of Joseph Stalin. Shostakovich plays a game in this work by musically signing his first initial followed by the first three letters of his last name (as spelled in German, Schostakowitch). He does this by writing a recurring melody that begins with a D, followed by an E flat (the German musical equivalent of the letter S), then a C, and finally a B natural (the German equivalent of an H). The composer J.S. Bach in the 1700's was also fond of playing these kinds of games in his music.



The Power of Artistic Expression

An Integrated Unit for Grades 6 - 12

ESSENTIAL UNDERSTANDING

This unit compares and contrasts the lives and works of Beethoven and Shostakovich, how cause and effect relate to the creative process, and how style and theme relate to history and culture.

- Inspiration (cause) and expression (effect) can help us understand the process of creating in all creative endeavors.
- Style relates to the mode/manner in which the artist creates (Rap, Classical, Blues, etc.).
- Design (composition/structure/arrangement) is an essential aspect of the thinking and creating process associated with all creative endeavors.
- Design Aspects (pattern, repetition, symmetry, etc.) can help us better understand our own creative expressions as well as those of others.
- Theme is the subject/topic of artistic expression.
- The task of comparing and contrasting helps students understand the similarities and differences among people, places, things, and ideas.

GUIDING QUESTIONS

Guiding questions are critical to the teaching and learning process. They are designed to help students understand how the big ideas studied in this unit relate to everyday life.

LESSON 1: Communicating Nonviolence

- What can students do to stop school violence?
- What can we learn from the letters famous people write?
- How can a protest be regarded as peaceful and nonviolent?
- How do social aspects and personal opinions influence what people write or select as themes for their art forms?
- How were Beethoven, Shostakovich, and Dr. Martin Luther King influenced by the times in which they lived?
- How can people persuade others to choose nonviolent over violent acts?
- How can words describe/illustrate without images?
- How is the Blues style different from other styles of music?

LESSON 2: Similarities and Differences Among Great People

- How does a graphic design artist grab your attention in ads on TV, magazines, or newspaper?
- How is graphic art similar/different from a fine art painting/drawing?
- What does someone need to know to be a graphic artist?
- How do history and culture influence graphic artworks?
- How were Beethoven and Shostakovich influenced by history and culture?
- How are the words *cause* and *effect* reflected in different types of art forms, i.e., paintings, poetry, drama, dance, and music?
- How can illustrations describe something without words?
- How can words describe/illustrate without images?

LESSON 3: Modes of Creative Expression

- How do soldiers represent the people of their country?
- How is a poem similar/different from a song or painting?
- How are poets and other types of artists similar?
- How do social aspects and personal opinions influence artworks?

- How were Beethoven, Shostakovich, Picasso, Bearden, Walt Whitman, Robert Frost, and Claude McKay influenced by the times in which they lived?
- How can words describe/illustrate without images?

LESSON 4: Voices of Freedom

- How does Rap relate to the voices of contemporary artists?
- How does Rap compare and contrast to Spoken Word?
- How are poets and all other types of artists similar?
- How do social aspects and personal opinions influence artworks (cause and effect)?
- How do Beethoven, Shostakovich, and contemporary Rap artists' works reflect history and culture?
- How can freedom be described in images, words, and musical compositions?
- How can diagramming sentences help us understand sentence structure?
- How can subordinate clauses help us write poetry?

UNIT OVERVIEW

Beethoven and Shostakovich were two of the greatest composers of all times. While living in different time periods, their lives and inspiration for creating music were similar. This unit explores their similarities and differences by having students analyze their personal letters and music. Each composer has a unique way of making the theme come alive for listeners of all ages. As students are engaged in the study of style and theme, they gain a greater appreciation and understanding of the creative process. As the students go about the process of creating their own art forms, they can apply knowledge and skills taught in this unit.

This unit is also designed to help students better understand the historical and cultural influences on style and theme. The activities challenge students to analyze various types of art forms in order to interpret meaning and themes. The purpose of having students create works inspired by selected themes is to show how diversity still exists among individuals who are communicating the same idea.

An individual teacher may pick and choose from the themes and activities provided in this unit. The goals of this unit are best accomplished when the music teacher coordinates efforts with the Language Arts and Visual Art teachers who will each teach different parts of the same integrated lesson/unit. While these units were written to prepare students for the upcoming Symphony performance, the activities can be used to inspire critical and creative thinking throughout the year and can be adjusted to teach knowledge and skills applicable to different grade levels.

LESSON 1: Communicating Nonviolence



Subject Areas: Language Arts, Creative Dramatics, and Music

Grade Level: 6-12

Curriculum Objectives

MCS Arts Standards: 1, 2, 3, 4, and 5

2nd Six Weeks

Length of Lesson: 5 Days

Guiding Questions

- What can students do to stop school violence?
- What can we learn from the letters famous people write?
- How can a protest be regarded as peaceful and nonviolent?
- How do social aspects and personal opinions influence what people write or select as themes for their art forms?
- How were Beethoven, Shostakovich, and Dr. Martin Luther King influenced by the times in which they lived?
- How can people persuade others to choose nonviolent over violent acts?
- How can words describe/illustrate without images?
- How is the style of Blues different from other types of music?

Concepts

- Cause and Effect
- Compare and Contrast
- Characterization
- Style
- Theme

Vocabulary

- Persuasive Writing
- Styles of Letter Writing
- Contributions of Dr. Martin Luther King, Jr., Beethoven, and Shostakovich
- Nonviolence vs. Violence
- Protest
- Blues

Materials

- Paper
- Colored pencils
- Examples of persuasive speeches
- Examples of Blues music
- Examples of letters from famous people

Motivation

Student activities include: reading the letters of Beethoven, Shostakovich, and other famous people; writing a letter to protest school violence; writing and delivering a persuasive speech aimed at school safety; writing an original Blues song.



Creating a Blues Song

The Blues is an African-American folk music that was born in the rural south around 1900. Descended from call and response work songs after the Civil War, the Blues were used as a tool to express the hardships of life in America for people from Africa. The Blues refers both to the poetry of these troubles as well as the setting of the poetry to music. The Blues offered a release of tension by expressing the anger and frustration felt by many African-Americans facing poverty and racial prejudice. The Blues evolved into many forms and was very influential in the development of several other styles of music.



Elements of a Blues Song

- The Blues is usually based on a traditional form of 12 bars with 4 beats in each bar (measure). It is referred to as a 12-Bar Blues.
- The lyrics are usually made up of a three-line stanza. The first and second line repeat (couplet), with the second line sometimes varying a bit. The third line is different, but rhymes with the first two lines.
- Each line is four bars each. The form of the stanza is AAB.
- Each line of the lyrics takes about 2.5 bars and the rest of the 4-bar segment (the fill) is often improvised by the vocalist or instrumentalist.
- The Blues are not major or minor, but are based on a Blues mode.
- The Blues are usually accompanied by a I, IV, V chordal pattern.
- The Blues lyrics are rarely in a regular meter, but the music often has a strong, driving beat.
- The Blues are often used as an expression for emotions.
- The chord changes for the traditional 12-Bar Blues are usually I I I I IV IV I I V IV I I.

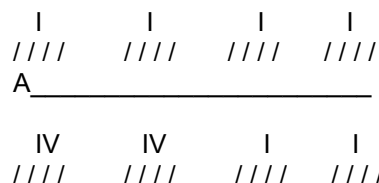
Model for Writing a Blues Song

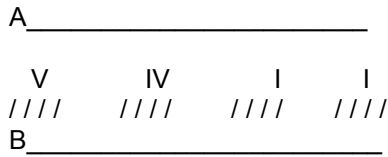
- Have the students listen to a Blues stanza based on the AAB pattern. There are many that fit this formula. Two suggestions that are age-appropriate are “Love is Vain” by Robert Johnson. Another is “Gimme One Reason” by Tracy Chapman. Using the verse from “Love Is Vain,” explain to the students how the first two lines are the same with a few variations and the third line rhymes but is different from the first two lines.

*When the train left the station, was two lights on behind.
 When the train left the station, was two lights on behind.
 The blue light was my blues and the red light was my mind.*



- Have the students conduct a 4/4 pattern while listening to the recording again.
- Introduce the students to the I, IV, V pattern. Show them how to figure the root notes of the I, IV, V in various keys. Example.....the I, IV, V notes in D are I =D, IV =G, and the V = A. In G the I = G, the IV = C and the V = D. In C the I = C, the IV = F and the V = G. Have the students listen to the recording and see if they can tell when the changes occur.
- Make a chart with the following chord changes on it to show the students when they can expect to hear the chords change. Each of the chords gets four beats.





- If you have students who play instruments, you might have them play the chord changes while the other students direct. Make sure the instruments are in tune with the recording if you are going to play with it.
- Using the theme of School Violence, engage the students in a brainstorming session about what violence in the school means to them. You may want to create a Word Wall or a Topic Web to help identify words, thoughts, and feelings around the topic.
- Using the AAB structure, guide the students in writing lyrics and to fit the form. When you have the music and lyrics set, add the chords to the lyrics. The students can play the root of the chord or you may want to have them play the entire chord as accompaniment. You will need to decide what key you are going to use so that you can determine the I, IV, V chords that you will use.

Extensions

- Divide the students in groups. Have the groups perform their compositions for one another. Encourage them to be creative with their choice of accompaniment.
- You may want to have the students write a second Blues song opposing violence to show how they can effect a change with their music.
- Engage the students in a discussion of how various Blues artists are alike and unlike Beethoven and Shostakovich with regard to using their music to express their emotions and point of view.
- Encourage the students to explore other styles of the Blues.
- Encourage the students to develop a time-line of the development of the Blues.
- Have the students research the poetry of Langston Hughes and how it relates to the Blues. Refer to the following website for an excellent lesson plan about Langston Hughes and how his poetry relates to the Blues. www.SmithsonianGlobalSound.org/Siyc
- For further research, you may want to visit the following websites.
www.blues.org
www.SmithsonianEducation.org
www.rockhall.com

Social Studies Integration

The teacher can relate this lesson to Social Studies by helping students understand how people, places, and events can inspire certain themes and styles of art forms. Discussions might include the following:

- Reasons for Beethoven and Shostakovich becoming disillusioned with the political leaders of the time periods in which they lived.
- Comparison of letters written by famous people who chose nonviolent methods of protest.
- How cause and effect relate to letter writing, songwriting, and persuasive speeches.
- How a musical composition, aimed at protest, compares to a Blues song or a speech created with the same intention.
- How Dr. King's letters and speeches have continued to influence followers beyond his lifetime.
- How artists throughout time have shown compassion in the face of oppression.
- How style and theme relate to history and culture.

Related to Previous Learning

- Students rely on previously learned Language Arts knowledge and skills to write an effective speech protesting school violence.
- Students rely on previously learned theatre concepts and skills to deliver a powerful speech.
- Students rely on previously learned music elements to create an original Blues song.

Types of Student Participation

Student tasks include:

- Researching/reviewing letters by famous people who protested in nonviolent ways.
- Writing a persuasive letter asking a friend to choose a nonviolent method of solving a dispute with another student.
- Writing and delivering a persuasive speech that will lead other students to choose nonviolent methods of settling disputes.
- Creating a Blues song that will inspire people to choose nonviolent methods of protest.

Related to Student Experience

As students explore the theme of nonviolence, they will better understand how to use nonviolent methods of settling disputes with their peers. As they explore artistic methods of promoting nonviolence in schools, students will reinforce knowledge and skills applicable to other learning experiences.

DAYS 1-2

- The teacher will lead a discussion of the letters and speeches included with this unit as well as others found by students researching the topic of nonviolent protest letters/speeches. Have students compare and contrast the letters of Beethoven and Shostakovich to the letters of Dr. King. The purpose of this discussion would be to encourage students to choose nonviolent ways to settle their own disputes.
- The teacher will review standard formats for letter writing and explain the assignment, as follows:

Students will each write a letter to a friend who has gotten involved with a group of students known to be guilty of incidents of school violence. The teacher can inspire this letter writing activity by reading the following scenario of a mock situation that could possibly take place in real-life:

***Scenario for Inspiring a Persuasive Letter** – You have just heard that John, one of your best friends, was with a group of students who beat up Terrance, a student at the same school, as he was walking home on Monday afternoon. Supposedly, Terrance was seen at the movies on the previous weekend with Erica, a girlfriend of one of the guys in the group. John was one of six guys in this group who beat up Terrance with their fists. The group never let Terrance explain that he had simply run into Erica at the movies and sat with her as a friend/classmate.

Terrance is now in the hospital with a concussion, a damaged spleen, and other serious injuries. You are angry at John for being involved with such people who would choose violence as a means of settling a dispute.

Your letter is aimed at convincing John to reconsider his choices and actions. This letter should reflect heartfelt thoughts and advice to your friend considering the following aspects:

List reflects ideas of June Campbell, *How to Write an Effective Letter of Complaint* (2006)

- **Be courteous** – Avoid sarcasm. No matter how angry you are, sending an angry/inflammatory letter will not sway your friend.
 - **Keep it short** – A single typed page should be sufficient because people do not like to read long rambling letters.
 - **Be factual** – Explain the problem (remember to consider who, what, when, and where).
 - **Explain what you want** – You are complaining about something and feel that you have a solution. State what you want to see happen.
 - **Remember to date your letter and include contact information** – Documentation is important for all types of letter writing.
 - **State consequences** – The recipient of your letter does not want to be threatened, but it is important that you state what your action will be if your complaint is not addressed.
- Students should consider the following components of a block style letter:

Personal Letter Head

Date

Recipient's Address

Salutation: Dear John Doe,

Body of letter (spaces between paragraphs; no indentions)

Closing: Yours truly, Sincerely, etc.

DAYS 3-5

Writing and Delivering a Persuasive Speech

- Students can also prepare a persuasive speech that could reach masses of people and lead them to value nonviolent ways of settling disputes.
- The teacher will ask students to read Dr. Martin Luther King's Mountaintop Speech and discuss the meaning of his words.
- The teacher will lead a discussion of the important aspects of writing and delivering a persuasive speech.

Writing and Delivering a Persuasive Speech (Douglas Parker- 2006):

Scenario – There have been several accounts of student violence at your school. As a member of the student council, you have been asked to speak to the student body about students choosing nonviolent methods of settling disputes. Design your speech by taking in consideration of the following elements of persuasive speaking:

1. **Body Language** – A competent speaker must have good posture. If a speaker has sagging shoulders, he/she will not appear sincere, and listeners will not accept the message.
2. **Articulation and Pitch** – Articulation relates to the overall quality of vocal delivery. An effective speaker enunciates properly and uses various tones to accentuate specific ideas. This type of speaker will more likely keep the listeners' attention on the message.
3. **Pronunciation** – An effective speaker avoids slang, except to make a point, and does not slur words. A good speaker avoids saying, "You know."
4. **Speed** – The speed or pacing of a speech is important. Between 140 – 160 words per minute is a standard pace for a persuasive speech. If a speaker is going too slowly, the listeners' minds might wander. If the speaker is going too fast, the speaker may not seem sincere.
5. **Pauses** – The pause, or caesura, is a critical persuasive tool. When a speaker wants to emphasize a certain word, he/she can pause for one second before the word. To really punch the word, the speaker can pause one second before and after a word.
6. **Volume** – Volume is another good tool for a persuasive speech, but should be used with caution. If a speaker screams throughout the whole speech, listeners will become accustomed to it, and this tool will lose its effectiveness. On the other hand, a few well-timed shouts can liven-up a speech. This type of volume is achieved when a speaker projects/throws his/her voice to the back wall of the room.
7. **Quality** – The quality of voice is assessed by the overall impact the voice has on listeners.
8. **Variance** – A good speaker understands all of the above characteristics of a persuasive speech and chooses to vary the techniques for effectiveness. Listen to tapes of Dr. King, Winston Churchill, or John Kennedy to see how variation in voice techniques keeps the listener glued to every word.

***Note:** Good speakers establish credibility before selling a message. They must be committed to the ideals and goals of the speech, using words like *will* and *must* instead of *maybe* or *might*. They must portray themselves as an authority figure, someone who is knowledgeable, truthful, and sincere about their ideas. Effective speakers are not afraid to show emotion, and their body language always matches the vocal techniques and oral language presented.

As students deliver their speeches, the other class members can assess the overall quality by using the Critical Analysis Questionnaire form included with this lesson.

Closure

The teacher can review essential understandings of the lesson by having students take turns sharing what they have learned. The teacher can use the assessment rubrics included with this lesson to assess the big ideas presented.

Extend and Refine Knowledge

Students can invite other classes to watch their performances.

Assessment

Have students serve as the audience and assess the quality of the Blues songs, using the following chart provided with this lesson.

Critical Analysis Questionnaire **Student Assessment of a Persuasive Speech**

GRABBING THE ATTENTION OF YOUR AUDIENCE (*answer Yes or No*)

_____ **If you heard this speech, would you stop and listen to it?**

_____ **Does this speaker relate to the target audience?**

_____ **Does the theme of the speech stand out?**

_____ **Are big ideas quickly discernible?**

_____ **Is the overall quality of the speech thought-provoking?**

THE MESSAGE

_____ **Is the overall message convincing, truthful, and sincere?**

_____ **Is the message presented clearly and concisely?**

_____ **Is the delivery of the message consistent with the meaning?**

_____ **Do the vocal and physical aspects of delivery encourage you to believe in the ideas presented (volume, body language, pacing, voice quality, articulation, and pitch)?**

_____ **Is the overall use of language and pronunciation of words accurate?**

THE OVERALL IMPACT

_____ **Did the speaker make you listen intently?**

_____ **Did the speech reflect planning and practice?**

_____ **Is it obvious that the speaker believes what he/she is saying?**

_____ **Does the overall speech follow the guidelines provided by the teacher?**

_____ Would you listen to this speaker again?

QUALITY OF BLUES SONGS

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			The student's song reflects understanding of the Blues style.
			The student's song follows the guidelines set forth by the teacher.
			The student completed the assignment in a timely manner.
			Student participation in class discussions reveals understanding of key words and ideas presented in this lesson.
			The student's theme for the song reflects the original ideas of this person.
Comments:			

LESSON 2: Similarities and Differences Among Creative People

Subject Areas: Visual Art, Social Studies, and Language Arts

Lesson Overview

Student activities include: researching key facts relating to Beethoven and Shostakovich; creating a Venn diagram for comparing and contrasting the two composers; writing an expository paper that compares and contrasts the composers; and creating a poster that will advertise the Symphony event.

Grade Level: 6-12

Curriculum Objectives

MCS Arts Standards: 1, 2, 3, 4, and 5

2nd Six Weeks

Length of Lesson: 5 Days



Guiding Questions

- How does a graphic design artist grab your attention in an ad, magazine, newspaper, or on the TV?
- How is graphic art similar/different from a fine art painting/drawing?
- What does someone need to know to be a graphic artist?
- How do history and culture influence graphic artworks?
- How were Beethoven and Shostakovich influenced by history and culture?
- How are the words *cause* and *effect* reflected in different types of art forms, i.e., paintings, poetry, drama, dance, and music?
- How can illustrations describe without words?
- How can words describe/illustrate without images?

Concepts

- Design
- Cause and Effect
- Compare and Contrast
- Illustration

Vocabulary

- Visual Design Elements – Shape, Color, Form, Space, Line, Texture
- Design Principles – Rhythm (Repetition), Balance, Harmony, Emphasis, Unity, Variety, Contrast, and Unity
- Graphic Art
- Graphic Designer
- Advertising

Materials

- Paper (poster board or card stock) 8" x 11" or larger
- Crayons, markers, colored pencils
- Black flair pen to outline lettering on the posters
- Magazines to review color advertisements (optional)
- Lettering guides/patterns (optional)
- Writing paper

Motivation

Student activities include: using a Venn diagram to compare and contrast Beethoven and Shostakovich; writing an expository paper comparing the two composers; creating a poster to advertise the Symphony event; and participating in hands-on listening activities using the concert program music, as a means to compare and contrast compositions.

Beethoven's
Differences

How they
are alike

Shostakovich's
Differences

Language Arts and Social Studies Integration

The teacher can connect Language Arts to Social Studies by helping students understand the historical/cultural significance of events that took place during Beethoven's and Shostakovich's lives. Discussion might include the following:

- Reasons for Beethoven and Shostakovich becoming disillusioned with the political leaders of their day.
- Comparison of Napoleon and Stalin as leaders.
- How cause and effect relate to the creative process.
- How a musical composition, aimed at protest, compares to a visual artwork created with the same intention.

Related to Previous Learning

- Students will rely on previously learned Visual Art elements and principles to create a poster that has unity, harmony, and symmetry/balance.
- Students will rely on previously learned Language Arts concepts and skills to write an expository essay contrasting and comparing these two composers.
- Students will rely on previously learned aspects of Venn diagrams to organize information.
- Students will rely on previous musical experiences to compare and contrast the works of Beethoven and Shostakovich.

Types of Student Participation

Student tasks include:

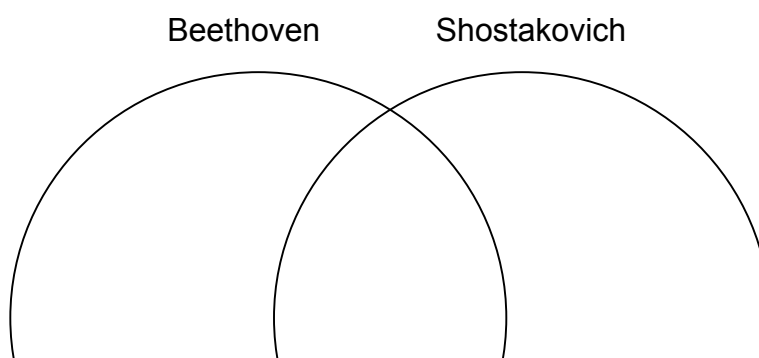
- Listening to Beethoven and Shostakovich works.
- Researching/reviewing Graphic Art posters that portray a message using simple images and a few words.
- Researching and organizing information pertinent to Beethoven and Shostakovich.
- Writing a paper that compares and contrasts the two composers.
- Creating a poster that supports the protest of one of these famous composers.

Related to Student Experience

As students use a Venn diagram to organize pertinent information about Beethoven and Shostakovich, they will increase their understanding of the importance of organizing facts prior to writing. As students create a poster to advertise the Symphony performance, they develop a greater understanding of graphic art as a means of communicating ideas.

DAY 1

- The teacher will have students listen to Beethoven and Shostakovich.
- Students will research, independently or in groups, the historical facts relating to these composers.
- Students can work independently or in groups to create a Venn diagram comparing Beethoven and Shostakovich.
- Students will work independently to write an expository paper that compares and contrasts the two composers.



Creating a Venn Diagram:

Expository text has five different structures to share information through writing: 1) cause and effect, 2) description, 3) problem and solution, 4) compare and contrast, and 5) sequence or chronological order. This activity will use the compare and contrast structure.

Creating a Venn diagram to compare and contrast Beethoven and Shostakovich:

1. First ask, **What do they both have in common?** This part goes in the middle of the Venn diagram. For example:
 - Both hated tyranny.
 - Both men were considered child prodigies.
 - Both men wrote musical compositions that protested rulers.
 - Both risked their lives to write music that would be thought of as a protest to the government.
 - Both men were considered radicals.
 - Both were considered great pianists.
 - Both wrote symphonies and string quartets.
 - Both were considered important composers of the periods in which they lived.
2. For the **contrast part**, put Beethoven on one side of the diagram and Shostakovich on the other. Each composer's unique characteristics will appear under their names. The facts selected should be lined up and directly contrasted against the other. Ask, "How are they different from each other?"

For example:

Beethoven

Lived 1770-1827
Born in Germany
Protested Napoleon
Never married
Lived to age 57

Shostakovich

Lived 1906-1975
Born in Russia
Protested Stalin
Married three times
Lived to age 69

DAY 2

- The teacher will review the guidelines for writing a compare and contrast paper.

A compare and contrast paper should have:

- A lead paragraph that lets the readers know what they will be learning about.
 - At least one paragraph that focuses on the similarities.
 - At least one paragraph that focuses on the differences.
 - And, a paragraph that sums up the paper and what the reader has learned.
- The teacher will remind students that the reader does not want to just see a list of similarities and differences.
 - Students will start their papers in class and finish for homework.
 - Students can use the following rubric to assess the quality of their work before turning in their paper.

Compare and Contrast Writing Rubric

4 Points	<ul style="list-style-type: none"> • This paper accurately conveys the facts relating to Beethoven and Shostakovich. • The lead paragraph grabs the reader. • The paper has at least one paragraph that adequately addresses the similarities. • The paper includes at least one paragraph that addresses the differences. • The last paragraph summarizes what the paper is about. • Spelling and punctuation are correct.
3 Points	<ul style="list-style-type: none"> • The paper includes essential details relating to Beethoven and Shostakovich. • The lead paragraph introduces the composers. • This paper lacks some of the essential components. • There are a few errors relating to spelling and punctuation.
2 Points	<ul style="list-style-type: none"> • This paper lacks some essential details relating to Beethoven and Shostakovich. • This paper does not reflect use of all guidelines for writing a successful contrast and compare paper. • There are several errors relating to spelling and punctuation. • The overall quality of this paper is fair.
1 Point	<ul style="list-style-type: none"> • This paper does not cover the details relating to Beethoven and Shostakovich. • This paper does not reflect use of guidelines for writing a contrast and compare paper. • There are too many errors relating to spelling and punctuation. • The overall quality of writing structure in this paper needs improving.

0 Points	<ul style="list-style-type: none"> This paper does not reflect that instructions were followed.
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DAY 3

Listening activity comparing “sound bites” from the music of Beethoven and Shostakovich.

1. Provide each student with two blank analysis tables.
2. The teacher reviews musical terms in the analysis table:

Musical Terms	Beethoven	Shostakovich
Tempo		
Dynamics		
Texture		
Instruments/Instrument families		
Lead instrument		
Accompaniment instrument		
Mood evoked by music		
Other noteworthy musical happenings		

3. The teacher will select two five-minute sound bites, one from Beethoven’s music and one from Shostakovich’s. Imagine that all of Beethoven’s and Shostakovich’s music has been lost in a great disaster – all but these two five-minute excerpts. You are a musical archeologist. Record everything you can about each of the excerpts in the tables provided. You will have five minutes to listen and an additional five minutes to record your data.

DAY 4

Listen to the same excerpts you heard yesterday. Write at least four new findings about each excerpt. Now share your list with one or two other people. Circle anything you find on both lists. Share with the larger group one finding on your list that you circled.

DAY 5

Respond to the following: Based on your listening to these two excerpts, write three adjectives to describe the personalities of Beethoven and Shostakovich. Support your description with examples from the music. Share your adjectives with one or two other people and give the reasons you chose them.

Provide the students with drawing paper so they can create an abstract drawing of Beethoven’s and Shostakovich’s excerpts using straight lines only.

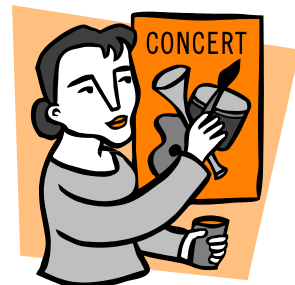
Involve the students in a discussion of their impressions of the composers' works.
Choose examples to display in the classroom to show similarities and differences in the two composers.

Extension

Have the students create a Venn diagram showing similarities and differences in the two excerpts.

DAY 3-5

- The teacher will show examples of graphic art posters and magazine pages that advertise an event or product. The teacher can allow additional time on this day to give students time to collect examples from magazines or the computer.
- The teacher will explain how graphic art careers differ from fine art careers. A graphic artist most often works for a client who usually has a specific idea to be rendered, whereas fine artists create from their own ideas, feelings, or thoughts.
- The teacher can explain that a poster is a placard or bill used for advertising or publicity or for decorative purposes. The functions of a poster include communication, selling, and persuading. The first job of a poster is to attract the attention of a passerby and deliver a message. **Note:** *A good poster is attention-grabbing, succinct, convincing, and memorable.*
- The teacher will direct students to design a poster that will advertise the upcoming Symphony performance, a tribute to the works by Beethoven and Shostakovich.



Essential Steps for Effective Poster Design (John Jones – 2006)

1. **Define your audience** – Effective communication starts with knowing who your audience is.
2. **Organize your information** – Divide your information into the following main sections:
 - **Heading:** The heading is a title that the audience will see from a distance of 30 feet.
 - **Statement:** A statement is one sentence/short statement relating to the heading. The audience should get a clear understanding of the purpose quickly and from a distance.
 - **Support Materials:** Support materials include documentation and illustrations.
3. **Edit, Edit, Edit** – Eliminate all but vital elements. Reduce your information to concise legible statements.
4. **Sketch-Out Your Poster** – Sketch a rough layout of your final poster design indicating the placement of graphics and text. This will help you organize space and determine if you need additional illustrations or less text.
5. **Consider the Following (John Jones – 2006):**
 - ⇒ Put as little as possible on the poster.
 - ⇒ Arrange the design/image and lettering (words) to attract attention of passers-by.
 - ⇒ Consider where the poster will be hung or displayed.
 - ⇒ Consider how it will look next to other posters.
 - ⇒ Text (words) and design (image) should be large enough to be seen from a prescribed distance, usually 30-40 feet.
 - ⇒ Use harmonious color combinations, using principle of repetition – when a color is introduced in a design, you can create visual rhythm by repeating that same color or essence of that color a minimum of three times.
 - ⇒ Design/image and text/words must complement each other.
 - ⇒ The design/image should not detract from the impact of the words.

Closure

The teacher can review essential understandings of the lesson by having students take turns sharing what they have learned. The teacher should display the posters and have students select another student's poster to critique using the form included with this lesson.

Extend and Refine Knowledge:

Students can design a CD cover for the collection of music played at the Symphony performance.

Assessment (John Jones – 2006):

Have students serve as the audience and review displayed posters using the following Critical Analysis chart provided with this lesson.

Critical Analysis Questionnaire Student Assessment of Poster Designs

GRABBING THE ATTENTION OF YOUR AUDIENCE *(answer Yes or No)*

_____ If you passed this poster, would you stop and look at it?

_____ Does the poster relate to the target audience?

_____ Does the title of the poster stand out?

_____ Is the subject matter quickly discernible?

_____ Is the layout visually pleasing?

THE MESSAGE

_____ If you passed this poster, would you stop and read the text on it?

_____ Is the message presented clearly and concisely?

_____ Is the information presented logically?

_____ Is the text understandable in terms of language usage?

_____ Is the text legible in terms of color, size of print, and spacing?

THE VISUAL IMPACT

_____ Are the graphics/illustrations large enough to be seen from a distance of 10 feet?

_____ Are the graphics/illustrations meaningful to the total design?

_____ Does the poster have a balance of positive and negative space?

_____ Do the defined areas (positive space) and the background areas (negative space) depict an understanding of harmony and unity?

_____ Is there visual evidence that the design elements and principles were considered?

LESSON 3: Modes of Expression

Subject Areas: Visual Art, Creative Dramatics, and Language Arts

Grade Level: 6 - 12

Curriculum Objectives:

MCS Arts Standards: 1, 2, 3, 4, and 5

2nd Six Weeks

Length of Lesson: 8 Days

Guiding Questions

- How do soldiers represent the people of their country?
- How is a poem similar/different from a song or painting?
- How are poets and all other type artists similar?
- How do social aspects and personal opinions influence artworks?
- How were Beethoven, Shostakovich, Picasso, Bearden, Walt Whitman, Robert Frost, and Claude McKay influenced by the times in which they lived?
- How can images in visual artworks describe emotions without words?
- How can words describe/illustrate without images?

Concepts

- Cubism
- Cause and Effect
- Compare and Contrast
- Poetry

Vocabulary

- Visual Design Elements – Shape, Color, Form, Space, Line, Texture
- Design Principles – Rhythm (Repetition), Balance, Harmony, Emphasis, Unity, Variety, Contrast, and Unity
- Collage
- Picasso
- Claude McKay
- Walt Whitman
- Cubism
- Pocket Poem

Materials

- Paper (poster board or card stock) 8" x 11" or larger
- Crayons, markers, colored pencils
- Black flair pen to outline (optional)
- Magazine images for collage
- Dr. King's Mountaintop Speech (video clip, if available)
- Construction paper, fabrics, buttons, or similar items that can be glued/attached to a collage

- Writing paper
- Glue

Motivation

Student activities include: writing a pocket poem; creating a word wall of rhyming words; and creating a collage mural in the Cubist style.

Social Studies Integration

The teacher can connect Language Arts to Social Studies by helping students understand the historical/cultural significance of events that took place during the lives of the various artists and artworks reviewed in this lesson.

Discussion might include the following:

- Reasons for Beethoven and Shostakovich becoming disillusioned with the political leaders of their day.
- Comparison of poems written about soldiers who were fighting in different wars.
- How cause and effect relate to the creative process.
- How a musical composition, aimed at protest, compares to a visual artwork created with the same intention.
- How a poem written to protest the treatment of African Americans in 1919 was selected by Winston Churchill to be used as a pocket poem for soldiers in World War II.
- How specific artists have protected authentic history in the face of oppression.

Related to Previous Learning

- Students rely on previously learned styles of poetry to create a pocket poem.
- Students will rely on previously learned Visual Art elements and principles to create a collage in the style of Cubism.

Types of Student Participation

Student tasks include:

- Researching/reviewing poets who have written poetry about soldiers.
- Creating a word wall or board list of words/ideas related to the theme.
- Writing an original pocket poem that could be sent to a soldier.
- Researching information about Picasso.
- Creating a collage in the style of Cubism.

Related to Student Experience

As students explore poetry written for soldiers at different time periods, they will better understand how soldiers throughout time and in different countries are similar in their purpose, mission, hopes, and dreams. As students study and practice the style of Cubism, they will better understand how the imagery in non-objective art forms is similar to the hidden meanings created by word imagery in poetry.

DAYS 1-2

- The teacher will lead a discussion of Beethoven, Shostakovich, and other artists like Claude McKay and Picasso who created artworks with a message of protest against oppression, with the purpose of defending freedom. The teacher will explain that the artists often risked their own popularity to stand up for what they believed to be true.
- The teacher will explain that the focus of this activity is to celebrate the presence and existence of soldiers who risk their lives to defend freedom. Have students share names of family members or friends who have been soldiers in the past or are currently serving. The teacher can assign students to small groups and give each group a copy of the sample poems included in this lesson (possibly adding other personal favorites) to set the stage for the types of poems that might be sent to a soldier to let them know that they are being remembered.
- The teacher will review the three activities: 1) working as a team to create a list of words that might be included in poetry about a soldier; 2) working individually to write a pocket poem that could be sent to a brave soldier defending freedom (some students might actually know soldiers who can receive these poems); and 3) creating a collage to reflect the meaning of the poem.

- The next day student teams can brainstorm and list words and ideas that will help individuals feel comfortable about writing and reciting poetry.

Note: *It is important that students understand that the following activity is not a platform for debating the political aspects of war. Beethoven and Shostakovich protests were in defense of freedom. Soldiers also put their lives on the line to defend freedom.*

DAYS 3-4

Pocket Poems (Brooke Walleck – 2006)

- The teacher will go over the guidelines for writing a pocket poem by reviewing the following poem and information about Claude McKay. Students will write and decorate a pocket poem that would let a soldier know that he/she is in their thoughts.

Claude McKay, a Jamaican, originally wrote *If We Must Die* in 1919 in response/protest to the lynching and race riots that assaulted black neighborhoods after the end of World War I. This poem is credited with inspiring the Harlem Renaissance, and Winston Churchill used this poem in speeches to inspire both British and American soldiers in World War II. The term pocket poem was used to describe this poem because it was given to British and American soldiers to carry in their pockets in World War II. Student teams can discuss rhyming patterns, word imagery, and the meaning of this poem before starting to develop their own pocket poem.

- A word/rhyming list might look like this:

gloom & doom	brave & grave	rust & dust	near & dear	lost & frost
trust & dust	respect & intersect	on & stone	spring & sing	weep & leap
spoken & broken	thrill & still	rage & cage	rip & clip	trees & breeze
head & dead	dread & shed	win & sin	sky & why	hill & will
cry & why	free & see	wings & things	try & die	rays & praise

Claude McKay: *If We Must Die* (1919)

If we must die, let it not be like hogs
 Hunted and penned in an inglorious spot,
 While round us bark the mad and hungry dogs,
 Making their mock at our accursed lot.
 If we must die, O let us nobly die,
 So that our precious blood may not be shed
 In vain; then even the monsters we defy
 Shall be constrained to honor us though dead!
 O kinsmen we must meet the common foe!
 Though far outnumbered let us show us brave,
 And for their thousand blows deal one deathblow!
 What though before us lies the open grave?
 Like men we'll face the murderous, cowardly pack,
 Pressed to the wall, dying, but fighting back!

Walt Whitman (1819 – 1892): *O Captain! My Captain!* (Written about Abraham Lincoln in the Civil War)

O Captain! My Captain! Our fearful trip is done;
 The ship has weather'd every rack, the prize we sought is won;
 The port is near, the bells I hear, the people all-exulting,
 While follow eyes the steady keel, the vessel grim and daring;
 But O heart! Heart! Heart!
 O the bleeding drops of red,
 Where on the deck my Captain lies,
 Fallen cold and dead.

O Captain! My Captain! Rise up and hear the bells;
 Rise up—for you the flag is flung—for you the bugle trills;
 For you the bouquets and ribbon's wreaths—for you the shores a-crowding;

For you they call, the swaying mass, their eager faces turning;
Here Captain! Dear father!
This arm beneath your head;
It is some dream that on the deck,
You've fallen cold and dead.

My Captain does not answer; his lips are pale and still;
My father does not feel my arm; he has no pulse nor will;
The ship is anchor'd safe and sound, its voyage closed and done;
From fearful trip, the victor ship, comes in with object won;
Exult, O shores, and ring, O bells!
But I, with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

DAY 5 - 7

Visual Art Activity: Collage in the Style of Cubism (Wikipedia, the free encyclopedia –2006)

Cubism, a non-objective art form of the 20th Century, began as an intellectual revolt against the artistic expression of previous eras. Instead of the realism, Cubist sought to fragment and redefine objects within a shallow plane, often giving the appearance of broken glass.

- The teacher will lead a discussion of Picasso's *Guernica*, a painting that protests the Nazi bombing of Guernica, Spain on April 26, 1937.
- Have students work in groups to look for images in *Guernica* that give clues to the overall meaning of the painting.
- Originally this painting was exhibited in 1937 at the Spanish Pavilion along side a huge photographic mural of soldiers accompanied by the following slogan:



*We are fighting for the essential unity of Spain.
We are fighting for the integrity of Spanish soil.
We are fighting for the independence of our country and for
the right of the Spanish people to determine their own destiny.*

- The teacher will direct each team to create a collage in the style of Cubism that will illustrate the emotions portrayed in their pocket poems.
- The students in each team will select one of their poems and work together to create a collage on a long strip of butcher paper.
- When the collages are finished, the teacher can display them in the classroom.

Closure

The teacher can review essential understandings of the lesson by having students take turns sharing what they have learned. The teacher can use the assessment rubrics included with this lesson to assess the big ideas presented.

Extend and Refine Knowledge

Students can invite other classes to watch their performances.

Assessment

Have students serve as the audience and assess the quality of the poems/songs, using the following chart provided with this lesson.

QUALITY OF POEMS/SONGS

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			The student's poem reflects understanding of the theme.
			The student's poem follows the guidelines set forth by the teacher.
			The student gave sufficient support to completion of group assignments.
			Student participation in class discussions reveals understanding of key words and ideas presented in this lesson.
			The student's poem is neat and well-executed.
Comments:			

QUALITY OF COLLAGE CREATED IN THE STYLE OF CUBISM – GROUP PROJECT

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			This collage reflects understanding of Cubism.
			The collage follows the guidelines set forth by the teacher.
			The students gave sufficient support to completion of group assignment.
			Student participation in class discussions reveals understanding of key words and ideas presented in this lesson.
			The students' collage depicts preparation, practice, and application of design principles.
			Students' collage illustrates the theme set forth in the selected poem.
Comments:			

LESSON 4: The Voices of Freedom

Subject Areas: Music, Creative Dramatics, and Language Arts

Grade Level: 6 - 12

Curriculum Objectives:
MCS Arts Standards: 1, 2, 3, 4, and 5

2nd Six Weeks

Length of Lesson: 4 days



Guiding Questions

- How does Rap relate to the voices of contemporary artists?
- How does Rap compare and contrast to Spoken Word?
- How are poets and all other types of artists similar?
- How do social aspects and personal opinions influence artworks (cause and effect)?
- How do Beethoven, Shostakovich, and contemporary Rap artists' works reflect history and culture?
- How can freedom be described in images, words, and musical compositions?
- How can diagramming sentences help us understand sentence structure?
- How can subordinate clauses help us write poetry?

Concepts

- Sentence
- Rap
- Cause and Effect
- Compare and Contrast
- Poetry

Vocabulary

- Sentence Structure
- Composition
- Rap Music
- Rap Artists

Materials

- Paper and pencils
- Internet, if available, for researching
- Examples of Rap music that have positive lyrics

Motivation

Student activities include: researching and writing sentences about Beethoven and Shostakovich that contain subordinate clauses; diagramming these sentences; writing a poem using subordinate clauses; and writing a rap song to perform for the class.

Social Studies Integration

The teacher can connect Language Arts to Social Studies by helping students understand the historical/cultural significance of people and events discussed in this unit. Discussions might include:

- Reasons for Beethoven and Shostakovich becoming disillusioned with the political leaders of their day.
- Comparison of several styles of music, including those in the Symphony Concert and in contemporary Rap.
- How cause and effect relate to the creative process and themes that inspire artworks.
- How classical music, aimed at protest, compares to a Rap song created with the same intention.
- How a theme like freedom can be interpreted in many different ways.
- How specific artists have protected authentic history in the face of oppression.

Related to Previous Learning

- Students rely on previously learned styles of poetry to create a poem using subordinate clauses.
- Students rely on previously learned theatre concepts and skills to write and perform an original Rap.
- Students will rely on previously learned Language Arts rules for sentence structure to accurately diagram sentences written about the Freedom theme.

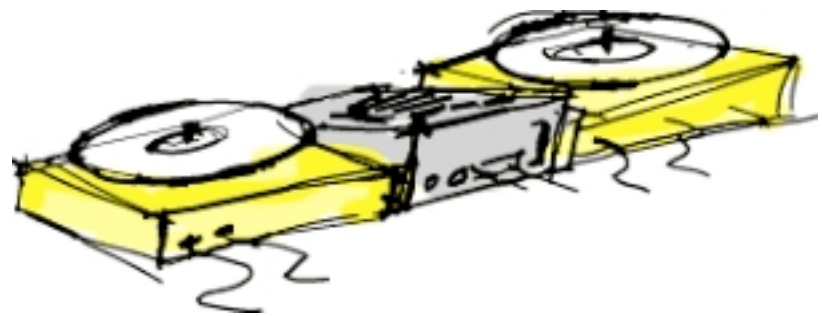
Types of Student Participation

Student tasks include:

- Researching/reviewing various artists who have used their art to defend freedom.
- Creating a board list of subordinate clauses related to the lesson theme.
- Writing and diagramming sentences about the freedom theme that include subordinate clauses.
- Researching Rap artists and styles, specifically searching for those who offer a sense of hope in their lyrics.
- Writing and performing an original Rap for an audience.

Related to Student Experience

As students create art forms relating to the theme of freedom, they will better understand how people interpret a theme in different ways. As students focus on writing and diagramming sentences containing subordinate clauses, they will learn new ways of studying and retaining Language Arts knowledge and skills. As students learn to write poetry and Rap songs, they will better understand how all art forms are based on original thoughts and ideas.



DAYS 1-2

- The teacher will lead a discussion of Beethoven, Shostakovich, and other artists who have created artworks with a message of protest against oppression, with the purpose of defending freedom. The teacher will explain that artists throughout time have often risked their own popularity to stand up for what they believed to be true.
- The teacher will explain that modern-day Rap artists are similar to Spoken Word artists in their attention to rhythm, repetition, and rhyme, but Rap music has its own style in which the music plays as much, if not more, importance than the words. The teacher can ask students, “How many times have you listened to a Rap song just for the beat?”

DAYS 1-3

Creating a Rap Song

Rap is a musical art form written to be spoken in a rhythmic manner. It is usually accompanied by percussion sounds or other background music or sounds. Rap may rhyme consistently or on occasion. Rap is usually informal and written to express an opinion or point of view. Raps can be lively, sad, simple, or have mixed emotions. Raps are often written to address socially-charged issues.



Elements of Rap

- Rap is essentially poetry over a beat.
- Rap is spoken, not sung.
- Rap usually has a heavy beat and lots of rhyme.
- Original music or sounds are often used in the background to enhance the Rap.
- Each line of the lyrics is usually based on 8 beats.

Model for Writing a Rap Song

- Involve the students in a discussion about Rap. What is Rap? Can Rap be used as a means of expression? Are there any Rap artists that you listen to who have a message? How do they use Rap to convey their message?
- Create a Topic Web around the topic of Freedom. Write the topic in the center of the web and engage the students in an exercise to generate words, thoughts, and feelings that the topic evokes. Write the words in the outer circles of the web.
- Use the web as an outline to write a 4-6 line Rap.
- Begin your lyrics with a line that has a strong beat or rhythm. Rhyme the second line with the first. Begin a new rhyme with the third line. The fourth line should rhyme with the third line. Keep repeating this rhyming pattern. The two lines that rhyme together are called a couplet.
- The beat or rhythm can be different in different lines. Some lines may be short or long, depending on the lyrics and the way in which you want to say them.
- A refrain might be used. A refrain is a group of lines that remain the same and are repeated throughout the Rap.
- You may want to add sounds or music to the background. Some suggestions are: using other people's music, selections from the concert CD, scratching sounds, percussive sounds, stomping, handclaps, and the use of pitched and unpitched instruments.

Extensions

- Pre-select and listen to age-appropriate Raps. Ask the students to try and identify the artist's point of view. Discuss with your students how the words and music work together to express the artist's point of view.
- Break into groups. Have each group work up a performance of the Rap that they have written. Encourage them to be creative with the background sounds and the presentation of the lyrics.
- Write two Raps, one about Freedom and one about the lack of Freedom. Involve the students in a discussion about how the two Raps are similar and how they are different.
- The teacher will explain that they are going to research and find copies of poems about freedom and take notes of key words and ideas used to describe the theme.
- The teacher will explain that they are going to write and diagram sentences that explain their own personal views of freedom, with a focus on using subordinate/dependent clauses.
- The teachers can explain/review subordinate clauses as part of a complex sentence. A complex sentence contains a main clause (independent/stands alone) and a subordinate (dependent/does not stand alone.) The teacher can list subordinate conjunctions (words that introduce subordinate clauses) on the board that can be used to create sentences.

For example:

because	while	although	since
after	if	unless	before
whenever	as	so that	

When diagramming sentences, the subordinating conjunction is placed on a broken diagonal line that runs from the main verb down to the verb of the subordinate clause.

- The teacher can demonstrate how to diagram these sentences at the board.

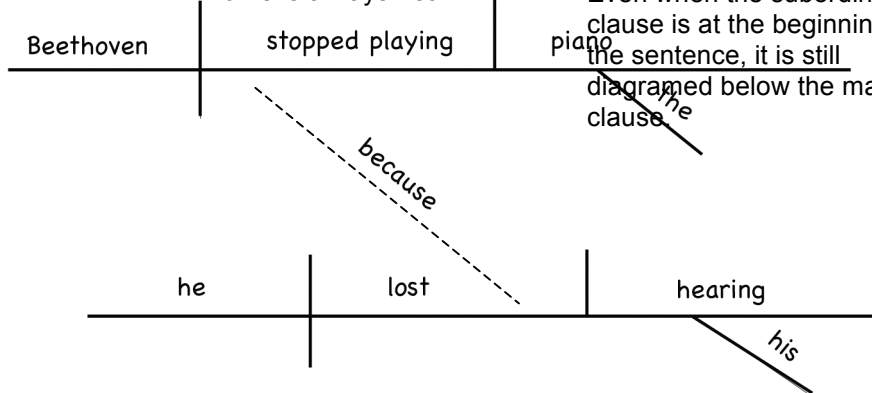
Sample Sentences:

1. Beethoven stopped playing the piano because he lost his hearing.

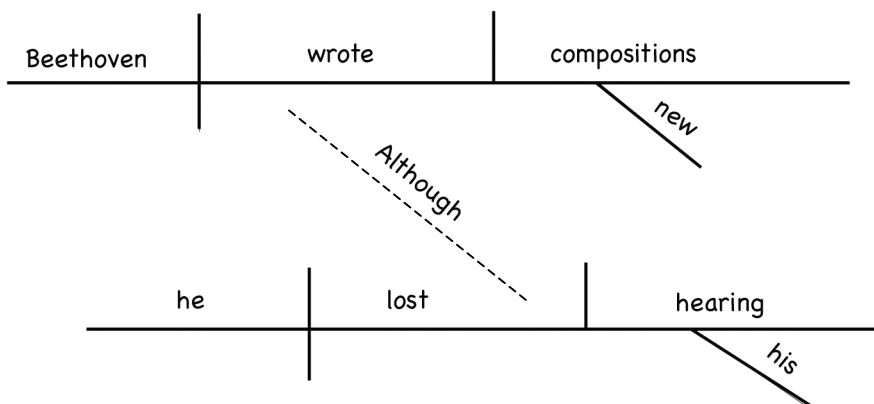
When I listen to the news,
 Before I go to bed,
 As I am reminded of the war,
 Whenever I think of freedom,
 I think about the soldiers.

Before the sun rises,
 As they go about their jobs,
 While they are in and out of danger,
 Home is always near.

Even when the subordinate clause is at the beginning of the sentence, it is still diagrammed below the main clause.



2. Although he lost his hearing, Beethoven wrote new compositions.



DAYS 3-4

The teacher will continue talking about subordinate clauses by having students look at sample poems and identify the subordinate clauses, calling attention to punctuation. The teacher will explain that they are going to write a poem using subordinate clauses.

Guidelines

(Ann Bordelon – 2006) Using Poetry to Teach the Subordinate Clause)

1. Write two stanzas of five lines each.
2. The first four lines of each stanza must begin with one of the subordinating conjunctions listed on the board.
3. The last/fifth line of the stanza will be an independent (stand-alone) clause and must be a complete sentence (not a subordinate clause).
4. The first word of each line must begin with a capital (as seen in sample poetry).
5. The first four lines are punctuated with a comma, and the last line is punctuated with a period.

For example:



Closure

The teacher can review essential understandings of the lesson by having students take turns sharing what they have learned. The teacher can use the assessment rubrics included with this lesson to assess the big ideas presented.

Extend and Refine Knowledge

Students can use diagramming to learn other aspects of sentence structure and word usage. They can explore other styles of poetry or music.

Assessment

Have students serve as the audience and assess the quality of the student poems using the following Critical Analysis chart provided with this lesson.

QUALITY OF POEMS USING SUBORDINATE CLAUSES AND WRITING A BLUES SONG

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			The student's poem and diagramming of sentences reflect understanding of subordinate clauses.
			The student's poem follows the guidelines set forth by the teacher.
			The student completed assignments in the required time frame.
			The student's participation in class discussions reveals understanding of key words and ideas presented in this lesson.
			The student's work is neat and well-executed.
			The student's Blues song & performance depicts preparation, practice, and application of physical and vocal characterization.

			The student's presentation of the poem and song were typed without errors.
Comments:			