

General Music Lesson Plan: Mr. Gardner's Class

Lesson Title: Musical Composition via Visual Art		Target Grade(s): 4th
Goals MU.4.S.1.2: Create melodic patterns using a variety of sound sources MU.4.S.3.2: Play rounds, canons, or layered ostinato on classroom instruments		
Learning Objectives: SWBAT practice metacognition in recognizing the mental processes they have utilized in assigning emotional associations to art and music SWBAT associate different musical sounds and timbres with different emotions, imagery, and aesthetics SWBAT use their perceptions of pieces of art to collaborate on group compositions		
Primary Music Engagements & Experiences		Primary Music Concepts
<input checked="" type="checkbox"/> sing (performing) <input type="checkbox"/> move/dance (responding) <input checked="" type="checkbox"/> play (performing) <input checked="" type="checkbox"/> listen creatively (responding) <input checked="" type="checkbox"/> compose/arrange (creating) <input type="checkbox"/> listen directive (responding) <input type="checkbox"/> improvise (creating) <input checked="" type="checkbox"/> analyze/evaluate (responding) <input type="checkbox"/> songwriting (creating) <input type="checkbox"/> connect to history/culture/politics (connecting) <input type="checkbox"/> other _____ <input type="checkbox"/> other _____		<input type="checkbox"/> beat/pulse <input type="checkbox"/> pitch <input type="checkbox"/> rhythm <input checked="" type="checkbox"/> melody <input type="checkbox"/> meter <input type="checkbox"/> harmony <input type="checkbox"/> tempo <input type="checkbox"/> dynamics <input type="checkbox"/> _____ <input checked="" type="checkbox"/> texture <input type="checkbox"/> _____ <input type="checkbox"/> timbre
Procedures to Support Learning Opening: <ul style="list-style-type: none"> Teachers will bring students through a review of the concepts they have talked about over the last two classes Teachers will show students the different art pieces they have seen, and remind them of the different emotional and musical associations they made with them Students will recall the mental processes engaged in order to classify the art and music in the ways that they did Presentation: <ul style="list-style-type: none"> Teachers will present students with three more pieces of art to the students: <ul style="list-style-type: none"> <i>The Starry Night</i> by Vincent van Gogh <ul style="list-style-type: none"> blue night sky dotted with yellow stars over a peaceful town observation and imagination uses vivid colors and movement to convey mood <i>Night Attack on the Sanjo Palace</i> by Anonymous <ul style="list-style-type: none"> A Picture scroll that tells the story of the Heiji Rebellion and insurrection Detailed depiction of war Meant to be unrolled in sections <i>Flower</i> by Takashi Murakami <ul style="list-style-type: none"> Playful, colorful, two-dimensional Combines elements of fine art and pop culture by using elements of anime/manga and Japanese nihonga These smiling flowers are a common motif that appear throughout his work 		

- Teachers will give students a minute or so to observe the three pieces and ask them to silently think about what emotions they feel and sounds they imagine to accompany the pieces

Apply:

- Teachers will split class into three groups, as evenly as possible. Ms. Emma will work with one group, Mr. Ben with another, and Mr. Gardner with a third
- Teachers will assign one of the pieces of art introduced in class to each group
- Teachers will give students time to observe the assigned piece before asking students to share with the group what emotions the piece evoke in them
- Teachers will prompt students to identify elements of the art that might make them feel this way
- Teachers will ask students, if these pieces of art were a scene from a movie, what would the soundtrack sound like?
- After students discuss the emotional aspects of their assigned art piece, each group will take 5-10 minutes experimenting with different instruments and their sounds, before each student picks an instrument to play that they feel is in appropriate alignment with the mood and aesthetic of their assigned art piece
- Teacher will put each instrument group/student in the spotlight, prompting them to come up with some sort of ostinato that matches the emotional characteristic(s) of their assigned art piece
 - prompting students to think about what emotions are evoked by different timbres, textures, melodies and intervals, dynamics, rhythms, and harmonies
 - Students may find new ways to play their instruments (plucking rather than strumming, using wood of guitar as percussion)
- Teacher will coordinate students layering their ostinati on top of one another in time, building a wholistic student composition
 - If students have ideas regarding the structure of the song that strays from this, it may be incorporated
- As students work on their composition, Teachers will provide musical advice where they see fit and prompt **all** students to contribute

Assess

- In the last 15 minutes of class each group will take 5 minutes to play what they have composed so far so the rest of the class.
- A Teacher will record each of the groups for assessment.
 - The recordings will also serve to remind the students what they had composed when they resume composing in the next class

Assessment Techniques		Materials/Room Set Up
<input checked="" type="checkbox"/> performance task <input type="checkbox"/> recording <input type="checkbox"/> self/peer assessment <input type="checkbox"/> test/quiz	<input type="checkbox"/> journal <input type="checkbox"/> portfolio <input type="checkbox"/> essay/report <input type="checkbox"/> _____ -	<u>Set Up:</u> Students will move from their assigned seats so each group has their own space without distraction from other groups. Students will sit in a circle with their instruments, so that they can see and hear all of their classmates. <u>Materials:</u>

		<ul style="list-style-type: none"> • Assorted classroom instruments (handheld percussion, guitar, keyboard, etc.) • Multiple copies of each groups' assigned piece of art, so that students may repeatedly reference it for musical ideas and inspiration
<p>Student Accommodations/Differentiation</p> <p>For students with physical disabilities or limitations, electronic instruments can be played from tapping a device</p> <p>For students who are deaf/hard of hearing, percussive instruments can be assigned to them so that they can, with guidance, feel tempo through vibration</p> <p>For students who are visually impaired/blind, instruments that are very kinesthetically intuitive can be assigned to them so that they may have the most enriching tactile experience possible; examples of these could be egg shakers or maracas, cabasas, shekeres, tambourines, etc.</p> <p>If students did not begin composing in today's class, teachers will make the goal for students to have simply chosen their instruments; teachers will each student's instrument assignment down, so that students may jump right back into composing next class</p>		
<p>Reflections on and Extension Ideas</p> <p>Students may take more time than expected to choose instruments. Depends on classroom setup, individual student relationships within groups, attention spans, etc. Prepare for this lesson to take two class times, as to give students time to experiment, appreciate the creative process, and compose freely and without the pressure of time.</p> <p>If time, students may fill out a performance rubric, assessing their peers' performances in regards to how representative of their assigned art piece their composition really was in their personal opinion</p> <p>This can occur on paper, or just in a teacher-facilitated conversation where students share aloud to the class.</p>		