

Singer-Songwriter Ensemble Unit Plan

Unit Title: Story Songs Subject: Singer/Song Writer Ensemble Grade Level: 9-10 Timeframe: 2 weeks
State Standards: <ul style="list-style-type: none"> • MU.912.S.3.5: Develop and demonstrate proper vocal or instrumental technique. • MU.912.S.2.1: Apply the ability to memorize and internalize musical structure, accurate and expressive details, and processing skills to the creation or performance of music literature. • MU.912.H.1.2: Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class. • MU.912.C.2.3: Evaluate one's own or other's compositions and/or improvisations and generate improvements independently or cooperatively. • MU.912.S.1.2: Compose music for voices and/or acoustic, digital, or electronic instruments.
Educational Context: This unit is a part of the 1 st marking period, in which students will zero in on the many different ways there are to write a song.
Rationale: This unit will simultaneously introduce many simple, need-to-know guitar chords and urge students to contemplate the many ways a song can tell a story, culminating with the presentation of an original story song

Unit Objectives: <ul style="list-style-type: none"> • SWBAT play common need-to-know guitar chords and shift between them • SWBAT play an array of simple, common strumming patterns/rhythms • SWBAT understand and discuss different song structures • SWBAT understand, discuss, and apply the ways in which different artists convey the passing of time in a song • SWBAT understand, discuss and apply the ways in which different artists tell a story from beginning to end through song • SWBAT write/synthesize original lyrics, chord progressions, strumming rhythms, etc. into a "story song"
Unit Goals: <ol style="list-style-type: none"> A. SWBAT perform common need-to-know guitar chords and shift between them <ol style="list-style-type: none"> a. SWBAT perform the following chords out of time: D major, D7, E minor, F major b. SWBAT transition smoothly between new chords (D major, D7, E minor F major) in any order at q=90 c. SWBAT transition smoothly between new chords (D major, D7, E minor F major) and previously learned chords (C major, A minor, G major) in any order at q=90 d. SWBAT transition smoothly between new chords (D major, D7, E minor F major) and previously learned chords (C major, A minor, G major) in the order of common chord progressions (I-V-I; I-IV-I; I-vi-I; I-IV-V-I) at q=90 B. SWBAT play an array of simple, common strumming patterns/rhythms <ol style="list-style-type: none"> a. SWBAT transition smoothly between new chords (D major, D7, E minor F major) and previously learned chords (C major, A minor, G major) using varying strumming patterns in any order at q=90 b. SWBAT transition smoothly between new chords (D major, D7, E minor F major) and previously learned chords (C major, A minor, G major) in the order of common chord progressions (I-V-I; I-vi-I; I-IV-I; I-IV-V-I) at q=90 using varying strumming patterns

- C. SWBAT understand and discuss different song structures
 - a. SWBAT complete a song analysis worksheet and discuss the similarities in structure between “No Body, No Crime” by Taylor Swift, and “Escape (the Pina Colada Song)” by Rupery Holmes
 - b. SWBAT complete a song analysis worksheet and discuss the differences in structure between “Escape (the Pina Colada Song)” by Rupert Holmes and “Rumor Has It” by Adele
- D. SWBAT understand, discuss, and apply the ways in which different artists convey the passing of time in a song
 - a. SWBAT complete a song analysis worksheet and discuss the specific aspects of “Rumor Has It” by Adele and “Wife” by Mitski that help them to convey the passing of time simplistically
 - b. SWBAT complete a song analysis worksheet and discuss the specific aspects of “Teresa” by Avery Chapman and “Temporary Home” by Carrie Underwood that help them to convey the passing of time simplistically
- E. SWBAT understand, discuss, and apply the ways in which different artists tell a story from beginning to end through song
 - a. SWBAT complete a song analysis worksheet and discuss the specific aspects of “No Body, No Crime” by Taylor Swift which make it effective in telling an engaging story
 - i. *students will be encouraged to take note of the “twist” that occurs
 - b. SWBAT complete a song analysis worksheet and discuss the specific aspects of “You Missed My Heart” by Mark Kozelek which make it effective in telling an engaging story
 - i. *students will be encouraged to take note of the detailed and heart-wrenching imagery
 - c. SWBAT practice brevity by stripping down an interesting story from their life, from a page/pages long, to a few paragraphs long, to a few succinct stanzas long
- F. SWBAT write synthesize original lyrics, chord progressions, strumming rhythms, etc. into a “story song”
 - a. SWBAT, with a partner, complete a word association/rhyming practice activity
 - b. SWBAT reflect upon how they may turn their shortened life story into lyrics for a song, considering rhyme scheme, song/lyric structure, etc.
 - c. SWBAT conduct collaborative brainstorming sessions with a partner as to work to come up with musical and lyrical ideas for original songs
 - d. SWBAT, in pairs, perform rough drafts of their original songs and critique one another using a student rubric
 - e. SWBAT perform an original story song for their peers, using lyric-writing techniques, chords, and other expressive elements discussed in class

Artifacts of Learning: [describe what the students will be able to produce when all is said and done that you can use as a grade. Do not list final tests or quizzes.]

1. Lyric Analysis Sheets
2. Shortened Life Story due for homework Monday of week 2
3. Songwriting Brainstorm Journal Checks
4. Presentation of Original Story Song

Assessments and Rubrics: [list the number of tests, quizzes and timelines here]

1. Reflection and Rationale Sheet for Original Story Song
2. Playing quiz/check-in (Wednesday of Week 2); [chords]

Week 1:**Rehearsal Plan:****1) Introduction to Story Songs**

- a. SWBAT perform the following chords out of time: D major, D7, E minor, F major
- b. SWBAT complete a song analysis worksheet and discuss the similarities in structure between “No Body, No Crime” by Taylor Swift, and “Escape (the Pina Colada Song)” by Rupery Holmes

2) Continuation of Intro; Exploring different Story Structures

- a. SWBAT perform the following chords out of time: D major, D7, E minor, F major
- b. SWBAT complete a song analysis worksheet and discuss the differences in structure between “Escape (the Pina Colada Song)” by Rupert Holmes and “Rumor Has It” by Adele

3) Review of All New Chords/Exploring the Passing of Time in Lyrics I

- a. SWBAT transition smoothly between new chords (D major, D7, E minor F major) in any order at $q=90$
- b. SWBAT complete a song analysis worksheet and discuss the specific aspects of “Rumor Has It” by Adele and “Wife” by Mitski that help them to convey the passing of time simplistically
- c. SWBAT, with a partner, complete a word association/rhyming practice activity
 - i. *last few minutes, exit ticket

4) Smooth Chord Transitions/Exploring the Passing of Time in Lyrics II

- a. SWBAT transition smoothly between new chords (D major, D7, E minor F major) using varying strumming patterns in any order at $q=90$
- b. SWBAT complete a song analysis worksheet and discuss the specific aspects of “Teresa” by Avery Chapman and “Temporary Home” by Carrie Underwood that help them to convey the passing of time simplistically
- c. SWBAT, with a partner, complete a word association/rhyming practice activity
 - i. *last few minutes, exit ticket

5) Smooth Chord Transitions II/Telling an Engaging Story Through Song

- a. SWBAT transition smoothly between new chords (D major, D7, E minor F major) and previously learned chords (C major, A minor, G major) in any order at $q=90$
 - i. *because this may be a scary synthesizing of elements, we will spend less time on the instrument activity today as to just give a taste of what to practice
- b. SWBAT complete a song analysis worksheet and discuss the specific aspects of “No Body, No Crime” by Taylor Swift which make it effective in telling an engaging story
 - i. *students will be encouraged to take note of the “twist” that occurs
- c. SWBAT practice brevity by stripping down an interesting story from their life, from a page/pages long, to a few paragraphs long, to a few succinct stanzas long
 - i. *will be due Monday of week 2

Week 2:**Rehearsal Plan:****6) Smooth Chord Transitions III/Telling an Engaging Story Through Song II**

- a. SWBAT transition smoothly between new chords (D major, D7, E minor F major) and previously learned chords (C major, A minor, G major) using varying strumming patterns in any order at q=90
- b. SWBAT complete a song analysis worksheet and discuss the specific aspects of “You Missed My Heart” by Mark Kozelek which make it effective in telling an engaging story
 - i. *students will be encouraged to take note of the detailed and heart-wrenching imagery
- c. SWBAT reflect upon how they may turn their shortened life story into lyrics for a song, considering rhyme scheme, song/lyric structure, etc.

7) Smooth Chord Transitions IV/ Brainstorming Session for Original Song

- a. SWBAT transition smoothly between new chords (D major, D7, E minor F major) and previously learned chords (C major, A minor, G major) in the order of common chord progressions (I-V-I; I-vi-I) at q=90
 - i. *pushing students past where they will be required to be for Wednesday’s playing quiz/check-in; students will only need to play new chords in time, and applying one strumming rhythm of student’s choice
- b. SWBAT conduct collaborative brainstorming sessions with a partner as to work to come up with musical and lyrical ideas for original songs

8) Playing Quiz/Check-In/Smooth Chord Transitions V/Brainstorming Session for Original Song

- a. *Playing Quiz*
- b. SWBAT transition smoothly between new chords (D major, D7, E minor F major) and previously learned chords (C major, A minor, G major) in the order of common chord progressions (I-V-I; I-vi-I; I-IV-I; I-IV-V-I) at q=90
- c. SWBAT conduct collaborative brainstorming sessions with a partner as to work to come up with musical and lyrical ideas for original songs

9) Smooth Chord Transitions VI/Original Song Pair Rehearsal

- a. SWBAT transition smoothly between new chords (D major, D7, E minor F major) and previously learned chords (C major, A minor, G major) in the order of common chord progressions (I-V-I; I-vi-I; I-IV-I; I-IV-V-I) at q=90 using varying strumming patterns
 - i. Introduction of a skill to be continued later
- b. SWBAT, in pairs, perform rough drafts of their original songs and critique one another using a student rubric

10) Performance Day

- a. SWBAT perform an original story song for their peers, using lyric-writing techniques, chords, and other expressive elements discussed in class