

***Explore Music 7:
Popular Music of the 50s and 60s***

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Popular Music of the 50s and 60s

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The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested timelines to meet the needs of their students.

To be effective in teaching this module, it is important to use the material contained in *Explore Music: Curriculum Framework* and *Explore Music: Appendices*. Therefore, it is recommended that these two components be frequently referenced to support the suggestions for teaching, learning, and assessment in this module.

Icons Used in this Module



Formative
Assessment



Summative
Assessment



Listening



Key Point



Extension



Cross
Curricular

Explore Music 7: Popular Music of the 50s and 60s

(26 Instructional Hours)

Overview

Rationale

Popular music exerted a huge musical force during the last half of the 20th century. It also had (and continues to have) significant musical, economic, political, and cultural influence on our society as a whole.

This module provides an opportunity for students to investigate rock and roll, folk, and rock music and musicians of the 50s and 60s in social, cultural, and political contexts, and in connection with the music in their own lives. They will learn to listen actively, analyse, and respond creatively through music and other disciplines to pivotal songs such as “Blue Suede Shoes”, “We Shall Overcome”, “A Day in the Life”, and “The Canadian Railroad Trilogy”. A culminating project will involve small group presentations/performances for an in-class radio show or Podcast.

It is important to understand that the focus of the module is on development of musical skills and understanding (including ear training, composing, improvising, analysing, investigating connections of music to social change) through representative music of the Fifties and Sixties. It is not intended to be a module that focuses exclusively on learning about many musicians and listening to their songs.

Glossary

- vocal line
- rhythmic pattern
- country and western
- rhythm and blues
- twelve-bar blues
- phrase
- $\frac{4}{4}$ time
- harmonic / chord structure
- instrumental fill-in
- rock and roll
- speed of the beat
- backbeat

- duple, triple and quadruple subdivision of the beat
- active listening
- bass line
- vocal styling
- arrangement
- self-assessment
- protest song
- civil rights movement
- strophic form
- verse
- chorus
- introduction
- expressive techniques
- folk music
- folk rock music
- lyrics
- timbre
- texture
- unison
- unaccompanied
- vocal harmony
- lead vocal
- backup
- falsetto
- cover
- “found” sounds
- invented notation

Since popular music from this era does not use Italian musical terms (e.g., *tempo*, *forte*, *legato*), these terms have not been used during this module. Therefore, students will be encouraged to understand and use terms such as “speed of the beat”, “loud” and “smoothly”.

Introduction

Students will have knowledge and skills acquired in Music P-6 and the *Explore Music 7: Introductory Module*. These include a working understanding of the basic elements of music, basic music reading and listening skills, and experience with making and creating music (vocal and instrumental). This module will provide students with opportunities to further their musical listening and performance skills, using the popular music of the 50s and 60s as a focal point. Through an investigation of the life and times of those decades, students will acquire an understanding and appreciation for the links between music and political / social / cultural issues.

Outcomes Addressed

- Learners will analyse how rhythm, meter, and tempo communicate meaning.
- Learners will analyse the role of melody and harmony in the communication of meaning.
- Learners will evaluate the role of texture and form in communicating meaning.
- Learners will evaluate how composers and performers synthesize the elements of music to communicate meaning.
- Learners will analyse how the cultures of local and global communities are expressed through music.
- Learners will create original musical works reflecting personal, social, and cultural contexts.
- Learners will perform music in ensembles to communicate meaning.

Materials

- instruments for class music making such as keyboards, guitars, drum set, auxiliary percussion, ukuleles, constructed instruments
- music writing software
- a quality sound system and access to technology with composition and recording capabilities

Unit 1: Discovering Roots and Connections (4 hours)

Introduction

At the outset of this unit students will reflect on what they already know about the popular music and culture of the 50s and 60s and they will be introduced to listening journals and a Timeline, both of which will be used throughout the module. The roots of rock and roll (pop, country and western, and rhythm and blues) will be explored and twelve-bar blues form will be analysed and used as the basis for a class composition.

Tips for Teaching Success

A key resource for this unit (and module) is Rolling Stone Magazine. Archival copies of the magazine itself are available online and their web site is filled with information and possibilities.

Key Concepts

- student portfolio
- listening journal
- Timeline
- roots of rock and roll
- pop
- country and western
- rhythm and blues
- cover
- twelve-bar blues form

Teaching, Learning, and Assessment Process

PART A (1 HOUR)

Provide students with an overview of the module, outlining the units, focus for learning, expectations for student participation, types of assessment, and overall learning goals. Note especially the learning portfolio that each student will compile. That portfolio will be a key record of learning and will contain a listening journal, personal responses, planning notes for group presentations, compositions, etc.

Tips for Teaching Success

Refer to *Talk about Assessment* (Cooper) for tips for keeping assessment manageable (p. 185), strengths and weaknesses of a variety of assessment tools (p. 179), and a sample portfolio reflection strip that could be adapted for this module (p. 169).

As a full group, brainstorm what students already know about the two decades. Compile the class list and keep it on file for reference at the end of the module.



Together, listen to a recording of “Blue Suede Shoes” by Carl Perkins. Ask students to silently note their initial reactions to the song. Explain the importance of this song as a “classic” of the era. Play the song again, asking students to listen this time for specific details such as instrumentation, vocal line, lyrics, form (12 bar Blues), harmonies, and rhythmic patterns. Discuss these aspects of the music. Invite students to clap together and notate basic rhythmic patterns of the song.

Ask students to enter this song as the first entry in their Listening Journals. This journal will consist of pages that have columns for title, performer / composer, date listened to, first reaction, what they learned, what stood out, etc. As a preparation, it might be useful for teachers to show students a sample listening journal entry about another song. Songs that are presented in class, plus any from the same era that are listened to outside class, should be entered in the Listening Journal.

Encourage students to talk with a grandparent or a senior in the community about what they remember most about the rock and roll music of the 50s and 60s and about the youth culture of those decades. It might be possible to record these recollections for presentation in class.

Tips for Teaching Success

It might prove helpful to have file folders or large manila envelopes for each student, filed alphabetically in a cardboard box in the classroom. These would “house” their portfolios and would be available during each class period. Students might like to personalize their own portfolios with visual designs reflective of their learning.

There might be students who would enjoy building and decorating a “juke box” that would hold student portfolios. Portfolio covers could then include a diagram of a 45 or LP record.

PART B (1 HOUR)

Ask students to prepare a sheet of paper with the title Initial Response and the date at the top. Giving a time limit of 5 minutes, have them respond, in point form, to the following questions:

- What rock and roll songs and musicians from the 50s and 60s are you familiar with? (not more than three or four)
- What words best describe rock and roll music of the 50s and 60s? (three or four adjectives or phrases)
- What similarities do you think there are between early rock and roll and the rock music of the present day?
- Note two or three things that you hope to learn in this module.

These Initial Responses will be included, for future reference, in student portfolios.



Begin to enter items on a Timeline that is displayed around the classroom walls. Include significant Canadian and world events, scientific developments, technology developments (especially those related to music), fashion fads, sports events, etc. On a separate, parallel line, note key songs, musicians, concerts, etc. as they are introduced in class. This will prove a useful point of reference throughout the module. Challenge students, through individual research, to identify items to be added to the timeline.

Introduce the three main types of music that are the roots of rock and roll – pop, country and western, rhythm and blues. Listen together to one example of each style from the early 50s (e.g., “Doggie in the Window”, Patti Page, “I’m Movin’ On”, Hank Snow, “Shake, Rattle and Roll”, Joe Turner). Together, note similarities and differences, considering such musical aspects as instrumentation, vocal style, lyrics, rhythmic characteristics, audience). Discuss which of the three has the most direct link to rock and roll.

It might be interesting to play the R and B original of a song such as “Shake, Rattle and Roll” or “Hound Dog” and then compare the Presley cover of the same tune. Also, students could compare Hank Snow’s “I’m Movin’ On” with the Presley version.



Talk about the fact that both pop and country and western were “white” music, while R and B was “black” music. Together, discuss the realities of “black” and “white” society in North America at that time. What difficulties would there have been for black musicians and record companies?



Ask students to update their Listening Journals at this point in the unit. A personal response to a question such as “What have you now learned about the roots of rock and roll that has surprised you the most?” might also be included in their portfolios.

PART C (2 HOURS)

Explain that the final section of this unit will involve a Twelve-Bar Blues project. As an introduction, note that this musical form has provided key building blocks for rhythm and blues and for rock and roll. Note also that its origin was the early blues singers.

Have students listen to at least one example of a song that is in twelve-bar blues form. Together, identify characteristics of the form that students identify (e.g., $\frac{4}{4}$ time, repeated lines, instrumental interludes between vocal phrases, steady bass).

Tips for Teaching Success

Refer to *Rock and Roll*, p. 34 for a list of some of the early Rock and Roll songs that use 12-bar blues form.

Using “Hound Dog” as a reference point (see *Rock and Roll*, pp. 23-25), outline for students the key aspects of twelve-bar blues (e.g., three 4-bar phrases in $\frac{4}{4}$ time; first two lines repeated; I-IV-V-I harmonic structure; arrangement of melody/text and instrumental fill-in). Give students a chance to hear a recording of the song at least twice. It might be very helpful to project the diagrams that are found in *Rock and Roll* and have students follow the diagrams as they listen. Students who have some keyboard experience could play the chords on keyboards. Encourage students to sing along with the melody, learning it aurally. Point to the chords on the diagram when they change and encourage students to hear the changes. Challenge students to build a solid basic understanding of the form.

Tips for Teaching Success

See *Talk about Assessment* (p. 418-420) for self-assessment checklists that could be effectively adapted for this module.



Explain that, as a class, you are going to create a twelve-bar blues song. Steps for this project might include the following:

- As a full group, brainstorm a theme for the class blues song (e.g., schoolwork, rainy weather, end of summer holidays) and decide on a song title.
- Introduce the melody that will be used (e.g., version of “Hound Dog”, another blues tune, simple tune with a narrow range that you have written). Notate the melody so that students can refer to it if necessary. Have the students sing the melody quietly once or twice so that they are familiar with it.
- Arrange students in groups of three or four and explain that each group will create the lyrics for one verse of the class twelve-bar blues, using the chosen theme and melody.
- Give students a time limit for this aspect of the project.
- When the lyrics are ready, ask each group to share their lyrics with the class. They could be written on the blackboard or otherwise projected for class viewing.
- Decide on an appropriate order for the verses.
- Work together to give all class members a role in their “band” (combination of singers, keyboards, guitars, various percussion instruments).
- Rehearse the group, adding finishing touches.
- When they are ready, perform and record their twelve-bar blues song. Listen together to the recording, identifying the successes of their creative work.
- As a full group, discuss the challenges that students had with the project and how they met those challenges, both individually and in groups
- When students have had a chance to listen to their recording, have them complete project rubrics (include self-assessment, peer assessment of group work, various requirements of project that were outlined in advance).



This project provides a basis for assessing student learning for this unit. Teacher observation of group work, peer and self-assessment checklists, and various rubrics could be included in the assessment plan. Full group reflection about their recording – identifying successes and lessons for the future – is also a rich formative assessment strategy.

See Supporting Materials for a Class Blues Project contributed by Lisa Hood (pilot teacher, Madeline Symonds Middle School).

Tips for Teaching Success

Refer to the language arts resource *Teaching in Action* for a rating scale for observing group work that could easily be adapted for this project and others in the module. The same resource has useful suggestions for developing rubrics on p. 195.

Talk About Assessment (pp. 418-420) contains Independent Work, Initiative, and Work Habits self-assessment checklists that could be adapted and used as various times.



As a final assessment piece for this unit, ask students to respond to the following questions and include their responses in their portfolios:

- What did you find most memorable about the roots of rock and roll?
- What did you like the most about twelve-bar blues?
- Why do you think that it was (and still is) such a popular song form?

Tips for Teaching Success

Students who have significant challenges with writing responses might be encouraged to use visual diagrams and sketches to enhance their journal work.

The class might decide to present their twelve-bar blues at a weekly school Town Meeting or for visitors invited to the classroom.

Unit 2: The Fifties (6 hours)

Introduction

Significant events and trends of the 1950s provide the context for this investigation of early rock and roll. Students will work with characteristic rhythmic patterns of the Fifties Beat and devise and present their own patterns. An introduction to the process of active listening will set the stage for development of these skills throughout the module. Representative songs by Elvis Presley, Little Richard and Chuck Berry will provide the basis for listening and music making experiences.

Throughout this unit there are cross-curricular learning opportunities. For example, investigation of the popular music of the Fifties, in the context of social and political trends, addresses social studies learning. In addition, events such as Rosa Parks' refusal to sit in the back of the bus in Montgomery, Alabama and the federal troops being sent to Mississippi to enforce school desegregation could be further discussed in relation to race relations in North America today. As students use technology to do assigned research or to notate rhythm patterns, they develop technology education skills.

Key Concepts

- Speed of the beat
- Backbeat
- Duple, triple, and quadruple subdivision
- $\frac{4}{4}$ meter
- Active listening
- Bass line
- Instrumentation
- Vocal styling
- Links with popular music of today

Teaching, Learning, and Assessment Process

PART A (1.5 HOURS)



To set the context for this unit, discuss major events / issues of the 50s (related to Korean War, civil rights movement, arrival of TV in North America, Explorer 1, Castro takes over, etc.) and add them to the class Timeline.

Have students respond, either orally or in journals, to the following questions:

- Which of the entries added to the Timeline interests you the most? Why?
- Do you think that there is any link between that entry and the present day?

If possible, show students a brief clip (10-15 minutes only) from a film such as *American Graffiti* or *Blackboard Jungle*. Ask them to identify fads, fashion, slang, and other characteristics of the teenage culture that they find in the film clip.

Share with students key information for understanding the popular music of the 1950s:

- 45s made recorded music easily accessible in homes.
- Radio / hit parade were vital in the spread of the popularity of rock and roll.
- Musicians, music, and audiences were grouped as black (and therefore poor), poor white (often the South), and white middle class.

Try to make reference to these issues throughout this unit.

The Fifties Beat: Using *Rock and Roll* (p. 39 - 41) as a reference, introduce aspects of rhythm in early rock and roll from this era including:

- speed of the beat
- backbeat
- duple, triple and quadruple subdivision

Demonstrate each as found in music of the era and have students perform these patterns (clapping, using various rhythm instruments), both by listening to and by reading notated patterns.

Play short clips from one or two songs such as “Jailhouse Rock” or “Rock around the Clock” and challenge students to identify and notate rhythmic patterns that are used.

Working in groups of two to three, invite student to devise a one-bar $\frac{4}{4}$ pattern that combines beat, backbeat and duple subdivision of the beat and then notate the pattern. Ask them to practice the pattern, repeated four times, using clapping, stomping and/or appropriate rhythm instruments. Invite each group to play their pattern for the class. These patterns – both notated and performed - can be assessed by peers and teacher, according to the criteria that were specified.

Using available music software, ask students, working in groups of two, to notate the rhythmic patterns that they have performed.



A rating scale or simple rubric may be used to assess student engagement, group work skills, and understanding of rhythm patterns — both aural and notated, as the students are working on the previous activity.

PART B (3 HOURS)



Active Listening: Have a brief discussion about how people listen to music (as background to something else or focusing on the music, eyes open or closed, etc.) What is the difference in these listening styles? Guide students in understanding what active listening involves. Explain that it includes:

- First impression (no wrong answers)
- Description (What do you hear?)
- Analysis (identify form, special effects, using musical language)
- Interpretation (What is the piece about? What does it mean to you?)
- Final Opinion

Explain to students that they will increase their active listening skills during this module, skills that will have lifelong value for each of them.

Throughout the module, as students listen to songs, ask them to respond to such questions as:

- What is the speed / tempo? Subdivision?
- Describe the quality of the vocals.
- Is there a backbeat?
- Describe the bass line.
- What is this instrumentation?
- What is the song about?
- What style of rock and roll does it most closely resemble? Provide reasons for your answers.

Teachers may find it helpful to have full group discussion about one or two songs using these questions as a guide, especially at first. This may help to prepare students for contributing individual responses when they hear a new song.

Encourage students to respond in their journals about which questions they are most comfortable with and which are still difficult for them.

Introduce Elvis Presley, “the King”. Project photos for students during this discussion. It might be fun to ask what students already know about him. Briefly mention interesting facts about his life and the image that he portrayed to his teenage fans and to their parents. Note that he was from a poor, white, “country and western” background but that he sang “black” rhythm and blues music and that he broke down the barriers between country and western, pop, and rhythm and blues.



Play two or three of Elvis’ early hits (e.g., “Jailhouse Rock”, “Heartbreak Hotel”, “Don’t Be Cruel”, “All Shook Up”) and have full class discussion, using some of the active listening questions. Challenge students to identify, perform, and/or notate rhythm patterns in each song. Pay attention to the vocal styling and how it is reflective of rhythm and blues singing.

Inform students that, at the time of his death, he had sold 500 million copies of his records. Challenge students to discover, for the next class, other records that Elvis still holds. (Refer to *Rock and Roll*, pp. 32-33.) Alternatively, they might also identify other hits that Elvis had during the 50s and 60s (and how many weeks they were on the charts). Remind them to note their sources.

Ask students to share the information that they found about Elvis as a result of their research, always identifying the source. In a brief class discussion, invite individual students to share the fact about Elvis that impresses them the most. They should also be sure to update their Listening Journal entries.

Introduce Little Richard (*Rock and Roll*, pp. 42-44), projecting photos for the students. Once again, inquire about what students already know about him. Explain that his music was hard rock and that the music of the Rolling Stones, Jim Hendrix, Alice Cooper, and Prince can be traced back to him. Give some interesting facts about his life, noting especially the poor, black, southern background.



Play brief clips from 2-3 of Little Richard’s songs. Ask students to write down their first impressions of the music of Little Richard, as compared with that of Elvis Presley.

Focusing on one of Little Richard’s hits such as “Long Tall Sally”, “Good Golly Miss Molly”, or “Ready Teddy” examine the rhythm patterns (noting especially the bass line pattern). Choose 4-6 active listening questions and ask students, working in groups of two, to complete their response sheets. Guide a discussion as students share responses with the full class, noting the use of appropriate musical language, especially rhythmic terms.

Provide students with the lyrics for the “Tutti Frutti” chorus:

Awop-Bop-a-Loo-Mop Alop Bam-Boom
Tutti Frutti, Aw Rootie; Tutti Frutti, Aw Rootie
Tutti Frutti, Aw Rootie; Tutti Frutti, Aw Rootie
Tutti Frutti, Aw Rootie; Awop-Bop-a-Loo-Mop Alop Bam-Boom

Discuss the lack of meaning of the lyrics. Students might be interested to know that his original lyrics had to be “cleaned up” before they could be recorded and broadcast on radio, and that it was the white, middle class singer Pat Boone who did a cover version that popularized this song. Now play a recording of the song, asking students to pay close attention to the chorus lyrics, saying them silently as they are sung. When they have learned the lyrics, in rhythm, invite them to keep a steady beat by tapping one hand on their thigh while they say the lyrics in unison. Then add the backbeat with the other hand on the other thigh. Have some fun with this- it may be necessary to divide up the tasks and rotate them among three groups of students! Note the twelve-bar blues form. Finally, play the song again, asking students to join in on the chorus, either by singing or playing accompanying rhythm patterns (that they also notate) on available instruments, or both.



If there is time, also mention the importance of Chuck Berry, another of the black rock and roll artists, who had a great impact on early electric guitar style. Students could listen to “Roll Over Beethoven” or “Rock and Roll Music”, focusing on identifying characteristics of his guitar style. Students who play the electric guitar could be asked to share their insights or to demonstrate.



Ask students to write a brief personal reflection about the music of Elvis, Little Richard, and Chuck Berry, noting especially whether they prefer one of them in particular. Have them to note any connections that they have found between these songs and the music they listen to today. Ask them also to speculate about what impact these musicians may have had on the culture of the 50s, especially on teenage culture.

PART C (1.5 HOURS)

For a quick research exercise, ask students, in groups of two or three, to find the names and performers of two or three songs that were on the hit parade during an assigned year from the Fifties. Ask them to choose songs that appeared on the list for at least 20 weeks.

Add these titles to the class Music Timeline strand. Invite students to see whether they can locate a recording of any of these songs.

Culminating Project

Choose 3-5 rock and roll hits (preferably ones by Elvis, Little Richard, or Chuck Berry). They might be ones that have already been introduced during this unit. Working in groups of 4-5, have students prepare for a presentation of one of these. Each group might work with a different song or, in some cases, more than one group might prepare the same song. Provide each group with the lyrics and notated melody for the chorus of the song. Provide students with guidelines for their project such as:

- Arrange a rhythmic accompaniment for the chorus using rhythmic patterns you hear in the recorded hit as your jumping off point.
- Notate a number of these patterns.
- Choose three patterns that you will use, keeping in mind that at least one should keep the beat. Other patterns might use backbeat and subdivision of the beat.
- Choose rhythm instrument(s) for each pattern and rehearse your arrangement.
- All group members practice lip synching the lyrics of the chorus while they play the rhythm patterns.



Have each group present their arrangement, while the recorded version is playing at full volume. Following each presentation, ask class members who listened to complete peer assessment rubrics that have been agreed upon in advance.

Students could complete self-assessment forms for the various aspects of the project. They could respond to such questions as:

- What aspect of the project was the most challenging?
- What was the most fun?
- What did you learn from creating and presenting these arrangements?

Teachers might also make observations on a rating scale about individual student's group participation as the groups are working.

In the final 10-15 minutes of the unit, ask students to respond to the following questions and place the completed response in their portfolios:

- What do I know now about the Fifties that I did not know before?
- What can I do now that I could not do before?
- What improvements have I made in my active listening skills?
- What links do I see between the rock and roll music of the 50s and today's music?

Be sure students remember to put the title of the unit and date at the top of their response sheets.



A particularly enthusiastic class might like to extend the final project by bringing in appropriate costume items for their performance, video-recording the presentations, and/or presenting their work to another music class.

Certain students might enjoy finding out about the jive dancing that was done to music of the Fifties and demonstrate (and perhaps teach) several jive moves to the class.

Unit 3: The Sixties (8 hours)

Introduction

As in the other units in this module, music and musicians will be considered in the context of social and political issues and the popular culture of the day. Their events and music Timeline will be expanded. Students will investigate, actively listen to, and make music “in the style of” influential musicians of the decade including Bob Dylan, Simon and Garfunkel, the Beatles, the Rolling Stones, the Beach Boys, Janis Joplin, and Jimi Hendrix.

Key Concepts

- “Years of hope”
- “Years of rage”
- protest song
- civil rights movement
- strophic form
- folk music
- vocal style
- instrumentation
- texture
- unison
- unaccompanied
- vocal harmony
- lead vocal
- backup
- falsetto

Teaching, Learning, and Assessment Process

PART A: SETTING THE CONTEXT (1 HOUR)

Introduce this important decade by asking students to name rock or folk musicians / bands from the 60s that they have heard about. Record this list and plan to come back to it later. Make this a quick activity – not more than 5 minutes.

Briefly explain the main strands of the 60s including:

- “Years of hope” giving way to “years of rage”
- strong connection between politics / society and music / musicians
- growth of youth culture / drug culture

Invite students to note these for reference throughout the unit.

Together with the students, choose key events of the 1960’s (e.g., Vietnam War, Cuban Missile crisis, assassinations of John Kennedy, Martin Luther King, Robert Kennedy, Malcolm X) and enter them on the class Timeline. Ask questions about why each was so significant. To give students further insight into what was happening at that time, invite a community member who was involved in music during the 60s to engage the class in a discussion making links between the music of the time and political events taking place.

Using “Hang on Sloopy” as the focal point have students respond to rhythm patterns and chord structure of the song as they read the notated excerpts. Some students might then clap appropriate one or two bar patterns that they create while others play the basic chord structure on keyboards, guitar, or ukulele. Point out that this piece is representative of the early 60s – a kind of transition from Rock and Roll of the 50s.

Tips for Teaching Success

Referring to the chord structure of 12-bar blues, ask students to especially notice the relatively simple chord structure in this song, so that they have a basis for comparison with the inventive chords and harmonies used later in the decade.



Students should be reminded to keep their Listening Journals up-to-date throughout this unit. It might be useful, also, to ask students whether they are having any specific challenges with this activity and whether they feel that they are developing their active listening skills.

Grouping students so that there are 10 groups in the class, assign each group one year from the decade. Their task will be to find two rock “mega-hits” from that year (noting the musician / group, how many records sold or number of weeks on the charts, and something significant about each song – a kind of “pitch” for the song). Remind them that they will need to identify their source(s). At some point during each lesson, ask one or two groups to place their song on their Music Timeline, sharing what they learned about it with the rest of the class. When all ten years have been completed, consider together what information can be found from looking at the information that they have assembled (e.g., main themes, biggest groups).

PART B: FOLK AND BOB DYLAN – MUSIC OF PROTEST (2 HOURS)

To help set the context, have a brief full-class discussion about the importance of lyrics in present-day rock. Explain that song lyrics assumed a new importance in the 60s and that investigating the power and poetry of the lyrics will be particularly important during this unit. Ask students to refer again to the Timeline displayed in the room. Which of those entries might have provided a topic for powerful lyrics for music of protest / rebellion?

Using “We Shall Overcome” as the focal point, explain that folk music was very much part of youth culture during the 60s and that this particular song became the anthem of the civil rights movement in North America. Encourage students to think about the powerful meaning of the words as the Pete Seeger version is played. It would be excellent to use the Newport Folk Festival version of this song, performed by Seeger as well as Dylan, Peter, Paul, and Mary, Joan Baez, etc., if a recording is available. Note the simple melodic line and strophic form (*Rock and Roll*, p. 143-144), explaining that both appear frequently in folk music of the era. Also note that audiences often sang along with the choruses of these songs, joining voices in expressing their protest and idealism. Have students sing the melody with the recording, following the notated melody in the book. Talk about what expressive techniques they could use to heighten the power of the lyrics and have them sing it again.

Tips for Teaching Success

When planning the assessment for units in this module, teachers might go back to various journal prompts, self- and peer - assessment forms, and rubric templates that were mentioned in the first unit. *Tools for Powerful Evaluation* (Susan Farrell) is an excellent reference for such tools.

Introduce Bob Dylan (*Rock and Roll*, pp.133-136), projecting photos for the students. Also project a list of his well-known songs. Perhaps play an excerpt from one song, noting his unique voice quality. Explain that, along with the Beatles, he had the greatest influence on popular music in the 60s and beyond. Ask students whether they have heard him, whether they know any of his songs. Note that Rolling Stone 500 Greatest Albums of All Time has identified four of Dylan’s albums in the top ten.



Using Dylan’s songs, “Blowin’ in the Wind” and “The Times They are a-Changin’”, both of which were anthems of the youth movement, ask students to follow the lyrics as they listen. Have a full-class discussion about what the lyrics might mean. Why are they so powerful?

As a version of “Blowin’ in the Wind” is played in the background for reference, ask students, working in groups of two, to write the lyrics for another verse of the song. Criteria should include:

- The three questions asked should be appropriate for present day environmental issues.
- Each question should fit comfortably into 4 bars 4/4 time.
- The final word in each line should rhyme.

Once they have finished their verse, they should practice saying or singing their lyrics in rhythm. Invite each group to present the lyrics they have written.

Have students complete peer assessment rubrics, using the criteria that were outlined in advance. They could also comment on how well each set of lyrics fit the melody and whether the meaning of the questions was clear.



This “Blowin’ in the Wind” lyrics writing activity could be extended to create a class version of Blowin’ in the Wind to be performed or videotaped.



Set the context for Simon and Garfunkel’s “Silent Night/Seven O’Clock News” by discussing how powerful the juxtaposition of opposites is for creating meaning. For example, note the effect of a quiet grove of trees, only a short distance away from noisy four-lane traffic or a simple small, white flower beside a huge, brightly-coloured bouquet.

Explain that Simon and Garfunkel, an important folk-rock duo of the Sixties, used juxtaposition in their song Silent Night / Seven O’Clock News. Have students listen, with heads down and eyes closed, to the song. Tell them that when it is over, they will be asked to respond individually, in a few written words, about what the song means to them. Then have a full-class discussion about the song and about why it carries such a powerful message.

Play for the students excerpts from other Simon and Garfunkel songs and discuss for each the meaning behind them. For each selection, ask the students if they have heard the song before and if so, in what context. Discuss any personal significance the song has for them. You may wish to do the same exercise for songs by other singer/songwriters of this time. Throughout the activity you should impress upon the students that much of the music we listen to has a personal connection, and when we hear it, we are reminded of a particular time or event in our lives that has had some significance.

This was the case during the 50's and 60's, and those who experienced that music on a daily basis have strong attachments to the music of the time.

A sample listening assignment that stresses personal connections to music can be found in the Supporting Materials (submitted by Lisa Hood, pilot teacher, Madeline Symonds Middle School). You may wish to adapt this for an in-class activity or a homework assignment.



To complete this unit, talk with students about why music can be such a powerful force for expressing concern / discontent / protest and for social change. Ask them to respond individually to the following questions, noting that their response will be added to their portfolios.

- What was it about folk music and folk rock music that made it so popular during the Sixties?
- What have you learned about listening to lyrics?
- About writing lyrics?
- Are there musicians / bands today whose songs make powerful statements about current issues? If yes, name a song and an issue that it addresses.

PART C: THE BEATLES (APPROX. 3 HOURS)

Tips for Teaching Success

During the class that has preceded this lesson, challenge students to find Beatles' photos, album covers, magazine articles, etc. that they bring to class for display during the unit.

As an introduction to *The Beatles (Rock and Roll, pp. 77-112)*, ask students to share the most significant fact they already know about this super-group. It might be fun to go round the room, asking students, in turn, whether they have a fact that has not been mentioned by another student.

Talk with students about the phenomenon called Beatlemania and the huge influence that this British group had on youth. Investigate such highlights as their first appearance on Ed Sullivan, the week when all five top songs were by The Beatles, their MBE award, and John's comment that The Beatles were more popular than Jesus Christ. Also note such contributions as their elaborate album covers, movies, promo films for their albums, and their experimentation with instrumentation and technology.

Play one of The Beatles' early hits such as "She Loves You" or "I Want to Hold Your Hand" and ask students to analyse (individually, in groups of two, or as a full class) the vocal style, rhythm patterns, lyrics and instrumentation. This analysis will be an important reference point for understanding their later music.

Remind students that they have already focused on rhythm, lyrics, and form in the music studied. Explain that as they continue their work with The Beatles, they will do "music mapping", focusing on timbre and texture. Ask students what they already know about these two terms.

Provide students with a list of musical concepts related to timbre and texture. It is suggested that the list include:

- unison
- all voices moving together
- two or more lines of melody moving independently
- unaccompanied
- solo voice
- vocal harmony
- lead vocal
- background vocal
- instrumental accompaniment
- backup
- falsetto

Explain that together, they will draw a “map”, using the title song from The Lonely Hearts Club Band album. Working together, build a map of the texture and timbre of the whole song, or a part of the song (either on the board or LCD projector). It will probably be necessary to listen a number of times. Key words or phrases in the lyrics can provide “markers” for beginning a new section on the map. When it is completed, the map should show the texture and instrumentation of each section. It will include many of the concepts listed above. See *Rock and Roll*, p. 74 for an excerpt from a texture map.

Tips for Teaching Success

You may choose to provide a few details about the Sgt. Pepper album before you begin the “mapping” activity, noting that Rolling Stone calls it the most influential rock album of all time. If the album cover is available, students might be very interested to see it. (See *Rock and Roll*, pp. 91-94 for detailed information about the album.)



To conclude the work with the song, ask students to listen again, following the map as they listen. Ask them to reflect about how their understanding of the song and of musical concepts have grown because of their “mapping” work.

Talk out how inventive The Beatles and Beach Boys were with instrumentation- using instruments that were not traditional in rock and using recorded sounds and electronically altered sounds. Using a complex song such as “For the Benefit of Mr. Kite” (The Beatles) or “Good Vibrations” (Beach Boys), challenge students to identify as many elements of the texture and instrumentation as they can. Let them know that the song will only be played once. Ask them to consider whether there are groups today who are as inventive with instrumentation.



As a cumulative activity for this unit, have students, working in groups of two or three, draw a texture and timbre map for “A Day in the Life” from the Sgt. Pepper album (or perhaps one section of it, depending on available time). Have flip chart paper available for each group. When they have finished their maps, ask them to sign their work on the back and display the maps on the wall of the classroom. Together, examine the various maps, noting all that they discovered about the song.

For final journal reflection, ask students to respond to the following questions:

- Referring to the list of concepts, which ones do you now understand more clearly than you did at the start of the unit?
- What do you find most interesting and most important about The Beatles and their music?

The maps drawn for “A Day in the Life” could be displayed as a “collage” in the lobby during parent-teacher interviews. A recording of the song could accompany the display.

PART D: STONES, JOPLIN, AND HENDRIX (1.5 HOURS)

Referring to the “years of rage” during the 60s, introduce The Rolling Stones, Janis Joplin and Jimi Hendrix as key artists / groups who represent a “harder” side of rock. In a full group discussion, brainstorm what students already know about these three. Also discuss the role that the drug culture had in the lives of many musicians and teenagers at this time.

Note that The Rolling Stones, the “bad boys” of rock, is a group that has been performing and recording since 1962. Expand on what was already mentioned about the group, noting their problems with drugs, the death of Brian Jones, and the disastrous 1969 Altamont concert. (Refer to *Rock and Roll*, p. 114-125.). Have students listen to “Jumpin’ Jack Flash” noting their first impressions. Referring to Jagger’s “shouting” vocal style, challenge students to attempt to imitate it as they sing with the chorus of “Jumpin’ Jack Flash”. Note that a beautiful singing voice is not required! Then have them sing their own chorus, unaccompanied, keeping it in unison and keeping the words together.

Tips for Teaching Success

It might increase students’ comfort level in imitating Jagger to have them close their eyes as they sing. Encourage them to imagine themselves in Jagger’s “shoes”.

Working in groups of two, have students complete a chart comparing the texture, vocals, instrumentation, and lyrics of one Beatles tune and one by the Stones. Challenge them to record as many details as they can in one listening. Remind them to refer to the list of concepts as necessary. During a follow-up discussion, emphasize that The Stones were much less sophisticated than the Beatles and that their music linked directly back to rhythm and blues and “black” shouting blues vocal style.

Explain that Janis Joplin and Jimi Hendrix were from the San Francisco scene, that they both had serious drug problems, and they both died of overdoses. (Refer to *Rock and Roll*, pp. 175-180). Note the importance of Joplin as a white soul singer and have them listen to either “Try” or “Piece of My Heart”, noting her rough, powerful voice. Ask them to consider which current artist she most closely resembles. Then note the significant influence that Hendrix had on rock guitar style and listen together to “Third Stone from the Sun”. Ask students in the class who play guitar to explain some of the techniques that he used. Note that Hendrix was left-handed and that the strings on his guitar had to be arranged upside down as a result.

In a full group discussion, consider whether the artists / groups such as The Stones, Joplin, and Hendrix and their music had a negative impact of the youth culture of the time. What connections might be made with present day rock musicians?

It might be interesting to have a discussion about why there were so few female musicians in rock music, except as singers. Another point for consideration is why so many of the popular artists and groups of the 60s were exclusively white, given importance of black musicians in rock and roll of the 50s.



The preceding discussion, along with several other activities found in this unit, provides opportunity for learning in social studies. Examples include activities that focus on political and social issues, the “hope” and the “rage” of the 60s, the importance of music during the civil rights movement and for anti-war protest, and the power of youth culture.

PART E: WRAPPING UP (1 HOUR)

Review with the students their Music Timeline. What does it indicate about popular music and musicians of the 60s (big ideas)?

Working individually, have students complete a form that includes the following information about each of 2-3 songs / excerpts.

- What style of rock is this? Give at least two reasons for your opinion.
- How would you describe the texture?
- Describe the instrumentation and vocals.
- What artist / group do you think this is? Why?

Choose songs for this activity that have not been played in class. Inform students, in advance, about how many times each will be played. Let them know that the reasons why they made each of their decisions are more important than “right” answers.



As a final journal reflection for The Sixties unit, ask students to respond to the following:

- Which of the 60s rock styles / musicians do you prefer and why?
- Which do you like least and why?
- Which artist that you listen to today most closely resembles an artist that we have studied? Explain.
- Which aspect of your active listening skills have you improved the most during this unit?

This activity might be adapted so that it involves oral response.

Unit 4: The Canadian Scene (4 hours)

Introduction

This unit focuses on the Canadian popular music and musicians of the two decades and their important role in Canadian culture and North American popular music. Representative artists and bands such as Paul Anka, Buffy St. Marie, Gordon Lightfoot, Leonard Cohen, and The Band will be the focus of listening and music making experiences. Students will have a chance to reflect on the influence of these Canadian heroes and to make links to pop musicians of the present day.

Teachers may find it effective to do this unit concurrently with the following one (The Final Show), for a total of 8 hours. For example, during the first six 60 minute classes, 20 minutes per class could be devoted to group work for the final project and 40 minutes for The Canadian Scene. The final two classes could be devoted to presentations, peer and self-assessment, preparation of learning portfolios, etc.

Key Concepts

- vocal quality
- instrumentation
- backbeat
- form (12-bar blues, strophic)
- power of lyrics

Teaching, Learning, and Assessment Process

PART A: ROCK AND ROLL – A LOOK AT THE 1950S (1 HOUR)

Briefly review with students key aspects of the 1950s that were discussed during the second unit. It may be helpful to refer to the Timeline in the classroom.

Review some of the main fads of the decade (e.g., saddle shoes, hula hoop, TV dinners, rolled up jeans) and the meaning of “slang” words such as “blast”, “cool”, “drag”, “later”, “no sweat”, or “cool it”.

Tips for Teaching Success

Popular Culture: Primary Documents of 20th Century Canada is an excellent resource for this aspect of the unit. In addition, students could be asked to research specific fads or slang terms either on the internet or by asking members of family or community.

Ask students, working in groups of 2-3, to find the names of tunes that were by Canadian artists that were on the Canadian Hit Parade during the 1950s. Possibilities include: “Diana” (Paul Anka), “Standing on the Corner” (The Four Lads), “That’ll be the Day” (Paul Anka), and “Sh-Boom” (Crew Cuts). Ask them to find out one or two facts about each artist / song. Add these songs to the Music Timeline. Their research should not take more than 10-15 minutes. Teachers might also, during a follow-up full-class discussion, ask who were NOT among the popular Canadian musicians during the 1950s (e.g., aboriginal, French Canadian, black artists). Why might this have been the case?

If possible, show a clip from the Tower of Song DVD, asking students to look for information such as:

- What do you note about artists/ clothing? Hairstyles?
- What challenges did Canadian musicians have during this era?

At this point, ask students to review the list of active listening components that they were given during the second unit (First Impression, Description, Analysis, Interpretation, Final Opinion) and think about the progress that they have made over the past weeks with their listening skills. Are there any aspects with which they still have difficulties?

Displaying photos, introduce Paul Anka, a true Canadian “star” who burst onto the scene in 1957 at the age of 15 with his tune “Diana”, and who is still writing and performing today. Discuss with students the excitement of screaming teenage fans who listened to him during the 50s. Note that he has written over 800 songs - many of which have been covered by artists such as Frank Sinatra.

Tips for Teaching Success

The official Paul Anka site and You Tube both provide useful resources for information and recorded performances of such Anka hits as “That’ll be The Day” and “Put Your Head on My Shoulder”.



As students listen to “Diana” (two or three times), have them respond to questions such as:

- What was your first impression?
- What do you hear (vocal quality, instrumentation)
- What is the speed, subdivision (duple or triple)?
- Is there a backbeat?
- Notate the predominant rhythm patterns in 4/4 meter.
- What is the form of the song? (strophic? 12 bar blues? intro-verse-chorus, etc.?)
- What is the piece about? Are these typical lyrics for the 50s?
- Why do you think that this was such a huge hit in the 1950s?
- What is your final opinion? (Ask students to respond to this after a full class discussion of the preceding questions.)

As a class, compare the vocal styling of Paul Anka with that of Elvis Presley and Little Richard or Chuck Berry.

To wrap up, have a full-group discussion about whether Paul Anka should be considered a Canadian hero.

PART B: PROTEST SONGS OF THE 60S (1 HOUR)



Review with students the power of music as a form of protest in USA during the 1960s. Ask whether the same issues (anti-war sentiment, civil rights) would have existed in Canada. Explain that the Canadian song writers and folk /rock performers Buffy St. Marie and Joni Mitchell provided key “anthems” for political and social protest.



Briefly introduce Buffy St. Marie, noting her Cree heritage and Saskatchewan roots. Provide students with the lyrics for “Universal Soldier” (1964). As they listen to a recording of the song by her or by Donovan, have them follow the lyrics and consider why this became an anthem for anti-war sentiment. Why are the lyrics so powerful? Note the folk style and strophic form of the song.

Tips for Teaching Success

You Tube often has videos of songs such as this that could be viewed by the students. See Appendix I, *Explore Music 7–9: Appendices* for directions to download You Tube video.



Invite students, working in small groups, to prepare their part of a class choral reading of the lyrics of the song. Each group might prepare one verse, making decisions about which words should be emphasized, which should be louder or softer, etc. Ask them to create a soundscape to accompany the reading, using percussion instruments, “found” sounds, and invented notation to “map” their work.



Have each group present its verse(s), explaining what words they thought were most powerful, why they chose certain sounds for accompaniment, etc. Then guide a class performance of “Universal Soldier”, doing a sound recording of the performance so that students can listen and reflect on the power of their arrangement of the song.

Students could be challenged to create and present a creative movement composition for “Universal Soldier” that heightens the meaning of the lyrics. Alternatively, they might create a visual arts response to the song.

Tips for Teaching Success

A teacher observation checklist can be helpful for assessment of group work skills. Students could complete a group work reflection form such as that in *Tools for Powerful Student Evaluation* (p. 87).

PART C: GORDON LIGHTFOOT AND LEONARD COHEN – SONGWRITING PERFORMERS EXTRAORDINAIRE (1 HOUR)



As an introduction to this segment, discuss with students the excitement, pride, energy and, above all, optimism that were found in Canada in the mid-sixties. Such significant trends and events as Beatlemania, Trudeaumania, establishment of the CRTC, Expo 67, and the Centennial Year celebrations might be mentioned. Ask students to consider what effects all this might have had on Canada’s music industry. Encourage them to interview grandparents and other seniors in the community to find out what they remember about these heady years in Canada. Teachers might also like to discuss with students John Lennon’s statement, “If all politicians were like Mr. Trudeau, there would be world peace.” (1969)

Against this backdrop, introduce two of Canada’s most famous poets / songwriters / performers – Gordon Lightfoot and Leonard Cohen. Ask students to share anything that they already know about these two. Build a list of the well-known songs written by each of them and discuss how their international recognition increased Canada’s pride in her own musicians. Note that both continue to perform and write songs. It might be useful to play excerpts from a number of these songs to see how many of them students have heard. Students might be interested to know that a 2008 concert by Leonard Cohen in Charlottetown sold out all 1200 tickets (priced at \$75 each) in the first few minutes after they went on sale.

Tips for Teaching Success

Official web sites for both Lightfoot and Cohen contain pertinent information, lyrics, etc. You Tube has posted videos of various performances of their songs by themselves and other musicians. The Tower of Song DVD is also an excellent resource for this section.



As an introduction to “The Canadian Railroad Trilogy”, explain that Lightfoot was asked to write a song celebrating the building of the railway. As students refer to the lyrics of the song, note the power of the poetry that Lightfoot wrote. Now have students listen to the song, asking them to note all the techniques (rhythms, speed, dynamics, etc.) that Lightfoot used to heighten the power of the words. Talk together about how he reflected in music the rhythm of the rails. As a further challenge, work together to map the form of the song, using capital letters A, B, C, etc. Why might Lightfoot have chosen this form?

Using Leonard Cohen’s “So Long, Marianne” or “Hey, That’s No Way to Say Good-bye”, investigate with students the power of his lyrics. Note that his songs often are about relationships and loss. Also note that older teenagers and young adults were huge fans – screaming and cheering at his concerts as they might have done for The Beatles. (Remember that a number of his songs have lyrics that might not be appropriate for students at this grade level.)

Ask students to reflect about the fact that though neither of these musicians has a great singing voice, they both have touched millions of people with their music. Why is this the case? Are there star popular music performers today who don’t have great singing voices?

PART D: MUSIC FROM BIG PINK (1 HOUR)

This 1968 album by The Band is considered by some to be the finest Canadian album prior to 1970. Refer to Bob Mersereau’s *The Top 100 Canadian Albums* for interesting and relevant details about the making of the album and the musical influences found in its songs. (This group was a Canadian band before they went to USA to play with Dylan.) Displaying photos of band members, the album cover, etc., talk a bit about the link between the band members and Bob Dylan (they were his backup band when he toured, playing electric guitar) and about how the album got its name. Also consider the extent to which the album had many American “connections”.



As students listen to “The Weight”, have them try to identify what style of rock this is and provide reasons for their opinions. What other group / artist that they have studied does this band most closely remember? Why?

To further challenge students’ listening skills, ask them to complete a listening chart, comparing The Band’s cover version of “I Shall Be Released” with Dylan’s own performance of the song. Together, compile a class chart. Invite students to decide which version they prefer and to articulate at least two reasons why, using musical terminology that they have learned.



At one or two appropriate times during the final few hours of this module, teachers might decide to give students a fun opportunity to interpret melodic notation by providing them with the notated melody of 4 bars of several songs that they have studied and challenging them to identify the song title of each excerpt. Students might work in groups of two for this challenge. The contest could be called “Notation Spies” or “what’s This Song?”



As a wrap up to The Canadian Scene, have students reflect in their journals about the artists that they studied.

- What were their biggest surprises during this unit?
- What additional things did they learn about form in songs? About the role of lyrics?
- Are there musicians today who will be considered great forty years from now?



An enthusiastic class might like to organize and hold a 60s-style coffee house, performing and/or playing as background music, their favourite folk and folk rock songs from the era. The event could include an emcee, candles, food, poetry reading, “hippy” costumes, etc. Guests might be invited to attend.

Unit 5: The Final Show (4 hours)

Introduction

This unit will centre around a comprehensive group project, The Final Show, that addresses learning outcomes from all three strands and demonstrates students’

- music listening skills
- music making skills
- ability to express personal connection with popular music
- understanding of trends and developments in popular music from the 1950s and 1960s and connect them to the present day

NOTE: A reminder that this unit might be done concurrently with The Canadian Scene.

Students will be asked to work collaboratively, in small groups, to research, plan, rehearse, and present their segment of a class “radio show”. Teachers and students might decide to make it a television show or Pod cast instead, thus introducing a visual aspect to the presentation. Criteria such as those that follow should be established at the outset.

- Focus for the segment must be agreed upon by group members and teacher before work begins
- Time will be given in class for research and planning.
- Some preparation outside of class may also be necessary.
- The presentation must include some aspect of music making.
- Some aspect of musical notation should be included in planning notes.
- All group members must participate in the presentation.
- Presentations should be 3-10 minutes in length and will be done behind a screen or curtain (as if they were part of a radio show).
- All research (including sources) and planning notes must be submitted.
- An Individual Responsibilities Chart (Farrell, p. 69) must be completed and submitted.
- Each group member should keep a daily log that records work done, progress made, problems that arose, and how those problems were solved.

Students should also be aware, from the outset, that this represents a culmination of their work during the module, and that it will be a significant assessment piece (including self-, peer, and teacher assessment). They should be prepared to submit all planning notes, script work, etc. Together, a rubric should be co-constructed that reflects the objectives of the project.

Tips for Teaching Success

The following assessment tools in *Tools for Powerful Student Evaluation* (Farrell) might be adapted for The Final Show:

- Individual Responsibilities List (p. 69)
- “What I Learned in This Project” (p. 78)
- Journal Prompts (p. 84)
- Music Class / Group Work Reflection (p. 87)
- Student Self-Assessment (p. 89)

When The Final Show project is introduced, teachers might spark enthusiasm, ideas, commitment to the task, etc. by making some creative suggestions for students that would provide a “springboard” for their own work. Examples might include:

- Write and present a commercial(s) that might have appeared for a product in the 1950s, including a jingle composed and arranged by group members
- Compose / arrange a song “in the style of” (e.g., Elvis, Bob Dylan)
- Perform a hit song from the era and have it introduced by a DJ using “slang” that was common at that time.
- Make a pitch for The Greatest Album of the 60s (including demonstration of rhythmic patterns, humming melody lines that are found in the songs, and giving reasons for the choice) that would convince listeners to vote for the album.
- Write and perform a protest song “in the style of” Bob Dylan or Buffy St. Marie that deals with a current issue.
- Perform their own arrangement of a song that was studied.
- Create and present their own song / news “collages” (a la “Silent Night/ Seven O’Clock News). Students would decide which song to use, which story excerpts, and where they would like the music to be increased or decreased in volume as the reading gets louder or softer, depending on the meaning that they want to convey.

If there is a visual component to the project (a TV show), other suggestions could include:

- Do a demonstration of “The Jive” or “The Twist” and have class members participate as they learn the moves.
- Script and record a music video for “Universal Soldier” or “Blowin’ in the Wind”.

Tips for Teaching Success

In some cases, teachers might decide to assign all groups a similar project. However, the intent is that individual student strengths and interests would shape the task. For example, there may be students who play electric guitar and drums who would prefer to compose / arrange a song, while others might have an interest in writing a commercial.

If possible record The Final Show for future reference, as a celebration of what the students have learned throughout the module.

Remind students, prior to the end of the module, that their Learning Portfolios and Listening Journals will be submitted for assessment. A Portfolio Folder Table of Contents (Farrell, p. 102) could be adapted for use. It might be necessary to provide time in class for students to organize this aspect of their work



Before students submit their Learning Portfolios for the final time, have them respond to questions such as:

- Which assignment / project did you enjoy the most? Why?
- Which project / assignment did you learn the most from? What are two big things that you learned from it?
- What were the biggest surprises you had during the module?
- What artist / group from the 1950s-1960s did you like the most? The least? Why?
- Do you listen differently to music that before you began the module? Explain.



Teachers and students might decide that their Final Show should have a wider audience. It could be presented for another class, at a local seniors' home, or for parent-teacher night

Supporting Material

Class Blues Project

Contributor: Lisa Hood (Madeline Symonds Middle School)

The Blues: Our Style

Write your own blues lyrics...these can be about anything that you feel is important in your life! You should have 4 verses in total (12 lines)

Remember that lyrics are written in A1, A2, and B format (A1 is almost like a problem, A2 repeats the problem, and B provides a solution!)

After you have finished writing your lyrics, take a magazine/newspaper and go through it to gather images related to your blues. Cut out what you find as we are going to be making our own blues mural for this class!

Listening Assignment

Contributor: Lisa Hood (Madeline Symonds Middle School)

Complete these questions with any song that you choose. Answers must be in complete sentences. Your answers are for Ms. Hood's eyes only, so you can respond as personally as you would like.

- How did the music make you feel? Why?
- What was the mood of the music? Why do you say that? ·
- How would you move your body to this music? Explain why you chose that movement.
- Can you make a facial expression that describes the music? Why did you choose that expression?
- Can you think of one word that describes the music? Why did you choose that particular word?
- Does the music make you think of a certain person, place or thing? Why?
- What did you picture in your mind while listening to the music? Why?
- Which musical terms that we have discussed in class could you apply to this piece of music? Think about dynamics, speed of the beat, pitch, different types of rhythms, chorus, ostinato, etc.!

References

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NS Teaching in Action (Language Arts)

NS Music Primary-6

RECORDINGS AND DVDS

Oh What a Feeling (collection of Canadian CDs)

Tower of Song: An Epic Story of Canada and its Music (DVD)

- *Recordings* including: “I’m Movin’ On (Hank Snow); “Doggie in the Window” (Patti Page); “Shake, Rattle and Roll” (Joe Turner); “Blue Suede Shoes” (Carl Perkins and Elvis Presley); “Rock around the Clock” (Bill Haley and the Comets), “Heartbreak Hotel”, “Hound Dog”, “Don’t Be Cruel” (Elvis Presley); “Roll Over Beethoven”, “Rock and Roll Music” (Chuck Berry); “Long Tall Sally”, “Little Miss Molly”, “Tutti Frutti” (Little Richard); “Blowin’ in the Wind”, “The Times They Are A-Changin’ ” (Bob Dylan); “We Shall Overcome” (Pete Seeger and/or Joan Baez); “”, “Silent Night / Seven O’Clock News” (Simon and Garfunkel); “She Loves You”, “I Wanna Hold Your Hand”, Sgt. Pepper’s Lonely Hearts Club Band album (Beatles), “Jumpin’ Jack Flash” (Rolling Stones), “Paint it Black” (Rolling Stones); Are You Experienced album (Jimi Hendrix); “Piece of My Heart”, “Try” (Janis Joplin); “Canadian Railroad Trilogy”, “Early Morning Rain” (Gordon Lightfoot); “So Long Marianne”, “Hey That’s No Way to Say Goodbye” (Leonard Cohen), Music from Big Pink album (The Band)

WEB SITES

Archival newspapers / magazines available on-line

Web sites such as: Rock Hall of Fame and Museum web site; Rolling Stone web site; official sites for artists including The Band, Joni Mitchell; You Tube

