

Explore Music 8: Superstars of the 70s and 80s

Contents

Superstars of the 70s and 80s

Overview	5
Unit 1: Getting Started (2 hours)	9
Unit 2: Joni Mitchell and Neil Young (2 hours).....	13
Unit 3: Bee Gees/Disco and Michel Jackson (5 hours)	17
Unit 4: Pink Floyd, Led Zeppelin, and Rush (6 hours).....	24
Unit 5: Bruce Springsteen, Bob Marley, and U2 (5 hours)	37
Unit 6: Music Video Project (6 hours)	51
References	55

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 8: Superstars of the 70s and 80s

(26 Instructional Hours)

Overview

Rationale

At the beginning of the 1970s the optimism that had characterized the previous decade faded and concern for universal ideals was replaced by concern for selves. Members of the “me first” generation often became alienated from the “system” and angry. The popular music of the 70s and 80s experienced a similar fragmentation but a number of music superstars emerged, some of whom have endured to the present. Popular music also became a visual experience (i.e., MTV, Much Music, music videos, live shows) and this visual aspect of music performance involved not only enormous creative energy but also elaborate, costly production.

This module provides an opportunity for students to investigate several of these popular music superstars in social, cultural, and political contexts, and in connection with the music in their own lives. They will listen actively, analyse, and respond creatively through music and other disciplines to pivotal songs by superstars such as Bruce Springsteen, Led Zeppelin, Michael Jackson, and Rush. A culminating project will be the making of a music video, using the knowledge and skills that they have developed throughout the module. NOTE: Possible ways of shaping learning activities for Michael Jackson, given the controversies that surrounded this giant superstar throughout his lifetime and following his tragic death, are identified at the beginning of that unit.

It is important to understand that the focus of the module is on development of musical skills and understanding (including ear training, composing, improvising, performing, analysing, investigating connections of music to social change) through exploration of the music of the 70s and 80s. It is not intended to be a module that focuses exclusively on learning about many musicians and listening to their songs. Creative, technological, and group work skills will be a special focus for the making of the music video.

Glossary

- timeline of 1970s and 1980s
- learning portfolio
- listening journal
- Active Listening: Initial Reaction, Description, Analysis, Interpretation, Informed Judgment
- rhythm
- texture
- timbre
- vocal line
- melodic contour
- melodic leaps
- musical “road map”
- falsetto
- unison
- vocal harmonies
- a capella
- arpeggio
- verse
- chorus
- lyrics
- speed of the beat
- 120 beats per minute
- pickup
- syncopation
- syncopated melody
- backbeat
- rhythmic riff
- rhythmic pattern
- subdivision of the beat
- $\frac{7}{4}$ meter
- mixed/shifting meters
- subdivision
- tempo
- cover/cover version
- racism
- protest song
- disco/disco dancing
- charity rock
- mainstream rock

- funk
- art rock
- progressive rock
- hard rock
- punk
- reggae/reggae dancing
- folk rock music
- ballad
- 12-bar blues
- heavy metal
- make Poverty History
- distortion
- two-bar riff
- guitar/drum break
- tape loop
- invented notation
- virtuoso
- musicians' intent
- social justice
- activism
- stage presence
- moonwalk
- MTV
- crossover media
- storyboard

NOTE: 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 introductory *Explore Music 8 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). Many students will also have completed the Popular Music of the 50s and 60s module at the Grade 7 level.

This module will provide students with opportunities to further their musical listening and performance skills, using the popular music of 1970s and 1980s superstars as a focal point. They will actively investigate several of those superstars and their key songs, making music related to those songs. They will also make a music video. Students will develop an understanding and appreciation for the links between music and political / social / cultural issues and the enormous influence of popular music during these decades.

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.

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 timely access to technology required for composition, audio recording, and video recording (Windows Movie Maker or iMovie software is suggested)

Unit 1: Getting Started (2 hours)

Introduction

At the outset of this unit students will reflect on what they already know about the popular music and culture of the 1970s and 1980s and they will be introduced to listening journals and a timeline, both of which will be used throughout the module.

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

- timeline of 1970s and 1980s
- learning portfolio
- listening journal
- Active listening: Initial Reaction, Description, Analysis, Interpretation, Informed Judgment
- speed of the beat
- rhythm
- texture
- timbre

Teaching, Learning, and Assessment Process

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

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. Portfolio covers could be in the form of an album cover.

As a full group, brainstorm what students already know about the two decades. Responses could include details about politics, social issues, fashions and trends, sports, entertainment, etc. Examples might include:

- Vietnam war
- Watergate crisis
- murder of John Lennon
- FLQ
- anti-nuclear protest
- use of hard drugs
- Team Canada wins against Russia
- Wayne Gretzky joins NHL
- Sesame Street
- home video games such as Pac-Man
- Teenage Mutant Ninja Turtles
- Trivial Pursuit

Compile the class list and keep it on file for reference at the end of the module.

Tips for Teaching Success

Ask students to consider how old their parents/caregivers were during the 1970s and 80s. Were they teenagers during this period? Encourage students to be 70s and 80s “detectives” and discover neat details about the two decades from family/community members. They might also bring to class family or community photos that show the fashions and hairstyles of the period. A class 70s and 80s “gallery” could be compiled.



Introduce students to the Timeline that will be displayed around the classroom walls. It will include significant Canadian and world events, scientific developments, technology developments (esp. those related to music), fashion fads, sports events, etc. On a separate, parallel line, they will note key songs, musicians, concerts, etc. as they are introduced in class. This will prove a useful point of reference throughout the module. Add one or two items to provide a start. Challenge students, through individual research, to identify items to be added to the timeline.

With computer/library access, teachers might decide to form groups of two or three students and give them 10-15 minutes to discover 2 important entries for the Timeline. As the entries are added, students could explain why they think their entries are important and what impact each of those might have on the popular music of the time.



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 popular/rock songs and musicians from the 70s and 80s are you familiar with? (not more than three or four)
- What words best describe pop/rock music of the 70s and 80s? (three or four adjectives or phrases)
- What similarities do you think there are between that music and the 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.

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).

Introduce a sample listening chart that students will use for their Listening Journals. Headings for the chart might include:

- Initial Reaction (your first response to the song after listening to it once)
- Description (What do you hear?)
- Analysis (rhythm, speed of the beat, timbre, texture, special techniques, etc.)
- Interpretation (What do you associate it with? What does it make you think of? How does it make you feel? What does it mean to you?)
- Informed Judgment (compare this with Initial Reaction)

As a class, complete the chart for a sample song such as “River” by Joni Mitchell (*Blue* album) or “Rockin’ in the Free World” by Neil Young (*Harvest* album). It will be necessary to listen to the song two or three times before the chart is complete. Encourage students to ask questions about any terms/concepts with which they are not already familiar. Typically, the “Informed Judgment” heading will be completed as students listen for a final time. When students begin their investigation of Joni Mitchell and Neil Young in Unit 2, the connection with this first song can be made. Teachers may prefer to use a song from the 70s and 80s that will not be used elsewhere in the module such as “Imagine” by John Lennon, “Born to Run” by Bruce Springsteen, “Dancing Queen” by ABBA, or any song from Paul Simon’s *Graceland* album.



Ask students to complete a short Exit Card in which they identify what aspects of the listening chart they think they already do well and which ones they found challenging. These cards can be collected as students leave the room and will be helpful in planning for the Active Listening throughout the module. Indeed, such Exit Cards can be used effectively to assess students' learning progress at various points during the module. Alternatively, response journals/scribblers could be used instead of the Exit Cards. Refer to Appendix D, *Explore Music 7–9: Appendices* for a sample of an Exit Card.

Unit 2: Joni Mitchell and Neil Young (2 hours)

Introduction

Each of these two Canadian singer/songwriters has had a huge influence on other rock musicians. Not only are they superstars in their own right (who are still performing and recording today) but they have collaborated with and influenced rock musicians such as Led Zeppelin, David Crosby, Stephen Stills, and Janet Jackson, and both were inducted into the Rock and Roll Hall of Fame in the 1990s. During this unit, students will focus on pivotal songs written and performed by each artist and investigate the extent to which both are held in such high esteem by other rock musicians the world over.

Key Concepts

- syncopation
- protest song
- charity rock
- vocal line
- melodic contour
- melodic leaps
- musical “road map”
- cover version
- cover
- pickup
- rhythmic riff

Teaching, Learning, and Assessment Process

Tips for Teaching Success

Because of the limited amount of time available for this unit, it will be necessary to briefly set the context for focused work with two songs by each artist. *The Rolling Stone Encyclopedia of Rock and Roll*, *Rock and Roll: Its History and Stylistic Development*, and *Rockin’ Out* each provide information about the careers and music of Mitchell and Young.

PART A: JONI MITCHELL (1 HOUR)

To start, teachers might ask students whether they have heard of Joni Mitchell and, if so, what they know about her. A brief introduction might include details such as:

- Canadian singer/songwriter born in Saskatchewan with a career that spans from the 1960s to the present day
- Appeared on the cover of Time magazine in 1974 as one of the women in rock music
- One of most respected songwriters and most daring innovators in rock
- Many famous pop/rock musicians influenced by her, have covered her songs
- Inducted into the Rock and Roll Hall of Fame
- Awarded Best Pop Album Grammy in 1994
- Tributes held in Australia and in Paris in fall, 2009

Tips for Teaching Success

An excellent resource is Joni Mitchell's official website. It contains information about all 28 of her albums and lyrics for her songs (listed in alphabetical order). In addition, the site has a gallery of photos taken by professional photographers.

Throughout this and other modules reference is made to YouTube. See Appendix I, *Explore Music 7–9: Appendices* for instructions for downloading from YouTube.

Songs that might work especially well for this unit include “Big Yellow Taxi” (1970), and one or two of “Carey”, “River”, and “Little Green” from her 1971 album *Blue*. *Blue* is ranked #2 in the *Top 100 Canadian Albums* by Bob Mersereau. Refer to pp. 17-19 for excellent information about the album.

Strategies include:

- Have students read the lyrics as they listen to “Big Yellow Taxi” and discuss their environmental message. (YouTube has live performances from both 1970 and August 2008.) When they have heard the song for the first time, talk about what is unique about Joni's voice (including her nearly three-octave range) and about the song. They could then learn to sing with the chorus, noting the wide range and syncopated rhythms of the melody line that make it challenging to sing. They might clap or play personal percussion instruments on the beat while they sing the melody, noting how often the notes are syncopated. Play the melody of the chorus on the keyboard. Together, notate the pitches of the melody and/or draw its contour, noting its complexity and melodic leaps.
- Invite students to write their own verse for “Big Yellow Taxi” with an environmental message for the present day and perform it as a class.

- Work together to do a musical “road map” of “Carey” or “River”. Refer to *Rockin’ Out* for examples of these “road maps”. Note the depth of feeling expressed in the song.
- Have students listen to the original version of “Carey” and a cover version such as the one by Cyndi Lauper found on YouTube and compare the two versions. Which do they prefer? Why?
- Talk with students about the fact that Joni Mitchell had a child that she gave up for adoption and with whom she was reunited in 1997. Have them listen to “Little Green”, noting that the song seems to have references to this.
- Challenge students to find the names of ten famous musicians who have covered Joni Mitchell’s songs. Talk with students about why they think Joni Mitchell has been so influential in rock/pop music.



Ask students to identify three things that surprised them about Joni Mitchell and her songs. In their learning journals, have them reflect about which of her songs they liked the best and about why she should be considered a Canadian hero.

PART B: NEIL YOUNG (1 HOUR)

Note with students that it is Neil Young who appears on the cover of *Rockin’ Out*. Ask why the writers/publishers might have chosen this rock musician, rather than any other. Take a few moments to explore with students Young’s web site, entitled *Neil’s Garage*. Ask what initial impression they get about Young from the “look” of his site.

Provide a brief overview that highlights how influential Neil Young has been as a singer/songwriter in rock music (even being hailed as the Granddaddy of Grunge), with a career that goes back to the early 70s and includes being part of Buffalo Springfield and Crosby, Stills, Nash and Young. Note especially his “comeback” in the late 80s and his induction into the Rock and Roll Hall of Fame twice - once in 1995 as a solo musician, and once in 1997 as a member of Buffalo Springfield.

More detailed information about Neil Young and his music can be found in the *Rolling Stone Encyclopedia of Rock and Roll* (pp. 1098-1100). Individual students might also discover interesting facts about Buffalo Springfield and Crosby, Stills, Nash and Young.

Songs that are recommended are: “Southern Man” (1970); and “The Needle and the Damage Done” and/or “Rockin’ in the Free World” (*Harvest*, 1972). *Harvest* is ranked #1 in *The Top 100 Canadian Albums* (Mersereau). Interesting contextual information can be found on pp. 13-15.

Suggested strategies include:

- Introduce “Southern Man” by telling the students that it has been ranked as #9 in the 10 most revolutionary songs of the 20th century. Read the lyrics for the chorus
*Southern man better keep your head,
Don't forget what your good book said.
Southern man change gonna come at last.
Now your crosses are burning fast, Southern man.*
- After they have listened to the song, talk together about why it is a protest song.
 - What is it protesting?
 - How is this an example of rock musicians influencing society?
- Note also that Young has been associated with charity rock and the anti-war movement.
- Ask students to think about the melody of “Southern Man”. Is it simple or complex, mostly stepwise or using leaps?

Tips for Teaching Success

See *The 10 Most Revolutionary Songs* (pp. 10-13) for further information about “Southern Man” and about Neil Young. A live performance done in 2000 by Crosby, Stills, Nash and Young is available on YouTube. The complete lyrics are available on www.lyricattack.com.

- Introduce “The Needle and the Damage Done”, a tribute to Jimi Hendrix and Janis Joplin. The song was a huge hit for Neil Young. As they consider the lyrics of the song (See www.azlyrics.com), point out that Young himself has not been involved with drugs and that his reference to “losing his band” is based on fact, because Buffalo Springfield broke up partially as a result of drug problems within the band. Talk together about what he means by the line “Every junkie’s like a settin’ sun”. This was written 40 years ago. Does it still have relevance today?
- Ask students to notate the rhythm pattern of the melody, including the pickup and the swing style eighth notes. Then have them create a rhythmic riff for the melody that fits effectively with the melody and the message of the lyrics. Since this is a simple melody, students might easily sing or hum the song as they provide a rhythmic accompaniment. Add piano and/or guitar if possible.
- If using “Rockin’ in a Free World”, invite students to listen once, noting two ways in which this song is similar to the others that they have worked with and one way in which it differs.



Have students identify the obvious differences between the melodies of Joni Mitchell and Neil Young. Note the wide range and agility of Mitchell’s voice resulted in complex melodies, while Neil Young’s limited vocal range led to his relatively simple melodies.

Ask students to reflect in their learning journals about why they think that Joni Mitchell and Neil Young have been so influential in popular/rock music since the 1970s. Are there rock musicians today who might have been influenced by them?

Unit 3: Bee Gees/Disco and Michael Jackson (5 hours)

Introduction

These musicians, all songwriters as well as performers, were key players in the presentation of popular/rock music via an elaborate show and in the big business that popular music was becoming. The Bee Gees, who “legitimized” disco, had the blockbuster film *Saturday Night Fever*, while Michael Jackson’s *Thriller* album was just one aspect of his huge fan base and financial success. Dancing was also enormously popular. During this unit, students will investigate disco and songs from *Saturday Night Fever* and Jackson’s *Thriller* album, videos, and dance moves. They will develop their understanding of the range of effective techniques for the visual presentation of rock music, including doing a storyboard in preparation for their music video project.

NOTE TO TEACHERS: Controversies that surrounded Michael Jackson including changes in appearance; eating disorders; allegations of child sexual abuse; and drug abuse should not result in omitting this monumental musician all together. The issues could provide rich opportunity for excellent classroom discussion. Possible topics could include:

- How can we know the truth?
- What were the pressures that MJ dealt with? Do superstars today deal with similar pressures?
- Should the music made by flawed artists be banned?
- Are these same issues present in our communities today?
- What can we learn from the life of MJ?

Teachers are advised to plan wisely, keeping in mind issues that might be especially sensitive in their onward school and community, and make decisions, based on their own knowledge of their students and school guidelines.

Key Concepts

- disco
- disco dancing
- falsetto
- vocal harmonies
- crossover media
- 120 beats per minute
- musical elements
- MTV
- backbeat
- subdivision of the beat
- a capella
- charity rock
- racism

- funk
- moonwalk
- storyboard

Teaching, Learning, and Assessment Process

To introduce this unit, have a class discussion about what students already know (or think they know) about the Bee Gees, disco, and Michael Jackson. Record a number of the observations and plan to refer to them at the end of the unit.

Tips for Teaching Success

It might be effective, throughout the module, to have individual students bring to class significant facts (rather than unimportant trivia) about musicians, styles, or trends that they are studying (always identifying sources). Each student could be responsible for one research item. Their discoveries could be compiled for a class “70s and 80s Superstars Musipedia”. It might also be appropriate to enter some of these facts on the class timeline.

PART A: BEE GEES’ SATURDAY NIGHT FEVER AND DISCO (2 HOURS)

Play for students a brief excerpt of disco music from *Saturday Night Fever*. Together note the characteristics of the music (e.g., fast beat, throbbing rhythms, kicky bass guitar line, simple lyrics, Latin percussion). Explain that it has been called “Rhythm without the Blues” (Rockin’ Out). Also note that the defining element of disco was joyous dancing – that it was a huge craze in the late 1970s and early 1980s. A dance style that did not require a partner, it has been described as “communal dance ecstasy” (Rockin’ Out).

Provide context for disco and the *Saturday Night Fever* album by explaining that disco emerged as African American/Latino music and that it was rarely played on the radio stations until the Bee Gees “legitimized” it in the late 1970s. By 1979, disco captured 8 of 14 pop Grammy awards. Excellent information about disco and the Bee Gees can be found in *Rockin’ Out* (pp. 321-334). *The Encyclopedia of Rock and Roll* also has extensive information about the Bee Gees (pp. 62-64).

Show students a brief video clip of disco dancing. Either invite a student(s) or parent(s) to teach class members a number of standard disco dance moves or use a Learn to Disco Dance video found on the Internet (e.g., “Sweet Disco Moves” by Ryan Kasprzak on You Tube). Encourage them to get into the spirit and have fun with this “communal dance ecstasy”.



Teachers might prefer to organize Parts A and B of the unit so that the dance sections (both disco and moonwalk) are done in a single class. An invited dance teacher or physical education teacher might lead the class for this dancing. If all agreed, a short videotape could record the dance moves presented. Students might wish to reference them during their video project.



A possible extension would be for students to bring in and/or borrow from the drama department, costumes that would be appropriate for disco dancing. They might rehearse and present a short, lunchtime disco celebration, inviting other students to join in with the dancing.

When introducing the Bee Gees and *Saturday Night Fever* (both album and hit movie), note that this was the first example of highly profitable crossover media (each product was used to sell the other). Note that the movie grossed \$130 million in its first run and that 30 million soundtracks were sold worldwide. Ask students whether they can provide examples of crossover media products in the present day. Be sure to note also that many of the songs on the album were written by the Bee Gees. Additional suggestions for the Bee Gees' *Saturday Night Fever* album include:

- Lyrics for the songs can be found on www.stlyrics.com. They might be useful when having students sing the chorus of the songs or when considering the types of lyrics that these songs have.
- Have the students listen to "Stayin' Alive", keeping in mind the characteristics of disco that have been discussed. Note the use of falsetto and vocal harmonies, both characteristics of the Bee Gees' sound. Have students use personal percussion or instruments in the room to play rhythm patterns that they hear in the song. Choose a section of the song such as "Feel the city breakin' and everybody shakin' and we're stayin' alive, stayin' alive" or "ah, ah, ah, ah, stayin' alive, stayin' alive". Invite students to sing the melody (with only a clapped beat as accompaniment) noting the syncopated patterns. They might also do some disco dancing as they sing.
- Divide the song "Night Fever" into sections (verse 1, chorus, etc.). Organizing students in groups of two, have them prepare a map of "Night Fever", indicating the sections where they hear falsetto, vocal harmonies, etc.
- Looking ahead to the Unit 6 video project, have students watch the music video of "Stayin' Alive" that is available on YouTube (3'51" full version by the Bee Gees, 1977). Together, identify some of the techniques/ideas that were used in the video. Begin to compile a class library of ideas/requirements for making a music video.
- Have students clap at a speed of 120 beats per minute (twice the standing heart rate). Explain that this was the speed of disco dance music. Invite them to consider the speed of the beat in excerpts from *Saturday Night Fever*.



Ask students to note, on an Exit Card, what aspects/techniques they thought were most successful in the "Stayin' Alive" video.

Explain to students that disco was so popular and such a huge money maker for big music companies, that many different songs from other genres, including classical, were turned into disco hits. Invite students to listen to 1-2 minutes of the opening section of Beethoven's 5th Symphony, 1st movement and then have them listen to the "A Fifth of Beethoven". Together, or in small groups, identify the musical elements that were altered from the original. Ask them to reflect, in their learning journals, about which of the two versions they preferred and why. They

might also reflect on whether Beethoven's music was made less powerful in the SNF version and why/why not.

As a learning/assessment wrap-up to the unit, arrange students in groups of 4-6, give them a short timeline such as 10 minutes, and challenge them to prepare a disco version of a simple song such as Mary Had a Little Lamb or Jingle Bells. They could use any instruments available in the room (including guitars, keyboard, percussion), personal percussion, and their voices. Have each group present their disco "creation". Some may choose to include disco dance moves in their presentation. Peer assessment could identify which elements of disco each group incorporated into their version. Depending on students' prior knowledge, a list of disco characteristics/techniques could be provided for reference.

Tips for Teaching Success

Invite a local musician, music industry person, "retired musician", or popular music "aficionado" who was involved in the popular music scene in the 1970s/1980s to visit the class to talk about the bands and musicians that they remember. Who were their superstars? They might also comment on what connections they feel exist with popular music of the present day.

In advance, students, as a full group, might compile 8-10 questions to ask the visiting musicians. Individual students could take notes during the visit and later respond in their learning journals about two things that stood out for them about the information that the guest shared.

PART 2: MICHAEL JACKSON (3 HOURS)

As an introduction, refer to the list of assumptions that students have about Michael Jackson and his music. Invite a student(s) to share significant facts about him that they have researched. Consider together such important details as:

- child star with Jackson 5 who became "King of Pop", enormously talented singer, songwriter, dancer
- first solo album in 1979 sold over 7 million copies
- appealed to black and white, young and their parents, male and female
- was to the 1980s what Elvis Presley was to the 1950s
- brilliant businessman (e.g., signed Pepsi sponsorship deal in 1984 for \$5 million, in 1992 worth an estimated \$200 million)
- supported numerous charities, especially those related to children
- difficulties with scandal, allegations of inappropriate relations with children (not ever proved) led to his withdrawal from view

Refer to *Rockin' Out* (pp. 337-344) for information about Michael Jackson and MTV. The *Encyclopedia of Rock and Roll* entry for Jackson is on pp. 473-475.

MTV emerged in 1981 as the first 24-hour music video cable channel and quickly became the most effective way for a record to get national exposure. Talk with students about the marketing strategy the company had (aimed at middle class, white, people aged 12-34 because they were the ones who had cable) and the resulting almost total exclusion of black and Hispanic musicians. Ask students whether music cable channels today exhibit bias.

Note that, because of Jackson's huge popularity, MTV had to start playing his music (and the music of other black musicians). Thus, he was instrumental in breaking down MTV racial barriers.

With students, explore Michael Jackson's official web site (www.michaeljackson.com). What do they learn from the site that affirms that he was a superstar?

Thriller (1982) had 7 Top Ten hits, was #1 for 37 weeks, won 8 Grammy awards in 1983 and sold more than 45 million copies worldwide. Challenge students to discover whether other albums by any other musicians have been as popular.



Suggestions for exploring the music of this album include:

- Listen to “Billie Jean” (lyrics are available online). Ask students to identify the characteristics of the rhythm (e.g., pulsing, strong back beat, syncopated riffs). Challenge them to notate the riff “ONE-two-AND-three-four” and perform it using personal percussion as they listen to a section of the song. Have them sing the chorus of the song with the recording and then *a capella*. Explain that this song is an example of funk music.
- Have students listen to “Beat It” (Jackson's overture to hard rockers). Note the rhythmic riff one-and-two-and-three-and-FOUR. Listen especially to the guitar solo by Eddy Van Halen and map the contours of the solo. Challenge guitarists (or other instrumentalists) in the class to listen outside class and learn a portion of the solo by ear.
- As students listen to “Thriller” challenge them to notate the subdivision of the beat that is heard on the drum track. Ask them to compare this song with “Billie Jean” in terms of rhythmic riffs, instrumentation, and vocal contour.

Tips for Teaching Success

Collect a class library of notated rhythmic riffs from songs studied. Put each on a flash card. From time to time, have the students clap the riff on the card that is displayed and identify the song that they studied that uses the riff.

Show students a video of Jackson doing the “moonwalk”. The live Motown 25th anniversary version shows an excellent example. Ask whether any students can do this dance move. Together, try to do the moonwalk, using instructions available online. Watch also one of the dance sequences from the

“Beat It” or “Thriller” videos. Compare this dancing with disco in terms of moves used and general mood.

Talk with students about what a *storyboard* is and show them one or two samples. Explain that a storyboard is really another form of comic book. Be sure that they understand that skilled drawing is not required for a storyboard. An explanation of how to do a storyboard, including steps, tips, and sample frames can be found on www.wikiHow.com.

With students, watch the “Billie Jean”, “Thriller”, and/or “Beat It” videos (lyrics for the songs are on Jackson’s web site). Note that Jackson’s videos were much more sophisticated, elaborate, and expensive than previous artists. Explain that students will prepare a storyboard for a segment of one of the videos.

Steps in this group project might include:

- Establish what will be required (sketched frames that convey the essence of each shot lined up with the lyrics, starting time indicated for each frame with the first frame beginning at 0’ 0”). It would be helpful to show students 2-3 frames of a storyboard, indicating possible ways for noting the lyrics and timing.
- Organize students in groups of 2-3. Give them time to decide how they will organize their work. Provide each group with a large sheet of paper (e.g., flip chart paper), pencils and markers.
- Together, prepare a rubric for peer evaluation. Include such aspects of the project as:
 - sketched frame for each shot?
 - sketches reflect focus of what was on the video?
 - frame-lyrics coordination?
 - timing-frame accuracy?
- Decide, in advance, how many times the video excerpt will be shown.
- Once students have completed their storyboards, have them display their work and share observations about what they found most challenging, what surprises they had, what they learned



Complete the peer evaluation rubric.

As a class, or in learning journals, have students reflect about what they learned about making a music video from doing the storyboard.

Tools for Powerful Student Evaluation has a Student Self-Assessment form (p. 89) that could be used for the storyboard learning activity. In addition, the Music Class/Group Work Reflection (p. 87) would be an excellent tool for this activity.

Ask students to reflect on whether they prefer listening to the song or watching the music video. What are the differences between the two experiences?

Ask students to look again at the list of assumptions about Michael Jackson and his music that they compiled at the beginning of this unit. Reflect together about whether any of them proved to be incorrect.

- What did they learn about his role in popular/rock music?
- What about Jackson's music is so irresistible?
- Why was it so hugely popular and financially successful?
- Are any of his contributions still evident in the rock music of today?

Encourage students to draw a visual diagram of the “moonwalk” in their learning journals. Ask them also to reflect, in writing, about the effect that his fame as a child star may have had on his adult life.

Tips for Teaching Success

Many of the students' parents will have been teenagers during the 1980s. At some point during the module, invite one or two of them to attend a class to talk with the students about those years and share one or two of the pieces that they listened to. You might decide to have coffee and refreshments in an informal setting. In advance, compile together a list of questions that might be asked such as:

- What were your favourite musical styles / artists?
- What fashions / clothing did you wear?
- Do you remember groups of teenagers who listened to other styles and musicians? What was your response to them?
- What technology did you use for listening to music?
- Do you remember attending any rock concerts?
- What music videos did you watch?
- What was the response of your parents to the music you listened to?

Students could write responses, noting what they learned during the parents' visit, what surprised them, etc.

Unit 4: Pink Floyd, Led Zeppelin, and Rush (6 Hours)

Introduction

The three monster bands that are the focus of this unit are examples of rock groups whose musical excellence, financial success, enduring popularity, and enormous fan base make them true superstars. Indeed, many students will already have listened to the music of these bands. Students will investigate the progressive rock and heavy metal styles of these groups through active listening and music making. They will also explore the “star power” of these musicians and their inventive visual presentation techniques.

Once again, students will need to be able to watch recordings of stage shows and videos, since the visual experience is an important aspect of the art of these bands. Examples are provided from artists’ official web sites and from YouTube. It is suggested that teachers preview the various videos available on YouTube, prior to downloading them, since the sound quality varies significantly from item to item.

Key Concepts

- art rock
- progressive rock
- hard rock
- make poverty history
- Active Listening
- heavy metal
- distortion
- $\frac{7}{4}$ meter
- mixed/shifting meters
- subdivision
- ballad
- musical “road map”
- 12-bar blues
- two-bar riff
- guitar/drum break
- tape loop
- invented notation
- virtuoso
- falsetto
- unison
- musicians’ intent

Teaching, Learning, and Assessment Process

Prior to the first class in this unit, challenge students to ask parents/adults in the community about these three bands and their music. Have any of them attended a live concert? If so, do they have any memorabilia such as ticket stubs, programs, posters? Do they have recordings by these bands? Ask them to bring to class any related discoveries or artefacts.

At the outset of the unit, teachers might advise students that they will be asked to identify key elements that made each of these bands so outstanding. They might also suggest that students will need to choose the song from the unit that impressed them the most and be prepared to “defend” their choice.

PART A: PINK FLOYD (2 HOURS)

This art rock/progressive rock band is celebrated especially for their experimentation with sound and for their elaborate stage shows. Consider together such important details as:

- formed in 1965, still had #1 albums in the 1990s
- first British group to perform with a light show
- used an arsenal of sound effects and electronics during their works
- played in such locations as Pompeii and the Egyptian pyramids
- introduced a 360 degree sound system for their concerts
- for *The Wall*, the stage show included building, brick by brick during the concert, a 30-foot wall between the band and the audience. The wall was then knocked down at the end of the concert.
- shows included inflated plastic pig floating above the stage and a large inflated jet that crashed into the stage
- *The Wall* was performed live on the occasion of the tearing down of the Berlin Wall.
- inducted in the Rock and Roll Hall of Fame in 1996

Refer to *Rockin' Out* (pp. 240), *Encyclopedia of Rock and Roll* (pp. 760-762), and *Rock and Roll* (Stuessy and Lipscombe, pp. 240-241) for further information about the group and its music. The band's official web site and Rock and Roll Hall of Fame web site (inductee list, 1996) are also excellent resources.

With students, explore Pink Floyd's official web site:

- Don't miss the "Make Poverty History" banner on the home page. Talk with students about what impact the band's support might have.
- The "ephemera" tab has interesting ticket stubs, posters, etc.
- Pay special attention to information about *Dark Side of the Moon* and the visual evolution of its cover.

Note with students that the album, which was released in 1973, sold more than 35 million copies and was on the Billboard charts for 591 consecutive weeks (11.4 years). Suggest that students will, as they listen to and work with three songs from this album, gain an understanding of why it was so popular and is still considered to be one of the classic rock albums.

As a further introduction to *The Dark Side of the Moon*, note that the album has a dark vision that broke away from the pop song tradition, and that a key member of the group (Syd Barrett) had to leave because of problems with psychedelic drug use (common during the 1970s).



Suggestions for working with the songs from this album include:

"Great Gig in the Sky"

- Invite students to listen once to the song with eyes closed, without providing them with any information about it in advance. Ask them to use short phrases to write down their first impression of the song.
- Note the use of spoken asides during the song (words available on wikipedia.com).
- Explain the influence of soul music (female vocalist) and explain that she was asked to improvise the vocal line, without using any words.
- Have students watch the version of this song done during the 2007 P.U.L.S.E. tour (YouTube), noting the elaborate lighting effects.
- If there are confident female vocalists in the class, encourage them to learn an excerpt of Clare Torry's solo and perform it with the Pink Floyd recording.



On subsequent listening (without visuals) ask students to complete an Active Listening analysis:

- Initial reaction (first impression from above)
- Description (What do you hear?)
- Analysis of melodic contour, rhythm, timbre, texture, etc.
- Interpretation (What do you associate it with? What does it mean to you?)
- Informed Judgment

Teachers might choose to have students work in groups of two for the Description, Analysis, and Interpretation sections of the assignment. Have students, working individually, complete the “Informed Judgment” section of the analysis and compare it with their first impression. This listening analysis should be included in their learning portfolio for assessment purposes. Consider together the responses.

Tips for Teaching Success

Not every song that is studied should be responded to via the formal Active Listening chart. In many cases, students will respond to the song through music making, class discussion, or through personal connections that they make with it. Students’ emotional connection with the song (i.e., how it makes them feel, what it means to them) is a very important aspect of their engagement with it. Thus, it is suggested that not more than 4-6 Active Listening charts be completed throughout the module.

“Money”

- As an introduction, have students use personal percussion to perform rhythm patterns that use eighth and quarter notes in $\frac{7}{4}$ meter. What is unusual about the meter?
- Invite students, working in groups of 3-4, to set up a one-bar $\frac{7}{4}$ sound effects “loop” at a speed of approx. 100 beats per minute. Have them choose 3-4 sounds. Each sound should be on 1 or 2 beats in a bar. For example, foot stomp on beats 1 and 4, tambourine on beats 2 and 5, finger snap on beats 3, 6, and 7. They should be able to repeat the pattern a number of times without stopping. Have groups share their creation with the full class.
- Invite students who have some keyboard or guitar experience to add a B minor chord on the first 4 beats of each bar. Get a $\frac{7}{4}$ “groove” going with the full class.
- Finally, ask students to chant the word “money” (two eighth notes) on a concert B on each first beat as the patterns are played.
- Have the students read the lyrics of the song before listening to it. What do they think that the lyrics mean (www.lyricsfreak.com has the lyrics for the full song)?
- When students hear the repeated “tape loop” that includes sounds of change, cash register, etc., challenge them to identify the sound that is on each beat in the $\frac{7}{4}$ pattern.
- Ask students to listen carefully to the guitar solo by David Gilmour (begins at approx. 3 minute mark) and use their knowledge of musical terminology (include guitar techniques) to describe the solo. Note that the solo changes to $\frac{4}{4}$ meter.
- After students have listened to the entire song once, show them the Pink Floyd 1974 video of the song that is available on YouTube, asking them to look especially for images that are synchronized with the beat and repeated sequences of images. Ask what the explosions signify.
- Ask whether the video enhances the message of the song. Is the message still relevant?

“Time”

- With students, compare the two-minute sound effects introduction with the sounds in “Money”.
- Investigate the lyrics and their meaning.
- After listening to the song on the album, together watch the Live in London 1994 version of this song available on YouTube (note that it has had almost 8 million viewers). Talk together about the performance, the elaborate lighting effects, and the use of video.



Ask students to use writing and/or visual images to explain why *The Dark Side of the Moon* is one of the most successful rock albums of all time. Ask them also to note whether their impression of what constitutes rock music has expanded as a result of their experience with this album. If so, how?

PART B: LED ZEPPELIN (2.5 HOURS)

This British heavy metal pioneer is still considered by many to be the best rock band of all time. Consider together such important details as:

- formed in 1969
- developed out of hard rock (Rolling Stones, the Who)
- sold more than 100 million albums in USA
- by 1975, considered the most popular rock group in the world
- four of their nine albums sold more than 10 million (platinum rating)
- did not release singles
- group split up in 1980, soon after John Bonham (drummer) died by asphyxiation (choked on his own vomit – alcohol induced)
- remaining three members have reunited three times, including for the Live Aid 1985 concert

Refer to *Rockin' Out* (pp. 277), *Encyclopedia of Rock and Roll* (pp. 553-555), and *Rock and Roll* (Stuessy and Lipscombe, pp. pp. 276-278) for further information about the group and its music. The band's official web site and Rock and Roll Hall of Fame web site (inductee list, 1996) are also excellent resources.

Remind students to identify key elements that made each band in this unit so outstanding. Also remind them that will need to choose the song from the unit that impressed them the most and be prepared to “defend” their choice.

Ask students what they think that the heavy metal style is. What do they think are the characteristics of heavy metal music? Record their responses and refer to them in Part C.

Tips for Teaching Success

Ask in the staff room or among your friends to see whether there are “diehard” Led Zeppelin fans. Invite them to visit a class and share their passion for the group and its music with your students.

With students, explore Led Zeppelin's official web site. Check out the photos, timeline, memorabilia, flip books and discography. Talk about the site itself. Does it present an engaging look at the band? What do they like about the visual design?

Introduce the *Led Zeppelin IV* album, noting that it was a huge critical and commercial success when it was released. In fact, 2006 Guitar World rated it #1 in a list of greatest albums. Students might like to speculate about the artwork on the cover (The band's web site shows it clearly). Encourage students to discover more information about the album by doing online research and share it in a subsequent class.

Suggestions for working with the songs from this album include:

“Rock and Roll”

- Have the students listen to the song once through. Review their list of heavy metal characteristics and revise. They might notice characteristics of the style such as extreme volume level, guitar distortion, screaming vocals, and very heavy beat. Note that heavy metal is related to hard rock (Rolling Stones, Who) and the Blues and that Jimmy Page’s guitar style can be traced to Jimi Hendrix. Students who have done the *Popular Music of the 50s and 60s* module might be asked to share what they remember about these earlier musicians and styles.
- At some point, the prevalence of drug and alcohol use during this decade should be addressed. A class discussion could focus on the extent to which this substance abuse coloured popular culture of the time, and whether the well-known use of drugs by rock musicians had a negative impact on youth. Links could then be made with the present day.

Tips for Teaching Success

If there are students who play guitar or drums, ask them to learn riffs/choruses from the songs and play them for the class. They might also be able to talk about the specific techniques used in the recordings.

Also, drummers/guitarists/vocalists could be asked to choose their favourite performer from the bands in this unit/module.

“Stairway to Heaven”

- Introduce this epic ballad. Explain that it is considered to be one of the greatest rock songs. Also note its unusual length. Display the lyrics (available on lyricsfreak.com) and have the students refer to them as they listen to the song for the first time.
 - What is their first impression of the song?
 - Was it what they expected to hear?
 - What is its overall shape? Mood?
- Challenge students to use their aural detective skills as they listen and together, create a “musical map” of the song, using the sections indicated in *Rock and Roll* (Stuessy and Lipscombe, p. 277). For each section, identify the instruments that lead and the overall dynamic level. Also identify techniques used in heavy metal when they hear them (e.g., screaming vocals, distorted chords). Students might be interested to know that there is a symphonic version of the song. It can be accessed on YouTube, and the intriguing album cover is also shown there.
- With students, watch a performance of the song (either the excerpt from a New York 1973 performance on their own web site, or the performance done at a reunion concert in London 2007 available on YouTube is recommended). Note elements of their stage show that stand out. Pay special attention to the combination 12-string/6-string guitar that Jimmy Page plays.
- Talk together about whether their initial impression of the song has changed. What does the song mean to them?

“Whole Lotta Love” (Led Zeppelin II)/ Two Bar Riff Composition

If a copy of *Led Zeppelin II* is not available, the song can be downloaded from iTunes. Teachers need to be aware of the sexual content of this song. If this presents difficulties, another Led Zeppelin song that uses a power riff could be substituted. It is suggested, though, that in most cases the song could be used, with focus on the musical riff rather than on interpretation of the lyrics.

- With students, watch the video of the 1970 Royal Albert Hall performance of this song that is found on the band’s official web site. Is this characteristic of heavy metal? Point out the subdivision of the beat, the complex clapping patterns, and the classic two-bar riff that is repeated several times.
- Explain to students that they will now create their own heavy metal two-bar “power” riff.
- To help students in understanding what that two-bar riff is, show them the lesson on learning the classic “Whole Lotta Love” riff that is available on YouTube (it includes notation and guitar tablature).
- Discuss what makes a powerful two-bar heavy metal riff (power chords, driving beat, simple short melodic phrase, “screaming” vocals).

- Organizing students in groups of 4-6, invite them to compose and perform their own heavy metal riff. Their performances should involve at least 6 repetitions of the riff. Lyrics could be decided in advance (e.g., “Give me burger and fries” or “I’m a cat out of luck” or “Hey get out of my space”) or students could decide on their lyrics in their groups. If guitars/keyboards are not available, percussion instruments and “found sounds” could be used effectively. Challenge them to work together, use the abilities of all group members, and notate what they have created. It may be necessary to use “invented notation” in some cases.
- Alternatively, students may use music software to create the riff.



When students are ready for their presentations, agree on a rubric that will be used by peers when considering each riff. That rubric might include aspects of the activity such as driving beat, two-bar pattern, heavy metal volume, short phrase with lyrics, “power” chords”, each of which have “evident, not evident” categories. The rubric might also include a section for noting what the strengths of the riff were and what one thing they think might be improved,

In addition to the rubric, the Cooperative Group Work Peer Evaluation form (Farrell, p. 96) could be adapted for this project

Ask students what other aspects of the activity should be included.

As students present their riffs, encourage appropriate “attitude” from both performers and listeners. Use of a sound system would be an asset. Have fun creating the atmosphere of a live heavy metal performance!

To wrap up, share responses noted in the rubrics. Talk about the biggest challenges of the activity and about what students learned from it.

PART C: RUSH (1.5 HOURS)

To introduce the final band in this unit, ask whether there are students who already listen to Rush' music. Have they heard the *Snakes and Arrows* album (2007)? Did they know that this is a Canadian band? Invite individual students to share what they already know about this legendary group.

Rush is referred to as a “thinking person’s” heavy metal/progressive rock band. It was originally formed in 1969 and has had the same three members since 1974. Ask students whether they know other popular musicians (other previous ones from this module) who have remained successful for more than 35 years. Ask what ingredients it takes to maintain musical and commercial success for that long. Consider together such important details as:

- Virtuoso musicians –Neil Peart (drums, lyricist), Geddy Lee (bass, keyboards, lead vocals) and Alex Lifeson (guitar), grew up in Toronto area
- Group has been a rock music “force” since the late 1970s
- All their albums since 1976 have been either gold or platinum sellers (more than 20 in total)
- Have always done what they thought correct musically, rather than aim for radio play (same can be said for Pink Floyd and Led Zeppelin)
- Address social, environmental, emotional concerns in their music
- Yet to be inducted in the Rock and Roll Hall of Fame (students may be aware of controversy surrounding this)

Refer to *Rockin’ Out* (p. 279, 282), *Encyclopedia of Rock and Roll* (pp. 847-848), *The Top 100 Canadian Albums* (pp. 45-47), and *Rock and Roll* (Stuessy and Lipscombe, p.282) for further information about the group and its music. The band’s official web site and various online resources are also very accessible.

Invite students to bring to class memorabilia (photos, ticket stubs, concert, and album reviews) and display them in the classroom. Some students may wish to organize a computer display that also includes music samples. This might be shown in the library or Canadian studies are.

With students, explore Rush’ official web site:

- Note the opening page and background photos/artwork for the various sections. What impression do they give of the group?
- Note the Gallery (photos from each decade), and discography
- News (2009) gives link to an interview with Lee and Lifeson on CBC (Jian Ghomeshi)
- Band section provides gear lists that are very interesting
- On the Road section provides insights about touring
- Check out the Multimedia/videos, especially the Rockband interview

Alternatively, teachers might wish to organize students in groups of 2-3 and give them a specific period of time (e.g., 15 minutes) to research an assigned section of the Rush site. Ask them to report to the class at least three interesting things that they discovered during their search.

Remind students that when they complete their work with Rush, they will be asked to name and “defend” their favourite song from the unit.

The *Moving Pictures* album, the band’s eighth, was released in 1981 and has sold more than 4 million albums. It hit #3 on U.S. charts and contained three hit singles. Bob Mersereau ranks it 9th in the Top 100 Canadian Albums. Ask whether anyone has this CD at home or has downloaded it (images of the album cover that could be displayed for students are accessible on the web).

Suggestions for working with the songs from this album include:

“Tom Sawyer”

- Before listening to the song, consider the lyrics (available on www.lyricsfreak.com) with the students. What message do they convey? What might the line “His mind is not for rent” mean? After the students have listened to the song, consider whether the music makes the lyrics more meaningful.
- Pay special attention to the bass and guitar solos and to Lee’s distinctive falsetto vocal treatment. Are there boys in the class who can sing using falsetto? They might be challenged to learn a verse of the song. Students might sing a verse of the song in unison, with boys whose voices have changed experimenting with using their falsetto range.
- Consider the song in relation to the list of characteristics of heavy metal that the students have compiled in Part B. Which are present in the song? Are there those that are not?
- A video of the band playing the song is available on YouTube. Once students have checked out the gear lists on the official web site, they might very much like to watch a live performance. Drummers will be especially interested!

“The Red Barchetta”

- At the outset, explain that this song could be thought of as a metaphor for freedom. Ask students whether they know what a Barchetta is [a Ferrari].
- Having referred to the lyrics, listen once to the song. Ask students their initial impressions of it. Did they notice the guitar break approximately 2/3 through and the huge drum set that Peart uses? Peart has been compared to Gene Krupa – simply enjoy his stunning drum solos.
- Ask students to consider this quote by Alex Lifeson ("In The Studio" for Moving Pictures).

That was the intention with Red Barchetta - to create a song that was very vivid, so that you had a sense, if you listen to it and listen to the lyrics, of the action. It does become a movie. I think that song really worked with that in mind; it was successful with that intention. It's something that I think we've tried to carry on-- become a little more visual with our music, since then. But that one in particular was very satisfying. It was always one of my favourites. I think it's probably my favourite from that album. I like the way the parts knit together. I like the changes. I like the melody of the song. I love the dynamics of it, the way it opens with the harmonics and creates a mood, then gets right into the driving, right up to the middle section where it's really screaming along, where you really feel like you're in the open car, and the music's very vibrant and moving. And then it ends as it began with that quiet dynamic and lets you down lightly. So, it picks you up for the whole thing and drops you off at your next spot.



- Keeping that explanation of the musicians' intent in mind, have them listen once more to the song. In a class discussion or individual reflection, have them consider the following:
 - Does the music create the impression that Lifeson suggests?
 - What were some of the most effective things that the band did with the music to convey the sense of action and the mood?
- With students, brainstorm ideas for a music video for “The Red Barchetta” that would heighten the musicians' intent.
- If time allows, watch a live performance available on YouTube (either 1981 performance that includes graphics of the open road or a 2008 performance in St. Paul MN). Are there musical aspects of the live performance that differ from the album recording?

“Limelight”

- Explore the lyrics. What is meant by a “gilded cage”? Note especially the reference to Shakespeare’s “All the world’s a stage”. Note that band members stated that they were not comfortable with their own fame - autograph seekers, adulation, loss of privacy, etc.
- Organize students in groups of two and challenge them to find out what is unusual about the time signatures and phrasing of the song by analysing the first two verses. [combination of $\frac{3}{4}$ and $\frac{4}{4}$ meters and phrases] Encourage them to play the rhythms, sing the phrases, etc. as they listen in order to discover possibilities. Share ideas as a full group.
- Have half of the students keep a steady eighth note pulse in 4/4 while the others do so in $\frac{3}{4}$, both groups putting a strong accent on each first beat. What makes it complex and challenging to do? Listen to the song once more, focusing on the shifting meters and phrases.
- To conclude the Rush section of the unit, reflect together about what the key elements are (musical and otherwise) that have made the group so successful over a period of 40 years.



Invite students to write or prepare a visual response to the song, indicating the emotional impact that the song made on them as individuals.

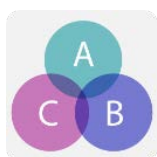
Using a Canada Reads kind of format, have students “defend” their choice of “Best Song” from this unit. Explain that their “pitches” must include musical terminology that they have learned. They might also include brief sung/played excerpts, statistics, fan testimonials, etc. Each presentation should not exceed one minute in length. After students have had time to prepare (perhaps working in groups of 3-4), have them present their “pitches”.

Encourage all students to listen carefully to the arguments made by others and determine whether their own opinions have changed as a result. Alternatively, students could submit their “pitches” for Best Song in writing.

Invite students to respond in their learning journals to prompts such as:

- “What part of this unit did you struggle with?”
- “Three things that I want you to notice about my work in this unit are...”
- “The part that I liked best/least is...”

Additional prompts can be found in *Tools for Powerful Student Evaluation* (pp. 84-85).



In this unit, as in others in the module, there are many natural links with social studies (popular culture aspect), language arts (exploration of lyrics, written and oral responses) and technology education. Many learning and assessment activities address learning outcomes in those disciplines.

Unit 5: Bruce Springsteen, Bob Marley, U2 (5 Hours)

Introduction

The musicians that are the focus of this unit come from three different areas of our planet. Not only were they superstars who have had significant musical influence, but they have also been powerful activists for a range of social and political issues. Students will investigate their music through active listening and music making. They will also consider various dimensions of their political and social activism, focusing on the role of music/musicians in society.

Once again, students will need to be able to watch recordings of stage shows and videos, since the visual experience is an important aspect of the art of these bands. Examples are provided from artists' official web sites and from YouTube.

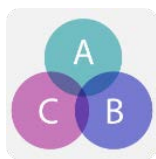
Key Concepts

- mainstream rock
- charity rock
- backbeat
- syncopated melody
- tempo
- social justice
- activism
- melodic contour
- rhythmic pattern
- stage presence
- 3rd world
- punk
- reggae
- reggae dancing
- arpeggio
- subdivision of the beat
- Active Listening
- Learning Portfolio

Teaching, Learning, and Assessment Process

INTRODUCTION

Introduce this unit by exploring together the link between popular musicians and various political and social issues. Are there musicians today who speak out on various issues? What are those issues? Give support to various causes? Why is their voice an important one? Do they make a difference? Point out the important “protest” voice that popular musicians such as Marvin Gaye, Pete Seeger, Joan Baez, John Lennon, etc. have had since the mid-1900s. See *The 10 Most Revolutionary Songs* for further details re popular musicians’ support for social justice through their music.



Teachers might wish to ask students to research one of the following events/causes in which popular musicians were involved in the 1970s and 1980s, discovering what the event/cause was in support of, where and when it was held, who was involved, etc.

- Band Aid
- Live Aid
- USA for Africa (We Are The World)
- Sun City
- Farm Aid

Together, make a list of causes that were supported by popular musicians during the two decades. Are they different from the issues that are supported today? Are there similarities? Explain that every musician in this unit has been a powerful political/social activists and that those roles will be investigated.

Tips for Teaching Success

As items are being added to the class Timeline of events and music milestones, challenge students to find out when various listening/viewing technologies were introduced/became popular (e.g., Walkman, boom box, cassettes, VCR, cable TV) and add them to the Timeline.

PART A: BRUCE SPRINGSTEEN (2 HOURS)

To introduce Bruce Springsteen, ask whether students know his nickname (“The Boss”) and any of his songs. Invite individual students to share what they already know about this American superstar. Ask whether they have copies of Springsteen albums at home and might bring the album covers to class.

Springsteen, who has been a working class hero, was a huge force in rock music for almost three decades. In 1974 the critic Jon Landau (who later became his manager) saw one of his performances and wrote, “I saw rock and roll’s future and its name is Bruce Springsteen”. Talk about what this statement implied.

Consider with students such details about Springsteen as:

- grew up in New Jersey, son of a bus driver and a secretary
- After the release of his 1975 album *Born to Run*, both *Time* and *Newsweek* featured him on the cover.
- His music is an example mainstream rock style.
 - Are students able to describe what mainstream rock is?
 - If necessary, come back to this question after they have had a chance to listen to Springsteen’s music.
- with his E Street Band, was a megastar during the 1980s
- has been compared to both Bob Dylan and Neil Young
- passionate advocate for Vietnam War veterans, working class people, anti-nuclear energy, etc.
- won Academy Award, Grammy, and MTV awards for “Streets of Philadelphia”, a song written for film of the same name
- inducted in the Rock and Roll Hall of Fame in 1998

Refer to *Rockin’ Out* (p. 262-264, 353-354), *Encyclopedia of Rock and Roll* (pp. 930-932), and *Rock and Roll* (Stuessy and Lipscombe, pp. 229-230) for further information about the group and its music. Springsteen’s official web site and various online resources are also very accessible.

With students, explore Springsteen’s official web site:

- note the list of current concerts
- check out the long list of available songs and lyrics
- Investigate the album covers and consider the artwork for 3-4 of them (other than *Born in the USA*). What impression do those album covers create? When songs are downloaded today, does the listener somehow miss an important aspect by not having covers/lines notes, etc.?)

Tips for Teaching Success

At this point in the module, it might be very helpful to review the progress that students are making with their learning portfolios. Encourage them to keep all draft work and notes, as well as completed pieces of work and assessment forms. *Tools for Powerful Student Evaluation* (Farrell, p. 102) has a Table of Contents that could be used to assist students in organizing their portfolios.

As an introduction to the *Born in the USA* album (1985), note that there were seven Top Ten singles on the album. Compare this with Jackson's *Thriller*. Together, examine the cover of the album. What message does it convey? Explain that it was a well-known and powerful visual symbol during the years following its appearance.

Suggestions for working with the songs from this album include:

“Dancing in the Dark”

- Note that this was the Rolling Stones' reader's poll Song of the Year for 1985 and that the video won a Grammy award. On the first listening (with eyes closed) ask students to note 2-3 things that impressed them about the song.
- Consider the message that the lyrics of the chorus convey (“You can’t start a fire; you can’t start a fire without a spark. This gun’s for hire, even if we’re just dancing in the dark.”) Note that Springsteen may have been angry about having to write songs too quickly for the album.
- Ask students to notate and play the basic rhythmic pattern for the song (1 and TWO and three and FOUR and) at the same speed as it is found in the song. Remind students that this strong accent on beats 2 and 4 is called a backbeat. In what era of rock and roll was this rhythm pattern also very much used.
- Have students describe the quality of Springsteen's singing voice. Does it resemble the voice of anyone else they have studied in its roughness? Challenge students to sing the refrain line (“Dancing in the Dark”) until they get the syncopated melody exactly. Note how simple the melody contour is. As they listen to the song once more, have them learn as much of the melody as they can and sing with the recording.
- Before students see the video, ask them to use their detective ears to discover what the instrumentation of the E Street Band is.
- Together watch the video (1984) available on YouTube. Talk together about Springsteen's huge stage presence. What aura does he create? What energy level? Ask whether there are earlier rock and roll musicians who had a similar kind of raw energy and power (e.g., Elvis Presley, James Brown).

“Born in the USA”



- Share with students the irony that this song, with its bitter verses about conditions in the USA, was interpreted as being patriotic and that both political parties wanted Springsteen to endorse them during an election campaign. Explore the lyrics, identifying the issues that are raised during each verse. Pay special attention to the message re the Vietnam War and its veterans.



- Once students have listened to the song once, work together to learn and sing the anthem-like chorus, first with the recording, and then accompanied by their own rhythmic accompaniment (make sure that there is a strong backbeat). Encourage students to match the energy and rawness of Springsteen’s sound as they sing, while matching pitches correctly and achieving a good ensemble style.
- Together watch the video (YouTube, 1984) that intersperses images of a live concert with images of the working class. Note Springsteen’s raised clenched fist during the chorus and his athleticism on stage. What message do the various images convey? What was Springsteen really saying? How does the cover of the album and final shot in the video tie in with this?
- Consider the quality of the video. Are there problems with the synchronization of the audio and video of the live performance? What ideas does the video suggest? What lessons does it point out for the students’ own video project in Unit 6?



Teachers might consider recording the class version of this chorus. Students could then listen and complete a self-assessment rubric in which they assess the success of their class rendition vis-à-vis correct pitches, strong backbeat, steady eighth note rhythmic pattern, clear diction, appropriate vocal style, and energy.



Consider inviting parents/adults in the community who have memories of the Vietnam War era to visit the class and share their reminiscences. Why was there such strong opposition to American involvement in it? What were the main issues? What was the role of popular musicians in opposing the war?

“My Hometown”

- With students, read the lyrics and talk about the message(s) that they convey. Are there connections between the problems in his “hometown” and small towns in Nova Scotia today?



- Note with students that Springsteen chose a relaxed tempo for the song. As they listen for the first time, have them consider the simplicity of the melody and ask them to draw its contour. Does this effectively enhance the message/mood? Invite students to sing the melody with lyrics as the recording is played again. There may be students who will be able to play the chords on guitar or keyboard. Use percussion instruments or personal percussion to set up the basic rhythmic pattern. As one half of the class sings a verse, invite the other half to provide rhythmic backup. Alternate roles from verse to verse.
- Share with students the fact that Springsteen used to announce gifts to the local food bank, union funds, etc. just prior to singing this song when he was on tour. What does this say about him as a musician? An activist?

“Streets of Philadelphia” (1994)

The lyrics and audio of this song can be downloaded from Bruce Springsteen’s website. Also, his video is available on YouTube.

- Ask students whether they have seen this film (starring Tom Hanks) that speaks strongly to the agony and social ostracism experienced by those who have AIDS. Note that Springsteen’s title song won both Academy and Grammy awards and that it went to the top of the charts in both Europe and North America.
- With students, watch Springsteen’s video that intersperses shots of Springsteen walking through the streets and scenes from the movie.



The Student Self-Assessment form (Farrell, p. 89) and Music Class Reflection (Farrell, p. 87) could both be effectively adapted for use during this unit.

Have students use their learning journals to discuss the challenges and joys reflected in Springsteen's music. Also, they might consider the connection they feel with the songs of Springsteen and the messages that are conveyed.

As the end of Unit 5 approaches, consider planning a Superstars Day and ask students to synthesize their learnings and come dressed as their favourite star or song from those studied in this module.

To wrap up the work with Springsteen, talk about the various aspects of Springsteen's role as a passionate advocate for various causes (Vietnam veterans, the poor in Africa and USA, AIDS, anti-nuclear power, etc.). Did his being a popular music superstar increase the power of his voice? If so, in what way?

PART B: BOB MARLEY (1.5 HOURS)

To introduce Bob Marley, ask whether any students have been to Jamaica. Invite them to share their impressions of this small island country and its music. Ask also whether students know anything about Bob Marley, the Jamaican singer-songwriter who became an international icon and who was the first popular music superstar from the 3rd world.

Explain that Bob Marley wrote songs about the street culture in Jamaica (consider the parallel with Springsteen's song about small town USA) and that he left a huge body of songs and recorded work in spite of his short career. Perhaps his most outstanding legacy is his marriage of music with his political message – he wrote of many social justice and spiritual issues and used his punk/reggae music to take this message to youth.

Consider with students such details about Marley as:

- mother was black, father white (attached to British army)
- grew up in Trenchtown (poorest slum in Kingston, Jamaica)
- became a hero figure in Jamaica and the 3rd world
- Rastafarian, had a vision of One World- One Love
- wounded in an assassination attempt in 1974
- *Exodus* album on UK charts for 56 weeks; Time magazine called it "The greatest album of the century"
- 1981 died of cancer (age 36)
- awarded UN Medal of Peace

Refer to *Encyclopedia of Rock and Roll* (pp. 609-610) for further information about Bob Marley and the Wailers. Marley's official web site and various online resources are also very accessible. *Rockin'*

Out (pp. 313-316) provides background information about Marley in the context of the Rock Against Racism movement.

Tips for Teaching Success

Though the introduction to each of the artists in these units is presented in a common “format”, teachers are encouraged to choose other organizational methods for some units. For example, one or two songs by an artist might be presented prior to the contextual details about that artist. Alternatively, student research about the artist or a look at the official web site could begin each section.

With students, explore Bob Marley’s official web site:

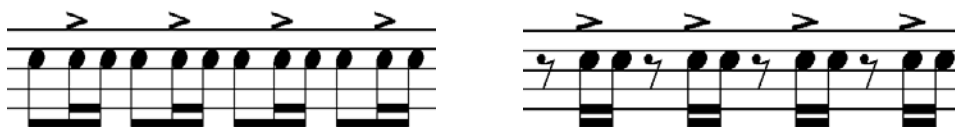
- his Life and Legacy and The Family sections are very interesting
- listen to the background reggae music to identify the characteristic reggae rhythm pattern
- photos provide valuable insight

As an introduction to the *Legend* album (1984), note that this is a post-mortem collection of Marley’s greatest hits and that it has sold millions of copies. Also, talk together about Marley’s social/political activism (e.g., anti-poverty, anti-racism, speaking out for the poor, left wing activism in Africa) to provide important context for listening to his songs.

Suggestions for working with this album include:

“I Shot the Sheriff”

- Talk together about the lyrics (available on www.lyricsfreak.com). What is the main message that they send about the poor in the 3rd world?
- After students have listened to a portion of the song, notate together the characteristic reggae rhythm pattern



- and have students play it with the strong accent on each AND. Organize the class into two groups and have one group play on each beat while the other group plays AND a AND a, etc. Latin percussion instruments or a combination of clapping, finger snapping, etc. would work well. It might also be fun to ask students to stand and adopt a laidback reggae “attitude” as they play their rhythmic pattern.
- Share with students this Marley quote about reggae (Rolling Stone 500 Greatest Albums of All Time, p. 64). “Reggae music too simple for [American musicians]. You must be inside of it, know what’s happening, and why you want to play this music. You don’t just run go play

this music because you think you can make a million off it.” What does this statement tell us about the soul of reggae and about Marley’s artistic sincerity?

- Note that the Eric Clapton/Phil Collins cover of this song sold more copies, not only in the UK and USA, but also in Jamaica, than Bob Marley’s own recording.

“No Woman, No Cry”

- Ask students to listen to this song without any introductory remarks. Challenge them to find the musical elements that are similar with those in “I Shot the Sheriff”.
- Once again, examine the lyrics and discuss their message. Note the reference to Trenchtown (so named because it was a shanty town built over a sewage ditch).
- The chorus of this slow ballad is very simple. Encourage students to notate it, giving them the initial pitch. Then ask them to sing the chorus, with a reggae rhythm backup. Some students may be able to add the guitar chords.
- Together watch a live performance by Marley and the Wailers that is available on YouTube. What impression do they get of Marley from his stage presence?
- If possible, have a student or adult from the community or web-based “instructor” demonstrate some basic reggae dance moves. Have a “reggae dancing party” as students listen to this song or another from the album. What does the reggae dancing style reveal about the music?



Plan a school reggae event. Students could dress in Caribbean-style attire, there could be reggae music played in the hallways and lunchroom, Jamaican-style black beans and rice might be served for lunch, music students could lead one or two reggae dances. There might be students who would like to perform a reggae style piece. Members of the local community of Jamaican/Caribbean descent might get involved with decorations, food, dancing, etc. Highlights could be filmed and placed on the school web site. This special event would obviously have strong links to social studies.

“Redemption Song”

- Consider together the lyrics (e.g., lines such as “Old pirates, yes, they rob I; Sold I to the merchant ships,” and “Emancipate yourselves from mental slavery, None but ourselves can free our mind.”). Who is the message for?
- Lyrics and guitar chords are available on www.heartwoodguitar.com. Encourage guitarists/keyboardists in the class to learn the chords as all are learning the chorus of the song. Invite students to make their own personal connection with the music and lyrics as they sing, play, and listen to the song.
- Marley’s live performance of the song recorded in Dortmund, Germany is available on YouTube.



To wrap up the Bob Marley/reggae section, consider the following learning/assessment activities:

Organizing students in groups of 5-6, ask them to prepare a reggae version of a song such as “We Shall Overcome”. Provide students with the notated melody, chords, and lyrics.

- Agree together on the parameters of the assignment (e.g., length of preparation time, number of verses/chorus to be done, involving all members of the group) and make a simple rubric that students will complete. Include a section in which they will respond regarding the success of each group in capturing the reggae style.
- Have each group present its reggae arrangement to the class. Some groups may prefer to record their version and present it via computer, rather than live.

Have students reflect in their learning journals about Bob Marley and his social justice message. What does the message mean to them? Is it relevant for the present day?



As a possible extension that has both language arts and visual arts connections, interested students might like to design and make (either by hand or on computer) a children’s story book based on one of the musicians they have studied. These books could be displayed in the school library or at a local elementary school.

PART C: U2 (1.5 HOURS)

To introduce the Irish band U2, consider beginning with one of the songs from *The Joshua Tree* album. Invite students to listen to one that is not listed below (many will know these songs) and identify one or two special qualities of this band.

Discover what students already know about this band. As details are compiled, be sure to include:

- Irish band formed in 1978, rehearsed together in high school, membership has remained the same (also the same manager)
- Lead singer and lyricist, Bono, is a huge voice for a range of social/human rights/political issues including such as Amnesty International, anti-apartheid, relief of 3rd world debt.
- one of the most widely-followed rock bands in the world by the end of the 80s
- songs tackle social and spiritual matters (three of the members are practicing Christians)
- have maintained their status as one of most adventurous, groundbreaking acts in popular music
- inducted into the Rock and Roll Hall of Fame in 2005

Refer to *Encyclopedia of Rock and Roll* (pp. 1022-1024), *Rockin' Out* (p. 367), and *Rock and Roll* (pp. 230-232) for further information about U2. The Rock and Roll Hall of Fame website, the band's official web site, and various online resources are also very accessible.

With students, explore the U2 web site.

- How does the site compare to others that have been viewed during the module?
- Note the various "causes" that the band supports, sharing information about what issues are involved in each. Especially notice the Download the Mask (support for Free Burma) and the Hearts+Minds section (share with students that the band also supported the drive to replace the musicians' instruments that were lost during Hurricane Katrina).
- Explore some of the video clips in the Sound+Vision section (e.g., 360 degree opening night, August 15/09 London concert – 88,000 in audience)
- Note that lyrics for all songs are included
- Essentials and Discography provides further information about the band and its music

As an introduction to *The Joshua Tree* album, note that after its release in 1987, *Time* magazine featured the band on the cover and called it "Rock's Hottest Ticket". Note also that it received two Grammy awards (Album of the Year and Best Rock Performance) and that it has sold more than 20 million copies. Ask students whether they can identify other 1980s' albums that were similarly successful.

Suggestions for working with songs from this album include:

“Where the Streets Have No Name”

- Consider the lyrics. Provide the context that Bono may well be referring to strife-torn Belfast, where your street address would indicate whether you were Protestant or Catholic, and your relative income. He has also said that he is referring to not being held down by existing values.
- Note the guitar arpeggio with delay at the beginning and end of the song. Discuss what an arpeggio is. Ask whether guitarists/keyboard players in the class can demonstrate an arpeggio.
- Together, notate the subdivision of the beat that is heard repeatedly. Challenge students to perform the rhythmic pattern (ONE-ee-and-a-two-ee-and-a-THREE-ee-and-a-four-ee-and-a), first at a moderate speed and then at the same speed as the recorded song. Students could use percussion instruments such as bongos, drums with no snare, or desktops, playing with their fingertips and alternating hands. Try organizing the students into two groups and doing a “call and response” version.
- As students listen to the song again, ask them to play the rhythm pattern quietly, concentrating on even sixteenth notes and strong accents on beats 1 and 3.
- If time is available, watch together the live performance of the song (at Slane Castle) available on YouTube. Talk together about the outstanding aspects of the band’s stage presence.

“Running to Stand Still”



Explain that the Active Listening chart (see page 32) students complete for this song will be the last one in the module and that they will use it to assess the development of their own listening skills over the past weeks.

- Have students listen to the song three times. After the first listening, they should complete the First Impression section.
- Before the second listening, explain to students that the song addresses the hopelessness and frustration of heroin addiction. Together, look at the lyrics.
- As they listen a second time, have them write down as much as they can (in point form) about Description (what do you hear?), and Analysis (rhythm, timbre, texture, dynamics, speed, style).
- On a third listening, encourage them to note their Interpretation (what does it make them think of? What does it mean to them?)
- Finally, have them note a final Informed Judgment. How does this differ from their First Impression?

By now, students should have at least four completed Active Listening charts in their learning portfolio. Ask them to review the charts, paying special attention to

the first one that they did and the latest. Give them time to consider and note what the most significant developments were with their own listening and one or two ways in which they hope to develop their listening skills further in the future.

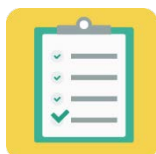
Tips for Teaching Success

Trivia Game

Students, working in groups of 2-3, could be given a short period of time (e.g., 30 minutes) to prepare a given number of “trivia” questions about one of the musicians/bands that they have studied during the module. Questions and answers could be written on file cards. Students could then play a “trivia” game, with a volunteer (or the teacher) reading the questions. Students would not be allowed to respond to the questions that they composed.

“I Still Haven’t Found What I’m Looking For”

- Together, investigate the lyrics. Note that this is a song about spiritual yearning and that band members have referred to it as a “gospel” song.
- Invite students to learn the chorus line that is repeated many times (“I still haven’t found what I’m looking for”) and sing it together. Why is a repeated line such as this used so often in popular music (note that it is sometimes referred to as “the hook” and is similar to the two-bar riff in various other songs that they have studied)?
- Ask students to compare this song to “Where the Streets Have No Name”. What musical elements are similar?
- As students listen, have them provide rhythmic backup, singing with the chorus. What is the emotional appeal of this song?



At this point a number of wrap-up learning/assessment activities would be appropriate in addition to the music video project on Unit 6. The intent is for students (and teachers) to have an opportunity to reflect about what they have learned, assessing their progress in the three learning outcomes strands.

Suggestions include:

- Together, review the Timeline that includes major events/trends and musical highlights. Ask students to respond, either orally or in writing, to such questions as:
 - What events/trends surprised you the most and what connection do you see between them and the music of the day?
 - What general conclusions can you make about the 70s and 80s from our Timeline?
 - What connections do you see between the music trends of the 70s and 80s and the present day?

- Provide time for students to organize their learning portfolios, complete the cover page and include a page that indicates what two pieces of work they are most proud of and which one they found the most challenging.
- Top Five Songs Time Capsule: Ask students individually to choose the five songs (from those studied during the module) that they think should be included in a capsule that is to be sent into space (so that others will know about our music). When they have made their choices, organize students in groups of 3-4 and have each group agree on a list of only five. Have each group share their list and, in a full class discussion, agree on the five that the class would include. Encourage students to use their musical knowledge of the songs, and their importance for the decades, as they reach their final decision. This will also be an opportunity for students to demonstrate listening and responding to and showing respect for the ideas of others.

Unit 6: Music Video Project (6 Hours)

Introduction

As mentioned in the introduction to the module, this project will constitute the final unit. It is intended that students will use the skills and learning acquired in previous units as they undertake the challenge of making a music video. They will also require/acquire some understanding of and experience with the steps involved in making a music video.

A number of possibilities for organizing the project will be suggested but it is understood that teachers and students, working together, will plan the project, keeping in mind the skills, interests, and teamwork preferences of the full group.

Key Concepts

- theme
- music selection
- image gathering
- transition
- shot list
- video and audio editing
- promotion

Materials

- video/digital camera
- song(s)
- digital recorder/sound system
- computer with Windows Movie Maker or iMovie software

Teaching, Learning and Assessment Process

INTRODUCTION

In a full class discussion, discover what students already know about making a music video. This will include ideas that they have discussed in previous units about what makes a successful music video. Explain that the project will involve research on video making, choosing a theme, music making, image gathering (including video shoots as necessary), editing, and final presentation of the video. Find ways to “cultivate” a high level of motivation for the project. Note that it will be a concrete celebration of their learning experience during the Superstars module - that its music will be from one of the albums they have worked with (or an original composition “in the style of”) and that the video will deliver a message about a social/human rights issue that students feel is important.

HOW TO MAKE A MUSIC VIDEO RESEARCH

A number of useful web sites provide clear instructions re the steps involved in making a music video. For example

- wikiHow (explains the planning, filming, and producing aspects of the creative task)
- www.howcast.com/videos/35928-How-To-Make-a-Music-Video is excellent
- YouTube has several entries

Teachers may choose to have students do the research in a full group setting or work in small groups, each group compiling ideas/steps from one reference source.

Tips for Teaching Success

This project provides an ideal opportunity to involve older brothers and sisters/adults in the community/local musicians. Consider inviting a guest(s) to class to talk about the process of making a music video. Provide ample opportunity for students to ask questions. Not only would this provide a connection with the local music community, it might provide valuable guidance for teachers who do not have experience with making music videos. In addition, a guest who has experience with music videos could be invited to view the completed project(s).

PLANNING THE PROJECT

The following steps are suggested but, once again, it is understood that teachers and students will adapt this outline to suit their own school setting. In some cases, the music making aspect might involve singing/playing *with* a recorded version of the song. In others, students might record their own version of it. In yet others, students might compose their own song/verses and perform/record it.

1. Agree on the components of the project (e.g., selection of theme/message, editing)
2. Decide whether students will work in groups (perhaps 6-8 per group) who will each do their own video or whether the class will work as a full team. Review the various roles and responsibilities, depending on the chosen grouping. For example, if the class works together to produce a single video, smaller groups could be organized for such aspects of the process as making the music/performing the song, storyboarding, designing/performing the choreography, gathering images, video recording and editing, preparing promo materials, etc. Alternatively, if students work in smaller groups to create their own video, they will need to be sure that the strengths of each group member are used wisely so that all aspects of the process can be successfully handled.
3. Agree on a time frame
4. Identify materials required and sources for same
5. Decide together on a rubric that will assess the video-making process. This might certainly include consideration of each aspect of the process (e.g., choosing a theme/message, gathering images, doing a story board, performing/recording the song, video editing, groupwork skills). *Tools for Powerful Student Evaluation* suggests rubrics/checklists that could be adapted for this project, including Project Checklist (p. 73), Group Work Reflection (p. 87), Self-Evaluation of Group Presentation (p. 95), Peer Evaluation of Group Work (p. 96).
6. At some point(s) during the video-making process, this rubric should be revisited together, and additional aspects added if appropriate. This review will also be a good opportunity for students to consider, once again, the project as a whole.

THE PROCESS

How the process unfolds will vary, depending very much on individual student strengths and classroom situations and on guidance by teachers. Flexibility focus on getting things done, problem solving, and respect for the contributions of all will undoubtedly be key requirements for a successful project. It is suggested that students and teachers keep a log of the process that will be considered as part of the final review of the project. A photographic and audio “scrapbook” could also document the process.

PRESENTING THE VIDEO/REFLECTION

If students worked in smaller groups, each video might be presented to the full class and responses shared. If students worked in a full group, their video could be shown to another music class.

Those who made the video should have an opportunity to talk about their creative work, sharing thoughts about the process. During this round table discussion, other students should be encouraged ask questions. This reflection might include:

- what their greatest challenges were
- what their greatest successes were
- what their “inspirations” were/which “superstars” studied during the module influenced their work
- why they chose the message that they did
- whether the combination of music and images conveyed the message that they intended
- what they have learned about the dimensions of creating/producing a music video

The video(s) could be added to a school web site or to You Tube. They might also be shown in the music room or school lobby during parent-teacher meetings.



To conclude, complete the pre-designed rubric. Students should be encouraged to reflect in their learning journals (or in a full group discussion) about what the music video project meant to them and what big lessons they learned from it.

References

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Mersereau, Bob. (2007). *The Top 100 Canadian Albums*. Goose Lane Editions.

Stuessy and Lipscomb. (2009). *Rock and Roll*, 6th Edition. Prentice Hall.

NS Music Primary-6

RECORDINGS

Albums including: *Blue* (Joni Mitchell); *Harvest* (Neil Young); *Saturday Night Fever* (Bee Gees et al); *Thriller* (Michael Jackson); *Dark Side of the Moon* (Pink Floyd); *Led Zeppelin IV* (Led Zeppelin); *Moving Pictures* (Rush); *Born in the USA* (Bruce Springsteen); *Legend* (Bob Marley); *The Joshua Tree* (U2)

WEB SITES

Website such as: Rock Hall of Fame and Museum web site; Rolling Stone web site; wikiHow.com; official sites for artists including Michael Jackson, Joni Mitchell, Neil Young, Bruce Springsteen, Bee Gees, Led Zeppelin, Pink Floyd, Rush, Bob Marley, and U2; YouTube; www.lyricattack.com; www.azlyrics.com; www.lyricsfreak.com; www.heartwoodguitar.com; www.howcast.com/videos

Archival newspapers / magazines available on-line (including Rolling Stone Magazine)