

Wisconsin Arts Celebration Project

Celebrating 50 Years of the Wisconsin Arts Board

3-5 General Music Lesson Plan



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Lesson Title

Sound Like the Wind

Lesson Duration

Unit Plan - designed to be addressed on and off as reminder games and activities.

Lesson Overview

Sound Like the Wind - This lesson plan is based on the poem, *Like the Wind*, by Dasha Kelly Hamilton, and uses the Choral, Orchestral, or Band works by Erika Svanoë. In this lesson, students will explore the relationship between different types of movement and the possible sounds they can create.

Lesson Target(s)

Students will be able to Create: create a sound effects map of *Like the Wind* by Dasha Kelly Hamilton, Perform:, perform their sound effects for *Like the Wind* by Dasha Kelly Hamilton, Respond: respond to the sounds that different words imply, Connect: connect the relationship text and sound,

Essential Question(s)

Create - How can create a sound that matches the imagined sound of a word?

Present - How can I perform my sound effects with my class in real time?

Respond - How can I imagine the sound a word or idea might make?

Connect - How can I relate a word or idea to a sound?

DPI Academic Standards Used

Create	MG1.Cr.6.i: Improvise rhythms and melodies with voice, instruments, and a variety of sound sources to add interest to a song.
Perform	MG2.P.7.i: Demonstrate expressive qualities in performance.
Respond	MG3.R.6.i: Express musical ideas through verbal, movement, written, or artistic means.
Connect	MG4.Cn.7.i: Examine and evaluate musical connections, similarities, and differences.

Materials/Equipment

- Poem *Like the Wind* by Dasha Kelly Hamilton
- Sound effect / found objects.

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Lesson Sequence/Strategies

Vocabulary words

Wind, chase, play, lifting, motes, weightless matter, dancing, specks, dreams, breathe them in, belt it out, shake, quarter notes, shards, broken hearts, melted, breeze, storm, electricity, scribble, cosmos, seas, rustles, leaves, uproot, mighty trees, forces of our nature, destroyer, creators, casting, stack, shatter, remix and line break, bake, glaze, spin, shift, shape, wander, rest on something fresh, fusion, Sound it out, melody, Twinkle, starlit skies, stardust, weight, texture, timing, surface material, foley.

Engage 1: 5-10 min

Curiosity spark 1

Cloudy With a Chance of Meatballs

<https://www.youtube.com/watch?v=kWk2szYzPcQ>

After the video guide a conversation through questions:

- Isn't it crazy how all the sounds you hear in the movies are recreated with other sounds and then laid overtop the image?
- Why do you think they do that?
- What else could they have used to make the sound of cheeseburgers hitting a dock?
- Can you/we make any fun sound effects?

Curiosity spark 2

The Magic of Making Sound

https://www.youtube.com/watch?v=UO3N_PRIgX0

10 Movie Sounds

<https://www.youtube.com/watch?v=5hWbmn7GtDE>

After the video guide a conversation through questions:

- What things were they looking for in the original sound that they tried to recreate?
 - Weight, Texture, Timing, Surface material.
- Can you/we make any of these sounds?

Explore: 10 minutes - several times over several days.

Read the poem *Like the Wind* by Dasha Kelly Hamilton

Emphasizing the sound effects possible of certain words.

Like the Wind

Dasha Kelly Hamilton

Feel the wind chase and play

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In ways our eyes could never see
Lifting notes and weightless matter
Dancing specks of wayward dreams

Breathe them in
Belt it out
Shake loose the quarter notes
Your starter dough, the shards of
broken hearts to be reimagined with melted gold

We breeze
and we storm
Strum electricity in the air
Scribble into the cosmos and seas
“Maybe” rustles comfort and through the leaves
“If” can uproot old and mighty trees

Ideas travel through us like the wind
Forces of our nature
Designers and makers
We are destroyers
We are creators

Casting roles, molds and long shadows
We stack
We dance
We shatter, remix and line break
We bake, we glaze

Spin, shift and shape
We wander, wondering
Settling to rest on something fresh,
Somewhere new
Some solution, shortcut or fusion
Some evolution
of you

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Breathe in

Sound it out

String the melody of your story along the eaves

Twinkle a mural across your starlit skies

Each of our lives

Already a constellation

We are lifted particles of stardust

Bending breezes into dreams

Follow up

As a class or individually depending on age. Go through the poem again and highlight all the words full of sound potential.

Wind, chase, play, lifting, motes, weightless matter, dancing, specks, dreams, breathe them in, belt it out, shake, quarter notes, shards, broken hearts, melted, breeze, storm, electricity, scribble, cosmos, seas, rustles, leaves, uproot, mighty trees, forces of our nature, destroyer, creators, casting, stack, shatter, remix and line break, bake, glaze, spin, shift, shape, wander, rest on something fresh, fusion, Sound it out, melody, Twinkle, starlit skies, stardust.

Experiment: 10 minutes - several times over several days.

Go through the list of sound words and ask sound questions.

- Is this word-sound loud or quiet?
- Is this word-sound fast or slow?
- Is this word-sound high or low?
- Is this word-sound smooth or rough?
- Is this word-sound few or many?
- What other things could sound like this?
- What materials/ objects do we need to recreate this sound?

Write a shopping list!

After the class has answered all the questions it's time to write a shopping list and go shopping for all things needed to recreate these sounds.

Developmentally Appropriate Practice Considerations

- If you have many of these items in your classroom, you can do a classroom shopping list and after you answer all the questions for one word you can make your list for that one word right away and go shopping to find your sounds in your room

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- If you do not have most of these items in your classroom, you can do a at home shopping list. Then the students will need to find these objects at home (with parent permission - it would be smart to warn the parents, classroom teachers, and school administration before sending the students home with a list)
- Depending on age shopping for one item at a time can help with pacing.
 - For younger students you may just want to explore and shop for one or two words at a time, and collect your sounds over a series of classes peppered with other activities.
 - Older students could probably do most of this in a class or two, and dig deeper into the specifics of each sound.
- Depending on class size and dynamics it may be desirable to do this portion of the lesson in groups.

Foley Artists at Work

As each sound-word effect is found and the class has collected the effects needed. Experiment with each sound and ask the questions:

- Is this word-sound loud or quiet?
 - Is my sound loud or quiet?
- Is this word-sound fast or slow?
 - Is my sound fast or slow?
- Is this word-sound high or low?
 - Is my sound high or low?
- Is this word-sound smooth or rough?
 - Is my sound smooth or rough?
- Is this word-sound few or many?
 - Is my sound few or many?
- Does my effect sound the way I think the word-sound should?
 - Would other people be able to guess my word-sound?
- What's missing?

Put it to the test!

If the class was divided into groups to find their sounds, they can put them to the test. One of the last questions asked was "Would other people be able to guess my word-sound?"

Have each group pick a word-sound they think is good and put it to the test.

- Have the group perform their word
- See if the class can guess the word
 - If so - great work!
 - If not - what are we missing to make the sound more accurate?
- Go back to the experiment to improve the sounds based on the feedback from the class.
- Repeat this until all the class word-sounds are ready for performance.

Extend/Elaborate: 10 minutes - several times over several days.

After all the class word-sounds have been created it's time to put them back in the poem.

- Read the poem again and as the word-sound is read the student or group that has that sound ready can perform their sound.

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- Practice all the transitions and get all the sounds ready so they can be performed in real time with out altering the pacing of the poem too much.
- If the students are excited about this project you could record the final project and play the audio for an audience at a concert and have them guess what/who was making each sound.
 - Or you could do a live performance behind a curtain and then reveal the performers!

Evaluate: Observations for assessment

Assessment is feedback that informs the next step. The next step of the teacher, and of the students alike. The key to this style of learning is simply active participation, curious exploration, and informed experimentation. Every student will look different in these activities. I use the modeled gradual release of responsibility and observe how the student transitions between each layer.

1. I model and demonstrate - specifically in this case curiosity, experimentation, and wonder.
2. I invite the student to make curious observations, and experimentation suggestions with me.
3. I encourage students to make their own observations, and set up their own experiments, while I take more of an observer role.
4. They experiment on their own.

As the students are participating in the conversations and experiments the teacher observes and watches for:

- Participation - are they contributing to the conversation with ideas?
- Understanding - are they looking for apt connections between sound and words/ideas?
- Reaction time - do they act right away or do they wait for others?

Curriculum Author

Tony Kading



Anthony Kading is a Music Educator for the Gale-Etrick-Trempealeau School District. Beginning his career in Music Education in 2004 after studying Tuba, Composition, and Arts Management at the University of Wisconsin Whitewater, Tony actively composed and presented clinics and workshops on his music and composing with student ensembles for High School and, Middle School Concert Ensembles, as well as Marching, and Jazz Ensembles. This passion for how students are shaped by music and the compositional process lead the way for Mr. Kading to pursue a formal career in Music Education in 2007. He has since taught a variety of Beginning Bands, Middle School Bands, and High School Bands, in Sun Prairie, Fort Atkinson, Oregon Wisconsin; been an Artistic Director for the Longmont Youth Symphony, and Longmont Youth Wind Ensemble in Longmont Colorado. Tony earned his Masters Degree in Music Education with cognates in Jazz Studies, Literature and Conducting, and Music Education Research. His research focuses on cultivating conducive environments for curiosity and creativity. Tony Currently resides in Trempealeau Wisconsin with his daughter Eleanor and wife Abigail Kading who is an amazing music educator in Onalaska Wisconsin.