

# Wisconsin Arts Celebration Project

*Celebrating 50 Years of the Wisconsin Arts Board*

## 9-12 Performance Music Lesson Plan 2



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### Lesson Title

Metaphorical Wind

### Lesson Duration

Unit Plan - designed to be addressed on and off throughout a 6-9 week concert preparation cycle.

### Lesson Overview

Metaphorical 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 Svanoe. In this lesson, students will examine the metaphors possible in the Poem Like the Wind, and connect those metaphors to their own lived experience to enhance their performance of the music Like the Wind.

### Lesson Target(s)

Students will Create a deeper understanding of the text, Present their informed performance, Respond and reflect and connect their lived experiences and Connect the power of leaving room for interpretation in all arts.

### Essential Question(s)

Create - How can I create a more comprehensive musical experience through layered interpretation?

Present - How can I allow my interpretation of the text to inform my performance of the piece?

Respond - How can I relate my lived experience to the text of another artist?

Connect - How can I harness the power metaphor to connect siloed ideas and allow commonalities to embolden the beauty of differences?

### DPI Academic Standards Used

<b>Create</b>	MP1.Cr.15.h: <i>Compose pieces in a distinct style, using standard and/or alternative notation and technology, demonstrating creativity in the use of the elements of music for expressive effect.</i>
<b>Perform</b>	MP2.P.27.h: <i>Discuss own ideas and feedback of others to develop and implement strategies to address technical challenges.</i>
<b>Respond</b>	MP3.R.16.h: <i>Analyze, critique, and evaluate musical performances, recordings, and compositions using appropriate music terminology, theory, and technology.</i>
<b>Connect</b>	MP4.Cn.15.h: <i>Analyze connections, similarities, and differences in a musical context.</i>

### Materials/Equipment

- Score and parts for Like the Wind by Erika Svanoe

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- Notebook paper
- Pencil and eraser
- Poem Like the Wind by Dasha Kelly Hamilton

### Lesson Sequence/Strategies

#### Vocabulary words

Wind, unseen, belief, power, motes, weightless, dancing, “breath into existence”, electricity, “force of nature”, shatter, remix, kintsugi, spin, shift, twinkle, constellation, rich descriptors

#### Engage: 5 min.

Life reflects music. Music reflects life. Understanding one allows you to peer into the other. To that extent, music is paradoxical, and the more diverse the components, the more vast the gap, the more absolute the truth.

Therefore, if we can learn to embrace the parts and sum as equal, we can begin to fathom the landscape it paints.

In other words - music is a metaphor for understanding life.

What can music teach us about life? What lived experiences can we put into our music?

#### Explore: 10 minutes - several days - on going.

Explore each line of the poem and its related musical material. Ask probing questions to draw relations between the musical material and the possible meanings and metaphors in the poem. Use a guideline of Socratic Questioning to draw out more complex layers of interpretation.

#### Rules of Socratic Questioning:

Discuss - not debate

No evaluative language - (good, bad, ugly, smart) only questions and observations

Listen to understand not reply

The goal is deeper understanding not to “be right”

Summarize and connect - “Yes, and... what about?”

#### Possible areas and questions to probe about the text:

##### *Like the Wind*

*Dasha Kelly Hamilton*

*Feel the wind chase and play*

*In ways our eyes could never see*

- Wind is unseen yet very powerful. What else is unseen and powerful?
- Is seeing believing?

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- What's the difference between knowing and believing? Is belief rooted in doubt?
  - I know that's a tree vs. I believe that's a tree.
- What role does skepticism play in creativity? In exploring, observing, learning, growing?
- If it's not seen, how else is something experienced?

### *Lifting motes and weightless matter*

### *Dancing specks of wayward dreams*

- What are motes?
  - Motes are tiny specks of something
- How does dancing create a weightless sensation?
  - What's so great about being weightless?
  - What causes metaphorical weight? And how do we get rid of it?
- What other activities can create a weightless sensation? Dreaming?
- Can ideas have weight?

### *Breathe them in*

### *Belt it out*

- Take in something small (like an idea/ creativity/ air) let it flow through your body and exhale with an exclamation! Breathe it into existence!!
  - What happens to air when it goes through your body? How does it help you? How does it change?
  - What happens to an idea when it goes through your mind? How does it evolve? How does it change? How does it re-enter the world?
- Creativity = the air we breathe and ideas are floating on the wind(?)
- Cleansing breathe = new beginnings
  - New idea = new possibilities?

### *Shake loose the quarter notes*

### *Your starter dough, the shards of*

### *broken hearts to be reimagined with melted gold*

- What are quarter notes' role in music?
  - Pulse? Life line? Place to begin? What does it mean to shake loose the pulse?
- Starter dough = foundation of something sure to be great.
- Kintsugi = Japanese art of repairing broken pottery by mending the areas of breakage with lacquer dusted or mixed with powdered gold, silver, or platinum; the method is similar to the *maki-e* technique. As a philosophy, it treats breakage and repair as part of the history of an object, rather than something to disguise.
  - A relationship/ or structure that is safer, deeper, richer, and more resilient than the one that existed previously, can be created. The vicissitudes of a committed relationship are recognised and, crucially, hurt is not disowned, dismissed or repressed.

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- How is the creative process like breaking and reimagining?

*We breeze*

*and we storm*

*Strum electricity in the air*

- The gentle wind from before shifting weightless matter has turned into a storm.
  - How? Why? What was the process? Is that good?
- Ideas being processed through our bodies, broken, and tempered.
- When warm, moist air is near the ground and cold, dry air is above lift comes from differences in air density. It pushes unstable air upward, creating a tall thunderstorm cloud and electricity!
  - When temperatures of idea-source and surrounding culture/ context are at opposition - electricity / sparks happen.
  - Creativity is a balance of restrictions and want.
  - What does “electricity in the air” make you feel?
    - Why?

*Scribble into the cosmos and seas*

- Both the cosmos and seas are groundless / “weightless” / gravity-less and foreign from our comfort zone - Terraferma
- When we scribble we create.
  - What does it mean to create in a weightless foreign place?
- How does the idea of “Scribble into the cosmos and seas” relate to the idea “Life begins where your comfort zone ends” *Neale Donald Walsch*?
- The cosmos often represent a far away future or devine, and the seas often represent an ancient wisdom.
- Sankofa (SAHN-koh-fah) – A Twi word from the Akan Tribe of Ghana that loosely translates to, “go back and get it.” Its literal translation comes from the Akan proverb, "Se wo were fi na wosan kofa a yenkyiri," meaning, "It is not taboo to go back for what you forgot (or left behind)." Sankofa is a phrase that encourages learning from the past to inform the future, reaching back to move forward, and lifting as we climb.
  - Is scribbling into the cosmos and seas an example of Sankofa?



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*"Maybe" rustles comfort and through the leaves*

*"If" can uproot old and mighty trees*

- What is the difference between "Maybe" and "If"
- What similarities do they have?
- What is hope?
  - Dual emotion / forward projection rooted in grief
- "Maybe" - a want for hope?
- "If" - a possibility / a plan of hope?

*Ideas travel through us like the wind*

*Forces of our nature*

- Where does wind come from?
- What strength does wind have?
- What joy can come from wind?
- What kind of destruction can come from wind?
- How can we harness the wind?
- Compare those answers to ideas?...
  - Where do ideas come from?
  - What strength can ideas have?
  - What kinds of ideas can bring joy?
  - What kinds of ideas can cause destruction?
  - How can we harness our ideas?

*Designers and makers*

*We are destroyers*

*We are creators*

- [With great power comes great responsibility](#)
- Ideas and creativity = Great power... what is our responsibility?

*Casting roles, molds and long shadows*

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*We stack*

*We dance*

*We shatter, remix and line break*

*We bake, we glaze*

- The creative process is messy and requires trying many things until you find what works.
- When are shadows long? What does that have to do with working through the creative process?
- How is the creative process different from / similar to the scientific method?
- Stack - organize and regroup
- Dance - play - feel and be moved
- Shatter - kintsugi!!
- Remix - edit - manipulate
  - How do composers remix? Edit? Manipulate? Play *with* music?
- What is a “Line break”
  - rhythmic manipulation of poetry...!
- To bake is to solidify
- To glaze is to lock in and polish to present.

*Spin, shift and shape*

- More idea play
- What are other ways we can play with ideas?

*We wander, wondering*

- Wandering - to walk aimlessly allowing the path to unfold.
  - Jon Muir - Born in Scotland, lived and studied in Wisconsin, considered father of national parks...
  - “I don't like either the word [hike] or the thing. People ought to saunter in the mountains - not 'hike!' Do you know the origin of that word saunter? It's a beautiful word. Away back in the middle ages people used to go on pilgrimages to the Holy Land, and when people in the villages through which they passed asked where they were going they would reply, 'A la sainte terre', 'To the Holy Land.' And so they became known as sainte-terre-ers or saunterers. Now these mountains are our Holy Land, and we ought to saunter through them reverently, not 'hike' through them.”

— John Muir

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*Settling to rest on something fresh,  
Somewhere new*

- The creative process starts over again?
- Is it ever done?
- How do you know?

*Some solution, shortcut or fusion*

*Some evolution  
of you*

- Art demands growth
  - By whom?
  - The artist?
  - The audience/ consumer?
  - The culture?
- How?
  - Shortcut?
  - Fusion of ideas/ of cultures/ of people/ of ...?

*Breathe in*

*Sound it out*

- Take in something small (like an idea/ creativity) let it flow through your body and exhale an exclamation! Breathe it into existence!!
- Creativity = the air we breathe and ideas are floating on the wind?
- Why “Sound” not “Belt”?
  - What’s the difference?
  - Belt = pure emotion / sound = tempered emotion/ matured emotion?

*String the melody of your story along the eaves*

*Twinkle a mural across your starlit skies*

- This is first time mentioning “your story”
  - The process has become a part of you and you must allow for that vulnerability to complete the journey and find your way back home.
- Why only along the eaves?



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- What perspective do eaves have on a home?
  - What perspective do eaves have on the sky?

### *Each of our lives*

#### *Already a constellation*

- What is a constellation?
  - A group of stars connected to make a pattern recognizable that carries a story / legend
  - Are the stars really connected or is it purely our imagination that connects them?
- Who is in your constellation?
  - What is your story? Legend?

### *We are lifted particles of stardust*

#### *Bending breezes into dreams*

- *We are stardust!*
  - Most of the elements of our bodies were formed in stars over the course of billions of years and multiple star lifetimes. It's also possible that some of our hydrogen (which makes up roughly 9.5% of our bodies) and lithium, which our body contains in very tiny trace amounts, originated from the Big Bang.
- Return to home - taking in ideas like the air we breathe and turning ideas into dreams, hopes, aspirations, wonderments!

The Heart of Like the Wind is to inspire, and motivate a new generation of creators, by examining the connectedness of all artistic fields with the personal, and natural world, through a thoughtfully crafted interdisciplinary collaborative experience. Like the wind, ideas are all around us. They can be simple and powerful, they can spark joy, they can cause destruction, and they can enact meaningful change. With great power comes great responsibility.

NOTE: You do not need to explore every suggested question mentioned. Pick one or a handful you think will resonate with your students, and see how far you can carry that idea through the whole piece.

**Experiment:** Ongoing / 15 min - several days

**Possible questions about the musical elements for each text question:**

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- What is the *\*Insert musical element\** doing here that supports our interpretation of the text?
- How can we perform the *\*Insert musical element\** to emphasize text?
  - Melody
  - Rhythm
  - Harmony
  - Form
  - Texture
  - Timbre
  - Dynamics/ Articulation

Take student suggestions and try them all!

*\*Note - when you don't take a suggestion seriously (even the ones you know are not) you send the message that "some creative endeavors are worthy and some are not", which often connects to "some students are worthy and some are not"*

**Extend/Elaborate:** 30 min to several days, depending on grade level.

After you have explored and experimented with enough possibilities that the students feel a personal connection to some of the metaphors you explore, give your students a journal entry free-write association prompt.

The rules of a free-write association journal entry:

1. Don't stop writing.
2. Don't edit as you go.
3. There is no bad entry.
4. Think of the first idea that comes to mind and write it down.
5. Think of the first idea that your last idea sparked and write it down.
6. It's okay to interrupt yourself.
7. Use rich descriptors.
8. Don't stop writing.

You could build a prompt using any of the above listed metaphors or questions. Find one that resonates with the students, and go from there.

Possible prompts:

- What else is unseen and powerful?
- Is seeing believing?
- How can breaking something make it stronger?
- How can something broken be beautiful?
- When was the last time you wandered?
- Who is in your constellation?

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### 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 socratic questioning. 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 question their own assumptions with me.
3. I encourage students to make their own observations, and question their own assumptions, while I take more of an observer role.
4. They follow the line of questioning on their own.

As the students are discussing their observations and questions:

- I listen for the vocabulary they are using and nudge them to use the connected rich descriptors.
- I follow their questioning and watch for how far they will push an idea before they move on, and wonder with them “what if?”
- I speculate with them how ideas may be connected and if the connections are purposeful or serendipitous, and how we can make them more purposeful.

### References and other great creative music making materials and inspiration:

<i>Beyond Measure</i>	Abeles, Vicki
<i>Of Mozart, Parrots and Cherry Blossoms in the Wind</i>	Adolphe, Bruce
<i>The Mind's Ear</i>	Adolphe, Bruce
<i>The Jazz of Physics</i>	Alexander, Stephon
<i>Pathways</i>	Alsobrook, Joseph
<i>Play</i>	Brown, Stewart
<i>Teach Like A Pirate</i>	Burgess, Dave
<i>Creativity Inc</i>	Catmull, Ed
<i>Emotional Intelligence</i>	Coleman, Daniel
<i>7 Habits of Highly Effective People</i>	Covey, Stephen
<i>The Culture Code</i>	Coyle, Daniel

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<i>The Talent Code</i>	Coyle, Daniel
<i>Creativity</i>	Csikszentmihalyi, Mihaly
<i>Flow</i>	Csikszentmihalyi, Mihaly
<i>The Art of Happiness</i>	Dalai Lama; Culter, Howard
<i>Habit</i>	Duhigg, Charles
<i>Intelligent Music Teaching</i>	Duke, Robert
<i>Mindset</i>	Dweck, Carol
<i>Music Education and Social Emotional Learning</i>	Edgar, Scott
<i>The Power of Play</i>	Elkind, David

<i>Music Matters</i>	Elliott, David
<i>Range: Why Generalists Triumph in a Specialized World</i>	Epstien, David
<i>Peak</i>	Ericsson, Anders; Pool, Robert
<i>Five Levers to Improve Learning</i>	Frontier, Tony; Rickabaugh, James
<i>Frames of Mind</i>	Gardner, Howard
<i>Unschooling Mind</i>	Gardner, Howard
<i>How to Think Like Leonardo da Vinci</i>	Gelb, Michael
<i>David and Goliath</i>	Gladwell, Malcom
<i>Outliers</i>	Gladwell, Malcom
<i>The Energy Bus by</i>	Gordon, Jon
<i>Culturally Responsive Teaching &amp; The Brain</i>	Hammond, Zaretta
<i>Possibilities</i>	Hancock, Herbie
<i>The Practice of Practice</i>	Harnum, Jonathan
<i>Decisive</i>	Heath, Chip; Heath, Dan
<i>Made to Stick</i>	Heath, Chip; Heath, Dan
<i>Switch</i>	Heath, Chip; Heath, Dan

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<i>The Power of Moments</i>	Heath, Chip; Heath, Dan
<i>Compassionate Music Teaching</i>	Hendrickson, Karin
<i>In Search of Music Education</i>	Jorgensen, Estelle
<i>The Art of Teaching Music</i>	Jorgensen, Estelle
<i>Thinking Fast and Thinking Slow</i>	Kahneman, Daniel
<i>Wired to Create</i>	Kaufman, Scott
<i>Good Poems</i>	Keillor, Garrison

<i>Punished by Rewards</i>	Kohn, Alfie
<i>The Homework Myth</i>	Kohn, Alfie
<i>Leading Change</i>	Kotter, John
<i>Imagine</i>	Lehrer, Jonah
<i>This is Your Brain on Music</i>	Levitin, Daniel
<i>The World in Six Songs</i>	Levitin, Daniel
<i>Culturally Responsive Teaching in Music Education</i>	Lind, Vicki; McKoy, Constance
<i>The Creative Director: Alternative Rehearsal Techniques</i>	Lisk, Ed
<i>Imagination First</i>	Liu, Eric
<i>We Want To Do More Than Survive</i>	Love, Bettina
<i>Moving to Higher Ground</i>	Marsalis, Wynton
<i>Carrots and Sticks Don't Work</i>	Marciano, Paul
<i>The Listening Book</i>	Mathieu, William
<i>Thinking In Systems</i>	Meadows, Donella
<i>Chop Wood Carry Water</i>	Medcalf, Josh
<i>Brain Rules</i>	Medina, John
<i>Rehearsing the Middle School Band</i>	Meyer, Stephen
<i>Acting Your Inner Music</i>	Moreno, Joseph

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<i>Creative Thinking</i>	Nightingale, Earl
<i>A Peace of My Mind: American Stories</i>	Noltner, John
<i>Shaping Sound Musicians</i>	O'Toole, Patricia
<i>The Courage to Teach</i>	Palmer, Parker
<i>Think Like Socrates</i>	Peeples, Shanna

<i>A Whole New Mind</i>	Pink, Daniel
<i>Drive</i>	Pink, Daniel
<i>To Sell Is Human</i>	Pink, Daniel
<i>When</i>	Pink, Daniel
<i>Blueprint</i>	Plomin, Robert
<i>Musicianship: Composing in Band and Orchestra</i>	Randles et al
<i>The Death and Life of the Great American School System</i>	Ravitch, Diane
<i>A Philosophy of Music Education</i>	Reimer, Bennett
<i>Creative Schools</i>	Robinson, Ken
<i>Element</i>	Robinson, Ken
<i>Out of our Minds</i>	Robinson, Ken
<i>You Your Child and School</i>	Robinson, Ken
<i>Musicophilia</i>	Sacks, Oliver
<i>Start With Why</i>	Sinek, Simon
<i>The Conductor's Companion</i>	Stith, Gary
<i>Musicianship: Improvising in Band and Orchestra</i>	Stringham et. al
<i>Bounce</i>	Syed, Mathew
<i>Creating Innovators</i>	Wagner, Tony
<i>Teach Like Finland</i>	Walker, Timothy
<i>Discipline Equal Freedom</i>	Willink, Jocko

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<i>The Music Lesson</i>	Wooten, Victor
<i>The Art of Possibility</i>	Zander, Ben; Zander Rosamund

### 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.