

COURSE TITLE: ME AND MY PLAYLIST

LESSON PLAN TITLE: WEEK THREE: WHO DO I LISTEN WITH AND WHERE?

Guiding Question: How can listening be social as well as time and place-based?

Purpose/Aim:

1. To understand how listening is social
2. To understand how listening is time and place-based

Materials:

Readings Readings Questlove Mo Beta Blues Ch 8-14 Wang Legions Of Boom Prologue and Ch 1	
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Main Concepts:

CRITICAL VOCABULARY	Definition and Rationale for choosing this word, phrase, or concept	Idea for pre-teaching or front-loading the concept.
<i>ETHNOGRAPHY</i>	Study of people and their cultural context	
<i>Setting</i>	Specific social context of an activity, e.g. a party, meeting, cultural event	

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Pre-requisites: What are some of the skills and prior knowledge that students need to have to fully participate in this lesson plan?

- 1) Completed the readings
- 2) Given thought to various kinds of social gatherings that music was a part of, and what role the music played in those gatherings.

Modifications: What types of modifications are necessary to insure that students with varying learning needs can participate in this lesson plan and learn the main concepts and skills?

If students don't have exposure they will be provided sets of examples to experience in the first part of the class session.

PART 1: CULTURAL ENERGIZER

How will you engage the students? This energizer contributes to setting the "culture" of the classroom while also connecting the main concepts of lesson plan to the students prior experiences/knowledge/interests.

Title: Rhythm exercise

STEP	DESCRIPTION	TIME
Step 1	Divide in three groups using counting method	1 min
Step 2	Four count clapping – All groups clap on every beat	1 min
Step 3	two part clapping – Group 1 on every beat, Groups 2 and 3 on two and four	1 min
Step 4	Group 1 on every beat, Group 2 on two and four, Group 3 will be given a syncopated part	2 min

Step 5		

PART 2: CRITICAL CONCEPTS

How will you present the critical concepts to the students

Listening as agency/Music as a structure of feeling:

STEP	DESCRIPTION	TIME
Slide/ Step 1	Beginning in the late 1970s and through the mid-1990s, on any given weekend in the San Francisco Bay Area, there were dozens, if not hundreds, of parties jumping off. That included garage and house parties, church hall dances, school gym dances, weddings, debuts, and christening and birthday parties, to say nothing of large-scale performances (“showcases”) and competitions (“battles”). LOB (loc 303)	5 min
Slide/ Step 2	.Miguel is a fellow Westmoor student and Spintronix’s other main DJ. His house is the crew’s de facto headquarters; it helps that he has the best garage where they can store all the DJing and lighting equipment. Within an hour after school, half-a-dozen or so Spintronix members gather at Miguel’s and pore over last minute details. LOB (loc. 220)	5 min
Slide/ Step 3	Everything about DJing with turntables is tactile: you pull a vinyl record out of a sleeve, place it on the platter, lift the stylus, and drop it in a groove. LOB (loc 290)	5 min
Slide/ Step 4	In that space, all cold and concrete, I watched Ravipudi mix records, my first time observing a DJ in action. I had no recollection if was actually any good or not... but Ravipudi took the time to explain how “beat-matching” worked, how he would slow down or speed up each turntable to get the tempos to match... LOB (loc 294)	5 min

Slide/ Step 5	Rivera's challenge is in building the floor, trying to coax dancers off the wall. He finds that Latin freestyle often does the trick and mixes in songs by the Cover Girls, Sweet Sensation, TKA, and others. LOB (loc 258)	10 min
Slide/ Step 6	Beyond them, the Philly scene was eclectic, to say the least. DJ Jazzy Jeff and the Fresh Prince had released "Parents Just Don't Understand" back in 1988, and then Will Smith went off to television to do The Fresh Prince of Bel-Air in the fall of 1990. MBB (89)	5 min
Slide/ Step 7	1988: Public Enemy, It Takes a Nation of Millions to Hold Us Back I had my first real job in high school working at Big Al's, a fifties-themed restaurant where made fries and milk shakes. I remember this cassette came out the second Tuesday in May, and I got it before I went to work. On my way there, I noticed that I was walking differently. (107)	10 min
Slide/ Step 8	Stevie (Wonder) invited us to come to his hotel suite. It had a piano in it, of course, and he sat down and started to play. It was a very surreal moment. Natalie Cole was there with her husband Andre Fischer, who had been the drummer of the soul group Rufus and was an idol of mine (116)	5 min
Slide/ Step 9	There are spiritual experiences that aren't necessarily religious experiences, even if they take place in a church. I know because I had a moment like that in London, and it changed my life forever. (121)	10 min
Slide/ Step 10		

PART 3: COMMUNITY COLLABORATION AND CULTURAL PRODUCTION

How will the students learn the main concepts while also learning to create community in their classroom and participate in cultural production? *This may include interactive/multimedia lectures, activities, group interaction, writing, performing, presenting, project-based work, etc...*

Title: The Art of Listening

STEP	DESCRIPTION	TIME
Step 1	Divide into groups of four using counting method	1 min
Step 2	<p>Each group will discuss these questions: What settings do you experience in which music plays an important role? What role have those settings played in your life? How has where those settings take place impacted your experiences?</p> <p>In the first five minutes, each person in the group should write short answers to the questions. For the remain 15 minutes, each person should use what they have written as a starting point for sharing experiences related to the questions.</p>	20 min
Step 3	Each group will report back on their discussion. The larger group can ask questions and comment on each group's presentation.	20 min
Step 4		
Step 5		
Step 6		
Step 7		
Step 8		
Step 9		
Step 10		

PART 4: CONCLUSIVE DIALOGUE/CRITICAL CIRCULAR EXCHANGE

Connection: How is this relevant to students? How is it relevant to the unit? How do you bring back to the problem statement in the unit purpose?

20 minute large group discussion to identify key themes from the small group presentations.

Assessment: How will the students be assessed?

Students will be assessed based on their completion of the exercise tasks and participation in the concluding discussion

Evaluation: How will the effectiveness of this lesson plan be evaluated?

- participation in the exercises
- quality of final discussion