

Year Level:10 Duration: Semester 1 Teacher: Chris Majoros

Subject: Music: Protest Songs

PART 1: PURPOSE <i>(What do we want students to learn?)</i>				
General Capabilities	<input checked="" type="checkbox"/> Literacy	<input checked="" type="checkbox"/> Numeracy	<input checked="" type="checkbox"/> ICT	<input checked="" type="checkbox"/> Critical and Creative Thinking
	<input checked="" type="checkbox"/> Ethical Behaviour	<input checked="" type="checkbox"/> Personal and Social	<input checked="" type="checkbox"/> Intercultural Understanding	
Cross-curriculum Priorities	<input checked="" type="checkbox"/> Aboriginal and TSI Histories and Culture	<input type="checkbox"/> Asia and Australia's Engagement with Asia	<input checked="" type="checkbox"/> Sustainability	<input type="checkbox"/> Service Learning

Key Idea / Central Statement <i>The overarching statement that captures the point of this unit and can be explored</i>	Essential Questions: <i>(open, rich question which develops Key Idea / Central Statement. Refer to AC Key Ideas for each subject, where available)</i>
<ul style="list-style-type: none"> Societies are constantly changing to reflect the beliefs of their leaders and/or the members, and changes in the environment in which they exist. Protest by the members of a society can accelerate and provide direction for change. Music is an important, influential and accessible vehicle for protest 	<p>Who are the protesters in society? Where do they live? Why do they protest? What are some significant forms of protest? Why are they significant?</p> <p>Why is music an important form of protest? Is it more important than other forms of protest? Has music always been a form of protest or is this a recent occurrence? Why are songs an important vehicle of protest?</p> <p>What makes a successful protest song?</p> <p>Could these features vary according to the genre, audience background, situation, period of history?</p> <p>Does protesting actually change anything?</p> <p>Has an increase in the availability and type of technology resulted in any changes to protest formats and the results? Are these changes for the better or not? Why do you think this?</p>
Deep Understandings of Concepts:	
<p><i>At the end of this unit, students will understand that:</i></p> <p>Music is, and always has been, a powerful, accessible and persuasive form of protest, which can effect change in the way a society views its identity and relationships.</p> <p><i>At the end of this unit, students will be able to independently:</i></p> <ul style="list-style-type: none"> Compose lyrics, melodies and supporting chords, and perform, an environmental protest song Reflect on the process they have been through, in composing their song Analyse protest songs to identify compositional tools used by other composers Record their compositions with an option to upload to YouTube. 	
Content Descriptions: <i>(from Australian Curriculum)</i>	
<p>Improvise and arrange music, using aural recognition of texture, dynamics and expression to manipulate the elements of music to explore personal style in composition and performance (ACAMUM099)</p> <p>Manipulate combinations of the elements of music in a range of styles, using technology and notation (ACAMUM100)</p> <p>Practise and rehearse to refine a variety of performance repertoire with increasing technical and interpretative skill (ACAMUM101)</p> <p>Plan and organise compositions with an understanding of style and convention, including drawing upon Australian music by Aboriginal and Torres Strait Islander artists (ACAMUM102)</p> <p>Perform music applying techniques and expression to interpret the composer's use of elements of music (ACAMUM103)</p> <p>Evaluate a range of music and compositions to inform and refine their own compositions and performances (ACAMUR104)</p> <p>Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music making, starting with Australian music, including music of Aboriginal and Torres</p>	

Strait Islander Peoples, and consider music in international contexts (ACAMUR105)	
<p>Knowledge and Understanding: <i>(What are students expected to know and understand?)</i></p> <p>Students will know that</p> <ul style="list-style-type: none"> • Protest music has a long history, and spans genres from classical (including instrumental) to folk (K) • Protest songs of any genre have a number of common musical and language characteristics which make them identifiable and memorable (K) • Spirituals were a response of slaves in USA to their intolerable conditions. (K) • Military conflicts have generated many protest songs, including in Australia. (K) • There are many other topics which composers comment on through protest songs (e.g. landrights in Australia, environment, poverty, social issues such as bullying) (K) <p>Students will understand that</p> <ul style="list-style-type: none"> • Through composition and performance, music making in different cultures, times and places informs, shapes and interprets that societies' exposure and responses to injustice and other issues. (U) • Writing lyrics for songs is both similar and different to writing poetry 	<p>Sophistication of Skills: <i>(What are students expected to be able to do?)</i></p> <ul style="list-style-type: none"> • Use their knowledge of the elements of music, style, and technology to compose an environmental protest song, and document and share their music. • Analyse song compositions aurally and visually. • Identify the elements of music and defining characteristics from different musical styles, in protest songs. • Research issues which concern them, in a variety of ways • Formulate and discuss opinions based on their research and class discussions.

PART 2: ASSESSMENT EVIDENCE <i>(JS details Assessment here unless uploaded on TA; for MS and SS this information is captured in TA Programs)</i>
<i>(How will we know what students have learned?)</i>
Year Level Achievement Standard: <i>(from Australian Curriculum)</i>
<p>Assessment Task(s): <i>(Formative and Summative tasks that cater for students across the full range of abilities)</i></p> <p>Formative Assessment Task/s;</p> <p>Summative Assessment Task/s;</p> <p>Other Evidence of Learning: <i>(may include major formative learning tasks, rubrics, formal and informal feedback, student self-assessment)</i></p> <p>Feedback: <i>(What sort of feedback will students receive?)</i></p> <p>Self-assessment: <i>(How will students reflect upon and self-assess their learning?)</i></p>

PART 3: LEARNING AND TEACHING PLAN <i>(What would it look like?)</i>		
Academic Vocabulary Instruction: <i>(What subject-specific vocabulary from the Achievement Standards, Content and Skills descriptions will be taught explicitly to students?)</i>	Differentiation: Adjustments for Needs of Learners <i>(How will specific learning needs of individual students be catered for?)</i> e.g. Must Do / Could Do / Should Do; Content Process; Product; Learning Environment; Interests Learning profiles; Readiness	Visible Thinking Skills & Strategies: <i>(How will you enhance the thinking of students?</i> e.g., Bloom's Taxonomy, Questivities, (Creative Questions), De Bono's Six Hat Thinking, Thinkers Keys, Williams 8, Project Zero Thinking Routines
Transcribe, transpose, triad, primary triad, secondary triad, harmony, countermelody, bass line, chord, seventh chord, dominant seventh, resolve, interval, consonance, dissonance, riff, hook, lyrics, chord progression, call and response, spiritual	Project based learning Task design allows for different abilities and different modes of presentation. Chunking of assignments into achievable tasks, through using individual and whole-class timelines Group or individual task (students choose) Working in the eco-classroom for inspiration, quiet and focussed time. A year 12 Music student who is also a singer/songwriter comes sometimes as a mentor, and to help polish songs for students if needed. A Year 10 student who is a song writer, but not in the music class, as a mentor if needed.	Project based learning Creative questioning, formal meetings Process journals Self-assessment Ideas generating activities Class and group discussions to problem solve and analyse Students help create the assessment rubric
Teaching and Learning Sequence <i>is recorded on TA in the week by week unit outline</i>		

PART 4: TEACHER REFLECTION ON THE UNIT PLAN <i>(How successful was the Unit in meeting the purpose of the Unit in Part 1? How do I know? What evidence have I collected?)</i>
<p>Identify what worked well during and at the end of the unit, including:</p> <ul style="list-style-type: none"> • learning that worked well and why • learning that could be improved and how • assessment that worked well and why • assessment that could be improved and how <p>(Adapted from Queensland Studies Authority)</p>