

# Explo at Wellesley

## Course Lesson Plans

*14 class meetings per session*

*75 minutes per class*

Course: 470 – School of Rock: Learning, Writing + Playing Rock Music

Instructor: Max Guttman

PCA: Andy Smith

**Day 1** *Monday Week 1*

### Essential Question(s)

- How does a group of people become a rock band?

### Objectives

1. SWBAT integrate individual musical ability into a larger ensemble.
2. SWBAT use one another's names and pronouns.
3. SWBAT arrange parts to a song.
4. SWBAT play an instrument or sing as part of an ensemble.

### Materials, Tools and Resources

- Standard instruments + equipment
  - Drum set
  - Electric keyboards
  - Guitar amplifiers
  - Bass amplifiers
  - Quarter-inch cables
  - Drum sticks
  - Music stands
  - Tuner
  - Guitar picks
  - Bongo drums
  - Extension cables + shock protectors
- Chart paper
- Markers
- Explo journals
- Pencils
- Chromebook
- Dongle to connect Chromebook to projector
- Handouts
  - List of songs (1)
  - "Try" chords/lyrics (6)

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

- “Grenade” chords/lyrics (6)
- “Demons” chords/lyrics (6)
- PA to come in as “talent scout”

### Today’s Prep Work

- “Reserve” PA for first 15 minutes of class
- Set up equipment so students can come in, plug in and play
- Make Chalk Talk paper

### Activities:

1. First days’ delay (10 mins)
2. Icebreaker (15 mins)
3. Choose cover song for Friday and begin rehearsing (25 mins)
4. Call + response (5 mins)

### Hook

One/two chord song (10 mins): Show students that a closed fist means to stop playing. Show them that pointing means start playing. Give them a signal for how to bring the volume up and down. Have all instrumentalists ready to play one chord. Point to percussionists one by one to have them lay down a beat. Have bassists, guitarists, keyboardists, etc. follow suit, jamming on their one chord. Bring the volume up, down, and back up. Strip and mix layers by pointing at them and showing them the signal to stop playing. Use these techniques to vary a song based on just one or two chords. Congratulate students on transforming themselves from individuals into a band. Take volunteers to take the instructor’s place as leader and repeat the exercise. At some point, share the quotation from Lou Reed: “One chord is fine. Two chords are pushing it. Three chords and you’re into jazz.” \*\*This is when the “talent scout” (see Activity 2) should be present and invite the class to perform\*\*

### Procedure

1. Icebreaker (15 mins)
  - a. Chalk-talk: Tomorrow, a terrible dystopian institution will seize every person’s music collection. However, you see a loophole in their system and find a way to save one band or artist in your collection. Which do you save? Without talking, students take a minute to write their answer, their names, and their personal gender pronouns on a poster. Afterwards, have students introduce themselves by having them say their names, what they would prefer to be called in class, what instrument(s) they play, and why they selected the band/artist that they did.
2. Choose cover song for Friday and begin rehearsing (25 mins)
  - a. Invite a guest “talent scout” to the class to arrive toward the beginning of class. Have the talent scout say they noticed the performance of the one-chord song and was very impressed--so impressed that Explo wants to contract School of Rock for a community meeting performance on Friday. Have the scout pass the instructor a list of songs Explo recommends that they cover, including:
    - i. “Try” by P!nk

- ii. "Grenade" by Bruno Mars
- iii. "Demons" by Imagine Dragons

Have students choose one of the songs to prepare for Friday's community meeting, and begin rehearsing.

3. Call + response (5 mins)
  - a. Teach students a call and response routine in order to get their attention/stop playing their instrument between rehearsals. For example: On belay! (Belay on!) Ready to rock? (Rock on!). This will be important later on and is important to teach early.

### Assessment

1. Students can play the single chord in unison within a common rhythm.
2. Students are correctly addressing each other.
3. Students have made choices about dynamics, blocking and instrumentation
4. Students can play at least one section of their chosen song in unison.

### Closing

Clean up (10 mins): Give some extra time for clean-up on the first day so that students can learn proper techniques for wrapping cables and see where things should go. It is essential that students be able to clean up on their own, and not rely on the instructor to do it for them. Let them know that this will be routine. In School of Rock, we are our own roadies.

### Filler Activities

Continue rehearsing Friday's cover

### Lesson Plan Citations

P!nk. "Try." *The Truth About Love*. RCA, 2012. MP3.

Bruno Mars. "Grenade." *Doo-Wops & Hooligans*. Atlantic, Elektra, 2010. MP3.

Imagine Dragons. *Demons*. KIDinaKORNER, Interscope, 2013. MP3.

## Day 2 Tuesday Week 1

### Essential Question(s)

- How does a group of people become a rock band?

### Objectives

1. SWBAT play an instrument or sing as part of an ensemble.
2. SWBAT draw a historical thread through rock 'n roll's history.

### Materials, Tools and Resources

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

- Standard instruments + equipment
- Chart paper
- Markers
- Explo journals
- Pencils
- Magic Mic
- Chromebook
- Dongle to connect Chromebook to projector
- Handout
  - Message to J. Edgar Hoover re: Elvis (1)

### Today's Prep Work

- Look over students' responses to Day 1 Chalk Talk and create a playlist of songs from an artist that was listed
- Print out more chord/lyric charts so everyone can have one, and to have extras.

### Activities:

1. First days' delay (10 mins)
2. Explicit Content (25 mins)
3. Rehearsal (17 mins)

### Hook

Warm-up (8 mins): Put one of the bands students listed on Day 1 on the overhead speakers for students to listen to as they drift into class and set up their instruments. As students get their instruments, they will begin noodling. Encourage and direct them to play together on the cover for Friday. Once instructor has submitted attendance, get students' attention with call and response routine practiced the day before.

### Procedure

1. Explicit Content (25 mins)
  - a. Have Parental Advisory signs hanging about the room before class starts. Introduce the class by saying that you can tell that they are a mature bunch of students, so you've decided to do this activity. However, if they have weak constitutions, they are free to leave due to today's class' graphic content. Play "Hound Dog" by Elvis play on a projector and screen. Stop the film and read them an urgent message sent to FBI director J. Edgar Hoover. It warned that "Presley is a definite danger to the security of the United States. ... [His] actions and motions were such as to rouse the passions of teenaged youth. ... After the show, more than 1,000 teenagers tried to gang into Presley's room at the auditorium. ... Indications of the harm Presley did just in La Crosse were the two high school girls ... whose abdomen and thigh had Presley's autograph."
  - b. Students choose: What are some examples of controversial musical styles in 2015? Students write a song/band that is controversial today in their notebooks, tear out the page, and hand it to the instructor. The instructor selects two at random (BUT USE DISCRETION) and plays them on the overhead. Discuss briefly after each. Why are they seen as controversial now? Why

might have, say, Elvis been seen as controversial half a century ago? Save student responses to perhaps discuss and view later.

2. Rehearsal (17 mins)
  - a. Continue rehearsing cover for Friday.

### Assessment

1. Students will be able to make it through at least the verse of their Friday performance song
2. Students will have discussed currently controversial music styles and artists.

### Closing

At the end of class, round students up into a circle to discuss briefly the outcomes of the rehearsal. What was great about it? Use an unplugged or broken microphone dubbed the “magic mic”—only the person with the magic mic may speak. Students take turns speaking by passing the mic around. Have students introduce themselves again before speaking. (10 mins)

Clean up (5 mins)

### Filler Activities

Continue rehearsing Friday’s cover.

### Lesson Plan Citations

Elvis Presley. “Hound Dog.” *Hound Dog/Don’t Be Cruel*. RCA, 1956. MP3.

**Day 3** *Wednesday* *Week 1*

### Essential Question(s)

- How does a group of people become a rock band?

### Objectives

1. SWBAT play an instrument or sing as part of an ensemble.
2. SWBAT explore their individual values in a rock ‘n roll context.

### Materials, Tools and Resources

- Standard instruments + equipment
- Chart paper
- Poster board (1)
- Markers
- Explo journals
- Pencils

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

- Chromebook
- Dongle to connect Chromebook to projector

### Today's Prep Work

- Get poster board from general supply

### Activities:

1. First days' delay (10 mins)
2. Rehearsal (30 mins)
3. The Band Band (15 mins)

### Hook

Warm-up: Play together on cover for Friday. (7 mins)

Rock Band shakeout: Count down a "shakeout" from 5: left-hand, right hand, left foot, right foot, and finally have students air-play their instrument. Repeat from 4, 3, 2, and 1. (3 mins)

### Procedure:

1. Rehearsal (30 mins)
  - a. Continue working on cover for Friday together. Focus especially on incorporating new students into rehearsing it and having students figure out as a class how to make do without students who may have left.
2. The Band Band (15 mins)
  - a. A single large circle is drawn on a poster. This is the Band Band. Like its rubber cousin, it's made to keep things together, but instead of office supplies, it holds rock bands together. As members of the band, the students need to decide what they want to have inside the band band—that is, what behaviors/practices/norms they want to establish in the School of Rock—and what they want to have outside the Band Band—behaviors/practices/norms they *don't* want to have (ex. inside the band: help each other learn parts, ask before touching someone else's instrument, don't make assumptions about other people, make sure every voice/idea gets heard; outside the band: playing while others are talking, interrupting people, shutting others down.) Encourage them to think not only about the wellbeing of the band as a whole, but of the safety and enjoyment of each of its individual members!

### Assessment

1. The students will be able to play Friday's performance song all the way through.
2. Students will have filled in the Band Band with class expectations for safety, fun and success.

### Closing

Clean up (10 mins): Have returning students show new students how to clean up and store equipment properly.

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

## Filler Activities

Rock 'n Roll Rebels Run: This game is a combination of Sharks and Minnows and Simon Says with a rock-themed twist. Lead students outside. Line them up facing a finish-line. While all students in the line are artists (minnows), two students must be assigned to be the The Man Record Label (sharks), bent on taking talented young artists and turning them into teen-pop-churning drones. Upon hearing the instructor call "Rock 'n roll rebels run," artists must make it to the finish line without being tagged by The Man label representatives in order to continue being artists. The game continues until there is only one artist left. The instructor may call false variations of "Rock 'n roll rebels run" (Rock 'n roll rebels, Rock 'n roll rebels go, etc.) in order to trick artists. Artists who run on false starts join The Man corporation, losing their belief in music for music's sake, and for no satisfaction more than collecting a mere paycheck at the end of the we. This filler activity is also good for waking students up if they are void of energy.

## Lesson Plan Citations

N/A

**Day 4** *Thursday Week 1*

## Essential Question(s)

- How does a group of people become a rock band?

## Objectives

1. SWBAT play an instrument or sing as part of an ensemble.
2. SWBAT draw a historical thread through rock 'n roll's history.
3. SWBAT arrange parts to a song.
4. SWBAT develop their own rock 'n roll style.

## Materials, Tools and Resources

- Standard instruments + equipment
- Chart paper
- Poster boards (3)
- Markers
- Explo journals
- Pencils
- Chromebook
- Dongle to connect Chromebook to projector
- Handout: "Weary Blues" (16)
- Paint
- Construction paper
- Glue
- Scissors

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

## Today's Prep Work

- Make I/IV/V chord chart on chart paper
- Get poster-making supplies from general supply

## Activities:

1. The Twelve-Bar Blues (15 mins)
2. "Weary Blues" (30 mins)
3. Battle of the Bands (10 mins)

## Hook

Warm-up: Play together on cover for Friday. (10 mins)

## Procedure

1. The Twelve-Bar Blues (15 mins)
  - a. Show students a clip of "Papa's Got a Brand-New Bag" by James Brown and "Rock and Roll" by Led Zeppelin. What similarities do you notice between the two performances? However seemingly unrelated, both songs are all based on the same chord pattern: the twelve bar blues.
    - i. The blues as a musical genre emerged from African-American communities in the American Deep South in the nineteenth century and is the mother of rock and roll and its subgenres.
  - b. As they listen to these songs for a second time, the instructor (and any other students already familiar with the twelve-bar blues) will play the progression on a guitar or keyboard while the students follow the progression by pointing to the I, IV, V numerals on a chord chart.
2. "Weary Blues" / Band name (30 mins)
  - a. Students divide into two bands (arranged in advance by the instructor based on the instructor's observations and best judgment). Each band works at a different station: a hit song station, and a name station. At the hit song station, students "write" a twelve-bar blues for "The Weary Blues" by Langston Hughes. Teach guitarists, bassists, keyboardists, etc. the changes (I, IV, V). Lead the singer(s) in putting the lyrics to the music. Have drummer(s) lay down an appropriate beat. Challenge students to perform the song in their own style. At the name station, students work to make a poster that represents their band using paint, markers, construction and poster paper, etc. Set a time limit at fifteen minutes for students. At the end of fifteen minutes, switch. At the end of the activity, reveal to students that the lyrics were written by Harlem Renaissance poet Langston Hughes in the 1920s, and that it has never been put to music until today.
3. Battle of the Bands (10 mins)
  - a. The band at the stage performs their blues jam on stage. Once finished, the next band steps up to perform. Afterward, each band writes down what they noticed about the other's performance. What was great about the music? What about the performance? What was the other band's style like? Each band writes without speaking for one minute. Once finished, each band switches to see what the other had written (see Closing).

## Assessment

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

1. Students can play through Friday's performance song cohesively and in-time.
2. Students will have accurately followed along with the twelve-bar blues progression in "Papa's Got A Brand New Bag" and "Rock and Roll."
3. Students will have written and performed original interpretations "The Weary Blues."
4. Students will have notes comparing their own interpretations of "The Weary Blues" to their classmates'.

### **Closing**

Bands meet to look over the notes each group gave them and write down at least three strengths they noticed in themselves and how they can use those strengths to improve their performances (5 mins).

Clean up (5 mins)

### **Filler Activities**

Students can continue working on their posters or share the posters they've made with the other band.

### **Lesson Plan Citations**

Brown, James. "Papa's Got a Brand-New Bag." Papa's Got a Brand-New Bag. King, 1965. MP3.

Hughes, Langston. "The Weary Blues." *Collected Poems*. Estate of Langston Hughes, 1994. Web.

<http://www.poetryfoundation.org/poem/176785>

Led Zeppelin. "Rock and Roll." Rock and Roll / Four Sticks. Atlantic, 1972. MP3.

## **Day 5 Friday Week 1**

### **Essential Question(s)**

- How does a group of people become a rock band?

### **Objectives**

1. SWBAT integrate individual musical ability into a larger ensemble.
2. SWBAT develop their own rock 'n roll style.
3. SWBAT play an instrument or sing as part of an ensemble.

### **Materials, Tools and Resources**

- Standard instruments + equipment
- Chart paper
- Markers
- Explo journals
- Pencils
- Magic Mic
- Chromebook
- Dongle to connect Chromebook to projector

- Costume box from P.O.

### **Today's Prep Work**

- Get a PA to come in as the "guest performer"
- Reserve costumes from Programming

### **Activities:**

1. The Mirror Game (10 mins)
2. Rehearsal (30 mins)
3. Discussion (10 mins)
4. One last rehearsal (5 mins)

### **Hook**

Warm-up (10 mins): Begin by jamming on a twelve bar blues. Students join in with their instruments as they arrive. Ask students if this is what they would like to do as an outro for today's community meeting. Encourage them on the off chance that they aren't sure! But listen to them if they don't want to.

### **Procedure**

1. The Mirror Game (10 mins)
  - a. Invite a "guest performer" for today. Instructor(s) will tell students to reflect their level of enthusiasm and play a song on the PA. Students will sit in audience. Instructor(s) will at first be boxed in, appearing nervous as they play. They will gradually become more playful and eventually start going crazy. Discussion: was it more fun when instructors were shy or when they let loose? What techniques did they use to involve the audience in the performance? Let students experiment with costumes from the costume box.
2. Rehearsal (30 mins)
  - a. Students apply concept of performance from the previous exercise to a final rehearsal of the cover and the blues outro (if they've chosen to perform it), not only nailing the song and how it sounds, but also letting loose during the performance, and above all having fun. If possible, reserve costumes from Programming for today.
3. Discussion (10 mins)
  - a. Use the magic mic again. What did we like about the performance of the cover/blues jam? What could we do to make it even better?
4. One last rehearsal (5 mins)
  - a. After discussing, students rehearse for for community meeting just one more time.

### **Assessment**

1. Students will have played through the twelve-bar blues cohesively.
2. Students will have prepared visual actions to accompany their performances.
3. Students will have played through Friday's cover at least two full times successfully.

**Closing**

Looking ahead (5 mins): What song would we want to play at Community Meeting next week?

Confirm details for community meeting (5 mins): what backstage is going to be like, what to tell their RAs/DAs, what they should do once they arrive. Then one more shakeout or on-belay, for good luck.

Clean up (5 mins)

**Filler Activities**

Practice cover and twelve bar blues, even if students won't be performing it for community meeting

**Lesson Plan Citations**

N/A

### **Essential Question(s)**

- How do rock bands write songs?

### **Objectives**

1. SWBAT arrange parts to a song.
2. SWBAT compose original music.

### **Materials, Tools and Resources**

- Standard instruments + equipment
- Chart paper
- Markers
- Explo journals
- Pencils
- Magic Mic
- Chromebook
- Dongle to connect Chromebook to projector

### **Today's Prep Work**

- Print chord/lyric charts for new cover

### **Activities:**

1. Music + lyrics (10 mins)
2. Rehearsal (25 mins)

### **Hook**

Warm-up (18 mins): Students begin learning the new cover to perform at Friday's community meeting.

Good lyrics (7 mins): Students think of songs that have great lyrics and write them in their notebooks. Students pair and share to discuss what makes those lyrics good. Students volunteer to share songs they had written.

### **Procedure**

1. Music + lyrics (10 mins)
  - a. Students listen to a "I Want to Hold Your Hand" by the Beatles and discuss how the lyrics interact with the music; they do the same for "Yesterday." How does music reinforce meaning in each case? Do different instruments have different moods? How can the addition and subtraction of sound affect the way song's tone?
2. Rehearsal (25 mins)

- a. In their two bands, students rehearse original songs and develop lyrics for them. If they need a springboard for lyrics, offer the prompt “change.” Switch, doing a rock and roll shakeout in between.

### Assessment

1. Students will be able to play through at least the verse part of their new song for Friday’s performance.
2. Students will have written at least one verse and a chorus for an original song.

### Closing

Discussion (10 mins): Circle up and pass around the magic mic. What were some challenges you faced in trying to write original songs? What came easily? Compare between groups that had the chance to do the music before lyrics and vice versa.

Clean up (5 mins)

### Filler Activities

Continue rehearsing the new cover for Friday. If appropriate, break up into sectionals.

### Lesson Plan Citations

Beatles, The. “Yesterday.” *Yesterday / Act Naturally*. Capitol, 1965. MP3.

Beatles, The. “I Want to Hold Your Hand.” *I Want to Hold Your Hand / I Saw Her Standing There*. Parlophone, Capitol, 1963. MP3.

**Day 7 Tuesday Week 2**

### Essential Question(s)

- How do rock bands write songs?

### Objectives

1. SWBAT evaluate different performances’ strengths and areas for improvement.
2. SWBAT compose original music.

### Materials, Tools and Resources

- Standard instruments + equipment
- Chart paper
- Markers
- Explo journals
- Pencils
- Magic Mic

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

- Chromebook
- Dongle to connect Chromebook to projector

### **Today's Prep Work**

- N/A

### **Activities:**

1. Discussion: Bad lyrics (15 mins)
2. Rehearsal (30 mins)

### **Hook**

Warm-up (20 mins): Students continue learning a new cover to perform at Friday's community meeting.

### **Procedure**

1. Discussion: Bad lyrics (15 mins)
  - a. Students think of songs that have bad lyrics and write them in their notebooks, then pair and share to discuss and makes these lyrics bad. Students volunteer to share the songs they had written. As they listen, they must actively listen for praise-worthy things about songs they had dismissed as "bad." Students share at the end of the activity.
2. Rehearsal (30 mins)
  - a. In their two bands, students continue rehearse original songs and develop lyrics for them. Switch, doing a rock and roll shakeout in between.

### **Assessment**

1. Students will have shared their critical observations about different existing songs' lyrics.
2. Students will have completed the first draft of an original song.

### **Closing**

Each student will share their favorite line from their band's original song and why it's their favorite. (5 mins)

Clean up (5 mins)

### **Filler Activities**

Good lyrics: Students can share songs they think have good lyrics (make sure they're Explopiate!) and what they think makes them good.

### **Lesson Plan Citations**

N/A

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

### **Essential Question(s)**

- How do rock bands write songs?

### **Objectives**

1. SWBAT compose original music.
2. SWBAT develop their own rock 'n roll style.
3. SWBAT play an instrument or sing as part of an ensemble.

### **Materials, Tools and Resources**

- Standard instruments + equipment
- Chart paper
- Markers
- Explo journals
- Pencils
- Magic Mic
- Chromebook
- Dongle to connect Chromebook to projector
- Handout: Logos
- Construction paper
- Glue
- Scissors

### **Today's Prep Work**

- Get construction paper, glue, and scissors from general supply

### **Activities:**

1. International music (15 mins)
2. Logos + songwriting / Rehearsal (30 mins)

### **Hook**

Students continue learning a new cover to perform at Friday's community meeting. (15 mins)

### **Procedure**

1. International music (15 mins)
  - a. Organize students into pairs. What kind of music comes from countries other than the U.S. and U.K.? Timer. Each pair selects one song to play for class. Discuss ways of incorporating non English-language lyrics into songs.

2. Logos + songwriting / Rehearsal (30 mins)
  - a. Students divide into bands. One band works on creating a band icon (provided with examples like KISS, the Rolling Stones lips [point out that the logo doesn't have to have anything to do with the name!], deadmau5)/songwriting/riffs while the second band practices. Alternate at the end of timer. Shakeout with entire band between switches.

### **Assessment**

1. Students will have completed at least one polished original song.
2. Students will have designed an icon to symbolize their band.
3. Students will play and/or sing with their bands during the "practice" half of class

### **Closing**

Students share and explain their logo designs (5 mins)

Clean up (10 mins, because of art supplies)

### **Filler Activities**

Students can incorporate their new logos to the band posters they designed on Day 4

### **Lesson Plan Citations**

KISS logo © 2014 Kiss. All rights reserved.

Rolling Stones logo © 2009 Rolling Stones & Universal Music Group. All rights reserved.

deadmau5 logo © 2007 Joel "deadmau5" Zimmerman & Universal Music Group. All rights reserved.

**Day 9** *Thursday Week 2*

### **Essential Question(s)**

- How does a rock band put an original performance together?

### **Objectives**

1. SWBAT develop their own rock 'n roll style.
2. SWBAT play an instrument or sing as part of an ensemble.
3. SWBAT evaluate different performances' strengths and areas for improvement.

### **Materials, Tools and Resources**

- Standard instruments + equipment
- Chart paper
- Markers
- Explo journals

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

- Pencils
- Magic Mic
- Chromebook
- Dongle to connect Chromebook to projector
- Auditorium A/V equipment
- A/V coordinator

### Today's Prep Work

- "Reserve" an A/V coordinator through CA
- Meet with A/V coordinator to go over logistics

### Activities:

1. Discussion: A/V in performance (10 mins)
2. Songwriting + audience engagement (25 mins)
3. Battle of the Bands (15 mins)

### Hook

Students continue learning a new cover to perform at Friday's community meeting. (10 mins)

### Procedure

1. Discussion: A/V in performance (10 mins)
  - a. Students watch "Seven Swans" by Sufjan Stevens at Paris Olympia. What techniques does the performance use—lighting, props, movement, etc.? Invite an AV Coordinator or another stage expert to class to help teach students about stage works and the booth.
2. Songwriting + audience engagement (25 mins)
  - a. Students will continue developing songs in their bands. The challenge: in rehearsal, find places where they could use techniques to stoke the audience.
3. Battle of the Bands (15 mins)
  - a. Students will perform the song and at the end of class discuss their decisions among each other. Have each band silently write on one half of a posterboard things they liked about the other bands' performance (+) and what they'd change (Δ) on the other side.

### Assessment

1. Each student will have used the sound board to change the sound settings for the auditorium and the light board to change the lighting settings of the stage.
2. Students will be able to cohesively play through their songs and have preliminary visual performance aspects set out for each band member.
3. Students will have provided feedback for their classmates' performances and have feedback on their own.

### Closing

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

Students will meet in their bands to read and discuss their peers' comments. (10 mins)

Clean up (5 mins)

### **Filler Activities**

Mood lighting: students will pick (again, Exploprate!) songs and, two at a time, different students will work in the booth and set the lighting they would do for a live performance of that song. Why did they make the choices they did? For students sitting in the audience, how did their choices affect your experience

### **Lesson Plan Citations**

Stevens, Sufjan. "Seven Swans." *Seven Swans*. Sounds Familyre, 2004. MP4.

Performance: <https://www.youtube.com/watch?v=zxxW8NEAikI>

## **Day 10** *Friday Week 2*

### **Essential Question(s)**

- How do rock bands write songs?

### **Objectives**

1. SWBAT play an instrument or sing as part of an ensemble.
2. SWBAT draw a historical thread through rock 'n roll's history.
3. SWBAT compose original music.
4. SWBAT explore their individual values in a rock 'n roll context.

### **Materials, Tools and Resources**

- Standard instruments + equipment
- Chart paper
- Markers
- Explo journals
- Pencils
- Magic Mic
- Chromebook
- Dongle to connect Chromebook to projector
- Handouts: lyric sheets for "Cool Schmool" and "Insult to Injury"

### **Today's Prep Work**

- Make sure clean versions of "Transgender Dysphoria Blues" and "Secrets" will be accessible during class

## Activities:

1. Discussion: Rock with a cause (15 mins)
2. Free-write (7 mins)
3. Workshop songs (23 mins)

## Hook

Students finish learning a new cover to perform at today's community meeting. (15 mins)

## Procedure

1. Discussion: Rock with a cause (15 mins)
  - a. Give students a large sheet of paper, markers, and one minute to write down every rock band they can think of, past or present. When the minute is up, have them go back and circle every band with entirely/mostly male members. Show Bratmobile's "Cool Schmool" and "Insult to Injury" by the Butchies, passing out lyric sheets for each. What are some of the issues they're addressing? What are some songs popular today that address social injustice? Are these ideas different, or similar across time? (ex. "Revolution" [The Beatles], Transgender Dysphoria Blues (clean) [Against Me!], Secrets (clean) [Mary Lambert], Glory [John Legend])
  - b. Donna Dresch: "In being a dork, you know, the last kid to get picked for the stupid kickball team in grade school. Which is where this whole punk rock thing came from in the first place...from the GEEKS who decided or realized (or something) to "turn the tables" so to speak, and take control of their (our) lives and form a Real underground."
2. Free-write (7 mins)
  - a. Ask the students what causes matter to them. Give the class five minutes to free-write lyrics or ideas for lyrics about a cause of their choice. After five minutes, ask if they'd like more time; if so, give them five more.
3. Workshop songs (23 mins)
  - a. Students can share and workshop their songs with the class for five minutes each. Halfway through, take a break for a shakeout.

## Assessment

1. Students will be ready to perform their second cover at this afternoon's Community Meeting.
2. Students will have related present-day justice-based music with music from previous decades.
3. Each student will have workshopped a free-write for a song
4. Each student will have integrated a cause that's important to them into an original song

## Closing

Discussion (10 mins): This day has the potential to be more emotionally-intense than most other days of class. Pass around the magic mic. Students can either "just talk" about what it was like to write the songs they did, or, offer the question "What do you think makes music a unique medium for talking about social issues?"

Clean up (5 mins)

## Filler Activities

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

Play through cover again if appropriate.

Jam on the 12-bar blues or another song as a full class.

### **Lesson Plan Citations**

Bratmobile. "Cool Schmool." *Pottymouth*. Kill Rock Stars, 1993. MP3.

Butchies, The. "Insult to Injury." *Population 1975*. Mr. Lady Records, 1999. MP3.

Beatles, The. "Revolution." *Hey Jude / Revolution*. Apple, 1968. MP3.

Against Me!. "Transgender Dysphoria Blues." *Transgender Dysphoria Blues*. Total Treble, Xtra Mile, 2014. M4A.

Lambert, Mary. "Secrets." *Heart on My Sleeve*. Capitol, 2014. M4A.

Common; Legend, John. "Glory." *Selma*. Columbia, 2014. M4A.

Keetley, Dawn. "104." *Public Women, Public Words: A Documentary History of American Feminism*. Vol. 2. N.p.: Rowman & Littlefield, 2005. 417. Google Books. Web. 10 May 2015.

### Essential Question(s)

- How does a rock band put an original performance together?

### Objectives

1. SWBAT produce original music.
2. SWBAT develop their own rock 'n roll style.

### Materials, Tools and Resources

- Standard instruments + equipment
- Chart paper
- Markers
- Explo journals
- Pencils
- Magic Mic
- Chromebook
- Dongle to connect Chromebook to projector

### Today's Prep Work

- N/A

### Activities:

1. Explosé planning (15 mins)
2. Plan A: Popcorn + pick (10 mins)
3. Plan B: Writing workshop (15 mins)

### Hook

Rock adaption (15 mins): How would you adapt a pop song to become a rock song? A classical one? A country one? In their bands, students will pick a non-rock song to turn into a rock cover.

### Procedure

1. Explosé planning (15 mins)
  - a. Circle up: Explosé is this Friday! What do we want to do for our time slot? Pass the magic mic around so that everyone gets to give input. Encourage the students to perform a more polished version one of their existing original songs with their bands, but follow their lead if they'd rather do a cover, write a new song, or something else.
2. Plan A: Popcorn + pick (10 mins)
  - a. Students will popcorn all the different techniques they've learned over the past two weeks as the

instructor or a student volunteer writes them all down on a sheet of chart paper. In their bands, students will then choose at least (but certainly not limited to) two aspects to especially focus on in the creation of their final performance (ex. costuming and social-justice lyrics, or exceptional stage presence and A/V).

3. Plan B: Writing workshop (15 mins)
  - a. If students are still wanting for inspiration, hold a writing workshop:
    - i. Prompt 1: Write the song that would play during the credits in the movie about your life.
    - ii. Prompt 2: Write a song like a letter to someone you know outside of Explo (ex. a friend, a family member, someone at school).
4. Develop songs/performances (15-20 mins)
  - a. Students will meet in their bands and begin developing their songs/performances as applicable.

### **Assessment**

1. Students will have created a rock cover of a song that was originally written for a different genre.
2. Plan A: Students will have chosen two aspects of rock performance to focus on in their final performance  
Plan B: Students will have written and shared drafts of two original songs.

### **Closing**

Check-in (10 mins): What is each band thinking they want to do for their final performance? What will need to be done in preparation? What do they need from the instructor? from each other?

Clean up (5 mins)

### **Filler Activities**

Students can continue working with their bands on developing their final performances.

### **Lesson Plan Citations**

N/A

**Day 12** *Tuesday Week 3*

### **Essential Question(s)**

- How does a rock band put an original performance together?

### **Objectives**

1. SWBAT develop their own rock 'n roll style.
2. SWBAT produce original music.
3. SWBAT play an instrument or sing as part of an ensemble.

## Materials, Tools and Resources

- Standard instruments + equipment
- Chart paper
- Markers
- Explo journals
- Pencils
- Magic Mic
- Chromebook
- Dongle to connect Chromebook to projector
- Handout: Pentatonic scale charts (guitar, drums, and keyboard)

## Today's Prep Work

- N/A

## Activities:

1. Soloing (25 mins)
2. Plan A: Developing original songs + performance (25 mins)
3. Plan B: Nonsense songs (25 mins)

## Hook

Mashup discussion (10 mins): Presentation of mashups. Play “Boulevard of Broken Songs.” What songs would make great mashups? Pair and share.

## Procedure

1. Soloing (25 mins)
  - a. Show students John Bonham's drum solo from Moby Dick (<https://www.youtube.com/watch?v=cRuTcnd8YLU>), and Oye Como Va's keyboard and guitar solos (<https://www.youtube.com/watch?v=DolqXz2AIFs>). What are shared aspects of the solos? What makes them different? (e.g. the Moby Dick solo starts out much slower and builds speed, while the Oye Como Va ones are both fast the whole time; both songs' solos utilize repetition.) Why do you think the musicians made those choices? What should you take into consideration when soloing? (ex. the pace of the song, the instrument you're playing, the need for “breathing room,” keeping the beat even when soloing)
  - b. On tonal instruments, a solo is just a scale played out of order (sometimes) in a way that sounds cool—and for drums, it's just drums played in a way that sounds cool! Give guitarists, bassists and pianists finger charts for the pentatonic scale (if they're not already familiar with it). Practice solos over the twelve-bar blues.
2. Plan A: Developing original songs + performance (25 mins)
  - a. Bands meet and continue developing and rehearsing their performance, potentially adding in a solo (or two!) to the song.
3. Plan B: Nonsense songs (25 mins)
  - a. If students are still wanting for inspiration, a workshop will be held in which they write ten lines of complete nonsense, disregarding meter. Just ten lines. The instructor then projects student verse on a screen and ask that they interpret the verse. What tone would work best for this

song? Would it be played in a major key or minor key? Would it have a slow or lively tempo? Students will work in pairs to turn their pieces into short duets.

### Assessment

1. Students will have performed at least one solo over the twelve-bar blues.
2. Students will have either added additional aspects to their final performance or written original duets.
3. Students will have practiced their final performance or played in a duet.

### Closing

Plan A: Check-in with individual bands (10 mins): How are their rehearsals going? Are there particular issues they need help working out? What are they most excited about with their performance right now? What are they hoping to add into it?

Plan B: Discussion (10 mins): What were the challenges you faced in making your adaption? What were the surprises? What stood out to you as defining elements of rock for turning your song into a *rock* song?

Clean up (5 mins)

### Filler Activities

Plan A: Using the chord progression from the previous week's Community Meeting song, have a solo jam session.

Plan B: Insert solos into duets OR trade duets with another pair

### Lesson Plan Citations

Bonham, John. "Moby Dick." Led Zeppelin II. Label, 1969. MP3.  
Santana, Carlos. "Oye Como Va." *Abraxas*. Columbia, 1970. MP3.  
Party Ben. "Boulevard of Broken Songs." Mashup. 2004. MP3.

**Day 13** *Wednesday* *Week 3*

### Essential Question(s)

- How does a rock band put an original performance together?

### Objectives

1. SWBAT develop their own rock 'n roll style.
2. SWBAT produce original music.
3. SWBAT play an instrument or sing as part of an ensemble.

## Materials, Tools and Resources

- Standard instruments + equipment
- Chart paper
- Markers
- Explo journals
- Pencils
- Magic Mic
- Chromebook
- Dongle to connect Chromebook to projector

## Today's Prep Work

- N/A

## Activities:

1. Plan A: Rehearsal (40 mins)
2. Plan B: Stage presence jam (15 mins)
3. Plan B: Storytelling workshop (25 mins)

## Hook

Stage presence: Students watch three great performances: Queen's "We Will Rock You" from Live Aid (<https://youtu.be/EPHJFnob8p8?t=971> 16:11), Jimi Hendrix "Foxy Lady" at Miami Pop ([https://youtu.be/\\_PVjclO4MT4](https://youtu.be/_PVjclO4MT4)), and Gesu No Kiwami Otome's "Digital Mole" (<https://www.youtube.com/watch?v=xXML5AB3L14>). How did the band stoke the audience? What techniques did they use? What made the different techniques effective? How can we bring that same energy to the Explosé stage?

## Procedure

1. Plan A: Rehearsal (40 mins)
  - a. Students continue preparing their Explosé song, with the added consideration of engaging stage presence. 20 minutes into class, each band will do a dress rehearsal for the other and students will give each other constructive criticism on how to improve their performance. Throughout this time, the instructor will be going back and forth between the bands, giving advice, helping work out kinks, giving feedback, or giving suggestions for additions if the performance is 100% perfect after the first 20 minutes of class.
2. Plan B: Stage presence jam (15 mins)
  - a. Jam on last Friday's Community Meeting song, but with the addition of energetic stage presence in mind.
3. Plan B: Storytelling workshop (25 mins)
  - a. At the heart of songwriting is storytelling. What's a story that you like to tell your friends? What's a story you might not usually tell your friends? Write a song based on either kind of story (e.g. "The Predatory Wasp Of Palisades Is Out To Get Us" by Sufjan Stevens; "Runaways" by the Killers). Students will meet in their bands to workshop songs and choose one to develop into a song.

## Assessment

1. Students will have brainstormed ideas for their stage presence at Explosé.
2. Students will have either continued to add to/polish their original performance OR will have written an original song that tells a story.
3. Students will have played through either their original piece or a cover of an existing song.

## Closing

Circle up (10 mins): Tomorrow is the last day of class before Explosé! What do we need to do between now and then to be ready to rock that stage? If students have not already chosen a final performance song, now is the time to do so; if they have, then this is the time to check in about materials the instructor may need to obtain, issues that need to be addressed at tomorrow's rehearsal, logistics that need to be solidified, or any other concerns so that tomorrow can go as smoothly as possible.

Clean up (5 mins)

## Filler Activities

Students can begin/continue working on their final performance.

## Lesson Plan Citations

Stevens, Sufjan. "The Predatory Wasp Of Palisades Is Out To Get Us." *Illinoise*. Asthmatic Kitty, Secretly Canadian, Rough Trade, 2005. M4A.  
Killers, The. "Runaways." *Battle Born*. Island, Vertigo, 2012. M4A.

**Day 14** *Thursday* *Week 3*

## Essential Question(s)

- How does a rock band put an original performance together?

## Objectives

1. SWBAT produce original music.
2. SWBAT play an instrument or sing as part of an ensemble.

## Materials, Tools and Resources

- Standard instruments + equipment
- Chart paper
- Markers
- Explo journals
- Pencils
- Magic Mic

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

- Chromebook
- Dongle to connect Chromebook to projector

### **Today's Prep Work**

- N/A

### **Activities:**

1. Final rehearsals (50 mins)
2. Graduation (5 mins)

### **Hook**

Jam: Play the 12-bar blues, giving each student the chance to solo over a set.

### **Procedure**

1. Final rehearsals (50 mins)
  - a. Run through the performance(s) for Explosé. The instructor will listen help coordinate logistics, keep the beat if needed, and listen from the middle of the auditorium to make sure levels are balanced and any A/V the students may have chosen to incorporate are all properly balanced/visible.
2. Graduation (5 mins)
  - a. Each member of these bands are graduates of the school of rock, and are now full-fledged rock stars. Have the students line up on the stage. Go down in front of the stage, then turn around to face them, and salute, saying "To all of you who have rocked, who do rock, and are about to rock—I salute you." (They'll naturally salute back and/or cheer.)

### **Assessment**

1. Students will have composed and/or arranged a performance for Explosé.
2. Students will be performance-ready on their parts and as an ensemble.

### **Closing**

Final logistics for Explosé + final shake-out (5 mins)

Clean-up (5 mins)

### **Filler Activities**

"What if?": Students will come up with a plan to stay on beat and how to "find their way back" if someone loses their place during the performance. Have each group pick one member to mess up or lose their place during a run-through and practice their solution(s) for getting back on track.

**Copyright Information:** Please note that all curriculum materials created in preparation for your employment with Exploration School, Inc. and/or during the period of employment with us are the exclusive property of Exploration Summer Programs.

**Lesson Plan Citations**

N/A