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| Course: Music Technology | | GRADE: Middle School 1 85-minute class | | | | UNIT: 1 | Lesson Plan 5: |
| LESSON TITLE: What does it take to produce a record? | | | | | | [click to see a larger image](http://www.kinderart.com/arthistory/kandinskycolors1lg.jpg) | |
| ENDURING UNDERSTANDING: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. | | | | | |
| TECHNICAL FOCUS: Students will be introduced to a variety of careers related to music technology. Students will demonstrate an understanding of the skills and responsibilities associated with the various careers in the music technology industry. | | | | | |
| MUSIC TECHNOLOGY GSE TO ADDRESS IN UNIT:  CONNECTING  MSMTC6.CN.2 Relate musical ideas to varied contexts and daily life to deepen understanding. | | | | | |
| ASSESSMENTS: Link to each document with assessment examples with explanations | | | | | | | |
| DIAGNOSTIC  Gauge where students are in their learning prior to beginning the lesson. | | | **FORMATIVE**  Gauge student progress/growth through ongoing and periodic observation and/or checks for understanding. | | **SUMMATIVE**  Gauge student mastery of standards. | | |
| * Survey students about their background knowledge of careers associated or related to music technology. | | | * Guided notes * One-on-one or group in-process critiques. * Peer critique and feedback. * Quizzes or other data-collecting strategies for immediate feedback (Quizlet, Kahoot, etc.). | | * Content quizzes. * Create a slide show presentation of the career that in most interesting to the student that identifies 3 professionals in the field and exemplars of their work. | | |
| MAJOR UNIT CONCEPTS AND VOCABULARY | | | | | | | | |
| FOUNDATIONAL INFORMATION:  Introduction to the skills and responsibilities of various careers associated with the music technology industry.  CONCEPTS:   * Music Producer * Other music technology careers * Performer, producer, engineer, editor, designer, audio programmer * Education, training, experience   VOCABULARY:  acoustician, audio engineer, audio gaming engineer, audio visual specialist, foley artist, music producer, software/app developer, sound designer, talent manager  Links:  <https://teachrock.org/lesson/the-leadership-skills-of-a-music-producer/>  [careersinmusic.com](https://www.careersinmusic.com/music-careers/)  [Music Careers in Dollars and Cents](http://www.berklee.edu/pdf/pdf/studentlife/Music_Salary_Guide.pdf)  [Music Business, Performance and Technology: Careers](http://researchguides.austincc.edu/c.php?g=434990&p=3372534)  Videos:  [Foley Artist](https://connectedstudios.org/url-zvhshrn9KkwgSynhiuxJHLDtWFcMwpeCD-kPckcJ)  [Audio Engineer](https://connectedstudios.org/url-zvhshrn9KkwgSynhiuxJHLDtWFcMwpeCD-kGekAJ)  [Music Supervisor](https://connectedstudios.org/url-zvhshrn9KkwgSynhiuxJHLDtWFcMwpeCD-kPckcA)  [Film Composer](https://connectedstudios.org/url-zvhshrn9KkwgSynhiuxJHLDtWFcMwpeCD-kPc04A) | | | | | | | | |
| DIFFERENTIATED LEARNING | | | | | | | | |
| INCREASED RIGOR:  Advanced students will use web-based research tools to identify 4 exemplar professionals in the career field that they selected as their 1st choice. Ex. Enter “famous audio engineers” in a google search. Students working at an accelerated pace will continue researching to find recordings or other examples of the work created by the 4 exemplar professionals.  ADAPTED ASSIGNMENT:  Teacher will move throughout class to remediate and adjust learning goals according to student needs. Strategies may involve scaffolding by limiting choices, peer mentoring, or one-to-one re-delivery of instruction. | | | | | | | | |
| MATERIALS | | | | | | | | |
| STUDENT SUPPLIES:   * Student computer workstation, with headphones * GSuite for Education tools or other MLS, presentation software or apps * MU\_MT\_Unit 1\_LP5\_Activity sheet | | | | **TEACHER SUPPLIES:**   * LCD Projector * Teacher computer/music workstation * Google Classroom or other LMS * Teachrock.org resources | | | | |
| OPENING  Getting students ready to learn | **ESSENTIAL QUESTION:**  How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music? | | | | | | | |
| **HOOK/INTRODUCTION ACTIVITY:**   |  | | --- | | *\*This lesson is based on the “Leadership skills of a music producer” lesson from* [*www.teachrock.org*](http://www.teachrock.org)*. Their resources contain copyrighted material but are offered for free to teachers through their website.*   1. Ask the students to name their favorite song. Choose one of their songs that would be appropriate to play for the class and listen to it. 2. Who do you think wrote the song? Was it the artist? If not, then who? 3. How do you think a song goes from just an idea to what you hear played on the radio or your music player? What are the steps? How many people does it take to create the finished product? (The teacher should create a list of the student responses on the board.) | | | | | | | | |
| CREATING | **STUDENT AND TEACHER PROCEDURES:**   |  | | --- | | 1. Ask students if they’ve heard of Michael Jackson. Survey the class to ask what Michael Jackson songs they know. 2. Tell students that some of Michael Jackson’s most famous songs were from the 1984 album ***Thriller,***which is one of the top-selling albums of all time. Play a sample from the album such as ***Billie Jean,*** *or* ***Beat It***. Display the following quote:   *“Without Quincy Jones* ***Thriller*** *would not be the highest selling album of all time****.*** *Nor would Jackson’s next album* ***Bad*** *sell more copies in its first week of release than the rest of the Top 30 put together. Jones has been the production genius behind Michael Jackson since Off the Wall in 1979, which began his metamorphosis from teen-idol into the biggest rock star in the world.” - Robin Eggar, “Quincy Jones.”* Time Out, June 1988  Select a student to read the quote out loud, and then ask:   * + Who might Quincy Jones be?   + What might he have done with Michael Jackson that had such an impact on *Thriller*, *Bad,* and *Off the Wall*?  1. Tell your students that Quincy Jones was the producer of the three albums mentioned in the above quote. Ask students:    * What do you think it means to be a producer for a record?    * What sort of skills might Quincy Jones need in order to be a record producer? 2. Play [**Clip 1,**](https://teachrock.org/video/soundbreaking-what-does-a-producer-do/) **Soundbreaking – What Does a Producer Do?** and tell students to take notes on a piece of paper or with an app of the various statements they hear about producers. Then ask:    * According to the people interviewed in this clip, what does a producer do?    * What are some of the important personality traits for producers to have? Why might these traits be important?    * Why do you think an artist or a band might choose to work with a producer? *(Ask students to compare an artist’s relationship with a producer to an athlete’s relationship to a coach.)* 3. Tell students they will now be watching a clip about successful producer George Martin. Play [**Clip 2, *Soundbreaking* – The Early Beatles and George Martin.**](https://teachrock.org/video/soundbreaking-the-early-beatles-and-george-martin/) Ask your students:    * How did George Martin contribute to the music of The Beatles? How would you describe his style of interaction with the band?    * How were The Beatles and George Martin able to work together despite the great age difference between them? 4. Displaythese statements to the class and read aloud:   A boss creates fear, a leader creates confidence.  A boss places blame, a leader helps to correct mistakes.  A boss knows everything, a leader asks other’s opinions.  Then ask students:   * + What are the differences between a boss and leader? Can you think of any experiences with either in your life?   + Based on what you learned about Quincy Jones and George Martin, do you think these music producers were more “leaders” or “bosses.” Why?  1. Tell students that to further understand the difference between bosses and leaders, they will play a matching game. Print, cut out, and shuffle the cards in [**Handout 1 – “Leader or Boss?” Activity**](https://teachrock.org/wp-content/uploads/Handout-1-Leader-or-Boss.pdf?x96081)**.** Print enough so that all students can get a card. 2. Pass out one card to each student and then display these instructions:    * Read your card.    * Look for another student who has a card with the opposite message and color than your card.    * Once you find your partner, discuss why the two cards go together. Be prepared to explain to the class why you think they go together.   Invite students to walk around the room searching for the classmate who has the opposite card they have. For instance, a student with a card displaying “places blame” should partner with the student with a card reading “takes responsibility.” While students are looking for their matching card, create a T-chart on the board, with one side reading “Leader” and the other reading “Boss.”   1. Have each student-pair come to the board and explain why they think their two cards were opposites. Then place tape on the back of their cards and ask the students to place their cards in the “boss” or “leader” side of the chart. 2. As a class, examine the chart students created with their cards. Ask the class:    * What kind of qualities listed here do you think successful music producers display? Are they more “bosses” or “leaders?”    * How might the skills listed in the “leader” side of the chart be more helpful in your life than those in the “boss” side?    * How might people respond to you if you often act like a boss? How about if you often act like a leader? 3. After completing the Teach Rock activity, students will use the resources linked in the [Music Business, Performance and Technology: Careers](http://researchguides.austincc.edu/c.php?g=434990&p=3372534) website, or other resources, to research other careers related to the music technology industry. 4. Follow the instructions on the MU\_MT\_Unit 1\_LP5\_Activity sheet and answer the questions. *\*Teacher may transfer the questions to a Google Form or Google Doc for students to record their answers.* 5. Allow students time to work, moving throughout class to facilitate or remediate as needed. 6. Completed activity sheets should be shared with the teacher via the MLS unless using paper copies. | | | | | | | | |
| CLOSING | **REVIEW:**   * Have students share their research with a peer or to the class. * Reflection in visual-verbal journal: What new skills, vocabulary, ideas or information did I learn through completing this activity? What came easily to me, and what was a challenge? What would I do differently next time? * Teacher assessment of completed activity sheet. | | | | | | | |

**DISCLAIMER**

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