

**Overall Organization of Unit  
UNIT COVER PAGE**



**Unit Title:** Tune In! Exploring American Radio Broadcasting

**Grade Level:** Sixth Grade

**Subject/Topic Area(s):** General Music

**Designed By:** Jay L. Sessoms, Georgia State University

**Unit Duration:** Approximately 18 weeks. This unit caters to a 60-minute class period that meets every other day.

**Brief Summary of Unit (Including curricular context and unit goals):**

The purpose of this unit is to engage students in musical composition through the exploration of American Radio Broadcasting. This unit incorporates elements of old-time radio and utilizes several compositional techniques of the famous songwriter, Johnny Mercer. This unit will engage students in a variety of learning experiences that merge music composition with technology. The unit is organized into three sections: 1) Discovering American radio, 2) Producing a radio show, and 3) Recording a radio show. Students will learn about the history and function of radio, basic composition and lyric writing, basic form and chord structure, and engineering and recording techniques. The student-produced radio show will be a culmination of various musical tasks that students have worked on throughout the semester. This unit's duration is approximately 18-weeks long; however, educators are encouraged to modify the unit in order to meet the needs of their students.

**Overall Organization of Unit**  
**Stage 1: DESIRED RESULTS**

**Content Standards:** Standards are drawn from the general music National Standards adapted by the National Association for Music Education (NAfME) in 2014.

For more information on the new National Standards, click here: <http://www.nafme.org/my-classroom/standards/>

**I. Creating**

- Imagine: Generate musical ideas for various purposes and contexts.
- Plan and make: Select and develop musical ideas for defined purposes and contexts
- Evaluate and refine: Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria. Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality

**II. Performing**

- Select: Select varied musical works to present based on interest, knowledge, technical skill, and context.
- Analyze: Analyze the structure and context of varied musical works and their implications for performance.
- Interpret: Develop personal interpretations that consider creators' intent.
- Rehearse, Evaluate, Refine: Evaluate and refine personal and ensemble performances, individually or in collaboration with others.
- Present: Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

**III. Responding**

- Select: Choose music appropriate for a specific purpose or context.
- Analyze: Analyze how the structure and context of varied musical works inform the response.
- Interpret: Support interpretations of musical works that reflect creators'/performers' expressive intent.
- Evaluate: Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

**IV. Connecting**

- Connect #10: Synthesize and relate knowledge and personal experiences to make music.
- Connect #11: Relate musical ideas and works with varied context to deepen understanding.

**Understanding(s):** *Students will understand...*

- How radio began and its functions in past and present society.
- How to compose music and lyrics, and how to produce various components of a radio show.
- How to effectively collaborate in group settings in order to produce a radio show.

**Essential Question(s):**

1. What is radio and how does it work?
2. How did Johnny Mercer and other musical pioneers help influence American radio?
3. How has radio evolved into one of the most popular forms of news and entertainment media of our time?
4. How did radio function in past society? How does radio function in present society?
5. What are the most common elements of a radio show? How are these elements organized in ways that are both rational and entertaining?
6. How did Johnny Mercer compose music and lyrics? How can I use these techniques in order to compose my own music and lyrics?
7. How can I use current technology in order to compose and record my own music?
8. What are jingles? What purpose do they have in business and entertainment?
9. What careers are available in the field of radio production? How is each career important to the smooth operation of a radio station?
10. What skills must I use in order to effectively collaborate in group settings?

Over-arching question: How can you apply the skills you learned during the radio unit to future music-making opportunities in your life?

***Students will know...***

- The history of American radio and its various functions in society.
- How to utilize basic music and lyric composition techniques.
- How to produce and record various components of a radio show.

***Students will be able to...***

- Compare and contrast the past and present characteristics of radio shows.
- Use current technology like Garage Band into create a radio show.
- Understand basic fundamentals of lyric writing and music composition.
- Reflect upon their learning and make connections with their future musical engagement and exploration.

**Overall Organization of Unit  
Stage 2: ASSESSMENT EVIDENCE**

**Performance Task:**

- Students will demonstrate their understanding of lyric writing by creating an original blues lyric.
- Students will create a radio skit by utilizing Garage Band and various sound effects from [www.freesound.org](http://www.freesound.org)
- Students will demonstrate their understanding of Garage Band by composing songs.
- Students will compose songs based upon specified themes and guidelines.
- Students will work in groups to produce a radio show that includes opening and closing jingles, a radio skit, one advertisement jingle, three or more Blues compositions, and a special announcement.
- Students will present their radio show to the class. Afterwards, students will reflect on their own work and that of their peers.

**Key Criteria: Students will be evaluated based upon the Project-Based Learning (PBL) criteria (\*educators are encouraged to modify the below grading criteria in order to align with the specific requirements of their school).**

- Agency (25%)
- Collaboration (20%)
- Knowledge and Thinking (35%)
- Oral Communication (10%)
- Written Communication (10%)

More specifically, students will be evaluated on:

- Creativity, organization, clarity, and completion of assignments/projects.
- Ability to work effectively in a group setting.
- Quality of group presentation and evidence of individual participation and contributions to daily tasks.
- Ability to reflect upon their work and that of their peers.

**\*For specific rubrics, please see the appendix.**

**Other Evidence:**

- Informal teacher observation and feedback.
- Self evaluation and peer evaluation.
- Demonstration of musical skills and knowledge through satisfactory completion of daily tasks.

**Overall Organization of Unit**  
**Stage 3: LEARNING PLAN**

<b>Weeks 1-2</b>	Introductions, ice breaker activities, review syllabus and classroom norms, radio KWL chart, what is radio and how does it work? Bill Nye Radio Video. Begin “Exploring Radio” project and complete presentations. Give an overview of old-time radio. Review Castleberry Capers example and compare/contrast vs. current radio programming. Assign students to final project groups and issue iPads and earphones. Introduce radio show sound effects and explore various sound effects on <a href="http://www.freesound.org">www.freesound.org</a> . Have student create a “sound story.”
<b>Weeks 3-4</b>	Overview of the Golden Age of Radio. Compare and contrast the Golden Age of Radio and Present-Day radio. Explore sound effects and complete and present the Sound Story Project.
<b>Weeks 5-6</b>	Explore the Smart Instrument functions of Garage Band and create a short composition. Learn about radio theater and begin skit production.
<b>Weeks 7-8</b>	Continue radio skit productions and conclude with presentations and self/peer evaluations. Introduce lyric writing module, and complete two lyric writing activities. Students choose one of the lyrics and create a short song. Introduce jingle module and listen to various examples. Students collaborate in groups and name their radio station and compose opening, transitional, and closing jingles for their station. Conclude with presentations and self/peer evaluations.
<b>Weeks 9-10</b>	Introduce product advertisement and compare and contrast various examples. Students split into groups and research two products to advertise. Students write lyrics for both products and create a jingle for both products using Garage Band and <a href="http://www.freesound.org">www.freesound.org</a> . Conclude with presentations and self/peer evaluations.
<b>Weeks 11-12</b>	Introduce the various forms of non-musical radio segments and compare/contrast several examples. Students split into groups and brainstorm main concepts for two radio segments that they will create for their show. Students create a script for both segments and organize the sound effects that they will use. Complete production and editing of both segments and conclude with presentations and self/peer evaluations.
<b>Weeks 13-14</b>	Introduce the 12-bar Blues module. Listen to two examples and learn I-IV-V progression. Introduce A-B-A form. Introduce keyboard and learn about C-F-G chords. Students work in pairs and compose a 48-bar Blues that follows A-B-A form.
<b>Weeks 15-16</b>	Pairs continue working on their Blues compositions and complete the editing process. Complete Blues presentations and self/peer evaluations.
<b>Weeks 17-18</b>	Students complete final edits of their cumulative radio show and send all components to the teacher so that they can be ripped to a CD. Students report to computer lab and create album artwork for their CD. The last week should be dedicated to editing the radio show, group presentations, and self/peer evaluations.

## Lesson Plan 1

<b>Lesson Title:</b> Discovering American Radio (Weeks 1-2)	<b>Unit:</b> Tune In! Exploring American Radio Broadcasting	<b>Grade:</b> 6 <sup>th</sup>
<p><b>Standards:</b></p> <p>MU:Cr3.1.6a: Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.</p> <p>MU:Pr4.2.6a Explain how understanding the structure and the elements of music are used in music selected for performance.</p> <p>MU: Pr4.2.6c Identify how cultural and historical context inform performances.</p> <p>MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods.</p> <p>MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>		
<p><b>Goals/Learning Targets:</b></p> <ol style="list-style-type: none"> <li>1. Students will understand the goals for the course and class expectations and procedures.</li> <li>2. Students will explore prior knowledge about radio through KWL chart.</li> <li>3. Students will learn what radio is and how it works.</li> <li>4. Students will learn about important “pioneers” in the radio industry.</li> </ol>		
<p><b>Students’ prior knowledge:</b></p> <ol style="list-style-type: none"> <li>1. Basic understanding of radio and how it works.</li> </ol>		
<p><b>Procedures:</b></p> <ol style="list-style-type: none"> <li>1. Begin class with “The Things That Are Important To Me” activity. Allow students five minutes of individual work time and then discuss as a full group.</li> <li>2. Choose an activity from “Ice-Breakers: 60 activities to Build a Better Choir” book.</li> <li>3. Issue course syllabus and go over the main points as a class. Students should return their information form with a parent’s signature and bring all supplies by the second week of school.</li> <li>4. Have students explore the who, what, when, why, and how of radio via a KWL chart: What do we already know about the radio? What do we want to learn about the radio? What things have you learned about the radio during this session that you did not know before? Give students five minutes to complete the KWL chart individually. Have the students choose the two most important ideas from each section and write them on the board.</li> <li>5. What is radio and how does it work? Students watch Bill Nye video segment about radio. Have students complete guided questions individually as they watch the video.</li> <li>6. Review video questions as a class. Students should add new information under the “learned” section of their KWL chart.</li> <li>7. Have each student add the two most important things that they learned about radio on the class KWL chart. Discuss what the students wrote and explain that the KWL chart will be a “living document” (we will add to it as the semester progresses).</li> <li>8. What things have you learned about the radio during this session that you did not know before? Add these things to KWL chart.</li> <li>9. Ticket out the door (optional): Have each student share one thing with the class that they learned about radio during today’s session.</li> </ol>		

10. Introduce “Exploring Radio” project: Split students into groups of five and have one person from each group select one of the following topics:
- Who created radio? Who listens to radio?
  - What is radio and how does it work?
  - Why do people listen to radio? (consider radio’s initial purpose and how this purpose has transformed over the years).
  - When did radio become popular? Is it still popular today? Why/why not?
  - Where do we listen to radio?
11. Each group should create a 5-minute presentation on their selected topic via [www.prezi.com](http://www.prezi.com) (or another presentation software of your choosing). Show students how to set up a free account and have them complete the brief tutorial. Students should use keywords (as little text as possible) and pictures in order to present their topic. Go over the Group Presentation rubric. The students will need an entire class period in order to complete this project.
12. At the completion of the project, pass out and explain the Self/Peer Evaluation Rubric. Have students complete the Self/Peer Evaluation Rubric so that you can include it in their final project grade. Give each group five minutes to present their topic to the class. Ticket out the door: Add at least two things you learned about radio to your KWL chart.

**Closure:**

1. Ticket out the door

**Required Materials and Equipment:**

- Course syllabus
- KWL chart
- Projector or SmartBoard
- Audio Speakers
- Dry erase markers for every student in class.
- One large dry erase board or butcher paper (must be large enough to accommodate all the students in the class).
- [www.prezi.com](http://www.prezi.com) or some other presentation software of your choosing.

**Assessment and Follow-Up:**

- Daily Participation Rubric (See Appendix A)
- KWL Chart (See Appendix B)
- Greatest Inventions with Bill Nye: Radio Questionnaire (See Appendix C)
- Group Presentation Rubric (See Appendix D)
- Self/Peer Evaluation Rubric (See Appendix E)

**Resources Used:**

- Mack, Valerie L. *Ice Breakers: 60 Fun Activities to Build a Better Choir!* Nashville, TN: Shawnee Press, 2007.
- Bill Nye video segment on radio (found on [www.discoveryeducation.com](http://www.discoveryeducation.com), new users will need to create an account).

- Castleberry Capers script, Castleberry Capers (Castleberry's Food Company), 1940, Don Naylor Papers, M103, Popular Music and Culture Collection, Special Collections and Archives, Georgia State University Library

### Lesson Plan 2

<b>Lesson Title:</b> Discovering American Radio (Weeks 3-4)	<b>Unit:</b> Tune In! Exploring American Radio Broadcasting	<b>Grade:</b> 6th
<p><b>Standards:</b></p> <p>MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.</p> <p>MU:Pr4.2.6a Explain how understanding the structure and the elements of music are used in music selected for performance.</p> <p>MU: Pr4.2.6c Identify how cultural and historical context inform performances.</p> <p>MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods.</p> <p>MU:Re8.1.6a Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.</p> <p>MU:Re9.1.6a Apply teacher-provided criteria to evaluate musical works or performances.</p>		
<p><b>Goals/Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Make connections between history and the present.</li> <li>• Explore old-time radio and make connections with present day radio.</li> <li>• Explore how sound effects were created during old-time radio.</li> </ul>		
<p><b>Anticipatory Set:</b></p> <ul style="list-style-type: none"> <li>• Explain the phrase, "Radio captures the imagination."</li> <li>• How do sound effects allow listeners to interpret what is happening?</li> <li>• What was the Golden Age of Radio?</li> <li>• Why was radio so popular during the Golden Age?</li> <li>• Describe how radio personalities create sound effects.</li> </ul>		
<p><b>Procedures:</b></p> <ol style="list-style-type: none"> <li>1. "A picture speaks a thousand words." Project the image of a family gathered around a radio (see Visual Aids in Appendix P) and give the students one minute to write down what they think could be happening in the photo. What might the family be listening to and why?</li> <li>2. As a class, discuss what the students wrote. Give a brief overview of the "Golden Age of Radio" and discuss how people's imaginations helped them interpret what they heard on the radio.</li> <li>3. Distribute Venn Diagrams and give the students three minutes to compare and contrast the following topics: 1. Golden Age of Radio 2. Present-day Radio.</li> <li>4. As a class, discuss what the students wrote. What role does sound play in order to help radio listeners visualize what is going on?</li> </ol>		

5. Give the class an overview of radio sound effects using the Sound Effect resources (see appendix).
6. Sound Story Project: Pass out the Composition Rubric and give an overview of the project: Students will work in groups of 3-4 in order to create a story that is made up entirely of sound. Each group should create an original short story and brainstorm the sound effects that they will need in order to convey the story to their audience. In order to complete this project, students must use [www.freesound.org](http://www.freesound.org) and the voice recorder on GarageBand. Each sound story must be three to five minutes in length.
7. As a class, briefly explore wide array of sound effects found on the website [www.freesound.org](http://www.freesound.org).
8. Arrange students into groups and distribute one iPad and set of earphones to each group and briefly go over how to use the voice recorder on GarageBand (for teachers who are unfamiliar with GarageBand, this step will require prior preparation).
9. Give students an entire class period to complete the Sound Story project. At the conclusion of the project, have students complete the Self/Peer Evaluation Rubric.
10. Before each sound story presentation, pass out paper or dry erase boards and have everyone in the class draw what they think is happening in each sound story. At the conclusion of each presentation, have the presenters describe what they were trying to convey in their sound story. Use the group presentation rubric to calculate students' grades.

**Closure:** Students add at least three new facts that they learned to the "L" section of their KWL chart.

**Required Materials and Equipment:**

- Overview Golden Age of Radio (See Appendix F)
- Venn Diagram (See Appendix G)
- Sound Effects [www.freesound.org](http://www.freesound.org)
- Blank paper or dry erase boards and markers
- Visual and Audio Projector
- GarageBand Application
- iPads and Earphones

**Assessment and Follow-Up:**

- Daily Participation Rubric (See Appendix A)
- KWL Chart (See Appendix B)
- Composition Rubric (See Appendix H)
- Self/Peer Evaluation Rubric (See Appendix E)

**Resources Used:**

- Sound Effects [www.freesound.org](http://www.freesound.org)
- Maltin, Leonard. *The Great American Broadcast: A Celebration of Radio's Golden Age*. New York: Dutton, 1997.
- Mott, Robert L. *Radio Sound Effects: Who Did It, and How, in the Era of Live Broadcasting*. Jefferson, N.C: McFarland, 1993.
- Turnbull, Robert B. *Radio and Television Sound Effects*. New York: Rinehart & Co, 1951.

## Lesson Plan 3

<b>Lesson Title:</b> Discovering American Radio (Weeks 5-6)	<b>Unit:</b> Tune In! Exploring American Radio Broadcasting	<b>Grade:</b> 6th
<p><b>Standards:</b></p> <p>MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.</p> <p>MU:Pr4.2.6a Explain how understanding the structure and the elements of music are used in music selected for performance.</p> <p>MU: Pr4.2.6c Identify how cultural and historical context inform performances.</p> <p>MU:Re7.2.6a Describe how the elements of music and expressive qualities relate to the structure of the pieces.</p> <p>MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods</p> <p>MU:Re8.1.6a Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.</p> <p>MU:Re9.1.6a Apply teacher-provided criteria to evaluate musical works or performances.</p> <p>MU:Cn10.0.6a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>		
<p><b>Goals/Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Gain familiarity with GarageBand and understand how to use the various functions of the application.</li> <li>• Explore radio drama and create an original version using a given prompt.</li> </ul>		
<p><b>Anticipatory Set:</b></p> <ol style="list-style-type: none"> <li>1. What is the difference between instruments and smart instrument functions in GarageBand (e.g. Drums vs. Smart Drums).</li> <li>2. How can certain smart functions be used in order to create the rhythm, melody, and harmony of a song?</li> <li>3. What is Auto Play? What is the purpose of the track view icon?</li> <li>4. What is radio drama?</li> <li>5. Why are sound effects important in radio dramas?</li> </ol>		
<p><b>Procedures:</b></p> <ol style="list-style-type: none"> <li>1. Assign iPads and earphones to each student (if necessary, assign two students per iPad and earphones). Distribute the GarageBand Quest worksheet and explain the instructions: Students will work in pairs in order to explore the many music-making possibilities that GarageBand provides. The purpose of this activity is for students to learn how to use GarageBand in order to compose and record songs. Students should work together in order to answer the questions on the quest. Students will need the entire class period in order to complete this assignment. Each person should turn in their own work at the end of class.</li> <li>2. GarageBand Exploration: As a class, go through each of the Smart Instrument functions on GarageBand. The students will utilize the Smart Instrument functions in GarageBand in</li> </ol>		

order to complete the majority of class assignments. For students who are more musically advanced, consider modifying the assignment criteria so that the students are challenged to use the regular instrument functions.

3. If you are new to GarageBand, consider getting *Teaching Music with GarageBand for iPad* by Ben Sellers. It includes step-by-step instructions on how to get yourself (and your students) acquainted with using the app and unlocking all of the compositional potential it has to offer.
4. A great way to get students started with using GarageBand is to begin with the Smart Drums. Have the students explore the app in order to find a drumbeat that they like. Once they settle upon a drumbeat, have them record the loop. Congratulations! Your students have created their first recording.
5. Be sure to explain all of the GarageBand icons to the students so that they understand their functions, and are better equipped to navigate the app.
6. Repeat this process for each of the Smart Instruments using the Auto Play function so that the students gain familiarity with the app before they begin their first composition. The process will take an entire class period to complete.
7. Upon completing the GarageBand tutorial, introduce radio drama by explaining the following: *Radio drama was a popular way of listening to popular plays, stories, and musicals in your home. This was revolutionary because for the first time, families and friends could stay at home instead of physically going to the theater. Plus, it was FREE! While there were people who regularly tuned into their favorite radio stations, they had to be in front of a radio at a certain time in order to hear a specific program.*
8. Explain to the students that their first component of their Radio Show Project will be the Radio Drama. Pass out the Radio Drama Project Overview and explain the criteria to the students. Split the students into groups of four and pass out iPads and earphones. The students will need two class periods to complete this assignment. At the end of the second day, students will present their Radio Dramas to the class.

**Closure:**

- Radio drama presentations

**Required Materials and Equipment:**

- iPads
- Earphones
- Auxiliary chord to connect your iPad to the classroom projector
- GarageBand Quest (See Appendix I)
- Radio Drama Project Overview (See Appendix J)

**Assessment and Follow-Up:**

- Daily Participation Rubric (See Appendix A)

**Resources Used:**

- Sellers, Ben. L. *Teaching Music with GarageBand for iPad*. Independent Publishers Network, 2014.

## Lesson Plan 4

<b>Lesson Title:</b> Discovering American Radio (Weeks 7-8)	<b>Unit:</b> Tune In! Exploring American Radio Broadcasting	<b>Grade:</b> 6th
<p><b>Standards:</b></p> <p>MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods</p> <p>MU:Cn10.0.6a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>		
<p><b>Goals/Learning Targets:</b></p> <ol style="list-style-type: none"> <li>1. Understand composer versus lyricist.</li> <li>2. Understand the process of lyric writing.</li> <li>3. Demonstrate the process of lyric writing through two activities.</li> <li>4. Understand the interrelated concepts of rhythm, harmony, and melody.</li> <li>5. Develop evaluative listening skills.</li> <li>6. Know about the elements that make a good jingle, and how to create one.</li> </ol>		
<p><b>Students' prior knowledge:</b></p> <ol style="list-style-type: none"> <li>6. Students understand the goals for the course and class expectations and procedures.</li> <li>7. Students explored prior knowledge about radio through KWL chart.</li> <li>8. Students learned what radio is and how it works.</li> <li>9. Students learned about important "pioneers" in the radio industry.</li> </ol>		
<p><b>Procedures:</b></p> <ol style="list-style-type: none"> <li>1. If needed, use the first half of class for groups to present their radio drama to the class. At the conclusion of the presentation, have all students complete Self/Peer Evaluation Rubric.</li> <li>2. Have students write a short (2-3 sentences) reflection on the difference between a composer and lyricist: A composer is someone who writes the music to a song and lyricist is someone who writes the words to a song. Johnny Mercer was both a composer and lyricist.</li> <li>3. Use the "Snapshot Lyric" activity from the "Accentuate the Positive" Activity Guide in order to introduce the students to lyric writing. This activity should take 15-minutes for the students to complete. At the conclusion, have the students share what they wrote.</li> <li>4. Challenge your students to create even more complex lyrics by having them complete the "Outdoor Lyrics" activity found in the "Accentuate the Positive" Activity Guide. Students should work in pairs to complete this activity. This activity should take about 30-minutes for the class to complete. At the end of the activity, have the students share what they wrote.</li> <li>5. You may choose to grade both lyric-writing activities using the Daily Participation Rubric.</li> <li>6. Have the students use their "Outside Lyrics" activity to create a song in GarageBand using ABA form. Explain to students that their finished song will be one of the components of their radio show. They should create a title for their song. You will need to guide the students through steps 1-16 of the <i>Teaching Music with GarageBand for iPad</i> book in order to complete their song.</li> </ol>		

7. At the conclusion of the project, have students share their compositions with the class and complete the Self/Peer Evaluation Rubric. You may individually grade the project by using the Composition Rubric.

**Closure:**

- Create a ticket out the door/ daily progress check-in for each class period.

**Required Materials and Equipment:**

- iPads and earphones

**Assessment and Follow-Up:**

- Daily Participation Rubric (See Appendix A)
- KWL Chart (See Appendix B)
- Self/Peer Evaluation Rubric (See Appendix E)
- Composition Rubric (See Appendix H)

**Resources Used:**

- “Accentuate the Positive” Activity Guide to Lyric Writing for Kids (free access):  
<http://www.johnnymercerfoundation.org/initiatives-charities/for-educators/accentuate-the-positive/>
- Sellers, Ben. L. *Teaching Music with GarageBand for iPad*. Independent Publishers Network, 2014.

## Lesson Plan 5

<b>Lesson Title:</b> Discovering American Radio (Weeks 9-10)	<b>Unit:</b> Tune In! Exploring American Radio Broadcasting	<b>Grade:</b> 6 <sup>th</sup>
<p><b>Standards:</b>  MU:Cn10.0.6a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.  MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.  MU:Re9.1.6a Apply teacher-provided criteria to evaluate musical works or performances.</p>		
<p><b>Goals/Learning Targets:</b></p> <ol style="list-style-type: none"> <li>1. Students will learn the characteristics of a jingle and use this understanding in order to create authentic jingles for their radio show.</li> <li>2. Students will be able to articulate how jingles can be both informative and entertaining.</li> <li>3. Students will understand how lyrics impact a listeners' reception of a jingle.</li> <li>4. Students will understand how various instrumental timbres have an influence of a listener's reception of a jingle.</li> </ol>		
<p><b>Students' prior knowledge:</b></p> <ol style="list-style-type: none"> <li>1. Students understand the difference between composers versus lyricists.</li> <li>2. Students have a basic understanding of the process of lyric writing.</li> <li>3. Students understand the interrelated concepts of rhythm, harmony, and melody.</li> <li>4. Students know how to critically evaluate radio show components for effectiveness and level of creativity.</li> <li>5. Know about the elements that make a good jingle.</li> </ol>		
<p><b>Procedures</b></p> <ol style="list-style-type: none"> <li>1. Radio Station Jingle Module: Have students complete a short reflection on the characteristics of a jingle (3-4 sentences). Explain to the students that a jingle is a short slogan, verse, or tune designed to be easily remembered, especially as used in advertising.</li> <li>2. Have the students report to their radio show project groups and distribute the iPads. Have the students search the internet for two well-composed radio station jingles. This activity should take 15-minutes. At the conclusion, have each group share the two jingles that they found with the class. Have the students reflect upon why some jingles were more informative and entertaining than others (3-4 sentences). You may choose to grade this assignment using the Daily Participation Rubric.</li> <li>3. Radio Station Jingle Composition: Students should remain in their groups in order to create an introductory, transitional, and closing jingle for their radio show. Each jingle should be 20-30 seconds long and should include at least three Smart Instruments and/or loops from Garage Band. Each jingle must include lyrics (either spoken or sung, or a combination of both). Make sure each group saves their work in Garage Band as "Group Name/Introductory, Transitional, or Closing Jingle."</li> <li>4. Grade each jingle composition using the Composition Rubric found in the appendix. Have the students complete the Self/Peer Evaluation Rubric at the conclusion of the project.</li> </ol>		

5. Introduction to product advertisement: Begin product advertisement. Show a video example of a product advertisement, then have the students report to their radio show groups and introduce them to the advertisement jingle project through the “Commercial Break” activity in the “Accentuate the Positive” Activity Guide. This activity should take 30-minutes to complete. Make sure students write down their lyrics.
6. Advertisement jingle: Students should remain in their groups in order to complete this project. They will compose a 30-45 second long jingle for their “Commercial Break” Advertisement using at least three Smart Instruments with an optional two sound effects from [www.freesound.org](http://www.freesound.org) . They should record the jingle using the Garage Band voice recorder. Make sure the students save their work in the following format: “Group Name/Advertisement Jingle.” Students will need 45-minutes to complete this project.
7. At the conclusion of the project, have the students share their advertisement jingle with the class and then complete the Self/Peer Evaluation Rubric. You may grade each advertisement jingle using the Composition Rubric found in the appendix.

**Closure:** Project presentations and Self/Peer Evaluation Rubric. Additionally, you may choose to create a daily check-in point for the students to complete.

**Required Materials and Equipment:**

- iPads and earphones
- GarageBand
- “Accentuate the Positive” Activity Guide
- Radio Station Jingle Lyrics - Directions (See Appendix K)
- Radio Station Jingle Lyrics - Form (See Appendix L)

**Assessment and Follow-Up:**

- Daily Participation Rubric (See Appendix A)
- Composition Rubric for completion of jingles (See Appendix H)
- Self/Peer Evaluation Rubric (See Appendix E)

**Resources Used:**

- Commercial Break Activity (page 19) from “Accentuate the Positive” Activity Guide to Lyric Writing for Kids (free access): <http://www.johnnymercerfoundation.org/initiatives-charities/for-educators/accentuate-the-positive/>
- [www.freesound.org](http://www.freesound.org) (optional)

## Lesson Plan 6

<b>Lesson Title:</b> Producing a Radio Show (Weeks 11-12)	<b>Unit:</b> Tune In! Exploring American Radio Broadcasting	<b>Grade:</b> 6 <sup>th</sup>
<p><b>Standards:</b></p> <p>MU:Re7.1.6a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.</p> <p>MU:Re7.2.6a Describe how the elements of music and expressive qualities relate to the structure of the pieces.</p> <p>MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods</p> <p>MU:Re8.1.6a Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.</p> <p>MU:Re9.1.6a Apply teacher-provided criteria to evaluate musical works or performances.</p> <p>MU:Cn10.0.6a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>		
<p><b>Goals/Learning Targets:</b></p> <ol style="list-style-type: none"> <li>1. Students will understand what a sound recording is and how it is used.</li> <li>2. Students will understand the process of setting lyrics.</li> <li>3. Students will understand how to set lyrics under guidelines.</li> <li>4. Students will understand how to set lyrics to a popular song.</li> </ol>		
<p><b>Students' prior knowledge:</b></p> <ol style="list-style-type: none"> <li>1. Students understand the expectations for working in groups.</li> <li>2. Students can provide examples of various non-musical radio segments that they have encountered in everyday life.</li> <li>3. Students can articulate how non-musical radio segments can be both informative and entertaining.</li> <li>4. Students will understand how lyrics and content impact a listeners' reception of a non-musical segment.</li> <li>5. Students can listen to an example of a non-musical segment and evaluate it for quality and creativity.</li> <li>6. Students understand how sound effects and instruments can be used to compliment a non-musical radio segment.</li> </ol>		
<p><b>Procedures:</b></p> <ol style="list-style-type: none"> <li>1. Introduce the various forms of non-musical radio segments (e.g. gossip spot, weather report, traffic update, audience call-in, prize giveaways, etc.). Show the students two examples of one of these segments and have them compare and contrast the examples.</li> <li>2. Students should report to their groups in order to begin working on creating their non-musical radio segment. Make sure that the students know that their segment must be original and that they cannot use a segment that has already been created. Students should write a script and organize the instruments and sound effects they will use: Students should</li> </ol>		

use at least four Smart Instruments and/or sound effects from [www.freesound.org](http://www.freesound.org) to accompany their radio segment. Students should practice their radio segment before recording it. Make sure the students save their work in the following format: "Group Name/Radio Segment." This project should take two class periods to complete.

3. At the conclusion of the project, the students should share their radio segment with the class. Afterwards, have the students complete the Self/Peer Evaluation Rubric. You may evaluate the students' projects by using the Composition Rubric found in the appendix.

**Closure:**

1. Ticket out the door.

**Required Materials and Equipment:**

- iPads (or other device to record)
- Blank white paper
- Colored pencils

**Assessment and Follow-Up:**

- Daily Participation Rubric (See Appendix A)
- Composition Rubric for completion of jingles (See Appendix H)
- Self/Peer Evaluation Rubric (See Appendix E)
- Next week, check students' understanding of lyric writing by setting their own lyrics to the song "Blues in the Night."

**Resources Used:**

- Draft lyrics, Johnny Mercer Papers, M001, Popular Music and Culture Collection. Special Collections and Archives, Georgia State University.  
<http://digitalcollections.library.gsu.edu/cdm/ref/collection/findingaids/id/8>

## Lesson Plan 7

<b>Lesson Title:</b> Discovering American Radio (Weeks 13-14)	<b>Unit:</b> Tune In! Exploring American Radio Broadcasting	<b>Grade:</b> 6th
<p><b>Standards:</b></p> <p>MU:Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.</p> <p>MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.</p> <p>MU:Cr3.1.6b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.</p> <p>MU:Cr3.2.6a Present the final version of their documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.</p> <p>MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods</p> <p>MU:Re8.1.6a Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.</p>		
<p><b>Goals/Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Understand and describe the Blues genre.</li> <li>• Listen to various songs from the Blues genre and reflect upon their meaning.</li> <li>• Understand the structure of a 12-bar blues composition.</li> <li>• Understand the I, IV, and V chords in C Major.</li> <li>• How to set lyrics for a pre-existing song.</li> <li>• How to play and record a I-IV-V chord progression using various Smart Instruments in Garage Band.</li> </ul>		
<p><b>Anticipatory Set:</b></p> <ul style="list-style-type: none"> <li>• What is the Blues? Introductory discussion.</li> <li>• "Understanding the 12-bar Blues" handout.</li> </ul>		
<p><b>Procedures:</b></p> <ol style="list-style-type: none"> <li>1. Introduction to the 12-bar blues: The blues has often been portrayed as slow, mournful music full of bleak images of personal pain and despair. In order to help expand students' understanding of the genre, start by asking students what feelings they associate with the word "blue." After discussing, ask what they imagine blues music might be about. Why do they have these notions? How much of their description has to do with the way the music sounds? With the music's lyrics? With their understanding of the word "blue" in the context of feelings?</li> <li>2. Play Johnny Mercer's and Harold Arlen's "Blues in the Night." Ask students if this song reinforces or challenges their notions of blues music.</li> <li>3. Next, play Muddy Waters' "Mannish Boy." What does this song do to students' preconceptions of blues music? Finally, play an example of "I Believe I'll Dust My Broom" by Robert Johnson. By this point, student definitions of blues music should be more nuanced</li> </ol>		

than they were originally. Point out that the blues is a means of self-expression; as such, it naturally includes a wide variety of emotional moods, including sadness, desperation, humor, flirtation, and, very often, happiness.

4. In order to reinforce students' understanding of the Blues, have them read the handout "Understanding the 12-bar Blues" found in the appendix.
5. Have the students report to their radio show groups and distribute the iPads and earphones. Explain that Johnny Mercer sometimes fit his lyrics into composer's music. Have the students count the syllables of each lyric line of "I Believe I'll Dust My Broom" and write it next to each line on the 12-bar blues handout.
6. The students will now work together in order to fit their own lyrics into "I Believe I'll Dust My Broom." First, brainstorm potential topics that each group could use in order to create their lyrics.
7. Once each group has agreed upon a topic, they should copy the syllabic pattern of "I Believe I'll Dust My Broom" onto a separate sheet of paper. Each person will write their own lyrics using the same meter about the topic that their group agreed upon. This should take 15-minutes. They should then create a second verse using the same process.
8. Students should then access GarageBand and start a new song file through the Smart Drums. They should turn the metronome off and change the number of measures to 48.
9. Students should then click on the "Track Changes" icon so that they can access the GarageBand loops. They should select "Instruments" and then "All Drums." They should then find a drum loop and place it within the song. The drum loop should last 48 measures.
10. After the drum loop has been added, students should return to "Instruments" and select Smart Bass. They should then select a "bass type" and auto play function. Students should then practice playing the I-IV-V chords in C Major, as written in the "Understanding the 12-bar Blues" handout. Once the students are comfortable playing the chords in time, they should then record the entire 12-bar chord sequence. Once students have recorded the 12-bar chord sequence accurately on the Smart Bass, they will need to return to "Track Changes" and copy and paste the recording to the remaining 36 measures. Students should repeat this process for Smart Guitar and Smart Keyboard. Make sure students give their composition a name. This entire process should take two class periods or more.

**Closure:**

- Daily check-point/ticket out the door of your choosing.

**Required Materials and Equipment:**

- iPads and earphones

**Assessment and Follow-Up:**

- Daily Participation Rubric (See Appendix A)
- "I Believe I'll Dust My Broom" Lyric Setting Rubric (See Appendix N)
- I-IV-V Blues chord progression GarageBand Composition

**Resources Used:**

- Recordings of "Blues in the Night," "Mannish Boy," and "I Believe I'll Dust My Broom" are available for purchase on iTunes.
- Understanding the 12-Bar Blues (See Appendix M)

## Lesson Plan 8

<b>Lesson Title:</b> Producing a Radio Show (Weeks 15-16)	<b>Unit:</b> Tune In! Exploring American Radio Broadcasting	<b>Grade:</b> 6 <sup>th</sup>
<p><b>Standards:</b></p> <p>MU:Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.</p> <p>MU:Cr2.1.6a Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.</p> <p>MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.</p> <p>MU:Pr4.2.6a Explain how understanding the structure and the elements of music are used in music selected for performance.</p> <p>MU:Re7.2.6a Describe how the elements of music and expressive qualities relate to the structure of the pieces.</p> <p>MU:Re9.1.6a Apply teacher-provided criteria to evaluate musical works or performances.</p> <p>MU:Cn10.0.6a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>		
<p><b>Goals/Learning Targets:</b></p> <ol style="list-style-type: none"> <li>1. Students will engage in the lyric setting process by setting lyrics to one song of their choice from their assigned genre.</li> <li>2. Students will learn how to record songs on an iPad.</li> </ol>		
<p><b>Students' prior knowledge:</b></p> <ol style="list-style-type: none"> <li>1. Students understand what a sound recording is and how it is used.</li> <li>2. Students understand the process of setting lyrics.</li> <li>3. Students understand how to set lyrics under guidelines.</li> <li>4. Students understand how to set lyrics to a popular song.</li> </ol>		
<p><b>Procedures:</b></p> <ol style="list-style-type: none"> <li>1. If extra time is needed, students should continue working on recording their 12-bar blues chord progressions. Once they have finished recording the chord progressions, they should begin practicing singing the lyrics that they created in Weeks 13-14 along with their instrumental recording. Explain to the students that their first 12 bars will be an instrumental introduction. At bar 13, they should begin recording their first verse, using the GarageBand Audio Recorder (remind the students to record on the same file that they recorded their chord progressions on). They will record their second verse at bar 24. Explain to students that bars 36-48 will be instrumental only. Once they have finished recording both verses, they should click on "Settings" and click the "Fade Out" option. Additionally, remind students that they can edit the volume of each track under the "Track Changes" view. This entire process should take one class period to complete.</li> <li>2. Once the students have completed the recording process, they should share with the class. You may evaluate each song composition using the Composition Rubric.</li> </ol>		

3. Students should return to their radio show groups and begin putting their final radio show together. They will combine the various elements that they created throughout the semester into a cohesive show in the following order: Introductory Jingle, Radio Theater Skit, Advertisement Jingle, Blues Composition #1, Blues Composition #2, Talk Segment, Blues Composition #3, Blues Composition#4, and Closing Jingle. Remind students to complete their final edits at this time. Once they have finished all of their edits, they should send all of their radio show files to you through e-mail. This process will take one class to complete.

**Closure:**

- Daily check point/ticket out the door of your choosing

**Required Materials and Equipment:**

- iPads and Earphones

**Assessment and Follow-Up**

- Daily Participation Rubric (See Appendix A)
- Composition Rubric (See Appendix H)
- Completed radio show

## Lesson Plan 9

<b>Lesson Title:</b> Producing a Radio Show (Weeks 17-18)	<b>Unit:</b> Tune In! Exploring American Radio Broadcasting	<b>Grade:</b> 6 <sup>th</sup>
<p><b>Standards:</b></p> <p>MU:Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.</p> <p>MU:Cr2.1.6a Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.</p> <p>MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.</p> <p>MU:Cr3.1.6b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.</p> <p>MU:Cr3.2.6a Present the final version of their documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.</p> <p>MU:Re7.1.6a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.</p> <p>MU:Re7.2.6a Describe how the elements of music and expressive qualities relate to the structure of the pieces.</p> <p>MU:Re9.1.6a Apply teacher-provided criteria to evaluate musical works or performances.</p> <p>MU:Cn10.0.6a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>		
<p><b>Goals/Learning Targets:</b></p> <ol style="list-style-type: none"> <li>1. Students will understand what an advertisement is and how it is important to radio.</li> <li>2. Students will develop a futuristic product to advertise in their radio show.</li> <li>3. Students will develop a script for their advertisement.</li> <li>4. Students will create background music for their advertisement using Jam Studio.</li> </ol>		
<p><b>Students' prior knowledge:</b></p> <ol style="list-style-type: none"> <li>1. The various elements that make a cohesive radio show.</li> </ol>		
<p><b>Procedures:</b></p> <ol style="list-style-type: none"> <li>1. Once students have sent their files to you, you will need to rip the files to a CD. Students should report to the CD lab and begin working on their CD cover artwork. They should include the following on their label: Radio Station Name, Names each of Group Member, School Name, and Term. Remind students that their artwork needs to be small enough to fit on the cover of a CD. You will need to print the finished album covers and have the students place them on their CDs. This should take one class period to finish.</li> <li>2. Start presentations. You may evaluate each presentation using the Group Presentation Rubric. Additionally, you may evaluate each group's radio show using the Radio Show Project Rubric. After the presentations have concluded, have students complete the Self/Peer Evaluation Rubric for the Radio Show Project.</li> </ol>		

**Closure:**

- Self/Peer Evaluation

**Required Materials and Equipment:**

- Blank CDs with clear covers (1 per group)
- Computer Lab

**Assessment and Follow-Up**

- Daily Participation Rubric (See Appendix A)
- Group Presentation Rubric (See Appendix D)
- Radio Show Project Rubric (See Appendix O)
- Self/Peer Evaluation Form (See Appendix E)

## **Appendix**

# **Tune in! Exploring American Radio Broadcasting**

## **ASSIGNMENT CRITERIA & ASSESSMENTS**

## Appendix A

Daily Participation Rubric

Category	None 0	Needs Improvements 1	Developing 2	Meets expectations 3	Mastered/Highly Skilled 4	Rating Given	Feedback
<b>Focused Mindset</b>	Not given.	Does not make daily progress toward finishing the assignment. Consistently off-task.	Occasionally makes progress toward finishing the assignment. Sometimes off-task.	Always makes progress toward finishing the assignment. Always on-task.	Always completes class assignments and work is of high caliber. Student demonstrates model behavior.		
<b>Project Design</b>	Not given.	Project is missing all components, demonstrates little creativity, work shows poor effort.	Project includes some components but is missing some key elements, work shows some effort.	Project includes all components and work shows acceptable effort.	Project includes all components and is of excellent quality, work shows high effort.		
<b>Presentation</b>	Not given.	Student does not clearly present ideas, does not speak clearly.	Student inconsistently presents ideas clearly, sometimes speaks clearly.	Student clearly presents ideas, speaks clearly.	Student clearly presents ideas and provides further details. Student speaks clearly and communicates effectively.		
<b>Written Communication</b>	Not given.	Student poorly demonstrates good grammar, sentence structure, spelling, and neatness.	Student sometimes demonstrates good grammar, sentence structure, spelling, and neatness.	Student demonstrates good grammar, sentence structure, spelling, and neatness.	Student demonstrates good grammar, sentence structure, spelling, and neatness. Writing demonstrates a high level of understanding.		

Final Score \_\_\_\_\_

Appendix B

Name \_\_\_\_\_ Date \_\_\_\_\_

**KWL Chart**

<b>Topic</b>		
<b>What I Know</b>	<b>What I Want to Know</b>	<b>What I Learned</b>

## Appendix C

Greatest Inventions with Bill Nye: Radio

**Directions:** The following questions are meant to guide you as you watch the Bill Nye video segment on radio. Please answer the following questions in complete sentences. Remember to add any new information that you have learned under the “L” section in your KWL chart.

- 1.) What do microwaves, tv’s, cell phones, cordless phones, remote controls, and radios all have in common?

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- 2.) What is a radio wave?

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- 3.) What is a wavelength?

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- 4.) What is frequency?

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- 5.) Who was Guglielmo Marconi and why was he important?

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- 6.) How did radio help connect American society?

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- 7.) What did Edward Howard Armstrong create and how did his invention influence the quality of our radio listening experience?

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- 8.) Did the invention of satellite radio help improve the quality of our radio listening experience? How?

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## Appendix D

Team Name: \_\_\_\_\_

Group Presentation Rubric

The teacher will use this rubric to evaluate each group's presentation. Students can look at this rubric so they may understand what they are being graded on. The Group Presentation Rubric will be combined with the Self/Peer Evaluation Rubric to determine your final grade for the project.

Trait	Criteria				Points
	1	2	3	4	
<b>Knowledge and Thinking</b> Did the presentation have valuable material?	Presentation contained little to no valuable material.	Presentation had moments where valuable material was present but as a whole content was lacking.	Presentation had a good amount of material and benefited the class.	Presentation had an exceptional amount of valuable material and was extremely beneficial to the class.	
<b>Agency</b> Did everyone contribute to the presentation? Did everyone seem well versed in the material?	The teammates never worked from others' ideas. It seems as though only a few people worked on the presentation.	The teammates sometimes worked from others' ideas. However it seems as though certain people did not do as much work as others.	The teammates worked from others' ideas most of the time. And it seems like every did some work, but some people are carrying the presentation.	The teammates always worked from others' ideas. It was evident that all of the group members contributed equally to the presentation.	
<b>Organization</b> Was the presentation well organized and easy to follow?	Presentation lacked organization and had little evidence of preparation.	There were minimal signs of organization or preparation.	Presentation had organizing ideas but could have been much stronger with more preparation.	Presentation was well organized, well prepared and easy to follow.	
<b>Oral Communication</b> Did the presenters speak clearly? Did they engage the audience? Was it obvious the material had been rehearsed?	Presenters were unconfident and demonstrated little evidence of planning prior to presentation.	Presenters were not consistent with the level of confidence/preparedness they showed the classroom but had some strong moments.	Presenters were occasionally confident with their presentation however the presentation was not as engaging as it could have been for the class.	Presenters were all very confident in delivery and they did an excellent job of engaging the class. Preparation is very evident.	

**Appendix E**

**Self/Peer Evaluation Rubric**

Total Points:
---------------

Name: \_\_\_\_\_  
 Project Name: \_\_\_\_\_

Date: \_\_\_\_\_

Directions: Write the names of your group members in the numbered boxes. Then, assign yourself a value for each listed attribute. Finally, do the same for each of your group members and total all of the values.

Values: 5=Superior 4=Above Average 3=Average 2=Below Average 1=Weak

ATTRIBUTE	MYSELF	1.	2.	3.	4.
Participated in group discussions.					
Helped keep the group on task.					
Contributed useful ideas.					
Helped get the work done.					
Quality Contributions					
Totals					

My group did best at:

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Next time, we could improve on:

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## Appendix F

## Overview: The Golden Age of Radio

The golden age of radio — the period when radio reached its peak popularity with general audiences — was in the 1930s and 1940s.

Strangely, part of this period was during the great depression in North America when people were doing without most luxuries, and even a few seeming necessities.

Radio and its wide range of live music, comedy, variety shows, and dramatic programming served as a welcome escape from those troubled times.

Even though many people couldn't afford payments on their washing machines, vacuum cleaners, or Model A Fords, they desperately struggled to keep up payments on their radios. (Keep in mind that not only were all of these things relatively expensive in the 1930s, but a large percentage of people were out of work.)



Note in the drawing on the left that radios of that era weren't just small devices in plastic cases; they were built into large wooden cases that amounted to elaborate pieces of furniture.

The large size was due mostly to numerous (rather large) vacuum tubes in the circuitry. It was not until decades later that vacuum tubes were replaced by transistors and integrated circuits.

Typically, these early radios also had large speakers that provided rich bass, and large loops of wire wound around an internal drum that served as an adjustable antenna for receiving distant stations.

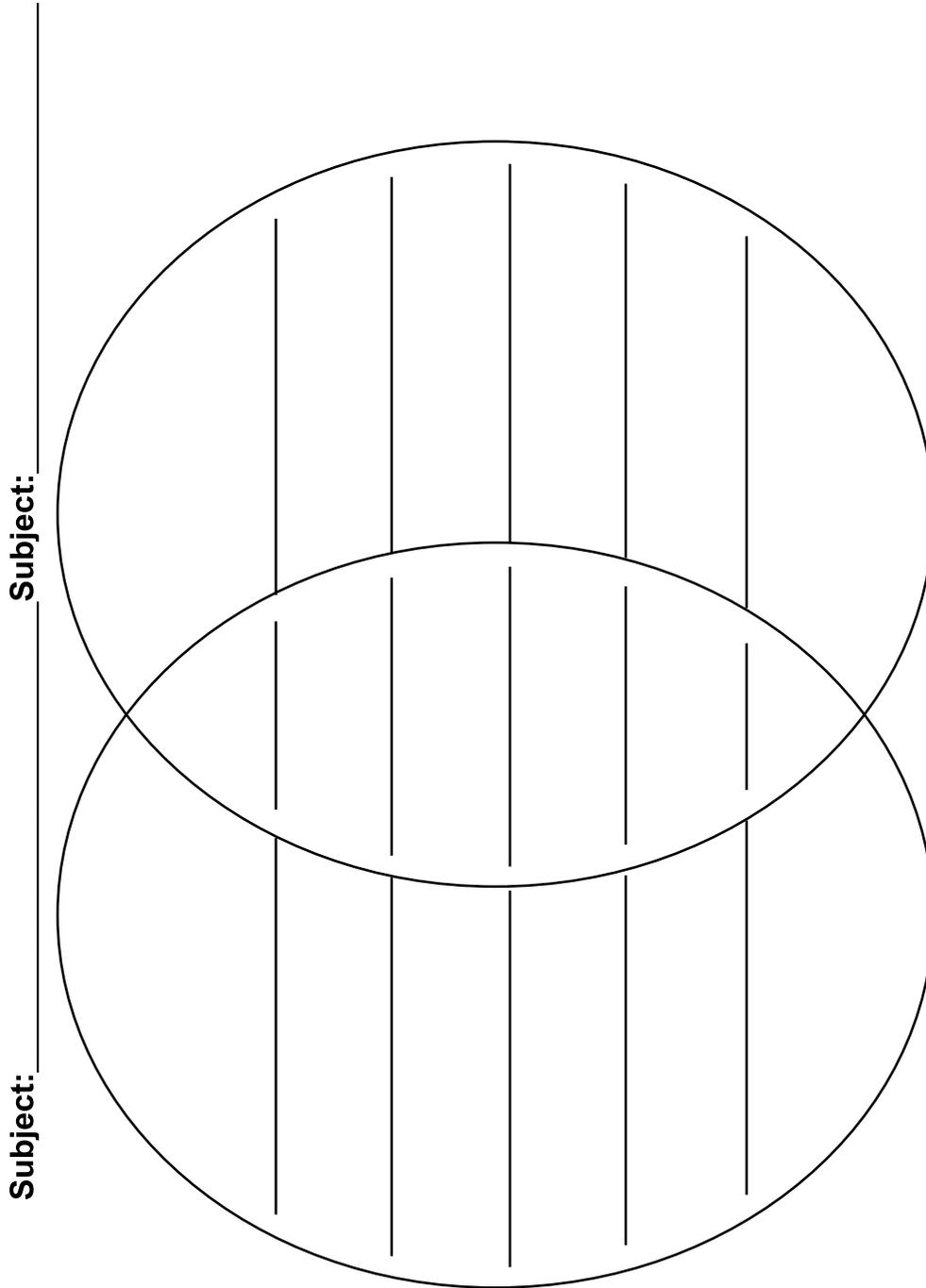
By 1935, more than 22 million American homes had radios, and automobiles were being sold with radios.

CyberCollege. (2015, October). The Golden Age of Radio. Retrieved from <http://www.cybercollege.com/frtv/frtv018.htm>

**Appendix G**

Name \_\_\_\_\_ Date \_\_\_\_\_

**Venn Diagram:** Write details that tell how the subjects are different in the outer circles. Write details that tell how the subjects are alike where the circles overlap.



## Appendix H

Name \_\_\_\_\_ Date \_\_\_\_\_

### Composition Rubric

Not Evident 0	Emerging 1	Developing 2	Accomplished 3	Exemplary 4	Teacher Comments
Student made no attempt.	Composition is lacking correct length. Composition lacks original ideas and a melody. Missing most or all instrumentation.	Composition is somewhat of appropriate length. Composition contains original ideas but lacks a clear melody. Missing most instrumentation.	Composition is mostly of appropriate length. Composition contains original ideas with a mostly clear melody. Missing some instrumentation.	Composition is of appropriate length. Composition contains original ideas and a clear melody with correct instrumentation.	

**Appendix I**

Name \_\_\_\_\_ Date \_\_\_\_\_

**GarageBand Quest**

Directions: Today, you and your partner will be exploring the many music-making possibilities that garage band provides. The purpose of this activity is for you to learn how to use garage band to compose and record songs. You and your partner should work together in order to answer the following questions. Each person should turn in their own work at the end of class.

SAMPLER: Click on the question mark in the upper right hand corner to find out more information.

1. What is the Sampler?

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2. What does the Sampler allow you to do?

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AUDIO RECORDER: Click on the question mark in the upper right hand corner to find out more information.

1. What is the Audio Recorder?

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2. What does the Audio Recorder allow you to do?

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SMART DRUMS: Click on the question mark in the upper right hand corner to find out more information.

1. What is the Smart Drums?

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2. What does the Smart Drums allow you to do?

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SMART STRINGS: Click on the question mark in the upper right hand corner to find out more information.

1. What is the Smart Strings?

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2. What do the Smart Strings allow you to do?

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SMART GUITAR: Click on the question mark in the upper right hand corner to find out more information.

1. What is the Smart Guitar?

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2. What does the Smart Guitar allow you to do?

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DRUMS: Click on the question mark in the upper right hand corner to find out more information.

1. What is the Drum application?

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2. What does the drum application allow you to do?

---

---

SMART KEYBOARD: Click on the question mark in the upper right hand corner to find out more information.

1. What is the Keyboard?

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2. What does the keyboard allow you to do?

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**Appendix J****Radio Drama Project Overview**

Prompt: It was a dark and stormy night. She seemed like such a sweet old lady. Who would ever believe that she was really..... (you fill in the rest)

Create a short (4-5 minute) skit with your team about the above topic. Your skit must include the following information:

- 1.) List of characters
- 2.) List of sound effects that you will use
- 3.) Write a summary of your story in the following format: Beginning, middle, climax, resolution.
  - Once your group is finished writing your story, start practicing acting it out. Use [www.freesound.org](http://www.freesound.org) and the smart instrument functions on GarageBand in order to create sound effects for your radio drama.
- 5.) Begin recording the story using the Recorder on GarageBand. You may need to record your drama several times in order to reach the desired effect. That is why the undo button was invented!
- 6.) You will present your drama to the class upon completion of the project. Additionally, your final grade will be calculated using the composition rubric and self/peer evaluation rubrics.



**Appendix L**

**Radio Station Jingle Lyrics - Form**

Group Members:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Radio Show Name: \_\_\_\_\_

Lyrics

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NOTES

## Appendix M

Understanding the 12-Bar Blues

The most common musical form of blues is the 12-bar blues. The term "12-bar" refers to the number of measures, or musical bars, used to express the theme of a typical blues song. Nearly all blues music is played to a 4/4 time signature, which means that there are four beats in every measure or bar and each quarter note is equal to one beat.

A 12-bar blues is divided into three four-bar segments. A standard blues progression, or sequence of notes, typically features three chords based on the first (written as I), fourth (IV), and fifth (V) notes of an eight-note scale. The I chord dominates the first four bars; the IV chord typically appears in the second four bars (although in the example below, Elmore James introduces it in the first four bars); and the V chord is played in the third four bars.

The lyrics of a 12-bar blues song often follow what's known as an AAB pattern. "A" refers to the first and second four-bar verse, and "B" is the third four-bar verse. In a 12-bar blues, the first and second lines are repeated, and the third line is a response to them—often with a twist.

Below is an example of a 12-bar blues stanza from "Dust My Broom," as performed by Elmore James, and broken down by bars (measures), beats, chords, and lyrics:

<b>First bar/measure</b> 1-2-3-4 <b>I chord</b> <i>I'm gon' get up in the mornin'</i>	<b>Second bar</b> 1-2-3-4 <b>IV chord</b> <i>I believe I'll dust my broom</i>	<b>Third bar</b> 1-2-3-4 <b>I chord</b>	<b>Fourth bar</b> 1-2-3-4 <b>I chord</b>
<b>Fifth bar</b> 1-2-3-4 <b>IV chord</b> <i>I'm gon' get up in the mornin'</i>	<b>Sixth bar</b> 1-2-3-4 <b>IV chord</b> <i>I believe I'll dust my broom</i>	<b>Seventh bar</b> 1-2-3-4 <b>I chord</b>	<b>Eighth bar</b> 1-2-3-4 <b>I chord</b>
<b>Ninth bar</b> 1-2-3-4 <b>V chord</b> <i>I quit the best girl in lovin'</i>	<b>Tenth bar</b> 1-2-3-4 <b>IV chord</b> <i>Now my friends can get my room</i>	<b>Eleventh bar</b> 1-2-3-4 <b>I chord</b>	<b>Twelfth bar</b> 1-2-3-4 <b>V chord</b>

In each 12-bar stanza, the third four-bar segment (in the example above, the 9-12th bars), serves to resolve the previous four-bar segments. The resolution may signal the end of the song or set up another stanza. If the song continues, the transition to the next stanza is known as the turnaround. "Dust My Broom," for example, contains seven 12-bar stanzas, with a turnaround between each.

Not all blues songs follow the 12-bar format, but by understanding this basic musical framework, the listener will gain a deeper understanding and appreciation for all blues music.

Public Broadcasting Service. (2015, October). Understanding the 12-Bar Blues. Retrieved from <http://www.pbs.org/theblues/classroom/essays12bar.html>

## Appendix N

“I Believe I’ll Dust My Broom” Lyric Setting Rubric

Category	None 0	Needs Improvement 1	Developing 2	Meets Expectations 3	Mastered/Highly Skilled 4	Rating Given	Feedback
<b>Focused Mindset</b>	Not given.	Assignment is incomplete/poor quality. Always off-task.	Assignment is somewhat complete/developing quality. Sometimes on-task.	Assignment is complete/good quality. On task.	Assignment is complete/excellent quality. On task.		
<b>Quality of Work</b>	Not given.	Lyrics demonstrate little/no effort and attention to quality.	Lyrics demonstrate developing effort and attention to quality.	Lyrics demonstrate satisfactory effort and attention to quality.	Lyrics demonstrate High level of effort and attention to quality.		
<b>Presentation</b>	Not given.	Student does not clearly present ideas and does not speak clearly.	Student sometimes clearly presents ideas/ sometimes speaks clearly.	Student clearly present ideas/ speaks clearly.	Student clearly presents ideas and provides further details. Student speaks clearly and communicates effectively.		
<b>Neatness/Clarity</b>	Not given.	Student poorly demonstrates good grammar, sentence structure, spelling, and neatness.	Student sometimes demonstrates good grammar, sentence structure, spelling, and neatness.	Student demonstrates good grammar, sentence structure, spelling, and neatness.	Student demonstrates good grammar, sentence structure, spelling, and neatness. Writing demonstrates a high level of understanding.		

Total Score: \_\_\_\_\_

## Appendix P

**Radio Show Project Rubric**

Category	None 0	Needs Improvements 1	Developing 2	Proficient 3	Mastered/Highly Skilled 4	Rating Given	Feedback
<b>Focused Mindset</b>	Not given.	Does not make daily progress toward finishing the assignment. Consistently off-task.	Occasionally makes progress toward finishing the assignment. Sometimes off-task.	Always makes progress toward finishing the assignment. Always on-task.	Always completes class assignments and work is of high caliber. Student demonstrates model behavior.		
<b>Introductory Jingle</b>	Not given.	Jingle does not meet length requirements. Jingle lacks original ideas. Lyrics are incomplete/incomprehensible. Missing most or all instrumentation.	Jingle somewhat meets length requirements. Jingle contains some original ideas but lyrics are incomprehensible at times. Jingle includes some instrumentation.	Jingle almost meets length requirements. Jingle contains mostly original ideas with mostly comprehensible lyrics. Jingle includes most instrumentation.	Jingle meets length requirements. Jingle contains original ideas with comprehensible lyrics. Jingle includes all instrumentation.		
<b>Radio Skit</b>	Not given.	Radio Skit does not meet length requirements. Radio skit lacks original ideas. Lyrics/dialogue are incomplete/incomprehensible. Missing most or all instrumentation.	Radio skit somewhat meets length requirements. Radio skit contains some original ideas but lyrics/dialogue are incomprehensible at times. Skit includes some instrumentation.	Radio skit almost meets length requirements. Radio Skit contains mostly original ideas with mostly comprehensible lyrics/dialogue. Radio skit includes most instrumentation.	Radio skit meets length requirements. Skit contains original ideas with comprehensible lyrics/dialogue. Skit includes all instrumentation.		
<b>Blues Composition</b>	Not given.	Composition does not meet length requirements. Composition lacks original ideas. Composition is incomplete/incomprehensible. Missing most or all instrumentation.	Composition somewhat meets length requirements. Composition contains some original ideas but lyrics are incomprehensible at times. Composition	Composition almost meets length requirements. Composition contains mostly original ideas with mostly comprehensible lyrics. Composition	Composition meets length requirements. Composition contains original ideas with comprehensible lyrics. Composition includes all instrumentation.		

			includes some instrumentation.	includes most instrumentation.			
<b>Advertisement Jingle</b>	Not given.	Jingle does not meet length requirements. Jingle lacks original ideas. Lyrics are incomplete/incomprehensible. Missing most or all instrumentation.	Jingle somewhat meets length requirements. Jingle contains some original ideas but lyrics are incomprehensible at times. Jingle includes some instrumentation.	Jingle almost meets length requirements. Jingle contains mostly original ideas with mostly comprehensible lyrics. Jingle includes most instrumentation.	Jingle meets length requirements. Jingle contains original ideas with comprehensible lyrics. Jingle includes all instrumentation.		
<b>Non-musical Radio Segment</b>	Not given.	Segment does not meet length requirements. Segment lacks original ideas. Lyrics/dialogue are incomplete/incomprehensible. Missing most or all instrumentation.	Segment somewhat meets length requirements. Segment contains some original ideas but lyrics/dialogue are incomprehensible at times. Segment includes some instrumentation.	Segment almost meets length requirements. Segment contains mostly original ideas with mostly comprehensible lyrics/dialogue. Segment includes most instrumentation.	Segment meets length requirements. Segment contains original ideas with comprehensible lyrics/dialogue. Segment includes all instrumentation.		
<b>Closing Jingle</b>	Not given.	Jingle does not meet length requirements. Jingle lacks original ideas. Lyrics are incomplete/incomprehensible. Missing most or all instrumentation.	Jingle somewhat meets length requirements. Jingle contains some original ideas but lyrics are incomprehensible at times. Jingle includes some instrumentation.	Jingle almost meets length requirements. Jingle contains mostly original ideas with mostly comprehensible lyrics. Jingle includes most instrumentation.	Jingle meets length requirements. Jingle contains original ideas with comprehensible lyrics. Jingle includes all instrumentation.		

**Final Score** \_\_\_\_\_

Appendix P

Visual Aids

(All images retrieved from the Popular Music and Culture Collection,  
Special Collections and Archives, Georgia State University Library)

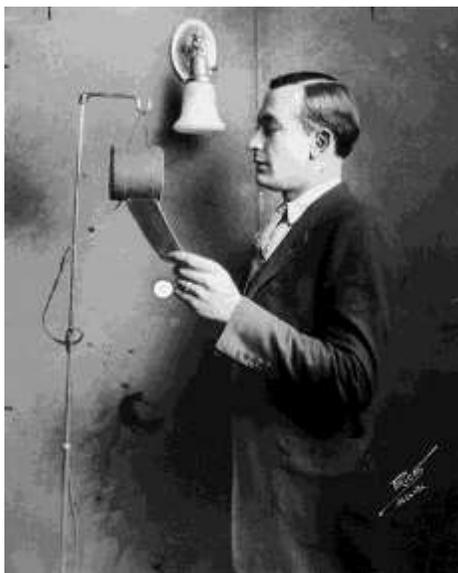
Broadcasting Collections

<http://digitalcollections.library.gsu.edu/cdm/search/collection/broadcast>

Popular Music Collections

<http://digitalcollections.library.gsu.edu/cdm/landingpage/collection/popmusic>





**For more information on  
Johnny Mercer, Lesson Plans, and Activity Guides:**

The Johnny Mercer Foundation  
c/o Prager Metis CPAs, LLC  
2381 Rosecrans Avenue, #350  
Los Angeles, CA 90245  
[www.johnnymercer.org](http://www.johnnymercer.org)

**For additional resources on  
Johnny Mercer and Popular Music:**

Special Collections and Archives  
Georgia State University Library  
100 Decatur Street, SE  
Atlanta, GA 30303  
Phone: (404) 413-2880  
E-Mail: [archives@gsu.edu](mailto:archives@gsu.edu)

Webpages:

[Johnny Mercer Collections](#)  
[Popular Music Collections](#)