

**Integrating Music into Middle School Based Projects  
FMEA 2015**

**Cathy Benedict, Ed.D**  
**[cathy.benedict@fiu.edu](mailto:cathy.benedict@fiu.edu)**

**Patrick Schmidt, Ph.D**  
**[pschmi@fiu.edu](mailto:pschmi@fiu.edu)**

**Florida International University**

**How can the work of a master and a mentor text  
help guide your own creative process?**

- **Objective: Students will analyze, evaluate and use resources from other artists as models or “mentor texts” for students’ own work.**  
(YoungArts Study guide, pp. 6-7)

**Using John Lennon’s *Imagine* as the mentor text –**

**What is the intended purpose of the differing videos, how and why does purpose and intent shape artistic process and engagement?**

**Note: The following lesson plans emerged out of a 2014 workshop  
for The Kennedy Center**

**John Lennon’s “Imagine”**

**Discussion: Lennon’s “Imagine”**

- What did you notice in the video? (e.g., light, movement, stillness)
- What about the music and the images – what did you notice? (Encourage them to discuss the music even if they are not using what they might think of as musical terms. The goal is to get them reflecting mindfully and in detail about what they saw and heard.)
- How is Lennon suggesting ways to address the problems in the world? Is it possible to be in the world as he suggests?

Note: During the discussion, the issue of Lennon speaking of no heaven or religion may come up. It will help to have this quote of John Lennon’s ready as you speak of this phrase not as one that is literal but rather a metaphor:

“The concept of positive prayer ... If you can *imagine* a world at peace, with no denominations of religion— not without religion but without this my God-is-bigger-than-your-God thing— then it can be true ... the World Church called me once and asked, "Can we use the lyrics to 'Imagine' and just change it to 'Imagine

one religion'?" That showed [me] they didn't understand it at all. It would defeat the whole purpose of the song, the whole idea."

(Sheff, David (1981). Golson, G. Barry, ed. *All We Are Saying: The Last Major Interview with John Lennon and Yoko Ono*. (2000 ed). St Martin's Griffin)

### **Glee's Version of "Imagine"**

#### **Introduction:**

As students are finishing up the Lennon discussion, move the conversation toward how this music has appeared over time in differing contexts – including the next one from the TV show *Glee*.

Introduce the video:

*In this episode of Glee, kids are preparing for a competition and are feeling very full of themselves and have just finished performing an over the top number to the school they will be competing against. As you watch, attend to your reactions throughout the song.*

#### **Watch "Hairography" (Season 1, Episode 11)**

<http://www.youtube.com/watch?v=cSlGocYJ2Dk>

#### **Post-video Discussion: Comparing and Contrasting**

Now let's compare and contrast these two texts and analyze how the differing structure of each text contributes to its meaning and style.

What was your immediate reaction to the video? Share with the person next to you. (Open up to class sharing.)

### **Ti'Jean's Version: "Just Imagine"**

#### **Introduction:**

We now move to a context in which the artist **Ti'Jean** engages with *Imagine* by reimagining it as *Just Imagine*. Keep in mind your thoughts as you watched the previous two versions (Lennon and *Glee*). What do you immediately notice in Ti'Jean's version and how does it differ from the others?

#### **Watch Ti'Jean's video.**

<http://www.youtube.com/watch?v=lHv6tXvybPo>

#### **Post-video Discussion: Comparing and Contrasting**

How does Ti'Jean interact with Lennon's original song and video? What is his message? In what ways does his interpretation differ from the other two we have watched? What might John Lennon feel about this interpretation and why?

Note: The lyrics go by very quickly in this version. I would suggest playing it through twice, once without the lyrics in front of them. After the initial discussion, I would pass out the lyrics and have them discuss the text in detail. Time constraints do not allow us to do this at this time, but the connection to the lyrics will open up many other conversations.

What were the differences you noticed? (e.g., time period, more current for students, different musical construction, movement, community, etc)  
What would John Lennon think of this version and why?

Lyrics: *Just Imagine* by Ti'Jean

It's Ti'Jean  
Just Imagine

hey yo they say that I'm a dreamer but I know I'm not the only one  
they get me through the hard times when I can't see the sun

sometimes I want to run and just disappear  
imagine all my mom's tears  
imagine if I faced my fears  
my friends are doin' many years

wish I could set you free with the music that you hear  
imagine if we all cared  
imagine my imagination if I never stared at the beauty all around me that we all share so so,  
imagine if I never wrote I never spoke my mind  
imagine if John Lennon never wrote these rhymes and  
imagine all the fellas never did those petty crimes  
the signs of the times is how I reach you through my rhymes

sayin'  
imagine if we bonded without the racist nonsense  
imagine everybody rich without all the hardships

strugglin' trying to profit the rent is due, they knockin'  
imagine if Barack Obama didn't win and lost it  
we would be so divided from here to Austin  
but we still act like we ain't got no conscience, (conscience)  
or we ain't got no logic (logic)

so where's the common sense we lost it  
damn

<http://www.youtube.com/watch?v=IHv6tXvybPo>

**Cisco's Version of "Imagine"**

**Introduction:**

In the following video, think through these questions as you watch. (You might choose to list the questions on the board)

What does the video assume about the viewer?

What images support the view of Lennon's original text?

What images do not and why?

What is the purpose of the video?

### **Watch Cisco Version**

<http://www.youtube.com/watch?v=qokjsUmuieA>

### **Post-video Discussion:**

What does the video assume about the viewer? (e.g., affordance of technology, happy families, etc)

Does it make a difference if you have never heard the song?

What images support the view of Lennon's original text?

What images do not and why?

What is the purpose of the video? (e.g., to persuade, to bring us joy, to celebrate differences, to "show" that a technology company, Cisco, can bring the world together)

## **Next Generation Sunshine State Standards**

### **Arts: Music**

### **6-8**

### **Big Idea: CRITICAL THINKING AND REFLECTION**

**Enduring Understanding 1:** Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (MU.68.C.1)

Benchmark: 1. Develop strategies for listening to unfamiliar musical works. (MU.68.C.1.1)

Benchmark: 2. Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypothesis of the composer's intent. (MU.68.C.1.2)

Benchmark: 3. Identify, aurally, instrumental styles and a variety of instrumental ensembles. (MU.68.C.1.3)

Benchmark: 4. Identify, aurally, a variety of vocal styles and ensembles. (MU.68.C.1.4)

**Enduring Understanding 2:** Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth. (MU.68.C.2)

Benchmark: 1. Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers. (MU.68.C.2.1)

Benchmark: 2. Critique, using correct music vocabulary, changes in one's own or others'™ musical performance resulting from practice or rehearsal. (MU.68.C.2.2)

Benchmark: 3. Critique personal composition and/or improvisation, using simple criteria, to generate improvements with guidance from teachers and/or peers. (MU.68.C.2.3)

**Enduring Understanding 3:** The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts. (MU.68.C.3)

Benchmark: 1. Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre. (MU.68.C.3.1)

### **Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

**Enduring Understanding 1:** The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art. (MU.68.S.1)

Benchmark: 1. Improvise rhythmic and melodic phrases to accompany familiar songs and/or standard harmonic progressions. (MU.68.S.1.1)  
Benchmark: 2. Compose a short musical piece. (MU.68.S.1.2)  
Benchmark: 3. Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing. (MU.68.S.1.3)  
Benchmark: 4. Sing or play melodies by ear with support from the teacher and/or peers. (MU.68.S.1.4)  
Benchmark: 5. Perform melodies with chord progressions. (MU.68.S.1.5)  
Benchmark: 6. Compose a melody, with or without lyrics, over a standard harmonic progression. (MU.68.S.1.6)  
Benchmark: 7. Explain and employ basic functions of MIDI for sequencing and/or editing, including interface options and types of controllers. (MU.68.S.1.7)  
Benchmark: 8. Demonstrate specified mixing and editing techniques using selected software and hardware. (MU.68.S.1.8)  
Benchmark: 9. Describe the function and purposes of various types of microphones and demonstrate correct set-up and use of two or more microphones for recording a music performance. (MU.68.S.1.9)

**Enduring Understanding 2:** Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information. (MU.68.S.2)

Benchmark: 1. Perform music from memory to demonstrate knowledge of the musical structure. (MU.68.S.2.1)  
Benchmark: 2. Transfer performance techniques from familiar to unfamiliar pieces. (MU.68.S.2.2)

**Enduring Understanding 3:** Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques. (MU.68.S.3)

Benchmark: 1. Sing and/or play age-appropriate repertoire expressively. (MU.68.S.3.1)  
Benchmark: 2. Demonstrate proper vocal or instrumental technique. (MU.68.S.3.2)  
Benchmark: 3. Sight-read standard exercises and simple repertoire. (MU.68.S.3.3)  
Benchmark: 4. Compare written notation to aural examples and analyze for accuracy of rhythm and pitch. (MU.68.S.3.4)  
Benchmark: 5. Notate rhythmic phrases and/or melodies, in varying simple meters, performed by someone else. (MU.68.S.3.5)  
Benchmark: 6. Develop and demonstrate efficient rehearsal strategies to apply skills and techniques. (MU.68.S.3.6)

## **Big Idea: ORGANIZATIONAL STRUCTURE**

**Enduring Understanding 1:** Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process. (MU.68.O.1)

Benchmark: 1. Compare performances of a musical work to identify artistic choices made by performers. (MU.68.O.1.1)

**Enduring Understanding 2:** The structural rules and conventions of an art form serve as both a foundation and departure point for creativity. (MU.68.O.2)

Benchmark: 1. Create a composition, manipulating musical elements and exploring the effects of those manipulations. (MU.68.O.2.1)

Benchmark: 2. Demonstrate knowledge of major and minor tonalities through performance and composition. (MU.68.O.2.2)

**Enduring Understanding 3:** Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world. (MU.68.O.3)

Benchmark: 1. Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image. (MU.68.O.3.1)

Benchmark: 2. Perform the expressive elements of a musical work indicated by the musical score and/or conductor, and transfer new knowledge and experiences to other musical works. (MU.68.O.3.2)

### **Big Idea: HISTORICAL AND GLOBAL CONNECTIONS**

**Enduring Understanding 1:** Through study in the arts, we learn about and honor others and the worlds in which they live(d). (MU.68.H.1)

Benchmark: 1. Describe the functions of music from various cultures and time periods. (MU.68.H.1.1)

Benchmark: 2. Identify the works of representative composers within a specific style or time period. (MU.68.H.1.2)

Benchmark: 3. Describe how American music has been influenced by other cultures. (MU.68.H.1.3)

Benchmark: 4. Classify authentic stylistic features in music originating from various cultures. (MU.68.H.1.4)

Benchmark: 5. Using representative musical works by selected composers, classify compositional characteristics common to a specific time period and/or genre. (MU.68.H.1.5)

**Enduring Understanding 2:** The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged. (MU.68.H.2)

Benchmark: 1. Describe the influence of historical events and periods on music composition and performance. (MU.68.H.2.1)

Benchmark: 2. Analyze how technology has changed the way music is created, performed, acquired, and experienced. (MU.68.H.2.2)

Benchmark: 3. Classify the literature being studied by genre, style, and/or time period. (MU.68.H.2.3)

**Enduring Understanding 3:** Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields. (MU.68.H.3)

Benchmark: 1. Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration. (MU.68.H.3.1)

Benchmark: 2. Discuss how the absence of music would affect other content areas and contexts. (MU.68.H.3.2)

### **Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE**

**Enduring Understanding 1:** Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking. (MU.68.F.1)

Benchmark: 1. Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements. (MU.68.F.1.1)

Benchmark: 2. Create an original composition that reflects various performances that use "traditional" and contemporary technologies. (MU.68.F.1.2)

**Enduring Understanding 2:** Careers in and related to the arts significantly and positively impact local and global economies. (MU.68.F.2)

Benchmark: 1. Describe several routes a composition or performance could travel from creator to consumer. (MU.68.F.2.1)

Benchmark: 2. Describe how concert attendance can financially impact a community. (MU.68.F.2.2)

**Enduring Understanding 3:** The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts. (MU.68.F.3)

Benchmark: 1. Describe how studying music can enhance citizenship, leadership, and global thinking. (MU.68.F.3.1)

Benchmark: 2. Investigate and discuss laws that protect intellectual property, and practice safe, legal, and responsible acquisition and use of musical media. (MU.68.F.3.2)

Benchmark: 3. Identify the tasks involved in the compositional process and discuss how the process might be applied in the work place. (MU.68.F.3.3)

### **SAMPLE COMMON CORE CONNECTIONS**

CCSS.ELA.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text

CCSS.ELA.RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., *how the language [music] evokes a sense of time and place; how it sets a formal or informal tone*).

CCSS.ELA.RL.9-10.5 Analyze how a [composers] choices concerning how to structure a text, order events within it (e.g., *theme, variation, form*), and manipulate time (e.g., *rhythmic structure, form, dynamics, etc*) create such effects as mystery, tension, or surprise.

CCSS.ELA-Literacy.RL.8.5 Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style

CCSS.ELA-Literacy.RL.8.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony – chord manipulation, sung/spoken/signed) create such effects as suspense, humor, tension, social awareness, etc.

CCSS.ELA.RL.9-10.7 Analyze the representation of a *subject* or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

CCSS.ELA-Literacy.RL.6.9 Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

CCSS.ELA.RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.6.7 Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

CCSS.ELA.RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.W.8.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

CCSS.ELA-Literacy.W.8.5 With some guidance and support from peer and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

CCSS.ELA-Literacy.W.8.6 Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

### **Websites**

Imagine Lyrics:

<http://www.azlyrics.com/lyrics/johnlennon/imagine.html>

Lennon Imagine

<http://www.youtube.com/watch?v=DVg2EJvviF8Tjean>

Glee version

<http://www.youtube.com/watch?v=cSlGocYJ2Dk>

TiJean Just Imagine

<http://www.youtube.com/watch?v=IHv6tXvybPo>

Using Imagine to sell technology – Cisco

<http://www.youtube.com/watch?v=qokjsUmuie>

American Defamation League

<http://www.youtube.com/watch?v=3KyvIMJefR4>

Pitbull and Nas have version as well

<http://www.youtube.com/watch?v=v-p96ln5l-8>

Sujian Stevens and link to pop minimalism

<https://www.youtube.com/watch?v=eRW2g2l49fk&index=3&list=PLCCE1372B6B4D1998>



Philip Glass connection and minimalism

<https://www.youtube.com/watch?v=5antXqfUQrQ&index=4&list=PLCCE1372B6B4D1998>

Gorecki's Symphony opening

<https://www.youtube.com/watch?v=miLV0o4AhE4&index=1&list=PLCCE1372B6B4D1998>

**THE FOLLOWING ARE PROJECTS THAT EMERGED OUT OF STUDENT WORK FROM MIAMI DADE MIDDLE SCHOOLS**

- C major / B Major (2 chords open the Lennon video – very, very easy to improvise over these chords- as well as place on Orff instruments and improvise)
- Rap over Lennon's Imagine
- Visual – photography exhibit
- Write and perform new text as TiJean did
- Movement – student choreographed pieces

**For Further Ideas**

Evan Tobias (2013) outlines ways people engage with music in participatory culture:

- Covering
- Arranging
- Parodying
- Satirizing
- Multitracking
- Remixing
- Sample-based producing
- Creating Mashups
- Creating Tutorials
- Remediating
- Commenting and discussion

Tobias, E. S. (2013). Toward Convergence Adapting Music Education to Contemporary Society and Participatory Culture. *Music Educators Journal*, 99(4), 29-36.

**Who sampled website (Great website that lists artists who have covered and sampled the work of others:**

<http://www.whosampled.com/The-Who/covered/>