



## YEAR 7 FREEDOM AND JUSTICE

**Unit Statement:** The communication of an audience's rights and responsibilities is important.

**Key Concept** – Communication

**Related Concepts** – Expression, Audience

**Global Concept** – Fairness and Development

### Unit Questions

**Factual**— What are human rights?

**Conceptual**—How can music make a difference in real world issues of justice and freedom?

**Debatable**— Can music bring about change?

### Task 1: Investigate

Learn how to research and take notes through an exploration of music's role in shaping the rights and responsibilities of the global community. Investigate how music influences the relationships between world communities, access to equal opportunities and conflict resolution.

#### Task

1. In your Process Journal take notes of what you think is most important about the brief history of protest music provided for you.
2. Investigate an issue that you feel is unjust and needs support to bring about change. Think about what the problem is and how it could be resolved.

#### Assessment Task

3. Investigate and analyse 3 protest songs, compare them and create a report presentation. Present your research in an engaging way, for example a role-play skit, 'Who wants to be a Millionaire' style show, or an exciting power-point presentation. You can choose your own

method of presentation but remember it must be engaging. Include photos, musical examples and detailed examples of compositional and expression comparison between songs. To get you started think about the questions below.

- What is the message?
- How is it conveyed?
- What musical elements (e.g tonality of major or minor.) do you hear being used to help convey the message?
- When was this song written and what global context was it written in? What impact did the song have at the time?
- Who was the artist and were they able to influence their audience?

#### Protest Song Examples

- Cole Porter – Miss Otis
- Billy Holiday – Strange Fruit
- Creedence Clearwater Revival – Fortunate Son
- Woody Guthrie – This is your land
- Bob Dylan – Times they are a changing
- Bruce Springsteen – Roulette or Born in the USA
- The Gossip – Standing in the way of control
- Green Day – Wake me up when September Ends
- Jarvis Cocker – Running the world
- P.J Harvey – Words that make the Murder
- Tom Waits – The day after tomorrow
- Radiohead – Idioteque
- Mackelmore & Lewis – Same Love

#### Criterion A: Knowing and understanding

- demonstrate awareness of the art form studied, including the use of appropriate language
- demonstrate awareness of the relationship between the art form and its context
- demonstrate awareness of the links between the knowledge acquired and artwork created.

Achievement level descriptor	Task specific clarifications
<p>The student:</p> <ol style="list-style-type: none"> <li>demonstrates <b>limited</b> awareness of the art form studied, including <b>limited</b> use of appropriate language</li> <li>demonstrates <b>limited</b> awareness of the relationship between the art form and its context</li> <li>demonstrates <b>limited</b> awareness of the links between the knowledge acquired and artwork created.</li> </ol>	<ul style="list-style-type: none"> <li>• Very few key compositional elements of the Protest Songs have been identified</li> <li>• Very few distinctions between the three Protest Songs have been identified.</li> <li>• Limited research and explanation of the impact of these Protest Songs on the world have been identified.</li> <li>• Limited relation is shown between learned compositional techniques and your choices for your protest song.</li> </ul>
The student:	

<p>i. demonstrates <b>adequate</b> awareness of the art form studied, including <b>adequate</b> use of appropriate language</p> <p>ii. demonstrates <b>adequate</b> awareness of the relationship between the art form and its context</p> <p>iii. demonstrates <b>adequate</b> awareness of the links between the knowledge acquired and artwork created.</p>	<ul style="list-style-type: none"> <li>• Some key compositional elements of the Protest Songs have been identified</li> <li>• Some distinctions between the three Protest Songs have been identified.</li> <li>• Some research and explanation of the impact of these Protest Songs on the world have been identified.</li> <li>• Some relation is shown between learned compositional techniques and your choices for your protest song.</li> </ul>
<p>The student:</p> <p>i. demonstrates <b>substantial</b> awareness of the art form studied, including <b>substantial</b> use of appropriate language</p> <p>ii. demonstrates <b>substantial</b> awareness of the relationship between the art form and its context</p> <p>iii. demonstrates <b>substantial</b> awareness of the links between the knowledge acquired and artwork created.</p>	<ul style="list-style-type: none"> <li>• Most key compositional elements of the Protest Songs have been identified</li> <li>• Many distinctions between the three Protest Songs have been identified.</li> <li>• Most research and explanation of the impact of these Protest Songs on the world have been identified.</li> <li>• Most relation is shown between learned compositional techniques and your choices for your protest song.</li> </ul>
<p>The student:</p> <p>i. demonstrates <b>excellent</b> awareness of the art form studied, including <b>excellent</b> use of appropriate language</p> <p>ii. demonstrates <b>excellent</b> awareness of the relationship between the art form and its context</p> <p>iii. demonstrates <b>excellent</b> awareness of the links between the knowledge acquired and artwork created.</p>	<ul style="list-style-type: none"> <li>• All key compositional elements of the Protest Songs have been identified</li> <li>• In-depth distinctions between the three Protest Songs have been identified.</li> <li>• In-depth research and explanation of the impact of these Protest Songs on the world have been identified.</li> <li>• In-depth relation is shown between learned compositional techniques and your choices for your protest song.</li> </ul>

## Part B: Design

### Tasks

With your new understanding of protest music, design a song that will illustrate what you feel is wrong and unjust with the issue that you have chosen to research and how you would like the world to resolve this. Think of lyrics, rhythm, instrumentation, structure and harmonies that may help you to create the mood and expression that you feel will communicate your message.

## Part C: Plan

Learn how to organise and plan your information, opinions and musical knowledge in order to compose your song.

### Tasks

1. Write a plan, including a time-line, of how you will develop your song and the process you will undertake.
2. Plan what message and mood you would like to communicate and how you think this will be achieved.
3. Write a list of members of your group and what instruments they will play.
4. Document any changes that you make to your song as you compose it. Especially after your first workshop performance.

### Part D: Create

#### Assessment Tasks

1. You will need to follow your plan in order to create your song. You must show evidence in your journal of your creation process. You may wish to include photos, weblinks, sounds used, instruments, etc.
2. Choose the most important and relevant information from your research and re-write it so that it is in your own words explaining this issue and your proposed solution.
3. Choose the words that you feel will best describe your intention to create the lyrics.
4. Experiment with chords, melodies and words until you find ones you like.
5. Rehearse your song, perform it in at least one workshop and make changes guided by the feedback that you receive.
6. Make critical and informed judgements in order to give constructive feedback to your peers through workshops.
7. Perform your final version of your song.

### Criterion B: Developing skills

- i. demonstrate the acquisition and development of the skills and techniques of the art form studied
- ii. demonstrate the application of skills and techniques to create, perform and/or present art.

Achievement level descriptor	Task specific clarifications
<p>The student:</p> <ol style="list-style-type: none"> <li>i. demonstrates <b>limited</b> acquisition and development of the skills and techniques of the art form studied</li> <li>ii. demonstrates <b>limited</b> application of skills and techniques to create, perform and/or present art.</li> </ol>	<ul style="list-style-type: none"> <li>• Limited exploration and use of a variety of compositional techniques.</li> <li>• Limited connection between your research and the compositional choices evident in your song.</li> <li>• Limited communication of your protest message evident in performance.</li> <li>• Limited use of</li> </ul>

	<p>feedback given in workshops.</p> <ul style="list-style-type: none"> <li>Limited constructive feedback offered to peers in workshops.</li> </ul>
<p>The student:</p> <p>i. demonstrates <b>adequate</b> acquisition and development of the skills and techniques of the art form studied</p> <p>ii. demonstrates <b>adequate</b> application of skills and techniques to create, perform and/or present art.</p>	<ul style="list-style-type: none"> <li>Some exploration and use of a variety of compositional techniques.</li> <li>Some connection between your research and the compositional choices evident in your song.</li> <li>Some communication of your protest message evident in performance.</li> <li>Some use of feedback given in workshops.</li> <li>Some constructive feedback offered to peers in workshops.</li> </ul>
<p>The student:</p> <p>i. demonstrates <b>substantial</b> acquisition and development of the skills and techniques of the art form studied</p> <p>ii. demonstrates <b>substantial</b> application of skills and techniques to create, perform and/or present art.</p>	<ul style="list-style-type: none"> <li>Coherent exploration and use of a variety of compositional techniques.</li> <li>Clear connection between your research and the compositional choices evident in your song.</li> <li>Coherent communication of your protest message evident in performance.</li> <li>Good use of feedback given in workshops.</li> <li>Helpful constructive feedback offered to peers in workshops.</li> </ul>
<p>The student:</p> <p>i. demonstrates <b>excellent</b> acquisition and development of the skills and techniques of the art form studied</p> <p>ii. demonstrates <b>excellent</b> application of skills and techniques to create, perform and/or present art.</p>	<ul style="list-style-type: none"> <li>In-depth exploration and use of a variety of compositional techniques.</li> <li>In-depth connection between your research and the compositional choices evident in your song.</li> <li>Obvious communication of your protest message evident in</li> </ul>

	performance. <ul style="list-style-type: none"><li>• In-depth use of feedback given in workshops.</li><li>• In-depth constructive feedback offered to peers in workshops.</li></ul>
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### **Part E: Evaluate**

Task: In your journal answer the following questions.

#### Your Song

1. Do you feel that your song communicated your intention?
2. What did you learn through researching and writing a protest song?
3. What were the challenges you faced in creating your song?
4. What would you do differently next time?

#### Another Group's Song

5. Choose another group's protest song and critically analyse which compositional techniques were used and what this was achieved.
6. Discuss ways in which the song could be improved or changed to better communicate the intention.

### **Submission**

Performance: you will perform the final version of your song in class in week 8- 9 Term 3.

The Process Journal: You are to keep your own record of your project throughout the process. Each Part A-E should be clearly marked. Hand your journal in to your teacher by week 9-10 Term 3.