



# CAPS

## Creative Arts in Public & Private Schools

### CAPS Lesson Plan Submission Form II

\*Please provide this 2-page form for each new program you wish to offer through CAPS.

Please check one: (please provide this 2-page form for each new program you wish to offer through CAPS)

- Residency
- Workshop
- Performance

**Program Title:**

“Southern String Music – Then and Now”

**Appropriate for Grade Level(s):**

Grades 3-8

**Please list specific curriculum connections for your residency/workshop/performance:**

(You should refer to the North Carolina Standard Course of Study guide link found on application page 1. and on the DAC website [www.durhamarts.org](http://www.durhamarts.org))

This residency ties in with a number of NCSCOS Competency Goals for all grades 3-8 in the areas of *Music, Geography, and History*, as appropriate for the age group. For example, from fourth grade *Music* standards, Pettee’s residency programs relate to Competency Goal 1, (singing: 1.03, 1.05, and 1.09, especially), Goal 6, (esp. 6.04, re: identifying instruments), Goal 8, and especially Goal 9, (Music in relation to history and culture, esp. 9.01, 9.03 and 9.04). A residency also allows time to explore Competency Goal 4 under Music Standards (re: composing and arranging music), if desired by the school, wherein students will have the opportunity to compose a new folk song under Mr. Pettee’s guidance

As for *Geography and History* Standards, Comp. Goal 2, (Role and importance of ethnic groups in NC history – esp. 2.02, 2.03, and 2.04), Goal 3, (esp. 3.01, 3.02, and 3.05), and Goal 5, (esp. 5.02), are all fundamentally related to the program content.

**Instructional Objectives:**

What do you want your students to learn? What are the skills you want them to develop? **Please state your objectives as “students will...”**

- 1) The students will gain a new appreciation for the sounds of traditional southern folk music, including blues, bluegrass, Appalachian fiddle tunes, and spirituals.
- 2) The students will gain knowledge about the instruments on which this music is played.
- 3) The students will learn how different cultural groups from many different places in the world have contributed to the sounds of the southern folk music styles.
- 4) The students will learn about cultures that immigrated to NC from elsewhere in the country and the world.
- 5) The students will gain an appreciation for how new music forms can be created by combining elements from different cultures.
- 6) The students will produce lyrics to accompany a folk melody of their choosing, and compose and arrange their own folk song.
- 7) The students will learn respect for traditions and music styles different from their own..

**Instructional Plan:**

Please provide a detailed, step-by-step description of your residency/workshop/performance. Be specific, you can use additional pages if necessary, but please no more than three typed pages in 12 type font. (Can be in outline form)

Include:

- Hands-on or student-directed activities that will take place
- How you plan to engage students in your art form
- Key questions you will ask during your performance
- Key outcomes you wish to accomplish with students by program end

The content of this residency offers connections with studies in immigration, geography, history, cultural customs, and writing, as well as music. Some of these connections can be made in advance, with students researching their own family ancestries, and noting family customs, (which can be put into a graphic organizer, or made a part of writing exercises). A sense of their own family history not only can enhance the student's overall understanding of history, but also, this information, (whether gathered in advance, or simply brought out in class), can help Mr. Pettee tailor his presentation to the class. What information, and how to collect it, is one of the many important decisions made in the initial teacher-artist meetings before the residency.

The following is an outline for a four day residency. Five and three day residencies are also available:

Day 1: Mr. Pettee introduces the instruments over the course of his interactive program which covers many of the major developments in southern string music from the "pilgrims to the present". (Please see program description above). Day 1 is basically an "intimate" performance in class, which both instructs and sets up the guidelines for the rest of the residency. "Focus instrument" for Day 1 is the guitar – A Spanish invention widely used in so many different cultures and music styles. Folk music deals with the land and place, and everyday concerns of the people. Mr. Pettee begins compiling a list of features and everyday concerns of the students on Day 1, from which the kids will construct rhyming lines/lyrics on Day 2.

Day 2: Day 2 begins with a rousing call-response, or sing-along, from Day 1 performance, (see Performance Lesson Plan above for possible choices). "Focus instrument" for Day 2 is the banjo – itself a synthesis of drum and string – an African invention that has become the heart and soul of traditional southern folk music. Pettee then reviews the story of Bill Monroe and Arnold Schultz (this is mentioned in section C above), and uses this to show how music can connect members of a community by creating something new out of their differences. Music can "weave together" the differences between us, literally creating harmony from dissonance. Next, Mr. Pettee begins to help the kids "build" their own folk song. He begins by offering some options for simple verse/chorus melodies. Melody selection, and lyric writing, then continues through the day, with each class creating a few rhyming lines, using subjects from their list from Day 1, which describe or relate to their own school or community. By the end of Day 2, Mr. Pettee has the ingredients for the song, which he assembles further on his own, as needed, before Day 3.

Day 3: A different group participation song, also performed on Day 1, but not reviewed on Day 2, gets the class going. "Focus Instrument" for Day 3 is the mandolin – a plectrum violin, the mandolin story goes back to Italy, and then deeper into Eastern Europe). Pettee's presentation of the story of John Newton, (author of "Amazing Grace," and former slave trader who, 220+ years ago, quit the slave business and greatly inspired the abolition movement in England), features Pettee's arrangement for the song performed instrumentally on the mandolin, and makes the point that music has the potential to unleash a wondrous healing power in our communities. Next, the kid's own original folk song is arranged, and rehearsed to conclude Day 3's work.

Day 4: Performance for the whole school. On Day 4, Pettee brings full sound system to share the message of 'Hear the Sound' for the entire student body, in one, or two, (if desired), assemblies. In addition to the usual offerings of the performance, (see performance lesson plan above), the classes involved in the residency will present their song to the school. This is generally accomplished by the kids joining Mr. Pettee by standing and singing from their seats in

the audience. On occasion, however, certain individuals are selected to add dance, voice, or instruments, based on interactions that occurred during the residency.

The outcomes of the residency match the objectives 1-7 listed above.

### **Instructional Time**

List ideal time needed to cover program objectives for residency/workshop/performance. (How many contact hours or session(s) are needed. Is this flexible?)

The above description assumes four total contact hours, (including the participation in a performance), over four days. This arrangement is adaptable to the needs of the presenter, in formats ranging from two to five days, with up to five contact hours per day.

### **Materials and Program fees**

Please list your hourly rate and all materials needed to complete your residency, workshop or performance. List material cost separately. Also identify materials you will bring to the program that are of no cost to the client.

3 Day residency = \$1200.00; 4 day residency = \$1500, 5 day residency = \$1700 – travel, sound system, teaching materials, and pre-residency meeting are all included in these fees, (these fees, also, are at least 10% reduced from any other rosters with which Pettee is currently listed).

### **Assessment:**

Please list how you will measure student achievement of your previously listed objectives. **How do you determine that your students have learned what you presented?**

The smiles from the kids, positive feedback from teachers, follow-up notes that include pictures of banjos and mandolins, African-Americans expressing interest in the banjo, European-Americans expressing interest in the blues, invitations to come back – any and all of these things usually come in the wake of a visit to a school, and indicate, to my immense satisfaction, that a learning process was indeed facilitated by the residency.

### **Availability for 2009 – 2011 (please be as specific as possible – include summer):**

Available year-round on a first-come, first-served basis. Block-outs and booked dates are posted on the calendar at [www.charlespettee.com](http://www.charlespettee.com)).

### **Catalog Description**

Please type a 2 or 3 sentence description of your proposed program(s) for our catalog. Make this description appealing to the reader (teachers, administrators) and specific to program objectives. Examples can be found in our current CAPS guidebook and on our website, [www.durhamarts.org](http://www.durhamarts.org) – artists in schools.

Students learn that “folk music” is not just a relic from the past in this residency by world-touring bluegrass musician Charles Pettee, who unpacks the sounds of southern string music from “the Pilgrims to the present”, and invites students and teachers alike to experience **social studies** through writing folk music! After introducing students to the instruments and folk sounds of many of the cultures that have immigrated to the US, it’s the students turn to create! Under Pettee’s supportive direction, students will write their own folk song that reflects their interests and their community. An optional performance for the entire school brings the community together to hear the message and the new song!