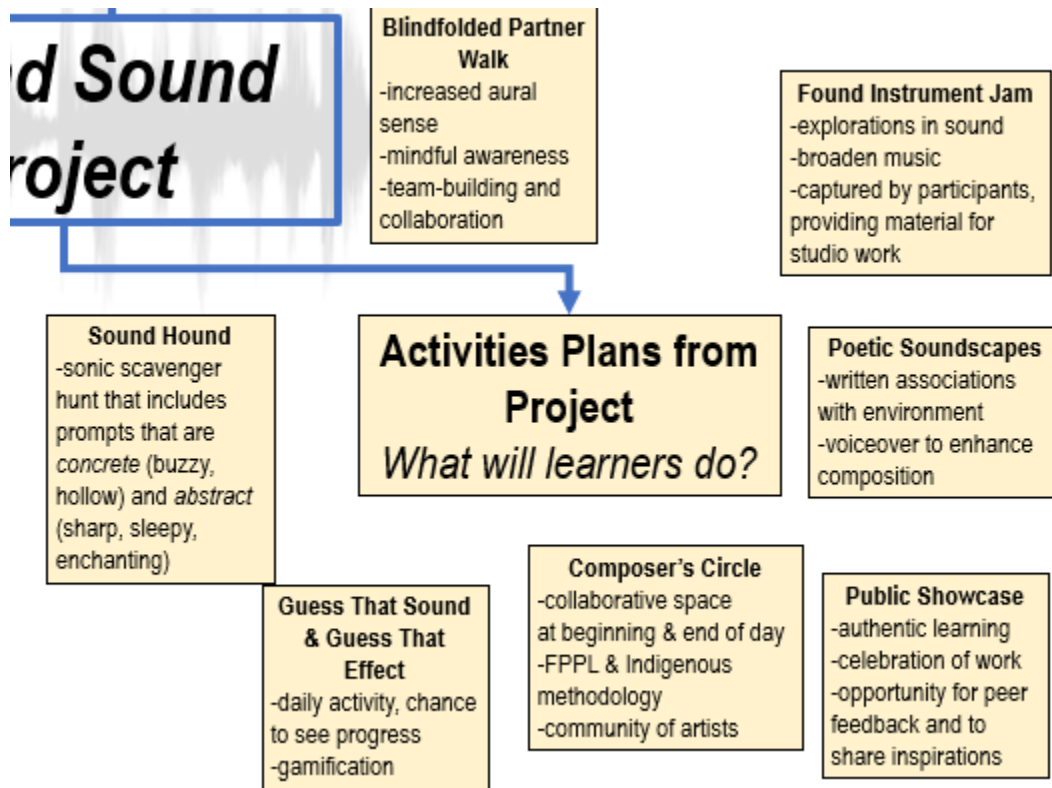


## Found Sound Project Document #4

### Example Activities from Project



*In this section, I present some of the lesson plans/activities from the Found Sound Project. Some of these will hopefully be useful to other teachers in their current form or through adaptation. I encourage and invite anyone to use these plans and change them to suit their goals.*

## Sound Hounds Activity

**Summary & Rationale:** This activity is designed to encourage students to hunt for sounds in the environment and explore the rich sonic tapestry through challenges and prompts. This will function like a sonic scavenger hunt where students are expected to find samples of sound that match concrete descriptors (e.g. “staccato”, “hollow”, “glissando”, “mechanical”, “forte”) and abstract descriptors (e.g. “technology”, “sadness”, “relaxation”, “chaos”).

### Core Skills/Learning Objectives engaged:

- Field Recording/Capture – in their hunt for the concrete descriptors, students will have to consider what kinds of materials and sound-sources can elicit particular physical qualities including loudness, pitch, rhythm, timbre, roughness, etc.
- Aural Literacy – in their hunt for the abstract descriptors, students will need to make connections between sound and meaning in order to accurately portray non-concrete ideas with noise.
- Collaboration – teamwork will be critical as students work in pairs to explore the environment, collaboratively capture sound and share the equipment.

### Materials:

#	Item
3+	audio recorders (one per pair)
X	Each student has individual headphones
3+	headphone adapters for recorders (if needed)
8	sound hound scavenger hunt list/ledger + extras
1	Bluetooth speaker to interface with recorders during playback

### Activity Summary:

**Total time:** 90 minutes + transit to/from location

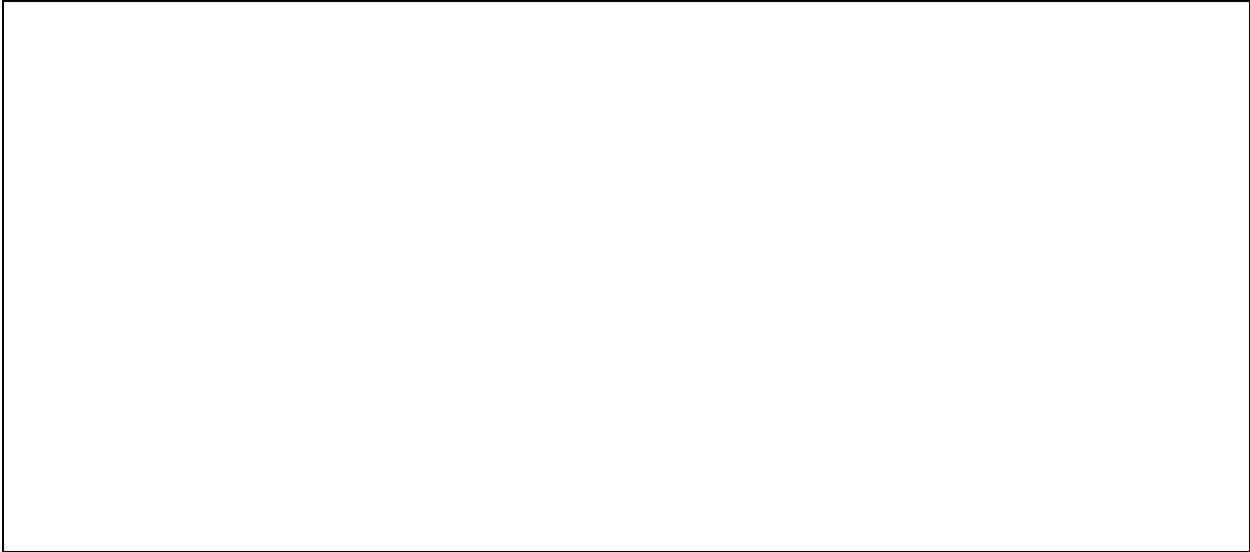
Time (min)	Teacher Task	Learner Task
5 (5/90)	<p><b>Task Briefing</b> On location (outdoor locale), gathers the students in a circle and explains the task. Explains safety precautions and boundaries of exploration. Asks students if they require clarification.</p> <p>Creates pairs (or allows students to create own pairs).</p> <p>Distributes recorders to students. Distributes scavenger hunt list and asks if students require any clarification.</p> <p><i>TIP: suggest that students have a way to catalogue the prompt name and source for each sound. For</i></p>	<p>Students listen to task instructions, ask questions.</p> <p>Pair up, acquire their recording tech.</p> <p>Read through scavenger hunt list, looking for any unfamiliar vocab, terminology, etc.</p>

	<i>example, using their phone to label: "staccato, cracking stick"</i>	
<b>45</b> (50/90)	<b>Hunt</b> Teacher circulates through the hunting area, fielding issues that arise for students, providing feedback and guiding questions.	Student pairs explore the space, hunting for recordings that correspond to
<b>10</b> (60/90)	<b>Debrief in Field</b> Students return to circle, discuss the exercise.	Group students up. Ask about the exercise, emphasizing even participation and diversity of voices. Encourage students to engage with key skills and provide evidence of learning in terms of field recording, aural literacy and collaboration.  Some example questions: <i>What did you enjoy about the task?</i> <i>What was challenging?</i> <i>Did you disc.....</i>
<b>30</b> (90/90)	<b>Group Sharing</b> Pairs participate in a sharing activity. Will move in a circle, with each group sharing a sound. Presenters will field questions.  Listeners will attempt to guess which prompt they are sharing and the sound source.	Move around the circle from group to group allowing each team to share their favourite sounds. This can be done by using a portable speaker with an aux cable that can be plugged into student recorder/phone.  After playback, before the students reveal what the sound is, have other students guess: 1) which prompt they were going for, 2) sound source.

Resources:

Teacher Self Assessment Area:  
Please read & respond to all applicable prompts (include prompt number in notes):

1. Reread the Activity Rationale & Learning Objectives, did you succeed in meeting your **goals**?
2. What is **something that you want to workshop** with a colleague/mentor in order to improve?
3. Were there any issues with **accessibility**? What provisions did you make to accommodate?
4. How well did you create space for all student **voices**? Was participation evenly spread?
5. What concepts did students form with **ease**? What concepts did you **struggle** to convey?
6. How was the **pacing**?
7. How was the **group composition**?



## Found Instrument Jam:

**Summary & Rationale:** This activity involves students using objects gathered from an outdoor space to participate in a scaffolded instrumental jam. The leader/facilitator will ask students to collect sound objects from the environment and then use those objects to contribute to collective music-making. Higher-level musical organization may be provided by the facilitator who could use a traditional instrument (*e.g.* acoustic guitar) to clarify the form of the jam. Furthermore, students will rotate through the role of ‘audio engineer’, moving through the music space and capturing the music produced by various instrumentalists. This collected sound will provide raw material for use in sound compositions during the studio time.

### Core Skills/Learning Objectives engaged:

- Aural Literacy – this exercise seeks to broaden the students’ horizons of what can be considered an instrument
- Collaboration – collaborative music making/jamming requires a great deal of awareness to other players, turn-taking and a concerted effort to contribute to a shared goal. Furthermore, the post-jam debriefs give an opportunity for students to develop as communicators, listeners and assessors
- Organization/Composition – aspects of form are likely to emerge within jams. This may include organizational structures like sections, intro | development | outro forms or solos. Students and facilitator will discuss and pinpoint ‘Aha’ moments that worked and those that ‘Doh’ moments that did not
- Field Recording/Capture – as students rotate through ‘audio engineer’ role, they will get experience capturing other players and a variety of sound objects

### Materials:

#	Item
1	Traditional instrument for facilitator. Suggest an acoustic guitar.
1	audio recorder
X	headphone – students have their own
X	sound objects gathered from the environment
X	drum sticks (x2/student) for percussion
1	set of rhythm patterns/parts for students to play

### Activity Summary:

**Total time:** 15 mins + 10(#students in camp)

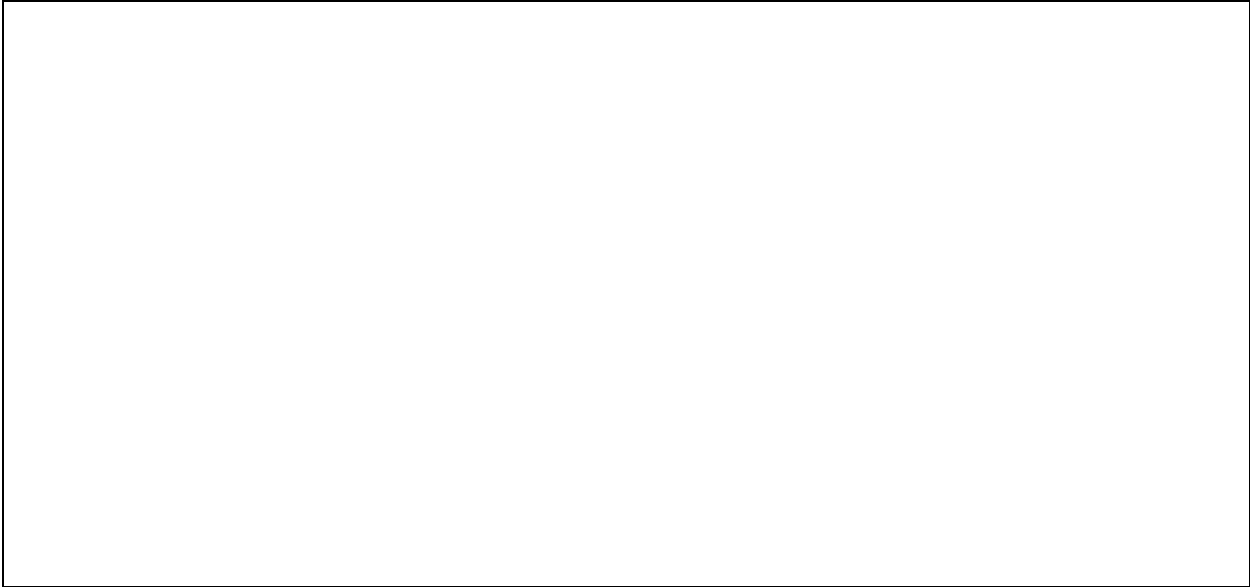
Time (min)	Teacher Task	Learner Task
15 minutes	Teacher explains task: collect interesting sound objects from around the environment, or identify fixed objects that would provide a rich sonic experience ( <i>e.g.</i> playground, rock formation)	Students search the environment collecting sound objects and identifying interesting sound spaces.
6 minute modules (1 per student)	Teacher facilitates a series of jams. In order to create variety, consider the use of various time signatures, grooves and embedding popular and familiar music.	Under guidance of teacher, learners engage in found instrument jams using their found sound objects. Without interrupting the flow, encouraged to talk to one another, sharing ideas and making suggestions.

	<p>During the process, teacher should model suggestions and communication such as:  “Let’s slow everything down now and explore quiet.”  “Alright, let’s have a pine cone solo.”  “It feels like we’re getting near to the end, let’s all quiet down as an outro.”</p> <p>*See <b>OPTIONAL</b> below*</p>	<p>Hopefully students follow example of facilitator and provide suggestions to one another.</p> <p>During each jam module, a single student is selected as the ‘audio engineer’. They circulate through the jam space and collect sounds and sonic interactions that interest them.</p>
4 minute Debrief	<p>After each jam, facilitator leads an open-ended discussion. Prompt students to discuss some of the following things:</p> <ul style="list-style-type: none"> <li>-moments they liked</li> <li>-sounds that were interesting</li> <li>-challenges during the jam</li> <li>-the overall mood of the performance</li> <li>-aspects about the form and organization</li> </ul>	<p>Learners participate in an open-ended discussion, sharing their experiences with this particular jam</p>
	<b>REPEAT MODULE so that each student can be audio engineer</b>	

**OPTIONAL:** Teacher should along a set of **rhythmic patterns/parts** for the students to play. In the case that the students are hesitant to improvise completely, get bored or need a bit of priming to get into the task, you can use group rhythm tapping to activate this. Initially, the students can perform in unison, but as comfort grows encourage them to play different parts to create interesting and interlocking rhythms.

Resources:

<p>Teacher Self Assessment Area:  Please read &amp; respond to all applicable prompts (include prompt number in notes):</p> <ol style="list-style-type: none"> <li>1. Reread the Activity Rationale &amp; Learning Objectives, did you succeed in meeting your <b>goals</b>?</li> <li>2. What is <b>something that you want to workshop</b> with a colleague/mentor in order to improve?</li> <li>3. Were there any issues with <b>accessibility</b>? What provisions did you make to accommodate?</li> <li>4. How well did you create space for all student <b>voices</b>? Was participation evenly spread?</li> <li>5. What concepts did students form with <b>ease</b>? What concepts did you <b>struggle</b> to convey?</li> <li>6. How was the <b>pacing</b>?</li> <li>7. How was the <b>group composition</b>?</li> </ol>
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# Blindfold Partner Walk:

## Summary & Rationale:

In this activity, learners will take a blindfolded walk through an environment. Each learner will be in a pair with one 'listener' and one 'guide'. In turns, the listener will be lead safely through the environment by the guide. The guide should blend periods of movement through the environment with still moments that encourage the listener to listen deeply at their surroundings. At the end of each walk, the listener will report what they heard, ask questions and compare their experience with the guide. This activity has two principle purposes. The first is to build the listener and guide's capacity for deep listening in an environment. This walk places the soundscape front-and-centre in the participants' attention and invites them to appreciate its nuances. The second purpose is to promote trust and collaboration between partners. This activity requires an inherent dependence on another person, and a sharing of experience which may promote bonding.

*NB: a really creative & interesting adaptation on this is found in this [Blind Trail Walk Lesson Plan](#) developed by the Gulf Islands Centre for Ecological Learning. In this version, all students are blindfolded and explore an environment by tracing a string or fishing line that has been woven through the space, attached to trees and objects, etc.*

## Core Skills/Learning Objectives engaged:

- Aural Literacy – students will be engage in deep, active listening. Placing the soundscape in the foreground of attention invites deeper engagement
- Collaboration – learners will be involved in a trust exercise. Also, the post-walk reflections will involve turn-taking, sharing of ideas and communication
- Peer Assessment – as peers, the learners will pose questions to one another about the sounds encountered and their identities. They will celebrate each other's successes in listening and correct their errors.
- Field Recording/Capture

## Materials:

#	Item
X	blindfolds (1/learner)
X	question cards/prompts for discussion (1/learner)

## Activity Summary:

**Total time:** 50 minutes + transit

Time (min)	Teacher Task	Learner Task
Briefing (5 mins)	-facilitator explains the task: "Today folks, we'll be doing blindfolded walks with a partner. Each of you will be put in pairs of two and take turns being the 'listener' and 'guide'. The guide's job is to safely take the listener around a part of this environment. Try to make the walk as sonically interesting as possible by directing them to unique features and taking time to pause and allow your	-listen to instructions  -pose questions



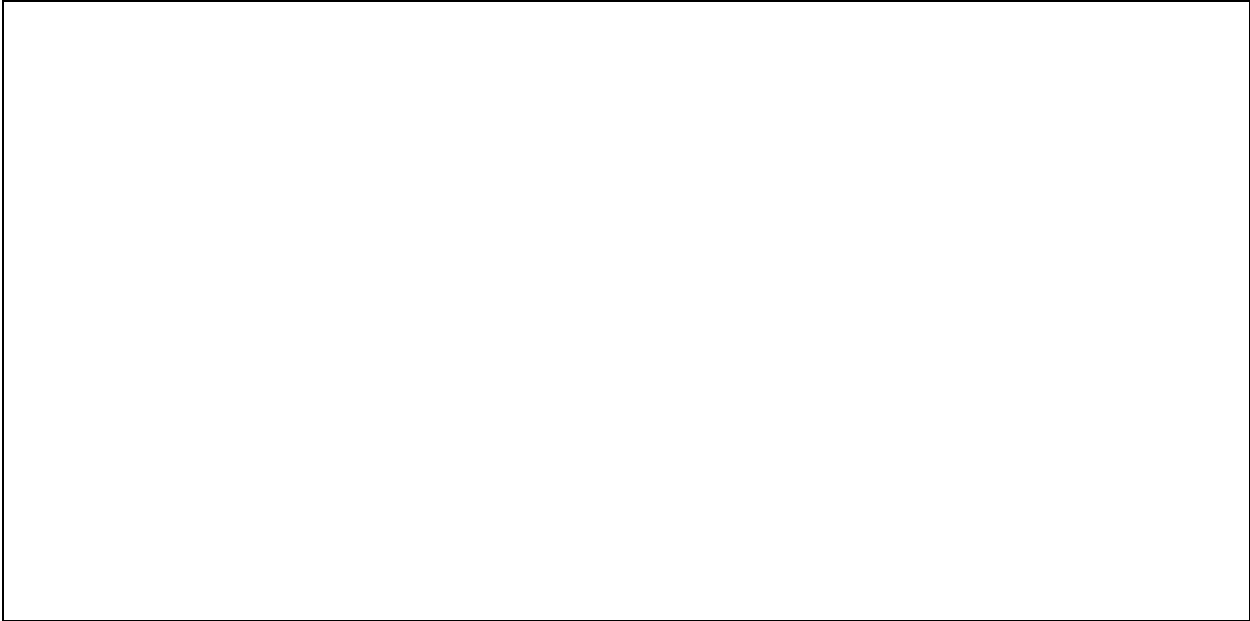
	<p>partner to engage in deep listening. After each walk, you'll compare your experiences, ask one another questions and try to guess some of the sound sources you encountered. I've prepared a card with some questions for you to discuss if you need some ideas. Once one walk is finished, you switch roles and repeat the exercise. Each walk will be 10 minutes long.</p> <p>Are there any questions?"</p> <p>-after fielding questions, facilitator either creates pairs or allows students to do so (based on judgment) "Alright, now please decide who will be the first listener and who will be the first guide."</p>	<p>-once paired, students each collect a blindfold and decide who will be the first listener.</p>
Walk + Transition time (12 mins)	<p>Teacher stays in a central location and tries to keep an eye on the walkers.</p> <p>After 10 minutes, teacher blows whistle and instructs students to end the walk and start reflection</p>	<p>-pair explores the sound environment</p>
Post Walk Reflection (5 mins)	<p>Teacher circulates between groups, contributing to conversations if necessary or just listening to learner's experiences</p> <p>If conversations are slowing down, encourage students to pursue unused questions on question card</p>	<p>-learners ask questions to one another and reflect on the walk</p> <p>-if need be, can use prompts from question card</p>
17 mins	Repeat for Partner B	Repeat for Partner B
Debrief (10 mins)	<p>Teacher gathers learners in a circle and facilitates a post-walk discussion</p> <p>Some example questions include: <i>So, how was your experience?</i> <i>When was the last time you took a walk with only your ears to guide you?</i> <i>What did you notice – what came into your awareness that may not have under usual circumstances?</i></p>	<p>-learners take part in the discussion, either leading the conversation or responding to prompts by the facilitator.</p>

	<p><i>Did you enjoy this experience? Why or why not?</i></p> <p><i>What was a sound that really interested you? Was there any sound that offended you, disgusted you or annoyed you?</i></p> <p><i>Were there any sounds you could not identify, any mysteries?</i></p> <p><i>How did it feel to be the guide? Was it easy to seek out interesting sound spaces for the listener to experience?</i></p>	
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Resources:

<p>Post-walk questions card</p> <p><i>After your sound walk, reflect on your experience... feel free to discuss anything you like, but if you need some inspiration to get the ball rolling you can try these questions:</i></p> <p><b>Questions for the listener:</b></p> <p>How did it feel to be led around blind?</p> <p>Would you say that the blindfold changed how you heard the environment? How so?</p> <p>Were there any sounds that really interested you? Were there any that offended you, disgusted you or annoyed you?</p> <p>What do you think the value of this exercise is?</p> <p>Did this exercise give you any ideas about music or music composition?</p> <p><b>Questions for the guide:</b></p> <p>How did it feel to be the guide? Was it easy to seek out interesting sound spaces for the listener to experience?</p> <p>Were there any sound spaces that surprised you? Were there some you thought would be interesting that were not, and <i>vice-versa</i>?</p> <p>Did you find that being the guide made you pay more attention to sound in the environment?</p>
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<p>Teacher Self Assessment Area:</p> <p>Please read &amp; respond to all applicable prompts (include prompt number in notes):</p> <ol style="list-style-type: none"> <li>1. Reread the Activity Rationale &amp; Learning Objectives, did you succeed in meeting your <b>goals</b>?</li> <li>2. What is <b>something that you want to workshop</b> with a colleague/mentor in order to improve?</li> <li>3. Were there any issues with <b>accessibility</b>? What provisions did you make to accommodate?</li> <li>4. How well did you create space for all student <b>voices</b>? Was participation evenly spread?</li> <li>5. What concepts did students form with <b>ease</b>? What concepts did you <b>struggle</b> to convey?</li> <li>6. How was the <b>pacing</b>?</li> <li>7. How was the <b>group composition</b>?</li> </ol>
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## Composer's Circle:

**Summary & Rationale:** The Composer's Circle (CC) will be a daily ritual that bookends each day of the camp. In it, students will take turns speaking their mind in an uninterrupted manner. An object may be passed around to concretize the singular speaker idea. The morning circle, the Welcome Circle, will ask students to express a bit about how they are feeling that day, what they are looking forward to today and any goals they may have. The end-of-day Farewell Circle invites students to reflect on their experience at camp that day: their challenges, successes and how they feel generally about the experience. After everybody has spoken, the camp leader will facilitate a discussion that relates to skills and learning outcomes. The CC will function to create a sense of collegiality and community within the group. It will encourage students to self-assess and make goals. It will encourage them to communicate and reflect on their experiences and feelings as artists. Finally, the CC will act as a diagnostic tool for the camp facilitator to gauge how well students feel they are grasping the material and tasks. This can be used to pivot and introduce remedial exercises in subsequent days based on the student responses.

### Core Skills/Learning Objectives engaged:

- Aural Literacy – students will be encouraged to explore how sound relates to feeling and meaning-making
- Collaboration – the CC is an environment for communication, active listening, turn-taking
- Self-Assessment – the prompts encourage students to consider their strengths, challenges and to formulate concrete and actionable goals

### Materials:

#	Item
1	Speaker's object
X	Chairs (1 per student + facilitator)

### Activity Summary:

**Total time:** 20 Minutes per Circle

Time (min)	Teacher Task	Learner Task
20 min+ Welcome Circle	<p>Teacher welcomes students to the Circle. Begins speaking, modelling the prompt: How they feel, what they are looking forward to, what goals they have.</p> <p>After everyone has spoken, teacher will open up a dialogue on themes or topics that unify each student's sharing.</p>	<p>Students take turns speaking in an uninterrupted fashion about their feelings, goals and anticipations for the day.</p> <p>Participate in discussion.</p>
20 min Farewell Circle	<p>Teacher welcomes students to the Circle. Begins speaking, modelling the prompt: What they enjoyed about today (doing their best to touch on every student), how they are feeling, favourite moments, <i>etc.</i></p>	<p>Students take turns speaking in an uninterrupted fashion about their feelings, goals and anticipations for the day.</p> <p>Participate in discussion.</p>

	<p>After everyone has spoken, teacher will open up a dialogue on themes or topics that unify each student's sharing.</p> <p>Teacher bids farewell to all the students.</p>	
Post-Circle Reflection by Teacher	<p>Teacher takes time to reflect on the needs expressed by students in the circle. Considers how to support the students and makes concrete plans to remediate skills, address social concerns, scaffold learning or implement UDL principles to allow multiple means of Action/Expression, Engagement and Representation.</p>	N/A

Resources:

Teacher Self Assessment Area:  
Please read & respond to all applicable prompts (include prompt number in notes):

1. Reread the Activity Rationale & Learning Objectives, did you succeed in meeting your **goals**?
2. What is **something that you want to workshop** with a colleague/mentor in order to improve?
3. Were there any issues with **accessibility**? What provisions did you make to accommodate?
4. How well did you create space for all student **voices**? Was participation evenly spread?
5. What concepts did students form with **ease**? What concepts did you **struggle** to convey?
6. How was the **pacing**?
7. How was the **group composition**?

# Guess That Sound & Guess That Effect:

## Summary & Rationale:

This activity is a simple game in which learners will be presented with mystery sounds which they have to make guesses about. "Guess That Sound" involves playing students unknown sound samples that have been captured in the field. "Guess That Effect" involves playing students an unaltered sound, then applying an audio effect (*e.g.* reverb, delay, reverse) and asking learners to guess what effect has been added. The former game is designed to promote curiosity and encourage student creativity during field recording. The latter game is meant to introduce some novel ways of applying audio FX to a sound as they are beginning to get more proficient in their use of the DAW.

In general, these games are meant to be fun, challenging and engaging. I will begin the afternoon sessions in the studio with this game as a daily ritual that helps them transition from the outdoor, exploratory mindset to the composition/sound engineer mindset.

## Core Skills/Learning Objectives engaged:

- Aural Literacy – students will be exposed to novel sounds and novel uses of audio effects, promoting a broadening of their sonic palette
- Sequencing/Editing – Guess That Effect will provide opportunities for students to apply their new knowledge of audio FX. Furthermore, hearing the way that another person (*i.e.* the facilitator) uses FX can shift your perspective on their utility and make you appreciate how they can be used in many ways for many outcomes.
- Field Recording/Capture – Guess That Sound will involve use of field recordings. In addition to showing students interesting sounds and testing their sonic vocabulary, the facilitator is encouraged to share details about the capture methods and craft. Telling students the process around a specific sample will hopefully prompt their thinking when out in the field.

## Materials:

#	Item
1	Projector for Powerpoint/Images/Videos
1	Speaker system with good dynamic range (adequate bass, mid and treble)
X	audio samples for Guess That Sound
X	audio samples for Guess That Effect
1	Digital Audio Workstation with which to apply FX ( <i>e.g.</i> Ableton Live)

## Activity Summary:

**Total time:** 15 minutes

Time (min)	Teacher Task	Learner Task
15 minutes	<p>-Teacher presents sounds/effects to students over the speaker system 3+ times. Asks students to carefully listen and think to themselves which sound/effect has been presented</p> <p>-After some thinking time, teacher opens up question to group. If</p>	<p>-students listen carefully to sounds and consider which sound/effect has been presented</p> <p>-respond with guesses about sounds. Use hints provided by teacher.</p>

	<p>students are close or need hints, provide these as you see fit.</p> <p>-Respond to student questions, lead discussion about things that the students find interesting about the sample or use of effect. If talking about a sound effect that was captured, explain the way you captured it. If talking about a specific audio effect, project the DAW interface for the learners and show <i>how</i> you added the effect and what parameters you used.</p>	<p>-participate in group-led discussion into features of the sound. Free to ask questions about recording methods, sources, effects and effect parameters. Free to express their perceptions of a sound (<i>e.g.</i> cognitive, affective, associative, <i>etc.</i>)</p>
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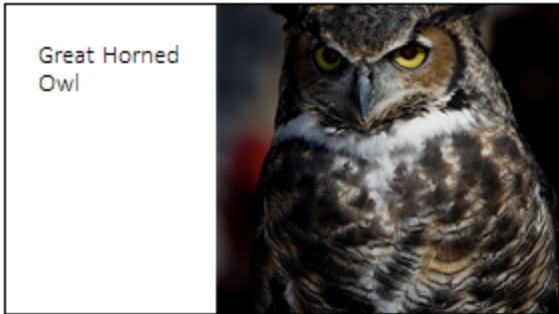
Resources:

Teacher Self Assessment Area:

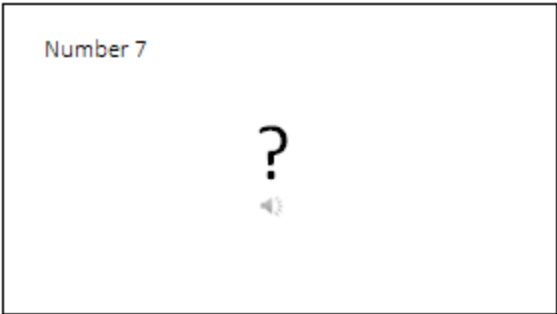
Please read & respond to all applicable prompts (include prompt number in notes):

1. Reread the Activity Rationale & Learning Objectives, did you succeed in meeting your **goals**?
2. What is **something that you want to workshop** with a colleague/mentor in order to improve?
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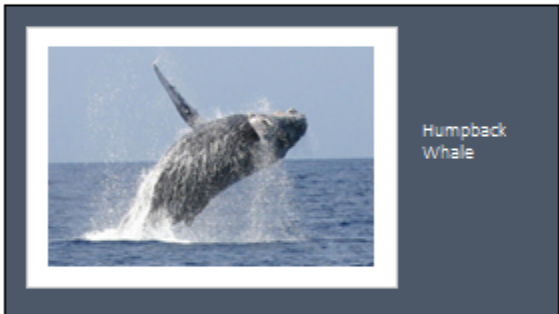
Example slides from my Powerpoint:



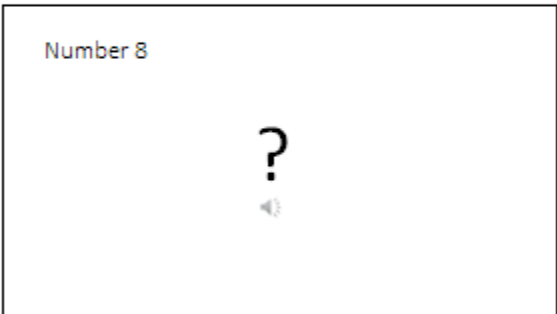
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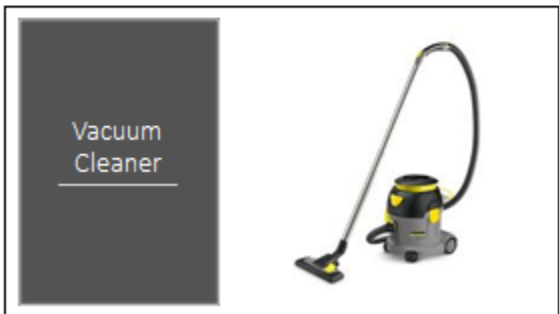
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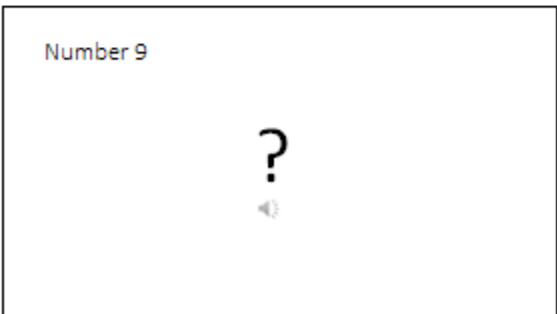
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# Poetic Soundscapes (One model of composition)

## Summary & Rationale:

*[This is actually more of a model/exemplar of what could be done by a learner in the Found Sound Project. I used this set of steps to produce my own Poetic Soundscape. Having this personal experience is invaluable to being a facilitator for this kind of project. Also, mapping out this process and sharing it with students will give them an exemplar to better understand the steps and scope of a sound composition]*

A Poetic Soundscape is a sound composition in which a recorded voice-over is combined with an audio soundscape. The composer writes text or selects a quote from an external source and records this in their own voice. The composer then uses a combination of found sound, online audio material and recorded audio from an instrument to create a soundscape that accompanies and enhances the quote. Within this framework, which provides an overarching vision and scaffold, there are so many possibilities for exploration and self-expression. This process is also cumulative and culminating since it employs almost every core skill and learning outcome in the FSP.

## Core Skills/Learning Objectives engaged:

- Aural Literacy – students consider how to use their soundscape to enhance the meaning or effectiveness of their recorded voiceover. This requires the consideration and utilization of tone, rhythm, space, timbre, *etc.*
- Field Recording – learners will use sounds captured in the field in their soundscapes
- Organization/Composition – learners will need to organize their soundscape around their quote. This involves mapping the progression of the voiceover with the progression of the soundscape so that they interact and align in an intentional way
- Sequencing/Editing – learners will need to employ all the tools in the Digital Audio Workstation to arrange the audio samples, mix them and add FX
- Self-Assessment – this process is highly iterative, with students constantly reflecting, problem-solving and troubleshooting their projects. Students will need to self-monitor their progress as they realize their vision.

## Materials:

#	Item
1	Projector for sharing my exemplar
1	Speaker system for playing my end-product
1	Digital Audio Workstation with project file to show the breakdown, isolate tracks, show the use of audio effects, <i>etc.</i>

## Process Summary:

-the facilitator will present their exemplar Poetic Soundscape to the students in order to demonstrate the steps they took to realize the project. Students may or may not wish to emulate this process model. This is just an activity designed to give students a sense of one approach and the scope of a composition.

The presenter could present their Soundscape in the following way:

1. Play the Poetic Soundscape for all the learners before speaking about it or saying anything. Then ask listeners for their opinions, what stood out, *etc.* This will guide your later sharing

2. Talk about the individual process you used to reach this point. This should be supported by images or audio to populate the story with detail. You should always be asking guiding questions and linking what you have done to skills you have been learning, especially in the DAW. When you get to describing features of sequencing and FX, call on learners to come to the front and interact with the elements like the delay, transport functions, etc. My soundscape *Finding Our Proper Size* could be summarized in the following chart:

**Total time:** 5 hours, 50 minutes (total project time) – *NB: I would expect this to be doubled for learners who are unfamiliar with the software and may need more time with the instrumental track.*

<b>Time (min)</b>	<b>Teacher Task</b>	<b>Learner Task</b>
30	<p><b>Compose or Select a Text</b>            “First, I found that I was inspired by thinking about time with the land, with nature. I had been reading a memoir by the Ojibway storyteller Richard Wagamese called <i>One Native Life</i> [show the book]. One particular story, called The Doe, contained a beautiful passage about how the land makes us understand “our proper size” within the unity of life. I thought this was beautiful.</p>	-listen and ask questions
120	<p><b>Collect Raw Material from Field Recordings</b>            My next step was to do tons of field recordings. I captured some sound from the water at Dallas Rd. that combined the sounds of surf with the sounds of birds in the cliffside vegetation [play Dallas Rd. track in DAW]. I realized that this would be a good basis for a track as it had a regularity and constancy to it – like a backbeat. I kept the theme of birds alive by visiting spots at dawn and dusk to capture species including Spotted Towhees [play towhee track], American Robins [play robin track] and Chickadees [play chickadee track]. Having this set of recordings gave me lots of raw material to work with. I made sure to use my field log to track which recording # was recorded in each location, so I could rename them and organize them later.</p>	-listen and ask questions
20	<p><b>Record Voice Over</b>            Once I had all my raw material, I recorded my voice over. Using a microphone, I recorded the excerpt from the book a few times until I was satisfied with the pace and tone.</p>	-listen and ask questions
60	<p><b>Build Soundscape Underneath Voice</b>            At this point, I started to experiment with building the soundscape underneath. I started with the waves clip and then build it up to include more and more environmental sounds. I wanted to make sure that the soundscape was not too busy or full, so I made sure to include silence and have each bird come in only a few times in the total.</p>	-listen and ask questions
90	<p><b>Record Instrumental Track</b>            Once I had an established soundscape, I then went to my keyboard and started improvising. It was really helpful to set the soundscape track to loop in Ableton [demonstrate loop function] so I could just play over the sounds over &amp; over. I often find that, when I’m composing, it can be useful to sing what I’m feeling within me on syllables like “ooh” or “ah”, and then locate those melodies and ideas on the piano. Finally, I had a good sketch of what I wanted to play and I started recording takes on</p>	-listen and ask questions

	the keyboard. After about three takes, I got the final version [play keyboard track].	
30	<p><b>Mix and Add FX</b></p> <p>Once all the tracks were in place, I began to work with audio FX. I think the main ones I employed on this soundscape were panning and EQ. By using panning, I was able to create the sense of space and arrange the different components around in the left and right channels. This invited the listener to imagine themselves in a location with the wave rolling up and down to their right, the robins singing to their left and the voice sitting right in the middle, as if their own inner voice. EQ was used to make sure that things did not clash. My voice sits around the same level as the keyboard, so I reduced the intensity of sound around the range of my spoken voice so that it was not too muddy [show using 8 Band Graphic EQ]. I also raised the bass and high end of the piano so that they seemed to cradle the voice [Show using 8 Band EQ for piano and for master track].</p> <p>After this was done, I was ready to export my individual tracks.”</p>	<p>-come up to front and interact with the different FX modules</p> <p>-ask any culminating questions</p>

Resources:

Teacher Self Assessment Area:  
Please read & respond to all applicable prompts (include prompt number in notes):

1. Reread the Activity Rationale & Learning Objectives, did you succeed in meeting your **goals**?
2. What is **something that you want to workshop** with a colleague/mentor in order to improve?
3. Were there any issues with **accessibility**? What provisions did you make to accommodate?
4. How well did you create space for all student **voices**? Was participation evenly spread?
5. What concepts did students form with **ease**? What concepts did you **struggle** to convey?
6. How was the **pacing**?
7. How was the **group composition**?

## Public Showcase:

### Summary & Rationale:

This is the culminating activity of the Found Sound Project in which all the learners share their composition with one another. Design Thinking models of education often involve learners participating in a final exhibition of their work to a real audience. This process gives each learner a chance to share their process, reflect on successes and challenges and receive some feedback from their peers. The students will be in a familiar space (the Composer's Circle) but with added elements to highlight that this is celebratory/culminating (*e.g.* snacks, certificates). Finally, I wish to upload the final compositions to a BandCamp account for the Found Sound Project so that learners can share their work with others digitally.

I believe that a public exhibition is valuable for many reasons. First, it gives students an opportunity to use their own voice to describe and frame their work. Second, presentation is such an important skill to develop for life in any domain, so safe spaces where this can be practiced and developed are critical. Finally, I believe that knowing that there will be a public exhibition creates a sense of authenticity that can be motivating to some students. While I see these all as benefits, I think it is important to consider that some students may not be comfortable. I do not see the public showcase component as an essential aspect of learning, so if a student needs to abstain from this, that will be completely acceptable. However, it is my hope that students will be comfortable enough with one another and excited enough with their work to share it.

### Core Skills/Learning Objectives engaged:

- Collaboration
- Organization/Composition
- 

### Materials:

#	Item
1	Projector
1	Speaker system to play audio
X	The final project files for each learner
X	DAW to play the project files in and explore the mix
X	snacks for everybody (considering dietary restrictions)
X	certificate of completion (1/learner)
X	2 stars and a wish form, $(\# \text{ learners} - 1) * (\# \text{ learners})$ <i>e.g.</i> if 3 learners, need $(3-1)(3) = 6$

### Activity Summary:

**Total time:** 5 minutes + (20 minutes \* # of learners)

Time (min)	Teacher Task	Learner Task
5 mins	Teacher introduces the plan and reminds people of the order of presentations. Lays down some ground-rules about respectful listening and welcomes the first learner to present.	
20 mins	As you listen to each composition, jot down some talking points or aspects that you are curious about.	The learner adopts the <i>teacher/expert</i> role. They can either elect to play the composition first, or introduce some of the ideas behind it. They will

	<p>Prepare to give specific praise and feedback and support the learner during discussion.</p> <p>Facilitate discussion, if necessary.</p> <p>Collect 2 Stars and a Wish forms to be curated and used for final summative feedback.</p>	<p>tell us about their piece – its inspiration, meaning, the sounds used, effects used, <i>etc.</i> This is really a very free and open opportunity for them to share their process with others.</p> <p>After presenting their piece, open up the conversation to the other learners. Field and ask questions of one another.</p> <p>Finally, the listeners will all be asked to complete Two Stars &amp; A Wish forms to share some things they liked about the piece and something they wish had been different. These are handed into the teacher.</p>
	Repeat for each presenter	Repeat for each presenter
N/A	<p>To facilitate ongoing digital access, the teacher will ask learners if they are comfortable having their project uploaded and shared online. Those who consent will have their music placed in an album to represent this cohort on: <a href="https://foundsoundproject.bandcamp.com/">https://foundsoundproject.bandcamp.com/</a></p>	<p>Learners will decide if they wish for their composition to go up online.</p> <p>Learners will provide a short blurb about their composition.</p> <p>Learners can share their work with anyone they wish or add it to a personal portfolio.</p>

Resources:

Teacher Self Assessment Area:  
Please read & respond to all applicable prompts (include prompt number in notes):

1. Reread the Activity Rationale & Learning Objectives, did you succeed in meeting your **goals**?
2. What is **something that you want to workshop** with a colleague/mentor in order to improve?
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