



Lesson Plans: LISTEN & RESPOND to *DEEP DISH*

INTRODUCTION

Teachers can help students comprehend and respond to various elements and characteristics of *Deep Dish* both before and during rehearsals. Here are two suggested approaches to consider when introducing and working on the piece with your ensemble.

1. **Listen before Learning:** Students read the program notes, follow a “map” of the music while listening, and take note of key landmarks. This activity helps learners construct a mental framework for perceiving the whole composition.
2. **Listen while Learning:** As they rehearse *Deep Dish*, students listen to the recording provided by BandQuest® to focus on the elements and characteristics, in order to **decipher the extended metaphor in the piece.** This activity will help students interpret and translate the composer’s plan for the piece.

LESSON #1

Listen Before Learning: After the teacher opens the lesson with a short listening challenge, students follow one of the two “maps” along with the music to identify key sections and characteristics.

LEARNING GOAL

BEFORE seeing the score or parts, students will note musical details and structure by listening and following an outline or map of the piece.

RESOURCES & MATERIALS

- Paper copies or electronic display of student listening map
- Recording of *Deep Dish*

PROCESS

1. Introduce the title of the new piece and challenge students to listen closely and respond to these questions:
 - What’s going on in this music? Can you describe what you hear?
2. Play the opening 1 minute and 30 seconds to focus attention and interest.
 - Ask students to describe what they heard in the excerpt. Write responses on the board.
3. Display or distribute copies of the student map. Direct students to scan the page before listening and briefly discuss what they notice.

4. Listen to all of *Deep Dish*, challenging students to stay on track as they follow the map along with the recording. As they listen, ask them to circle details that stood out for them. After listening, discuss the musical features that drew their attention. Listen a second time with the map.

ASSESSMENT

Ask students to listen and keep track of where they think they are in the piece by moving a pencil point or other marker along the map as the music plays. Observe their ability to track where they are in the piece as it unfolds.

LESSON #2: Decipher the Extended Metaphor in *Deep Dish*

Students learn about extended metaphors in Language Arts. Deciphering the extended metaphor in *Deep Dish* helps students understand what the composer is expressing, identify the musical elements and structure of the music, and know what techniques the composer used to help listeners and performers appreciate the work and find the humor in the piece.

LEARNING GOAL

After reviewing the main idea of an extended metaphor, students will connect the *Deep Dish* metaphor to the musical intent of the composer.

MATERIALS & RESOURCES

- Recording of the music
- Copies of the listening map (decide if you will use one or both versions)
- Examples of extended metaphors included with this lesson
- Paper and pencils for writing comments
- [Deep Dish program notes](#) (pages 4-5 of hyperlink)
- Selected videos related to *Deep Dish* from the BandQuest® website

PROCESS

1. Write the words 'extended metaphor' on the board and ask students to define the term based on prior knowledge.
 - Use the definition to the right to help them remember what they've learned in Language Arts classes.
 - Note that extended metaphors are usually applied to a text such as poetry, stories, essays, etc.
2. Share an example of an extended metaphor in poetry or creative writing. Display and read one or more of the examples included with this lesson. Ask students to decide the two unlike things being compared and to highlight the text where they find evidence of the comparison of one thing to the other.
3. Divide into pairs or small groups. Students will:

Extended Metaphor

The term **extended metaphor** refers to a comparison between two unlike things that continues throughout a series of sentences in a paragraph or lines in a poem. It is often comprised of more than one sentence and sometimes consists of a full paragraph.

- Read Stephenson’s program notes and underline the words that support the idea of the extended metaphor.
 - Listen to the recording with their notes in hand in order to locate places in the piece where the metaphor is realized musically.
 - Jot down what Stephenson did to make the music sound like a step in the process of making a deep dish pizza.
4. Reconvene and ask volunteers to share their comments about specific sections of the music that support the extended metaphor. As they share, refer back to the score, music map, or recording to verify their responses.
 5. Their notes on the extended metaphor can be used for the lesson on [Writing Your Own Program Notes](#).

EXTENSIONS

- When James Stephenson went to Interlochen Music Camp as a young trumpeter, he recalled being stunned when introduced to the “Sailor’s Dance” from the *Red Poppy* Ballet by Reinhold Glière. Students can listen to this classic theme and variations and decide what it was that held Stephenson’s interest and attention. The theme is a Russian folk song, “Yablochko” (“little apple”). Resources for listening and responding to this piece can be found in:
 - *Music Across the Senses: Listening, Learning, and Making Meaning* by Jody L. Kerchner (Oxford University Press)
 - A [Prezi Listening Map by Sondra Jones](#). Jones also includes a transcript of the presentation in basic text format and a link to a recording at the end of the Prezi presentation.
- Display student writing in the classroom, or at a concert that includes *Deep Dish*. Or print selected phrases in your program.

ASSESSMENT

The students’ written comments deciphering the extended metaphor in the music provides evidence of students’ ability to describe and analyze musical elements and characteristics as well as their skill in responding to and interpreting a musical work through text. Assess their work by applying existing class/course rubrics related to Responding to Music standards.

TEACHER RESOURCE: Examples of Extended Metaphors

Deciphering the extended metaphor helps students identify and understand the facets and appreciate the humor in the music. Here are example to use with the lesson.

#1 *Mother to Son* by Langston Hughes says that life is a walk up a staircase:

"Well, Son, I tell you / life for me ain't been no crystal stair. / It's had tacks in it, / and splinters, / And boards torn up, and places with no carpet on the floor-- / bare.

#2 *Fog* a poem by Carl Sandburg, a cat becomes the metaphor for the fog.

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

#3 Walt Whitman's *Captain, Oh My Captain*, has multiple extended metaphors. He casts Abraham Lincoln as the sea captain and the events of the Civil War as a dangerous sea journey. Here is the first verse of the poem.

O Captain! My Captain! our fearful trip is done;
The ship has weather'd every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:

But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

Find all the verses of Whitman's poem at
https://en.wikipedia.org/wiki/O_Captain!_My_Captain!