

Unit Title: **American Folk Music**

Subject: **Music**

Grade Level/Course:
Grade 7/8 Chorus

Brief Description of Unit:

The goal of this unit is to have students gain a deeper understanding of the characteristics and role of folk and popular music in America. While this is a Responding unit, there are connections made to other disciplines as well as Creating and Performing. It is the philosophy of the author that these elements are intertwined and their connection allows for deeper development of understanding of music and music making.

The learning experiences are designed so that they can be delivered separately or as a total unit. Within each learning experience, suggested segments allow teachers to spread the work over a few class periods so that choral rehearsal can continue. There are suggested arrangements of the folk songs used for analysis, but teachers should feel free to substitute works they are more familiar with or have access to. Supplemental materials cited in the lessons are attached, as well as the final summative rubric.

Vocabulary for the analysis of music and performances should be chosen by the teacher to make it applicable to his/her curriculum. Students will also use Inquiry -based strategies including Socratic Circle. Teachers should feel free to adjust this strategy to fit their own class and school inquiry goals. Analysis of songs is guided by questions provided in Materials section and should include an analysis of both musical elements and composer intent.

Standards:

Performing/Presenting:

MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

MU:Pr4.2.E.8a Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.

Responding:

MU:Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music.

MU:Re8.1.E.8a Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.

MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

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Connecting:

MU:Cn10.0.H.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

<p>Enduring Understanding(s):</p> <ul style="list-style-type: none"> ● Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. ● Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance. ● Performers make interpretive decisions based on their understanding of context and expressive intent. ● Response to music is informed by analyzing context (social cultural, and historical) and how creators and performers manipulate the elements of music. ● Through their use of elements and structures of music, creators and performers provide clues to their expressive intent ● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. ● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. ● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria 	<p>Essential Question(s):</p> <ul style="list-style-type: none"> ● How does understanding the structure and context of musical works inform performance? ● How do performers interpret musical works? ● How does understanding the structure and context of the music influence a response? ● How do we discern the musical creators’ and performers’ expressive intent? ● How do we judge the quality of musical work(s) and performance(s)? ● How do musicians make meaningful connections to creating, performing, and responding? ● How do we judge the quality of musical work(s) and performance(s)?
<p>Knowledge:</p> <ul style="list-style-type: none"> ● Understanding of composer intent and the elements that influence intent: context, genre, experience and personal influences ● Understanding of musical elements ● Understanding of elements which influence personal interpretation of music, including musical elements and purpose 	<p>Skills:</p> <ul style="list-style-type: none"> ● Articulate composer/creator intent ● Read choral literature ● Using music vocabulary accurately to describe music, performance, composer intent, and purpose ● Use technology and research skills appropriately ● Collaboratively create criteria to effectively evaluate music and musical performance

Learning Objectives:

Students will:

- Analyze and read a song in order to assess/articulate composer intent
- Articulate composer intent using music vocabulary accurately
- Create an interpretation of music for performance
- Collaboratively create criteria to evaluate the effectiveness of folk/pop music
- Create original lyrics based on criteria for effective folk/pop music using technology and research skills appropriately

Learning Plan/Instructional Strategies:

Students will demonstrate the Responding process by engaging in analysis and creative work over a period of time and a series of classes. They will analyze folk and pop music for composer intent and purpose and will sing choral arrangements of those pieces, using their analysis to inform an interpretation of the music for performance. The analysis will consist of an Inquiry strategy (Socratic Circle) to guide a class discussion and gather evidence from the text to support an interpretation. Conversations do not need to take long and these lessons can be spread over time to insure adequate rehearsal time exists. Using an Inquiry strategy, student will also compare and contrast folk and pop styles of music and write a position statement for including both genres in a choral program.

Students will then collaboratively create criteria to evaluate the effectiveness of folk and pop music – what makes a “good” folk song or pop song. This work should be done within the context of composer intent and purpose for the music (to tell a story, share a cultural feeling, document history, etc...). This criteria will guide the writing of original lyrics to a folk song or pop song. Teachers should be prepared to teach or review song form for this part of the unit.

In addition to Inquiry strategies, whole class think-pair-share or small group conversations could be used to support the analysis procedure. Using personal devices or class computers or chromebooks to do research on composers (using provided resources and others the teacher can find) would be helpful. Allowing students to brainstorm ideas for interpretations of choral literature is also necessary.

A brief synopsis of learning sequence is:

Learning Experience 1: Students will analyze the song This Land is Your Land by Woody Guthrie and will compare the performances of Guthrie, Bruce Springsteen, and Pete Seeger. They will analyze text and use of musical elements as well as composer and performer intent. These song selections are suggested literature and teachers should feel free to choose their own examples.

Learning Experience 2: Students will use their analysis to prepare an interpretation of This Land is Your Land for performance. An appropriate choral arrangement of This Land is Your Land is suggested. Teachers should feel free to choose their own literature, however, connecting the performance literature to the analysis literature in Learning Experience 1 is essential.

Learning Experience 3: Using an example of a folk song and a pop song, students will compare and contrast the two styles and create a position statement advocating for the inclusion of both styles in a choral performance. Nine Hundred Miles by Woody Guthrie and One After 909 by John Lennon are the songs suggested in the lesson. Teachers may feel free to choose their own examples.

Learning Experience 4: Students will use their analysis of folk and pop songs to create their own interpretation of Nine Hundred Miles for performance. Teachers should feel free to choose their own

literature. However, connecting the performance literature to the analysis literature in Learning Experience 1 is essential.

Learning Experience 5: Students will use the analysis and interpretation work in the previous Learning Experiences to create a set of criteria for a “good” folk or pop song. Their criteria will guide their writing of original lyrics as the basis for their own folk/pop song.

Resources:

- LOC Woody Guthrie resources:
<https://www.loc.gov/search/?in=&q=woody+guthrie&new=true>
<http://www.loc.gov/teachers/classroommaterials/connections/woody-guthrie/file.html>
- American Folk Life Center:
<https://www.loc.gov/folklife/>
- National Jukebox:
<https://www.loc.gov/search/?in=&q=jukebox&new=true>
- Link to Socratic Circle description:
<https://www.middleweb.com/8989/socratic-seminars-in-middle-school/>
- LOC Railroad Songs:
https://www.loc.gov/folklife/LP/AFS_L61_opt.pdf
<https://www.loc.gov/folklife/folkcat.html#AFSL61>
- Socratic Circle Questions Worksheet
- Reflection Chart
- Interpretation Checklist
- Compare and Contrast Worksheet
- Creativity Self-Assessment Rubric
- Responding Rubric

Repertoire/Media & Materials

- Recording: Woody Guthrie, “This Land is Your Land”
<https://www.youtube.com/watch?v=XaI5IRuS2aE>
- Recording: Bruce Springsteen, “This Land is Your Land”
<https://www.youtube.com/watch?v=oxSPEggsaec>
- Recording: Pete Seeger, “This Land is Your Land”
<https://www.youtube.com/watch?v=Pky6dDVswKM>
- Choral arrangements of “This Land is Your Land.” Suggested JW Pepper: “This Land is Your Land,” Gallina, Two-part: <http://www.jwpepper.com/sheet-music/mediaplayer.jsp?&type=audio&productID=10364820>
SAB:
<https://memory.loc.gov/natlib/ihas/warehouse/patriotic/100010446/100010446.wav>
- LOC Recording Nine Hundred Miles, other Railroad songs:
<http://www.folkways.si.edu/cisco-houston/900-miles-and-other-rr-songs/american-folk-historical-song/music/album/smithsonian>
- Recording: Woody Guthrie, “Nine Hundred Miles” <https://www.youtube.com/watch?v=B1hwRkV8On8>
- Recording: Odetta, “Nine Hundred Miles” <https://www.youtube.com/watch?v=NlwiPsb-zW0>
- Recording: John Lennon “One After 909” <https://www.youtube.com/watch?v=fYvFLGYDpRQ>
- JW Pepper Nine Hundred Miles: arrangements chosen from: Silvey, Emerson, Wagner, or Shaw:
<http://www.jwpepper.com/sheet-music/search.jsp?keywords=nine+hundred+mile>

Academic Vocabulary:

Composer intent
Folk music
Popular music
Arrangement
Interpretation
Form
Dynamics
Pitch
Rhythm
Tempo
Expression

Other terms include:

Differentiation/Modification:

Accommodations:

- Peer support through group work
- Teacher provides research materials if access to electronic devices is not available or if students are unable to use them
- Verbalizing answers to worksheets if writing is problematic

Modifications:

- Find a favorite song instead of writing original lyrics. Student could be asked to verbalize why they like the song, if appropriate.

Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?
Summative Assessment** (use Attached template)

Socratic Circle Questions

What themes or ideas in the song most appeal to you?	
Do you see any recurring themes or ideas in other folk or patriotic songs that you have studied?	
What connections can you make to either Woody Guthrie's life experiences or events current in 1940?	
What do you think was Guthrie's purpose for this song?	
Who do you think was his target audience?	

Reflection Chart

What are the elements of a song or piece that give us clues as to the composer's creative intent?	
What elements do performers have control over? What elements do performers have no control over?	
How did you/your group use the elements of music to create a personal interpretation	

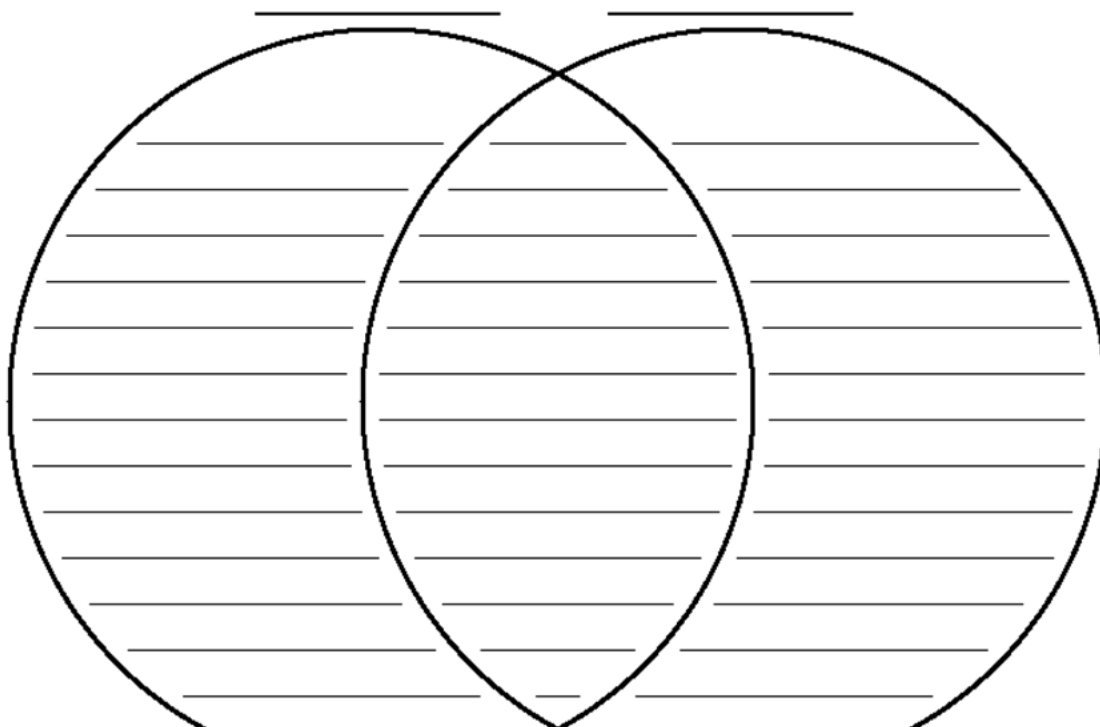
Interpretation Checklist

How have I considered all music elements that are in my control?	
How have I considered vocal technique applications: tone, diction (style), phrasing, body/facial expression?	
How have I considered what I want to communicate with my performance?	
How have I considered who my audience is?	

Compare and Contrast Worksheet

Comparing the characteristics and properties of Folk and Popular music

Name : _____ **Venn Diagram**





Creativity Self-Assessment: Upper Grades/Larger Works

Student Name: _____ Date: _____

Items	Novice (1 Point)	Basic (2 Points)	Proficient (3 Points)	Exemplary (4 Points)
Creativity	I had no original ideas or treatments.	I had very few original ideas or treatments of ideas. Most were either borrowed from other compositions I had written or they were borrowed from other composers.	Mostly the ideas and treatments were new for me, but I had to borrow from something I had done in the past to get my creative thinking going.	I tried something very new for me. The ideas I generated and the treatments I used were different from anything I have imagined before.
Craftsmanship	I did not put thought into the construction of my piece and was just trying to finish as quickly as I could.	I did not put the thought necessary into my composition and the construction of ideas could use some work.	My composition took a lot of thought to put together, but I think I rushed or didn't pay attention in one or two areas and if I were to do it again, I would give more thought to a pleasing construction.	My composition was thoughtfully put together at every stage of creating.
Technique	I did not use accurate musical technique (playing, singing, conducting, using digital equipment) in the performance of my piece.	The musical technique (playing, singing, conducting, using digital equipment) I used to perform my piece was inconsistent and often not accurate.	The musical technique (playing, singing, conducting, using digital equipment) I used to perform my piece was mostly accurate with a few small mistakes.	The musical technique (playing, singing, conducting, using digital equipment) I used to perform my piece was consistently accurate.

Formative/Summative Rubric
Use Teacher Comments section for formative feedback

Achievement	Level 1 Emerging	Level 2 Approaches Standard	Level 3 Meets Standard	Level 4 Exceeds Standard	Performance Standards	Teacher Comments
Novice						
Select	Reasons for selecting the music were general and not clearly defined as to the characteristics found in the music.	Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.	Reasons for selecting the music were clearly defined and specifically cited from the music	Specific characteristics cited from the music demonstrated a depth of understanding beyond the intermediate level.	MU:Re7.1.E .5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.	
Analyze	Comparisons identified an awareness of repetition, similarities and contrasts with the ability to identify one specific area.	Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how elements of music are manipulated by a composer or performer.	Comparisons identified how elements of music are manipulated by a composer or performer and lead to musical response for the listener.	Comparisons identified demonstrate a depth of understanding as to how elements of music are manipulated by a composer or performer and lead to musical response for the listener.	MU:Re7.2.E .5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.	
Interpret	References were made to expressive intent without tying them to elements of music or basic compositional content.	References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of	Identified interpretation of elements of music citing specific examples of how these interpretations express meaning of composer's intent.	Identified advanced levels of interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent	MU:Re8.1.E .5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate)	

		performer's interpretation			<i>the setting of the text.</i>	
Evaluate	Description of interest, effect of knowledge and analysis on affective response to music was inferred but not clear.	Description of interest, effect of knowledge and analysis on affective response to music was evident.	Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.	Explanation demonstrated an advanced depth of understanding as to the influence of experience, knowledge and analysis impact affective response to and interest in music	<i>MU:Re9.1.E .5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. .</i>	

Notes: