

UbD Template 2.0-

Lesson title: Blues and Civil Rights- multiday unit designed for grade 6 general music classroom

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Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p><b>Established Goals including State Standards, District mandates, and measurable aspects of your Mission Statement :</b></p> <p>IL Fine Arts Standards Anchor Standard 9: Apply criteria to evaluate artistic work Mu: Re9.1.6 Apply teacher-provided criteria to evaluate musical works or performances.</p> <p>Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Mu:Cn10.1.6 a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.</p> <p>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding Mu:Cn 11.1.6 a. Demonstrate understanding of relationships between music and the other</p>	<b>Transfer</b>	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>Analyze song lyrics while investigating how events of the civil rights movement influenced development of blues music.</p>	
	<b>Meaning</b>	
	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>- Blues music reflected the socioeconomic experiences of southern African Americans</li> <li>- effects of natural disasters such as flood of 1927</li> <li>- effects of sharecropping on the daily lives of African-American and white tenant farmers</li> </ul>	<p>ESSENTIAL QUESTIONS</p> <p>Mu:Re 9.1.6 How do we judge the quality of musical work(s) and performance(s)?</p> <p>Mu:Cn 10.1.6 How do musicians make meaningful connections to creating, performing, and responding?</p> <p>Mu:Cn 11.1.6 How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>
	<b>Acquisition</b>	
<p><i>Students will know...</i></p> <p>Vocabulary terms both verbally and in writing: segregation, sharecropping, lyric, racial injustice</p>	<p><i>Students will be skilled at...</i></p> <p>composing lyrics in AAB form</p>	

arts, other disciplines, varied contexts, and daily life as developmentally appropriate.		
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**Stage 2 - Evidence**

<b>Evaluative Criteria</b>	<b>Assessment Evidence</b>
<i>Criteria used in assessment to evaluate attainment of desired results</i>  music analysis based on student designed rubric musical form- AAB vocabulary Google portfolio based on stations (see step 5)	<b>PERFORMANCE TASK(S):</b>  Analysis of “Crossroads”- Robert Johnson AAB song lyric composition Cooperative vocabulary activities Physical or digital portfolio
	<b>OTHER EVIDENCE:</b> Student’s music notebook containing bell work, exit slips, listening assignments, peer-assessment based on student designed rubrics which describe tempo, composition elements, and instrumentation

**Stage 3 – Learning Plan**

*Summary of Key Learning Events and Instruction*

1. . Students will be introduced to Mississippi Blues Trail Markers by studying one musical example which may have originated from Dockery Plantation. They will be introduced to the storytelling aspect of the blues and AAB form. A song is in AAB form if the first two lines (AA) of the lyrics repeat, and the third line (B) resolves the idea from A and rhymes. See snapshot at end of document for explanation. Students will listen to, read, and analyze the lyrics to “Crossroad Blues” by Robert Johnson for musical understanding and comprehension of lyrics.

2. After listening to and musically analyzing the AAB song “Crossroads,” students will write their own AAB song with a sentence prompt and musical skeleton provided. This will be done by hand to prevent students from using AI Blues Lyric Generator online and other online sources lyric generators. Students will choose one of the 3 prompts below.

Lyric prompt 1

It’s been a long long year, and school’s almost out. **A**

It’s been a long, long year, and school’s almost out. **A**

\_\_\_\_\_ **B (reminder- line B is different from A but rhymes with A)**

Lyric prompt 2

The day is almost done, and \_\_\_\_\_ **A (reminder- both A lines are the same)**

The day is almost done, and \_\_\_\_\_ **A**

\_\_\_\_\_ **B (reminder- the B line is different from A but rhymes with A)**

Lyric prompt 3

\_\_\_\_\_ **A (reminder- both A lines are the same)**

\_\_\_\_\_ **A (reminder- both A lines are the same)**

\_\_\_\_\_ **B (reminder- the B line is different from A but rhymes with A)**

Students will perform the song in small groups to the accompaniment of a 12 bar blues pattern recorder electronically on Soundtrap. 12 bar blues patterns are available on youtube. Students will peer assess when they listen to other groups. They will listen to determine if the other groups songs contain 2 rhyming A lines, and the B line rhymes with the A line.

3. Introduce history of the song “Crossroads” through study of MS Birthplace of the Blues? Trail Marker, located at Dockery plantation site. Students will be introduced to topic of music and civil rights through curriculum of MS Blues Trail curriculum, unit 5 page 73.

<https://msbluestrail.org/blues-trail-markers/birthplace-of-the-blues> Define vocabulary terms: reconstruction, Jim Crow, and sharecropping systems. Complete cooperative activities to reinforce vocabulary. Blues songs address these social issues in lyrics, often in coded language, to avoid attention of white oppressors.

4. Students will visit two virtual or physical stations where they will examine artifacts including film clips, photographs, visual art, and readings. They will answer a series of questions about these artifacts. Stations will be developed using resources from TeachRock site. 2. After visiting stations, students will create a google slide portfolio of information relating to both stations.

<https://teachrock.org/lesson/the-blues-the-sound-of-rural-poverty/> **(load videos to edpuzzle some videos on site not appropriate for students)**

Station 1-

video- Alabama Blues- JB Lenoir, I'll Be Back Someday- Howlin' Wolf

images- sharecropping (see website above)

handout- explanation of sharecropping- [https://drive.google.com/file/d/1203Pv4mXmjnW8D-mpT8ltXM\\_UV4mekDC/view?usp=sharing](https://drive.google.com/file/d/1203Pv4mXmjnW8D-mpT8ltXM_UV4mekDC/view?usp=sharing)

Station 2

video- Homeless Blues- Bessie Smith, Charley Patton- Bo Weavil Blues

images- Mississippi flood 27

painting- "The Migration Series" by Gwendolyn Knight Lawrence.

<https://www.phillipscollection.org/collection/migration-series-panel-no-17-tenant-farmers-received-harsh-treatment-hands-planters>

5. After visiting stations, students will create a google slide portfolio of information relating to both stations. The google portfolio will include: summary of the economic conditions confronting southern African-Americans in the early part of the 20th century, relationship among these economic conditions, racial attitudes in the South, and the development of Blues music in this time and place. Ideally this will lead to conversations relating to how economic conditions and racial attitudes influenced the development of music which continue to this day.

In the case of Robert Johnson, he played music and performed at Dockery Farms where he was paid in Dockery currency. Dockery Farms continues to benefit financially from his legacy 85 years after his death, and seems to take credit for development of his musical legacy.

The google portfolio should include 3 photos, videos, or illustrations representing the sharecropping system with a caption explaining its importance.

Finally, the google portfolio should include the Blues lyrics completed in step 2.

<https://msbluestrail.org/>, Bluestrail Mississippi Bluestraii Marker 200 on Spotify, MS Bluestrail Dockery Farms (Birthplace of the Blues?) , Teach Rock The Blues: Sound of Rural Poverty

sharecropping <https://teachrock.wpenginepowered.com/wp-content/uploads/L003H03a.pdf>

teachrock <https://teachrock.org/lesson/the-blues-the-sound-of-rural-poverty/>

pbs <https://www.pbs.org/theblues/classroom/intlyrics.html>

Robert Johnson Crossroads <https://www.ploddings.com/blog/robert-johnson-crossroads-location>

Sharecropping handout- [https://drive.google.com/file/d/1203Pv4mXmjinW8D-mpT8ltXM\\_UV4mekDC/view?usp=sharing](https://drive.google.com/file/d/1203Pv4mXmjinW8D-mpT8ltXM_UV4mekDC/view?usp=sharing)

### Crossroads Lyrics

I Went to the crossroad, fell down on my knees. **A**

I Went to the crossroad, fell down on my knees. **A**

Asked the Lord above, "Have mercy, now, save poor Bob if you please" **B**

Yeah, standin' at the crossroad, tried to flag a ride **A**

Ooh-ee, I tried to flag a ride **A**

Didn't nobody seem to know me, babe, everybody pass me by **B**

Standin' at the crossroad, baby, risin' sun goin' down **A**

Standin' at the crossroad, baby, risin' sun goin' down **A**

I believe to my soul, now, poor Bob is sinkin' down **B**

You can run, you can run, tell my friend Willie Brown **A**

You can run, you can run, tell my friend Willie Brown **A**

That I got the crossroad blues this mornin', Lord, baby, I'm sinkin' down **B**

And I went to the crossroad, mama, I looked East and West **A**

I went to the crossroad, baby, I looked East and West **A**

Lord, I didn't have no sweet woman, ooh well, babe, in my distress **B**