

GENERAL MUSIC RESPONDING UNIT, GRADE 8

*A Curriculum Project of
the National Association for Music Education (NAfME)
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Teaching with Primary Sources



TEACHING
with PRIMARY
SOURCES

ACKNOWLEDGMENTS

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OVERVIEW OF NAFME/LOC RESPONDING UNITS

These units are based on the 2014 National Music Standards (nafme.org/standards). These Standards are all about music literacy, since they emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage; they cultivate a student's ability to carry out the three Artistic Processes of Creating, Performing, and Responding while aligning with the ideal of Connecting to their world and the world around them. These are the processes that musicians have followed for generations, even as they connect through music to their selves and their societies.

This Library of Congress (LOC) Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Process of Responding, defined as understanding and evaluating how music conveys meaning. Through application of inquiry-based instructional strategies linked to essential questions inherent in the Responding Process components (select, analyze, interpret, evaluate), students are guided to develop understandings about how creators/performers manipulate the elements and structures of music to convey expressive intent related to specific contexts (social, cultural, historical). Acquisition of music knowledge and skills leads to students' becoming independent thinkers and musicians.

The Process components need not be linear in instruction and student learning; rather, they can be presented in an order appropriate to the integration of specific content and knowledge as determined by each grade level and curricular focus.

OVERVIEW OF GENERAL MUSIC RESPONDING UNIT, GRADE 8

Music has been used to influence and inform others of various opinions. Often when we think of music as a form of social awareness to express ideas about war/peace and social injustice, we think of the United States in the 1950s and 1960s. This unit explores these issues from an earlier era, the 1800–1940s. They include topics of war (the American Civil War and World War I), social injustice (the fight for suffrage and the movement to end slavery), and peace (before and after a war).

The lessons in this unit last approximately 35–45 minutes, with the entire unit lasting approximately five days. This unit can be taught as a whole, allowing for student choice in social awareness topics, or it can be broken apart and taught across grade levels/years. Suggestions for how to adapt the unit in length and possibly for various grade levels are given at the beginning of instructional practices.

While this unit focuses on the responding artistic process, it is important to incorporate music-making opportunities that include creating, performing, and connecting. Curricular extension ideas that incorporate these areas are listed at the end of the instructional procedures.

Disclaimer: There are music examples in this unit that contain controversial language that may be offensive to some students. Please use the information found in the following link as a resource on how to approach sensitive issues:

<http://www.tolerance.org/>

PREREQUISITE SKILLS:

For students to be successful in this unit, they will need knowledge and experiences in the following areas:

- Students understand how music is influenced by interests, experiences, understandings, and purposes through learning information about the music, culture, historical era, lyrics, and other factors.
- Students can develop criteria individually and as a group for analyzing and evaluating music and musical performances in individual and large-group settings.
- Students can make musical selections and describe their reasoning for the selections.
- Students know the definitions of musical elements such as: dynamics, style, tempo, form.
- Students know about literary devices such as meter and rhyme.
- Students can compare two or more musical compositions.
- Students have basic research and inquiry skills such as the use of online dictionary and are aware of credible resources such as the Library of Congress collections and their own school library.
- Students have skills to video-/audio-record discussions.

Note: This unit contains old recordings that have been digitized from the Library of Congress collections. It may be necessary to discuss old recording technology with students before beginning the unit so they understand that the crackle and hissing sounds are not part of the original performances but are a result of the technology of the period.

INSTRUCTIONAL GOALS

Using Library of Congress (LOC) primary source material, students will be able to

- Select music to study based on their experiences, interests, and understanding.
- Respond to music using guided reading prompts to aid analysis.
- Present their analysis of the music student and understanding of music's function as a summative assessment in the form of a RAFT (Role, Audience, Format, Topic) presentation.

EMBEDDED INQUIRY MODEL

The formative assessment sheets embedded in this unit use the Visible Thinking (hear, think, wonder) inquiry model, the Modified Stripling (connect, wonder, investigate, construct, express) model, and KWL (Know, Wonder, Learn).

NATIONAL MUSIC STANDARDS (2014)

The Responding Artistic Processes addressed in this lesson unit are shown below.

SELECT: *Choose music appropriate for a specific purpose or context.*

ENDURING UNDERSTANDING

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

ESSENTIAL QUESTION

- How do individuals choose music to experience?

SPECIFIC PERFORMANCE STANDARD

- Select programs of music (such as a CD mix or live performances) and their connections to an interest or experience for a specific purpose. (Mu:Re7.1.8a)

ANALYZE: *Analyze how the structure and context of varied musical works inform the response.*

ENDURING UNDERSTANDING

- Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

ESSENTIAL QUESTION

- How does understanding the structure and context of music inform a response? What makes one piece of music stronger than another?

SPECIFIC PERFORMANCE STANDARDS

- Compare how the elements of music and expressive qualities relate to the structure in programs of music. (MU:Re7.2.8a)
- Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods. (MU:Re7.2.8ba)

INTERPRET: *Support interpretations of musical works that reflect creators'/performers' expressive intent.*

ENDURING UNDERSTANDING

- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

ESSENTIAL QUESTION

- How do we discern the musical creators' and performers' expressive intent or the message the creator or performer(s) is (are) trying to send?

SPECIFIC PERFORMANCE STANDARD

- Support personal interpretations of contrasting programs of music and explain how creators or performers apply the elements of music, expressive qualities, within genres, cultures, and historical periods to convey expressive intent. (MU:Re8.1.7a)

EVALUATE: *Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.*

ENDURING UNDERSTANDING

- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

ESSENTIAL QUESTION

- How do we judge the quality of musical work(s) and performance(s)?

SPECIFIC PERFORMANCE STANDARD

- Apply appropriate personally-developed criteria to evaluate musical works or performances. (MU:Re9.1.8a)

Other Artistic Processes (Creating, Performing, Connecting) used in this Unit:

CONNECT #10: Synthesize and relate knowledge and personal experiences to make music.

ENDURING UNDERSTANDING

- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

ESSENTIAL QUESTION

- How do musicians make meaningful connections to creating, performing, and responding?

SPECIFIC PERFORMANCE STANDARD

- *Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (MU:Re9.1.8a)*

ASSESSMENTS

EMBEDDED IN LESSONS

Formative:

- Meet the voices of the past
- Initial Impressions with KWL
- Discover the Past through Music

Summative:

- RAFT (Role, Audience, Format, Topic)

MATERIALS AND LOC RESEARCH LINKS

LOC Links—Social Injustice

SUFFRAGE

- ANTI-SUFFRAGE (PRINT)
<https://www.loc.gov/resource/ihas.100007062.0?st=gallery>
- PRO-SUFFRAGE (AUDIO)
<https://www.loc.gov/item/sm1871.7102334/>
- PRO-SUFFRAGE (PRINT)
<https://www.loc.gov/item/sm1871.02334/>
- PRO-SUFFRAGE (PRINT)
<https://www.loc.gov/resource/sm1881.10757.0?st=Gallery>
- PRO-SUFFRAGE (AUDIO)
<https://www.loc.gov/item/jukebox-275433/>

SLAVERY

- ANTI-SLAVERY (VIDEO)
<https://www.loc.gov/item/ihas.200197111/>
- PRO-SLAVERY (PRINT)
<https://www.loc.gov/resource/ihas.200000754.0/?sp=1>

Disclaimer: May contain offensive language. These selections are presented as part of the record of the past. They are historical documents which reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these recordings, which may contain content offensive to users.

WAR

- CIVIL WAR
- NORTH (PRINT)
<https://www.loc.gov/resource/ihas.200001814.0?st=gallery>
- NORTH (AUDIO)
<https://www.loc.gov/item/jukebox-120491/>
- SOUTH (PRINT)
<https://www.loc.gov/resource/ihas.200000732.0/?sp=1>
- SOUTH (AUDIO)
<http://www.library.ucsb.edu/OBJID/Cylinder1440>

WW I

- ANTI-WAR (PRINT)
<https://www.loc.gov/resource/ihas.200208627.0/?sp=1>
- ANTI-WAR (AUDIO—FEMALE).
<http://www.library.ucsb.edu/OBJID/Cylinder0935>
- ANTI-WAR (AUDIO—MALE)
<http://www.library.ucsb.edu/OBJID/Cylinder4066>
- PRO-WAR (PRINT)
<https://www.loc.gov/item/2002600252/>

PEACE

- POST-WAR (AUDIO)
<https://www.loc.gov/item/jukebox-185905/>
- MID-WAR (PRINT)
<https://www.loc.gov/resource/ihas.200206296.0/?sp=1>

EXTRA RESOURCE LINKS FOR INVESTIGATION

- Suffrage (video)
<http://www.history.com/topics/womens-history/the-fight-for-womens-suffrage>
- Suffrage (article)
<https://www.loc.gov/item/ihas.200197395/>
- Slavery (article)
<https://www.loc.gov/item/ihas.200197383/>
- WW I (article)
<https://www.loc.gov/collections/world-war-i-sheet-music/articles-and-essays/americas-war-as-viewed-by-publishers-and-the-public/a-sudden-belligerent/>
- WWI—Support (article),
<https://www.loc.gov/collections/world-war-i-sheet-music/articles-and-essays/americas-war-as-viewed-by-publishers-and-the-public/major-themes/>

TEACHING MATERIALS

Formative and summative assessments sheets

- Meet the voices of the past
- Initial Impressions with KWL
- Discover the Past through Music
- RAFT (Role, Audience, Format, Topic)
- Copies of print music from LOC

INSTRUCTIONAL PROCEDURES

The following unit consists of five lesson plans that take approximately 35–45 minutes. To shorten the length of the unit, one may want to:

- Omit—Character Quote introduction
- Reduce study of compositions from two to one
- Omit—Comparison of contrasting views

LESSON 1

“I CAN” STATEMENT

- I can infer the meaning of people’s statements and connect with their experience.
- I can determine criteria in measuring and explaining the effectiveness of a creator’s music.

SPECIFIC PERFORMANCE STANDARD

- Apply personally developed criteria to evaluate the effectiveness of a piece of music to sway or inform the public. (MU.Re9.18)

PROCEDURES

- Have students read and complete the “Character Quote” introduction sheet.
 - Allow for partner work.
 - Allow written feedback or feedback with video/audio commentary.
- Pairs/Groups select the quote with which they connect the most and share their reactions with the class. Encourage students to present in the voice of their character.
- Introduce the unit to students and the topics they will be able to choose from.
 - Play the print and audio composition options for students. Allow students time to explore the lyrics of the various composition choices.
- Prepare students for analyzing music.
 - As a class create criteria to evaluate the effectiveness of a composer’s musical work. Include language such as tempo, melody, tonality, rhyme patterns, etc.

LESSON 2

“I CAN” STATEMENTS

- I can select music with which I connect the most or by which I am intrigued the most.
- I can analyze and interpret the meaning of songs.

SPECIFIC PERFORMANCE STANDARD

- Select music that shows personal and worldly connections to war, social justice, or peace. (MU:Re.7.1.8a)
- Compare how the elements of music and expressive qualities relate to the structure and effectiveness of selected repertoire. (MU:Re.7.1.8a)
- Identify and compare the historical context of war, peace, or social injustice in selected repertoire. (MU:Re7.28b)

PROCEDURES

- Give students a few minutes to finish their exploration of lyrics.
- Students chose a topic and two songs of opposite or congruent viewpoints to study within the topic.
- Students fill out the “Initial Impressions with KWL” worksheet.
- Students begin their exploration of their first song choice using “Discover the Past through Music” reading guide. (Modified Stripling-inquiry-method-based questions)

LESSON 3

“I CAN” STATEMENT

- I can analyze and interpret the meaning of songs.

SPECIFIC PERFORMANCE STANDARD

- Compare how the elements of music and expressive qualities relate to the structure of selected repertoire. (MU:Re7.28a)
- Identify and compare the historical context of war, peace, or social injustice in selected repertoire. (MU:Re7.28b)
- Support personal interpretations of musical pieces and explain how a creator or performer used elements of music and expressive qualities to convey expressive intent in relation to a historical period. (MU:Re8.1.7a)

PROCEDURES

- Students explore the second song choice using the reading guide “Discovering the Past through Music.”
- Review the goals of the unit, instruct students about the expectations for the RAFT or other summative assessment, and preview the rubric for the RAFT.
- Revisit the KWL chart and have students define what they have learned to this point and what more they need to explore before starting their RAFT project.
- Allow time for students to explore ideas for their RAFT presentation.
- Group work or individual work is encouraged based on the choices for the RAFT.

LESSON 4 (MAY TAKE SEVERAL CLASS HOURS)

“I CAN” STATEMENT

- I can present the arguments of my song(s) that is (are) engaging and creative.

SPECIFIC PERFORMANCE STANDARD

- Compare how the elements of music and expressive qualities relate to the structure of selected repertoire (MU:Re7.28a)
- Identify and compare the historical context of war, peace, or social injustice in selected repertoire. (MU:Re7.28b)
- Support personal interpretations of musical pieces and explain how a creator or performer used elements of music and expressive qualities to convey expressive intent in relation to a historical period. (MU:Re8.1.7a)

PROCEDURE

- Have students create a Venn Diagram comparing and contrasting their selected works to aid them in their RAFT assessment.
- Allow time for students to complete RAFT assessment.

UNIT EXTENSION IDEAS

- Civil Rights
 - Research how spirituals were changed to create freedom songs.
- Environmental Rights
 - Pete Seeger
 - John Denver
- Vietnam War Sentiments
 - “Dawn of Correction”
<https://www.youtube.com/watch?v=91MHRuceqil>
vs. “Eve of Destruction” (<https://www.youtube.com/watch?v=qfZVu0alU0I>)
- Korean War Sentiments
- First Nation Contemporary Issues
 - Wade Fernandez—Wiciwen Apis-Mahwaew (Walks with the Black Wolf) from the Menominee Nation in Wisconsin
 - “Still Standing Proud”
<https://www.youtube.com/watch?v=QXJTQmoyPFY>
- Have students compose their own music for social awareness they feel is relevant for their life today.
 - Model music from the civil rights movement and change lyrics of spirituals.
 - Create lyrics, and melodies or create to match the syllabic structure.
 - Give students predesigned melodies, and have them fit lyrics to the rhythmic structure.

MEET THE VOICES OF THE PAST

VOICE ONE:

“And ma did the cooking and made up the beds and took care of the kids and the chickens. She did all the work a woman should ...”—William Le Baron

1. What does this quote mean?
2. How does the speaker feel about women in society?
3. Why do you think William Le Baron said this?
4. What questions would you ask him? How would you reply to his statement?

VOICE TWO:

“Sad is the life of women-kind / Trod underfoot we’ve always been, / But when we vote you soon will find / That we’ll fix these terrible men.”—Frank Howard (pseudonym for Delos Gardner Spalding, 1833–1884)

1. Why do you think Delos Gardner Spalding used the name Frank Howard?
2. What questions do you have after reading this quote?
3. How does she feel about women and men?

VOICE THREE:

“I sometimes think that slavery will never be abolished and then I nearly despair of freedom swaying its banner over a suffering world. Sometimes the dark cloud seems to overshadow me and I say, “Will slavery forever exist?” But a voice says, ‘It shall cease, it shall and must be abolished.’ I think there will be bloodshed before all can be free. And the question is, are we willing to give up our lives for it?”

1. Who do you think said this quote? Male/female? Young/old?
2. When and from where (what country) do you think this quote originated?
3. What would you say to this person now, knowing the history of slavery?

VOICE FOUR:

“August 4, 1918: Boy, these cooties are great; I don’t think that they ever sleep, or if they do, they sure do leave a large detail awake to keep us busy.”—John Joseph Brennan, diary entry

1. What is another term for “cooties”?
2. What life challenge(s) do you think this speaker is facing?
3. Where do you think this speaker lived when he made the quote? What was his job?
4. Do you have any advice for him?

VOICE FIVE:

“If they’re going to die, let them see an American woman that smells good.”—Frances M. Liberty

1. What job do you think this woman has?
2. Who is she talking about when she says ‘they’re’?
3. What do you think about this woman’s personality? Would you have her as a friend?

VOICE SIX:

“Am I dreaming! Am I dying! Do I hear the village bell ... Softly tolling as if sighing from afar a long farewell! Fainter, fainter grows that pealing, Brighter, brighter dawns the view, Past is every earthly feeling, Glory, Mother, love! Adieu ...”

1. What is happening to this person?
2. What would you say to him/her?
3. Based on the language, what time period do you think this is from?

INITIAL IMPRESSIONS WITH KWL

- What did you observe after briefly looking at the different song categories?
- What do you feel about the various categories?
- Which group of songs interests you or makes you question the most?
- Which group of songs are you choosing to study and why?

<p>K—What do you KNOW about the era of the compositions you chose?</p>	<p>W—What things do you WONDER about the compositions you chose? What do you need or want to know to understand the lyrics/meaning better?</p>	<p>L—What have you LEARNED about your era that will help you understand and inform your audience about the composition topic you chose?</p>
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DISCOVER THE PAST THROUGH MUSIC

1. What do you hear/see as you listen to and read these lyrics? What message do you think the song is sending? (Back up your opinion with a quote!)
2. What does the author of the lyrics think/feel? How does the melody support the feelings?
3. Why do you think the author wrote the lyrics?
4. What do you think about the lyrics/song?
5. What more do you need to know to understand the composition better? Create a plan to find more information.
6. With your inquiry and study complete, what can you confidently say is the argument of the song?

RAFT ASSESSMENT

Goal: To compare, contrast, and inform the audience about the topic of social injustice, war, or peace using two contrasting or similar compositions.

Method:

- **CHOOSE A ROLE**
 - Newspaper reporter
 - Dueling musicians
 - Actors in a play
 - TV personalities
 - Cool history teacher
 - YouTuber/podcaster
 - Other profession
- **CHOOSE AN AUDIENCE**
 - Newspaper readers
 - Concert and theatre audience
 - TV watcher
 - Students
 - Other individual(s)
- **CHOOSE A FORMAT**
 - Letter to the editor/ Feature article
 - TV interview
 - Concert performance
 - Another format
- **CHOOSE YOUR TOPIC TO PRESENT**
 - Social injustice—Suffrage
 - Social injustice—Slavery
 - Civil War
 - WW I
 - Peace

Delivery:

Delivery depends on your role, format, audience, and topic. You can record a TV broadcast, perform a guided concert for your peers, present your written words, etc.

Essentials:

- Compare and contrast two compositions you have chosen.
- Discuss the techniques (musical characteristics) that the creator used to convey his or her message.
- Discuss the effectiveness of the message.
- Inform the audience about your topic through the music and your explanation of the music.

RAFT RUBRIC EXAMPLE

APPROACHING	MEETING	EXCEEDING
<p>Student presents one piece, being sure to</p> <ul style="list-style-type: none">• discuss the musical characteristics and their effect on the message.• explain the lyrics to defend the creator's argument.• explain how the music connects to the era in which it was created.	<p>Student compares and contrasts pieces, being sure to</p> <ul style="list-style-type: none">• discuss the musical characteristics and their effect on the message.• explain the lyrics to defend the creator's argument.• explain how the music connects to the era in which it was created.	<p>Student compares and contrasts pieces, being sure to</p> <ul style="list-style-type: none">• discuss the musical characteristics and their effect on the message.• explain the lyrics to defend the creator's argument using and citing other primary and secondary sources.• explain how the music connects to the era in which it was created, citing other primary and secondary sources



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