

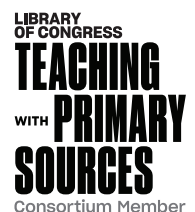


# General Music Creating through Responding Unit Grade 5

## *Responding to and Creating Blues Music*

*A Curriculum Project of  
the National Association for Music Education (NAfME)  
and the Library of Congress of the United States*

*Teaching with Primary Sources*



## ACKNOWLEDGMENTS

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## TABLE OF CONTENTS

Overview of NAFME/Library of Congress Responding Units . . . . .	4
Overview of Grade 5 General Music Unit on Responding to and Creating Blues Music . . . . .	4
Prerequisite Knowledge and Experiences. . . . .	5
Instructional Goals . . . . .	5
Embedded Inquiry Model: KWL . . . . .	6
National Core Arts Standards in Music (2014) . . . . .	7
Formative/Summative Assessments . . . . .	9
Library of Congress Resource Links . . . . .	10

### LESSONS

<b>Lesson 1:</b> Experiencing and Interpreting Blues . . . . .	12
<b>Lesson 2:</b> Describing and Contextualizing the Blues . . . . .	16
<b>Lesson 3:</b> Creating and Developing Blues . . . . .	22
<b>Lesson 4:</b> Presenting and Synthesizing Blues . . . . .	27

<b>HANDOUTS</b> . . . . .	32
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## OVERVIEW OF NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

These units are based on the 2014 National Music Standards ([nafme.org/standards](http://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.

## OVERVIEW OF GRADE 5 GENERAL MUSIC UNIT ON RESPONDING TO AND CREATING BLUES MUSIC

This Library of Congress Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Processes of (1) *Responding*, defined as understanding and evaluating how music conveys meaning, and (2) *Creating*, the application of musical concepts to develop original musical ideas. Through application of inquiry-based instructional strategies linked to essential questions embedded in the Responding and Creating Process components (Select, Analyze, Interpret, Evaluate/Imagine, Plan and Make, Revise and Evaluate, Present), students understand how creators manipulate the elements 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 creators.

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.

This general music unit music-making activities and responding activities use the genre of the blues. Three audio examples of blues compositions from the Library of Congress will be used as primary resources.

While the time frame, like the creative process, is flexible, the lessons in this unit can be done in approximately 3–4 hours of total instruction time. The first lesson is a readiness lesson, where the students will be asked to write or record a critical account of experiences in their life. Students will then listen to a blues song that provides a critical account in the lyrics. Potential examples include, but are not limited to, “We Don’t Have No Payday Here,” “I Heard What You Said About Me,” and “Obey the Ration Laws.” The intent is to establish familiarity with critical narratives in blues songs. Reinforcing and extending the material over several lessons will allow for student reflection and retention. This will also allow students who were absent in a previous lesson to have the opportunity to experience songs within the blues genre. The Readiness activities for the blues songs used in this unit include multiple listening examples that can be teacher-selected from various resources. While it focuses on the Responding Artistic Process, this unit will apply the understandings gained to the idea of responding through creating. Additionally, other music-making experiences separate from the blues activities are encouraged for exploration within the lessons. This approach will help keep students engaged in the overall music-making and learning process.

Lesson	Title	Estimated Duration	Description
1	Experiencing and Interpreting Blues	45–60 min	Finding hopes, dreams, and concerns in blues recordings
2	Describing and Contextualizing Blues	45–60 min	Distinguishing blues recordings and the role of civics in recordings
3	Creating and Developing Blues	45–60 min	Improvising, informing, and practicing 12-bar blues
4	Presenting and Synthesizing Blues	45–60 min	Presenting original student works based on the blues

## PREREQUISITE KNOWLEDGE AND EXPERIENCES

- Students should have experience discussing history and participating in collaborative discussions.
- Students should have a working knowledge of grade-level musical terms.
- Students should have experience comparing and contrasting musical genres.
- Students should have experience creating short pieces of music.
- Students should have experience explaining why music interests them.
- Students should have experience discussing purposes for which music was/is created.
- Students can describe a composition and/or arrangement.
- Students can explain how lyrics reflect intent.
- Students have experience analyzing the elements of a musical experience.
- Students have experience evaluating musical works and performances using specific criteria based on the elements of music.
- Students have experience reading and/or listening to musical and lyrical literature.
- Students have experience improvising music.

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

## INSTRUCTIONAL OBJECTIVES/STUDENT “I CAN” STATEMENTS

- I can critically analyze a blues song and reflect on its cultural context.
- I can critically listen to my own compositions as well as those of others.
- I can reflect on blues compositions using appropriate musical terms.
- I can use musical concepts to describe musical experiences within the blues.
- I can make connections between personal experiences and the experiences described within blues compositions.
- I can explore the purposes and contexts of blues compositions.
- I can create a final composition or arrangement based on the blues.
- I can improvise 12-bar blues alone and/or with a group.
- I can use feedback to make changes to my 12-bar blues creation.
- I can compare and contrast blues music to other genres.

## EMBEDDED INQUIRY MODEL: KWL

**Know:** What do students already know about the pieces after listening?

- Elements of music including harmony, tempo, melody, rhythm, and form.
- Guidelines for critically analyzing music.
- Guidelines for collaborative feedback in student compositions.
- Evaluate musical works and performances using specific criteria based on musical elements.

**Want:** What do they want to know about the genre?

- Deeper understanding of the blues in relation to other musical genres through analysis and reflection.

**Learn:** Students apply what they have learned about the blues.

- Students create blues songs that reflect their understanding of the elements and narratives found within the blues.

## NATIONAL CORE ARTS STANDARDS IN MUSIC (2014)

### Creating through Responding

The *Responding* Process addressed in this unit is detailed below.

<b>Select: Choose music appropriate for a specific purpose or context.</b>	
<b>Enduring Understanding</b>	Individuals' selection of musical works is influenced by their interests, experiences understandings, and purposes.
<b>Essential Question</b>	How do people choose music to experience?
<b>Performance Standard</b>	<b>MU:Re7.1.5a</b> —Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
<b>Student "I Can" Statement</b>	I can use musical concepts to describe musical experiences within the blues.

<b>Analyze: Analyze how the structure and context of varied musical works inform the response.</b>	
<b>Enduring Understanding</b>	Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
<b>Essential Question</b>	How does understanding the music help us make decisions about it?
<b>Performance Standard</b>	<b>MU:Re7.2.5a</b> —Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context, such as social, cultural, and historical.
<b>Student "I Can" Statement</b>	I can make connections between personal experiences and the experiences described within blues compositions. I can critically analyze a blues song and reflect on its cultural context.

<b>Interpret: Support interpretations of musical works that reflect creators'/performers' expressive intent.</b>	
<b>Enduring Understanding</b>	Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
<b>Essential Question</b>	How can we tell what the composers and performers mean to say through their music?
<b>Performance Standard</b>	<b>MU:Re8.1.5a</b> —Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.
<b>Student "I Can" Statement</b>	I can reflect on blues compositions using appropriate musical terms. I can explore the purposes and contexts of blues compositions.

<b>Evaluate: Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.</b>	
<b>Enduring Understanding</b>	The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
<b>Essential Question</b>	How do we judge the quality of a musical work or performance?
<b>Performance Standard</b>	<b>MU:Re9.1.5a</b> —Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.
<b>Student "I Can" Statement</b>	I can critically listen to my own compositions as well as those of others.

The *Creating* Process addressed in this unit is detailed below.

**Imagine: Generate musical ideas for various purposes and contexts.**

<b>Enduring Understanding</b>	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
<b>Essential Question</b>	How do musicians generate creative ideas?
<b>Performance Standard</b>	<b>MU:Cr1.1.5a</b> —Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).
<b>Student "I Can" Statement</b>	I can improvise 12-bar blues alone and/or with a group.

**Plan and Make: Select and develop musical ideas for defined purposes and contexts.**

<b>Enduring Understanding</b>	Musicians' creative choices are influenced by their expertise, context, and expressive intent.
<b>Essential Question</b>	How do musicians make creative decisions?
<b>Performance Standard</b>	<b>MU:Cr2.1.5a</b> —Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.
<b>Student "I Can" Statement</b>	I can compare and contrast blues music to other genres

**Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.**

<b>Enduring Understanding</b>	Musicians evaluate and refine their work through openness to new ideas, persistence, and application of appropriate criteria.
<b>Essential Question</b>	How do musicians improve the quality of their creative work?
<b>Performance Standard</b>	<b>MU:Cr3.1.5a</b> —Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes.
<b>Student "I Can" Statement</b>	I can use feedback to make changes to my 12-bar blues creation.

**Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.**

<b>Enduring Understanding</b>	Musicians' presentation of creative work is the culmination of a process of creation and communication.
<b>Essential Question</b>	When is creative work ready to share?
<b>Performance Standard</b>	<b>MU:Cr3.2.5a</b> —Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent
<b>Student "I Can" Statement</b>	I can create a final composition or arrangement based on the blues.



## ADDITIONAL ESSENTIAL QUESTIONS

- What inspires someone to create a piece of music?
- How does culture affect music?
- What criteria do we use to evaluate a performance?
- How does familiarity with a piece of music affect how we respond?
- Why do people have different interpretations of the same piece?
- How can appropriate music vocabulary help in discussing musical evaluation with others?

## ADDITIONAL ENDURING UNDERSTANDINGS

- The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes, and evaluates music.
- Music is an important element of the historical and cultural record of humankind.

## FORMATIVE/SUMMATIVE ASSESSMENTS

Responding Worksheets are embedded into each lesson.

- Lesson 1: Responding Worksheet 1
- Lesson 2: Responding Worksheet 2
- Lesson 3: Responding Worksheet 4
- Lesson 4: Responding Worksheet 4

## RUBRICS FOR CREATING ASSESSMENTS

- Responding Scoring Device
- Imagine Scoring Device
- Final Composition Scoring Device
- Evaluate to Refine Worksheet

## LIBRARY OF CONGRESS LINKS

Note: This unit contains early recordings and videos 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.

- Article description of the blues, <https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/popular-songs-of-the-day/blues/>
- Alan Lomax, [https://www.loc.gov/item/afc1939007\\_afs02484a/](https://www.loc.gov/item/afc1939007_afs02484a/)
- "Joe Turner Blues," <https://www.loc.gov/item/jukebox-19795/>
- "We Don't Have No Payday Here," <https://www.loc.gov/item/lomaxbib000584/>
- "I Heard What You Said about Me," <https://www.loc.gov/item/lomaxbib000484/>
- "Obey the Ration Laws" (Buster Ezell), <https://www.loc.gov/item/ftvbib000083/>
- "Joe Louis" (Buster Ezell), <https://www.loc.gov/item/ftvbib000108/>
- "War Song" (James Willis), <https://www.loc.gov/item/ftvbib000104/>
- "Memphis Blues of Mister Crump" (W.C. Handy, 1914), <https://www.loc.gov/item/ihas.100010716/>
- "Has Anybody Seen My Corinne?" (Graham, 1918), <https://www.loc.gov/item/ihas.100010723/>
- "Bell Hop Blues" (Al Bernard, 1919), <https://www.loc.gov/item/jukebox-33747/>
- Sheet Music ,Spencer Williams, "Tishomingo Blues," <https://www.loc.gov/item/ihas.100010523/>
- "Blue Suede Shoes," <https://catalog.loc.gov/vwebv/search?searchCode=LCCN&searchArg=2008644313&searchType=1&permalink=y>

## DIFFERENTIATION STRATEGIES (as listed in the Model Cornerstone Assessments for 5th Grade)

- Pre-assess to determine levels of student prior knowledge and abilities
- determine and teach to reduce learning gaps allowing alternative forms of communicating expectations to students as needed
- create independent enrichment/enhanced work for students who show mastery
- group students to accommodate learning needs
- use provocative, complex questioning to stimulate high level thinking
- devise open-ended tasks to allow students of all ability levels to achieve success at their own levels
- tier tasks to address levels of abilities and support students within each tier,
- assure that students are given choice in tasks in order to address their learning styles, interests, etc.
- allow students to respond to tasks in alternative ways if the defined response in the MCA hinders an individual's means of demonstrating learning.

## ADDITIONAL RECOMMENDED RESOURCES

- Goodkin, Doug., comp. *All Blues: Jazz for the Orff Ensemble*. San Francisco, CA: Pentatonic Press, 2012. Print.
- Goodkin, Doug., comp. *Now's The Time: Teaching Jazz to All Ages*. San Francisco, CA: Pentatonic Press, 2004. Print.
- Lange, Diane M., comp. *Together in Harmony: Combining Orff Schulwerk and Music Learning Theory*. Chicago, IL: GIA Publications, 2005. Print.
- Internet access
- Instruments
- Recording device
- GarageBand, Soundation, and/or related looping software
- CD Player or iPod/speakers
- Smart board or other projection resource

## LESSON 1: EXPERIENCING AND INTERPRETING THE BLUES (45–60 MINUTES)

### INSTRUCTIONAL OBJECTIVES/STUDENT “I CAN” STATEMENTS

- I can reflect on blues compositions using appropriate musical terms.
- I can explore the purposes and contexts of blues compositions.
- I can make connections between personal experiences and the experiences described within blues compositions.

### ESSENTIAL QUESTIONS

- How does understanding the structure and context of music inform a response?
- How do we discern the musical creators’ and performers’ expressive intent?

### SPECIFIC MUSIC STANDARDS

- *Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context, such as social, cultural, and historical (MU:Re7.2.5a).*
- *Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers’ and personal interpretations to reflect expressive intent (MU:Re8.1.5a).*

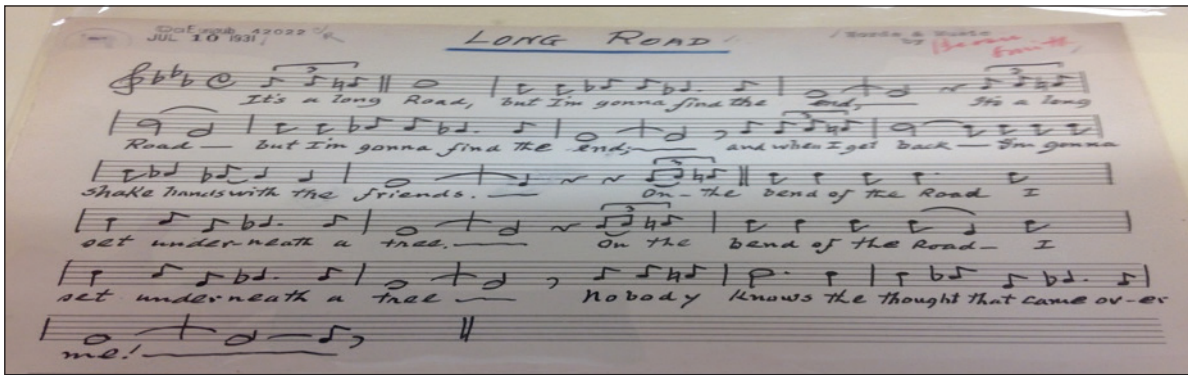
### LEARNING SEQUENCE

A. Analysis of hopes, dreams, and blues music (20–30 minutes)

- Ask students to write a list of hopes, dreams, and concerns (Question 1 in handout).
- Write a list of your own hopes, dreams, and concerns on the board.
- Ask students to compare and contrast hopes/dreams/concerns with yours on the board (Question 2 in handout).
- Put the song lyrics on the board:

#### Song Lyrics

\_\_\_\_\_ It’s a long road, \_\_\_\_\_  
\_\_\_\_\_ But I’m gonna find the end. \_\_\_\_\_  
\_\_\_\_\_ It’s a long road, \_\_\_\_\_  
\_\_\_\_\_ But I’m gonna find the end. \_\_\_\_\_  
\_\_\_\_\_ And when I get back, \_\_\_\_\_  
\_\_\_\_\_ I’m gonna shake hands with the friends. \_\_\_\_\_



Source: Library of Congress Unpublished Archives.

- Ask students to write a list of hopes, dreams, and concerns that they observe in the lyrics (Question 3 in handout).
- Ask students to compare/contrast the lyrics of the song with their written hopes and dreams.
- Ask students to predict how the song “Long Road” will sound based on the lyrics they see (tempo, key, instruments, etc.):
- Present students with a recording of the song “Long Road” (optional recording: <https://www.youtube.com/watch?v=57Nw0RYMGTw>).
- Ask students to what they noticed about the recording (expression, form, tempo, key, instruments, lyrics, melody, etc.), and ask them to write it down (question 4 in handout)

B. Performance and creating new lyrics (25–30 minutes, as time allows).

- Teach students how to sing the song (optional accompaniment: <https://www.youtube.com/watch?v=tlMmgLx9ShI>).
- Model for students how to set the melody for “Long Road” to new lyrics based on personal hopes/dreams/concerns described by the class.
- Ask the students for new lyrics based on the hopes/dreams/concerns that they described in class.
- Perform the new lyrics together as a class.

**POSSIBLE EXTENSIONS**

- Teacher could play a 12 bar-blues progression on instrument or sing the bass line instead of using a recording.
- This link provides a basic overview of 12-bar blues: <https://www.pbs.org/theblues/classroom/essays12bar.html>
- While the piece was written in Eb, the teacher may adjust to a different key if needed.
- For more descriptions of the blues, check out these articles from the Library of Congress:
  - Article description of the blues <https://www.loc.gov/collections/songs-of-america/articles-and-essays/>
  - musical-styles/popular-songs-of-the-day/blues/

## LESSON 1 HANDOUT: HOPES, DREAMS, AND CONCERNS

1. Write a list of your hopes, dreams, and concerns below.

HOPES	DREAMS	CONCERNS

2. Take a look at your teacher's list of hopes, dreams, and concerns. Do you see anything on your teacher's list that looks similar to yours? Circle at least three words on your list that are the most similar to your teacher's list. Do you see anything on your teacher's list that looks different from yours? Draw a square around at least three words on your list that are the most different from your teacher's list.

3. Take a look at the lyrics and listen to the song presented by your teacher. Write down some of the hopes, dreams, and concerns that you see and hear in the song.

HOPES	DREAMS	CONCERNS

4. What else did you notice about the music (expression, form, etc.)?

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## LESSON 1 HANDOUT: HOPES, DREAMS, AND CONCERNS (FORMATIVE ASSESSMENT)

RUBRIC: Hopes, Dreams, and Concerns Handout, Question 3

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Interpret</b> – Support expressive qualities of musical works that reflect expressive intent.					
<b>Interpreting Qualities (Assessment 1)</b>	Provided limited description of how the lyrics reflect the expressive intent of the music, which is to communicate themes pertaining to the blues.	Describes with some inaccuracies how the lyrics reflect the expressive intent of the music, which is to communicate themes pertaining to the blues.	Accurately described how the lyrics reflect the expressive intent of the music, which is to communicate themes pertaining to the blues.	Accurately described with expanded detail or insight how the lyrics reflect the expressive intent of the music, which is to communicate themes pertaining to the blues.	<b>Demonstrate</b> and explain how the <b>expressive qualities</b> (such as <b>dynamics, tempo, timbre, and articulation</b> ) are used in performers' and personal <b>interpretations</b> to reflect <b>expressive intent</b> . (MU:Re8.1.5a)
"I can..."	"I can describe themes found in blues music."	"I can describe themes found in blues music with some accuracy."	"I can describe themes found in blues music with accuracy."	"I can describe themes found in blues music with accuracy and detail."	

RUBRIC: Hopes, Dreams, and Concerns Handout, Question 4

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Analyze</b> – Analyze the use of the elements of music in the performance.					
<b>Reflection (Assessment 2)</b>	Identified elements of music and structural components without connection to informed response.	Suggested general ideas as to how response is informed by elements of music and structural components.	Cited evidence how response is informed by elements of music and structural components.	Demonstrated enhanced insight into how response is informed by elements of music and structural components.	<b>Demonstrate</b> and explain, <i>citing evidence</i> , how responses to music are informed by the <b>structure</b> , the use of the <b>elements of music</b> , and <b>context</b> (such as <b>social, cultural, and historical</b> ). (MU:Re8.1.5a)
"I can..."	"I can talk about music."	"I can respond to music by offering general ideas."	"I can respond to music by describing it with evidence."	"I can respond to music by describing it with evidence and offering original ideas."	

(adapted from [https://nafme.org/wp-content/files/2014/11/Grade\\_5\\_GenMus\\_Responding\\_MCA.pdf](https://nafme.org/wp-content/files/2014/11/Grade_5_GenMus_Responding_MCA.pdf))

## LESSON 2: DESCRIBING AND CONTEXTUALIZING THE BLUES

### INSTRUCTIONAL OBJECTIVES/STUDENT "I CAN" STATEMENTS

- I can reflect on blues compositions using appropriate musical terms.
- I can explore the purposes and contexts of blues compositions.
- I can make connections between personal experiences and the experiences described within blues compositions.

### ESSENTIAL QUESTIONS

- How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?

### SPECIFIC MUSIC STANDARDS

- *Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context, such as social, cultural, and historical (MU:Re7.2.5a).*
- *Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent (MU:Re8.1.5a).*

### LEARNING SEQUENCE

A. Analysis of hopes, dreams, and blues music (20–30 minutes)

- Ask students to write a list of ways to make the world a better place (Question 1 in handout).
- Write a list of your own ways on the board.
- Ask students compare and contrast their ways with yours on the board (Question 2 in handout).
- Put the song lyrics on the board:

#### Song Lyrics

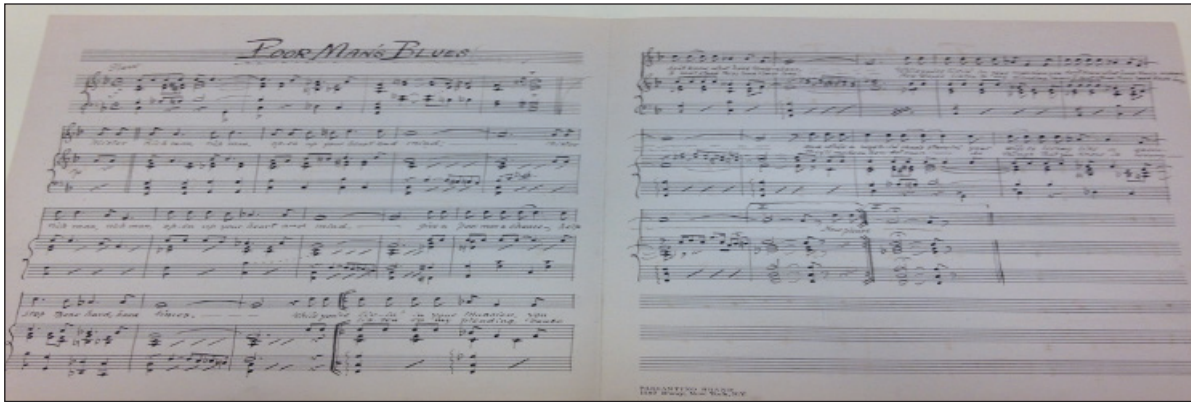
\_\_\_\_\_ Mister rich man, rich man. \_\_\_\_\_

\_\_\_\_\_ Open up your heart and mind. \_\_\_\_\_

\_\_\_\_\_ Give a poor man a chance. \_\_\_\_\_

\_\_\_\_\_ Help stop these hard, hard times. \_\_\_\_\_





Source: Library of Congress Archives.

- Ask students to interpret the civic issues reflected in the song (Handout 1, Question 4).
- Ask students to compare/contrast the civics of the song with their own list (Handout 1, Question 5).
- Explain that the author of this song (Bessie Smith) was also the author of “Long Road” from the previous lesson, and that both songs are blues songs. (Optional: Show image.)
- Ask students to predict how the song will sound based on lyrics and knowledge from the previous lesson (tempo, key, instruments, etc.).
- Play a recording of the song for students (optional recording: <https://www.youtube.com/watch?v=MHYtg7liLko>)
- Ask students to describe musical and civic elements of the recording (tempo, key, instruments, lyrics, melody, etc.) (Handout 1, Question 6).
- Discuss with students the historical context for the recording (i.e. The Great Depression, The Harlem Renaissance, etc.).



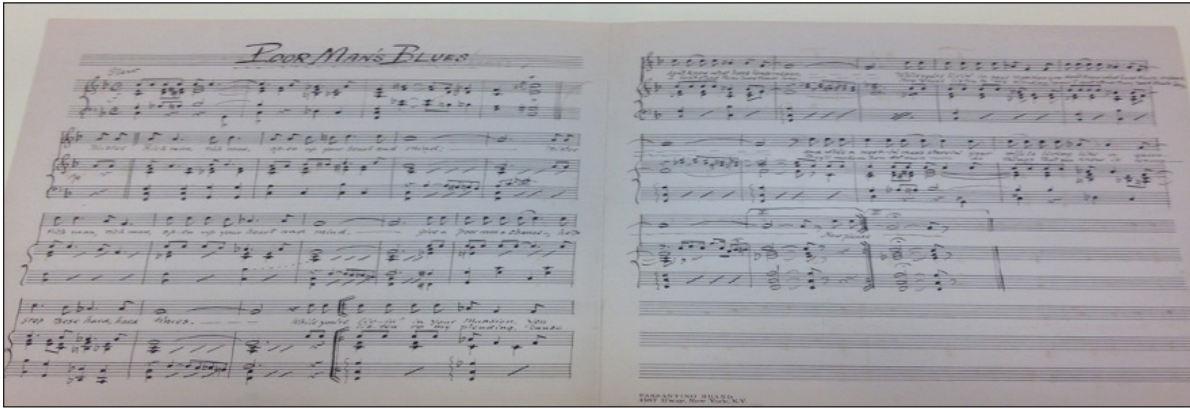
Portrait of Bessie Smith holding feathers. Photograph by Carl Van Vechten, 1936. Prints & Photographs Division, Library of Congress. Van Vechten's portrait of Bessie Smith is also featured in the Library's online exhibit, [Jazz Singers](#).

#### B. Comparing and contrasting music—whole-group/independent practice (25–30 minutes)

- Play for students a “non-blues” recording with similar civic themes (optional accompaniment: <https://www.youtube.com/watch?v=no5YWKY6eOsI>).
- Ask students to describe musical and civic elements of the recording.
- Work with students to compare and contrast both recordings.
- Explain to students why the “non-blues” song is not a blues song.
- Ask students to select their own song from a list to compare and contrast to “Poor Man’s Blues,” explaining whether or not their selected song is a blues song (Handout 2).

# LESSON 2, HANDOUT 1: MAKING THE WORLD A BETTER PLACE (GUIDED PRACTICE)

1. Write a list of ways to make the world a better place. Write it under “Your List.”
2. Copy the list of ways that your teacher wrote. Write it under “Teacher’s List.”
3. If any ideas between your list and your teacher’s list were similar, connect with a line.
4. Take a look at the lyrics and listen to the song presented by your teacher. Write under “singer’s list” some of the ways that song suggests that the world could be made better.



Source: Library of Congress Archives.

5. If any ideas between your list and the song’s list were similar, connect with a line.
6. Did you notice any more suggestions in the recording? Write them under “singer’s list.”

Teacher’s List	Your List	Singer’s List

## LESSON 2, HANDOUT 2: IS IT THE BLUES? (INDEPENDENT PRACTICE)

1. Choose a song from a song library provided by your teacher. Write the name below.

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2. Describe the song below, including music, lyrics, and what the song might mean.

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3. Compare and contrast your selected song to the songs you have listened to by Bessie Smith (pictured above). Is the song that you selected a blues song? Why or why not?

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*Portrait of Bessie Smith holding feathers. Photograph by Carl Van Vechten, 1936. Prints & Photographs Division, Library of Congress. Van Vechten's portrait of Bessie Smith is also featured in the Library's online exhibit, **Jazz Singers**.*

## LESSON 2 HANDOUT: IS IT THE BLUES? (FORMATIVE ASSESSMENT)

RUBRIC: Is It the Blues? Handout 2, Question 2

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Analyze</b> – Analyze the use of the elements of music in the performance.					
<b>Reflection (Assessment 2)</b>	Identified elements of music and structural components without connection to informed response.	Suggested general ideas as to how response is informed by elements of music and structural components	Cited evidence how response is informed by elements of music and structural components.	Demonstrated enhanced insight into how response is informed by elements of music and structural components.	<b>Demonstrate</b> and explain, <i>citing evidence</i> , how responses to music are informed by the <b>structure</b> , the use of the <b>elements of music</b> , and <b>context</b> (such as <b>social, cultural, and historical</b> ). (MU:Re8.1.5a)
"I can..."	"I can talk about music."	"I can respond to music by offering general ideas."	"I can respond to music by describing it with evidence."	"I can respond to music by describing it with evidence and offering original ideas."	

RUBRIC: Is It the Blues? Handout 2, Question 3

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Select</b> – Explain, citing evidence, how selected music relates to specific interest (personal).					
<b>Connections (Assessment 4)</b>	Selected, but provided limited description as to interests, experiences, purposes, or contexts supporting their selected song.	Selected and briefly described interests, experiences, purposes, or contexts supporting their selected song.	Selected and described interests, experiences, purposes, or contexts supporting their selected song.	Selected and described with expanded detail and insight interests, experiences, purposes, or contexts supporting their selected song.	<b>Demonstrate</b> and explain, <i>citing evidence</i> , how selected music connects to and is influenced by specific interests, experiences, <b>purposes</b> , or <b>contexts</b> . (MU:Re7.1.5a)
"I can..."	"I can talk about a song."	"I can briefly describe a song and its meaning."	"I can describe a song and offer ideas about the song's meaning."	"I can describe a song with detail and offer original ideas about the song's meaning."	

(adapted from [https://nafme.org/wp-content/files/2014/11/Grade\\_5\\_GenMus\\_Responding\\_MCA.pdf](https://nafme.org/wp-content/files/2014/11/Grade_5_GenMus_Responding_MCA.pdf))

### Possible Extensions:

- If students are having trouble thinking of a song, teachers can provide a bank of civic songs and ideas on their own and/or through the Library of Congress, including lesson plan extensions (<https://www.loc.gov/teachers/classroommaterials/lessons/music/index.html>)
- If students have access to technology (in the classroom and/or outside the classroom), students may be able to provide teachers with links to songs that they find pertaining to civics.
- Here are some additional recordings from the Library of Congress:
  - Alan Lomax: [https://www.loc.gov/item/afc1939007\\_afs02484a/](https://www.loc.gov/item/afc1939007_afs02484a/)
  - Joe Turner Blues: <https://www.loc.gov/item/jukebox-19795>
  - We Don't Have No Payday Here: <https://www.loc.gov/item/lomaxbib000584/>
  - I Heard What You Said About Me: <https://www.loc.gov/item/lomaxbib000484/>
  - Obey the Ration Laws (Buster Ezell): <https://www.loc.gov/item/ftvbib000083/>
  - Joe Louis (Buster Ezell): <https://www.loc.gov/item/ftvbib000108/>
  - War Song (James Willis): <https://www.loc.gov/item/ftvbib000104/>
  - Memphis Blues of Mister Crump (W.C. Handy – 1914): <https://www.loc.gov/item/ihas.100010716/>
  - Has Anybody Seen My Corinne? (Graham – 1918): <https://www.loc.gov/item/ihas.100010723/>

## LESSON 3: CREATING AND DEVELOPING BLUES (45–60 MINUTES)

### INSTRUCTIONAL OBJECTIVES/ STUDENT “I CAN” STATEMENTS

- I can improvise 12-bar blues alone and/or with a group.
- I can create a composition or arrangement based on the blues.
- I can critically listen to my own compositions as well as those of others.
- I can use feedback to make changes to my 12-bar blues creation.

### ESSENTIAL QUESTIONS:

- How do individuals choose music to experience?
- How do we judge the quality of musical works and performances?
- How do musicians improve the quality of their creative work?

### SPECIFIC MUSIC STANDARDS:

- *Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts (MU:Re7.1.5a)*
- *Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music (MU:Re9.1.5a).*

### ADDITIONAL ARTISTIC PROCESS:

- *Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical). (MU:Cr1.1.5a).*
- *Evaluate, refine, and document revisions to personal music, applying teacher- provided and collaboratively- developed criteria and feedback, and explain rationale for changes. (MU:Cr3.1.5a).*

### LEARNING SEQUENCE:

#### A. Developing musical vocabulary (10–15 minutes)

- Ask students to write a list of ways to describe the blues (Lesson 3, Handout question 1)
- Play a blues recording while students write the list (such as W.C. Handy’s “Beale Street Blues”: <https://www.loc.gov/item/jukebox-70567/>)
- Ask student to share their lists, and together (on the board ) write a synthesized list of blues descriptions
- Review with students the songs previously covered during the unit (“Long Road” and “Poor Man’s Blues”), asking students the musical characteristics of each song in relation to the blues

#### B. Improvisation through interactive modeling (15–20 minutes)

- Play a 12-bar blues accompaniment (here are instrumental accompaniments of W.C. Handy’s “Yellow Dog Blues” from the Library of Congress (<https://www.loc.gov/item/jukebox-34022/>) or a 12-bar blues instrumental in C (<https://www.youtube.com/watch?v=V6aZZFnZUVk>)
- Model the singing or playing a melody with no text over an accompaniment (such as “Yellow Dog Blues”), and describe this melody as the A section.

- Ask students to sing or play the melody on a neutral syllable modeled by teacher (with no text)
- Model improvisation for students by singing (no text) or playing an instrument over an accompaniment, describing the improvisation part as the B section
- Ask students to practice improvising a B section as a whole group with voice (no text) or instruments over an accompaniment
- Ask students to rotate between A and B, taking turns improvising solos (this can also be modified to be done in small groups or shorter passages as necessary)

#### C. Whole song with text/Reflection (20–25 minutes)

- Model singing the A section with the teacher-created text, showing the text on the board
- Ask students to write down their own text that they would like to sing for the A section (Lesson 3, Handout question 2, left column)
- Ask students to sing the A section as a group, but with everyone improvising their own settings of their text
- Ask students to take turns singing phrases from the A section using their written text
- Work with students to decide on a text for the A section
- Model improvising melodically and lyrically on the B section
- Ask students to practice improvising as a whole group with voice and lyrics on the B section
- Ask students to rotate between A (performing class-arranged piece) and B (improvising), taking turns melodically improvising lyrics on B section.
- Ask students to reflect on how they chose what to sing melodically, lyrically, and combined. (Handout question 3, right column, handout question 4)
- Ask students to self-assess their created performance, both as individuals and as a class, according to the list of blues descriptions written on the board.

## LESSON 3 HANDOUT: CREATING AND DEVELOPING BLUES

1. How would you describe the blues?

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2. Think about the text that you would like to use, and write it in the left column below.

3. Do you remember some of the ideas you improvised in the B section? If so, write them in the right column below.

A SECTION	B SECTION

4. How did you make your lyrical and melodic choices?

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5. Which parts of the class performances did you like the most, and how did the performances relate to your interests and experiences with the blues?

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## LESSON 3 HANDOUT: CREATING AND DEVELOPING BLUES (FORMATIVE ASSESSMENT)

RUBRIC (SELECT): Creating and Developing Blues Handout, Question 4

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Select</b> – Explain, citing evidence, how selected music relates to specific interest (personal).					
<b>Connections (Assessment 4)</b>	Selected, but provided limited description as to interests, experiences, purposes, or contexts supporting their selected song.	Selected and briefly described interests, experiences, purposes, or contexts supporting their selected song.	Selected and described interests, experiences, purposes, or contexts supporting their selected song.	Selected and described with expanded detail and insight interests, experiences, purposes, or contexts supporting their selected song.	<b>Demonstrate</b> and explain, <i>citing evidence</i> , how selected music connects to and is influenced by specific interests, experiences, <b>purposes</b> , or <b>contexts</b> . <i>MU:Re7.1.5a</i>
"I can..."	"I can talk about a song."	"I can briefly describe a song and its meaning."	"I can describe a song and offer ideas about the song's meaning."	"I can describe a song with detail and offer original ideas about the song's meaning."	

RUBRIC (EVALUATE): Creating and Developing Blues Handout, Question 5

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Evaluate</b> – Evaluate the appropriateness of the performance to the context.					
<b>Selecting Best Representation of Expressive Intent (Assessment 2)</b>	Cited inappropriate criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music.	Cited limited criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music.	Cited reasonable criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music.	Cited insightful criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music.	Evaluate <b>musical works</b> and <b>performances</b> , applying <b>established criteria</b> , and explain appropriateness to the <b>context</b> , <i>citing evidence from the elements of music</i> . <i>MU:Re9.1.5a</i>
"I can..."	"I can offer some opinions about a performance."	"I can offer some opinions about a performance using musical vocabulary."	"I can use a rubric from my teacher to offer opinions about a performance using musical vocabulary."	"I can, with help from my teacher, develop a rubric for offering my opinions about a performance using musical vocabulary."	

(adapted from [https://nafme.org/wp-content/files/2014/11/Grade\\_5\\_GenMus\\_Responding\\_MCA.pdf](https://nafme.org/wp-content/files/2014/11/Grade_5_GenMus_Responding_MCA.pdf))

Possible Extensions:

- All of the following resources may be potential means for generating accompaniments ranging from audio to methods for students to play accompaniments:
  - Goodkin, Doug., comp. *All Blues: Jazz for the Orff Ensemble*. San Francisco, CA: Pentatonic Press, 2012. Print.
  - Goodkin, Doug., comp. *Now's The Time: Teaching Jazz to All Ages*. San Francisco, CA: Pentatonic Press, 2004. Print.
  - Lange, Diane M., comp. *Together in Harmony: Combining Orff Schulwerk and Music Learning Theory*. Chicago, IL: GIA Publications, 2005. Print.
  - Internet Access
  - Instruments
  - Recording Device, CD Player, iPod, and/or speakers
  - GarageBand, Soundation, and/or related looping software

## LESSON 4: PRESENTING AND SYNTHESIZING BLUES (45–60 MINUTES)

### INSTRUCTIONAL OBJECTIVES/ STUDENT “I CAN” STATEMENTS

- I can create a final composition or arrangement based on the blues.
- I can critically listen to my own compositions as well as those of others.

### ESSENTIAL QUESTIONS:

- How do we judge the quality of musical works and performances?
- When is creative work ready to share?

### SPECIFIC MUSIC STANDARDS:

- *Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music (MU:Re9.1.5a).*

### ADDITIONAL ARTISTIC PROCESS:

- *Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent (MU:Cr3.2.5a).*

### LEARNING SEQUENCE:

A. Review/interactive modeling of composition process and feedback (20–25 minutes)

- Ask students to reflect on how the blues can tell a story
- Play a recording of a reflection by B.B. King from the Library of Congress (<https://www.loc.gov/item/jsmith000022/>, start at 1:15:30, end at 1:16:30).
- Students reflect on their created performances from the previous lesson, comparing/contrasting their stories with one another and the blues recordings explored during the unit.
- Ask students to review their synthesized list of blues descriptions on the board from the previous lesson and consider how their previous created performance compared and contrasted with their descriptions (Lesson 4, Handout Question 1).
- Work with students to review songs previously covered during unit, describing musical characteristics of each song in relation to the blues.
- Work with students to generate a list of criteria for making final blues compositions
- Model the thought process for creating a blues composition.\*



Source: Library of Congress Archives.  
<https://www.loc.gov/item/2017879289/>

*\*(This step is meant to be very flexible and allows for differentiation. The teacher should be free to create the guidelines for implementing the final blues compositions with students. This can include using instruments, movement, voices, technology, etc. The final compositions can also be done as a whole class, in small groups, and/or on an individual basis.)*

- Ask students to discuss what they noticed and evaluate teacher’s composition.
- Model appropriate feedback for students regarding responses to compositions.

B. Independent practice: Compositions, Presentations, and Reflections (25–35 minutes)

- Ask students to create their final blues composition, using a backing 12-bar blues track from previous lesson or another source of accompaniment.\*

*(\*This step is meant to be very flexible and allows for differentiation. The teacher should be free to create the guidelines for implementing the final blues compositions with students. This can include using instruments, movement, voices, technology, etc. The final compositions can also be done as a whole class, in small groups, and/or on an individual basis.)*

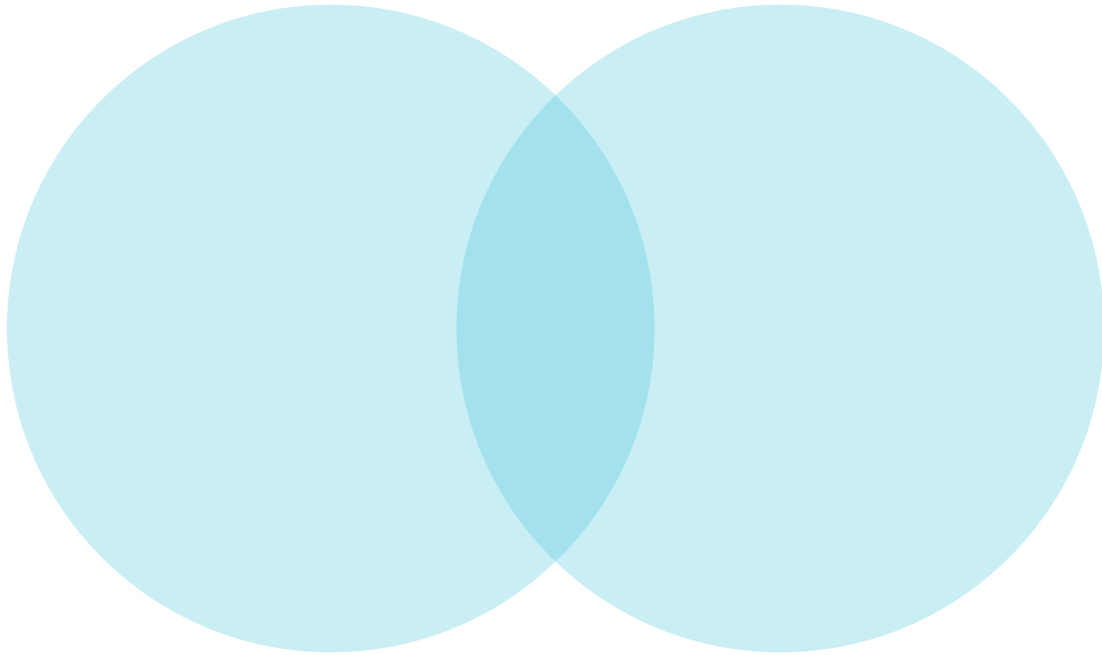
- Ask students to informally present their compositions to one another and provide appropriate feedback to one another
- Describe for students how they can use feedback to make final adjustments
- Ask students to make final adjustments
- Ask students to present final blues compositions (Lesson 4, Handout question 2)
- Ask students to provide final reflections\*\* (Lesson 4, Handout question 2)

(\*\*Formative Assessment 4 from Lesson 3 may be used again with this step as a summative assessment.)

## LESSON 4 HANDOUT: CREATING AND DEVELOPING BLUES

1. Using the Venn diagram below, describe how the stories presented by you and your classmates in your songs compared and contrasted with the blues songs from this unit.

Stories from the Class	Stories from the Blues Recordings
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2. Write a final version of the song, or provide a link to the final version of the song below.

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3. How did you make your musical choices for your final presentation?

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4. Which parts of the class performances did you like the most, and how did the performances relate to your interests and experiences with the blues?

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## LESSON 4 HANDOUT: CREATING AND DEVELOPING BLUES A

RUBRIC (SELECT): Creating and Developing Blues Handout, Question 3

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Select</b> – Explain, citing evidence, how selected music relates to specific interest (personal).					
<b>Connections (Assessment 4)</b>	Selected, but provided limited description as to interests, experiences, purposes, or contexts supporting their selected song.	Selected and briefly described interests, experiences, purposes, or contexts supporting their selected song.	Selected and described interests, experiences, purposes, or contexts supporting their selected song.	Selected and described with expanded detail and insight interests, experiences, purposes, or contexts supporting their selected song.	<p><b>Demonstrate</b> and explain, <i>citing evidence</i>, how selected music connects to and is influenced by specific interests, experiences, <b>purposes</b>, or <b>contexts</b>. (MU:Re7.1.5a)</p>
"I can..."	"I can talk about a song."	"I can briefly describe a song and its meaning."	"I can describe a song and offer ideas about the song's meaning."	"I can describe a song with detail and offer original ideas about the song's meaning."	

RUBRIC (PRESENT): Creating and Developing Blues Handout, Question 4

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Present</b> – Share creative musical work that demonstrates craftsmanship and exhibits originality.					
<b>Craftsmanship of Musical Ideas</b>	Craftsmanship and originality was unclear.	Limited examples evident of craftsmanship and originality through musical choices.	Demonstrated craftsmanship and originality exhibited by musical choices.	Included original, unique, or imaginative musical ideas and/or creative use of sound.	<p><b>Present</b> the final version of personally created music to others <i>that demonstrates craftsmanship</i>, and explain <b>connection to expressive intent</b>. (MU:Cr3.2.5a)</p>
"I can..."	"I can present a song I created."	"I can present a song I created based on the blues."	I can present an original and meaningful song I created based on the blues.	I can present an original and meaningful song I created with skill based on the blues.	

(adapted from [https://nafme.org/wp-content/files/2014/11/Grade\\_5\\_GenMus\\_Responding\\_MCA.pdf](https://nafme.org/wp-content/files/2014/11/Grade_5_GenMus_Responding_MCA.pdf))

Possible Extensions (continued from Lesson 3):

- The following resources may be potential means for generating accompaniments ranging from audio to methods for students to play accompaniments:
  - Goodkin, Doug., comp. *All Blues: Jazz for the Orff Ensemble*. San Francisco, CA: Pentatonic Press, 2012. Print.
  - Goodkin, Doug., comp. *Now's The Time: Teaching Jazz to All Ages*. San Francisco, CA: Pentatonic Press, 2004. Print.
  - Lange, Diane M., comp. *Together in Harmony: Combining Orff Schulwerk and Music Learning Theory*. Chicago, IL: GIA Publications, 2005. Print.
  - Internet Access
  - Instruments
  - Recording device, CD player, iPod, and/or speakers
  - GarageBand, Soundation, and/or related looping software

# Handouts

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Beginning on the next page, all the handouts from the unit are collected and placed in order for ease of use.



## LESSON 1 HANDOUT: HOPES, DREAMS, AND CONCERNS

1. Write a list of your hopes, dreams, and concerns below.

HOPES	DREAMS	CONCERNS

2. Take a look at your teacher's list of hopes, dreams, and concerns. Do you see anything on your teacher's list that looks similar to yours? Circle at least three words on your list that are the most similar to your teacher's list. Do you see anything on your teacher's list that looks different from yours? Draw a square around at least three words on your list that are the most different from your teacher's list.

3. Take a look at the lyrics and listen to the song presented by your teacher. Write down some of the hopes, dreams, and concerns that you see and hear in the song.

HOPES	DREAMS	CONCERNS

4. What else did you notice about the music (expression, form, etc.)?

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## LESSON 1 HANDOUT: HOPES, DREAMS, AND CONCERNS (FORMATIVE ASSESSMENT)

RUBRIC: Hopes, Dreams, and Concerns Handout, Question 3

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Interpret</b> – Support expressive qualities of musical works that reflect expressive intent.					
<b>Interpreting Qualities (Assessment 1)</b>	Provided limited description of how the lyrics reflect the expressive intent of the music, which is to communicate themes pertaining to the blues.	Describes with some inaccuracies how the lyrics reflect the expressive intent of the music, which is to communicate themes pertaining to the blues.	Accurately described how the lyrics reflect the expressive intent of the music, which is to communicate themes pertaining to the blues.	Accurately described with expanded detail or insight how the lyrics reflect the expressive intent of the music, which is to communicate themes pertaining to the blues.	<b>Demonstrate</b> and explain how the <b>expressive qualities</b> (such as <b>dynamics, tempo, timbre, and articulation</b> ) are used in performers' and personal <b>interpretations</b> to reflect <b>expressive intent</b> . (MU:Re8.1.5a)
"I can..."	"I can describe themes found in blues music."	"I can describe themes found in blues music with some accuracy."	"I can describe themes found in blues music with accuracy."	"I can describe themes found in blues music with accuracy and detail."	

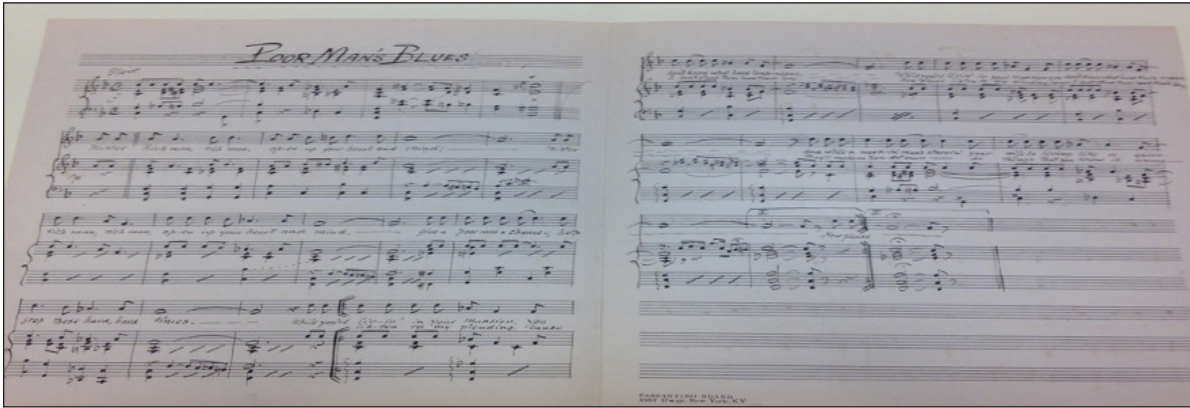
RUBRIC: Hopes, Dreams, and Concerns Handout, Question 4

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Analyze</b> – Analyze the use of the elements of music in the performance.					
<b>Reflection (Assessment 2)</b>	Identified elements of music and structural components without connection to informed response.	Suggested general ideas as to how response is informed by elements of music and structural components.	Cited evidence how response is informed by elements of music and structural components.	Demonstrated enhanced insight into how response is informed by elements of music and structural components.	<b>Demonstrate</b> and explain, <i>citing evidence</i> , how responses to music are informed by the <b>structure</b> , the use of the <b>elements of music</b> , and <b>context</b> (such as <b>social, cultural, and historical</b> ). (MU:Re8.1.5a)
"I can..."	"I can talk about music."	"I can respond to music by offering general ideas."	"I can respond to music by describing it with evidence."	"I can respond to music by describing it with evidence and offering original ideas."	

(adapted from [https://nafme.org/wp-content/files/2014/11/Grade\\_5\\_GenMus\\_Responding\\_MCA.pdf](https://nafme.org/wp-content/files/2014/11/Grade_5_GenMus_Responding_MCA.pdf))

## LESSON 2, HANDOUT 1: MAKING THE WORLD A BETTER PLACE (GUIDED PRACTICE)

1. Write a list of ways to make the world a better place. Write it under "Your List."
2. Copy the list of ways that your teacher wrote. Write it under "Teacher's List."
3. If any ideas between your list and your teacher's list were similar, connect with a line.
4. Take a look at the lyrics and listen to the song presented by your teacher. Write under "singer's list" some of the ways that song suggests that the world could be made better.



*Source: Library of Congress Archives.*

5. If any ideas between your list and the song's list were similar, connect with a line.
6. Did you notice any more suggestions in the recording? Write them under "singer's list."

Teacher's List	Your List	Singer's List

## LESSON 2, HANDOUT 2: IS IT THE BLUES? (INDEPENDENT PRACTICE)

1. Choose a song from a song library provided by your teacher. Write the name below.

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2. Describe the song below, including music, lyrics, and what the song might mean.

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3. Compare and contrast your selected song to the songs you have listened to by Bessie Smith (pictured above). Is the song that you selected a blues song? Why or why not?

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*Portrait of Bessie Smith holding feathers. Photograph by Carl Van Vechten, 1936. Prints & Photographs Division, Library of Congress. Van Vechten's portrait of Bessie Smith is also featured in the Library's online exhibit, **Jazz Singers**.*

## LESSON 2 HANDOUT: IS IT THE BLUES? (FORMATIVE ASSESSMENT)

RUBRIC: Is It the Blues? Handout 2, Question 2

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Analyze</b> – Analyze the use of the elements of music in the performance.					
<b>Reflection (Assessment 2)</b>	Identified elements of music and structural components without connection to informed response.	Suggested general ideas as to how response is informed by elements of music and structural components	Cited evidence how response is informed by elements of music and structural components.	Demonstrated enhanced insight into how response is informed by elements of music and structural components.	<b>Demonstrate</b> and explain, <i>citing evidence</i> , how responses to music are informed by the <b>structure</b> , the use of the <b>elements of music</b> , and <b>context</b> (such as <b>social, cultural, and historical</b> ). (MU:Re8.1.5a)
"I can..."	"I can talk about music."	"I can respond to music by offering general ideas."	"I can respond to music by describing it with evidence."	"I can respond to music by describing it with evidence and offering original ideas."	

RUBRIC: Is It the Blues? Handout 2, Question 3

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Select</b> – Explain, citing evidence, how selected music relates to specific interest (personal).					
<b>Connections (Assessment 4)</b>	Selected, but provided limited description as to interests, experiences, purposes, or contexts supporting their selected song.	Selected and briefly described interests, experiences, purposes, or contexts supporting their selected song.	Selected and described interests, experiences, purposes, or contexts supporting their selected song.	Selected and described with expanded detail and insight interests, experiences, purposes, or contexts supporting their selected song.	<b>Demonstrate</b> and explain, <i>citing evidence</i> , how selected music connects to and is influenced by specific interests, experiences, <b>purposes</b> , or <b>contexts</b> . (MU:Re7.1.5a)
"I can..."	"I can talk about a song."	"I can briefly describe a song and its meaning."	"I can describe a song and offer ideas about the song's meaning."	"I can describe a song with detail and offer original ideas about the song's meaning."	

(adapted from [https://nafme.org/wp-content/files/2014/11/Grade\\_5\\_GenMus\\_Responding\\_MCA.pdf](https://nafme.org/wp-content/files/2014/11/Grade_5_GenMus_Responding_MCA.pdf))

## LESSON 3 HANDOUT: CREATING AND DEVELOPING BLUES

1. How would you describe the blues?

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2. Think about the text that you would like to use, and write it in the left column below.

3. Do you remember some of the ideas you improvised in the B section? If so, write them in the right column below.

A SECTION	B SECTION

4. How did you make your lyrical and melodic choices?

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5. Which parts of the class performances did you like the most, and how did the performances relate to your interests and experiences with the blues?

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## LESSON 3 HANDOUT: CREATING AND DEVELOPING BLUES (FORMATIVE ASSESSMENT)

RUBRIC (SELECT): Creating and Developing Blues Handout, Question 4

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Select</b> – Explain, citing evidence, how selected music relates to specific interest (personal).					
<b>Connections (Assessment 4)</b>	Selected, but provided limited description as to interests, experiences, purposes, or contexts supporting their selected song.	Selected and briefly described interests, experiences, purposes, or contexts supporting their selected song.	Selected and described interests, experiences, purposes, or contexts supporting their selected song.	Selected and described with expanded detail and insight interests, experiences, purposes, or contexts supporting their selected song.	<b>Demonstrate</b> and explain, <i>citing evidence</i> , how selected music connects to and is influenced by specific interests, experiences, <b>purposes</b> , or <b>contexts</b> . <i>MU:Re7.1.5a</i>
"I can..."	"I can talk about a song."	"I can briefly describe a song and its meaning."	"I can describe a song and offer ideas about the song's meaning."	"I can describe a song with detail and offer original ideas about the song's meaning."	

RUBRIC (EVALUATE): Creating and Developing Blues Handout, Question 5

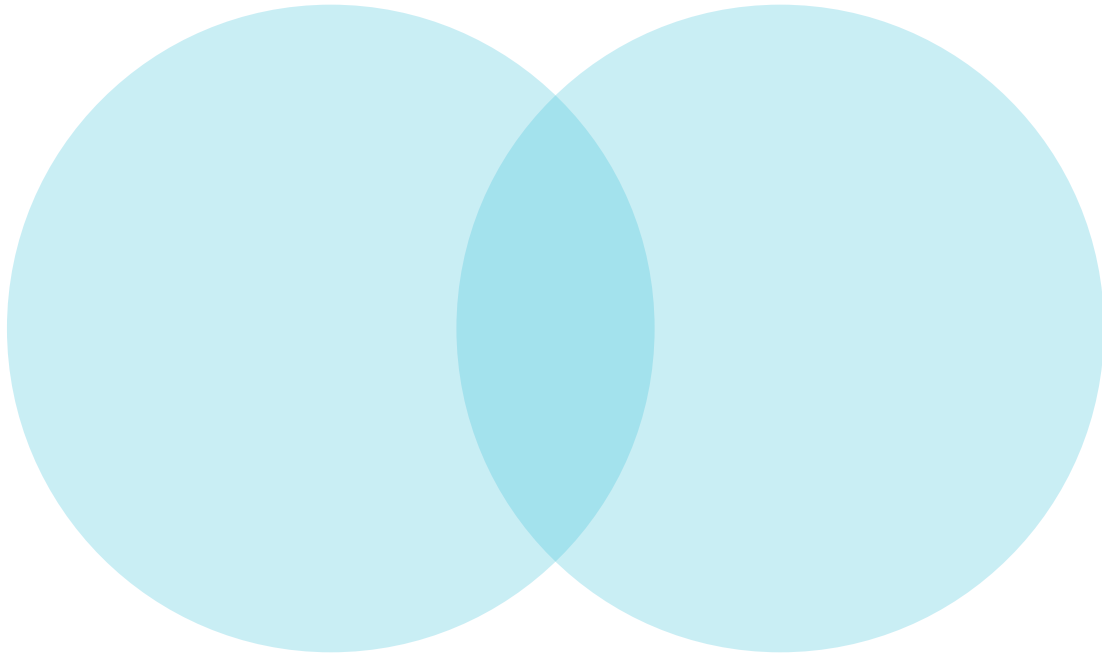
Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Evaluate</b> – Evaluate the appropriateness of the performance to the context.					
<b>Selecting Best Representation of Expressive Intent (Assessment 2)</b>	Cited inappropriate criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music.	Cited limited criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music.	Cited reasonable criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music.	Cited insightful criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music.	Evaluate <b>musical works</b> and <b>performances</b> , applying <b>established criteria</b> , and explain appropriateness to the <b>context</b> , <i>citing evidence from the elements of music</i> . <i>MU:Re9.1.5a</i>
"I can..."	"I can offer some opinions about a performance."	"I can offer some opinions about a performance using musical vocabulary."	"I can use a rubric from my teacher to offer opinions about a performance using musical vocabulary."	"I can, with help from my teacher, develop a rubric for offering my opinions about a performance using musical vocabulary."	

(adapted from [https://nafme.org/wp-content/files/2014/11/Grade\\_5\\_GenMus\\_Responding\\_MCA.pdf](https://nafme.org/wp-content/files/2014/11/Grade_5_GenMus_Responding_MCA.pdf))

## LESSON 4 HANDOUT: CREATING AND DEVELOPING BLUES

1. Using the Venn diagram below, describe how the stories presented by you and your classmates in your songs compared and contrasted with the blues songs from this unit.

Stories from the Class	Stories from the Blues Recordings
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2. Write a final version of the song, or provide a link to the final version of the song below.

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3. How did you make your musical choices for your final presentation?

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4. Which parts of the class performances did you like the most, and how did the performances relate to your interests and experiences with the blues?

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## LESSON 4 HANDOUT: CREATING AND DEVELOPING BLUES A

RUBRIC (SELECT): Creating and Developing Blues Handout, Question 3

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Select</b> – Explain, citing evidence, how selected music relates to specific interest (personal).					
<b>Connections (Assessment 4)</b>	Selected, but provided limited description as to interests, experiences, purposes, or contexts supporting their selected song.	Selected and briefly described interests, experiences, purposes, or contexts supporting their selected song.	Selected and described interests, experiences, purposes, or contexts supporting their selected song.	Selected and described with expanded detail and insight interests, experiences, purposes, or contexts supporting their selected song.	<b>Demonstrate</b> and explain, <i>citing evidence</i> , how selected music connects to and is influenced by specific interests, experiences, <b>purposes</b> , or <b>contexts</b> . <i>(MU:Re7.1.5a)</i>
"I can..."	"I can talk about a song."	"I can briefly describe a song and its meaning."	"I can describe a song and offer ideas about the song's meaning."	"I can describe a song with detail and offer original ideas about the song's meaning."	

RUBRIC (PRESENT): Creating and Developing Blues Handout, Question 4

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Present</b> – Share creative musical work that demonstrates craftsmanship and exhibits originality.					
<b>Craftsmanship of Musical Ideas</b>	Craftsmanship and originality was unclear.	Limited examples evident of craftsmanship and originality through musical choices.	Demonstrated craftsmanship and originality exhibited by musical choices.	Included original, unique, or imaginative musical ideas and/or creative use of sound.	<b>Present</b> the final version of personally created music to others <i>that demonstrates craftsmanship</i> , and explain <b>connection to expressive intent</b> . <i>(MU:Cr3.2.5a)</i>
"I can..."	"I can present a song I created."	"I can present a song I created based on the blues."	I can present an original and meaningful song I created based on the blues.	I can present an original and meaningful song I created with skill based on the blues.	

(adapted from [https://nafme.org/wp-content/files/2014/11/Grade\\_5\\_GenMus\\_Responding\\_MCA.pdf](https://nafme.org/wp-content/files/2014/11/Grade_5_GenMus_Responding_MCA.pdf))



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