



Photo by Johanna J. Siebert

## General Music Responding through Creating Unit, Grade 2

*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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## 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 themselves and their societies.

This Library of Congress Teaching with Primary Sources Unit is aligned with the Artistic Process 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 can come to 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.

## OVERVIEW OF GENERAL MUSIC RESPONDING THROUGH CREATING UNIT, GRADE 2

The lesson plans contained in this unit are centered around blues music and the song "Boll Weevil" as performed by Buster Ezell in 1941. Drawing from recordings and articles located in the Library of Congress, students will evaluate musical works using developmentally appropriate language and specific criteria based on the elements of music, and they will create and perform their own blues compositions based on the song "Boll Weevil" and other historic recordings from the Alan Lomax Collection in the Library of Congress Digital Collection. Students will be tasked with evaluating and justifying their choice of blues song, writing their own lyrics to a response song from the perspective of the boll weevil, and creating a movement sequence based on a 12-bar blues.

## PREREQUISITE SKILLS

For students to be successful in this unit, they will need grade-level knowledge of and experiences with the following:

- Pitch
- Tempo
- Classroom instrumentation
- Rhythm
- Beat
- Form
- Iconic and/or standard notation
- Aural discrimination among I–IV–V chords
- Solfège
- The musical staff
- Physical movement types, such as skipping, galloping, hopping, and crawling.

## INSTRUCTIONAL GOALS

Using Library of Congress primary source materials, students will:

- Evaluate a series of blues songs using specific criteria and appropriate language based on the elements of music.
- Compose a pentatonic melody and write lyrics to a song in response to “Boll Weevil.”
- Choreograph a movement sequence in a small group based on the chord changes in the song “Blues” by Calvin Frazier.

## EMBEDDED INQUIRY MODELS

- In Lesson 1, students will explain their decision for choosing one piece over another based on interest, knowledge, and context.
- In Lesson 2, students will use the Visible Thinking (Hear, Think, Wonder) inquiry model in response to the “Boll Weevil” song.
- In Lesson 3, students will work in small groups to create a movement sequence that conveys the form of the 12-bar blues.

## NATIONAL MUSIC STANDARDS (2014)

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:Re7.1.2a</b> —Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.
<b>Student "I Can" Statement</b>	I can tell you why I like a piece of music better than another.

<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:Re7.2.2a</b> —Describe how specific music concepts are used to support a specific purpose in music.
<b>Student "I Can" Statement</b>	I can compare and contrast music I have already heard to new music I hear.

<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:Re8.1.2a</b> —Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.
<b>Student "I Can" Statement</b>	I can tell you how the composer/performer used musical ideas to share a thought or feeling.

<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:Re9.1.2a</b> —Apply personal and expressive preferences in the evaluation of music for specific purposes.
<b>Student "I Can" Statement</b>	I can tell you what I think or how I feel about a piece of music.



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

<b>Imagine: Generate musical ideas for various purposes and contexts.</b>	
<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:Cr1.1.2a</b> —Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
<b>Student "I Can" Statement</b>	I can improvise rhythmic and melodic patterns for a specific purpose. I can create a musical idea.

<b>Plan and Make: Select and develop musical ideas for defined purposes and contexts.</b>	
<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:Cr2.1.2a</b> —Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent. <b>MU:Cr2.1.2b</b> —Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.
<b>Student "I Can" Statement</b>	I can choose and show my favorite musical ideas. I can notate my musical ideas.

<b>Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</b>	
<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:Cr3.1.2a</b> —Interpret and apply personal, peer, and teacher feedback to revise personal music.
<b>Student "I Can" Statement</b>	I can use personal reflection to improve my music.

<b>Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</b>	
<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:Cr3.2.2a</b> —Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.
<b>Student "I Can" Statement</b>	I can share my musical ideas with others.

## ASSESSMENTS OVERVIEW

- In Lesson 1, an Evaluating Scoring Device is used to score student responses.
- In Lessons 2, a formative assessment is provided for student personal reflection.
- In Lessons 3, a movement rubric is used to score group performance.

## MATERIALS NEEDED FOR THIS UNIT:

- Provide each student with a copy of the “Hear, Think, Wonder Worksheet,” “Boll Weevil Response Song Worksheet,” “Self-Assessment” and “12-Bar Blues Listening Map.”
- Pitched classroom instruments.

## LIBRARY OF CONGRESS LINKS AND OTHER RESOURCES:

- Buster Ezell, “Boll Weevil,” MP3 <https://www.loc.gov/item/ftvbib000012/>
- Buster Ezell “Boll Weevil” Lyrics, [https://weeniecampbell.com/wiki/index.php?title=Boll\\_Weevil-Buster\\_%22Buzz%22\\_Ezell](https://weeniecampbell.com/wiki/index.php?title=Boll_Weevil-Buster_%22Buzz%22_Ezell)
- “Farm Boy with Sack Full of Boll Weevils,” photo <http://www.loc.gov/pictures/resource/fsa.8b32256/>
- “The Life and Times of Boll Weevil,” blog post, <https://blogs.loc.gov/folklife/2013/12/the-life-and-times-of-boll-weevil/>
- Boll Weevil Iconic Notation Composition Google Slide (Make a copy of the slide and save to your Google Drive to begin using it.):  
<https://docs.google.com/presentation/d/1ZnESupVig2XvwK7eGdf9fPG7HxqRwwWrxrRs-zgrGVs/edit?usp=sharing>
- Calvin Frazier, “Blues,” [https://www.loc.gov/item/afc1939007\\_afs02484a/](https://www.loc.gov/item/afc1939007_afs02484a/)
- “Hesitation Blues,” <https://www.loc.gov/item/ihas.200196562/>
- “Homesickness Blues,” <http://www.loc.gov/jukebox/recordings/detail/id/4482>
- Progression Practice Tool, <https://www.musical-u.com/modules/chord-progressions/progression-practice-i-iv-v/>

**Note:** This unit contains older 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.



## LESSON 1 (ESTIMATED DURATION—APPROXIMATELY ONE 30-MINUTE LESSON)

### STUDENT “I CAN” STATEMENTS/OBJECTIVES

- I can explain why I like a piece of music better than another.
- I can compare and contrast music I have already heard to new music I hear.
- I can tell you how the composer/performer used musical ideas to share a thought or feeling.
- I can tell you what I think or how I feel about a piece of music.

### ESSENTIAL QUESTIONS

- How do people choose music to experience?
- How does understanding the music help us make decisions about it?
- How can we tell what the composers and performers mean to say through their music?
- How do we judge the quality of a musical work or performance?

### SPECIFIC PERFORMANCE STANDARDS

- **MU:Re7.1.2a**—Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- **MU:Re7.2.2a**—Describe how specific music concepts are used to support a specific purpose in music.
- **MU:Re8.1.2a**—Demonstrate knowledge of music concepts and how they support creators’/performers’ expressive intent.
- **MU:Re9.1.2a**—Apply personal and expressive preferences in the evaluation of music for specific purposes.

### LIBRARY OF CONGRESS LINKS AND OTHER RESOURCES

- Buster Ezell, “Boll Weevil,” MP3 <https://www.loc.gov/item/ftvbib000012/>
- Calvin Frazier, “Blues,” [https://www.loc.gov/item/afc1939007\\_afs02484a/](https://www.loc.gov/item/afc1939007_afs02484a/)
- “Hesitation Blues,” <https://www.loc.gov/item/ihas.200196562/>
- “Homesickness Blues,” <http://www.loc.gov/jukebox/recordings/detail/id/4482>

### PROCEDURE

- Play “Boll Weevil” followed by “Blues,” “Hesitation Blues” and “Homesickness Blues.” (links above)
- Teacher asks students which version of the blues they prefer and to give an explanation of why they chose that version.
- Teacher records the student’s response and scores according to the provided Lesson 1/Scoring Device.

## FORMATIVE ASSESSMENT

- Evaluate Scoring Device

### EVALUATE SCORING DEVICE

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Interpret:</b> Response to music is informed by understanding musical elements as well as the cultural and historical contexts of elements of music.					
<b>Cite musical reasons to explain rationale for selection of specific version</b>	Evaluation expressed signs of rudimentary knowledge of musical terminology.	Evaluated and expressed reasons for musical choice, but uses limited musical terminology.	Evaluated and expressed preference for specific musical choices using age-appropriate musical terminology.	Evaluated and expressed preference for specific musical choices using advanced and imaginative musical terminology.	<b>MU Re9.1.2a</b> <b>Apply personal and expressive preferences in the evaluation of music for specific purposes.</b>

## LESSON 2 (ESTIMATED DURATION—APPROXIMATELY TWO 30-MINUTE LESSONS)

### STUDENT “I CAN” STATEMENTS / OBJECTIVES

- I can improvise rhythmic and melodic patterns for a specific purpose.
- I can create a musical idea.
- I can choose and show my favorite musical ideas.
- I can notate my musical ideas.
- I can use personal reflection to improve my music.
- I can share my musical ideas with others.

### ESSENTIAL QUESTIONS

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative work ready to share?

### SPECIFIC PERFORMANCE STANDARDS

- **MU:Cr2.1.2a**—Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
- **MU:Cr2.1.2b**—Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.
- **MU:Cr2.1.2a**—Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
- **MU:Cr2.1.2b**—Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

### LIBRARY OF CONGRESS LINKS AND OTHER RESOURCES

- Buster Ezell , “Boll Weevil,” MP3, <https://www.loc.gov/item/ftvbib000012/>
- Buster Ezell “Boll Weevil” lyrics, [https://weeniecampbell.com/wiki/index.php?title=Boll\\_Weevil-Buster\\_%22Buzz%22\\_Ezell](https://weeniecampbell.com/wiki/index.php?title=Boll_Weevil-Buster_%22Buzz%22_Ezell)
- “Farm Boy with Sack Full of Boll Weevils,” photo, <http://www.loc.gov/pictures/resource/fsa.8b32256/>
- “The Life and Times of Boll Weevil,” blog post, <https://blogs.loc.gov/folklife/2013/12/the-life-and-times-of-boll-weevil/>

## PROCEDURE

- Present “Farm Boy with Sack Full of Boll Weevils” photo as a discussion prompt.  
<http://www.loc.gov/pictures/resource/fsa.8b32256/>
- Listen to “Boll Weevil” song by Buster Ezell. <https://www.loc.gov/item/ftvbib000012/>
- Have students complete Lesson 2/Worksheet 1.\*
- Present the lyrics to “Boll Weevil.”  
[https://weeniecampbell.com/wiki/index.php?title=Boll\\_Weevil-Buster\\_%22Buzz%22\\_Ezell](https://weeniecampbell.com/wiki/index.php?title=Boll_Weevil-Buster_%22Buzz%22_Ezell)
- Lead a discussion of the song and give a history of the boll weevil using “The Life and Times of Boll Weevil,” blog post. <https://blogs.loc.gov/folklife/2013/12/the-life-and-times-of-boll-weevil/>
- Have students, using a lyric writing prompt (Lesson 2/Worksheet 2), write a verse (3 lines) from the perspective of the boll weevil.\*
- Using iconic or standard notation, have students write a simple pentatonic melody over the blues on the three-line staff on Lesson 2/Worksheet 2. The key and choice of available notes are at the teacher’s discretion. <https://docs.google.com/presentation/d/1ZnESupVig2XvwK7eGdf9fPG7HxqRwwWrxRs-zgrGVs/edit?usp=sharing>.
- Students perform their melodies and complete the self-assessment (Worksheet 3) of their individual performance.\*

*\* Students with difficulty writing may draw their responses or have the teachers record their answers.*

## FORMATIVE ASSESSMENT

- Personal Reflection

LESSON 2/WORKSHEET 1  
HEAR-THINK-WONDER WORKSHEET

I hear ...	I think ...	I wonder ...

## LESSON 2/WORKSHEET 2

### BOLL WEEVIL RESPONSE SONG WORKSHEET

Line 1 \_\_\_\_\_

Line 2 \_\_\_\_\_

Line 3 \_\_\_\_\_

(Lines 1 and 2 should be exactly the same, and all lines should rhyme.)

Example:

Line 1: **I'm just a little boll weevil, and I'm so sad.**

Line 2: **I'm just a little boll weevil, and I'm so sad.**

Line 3: **And when I can't eat cotton, I get very mad.**

# **B LL WEEVIL BLUES**





## BOLL WEEVIL BLUES PERFORMANCE-SELF ASSESSMENT

**MY FAVORITE PART OF MY PERFORMANCE WAS:**

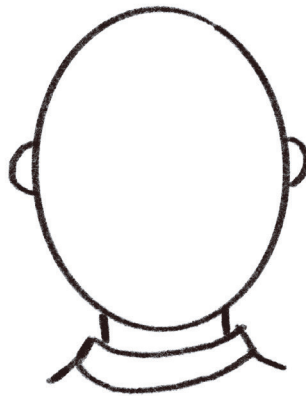
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**THIS IS HOW I FELT DURING THE PERFORMANCE:**



**SOMETHING I WOULD CHANGE ABOUT MY PERFORMANCE:**

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## LESSON 3 (ESTIMATED DURATION —APPROXIMATELY ONE 30-MINUTE LESSON)

### OBJECTIVES

- I can tell you how the composer/performer used musical ideas to share a thought or feeling.
- I can move to different music.
- I can create a musical idea.
- I can choose and show my favorite musical ideas.
- I can notate my musical idea.
- I can use help from my teacher and friends to improve my music.
- I can share my musical ideas with others.

### ESSENTIAL QUESTIONS

- How can we tell what the composers and performers mean to say through their music?
- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative?
- When is creative work ready to share?

### SPECIFIC PERFORMANCE STANDARDS

**MU:Re8.1.2a**—Demonstrate knowledge of music concepts and how they support creators’/performers’ expressive intent.

**MU:Cr1.1.2a**—Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

**MU:Cr1.1.2b**—Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).

**MU:Cr2.1.2a**—Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.

**MU:Cr2.1.2b**—Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

**MU:Cr3.2.2a**—Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

**MU:Cr3.1.2a**—Interpret and apply personal, peer, and teacher feedback to revise personal music.

**MU:Cr3.2.2a**—Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

## LIBRARY OF CONGRESS LINKS AND OTHER RESOURCES

- Calvin Frazier, “Blues,” [https://www.loc.gov/item/afc1939007\\_afs02484a/](https://www.loc.gov/item/afc1939007_afs02484a/)
- Progression Practice Tool, <https://www.musical-u.com/modules/chord-progressions/progression-practice-i-iv-v/>

## PROCEDURE

- In preparation, teachers may play examples of I–IV–V progressions in different styles, pointing out when the chord changes. This may be done on guitar/piano/pitched percussion or using an online “Progression Practice Tool.”  
<https://www.musical-u.com/modules/chord-progressions/progression-practice-i-iv-v/>
- Present students with the 12-bar blues example “Blues” by Calvin Frazier.  
[https://www.loc.gov/item/afc1939007\\_afs02484a/](https://www.loc.gov/item/afc1939007_afs02484a/)
- Have a discussion about the form/chord changes of the 12-bar blues.
- Have students raise their hands every time the chords change in the recording.
- Have students pick a color for the I, IV and V chords and have them color, as a class, the provided (Worksheet 1) “12-Bar Blues Listening Map” (e.g., I = Red, IV = Green, V = Blue).
- Have students, in small groups, choose a locomotor or non-locomotor movement for each chord change (e.g., I = skipping, IV = hopping, V = crawling). Each movement should follow a steady beat.
- Each small group performs with the recording and the teacher scores a movement rubric for each group and shares with individual groups for refinement.
- Each small group reviews teacher feedback and performs again with suggestions.
- Teacher scores movement rubric again.

## SUMMATIVE ASSESSMENT

- Movement Rubric

# 12-BAR BLUES LISTENING MAP

Color in the squares using the same color for each Roman numeral

I	I	I	I
---	---	---	---

IV	IV	I	I
----	----	---	---

V	IV	I	I
---	----	---	---

## LESSON 3/MOVEMENT RUBRIC

### MOVEMENT RUBRIC

	<b>Emerging 1</b>	<b>Approaches Criterion 2</b>	<b>Meets Criterion 3</b>	<b>Exceeds Criterion 4</b>
<b>Form</b>	Performers did not follow the form of the song.	Performers sometimes followed the form of the song, but were mostly inconsistent.	Performers followed the form of the song with minimal errors.	Performers followed the form of the song accurately throughout.
<b>Rhythm</b>	Movements did not follow the beat.	Some movements followed the beat, but most were inconsistent.	Movements followed the beat with minimal errors.	Movements followed the beat accurately throughout.
<b>Movement</b>	Movements did not follow the chord changes.	Some movements followed the chord changes.	All movements followed the chord changes.	

# 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/SCORING DEVICE

### EVALUATE SCORING DEVICE

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Interpret:</b> Response to music is informed by understanding musical elements as well as the cultural and historical contexts of elements of music.					
<b>Cite musical reasons to explain rationale for selection of specific version</b>	Evaluation expressed signs of rudimentary knowledge of musical terminology.	Evaluated and expressed reasons for musical choice, but uses limited musical terminology.	Evaluated and expressed preference for specific musical choices using age-appropriate musical terminology.	Evaluated and expressed preference for specific musical choices using advanced and imaginative musical terminology.	<b>MU Re9.1.2a</b> <b>Apply personal and expressive preferences in the evaluation of music for specific purposes.</b>

LESSON 2/WORKSHEET 1  
HEAR-THINK-WONDER WORKSHEET

I hear ...	I think ...	I wonder ...

## LESSON 2/WORKSHEET 2

### BOLL WEEVIL RESPONSE SONG WORKSHEET

Line 1 \_\_\_\_\_

Line 2 \_\_\_\_\_

Line 3 \_\_\_\_\_

(Lines 1 and 2 should be exactly the same, and all lines should rhyme.)

Example:

Line 1: **I'm just a little boll weevil, and I'm so sad.**

Line 2: **I'm just a little boll weevil, and I'm so sad.**

Line 3: **And when I can't eat cotton, I get very mad.**

### **B** **LL WEEVIL BLUES**




# BOLL WEEVIL BLUES PERFORMANCE-SELF ASSESSMENT

**MY FAVORITE PART OF MY PERFORMANCE WAS:**

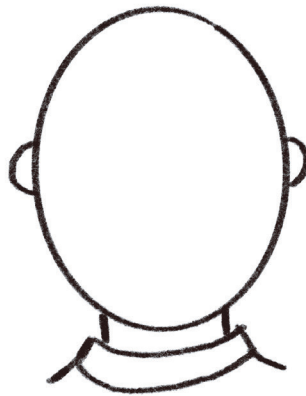
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**THIS IS HOW I FELT DURING THE PERFORMANCE:**



**SOMETHING I WOULD CHANGE ABOUT MY PERFORMANCE:**

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# 12-BAR BLUES LISTENING MAP

Color in the squares using the same color for each Roman numeral

I	I	I	I
---	---	---	---

IV	IV	I	I
----	----	---	---

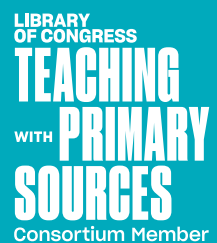
V	IV	I	I
---	----	---	---

## LESSON 3/MOVEMENT RUBRIC

### MOVEMENT RUBRIC

	<b>Emerging 1</b>	<b>Approaches Criterion 2</b>	<b>Meets Criterion 3</b>	<b>Exceeds Criterion 4</b>
<b>Form</b>	Performers did not follow the form of the song.	Performers sometimes followed the form of the song, but were mostly inconsistent.	Performers followed the form of the song with minimal errors.	Performers followed the form of the song accurately throughout.
<b>Rhythm</b>	Movements did not follow the beat.	Some movements followed the beat, but most were inconsistent.	Movements followed the beat with minimal errors.	Movements followed the beat accurately throughout.
<b>Movement</b>	Movements did not follow the chord changes.	Some movements followed the chord changes.	All movements followed the chord changes.	





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

*Teaching with  
Primary Sources*