



Music In Our Schools Month® General Music: 2nd Grade, 2022–2023

TITLE: Rosie, Darling Rosie: 2nd Grade

Alabama Play-Party Song: “Rosie, Darling Rosie”

Smithsonian Folkways Link: <https://folkways.si.edu/browns-chapel-school/rosie-darling-rosie/african-american-music-american-folk-childrens/track/smithsonian>

Recording: Alabama Play-Party Song. “Rosie, Darling Rosie” from *Ring Games: Line Games and Play-Party Songs from Alabama* [Album recorded by children from Brown’s Chapel School], Folkways Records, 1953.

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Overview

Throughout these lesson plan Launching Points, students will explore a song with call-and-response form, improvise movements while playing the play-party game and improvise melodic patterns, and read and perform melodic patterns using iconic and/or standard notation.

Prerequisite Skills

Students need knowledge of and experiences with the following for success with this lesson:

- Read basic music notation.
- Ability to keep a steady beat.
- Basic understanding of musical form.
- Prior experience with improvising movements.

Instructional Goals/Objectives

Launching Point 1: Students will improvise melodic patterns and learn a play-party song.

Launching Point 2: Students will demonstrate knowledge of call-and-response.

Launching Point 3: Students will analyze, read, and perform melodic patterns using iconic and/or standard notation.

NATIONAL CORE ARTS STANDARDS (2014)

CREATING

Anchor Standard #1

Essential Question: How do musicians generate creative ideas?

Enduring Understanding:

The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

MU:Cr1.1.1.2a

Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

RESPONDING

Anchor Standard: #8

Essential Question: How do we discern the musical creators' and performers' expressive intent?

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

MU:Re8.1.2a

Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.

PERFORMING

Anchor Standard: #4

Essential Question: How does understanding the structure and context of musical works inform performance?

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

MU:Pr4.2.3b

When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

Assessments

Singing rubric for melodic patterns

Form assessment

Staff note reading with *mi do la*, or lyrics on spaces or lines

Materials and Library of Congress Resource Links for the Unit

- <https://folkways.si.edu/browns-chapel-school/rosie-darling-rosie/african-american-music-american-folk-childrens/track/smithsonian>
- Printed staff papers (several choices provided based on student skill level)
- Recordings (or live sung version) of four songs with call-and-response or ABA form
- Optional: A variety of barred instruments

Teacher Talk—To the Teacher (Historically and Culturally Significant information)

Launching Point 1

- A play-party is a social gathering where young people play games using music and movement. Play-parties began in the 1830s in the United States in communities where dancing was forbidden. No instruments were played at these events.
- “Rosie, Darling Rosie” is a play-party song that I use in my classroom to replace the song “Jim Along Josey.” To understand why “Jim Along Josey” is considered an unacceptable educational choice, please refer to the following links and information.
- Image of song sheet music, including original racist lyrics can be found at:
<https://www.loc.gov/resource/sm1840.371150.0/?sp=2&r=0.197,0.964,0.72,0.332,0>
- “Jim Along Josey” was written by Edward Harper, a minstrel show performer, in 1838. Blackface minstrelsy was a popular form of entertainment in the United States during the period 1840–1870. Minstrel shows portrayed Black people as lazy and unintelligent, and mocked their behavior, speech, and physical appearance.
- Play-party participants adapted lyrics and instrumentation of blackface minstrel songs to create a vocal music to accompany their play-party games. Notable minstrel songs that were modified into the play-party songs include “Old Dan Tucker,” “Little Brown Jug,” “Shoo Fly, Don’t Bother Me,” “Turkey in the Straw,” “Jump Jim Crow,” and “Jim Along Josey.”

- Through decades of minstrel shows, white people who attended assumed that those characterizations were real Black people. The stereotypes that were portrayed had a lasting effect on the way mainstream white society thought about Black people.
- For a list of minstrel songs visit:
https://en.m.wikipedia.org/wiki/List_of_blackface_minstrel_songs?fbclid=IwAR1SIL3IZ9veDQhxa-v62ibh-CViZ8xuy0uDzyKorfK8zhNNf_NMQ77xKpc

Resources

Brown, M. (2017). “Jim Along Josie.’ Parties and the Survival of a Blackface Minstrel Song.”
<https://doi.org/10.21038/epar.2017.0403>

Ermoleava, Katia (2019, October 30). “Dinah, Put Down Your Horn: “Blackface Minstrel Songs Don’t Belong in Music Class.” <https://gen.medium.com/dinah-put-down-your-horn-154b8d8db12a>

Firth and Hall (1840). “Jim Along Josie” [Monographic]. Library of Congress. Music Division.
<https://www.loc.gov/resource/sm1840.371150.0/?sp=2&r=0.197,0.964,0.72,0.332,0>

List of Blackface Minstrel Songs. (n.d.). In Wikipedia,
https://en.m.wikipedia.org/wiki/List_of_blackface_minstrel_songs?fbclid=IwAR1SIL3IZ9veDQhxa-v62ibh-CViZ8xuy0uDzyKorfK8zhNNf_NMQ77xKpc

Waller-Pace, B. (2019, May 29). “Jim Along Josie.” Decolonizing the Music Room.
<https://www.decolonizingthemusicroom.com/jim-along-josie>

Launching Point 2

- Call-and-response is a musical form that originated in sub-Saharan Africa. There are examples of call-and-response in a variety of musical genres, including work songs, spirituals, classical music (antiphony), jazz, blues, hip hop, and other popular music.
- Call-and response is similar to a conversation. Two distinct phrases are used to be the call or question and the response or answer. Call-and-response is different from music that echoes the same musical idea twice.
- A variety of examples of call-and-response music that can be found on various streaming platforms.

References

Masterclass Staff. (2021, August 26). “What Is Call-and-Response in Music?”

<https://www.masterclass.com/articles/what-is-call-and-response-in-music>

LAUNCHING POINT 1

Objective: Students will improvise melodic patterns and learn a call-and-response song and play-party.

Essential Question: How do musicians generate creative ideas?

Specific Performance Standards: *MU:Cr1.1.1.2a*

Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

Procedure

1. Begin by explaining “Yes, that’s me” activity. Students will be asked a question, and if they agree, they should answer by singing “Yes, that’s me!” (*do la, do* or G E G). Vary the questions to include colors, food, animals, games, etc. For example: “Who likes ice cream?” (*la, do, do, mi* or E G G B). If they like it, they should answer by singing “Yes, that’s me!” (*do, la, do* or G E G).

Yes, That's Me!



2. Once students get the idea of the call-and-response form, let them know they will be asking the class a question such as “Who likes tacos” or “Who likes horses?”
3. Allow each student to ask the class a question, the *call*. Be sure to remind them the expectation is to sing in tune and with a steady beat. See attached rubric for assessment purposes.
4. Once all have had an opportunity to ask a question, tell students that the new *response* is “Ha, ha, Rosie” (*do, do, la, do* or G G E G). Ask students to suggest silly actions everyone could easily copy. After doing the action, such as swinging arms, walking backwards, or wiggling like a penguin, sing “Ha, ha Rosie,” or change it to the student’s name. If Victoria suggests swimming arms, sing “Ha, ha, Victoria.”
5. Finally, it’s time to learn the play-party song “Rosie, Darling Rosie.” Sing the song, prompting students to sing the response, “Ha, ha, Rosie” (*do, do, la, do* or G G E G).
6. Make a circle standing with the students. (*Note:* I generally keep students in *one* circle so they can see the movement. The original play-party directions call for a double circle or concentric circles.)

7. The original directions on the liner notes of the album *Ring Games: Line Games and Play-Party Songs from Alabama* are as follows:

Original Directions: This game is played by two concentric circles, usually formed by boys and girls facing each other, with the leader on the outside. The children in the circles clap their hands for rhythm and sing the chorus and refrain of “Ha, ha, Rosie.” The child who is “Rosie” skips around the circles and, at “Grab your partner and follow me,” he/she chooses a partner. The couple skips around the circle. The leader is replaced by the one whom he has chosen; that student takes a place back in the circle.

The song continues until all have been chosen to be the leader. At the concluding verse and line of “If you don’t mind you gonna get left,” all eyes are turned toward the child who has been left with no partner. Each child tries to be chosen early in the game to avoid the embarrassment of being the last one.

8. My modified directions are that the “leader” is to walk or skip around the circle while other students sing and clap. On the lyrics, “come along and follow me” tap a friend to copy your action. I encourage students to improvise funny actions since the song says, “Ha, ha, Rosie.” Feel free to change “Rosie” to the student leader’s name (for example, Diego or Madison). I prefer to leave out the last verse. I encourage students to be kind and don’t want anyone to be embarrassed or feel bad being chosen last.
9. I generally split up play-party turns into two music class sessions. For example, if you have 26 students, allow 13 students to go on day one and the remaining 13 students to go on day two. Be sure to keep track of the students in some way. I write an “R” for Rosie next to the student’s name on my seating chart after they have had a turn.

Rosie, Darling Rosie

Play-Party Song from Alabama

Ro-sie dar-ling Ro - sie, Ha, ha, Ro - sie. Ro-sie dar-ling Ro - sie. Ha, ha, Ro - sie.

5

Way down yon - der in Bal - ti - more, Ha, ha, Ro - - sie.

7

Need no car - pet on my floor. Ha, ha, Ro - - sie.

3. Grab your partner and follow me. Ha, ha, Rosie.

Let's go down by Galilee. Ha, ha, Rosie.

4. Rosie, darling, hurry! Ha, ha, Rosie.

If you don't mind, you gonna get left.

Assessment

Students have been asked to sing a question to the class for a call-and-response answer for "Yes, that's me!" This rubric may be used to assess students' singing.

Not Meeting Standard	Progressing to Standard	Meeting Standard	Exceeding Standard
The student is unable to use a singing voice. The student does not have a steady beat or use correct rhythm patterns.	The student sings in tune some of the time. The beat is steady some of the time with some correct rhythm patterns.	The student mostly sings in tune and with a steady beat. The beat and rhythmic patterns are mostly correct.	The student sang exactly in tune. The beat was consistently steady and rhythmic patterns were correct.

Extension (This could refer to other grade levels or other ideas for this Launching Point).

There are many possible extensions possible with black music, call-and-response songs, or play-party songs.

Call-and-response songs I have used in 1st or 2nd grades: “Amasee,” “John the Rabbit,” “Just from the Kitchen,” “Pizza Pizza Daddy-O,” “Skin and Bones”

Call-and-response songs for 3rd, 4th, or 5th grades: “Big Fat Biscuit,” “Chickahanka,” “Banana Boat Song (Day-O),” “Dem Bones Gonna Rise Again,” “Haul on the Bowline,” “Hill and Gully Rider,” “My Mama’s Calling Me,” “Old House,” “Risseldy Rosseldy,” and “Step Back Baby.”

Other appropriate play-party songs that do not come from the minstrel-show tradition include “Alabama Gal,” “Betty Larkin,” “Old Brass Wagon,” “Old Mr. Rabbit,” “Paw Paw Patch,” “Pig in the Parlor,” “Riding in the Buggy (Miss Mary Jane),” “Sally Down the Alley,” “Shake Them Simmons Down,” “Tideo,” and “Turn the Glasses Over.”

The album *Ring Games: Line Games and Play Party Songs from Alabama* [Album recorded by children from Brown’s Chapel School], Folkways Records, 1953, has numerous wonderful songs on it including “Mary Mack,” “Bob a Needle,” “Watch that Lady,” “Old Lady Sally Wants to Jump,” “Loop de Loo,” “Green Green Rocky Road,” “Rosie, Darling Rosie,” “I Must See (Amasee),” “Bluebird,” “May Go Round the Needle,” “Stooping on the Window,” and “Charlie Over the Ocean.” These songs can be accessed on the Smithsonian Folkways website at <https://folkways.si.edu/ring-games-line-games-and-play-party-songs-of-alabama/african-american-music-folk-childrens/album/smithsonian>, or find them on many streaming platforms.

LAUNCHING POINT 2

Objective: Students will demonstrate knowledge of call-and-response.

Essential Question: How do we discern the musical creators' and performers' expressive intent?







Specific Performance Standard: *MU:Re8.1.2a*

Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.

Procedure

1. Ask students to review what they know about call-and-response form. If necessary, refer to "Rosie, Darling Rosie," "Yes, That's Me!" or any other call-and-response songs students may know.
2. How is call-and-response different from ABA form?
3. Have the class write an example of call-and-response. The example can be words, pitches, or rhythms. If you have barred instruments, you can choose to write something that can be played on them. Refer to the "Yes, That's Me" song if needed.
4. Have the class write an example of ABA form. The example can be words, pitches, or rhythms. If you have barred instruments, you can choose to write something that can be played on them.

Example:

	Words	Pitches	Rhythms
	Apple	E G G E	
	Banana	B G E G	
	Apple	E G G E	

5. Teachers will need to find recordings of the songs listed (or songs of your choice that your students know) or sing live examples for the assessment.
6. Hand out an assessment form and pencil to each student. Ask students to circle either ABA or Call-and-Response for each song that is played or sung.

These lessons are provided as a service to the music education community. Links to videos and sound recordings in these lesson plans are not endorsements of organizations, people, products, or places. Lesson plan sound recordings may be obtained through your favorite streaming platform. Copyright permission pending.

Assessment

Have each student take the following assessment to show what they know about form. You can choose to modify this assessment to use songs your students know.

Form Assessment

Name _____

Directions: Listen to the song example. Circle the form that best describes the song played.

Song	Form Choices	
1. Rosie, Darling Rosie	Call-and-Response or	A B A
2. Button You Must Wander	Call-and-Response or	A B A
3. Down to the Baker's Shop	Call-and-Response or	A B A
4. Pizza, Pizza Daddy-O	Call-and-Response or	A B A

Form Assessment

Name _____

Directions: Listen to the song example. Circle the form that best describes the song played.

Song	Form Choices	
1. Rosie, Darling Rosie	Call-and-Response or	A B A
2. Button You Must Wander	Call-and-Response or	A B A
3. Down to the Baker's Shop	Call-and-Response or	A B A
4. Pizza, Pizza Daddy-O	Call-and-Response or	A B A

Extension (This could refer to other grade levels or other ideas for this launching point).

Call-and-response can be found in many different forms of music. Have your students listen to a variety of different genres incorporating call-and-response. Some examples are:

“Banana Boat Song (Day-O)” by Harry Belafonte
“Did You Feed My Cow?” by Ella Jenkins
“Dueling Banjos” by Arthur Smith
“Jumpin’ Jive” by Cab Calloway and the Nicholas Brothers from movie *Stormy Weather*
“Mannish Boy” by Muddy Waters
“My Generation” by The Who
“Oh, Happy Day” by Edwin Hawkins Singers
“School Day (Ring, Ring Goes the Bell)” by Chuck Berry
“Swing Low, Sweet Chariot” by The Fisk Jubilee Singers

Are there other examples of call-and-response your students know of?

- Cheers at sporting events
- Attention-getters at school (for example, “1-2-3, eyes on me,” “1-2, eyes on you,” or “Hocus pocus, everybody focus.”)

LAUNCHING POINT 3

Objective: Students will analyze, read, and perform melodic patterns using iconic and/or standard notation.

Essential Question: How does understanding the structure and context of musical works inform performance?

Specific Performance Standards: *MU:Pr4.2.3b*

When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

Procedure

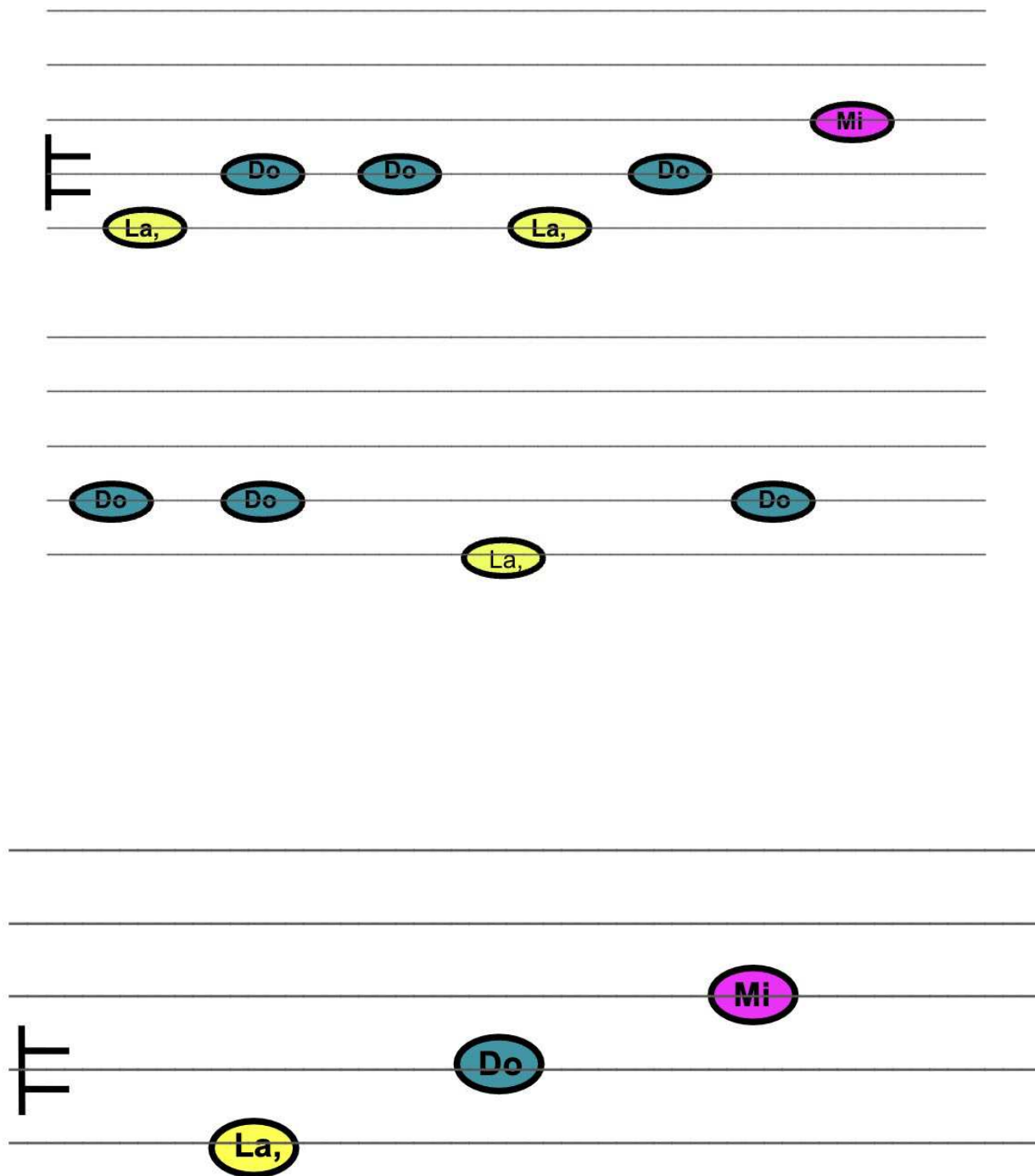
1. Teacher will need to choose a note reading sheet from the reading examples provided. There are several choices based on a variety of skill levels.
2. If possible, project one example on the board to do as a class. Enlist student volunteers to model how to follow the music from left to right. If you are using lines or spaces or solfège, review prior knowledge.
3. Hand out note-reading sheets to students. Practice together.
4. Teacher will observe each student demonstrating note reading using the sheet.

Assessment

Have students read the lyrics or notes on the staff. There are several choices provided. Choose one based on your students' skill level. You can even choose to differentiate within a class. Check off students who are capable of following the music correctly.

The image displays musical notation for the song "Rosie, Darling Rosie" on a five-line staff. The notation is organized into four systems, each with a treble clef on the left.

- System 1:** Features a treble clef and the following lyrics in colored ovals: "Ro-" (yellow), "sie" (blue), "dar-" (blue), "ling" (yellow), "Ro-" (blue), and "sie" (pink).
- System 2:** Features the following lyrics in colored ovals: "Ha" (blue), "ha" (blue), "Ro-" (yellow), and "sie" (blue).
- System 3:** Features a melody line with the following lyrics in colored ovals: "Ro-" (yellow), "sie" (blue), "dar-" (blue), "ling" (yellow), "Ro-" (blue), and "sie" (pink).
- System 4:** Features the following lyrics in colored ovals: "Ha" (blue), "ha" (blue), "Ro-" (yellow), a dotted line, and "sie" (blue).

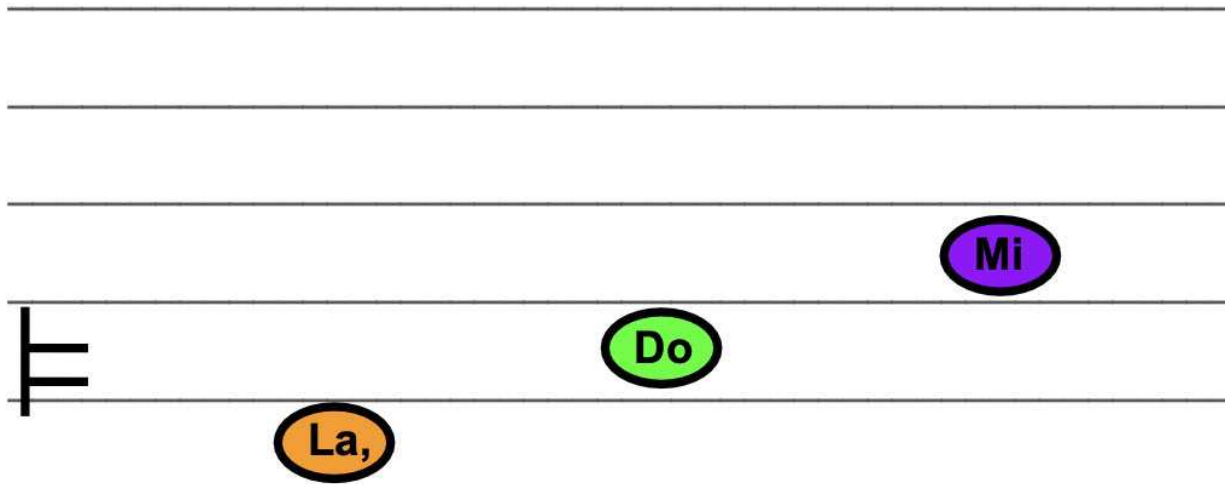


Ro- sie dar- ling Ro- sie

Ha ha Ro- sie

La, Do Do La, Do Mi

Do Do La, Do



Extension (This could refer to other grade levels or other ideas for this Launching Point).

Play the game “Living Piano.” Ask for three student volunteers. One will sing low *la* pitches, a second student will sing *do* pitches, and a third student will sing *mi* pitches. Tap each student on the head or shoulder when you want them to sing. If you want to incorporate instruments rather than singing, you could use Boomwhackers, handbells, or barred instruments. In each case, one student is responsible for one note. To encourage student independence, you can also try dividing the students into groups of three. Let them practice the pattern and see if they can perform the piece in their group with a steady beat.

