

# Unit Title: It's About Time – The Power of Folk Music

Non-Ensemble Based

## INSTRUCTIONAL UNIT AUTHORS

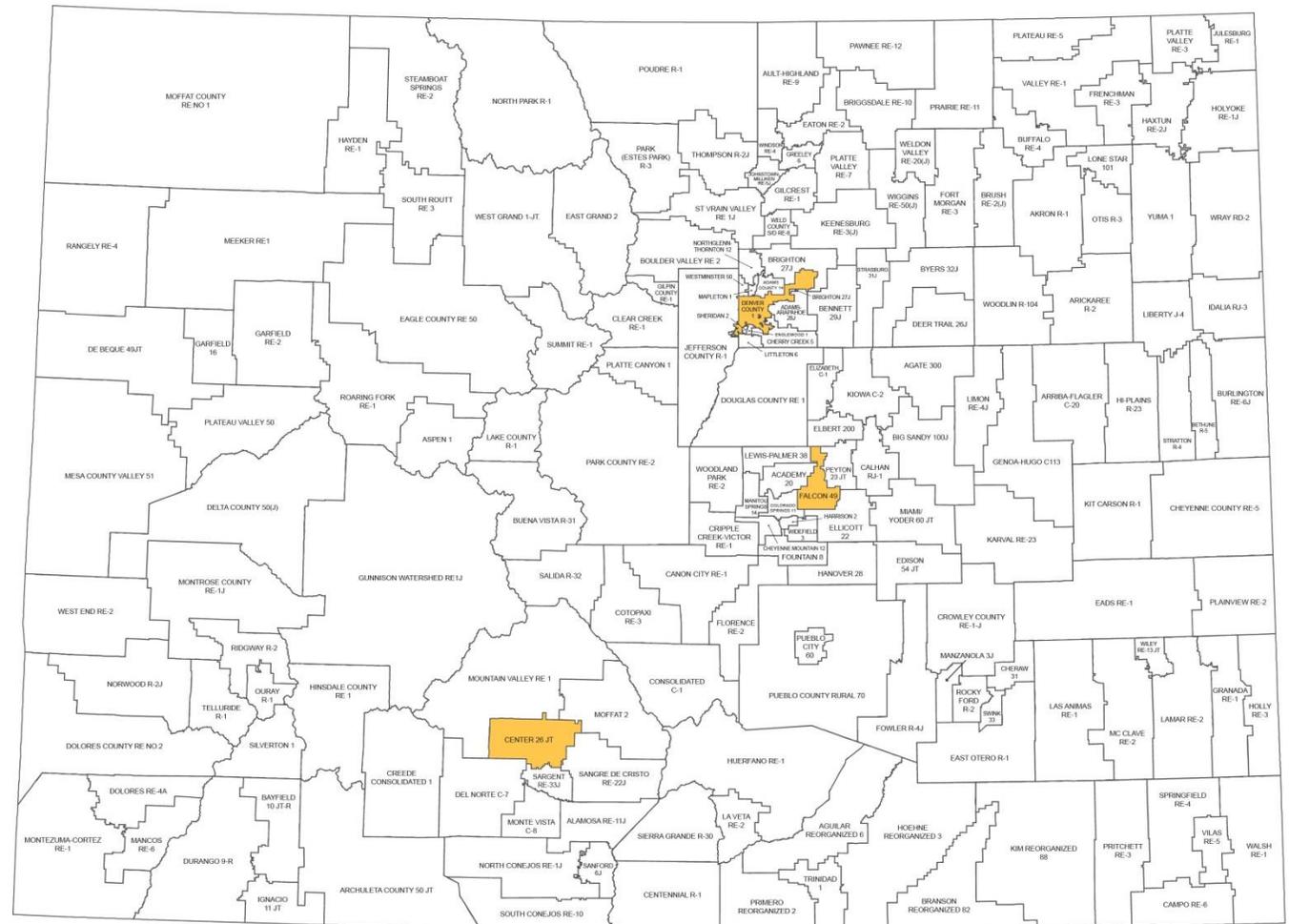
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## BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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*This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.*

**Colorado Teacher-Authored Sample Instructional Unit**

Content Area	Music	Grade Level	7 <sup>th</sup> Grade
Course Name/Course Code	General Music (Non-Ensemble Based)		
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Expression of Music	1. Perform music in three or more parts accurately and expressively at a minimal level of level 1 to 2 on the difficulty rating scale	MU09-GR.7-S.1-GLE.1	
	2. Perform music accurately and expressively at the minimal difficulty level of 1 on the difficulty rating scale at the first reading individually and as an ensemble member	MU09-GR.7-S.1-GLE.2	
	3. Demonstrate understanding of modalities	MU09-GR.7-S.1-GLE.3	
2. Creation of Music	1. Sequence four to eight measures of music melodically and rhythmically	MU09-GR.7-S.2-GLE.1	
	2. Improvise short melodic phrases over accompaniment	MU09-GR.7-S.2-GLE.2	
3. Theory of Music	1. Identification, and rhythmic demonstration of, multiple and changing meter signatures in music	MU09-GR.7-S.3-GLE.1	
	2. Notation of level 1 compositions using the appropriate clef for instrument and/or voice	MU09-GR.7-S.3-GLE.2	
	3. Analysis of musical elements in a level 1 composition or performance	MU09-GR.7-S.3-GLE.3	
4. Aesthetic Valuation of Music	1. Analysis, through compare and contrast, of music performances and compositions using detailed criteria and vocabulary	MU09-GR.7-S.4-GLE.1	
	2. Articulation and analysis of individual experiences in music	MU09-GR.7-S.4-GLE.2	

<p align="center"><b>Colorado 21<sup>st</sup> Century Skills</b></p> <p><b>Critical Thinking and Reasoning:</b> <i>Thinking Deeply, Thinking Differently</i></p> <p><b>Information Literacy:</b> <i>Untangling the Web</i></p> <p><b>Collaboration:</b> <i>Working Together, Learning Together</i></p> <p><b>Self-Direction:</b> <i>Own Your Learning</i></p> <p><b>Invention:</b> <i>Creating Solutions</i></p>	<p>The Colorado Academic Standards for Music are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four music standards to illustrate this process-based philosophy.</p>
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Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
It's About Time – The Power of Folk Music	Quarter	Instructor's Choice

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Unit Title</b>	It's About Time – The Power of Folk Music		<b>Length of Unit</b>	Quarter
<b>Focusing Lens(es)</b>	Influence, Tension/Conflict	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	MU09-GR.7-S.1-GLE.1, MU09-GR.7-S.1-GLE.2, MU09-GR.7-S.1-GLE.3 MU09-GR.7-S.2-GLE.1, MU09-GR.7-S.2-GLE.2 MU09-GR.7-S.3-GLE.1, MU09-GR.7-S.3-GLE.3 MU09-GR.7-S.4-GLE.1, MU09-GR.7-S.4-GLE.2	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>• In what ways did American folk music impact societal views on politics and social issues? (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.2-GLE.2) and (MU09-GR.7-S.3-GLE.1,3) and (MU09-GR.7-S.4-GLE.2)</li> <li>• How did the American folk music polarize communities?</li> <li>• What inspired musicians to create folk music?</li> <li>• What ideas influenced composers of folk music?</li> </ul>			
<b>Unit Strands</b>	Expression, Creation, Theory, Aesthetic Valuation			
<b>Concepts</b>	Influence, Style, Expressions, Culture, Composition, Tradition, Change, Representation, Era, Preservation			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
Some historical and cultural events inspire musical compositions. (MU09-GR.7-S.1-GLE.1,2) and (MU09-GR.7-S.3-GLE.3) and (MU09-GR.7-S.4-GLE.1,2)	What events created work songs? What is a historical timeline for folk music? What songs do you know that are influenced by historical or current events?	How did work songs influence society? How do events cause musicians to compose in a particular style?
Folk music compositions utilize expressions of circumstance to influence change. (MU09-GR.7-S.1-GLE.1,2,3; MU09-GR.7-S.2-GLE.1,2) and (MU09-GR.7-S.3-GLE.1,3) and (MU09-GR.7-S.4-GLE.1,2)	What are some examples of composers using music to influence change? What is folk music? From which causes or issues have composers used music to raise awareness of issues?	Should composers use music to influence change? Why do musicians use music as an effective medium to comment on social issues? How have folk music composers used irony in their compositions?
Folk music styles preserve cultural traditions by allowing performers and listeners to remember a different time. (MU09-GR.7-S.1-GLE.1,3) and (MU09-GR.7-S.2-GLE.1) and (MU09-GR.7-S.3-GLE.3) and (MU09-GR.7-S.4-GLE.1,2)	In what ways do folk songs preserve culture? Who are modern folk music composers and performers? How is Hip-Hop music similar to folk music?	How have folk music traditions been adopted in the modern era?

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<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• Folk music often preserves life-changing events in history (MU09-GR.7-S.1-GLE.1,3) and (MU09-GR.7-S.3-GLE.3) and (MU09-GR.7-S.4-GLE.1,2)</li> <li>• Historical events that triggered composition of folk music (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.4-GLE.1,2)</li> <li>• Folk music has served as a medium for public outcry (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.3-GLE.3) and (MU09-GR.7-S.4-GLE.1,2)</li> <li>• Composers use folk music to express their values and beliefs (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.3-GLE.3) and (MU09-GR.7-S.4-GLE.1,2)</li> </ul>	<ul style="list-style-type: none"> <li>• Perform folk music accurately and expressively (MU09-GR.7-S.1-GLE.1,3)</li> <li>• Sight read melodies of folk music (MU09-GR.7-S.1-GLE.2,3)</li> <li>• Create a folk melody based on ideas discussed in class (MU09-GR.7-S.2-GLE.1) and (MU09-GR.7-S.3-GLE.1,2,3)</li> <li>• Improvise new verses to traditional folk music (MU09-GR.7-S.2-GLE.2)</li> <li>• Transcribe a melody from traditional folk music (MU09-GR.7-S.3-GLE.1,2,3)</li> </ul>

<p><b>Critical Language:</b> includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.          EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<p><i>Composers have used the folk music as an avenue to change public opinion, sway public policy, and to preserve historical events.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Public, conflict, values, beliefs, humor, expression, political, tension, influence, emotions</p>
<p><b>Technical Vocabulary:</b></p>	<p>Folk music, composers, lyrics</p>

### Colorado Teacher-Authored Sample Instructional Unit

<b>Unit Description:</b>	This unit is an exploration of American folk compositions and how musical artists utilize expressions of circumstance to influence change. During the duration of the unit, students will consider the use of social justice themes in folk music, in both traditional and popular forms and how these songs influence culture and document the tension/conflict in historical and cultural events. Across the unit students will critically analyze the context and purposes of patriotic songs, folk songs, anti-war songs etc. The unit culminates in asking the students to create an original song about a social issue or cause they feel passionate about.
<b>Considerations:</b>	In this unit build out, folk music is explored in a way much like the lyrics of the “The Times They are A-Changing” by Bob Dylan. The songs studied express the values and beliefs of specific groups of people at specific points in time. As times change, so do values and beliefs. The time frame of this unit focuses on the 20th and 21st centuries, but it could be modified to address other time periods. Different ethnic and social cultures have different experiences and thus varying perspectives on the same time period and/or historical event should be explored. <b><u>As is always the case, when using musical excerpts, they should be pre-screened by the teacher for appropriate content.</u></b>
<b>Unit Generalizations</b>	
<b>Key Generalization:</b>	Folk music compositions utilize expressions of circumstance to influence change
<b>Supporting Generalizations:</b>	Some historical and cultural events inspire musical compositions
	Folk music styles preserve cultural traditions by allowing performers and listeners to remember a different time

<b>Performance Assessment: <i>The capstone/summative assessment for this unit.</i></b>	
<b>Claims:</b> (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Folk music compositions utilize expressions of circumstances to influence change.
<b>Stimulus Material:</b> (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are a folk songwriter who has been asked to compose a theme song for a documentary on a social justice issue that affects one of the cultures you belong to--cultural group, age group, or ethnic group. The “documentary” is scheduled to air on a cable network for young adults and, therefore, your composition must be tailored to your age demographic.
<b>Product/Evidence:</b> (Expected product from students)	Students will write original lyrics or a melody based on a social justice theme or cause researched and chosen by students that they feel passionate about. Lyrics should include a minimum of 2 verses and a chorus. Lyrics should express the circumstances and should aim to influence positive change of those circumstances. Students will map their lyrics into measured phrases and will notate the rhythm of the chorus.
<b>Differentiation:</b> (Multiple modes for student expression)	Students may complete this performance task in a variety of ways such as: <ul style="list-style-type: none"> <li>• Read (as spoken word poetry), sing, play a recording of, and/or play their compositions live for the class or other audience.</li> <li>• Set lyrics to a simple rote melody.</li> <li>• Set lyrics to a rote melody, accompanied by a simple chord progression using at least 3 different chords.</li> <li>• Choose an existing folk song and write 2 additional verses.</li> <li>• Write an instrumental melody (no lyrics) and will write or verbally explain how their composition influences change.</li> </ul>

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<b>Texts for independent reading or for class read aloud to support the content</b>	
<b>Informational/Non-Fiction</b>	<b>Fiction</b>
<p><i>6 Steps to Songwriting Success, The Comprehensive Guide to Writing and Marketing Hit Songs</i> –Jason Blume</p> <p><i>I Love America’s Music</i> – Gary Grimm</p> <p><i>An Introduction to American Music</i>—Richard Crawford (Teacher Resource)</p> <p><i>Politics in Music</i> -- Courtney Brown (Teacher Resource)</p> <p><i>The Resisting Muse: Popular Music and Social Protest</i> – Ian Peddie (Teacher Resource)</p> <p><i>Story Behind the Protest Song: A Reference Guide to the 50 Songs That Changed the 20<sup>th</sup> Century</i> – Hardeep Phull (Teacher Resource)</p>	

<b>Ongoing Discipline-Specific Learning Experiences</b>				
1.	Description:	Think like a composer - inquire about current trends in music. Make a connection to the unit through reading a targeted and high interest article	Teacher Resources:	<a href="http://intunemonthly.com/">http://intunemonthly.com/</a> (In Tune Monthly class subscription) <a href="http://kdhx.org/music/news/40-great-protest-songs-a-to-z">http://kdhx.org/music/news/40-great-protest-songs-a-to-z</a> (40 Greatest Protest Songs/Videos) <a href="http://www.folkways.si.edu/">http://www.folkways.si.edu/</a> (Smithsonian Museum)
			Student Resources:	N/A
	Skills:	Read, evaluate, compare and contrast, paraphrase, summarize	Assessment:	Across the unit students will keep notes through journaling or other note taking options about current trends and messages in music follows: <ul style="list-style-type: none"> <li>• Written summary</li> <li>• Oral summary</li> <li>• Compare/contrast diagram</li> <li>• Slide Show</li> <li>• Drawing/Sketching</li> </ul>
2.	Description:	Think like a composer - build music literacy through music theory	Teacher Resources:	Alfred’s Essentials of Music Theory -- by Andrew Surmani, Karen Farnum Surmani, and Morty Manus
			Student Resources:	Alfred’s Essentials of Music Theory, Book 1 Online ear training games: <a href="http://trainer.thetamusic.com/">http://trainer.thetamusic.com/</a>
	Skills:	Music notation, music definitions, sight reading, aural skills	Assessment:	Throughout this unit students will be asked to demonstrate basic knowledge of musical elements through <ul style="list-style-type: none"> <li>• Written formal assessment</li> <li>• Composition</li> <li>• Improvisation</li> <li>• Group verbal response</li> <li>• Individual verbal response</li> <li>• Ear Training (Aural skills)</li> </ul>

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**Prior Knowledge and Experiences**

These ongoing learning experiences build upon a presumed (student) working knowledge of basic music theory and ear training: the musical staff, note names of the treble and bass clefs, time signature, note values (whole, half, quarter), rest values (whole, half, quarter), identifying low and high pitches, identifying correct rhythm played, and listening to and writing 2-4 measure rhythmic phrases. Thus, there are no learning experiences that introduce this knowledge or these definitions. Teachers may, however, wish to revisit/reinforce these understandings at the beginning of the unit.

**Learning Experiences # 1 – 12**  
**Instructional Timeframe: Teacher Determined**

**Learning Experience # 1**

As an introduction, the teacher may use listening examples of traditional and popular folk music so that the students can begin to define folk music.

**Generalization Connection(s):**

Folk music compositions utilize expressions of circumstance to influence change  
Folk music styles preserve cultural traditions by allowing performers and listeners to remember a different time

**Teacher Resources:**

[http://folkmusic.about.com/od/historyoffolk/a/Folk\\_History.htm](http://folkmusic.about.com/od/historyoffolk/a/Folk_History.htm) (Folk Music History)  
<http://folkmusic.about.com/od/folkmusic101/qt/LandYourLand.htm> (This Land is Your Land: History of an American Folk Song)  
Possible Listening examples may include:

- This Land in Your Land, Woody Guthrie
- Yankee Doodle (traditional)
- For What It’s Worth, Buffalo Springfield
- The Times They are A Changin’, Bob Dylan
- Blowin’ in the Wind, Bob Dylan
- I am Woman, Helen Reddy
- Man in the Mirror, performed by Michael Jackson
- No Handlebars, The Flobots
- We Shall Be Free, Garth Brooks

**Student Resources:**

[http://oxforddictionaries.com/us/definition/american\\_english/folk-music](http://oxforddictionaries.com/us/definition/american_english/folk-music) (Dictionary definition of folk music)

**Assessment:**

Students will create a diagram comparing and contrasting the content of the varied listening examples.  
[http://www.readwritethink.org/files/resources/lesson\\_images/lesson275/compcn\\_chart.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson275/compcn_chart.pdf) (Compare and contrast template)  
*And/or:*  
In pairs or small groups, students may construct a definition of “folk music” based on their diagrams. The class may discuss, as a whole, the constructed definitions and the dictionary definition of “folk music.”

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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries)	Students may use a visual organizer to illustrate each listening example Students may verbally describe what folk music means to them
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may write a main idea statement for each of the songs presented Students may choose one of the traditional songs presented and verbally explain how that song would apply to today's society
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Composers use folk music to express their values and beliefs</li> <li>• Definition of folk music (music of the people)</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Critical Listening</li> <li>• Analyzing lyrics</li> <li>• Compare/Contrast musical works</li> </ul>	
<b>Critical Language:</b>	Folk music, lyrics, beliefs, popular	

<b>Learning Experience # 2</b>		
The teacher may use a variety of resources (e.g. website, videos, documentaries, recordings) so that the students can explore the influences and tension/conflict in both the music and the lyrics established by folk songs.		
<b>Generalization Connection(s):</b>	Folk music styles preserve cultural traditions by allowing performers and listeners to remember a different time Folk music compositions utilize expressions of circumstance to influence change	
<b>Teacher Resources:</b>	<a href="http://spiritualsproject.org/">http://spiritualsproject.org/</a> (The Spirituals Project) <a href="http://video.wnpt.org/program/tennessee-civil-war-150/">http://video.wnpt.org/program/tennessee-civil-war-150/</a> (Sesquicentennial commemoration of the Civil War) <a href="http://www.negrospirituals.com/">http://www.negrospirituals.com/</a> (Negro Spirituals) <a href="http://www.helium.com/items/870100-black-history-the-role-of-spirituals-and-songs-along-the-underground-railroad">http://www.helium.com/items/870100-black-history-the-role-of-spirituals-and-songs-along-the-underground-railroad</a> (Songs Along the Underground Railroad)	
<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	Students will decode a folk song (e.g. traditional, spiritual) through playing or singing call and response patterns as a whole group. Students will journal/write a short, constructed response to one or more of the following questions: <ul style="list-style-type: none"> <li>• How did slaves use call and response in their daily lives?</li> <li>• Why did slaves use coded messages in their songs?</li> <li>• How did Spirituals reflect the circumstances of the pre-war South?</li> <li>• How do Spirituals preserve the history and culture of African Americans?</li> </ul>	

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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may identify the “call” and the “response” in a critical listening example Students may discuss, in small groups or as a whole, the answers to the response questions above
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may create a system of code words and write lyrics for an original composition in the style of African American Spirituals Students may improvise a “call” for the group to “respond” to using voices, hand drums, body percussion, or found objects Students may brainstorm a list of current songs that utilize call and response and/or coded messages
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Folk music often preserves life-changing events in history</li> <li>• Historical events that triggered composition of folk music</li> <li>• Work Songs</li> <li>• Spirituals</li> <li>• Slavery</li> <li>• Civil War</li> <li>• Call and Response</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Critical listening</li> <li>• Analyzing</li> <li>• Identifying and performing call and response</li> </ul>	
<b>Critical Language:</b>	Culture, traditions, beliefs, tension, emotions, representation, era	

<b>Learning Experience # 3</b>	
The teacher may use a variety of sources to provide examples on how composers use mode (major/minor) in folk music so that students can understand how mode can express circumstances and influence change.	
<b>Generalization Connection(s):</b>	Some historical and cultural events inspire musical compositions
<b>Teacher Resources:</b>	Possible Listening and/or singing examples may include: <i>A Change is Gonna Come</i> (minor mode), Sam Cooke <i>Yankee Doodle</i> (major mode), Traditional <i>Star Spangled Banner</i> (major mode), Traditional <i>Follow the Drinking Gourd</i> (minor mode), Traditional <i>Revolution</i> (major mode), The Beatles <a href="http://kdhx.org/music/news/40-great-protest-songs-a-to-z">http://kdhx.org/music/news/40-great-protest-songs-a-to-z</a> (Song list) <a href="http://www.musicnotes.com/">http://www.musicnotes.com/</a> (Downloadable sheet music)

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<b>Student Resources:</b>	<a href="http://www.ezfolk.com/uke/Tutorials/1four5/music-theory/key-chord-chart/key-chord-chart.html">http://www.ezfolk.com/uke/Tutorials/1four5/music-theory/key-chord-chart/key-chord-chart.html</a> (Major and Minor Chords Chart)	
<b>Assessment:</b>	Students will listen to and/or sing folk song examples, identify the mode, and discuss why the mode was an effective or ineffective tool for expression.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Teacher may play various chords and have students label them as major or minor <a href="http://www.ezfolk.com/uke/Tutorials/1four5/music-theory/key-chord-chart/key-chord-chart.html">http://www.ezfolk.com/uke/Tutorials/1four5/music-theory/key-chord-chart/key-chord-chart.html</a> (Major and Minor Chords Chart)	Students may brainstorm, individually or in small groups, a list of opposite word pairs to describe major and minor (e.g. upbeat vs. sad, bright vs. dark, playful vs. melancholy) Students may play or sing major and minor triads
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://musictheoryblog.blogspot.com/2007/01/modes-of-major-scale.html">http://musictheoryblog.blogspot.com/2007/01/modes-of-major-scale.html</a> (Modes)	Students will perform the arrangement for the class and discuss the use of mode as a form of expression Students will arrange an existing folk song in a mode opposite of the original composition (i.e. If the song is originally in a major key, the students will perform it in a minor key)
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Composers use folk music to express their values and beliefs</li> <li>• Mode</li> <li>• Expression</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Identify the characteristics of major and minor modes</li> <li>• Critical listening</li> <li>• Play or sing major and minor triads</li> <li>• Perform folk music accurately and expressively</li> </ul>	
<b>Critical Language:</b>	Expressions, influence, composition, major, minor, mode, mood	

<b>Learning Experience # 4</b>	
The teacher may use a variety of sources to provide examples of the form of folk songs so that the students can understand how the form can reinforce ideas presented in folk songs.	
<b>Generalization Connection(s):</b>	Some historical and cultural events inspire musical compositions Folk music styles preserve cultural traditions by allowing performers and listeners to remember a different time
<b>Teacher Resources:</b>	<i>Simple Gifts</i> - American Shaker Song <a href="https://www.inkling.com/read/the-enjoyment-of-music-kristine-forney-11th/part-1/chapter-6">https://www.inkling.com/read/the-enjoyment-of-music-kristine-forney-11th/part-1/chapter-6</a> (Mini-tutorial on form of music with folks song examples) <a href="http://www.youtube.com/watch?v=zPqEm7RUgdY">http://www.youtube.com/watch?v=zPqEm7RUgdY</a> (YouTube tutorial on AB and ABA form) <a href="http://www.britannica.com/EBchecked/topic/212168/folk-music/261479/The-forms-of-tunes">http://www.britannica.com/EBchecked/topic/212168/folk-music/261479/The-forms-of-tunes</a> (Folk forms- audio and video) <a href="http://www.loc.gov/folklife/guide/folkmusicandsong.html">http://www.loc.gov/folklife/guide/folkmusicandsong.html</a> (Guide to folk music-history and origins)

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	<p>Blues as a form of folk music:  <a href="http://www.scaruffi.com/history/blues.html">http://www.scaruffi.com/history/blues.html</a> (Brief Blues history)                      Musical Blues excerpts from various decades:  <a href="http://www.pbs.org/theblues/classroom/cd.html#trouble">http://www.pbs.org/theblues/classroom/cd.html#trouble</a> (Listening example of Trouble So Hard (early 1900s)  <a href="http://www.pbs.org/theblues/songsartists/songsbioalpha.html#sjames">http://www.pbs.org/theblues/songsartists/songsbioalpha.html#sjames</a> (Listening example of Skip James, "Hard Time Killin' Floor Blues" (1930s))  <a href="http://www.pbs.org/theblues/classroom/cd.html#mannish">http://www.pbs.org/theblues/classroom/cd.html#mannish</a> (Listening example of Muddy Waters, "Mannish Boy" (1950s))  <a href="http://www.pbs.org/theblues/classroom/cd.html#thrill">http://www.pbs.org/theblues/classroom/cd.html#thrill</a> (Listening example of Chris Thomas King, "Da Thrill Is Gone From Here" (early 2000s))</p>	
<b>Student Resources:</b>	6 Steps to Songwriting Success, pages 1-23	
<b>Assessment:</b>	Students will listen to folk songs with various structures and identify each part of the song (Intro, Verse, Pre-Chorus, Chorus, Bridge, Outro). Students will discuss and/or create a journal entry about how composers might choose which song structure to employ and consider the question "Does song structure have an impact of the effectiveness of the music to influence change?"	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may focus on one part of the song to identify as they are listening (e.g., listening only for the Chorus)
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may write a 3-line folk verse (ABA)
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>Composers use folk music to express their values and beliefs</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>Identifying parts of a song (form)</li> <li>Writing lyrics</li> <li>Sight read a simple melody</li> </ul>	
<b>Critical Language:</b>	Expression, Introduction, Verse, Pre-Chorus, Chorus, Bridge, Outro, Blues Form	

<b>Learning Experience # 5</b>	
The teacher may use civil rights anthems, such as "We Shall Overcome" so that the students can explore how folk music can reflect on and drive social movements.	
<b>Generalization Connection(s):</b>	Folk music compositions utilize expressions of circumstance to influence change Some historical and cultural events inspire musical compositions
<b>Teacher Resources:</b>	<a href="http://www.cbsnews.com/8301-18563_162-57599988/how-the-power-of-music-rallied-the-civil-rights-movement/">http://www.cbsnews.com/8301-18563_162-57599988/how-the-power-of-music-rallied-the-civil-rights-movement/</a> (Interview with Dr. Reagon) <a href="http://artsedge.kennedy-center.org/students/features/story-behind-the-song/we-shall-overcome.aspx">http://artsedge.kennedy-center.org/students/features/story-behind-the-song/we-shall-overcome.aspx</a> (We Shall Overcome) <a href="http://www.vh1.com/shows/vh1_rock_docs/episode.jhtml?episodeID=134183">http://www.vh1.com/shows/vh1_rock_docs/episode.jhtml?episodeID=134183</a> (The Night James Brown Saved Boston, VH1 DVD)

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<b>Student Resources:</b>	<a href="http://www.npr.org/2013/07/09/199105070/the-mix-songs-inspired-by-the-civil-rights-movement">http://www.npr.org/2013/07/09/199105070/the-mix-songs-inspired-by-the-civil-rights-movement</a> (Listening Examples)	
<b>Assessment:</b>	Students will consider that “We Shall Overcome” was labeled as an anthem for the Civil Rights Movement. Students will research and select a song as an anthem for a current social justice cause journaling their justification for their choice.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may bring in a recording of their anthem choice to play for the class Students may verbally justify and explain their anthem choice
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may perform their anthem choice for the class or other audience Students may set original lyrics to an anthem choice about a current social justice issue
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Preservation of life-changing events in history</li> <li>• Historical events that triggered composition of folk music</li> <li>• Folk music as a medium for public outcry</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Critical Listening</li> <li>• Analyzing</li> <li>• Compare/Contrast</li> </ul>	
<b>Critical Language:</b>	Public, values, beliefs, political, tension, influence, anthem	

<b>Learning Experience # 6</b>	
The teacher may use documentaries and other media on the topic of social movements so that the students can understand how folk music can be used to introduce and contextualize a social justice topic.	
<b>Generalization Connection(s):</b>	Some historical and cultural events inspire musical compositions Folk music styles preserve cultural traditions by allowing performers and listeners to remember a different time
<b>Teacher Resources:</b>	<a href="http://www.youtube.com/watch?v=nUEt5Hv4aAY">http://www.youtube.com/watch?v=nUEt5Hv4aAY</a> (King: A Filmed Record... Montgomery to Memphis (1970)) <a href="http://www.ovguide.com/nine-from-little-rock-9202a8c04000641f8000000008628c76">http://www.ovguide.com/nine-from-little-rock-9202a8c04000641f8000000008628c76</a> (Nine from Little Rock documentary)
<b>Student Resources:</b>	N/A
<b>Assessment:</b>	Students will watch the opening credits of one of the films, or other relevant parts of the film that include music, to determine how a folk song can be used to introduce and contextualize a social justice topic. <i>And/or:</i> Students will listen to folk songs with various structures and identify each part of the song (Intro, Verse, Pre-Chorus, Chorus, Bridge, Outro). Students will discuss how composers might choose which song structure to employ and consider/journal answers to the question “Does song structure have an impact of the effectiveness of the music to influence change?”

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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may focus on one part of the song to identify as they are listening (e.g. listening only for the Chorus)	N/A
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may rewrite the chorus or a verse of one of the songs in the documentary
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Composers use folk music to express their values and beliefs</li> <li>• Folk music often preserves life changing events in history</li> <li>• Historical events that triggered composition of folk music</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Identifying parts of a song (form)</li> <li>• Writing lyrics</li> <li>• Sight read a simple melody</li> </ul>	
<b>Critical Language:</b>	Expression, Introduction, Verse, Pre-Chorus, Chorus, Bridge, Outro, Blues Form	

<b>Learning Experience # 7</b>	
The teacher may use historical and current patriotic music so that students can explore how passions for country/nation can reflect and drive patriotic music.	
<b>Generalization Connection(s):</b>	Folk music compositions utilize expressions of circumstance to influence change Some historical and cultural events inspire musical compositions
<b>Teacher Resources:</b>	<a href="http://www.library.pitt.edu/voicesacrosstime/come-all-ye/ti/2006/Lesson%20Plans/020608KatzCampianoKiefer.html">http://www.library.pitt.edu/voicesacrosstime/come-all-ye/ti/2006/Lesson%20Plans/020608KatzCampianoKiefer.html</a> (Patriotism and Protest Sample Lesson Plan) Possible Listening Examples may include: <i>This Land is Your Land</i> - Woody Guthrie <i>Yankee Doodle</i> -Traditional <i>The Star Spangled Banner</i> as performed by Jimi Hendrix at Woodstock 1969 <i>Born in the USA</i> - Bruce Springsteen <a href="http://www.cbsnews.com/video/watch/?id=3340307n">http://www.cbsnews.com/video/watch/?id=3340307n</a> (Interview with Bruce Springsteen on Protest Music and Patriotism)
<b>Student Resources:</b>	N/A
<b>Assessment:</b>	Students will form two groups and conduct a debate or Socratic Seminar on this question, “What makes a song patriotic or unpatriotic?” <a href="http://ww2.chandler.k12.az.us/cms/lib6/AZ01001175/Centricity/Domain/1070/Socratic_Seminar_Observation_Form.pdf">http://ww2.chandler.k12.az.us/cms/lib6/AZ01001175/Centricity/Domain/1070/Socratic_Seminar_Observation_Form.pdf</a> (Peer/self-observation form for Socratic seminars)

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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may work together to divide a list of patriotic songs into two lists, patriotic and unpatriotic. Students may explain and justify their choices
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may research the origins of songs such as Yankee Doodle (originally sung by the British to taunt the New Englanders) and report on the evolution of the song from its original intent
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>Folk music has served as a medium for public outcry</li> <li>Composers use folk music to express their values and beliefs</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>Critical listening</li> <li>Analyzing</li> <li>Expressing a position</li> </ul>	
<b>Critical Language:</b>	Conflict, expression, political, influence, representation	

**Learning Experience # 8**

The teacher may use documentaries and other media on the topic of patriotism so that the students can understand how folk music can be used to introduce and contextualize a patriotic topic.

<b>Generalization Connection(s):</b>	Some historical and cultural events inspire musical compositions Folk music styles preserve cultural traditions by allowing performers and listeners to remember a different time
<b>Teacher Resources:</b>	<a href="http://www.history.com/topics/july-4th">http://www.history.com/topics/july-4th</a> (July 4 <sup>th</sup> ) <a href="http://www.history.com/topics/john-adams">http://www.history.com/topics/john-adams</a> (John Adams) <a href="http://www.history.com/topics/history-of-veterans-day">http://www.history.com/topics/history-of-veterans-day</a> (Veterans Day) <a href="http://www.history.com/topics/memorial-day-history">http://www.history.com/topics/memorial-day-history</a> (Memorial Day)
<b>Student Resources:</b>	<a href="http://www.history.com/topics/july-4th">http://www.history.com/topics/july-4th</a> (July 4 <sup>th</sup> ) <a href="http://www.history.com/topics/john-adams">http://www.history.com/topics/john-adams</a> (John Adams) <a href="http://www.history.com/topics/history-of-veterans-day">http://www.history.com/topics/history-of-veterans-day</a> (Veterans Day) <a href="http://www.history.com/topics/memorial-day-history">http://www.history.com/topics/memorial-day-history</a> (Memorial Day)
<b>Assessment:</b>	<p>Students will watch the opening credits of one of the films, or other relevant parts of the film that include music, to determine how a folk song can be used to introduce and contextualize patriotism.</p> <p><i>And/or:</i></p> <p>Students will listen to patriotic folk songs with various structures and identify each part of the song (Intro, Verse, Pre-Chorus, Chorus, Bridge, Outro). Students may discuss how composers might choose which song structure to employ and consider/journal around the question “Does song structure have an impact of the effectiveness of the music to influence change?”</p>

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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may focus on one part of the song to identify as they are listening (e.g. listening only for the Chorus)
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.taxi.com/music-business-faq/songwriting/lyrics/rewritinglyrics.php">http://www.taxi.com/music-business-faq/songwriting/lyrics/rewritinglyrics.php</a> (Basic overview article on rewriting song lyrics)	Students may rewrite the chorus or a verse of one of the songs in the documentary
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Composers use folk music to express their values and beliefs</li> <li>• Folk music often preserves life changing events in history</li> <li>• Historical events that triggered composition of folk music</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Identifying parts of a song (form)</li> <li>• Writing lyrics</li> <li>• Sight read a simple melody</li> </ul>	
<b>Critical Language:</b>	Expression, Introduction, Verse, Pre-Chorus, Chorus, Bridge, Outro, Blues Form	

<b>Learning Experience # 9</b>		
The teacher may use historical and current anti-war folk songs so that students can explore how music was/is used to illustrate tension/conflict to inform audiences, rally the public, and influence change.		
<b>Generalization Connection(s):</b>	Some historical and cultural events inspire musical compositions Folk music compositions utilize expressions of circumstance to influence change Folk music styles preserve cultural traditions by allowing performers and listeners to remember a different time	
<b>Teacher Resources:</b>	<a href="http://www.vh1.com/music/songlists/antiwar/">http://www.vh1.com/music/songlists/antiwar/</a> (Song List and Descriptions)	
<b>Student Resources:</b>	<a href="http://kdhx.org/music/news/40-great-protest-songs-a-to-z">http://kdhx.org/music/news/40-great-protest-songs-a-to-z</a> (40 Greatest Protest Songs/Videos) <a href="http://www.examiner.com/article/10-top-anti-war-protest-songs-about-the-vietnam-war">http://www.examiner.com/article/10-top-anti-war-protest-songs-about-the-vietnam-war</a> (Vietnam War Era Songs)	
<b>Assessment:</b>	Students will compare/contrast an anti-war song from the Vietnam era such as <i>Fortunate Son</i> by Creedence Clearwater Revival to an anti-war song from the Iraq War era such as <i>Holiday</i> by Green Day. <a href="http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf">http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf</a> (Compare and contrast thinking map)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may watch a music video of one of the anti-war songs studied and produce a verbal or written description of the intent of the song and video Students may choose an anti-war song from the Vietnam era and produce a verbal or written explanation of how this song applies to world conflicts today

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	<p>Students may research anti-war or anti-conflict songs from other countries (e.g. “Sunday Bloody Sunday” by U2 or “Beds are Burning” by Midnight Oil) and produce a verbal or written report.</p> <p>Students may analyze the use of humor in anti-war songs, such as in the Vietnam era song “I Feel Like I’m Fixing to Die Rag” by Country Joe MacDonald</p> <p>Students may analyze the use of call and response in anti-war chanting and may create an original anti-war or anti-conflict (e.g. bullying) call and response chant</p>
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Historical events that triggered composition of folk music</li> <li>• Folk music often preserves life-changing events in history</li> <li>• Folk music has served as a medium for public outcry</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Critical Listening</li> <li>• Analyzing</li> </ul>	
<b>Critical Language:</b>	Era, conflict, political, influence, change, humor	

<b>Learning Experience # 10</b>	
<p>The teacher may use documentaries and other media on the topic of war so that the students can understand how folk music can be used to introduce and contextualize an anti-war topic.</p>	
<b>Generalization Connection(s):</b>	<p>Some historical and cultural events inspire musical compositions</p> <p>Folk music styles preserve cultural traditions by allowing performers and listeners to remember a different time</p>
<b>Teacher Resources:</b>	<p><a href="http://www.history.com/topics/vietnam-war">http://www.history.com/topics/vietnam-war</a> (Vietnam War)</p> <p><a href="http://www.history.com/topics/americas-wars">http://www.history.com/topics/americas-wars</a> (America’s Wars)</p> <p><a href="http://www.history.com/topics/world-war-i">http://www.history.com/topics/world-war-i</a> (World War I)</p> <p><a href="http://www.history.com/topics/world-war-ii">http://www.history.com/topics/world-war-ii</a> (World War II)</p>
<b>Student Resources:</b>	<p><a href="http://www.history.com/topics/vietnam-war">http://www.history.com/topics/vietnam-war</a> (Vietnam War)</p> <p><a href="http://www.history.com/topics/americas-wars">http://www.history.com/topics/americas-wars</a> (America’s Wars)</p> <p><a href="http://www.history.com/topics/world-war-i">http://www.history.com/topics/world-war-i</a> (World War I)</p> <p><a href="http://www.history.com/topics/world-war-ii">http://www.history.com/topics/world-war-ii</a> (World War II)</p>
<b>Assessment:</b>	<p>Students will watch the opening credits of one of the films, or other relevant parts of the film that include music, to determine how a folk song can be used to introduce and contextualize an anti-war topic.</p> <p><i>And/or:</i></p>

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	Students will listen to anti-war folk songs with various structures and identify each part of the song (Intro, Verse, Pre-Chorus, Chorus, Bridge, Outro). Students may discuss how composers might choose which song structure to employ and consider/journal around the question “Does song structure have an impact of the effectiveness of the music to influence change?”	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may focus on one part of the song to identify as they are listening (e.g. listening only for the Chorus)
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.taxi.com/music-business-faq/songwriting/lyrics/rewritinglyrics.php">http://www.taxi.com/music-business-faq/songwriting/lyrics/rewritinglyrics.php</a> (Basic overview article on rewriting song lyrics)	Students may rewrite the chorus or a verse of one of the songs in the documentary
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Composers use folk music to express their values and beliefs</li> <li>• Folk music often preserves life changing events in history</li> <li>• Historical events that triggered composition of folk music</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Identifying parts of a song (form)</li> <li>• Writing lyrics</li> <li>• Sight read a simple melody</li> </ul>	
<b>Critical Language:</b>	Expression, Introduction, Verse, Pre-Chorus, Chorus, Bridge, Outro, Blues Form	

<b>Learning Experience # 11</b>		
The teacher may use a variety of resources so that students can explore the influence and tension/conflict employed by the songs of the labor movements in the 1940’s and 1960’s.		
<b>Generalization Connection(s):</b>	Folk music styles preserve cultural traditions by allowing performers and listeners to remember a different time Some historical and cultural events inspire musical compositions	
<b>Teacher Resources:</b>	<a href="http://www.farmworkermovement.org/">http://www.farmworkermovement.org/</a> (Farm Worker’s Movement/Cesar Chavez) <a href="http://www.farmworkermovement.org/media/Scott/INTRODUCTIONTOSONGSANDCOMMENTARY(FINAL).pdf">http://www.farmworkermovement.org/media/Scott/INTRODUCTIONTOSONGSANDCOMMENTARY(FINAL).pdf</a> (Songs of the Farm Worker’s Movement) <a href="http://www.folkways.si.edu/classic-labor-songs-from-folkways/american-folk-struggle-protest/music/album/smithsonian">http://www.folkways.si.edu/classic-labor-songs-from-folkways/american-folk-struggle-protest/music/album/smithsonian</a> (Labor Movement Songs)	
<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	Students will sight read and/or transcribe the melody of a simple labor movement song such as <i>De Colores</i> or <i>We Shall Not Be Moved</i> and discuss the cultural connections to the song. Students may reinforce their understanding of rhythmic notation by transcribing the rhythm a folk song from the labor movement.	

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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Student may identify and share a folk song in his/her native language that supports the labor movement
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.timetoast.com/">http://www.timetoast.com/</a> (Free, web-based timeline program that is user friendly)	Students may sequence the multiple uses of the folk song “We Shall Overcome” by various movements in a timeline
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Historical events that triggered composition of folk music</li> <li>• Folk music often preserves life-changing events in history</li> <li>• Folk music has served as a medium for public outcry</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Critical Listening</li> <li>• Analyzing</li> <li>• Melodic Sight Reading</li> <li>• Melodic Transcription</li> <li>• Rhythmic Transcription</li> </ul>	
<b>Critical Language:</b>	Culture, style, representation, tradition, influence	

<b>Learning Experience # 12</b>		
The teacher may use past and current popular music so that students can explore Hip Hop and/or Rap as folk music (music of the people) and how musical artists of this genre use their music to influence change.		
<b>Generalization Connection(s):</b>	Some historical and cultural events inspire musical compositions Folk music compositions utilize expressions of circumstance to influence change	
<b>Teacher Resources:</b>	<a href="http://www.ithaca.edu/wise/hip_hop/">http://www.ithaca.edu/wise/hip_hop/</a> (Lesson Plan Ideas. Not all media is school appropriate.) Possible Listening Examples: <ul style="list-style-type: none"> <li>• <i>The Message</i>-Grandmaster Flash</li> <li>• <i>Get By</i>-Talib Kwele</li> <li>• <i>New World Water</i>- Mos Def (radio edit)</li> <li>• <i>Keep Ya Head Up</i>-Tupac Shakur</li> <li>• <i>Tie My Hands</i>- Lil Wayne</li> <li>• <i>I Have a Dream, Common feat</i>-Will.i.am</li> <li>• <i>Where is the Love?</i>-Black Eyed Peas</li> <li>• <i>Same Love</i>-Macklemore</li> </ul>	
<b>Student Resources:</b>	<a href="http://www.youtube.com/watch?v=0clhb7mHtlg&amp;feature=youtu.be">http://www.youtube.com/watch?v=0clhb7mHtlg&amp;feature=youtu.be</a> (Interview with Lil Wayne) <a href="http://www.pbs.org/wnet/getupstandup/">http://www.pbs.org/wnet/getupstandup/</a> (Get Up, Stand Up, The Story of Pop and Protest)	

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<b>Assessment:</b>	Students will randomly select one song from a predetermined list of Hip Hop songs and complete the following tasks: <ul style="list-style-type: none"> <li>Analyze the intent of the lyrics (How does the composer want to influence the listener? Identify the social justice issue.)</li> <li>Map the structure of the song (Verse, Chorus, etc.)</li> <li>Research the historical context for the song. (What was going on at the time? How did the circumstance inspire the writing of the song?)</li> <li>Describe the song in musical terms (Tempo, Style, Instrumentation, Mode, etc.)</li> </ul>	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.smashingmagazine.com/2008/09/28/60-inspiring-concert-posters-from-10-amazing-artists/">http://www.smashingmagazine.com/2008/09/28/60-inspiring-concert-posters-from-10-amazing-artists/</a> (Examples of inspiring concert posters) <a href="http://www.postermywall.com/index.php/p/classroom-posters">http://www.postermywall.com/index.php/p/classroom-posters</a> (Free classroom poster creator)	Students may work in partners of small groups Students may create a concert poster for a Hip Hop artist that highlights the artist’s values and beliefs
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.npr.org/templates/story/story.php?storyId=1178621">http://www.npr.org/templates/story/story.php?storyId=1178621</a> (NPR Interview, Article and Audio (Teacher reference) <a href="http://www.enotes.com/shakespeare-quotes/sweet-uses-adversity">http://www.enotes.com/shakespeare-quotes/sweet-uses-adversity</a> (Shakespeare quote)	Students may write an essay that compares the intent of Hip Hop lyrics to an excerpt from Shakespeare’s <i>As You Like It, Act 2, scene 1, 12–17</i>
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>Historical events that triggered composition of folk music</li> <li>Folk music often preserves life-changing events in history</li> <li>Folk music has served as a medium for public outcry</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>Critical Listening</li> <li>Analyzing</li> <li>Rhythmic Transcription</li> </ul>	
<b>Critical Language:</b>	Style, era, humor, influence, values, beliefs	