

Unit Title: Feeling Blue

INSTRUCTIONAL UNIT AUTHORS

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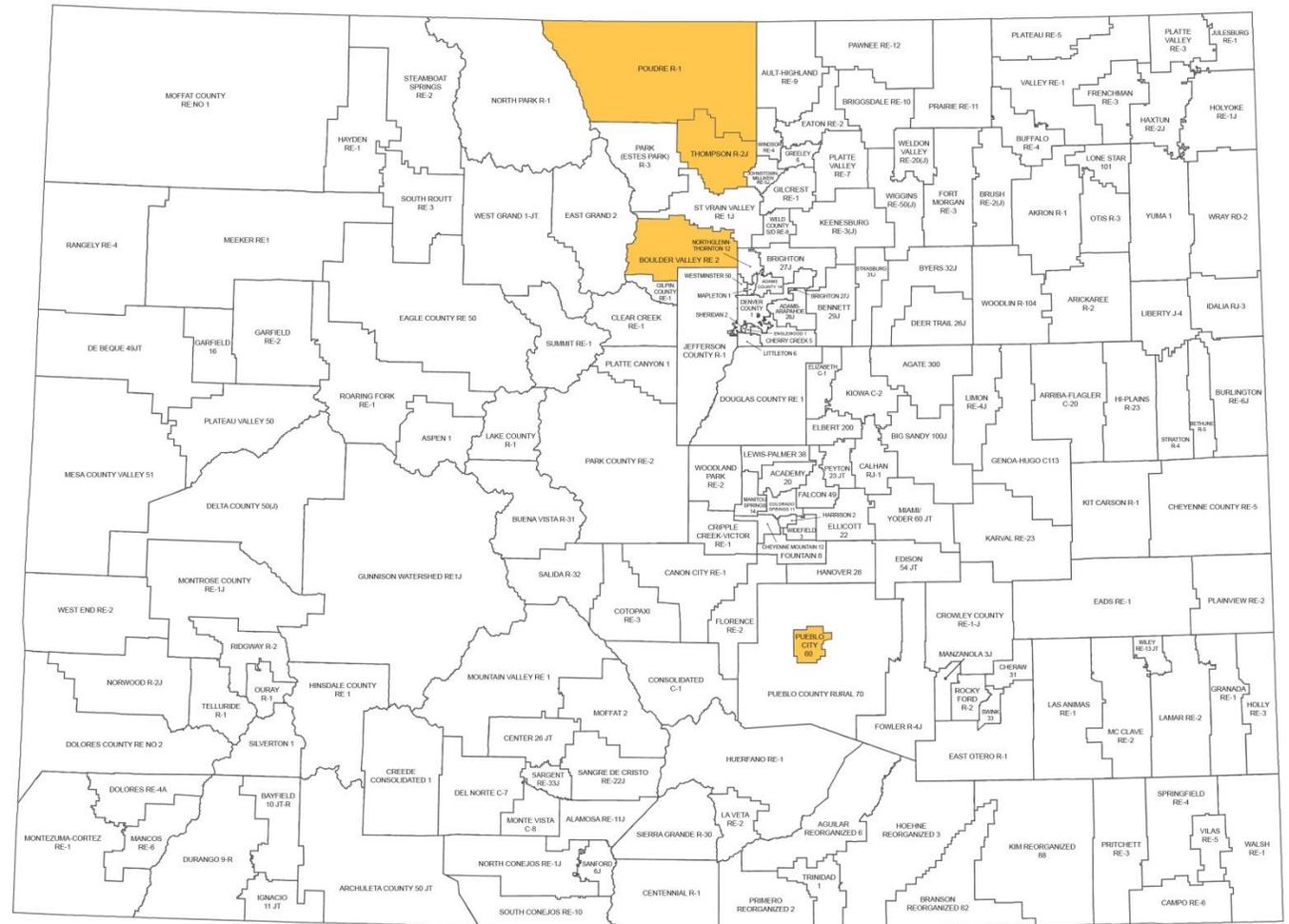
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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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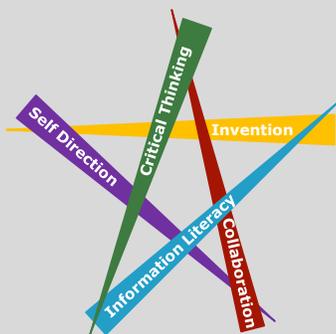


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their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

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Music	Grade Level	5 th Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Expression of Music	1. Perform using enhanced musical techniques	MU09-GR.5-S.1-GLE.1	
	2. Perform more complex rhythmic, melodic, and harmonic patterns	MU09-GR.5-S.1-GLE.2	
	3. Perform melodies using traditional notation	MU09-GR.5-S.1-GLE.3	
2. Creation of Music	1. Improvise question and answer and basic musical phrases	MU09-GR.5-S.2-GLE.1	
	2. Notate simple compositions	MU09-GR.5-S.2-GLE.2	
3. Theory of Music	1. Analyze and apply dynamics, tempo, meter, and articulation using appropriate music vocabulary	MU09-GR.5-S.3-GLE.1	
	2. Analyze aurally and visually notation of form in music	MU09-GR.5-S.3-GLE.2	
	3. Analyze more complex instrumental and vocal examples	MU09-GR.5-S.3-GLE.3	
	4. Comprehension and application of melodic, rhythmic, and harmonic patterns	MU09-GR.5-S.3-GLE.4	
4. Aesthetic Valuation of Music	1. Explain and defend personal preferences for specific music	MU09-GR.5-S.4-GLE.1	
	2. Articulate the meaning in music according to elements, aesthetic qualities, and human responses	MU09-GR.5-S.4-GLE.2	

Colorado 21st Century Skills



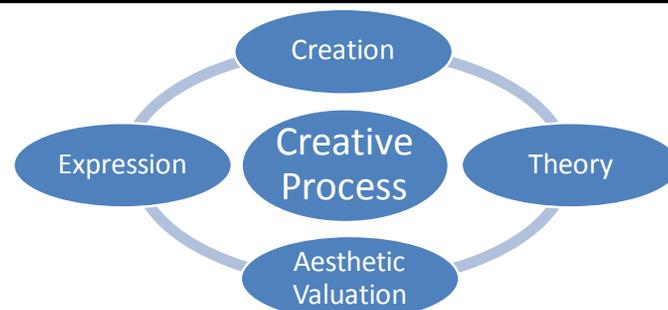
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*



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.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Feeling Blue	Instructor's Choice	Instructor's Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Feeling Blue		Length of Unit	Instructor choice
Focusing Lens(es)	Origins, Patterns, Play/Exploration	Standards and Grade Level Expectations Addressed in this Unit	MU09-GR.5-S.1-GLE.2 MU09-GR.5-S.2-GLE.1 MU09-GR.5-S.3-GLE.2, MU09-GR.5-S.3-GLE.3, MU09-GR.5-S.3-GLE.4 MU09-GR.5-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How does a culture’s history impact its music? (MU09-GR.5-S.2-GLE.1) and (MU09-GR.5-S.3-GLE.2,3) and (MU09-GR.5-S.4-GLE.2-EO.b,c) • How can emotions be expressed without words? • How does improvisation use musical elements to express personal ideas? 			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Improvisation, Style, Emotions, Form, Tradition, Expression, Culture			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Influences and traditions shape musical style. (MU09-GR.5-S.3-GLE.3-EO.c) and (MU09-GR.5-S.4-GLE.2-EO.b,c)	What influences guided the development of the blues? What culture is most often identified with the blues?	How does style develop? How does style develop In music? What is music’s role in society?
Form and emotions guide improvisation to allow for personal expression through music. (MU09-GR.5-S.1-GLE.2-EO.c) and (MU09-GR.5-S.2-GLE.1-EO.a,b) and (MU09-GR.5-S.3-GLE.2,4) and (MU09-GR.5-S.4-GLE.2-EO.c)	What chord progression is used for 12-bar blues? What notes (scale degree number, solfege, etc.) are in each I, IV, or V chord?	How can form organize ideas? How can emotions influence improvisation?
Traditional cultural music structures govern the development of improvisation. (MU09-GR.5-S.1-GLE.1-EO.a) and (MU09-GR.5-S.2-GLE.1,2) and (MU09-GR.5-S.3-GLE.2,4) and (MU09-GR.5-S.4-GLE.2)	What does it mean to improvise? What cultural music is known for improvisation?	What are the ways that musical elements can be used in improvisation?

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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • The construction of I-IV-V chords (MU09-GR.5-S.1-GLE.2-EO.c) and (MU09-GR.5-S.2-GLE.1-EO.b) and (MU09-GR.5-S.3-GLE.4-EO.c) • The 12-bar blues form (MU09-GR.5-S.2-GLE.1-EO.a,b) and (MU09-GR.5-S.3-GLE.2,4) • The meaning of improvisation (MU09-GR.5-S.2-GLE.1-EO.a,b) • The origin of the Blues (MU09-GR.5-S.3-GLE.3-EO.c) and (MU09-GR.5-S.4-GLE.2-EO.b,c) • Lines and spaces of bass clef staff (MU09-GR.5-S.3-GLE.2-EO.a) 	<ul style="list-style-type: none"> • Identify I-IV-V chords aurally and through written notation (MU09-GR.5-S.1-GLE.2-EO.c) and (MU09-GR.5-S.2-GLE.1-EO.b) and (MU09-GR.5-S.3-GLE.4-EO.c) • Perform I-IV-V chords (MU09-GR.5-S.1-GLE.2-EO.c) and (MU09-GR.5-S.2-GLE.1-EO.b) and (MU09-GR.5-S.3-GLE.4-EO.c) • Improvise completion of a phrase (MU09-GR.5-S.2-GLE.1-EO.a) • Aurally identify 12-bar blues form (MU09-GR.5-S.3-GLE.2,4) • Improvise in 12- bar blues form (MU09-GR.5-S.2-GLE.1-EO.a,b) • Describe expression of emotion in the Blues (MU09-GR.5-S.4-GLE.2-EO.b,c)

<p>Critical Language: 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>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>Historical and cultural influences led to the development of the 12-bar blues form.</i></p>
<p>Academic Vocabulary:</p>	<p>Improvise, cultural, historical, mood, phrase, origin, evoke, image, form, expression, emotions</p>
<p>Technical Vocabulary:</p>	<p>Chord progression, 12-bar blues, meter, bass clef staff, notation, blues</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	This unit is an exploration of the Blues as a musical genre and how Blues artists utilized historical and cultural roots within their compositions. Throughout the duration of the unit, students will consider the use of form and emotions to guide improvisation in Blues music. Across the unit students will critically analyze the context and purposes of Blues music. The unit culminates in asking the students to create lyrics and an improvised original 12-bar Blues progression.
Considerations:	This unit focuses on the specific genre of Blues music including its historical and cultural roots. This unit can be modified to delve deeper into another genre of music if teachers wish to customize the topic. For the Blues study, It is important for students to understand the experiences of the African-American people that influenced the development of the Blues. After understanding the historical and cultural influences, students should use this information to use their own emotions and musical knowledge to create a personal Blues musical expression. Students should also be encouraged to express their thought process for creating their personal Blues musical expression.
Unit Generalizations	
Key Generalization:	Traditional cultural music structures govern the development of improvisation.
Supporting Generalizations:	Form and emotions guide improvisation to allow for personal expression through music.
	Influences and traditions shape musical style.

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Traditional cultural music structures govern the development of improvisation.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are a recording artist and you are working on an album. Your producer suggests that you need a bit more variety in your album list and that you should include a Blues song. This song will be included on your new album for your fans. You will write appropriate lyrics that reflect traditional Blues cultural music expression and an improvisation (for an instrument or singing) for a 12-bar Blues progression.
Product/Evidence: (Expected product from students)	Students will improvise over the 12 bar Blues chord structure. The improvisation will include a minimum of 12 measures which will align with the 12 bar Blues structure, within the given tempo. Students can improvise using pitched percussion (i.e. barred instruments), recorder, or singing.
Differentiation: (Multiple modes for student expression)	Students may wish to modify an existing 12 bar Blues sequence by adding a repeated measure with a new ending versus improvising over a given 12 bar Blues sequence. Students may also want to research a contemporary song that shares or is influenced by a Blues chord structure.

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<i>Jazz and Blues</i> -David Armentrout and Patricia Armentrout (grades 3-5, Lexile Measure 860L) <i>What the Music Said: Black Popular Music and Black Public Culture</i> - Marc Anthony	<i>Satchmo's Blues</i> -Alan Schroeder <i>One Shoe Blues</i> - Sandra Boynton <i>Yesterday, I Had the Blues</i> - Jeron Ashford Frame

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<p><i>Roosevelt's Blues: African-American Blues and Gospel Songs on FDR</i>- Guido VanRijn</p> <p><i>The Blues: Birth of an American Sound: Journey to Freedom, the African American Library</i>-Pamela J. Dell</p> <p><i>The Blues Singers (Ten Who Rocked the World)</i>-Julius Lester</p> <p><i>Heroes of Blues, Jazz & Country (R. Crumb's)</i>-Illustrated by R. Crumb</p> <p><i>Heroes of the Blues (a Set of 36 Cards)</i>-Text by Stephen Calt</p> <p><i>Little Blues Book</i>-Brian Robertson</p>	<p><i>All God's Critters</i>-Words and Music by Bill Staines</p> <p><i>Becoming Billie Holiday</i>-Words and Music by Various Artists Story by Carole Boston Weatherford</p> <p><i>Big Top and the Blues</i>- Story and Music by Michael Hill</p> <p><i>Black Cat Bone (the Life of Blues Legend Robert Johnson)</i>- J. Patrick Lewis</p> <p><i>Blue Moo</i>- Sandra Boynton</p> <p><i>Blues Journey</i>-Poems by Walter Dean Myers (Audio Book)</p> <p><i>The Blues of Flats Brown</i>-Walter Dean Myers</p> <p><i>The Daddy Longlegs Blues</i>-Mike Ornstein</p> <p><i>Duke Ellington's Nutcracker Suite</i>-Text by Anna Harwell Celenza</p> <p><i>God Bless the Child</i>-Words and Music by Billie Holiday and Arthur Herzog Jr.</p> <p><i>Grandma's Feather Bed (John Denver's)</i>-Words and Music by Jim Connor</p> <p><i>The Middle-Child Blues</i>-Kristyn Crow</p> <p><i>Ol' Bloo's Boogie-Woogie Band and Blues Ensemble</i>- Jan Huling</p> <p><i>The Old Cotton Blues</i>- Linda England</p> <p><i>Roots and Blues: a Celebration</i>-Poems by Arnold Adoff</p> <p><i>Ruby Sings the Blues</i>-Niki Daly</p> <p><i>Summertime (from Porgy and Bess)</i>-Words by DuBose Heyward</p> <p><i>Theo and the Blue Note</i>- Peter Kuper</p>
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Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Work like a musician-Instrument care: students should always play instruments and/or sing with proper technique	Teacher Resources:	http://www.waunakee.k12.wi.us/faculty/gbraun/newsfile12626_1.pdf (Guide for caring for brass instruments) http://www.celloonline.com/instrumentcare.htm (Site for cello care) http://www.violinstudent.com/care.html (Guide for violin care) http://musiced.nafme.org/interest-areas/choral-education/handle-with-care-vocal-health-part-1/ (Vocal care) http://musicshowcaseonline.com/resources_instrumentCareWoodwind.asp (Woodwind care and maintenance)
			Student Resources:	See above
	Skills:	Demonstrate understanding for using an instrument and caring for instruments Identify understanding of the structural components of an instrument and how they produce sound Demonstrate proper vocal technique	Assessment:	Students will use demonstrate knowledge in care/maintenance/use of their instruments and/or voice https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Modifiable collection of checklists to collect observation data).

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2.	Description:	Read/Compose like a musician- Musical form: the framework for a composition	Teacher Resources:	http://www.dolmetsch.com/form.pdf (A Practical Guide to Musical Composition © Alan Belkin, 1995-1999- ideas for teaching composition) http://www.pinterest.com/deborahoakes/music-theory-form/ (Pinterest page devoted to Music Theory-Form)
	Skills:	Compose/write music using a given form and understanding the patterns within each form.	Student Resources:	Musician's Journal
		Assessment:	Students will demonstrate knowledge in musical form and its purpose through discussion and/or journal entries.	

Prior Knowledge and Experiences

Students will have some sense of how to play instruments that could be used in the 12-bar Blues song (xylophones, recorders, singing voice). Students will also be able to write music using “measures” in common time. It will be helpful if students have some prior experience with writing poems.

Learning Experiences # 1 – 8 Instructional Timeframe: Teacher Determined

Learning Experience # 1

As an introduction the teacher may share a story such as *Jazz and Blues* by David Armentrout and Patricia Armentrout so that students can begin to understand the cultural origin of the Blues and Jazz genres of music.

Generalization Connection(s):

Traditional cultural music structures govern the development of improvisation

Teacher Resources:

<http://www.pinterest.com/search/pins/?q=T-charts%20with%20sticky%20notes>
<http://www.pbs.org/theblues/classroom/defhistory.html> (Blues Classroom at pbs.org, teacher.scholastic.com (History of Jazz) *The Blues Roadtrip Interactive Map*)PBS Lesson Plans and resources
<http://www.scaruffi.com/history/blues.html> (Brief Blues history)

Musical excerpts from various decades:

<http://www.pbs.org/theblues/classroom/cd.html#trouble> (Listening example of Trouble So Hard (early 1900s)
<http://www.pbs.org/theblues/songsartists/songsbioalpha.html#sjames> (Listening example of Skip James, "Hard Time Killin' Floor Blues" (1930s))
<http://www.pbs.org/theblues/classroom/cd.html#mannish> (Listening example of Muddy Waters, "Mannish Boy" (1950s))
<http://www.pbs.org/theblues/classroom/cd.html#thrill> (Listening example of Chris Thomas King, "Da Thrill Is Gone From Here" (early 2000s))

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<p>Student Resources:</p>	<p>Musical excerpts from various decades: http://www.pbs.org/theblues/classroom/cd.html#trouble (Listening example of Trouble So Hard (early 1900s) http://www.pbs.org/theblues/songsartists/songsbioalpha.html#sjames (Listening example of Skip James, "Hard Time Killin' Floor Blues" (1930s)) http://www.pbs.org/theblues/classroom/cd.html#mannish (Listening example of Muddy Waters, "Mannish Boy" (1950s)) http://www.pbs.org/theblues/classroom/cd.html#thrill (Listening example of Chris Thomas King, "Da Thrill Is Gone From Here" (early 2000s)) Blues image resources: http://www.shutterstock.com/cat.mhtml?searchterm=blues+music&search_group=&lang=en&search_source=search_form (Blues images) http://www.shutterstock.com/cat.mhtml?searchterm=blues+musician&search_group=&lang=en&search_source=search_form (Blues musician images) http://www.shutterstock.com/cat.mhtml?searchterm=blues+band&search_group=&lang=en&search_source=search_form (Blues band images) http://www.shutterstock.com/cat.mhtml?searchterm=blues+singer&search_group=&lang=en&search_source=search_form (Blues singer images)</p>	
<p>Assessment:</p>	<p>Students will work together to create a class poster that identifies various musical characteristics, historical and/or cultural influences of Blues to place on a class chart (see Teacher Resources above). http://www.postermywall.com/index.php/p/classroom-posters (Free classroom poster creator for Blues poster)</p>	
<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p> <p>http://www.shutterstock.com/cat.mhtml?searchterm=blues+music&search_group=&lang=en&search_source=search_form (Blues images) http://www.shutterstock.com/cat.mhtml?searchterm=blues+musician&search_group=&lang=en&search_source=search_form (Blues musician images) http://www.shutterstock.com/cat.mhtml?searchterm=blues+band&search_group=&lang=en&search_source=search_form (Blues band images) http://www.shutterstock.com/cat.mhtml?searchterm=blues+singer&search_group=&lang=en&search_source=search_form (Blues singer images)</p>	<p>Expression (Products and/or Performance)</p> <p>Students may work with partners to select their images for their poster</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p> <p>N/A</p>	<p>Expression (Products and/or Performance)</p> <p>Students may research famous Blues artists and pieces Students may offer additional characteristics including famous artists or famous Blues pieces</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> The origin of the Blues 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> • Describe the cultural influences and historical significance of Blues music • Identify musical characteristics of the Blues genre • Describe expression of emotion in the Blues
Critical Language:	Blues, cultural, historical, mood, phrase, origin, evoke, image, expression, emotions, influence

Learning Experience # 2

The teacher may share a story such as *The Middle-Child Blues* by Kristyn Crow so that students can identify the emotional influence found in the Blues.

Generalization Connection(s):	Traditional cultural music structures govern the development of improvisation
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Teacher Resources:	<p> http://www.pinterest.com/search/pins/?q=T-charts%20with%20sticky%20notes http://www.pbs.org/theblues/classroom/defhistory.html (Blues Classroom at pbs.org, teacher.scholastic.com (History of Jazz) <i>The Blues Roadtrip Interactive Map</i>)PBS Lesson Plans and resources http://www.scaruffi.com/history/blues.html (Brief Blues history) </p> <p>Musical excerpts from various decades:</p> <p> http://www.pbs.org/theblues/classroom/cd.html#trouble (Listening example of Trouble So Hard (early 1900s) http://www.pbs.org/theblues/songsartists/songsbioalpha.html#sjames (Listening example of Skip James, "Hard Time Killin' Floor Blues" (1930s)) http://www.pbs.org/theblues/classroom/cd.html#mannish (Listening example of Muddy Waters, "Mannish Boy" (1950s)) http://www.pbs.org/theblues/classroom/cd.html#thrill (Listening example of Chris Thomas King, "Da Thrill Is Gone From Here" (early 2000s)) </p>
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Student Resources:	<p>Musical excerpts from various decades:</p> <p> http://www.pbs.org/theblues/classroom/cd.html#trouble (Listening example of Trouble So Hard (early 1900s) http://www.pbs.org/theblues/songsartists/songsbioalpha.html#sjames (Listening example of Skip James, "Hard Time Killin' Floor Blues" (1930s)) http://www.pbs.org/theblues/classroom/cd.html#mannish (Listening example of Muddy Waters, "Mannish Boy" (1950s)) http://www.pbs.org/theblues/classroom/cd.html#thrill (Listening example of Chris Thomas King, "Da Thrill Is Gone From Here" (early 2000s)) </p> <p>Blues image resources:</p> <p> http://www.shutterstock.com/cat.mhtml?searchterm=blues+music&search_group=&lang=en&search_source=search_form (Blues images) http://www.shutterstock.com/cat.mhtml?searchterm=blues+musician&search_group=&lang=en&search_source=search_form (Blues musician images) http://www.shutterstock.com/cat.mhtml?searchterm=blues+band&search_group=&lang=en&search_source=search_form (Blues band images) http://www.shutterstock.com/cat.mhtml?searchterm=blues+singer&search_group=&lang=en&search_source=search_form (Blues singer images) </p>
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Assessment:	Students will be asked to identify/journal about at least one type of emotion expressed in Blues music. Possible prompts could include: "How does the music make you feel?" "What specific emotions drove the development of the Blues?"	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may dictate or draw journal entries
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may offer additional characteristics including eras of Blues styles Students may research famous blues artists and pieces
Critical Content:	<ul style="list-style-type: none"> The origin of the Blues 	
Key Skills:	<ul style="list-style-type: none"> Describe expression of emotion in the Blues 	
Critical Language:	Blues, cultural, historical, mood, phrase, origin, evoke, image, expression, emotions, influence	

Learning Experience # 3

The teacher may share a story such as *The Blues Singers (Ten Who Rocked the World)* by Julius Lester so that students can identify the variety of style between Blues performers.

Generalization Connection(s):	Influences and traditions shape musical style
Teacher Resources:	<p>http://www.pinterest.com/search/pins/?q=T-charts%20with%20sticky%20notes http://www.pbs.org/theblues/classroom/defhistory.html (Blues Classroom at pbs.org, teacher.scholastic.com (History of Jazz) <i>The Blues Roadtrip Interactive Map</i>)PBS Lesson Plans and resources http://www.scaruffi.com/history/blues.html (Brief Blues history)</p> <p>Musical excerpts from various decades: http://www.pbs.org/theblues/classroom/cd.html#trouble (Listening example of Trouble So Hard (early 1900s) http://www.pbs.org/theblues/songsartists/songsbioalpha.html#sjames (Listening example of Skip James, "Hard Time Killin' Floor Blues" (1930s) http://www.pbs.org/theblues/classroom/cd.html#mannish (Listening example of Muddy Waters, "Mannish Boy" (1950s) http://www.pbs.org/theblues/classroom/cd.html#thrill (Listening example of Chris Thomas King, "Da Thrill Is Gone From Here" (early 2000s)</p>
Student Resources:	<p>Musical excerpts from various decades: http://www.pbs.org/theblues/classroom/cd.html#trouble (Listening example of Trouble So Hard (early 1900s) http://www.pbs.org/theblues/songsartists/songsbioalpha.html#sjames (Listening example of Skip James, "Hard Time Killin' Floor Blues" (1930s) http://www.pbs.org/theblues/classroom/cd.html#mannish (Listening example of Muddy Waters, "Mannish Boy" (1950s)</p>

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Assessment:	Students will be asked to identify/journal about at least one famous Blues artist and their identifying musical style. Possible prompts could include: "What seems to stand out about this artist's style?" "What emotion(s) is the artist trying to convey?"	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may dictate or draw journal entries
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may offer additional characteristics including eras of Blues styles Students may research famous blues artists and pieces
Critical Content:	<ul style="list-style-type: none"> The origin of the Blues 	
Key Skills:	<ul style="list-style-type: none"> Describe expression of emotion in the Blues 	
Critical Language:	Blues, cultural, historical, mood, phrase, origin, evoke, image, expression, emotions, influence	

Learning Experience # 4	
The teacher may introduce the I-IV-V chords with some type of visual icon (shapes, colors, numbers, letters, pitches), so students can identify and perform these chords on a variety instruments.	
Generalization Connection(s):	Traditional cultural music structures govern the development of improvisation
Teacher Resources:	http://www.pinterest.com/search/pins/?q=T-charts%20with%20sticky%20notes (T-chart with sticky notes example) http://www.pbs.org/theblues/classroom/defhistory.html (Blues Classroom at pbs.org, teacher.scholastic.com (History of Jazz) <i>The Blues Roadtrip Interactive Map</i>)PBS Lesson Plans and resources http://www.scaruffi.com/history/blues.html (Brief Blues history)

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	<p>Musical excerpts from various decades: http://www.pbs.org/theblues/classroom/cd.html#trouble (Listening example of Trouble So Hard (early 1900s) http://www.pbs.org/theblues/songsartists/songsbioalpha.html#sjames (Listening example of Skip James, "Hard Time Killin' Floor Blues" (1930s)) http://www.pbs.org/theblues/classroom/cd.html#mannish (Listening example of Muddy Waters, "Mannish Boy" (1950s)) http://www.pbs.org/theblues/classroom/cd.html#thrill (Listening example of Chris Thomas King, "Da Thrill Is Gone From Here" (early 2000s))</p>	
<p>Student Resources:</p>	<p>Musical excerpts from various decades: http://www.pbs.org/theblues/classroom/cd.html#trouble (Listening example of Trouble So Hard (early 1900s) http://www.pbs.org/theblues/songsartists/songsbioalpha.html#sjames (Listening example of Skip James, "Hard Time Killin' Floor Blues" (1930s)) http://www.pbs.org/theblues/classroom/cd.html#mannish (Listening example of Muddy Waters, "Mannish Boy" (1950s)) http://www.pbs.org/theblues/classroom/cd.html#thrill (Listening example of Chris Thomas King, "Da Thrill Is Gone From Here" (early 2000s))</p> <p>Blues image resources: http://www.shutterstock.com/cat.mhtml?searchterm=blues+music&search_group=&lang=en&search_source=search_form (Blues images) http://www.shutterstock.com/cat.mhtml?searchterm=blues+musician&search_group=&lang=en&search_source=search_form (Blues musician images) http://www.shutterstock.com/cat.mhtml?searchterm=blues+band&search_group=&lang=en&search_source=search_form (Blues band images) http://www.shutterstock.com/cat.mhtml?searchterm=blues+singer&search_group=&lang=en&search_source=search_form (Blues singer images)</p>	
<p>Assessment:</p>	<p>Students will aurally identify chord progressions using I-IV-V chords and perform the pattern individually or in small groups. Teachers may collect observational data of chord patterns. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Modifiable collection of checklists to collect observation data).</p>	
<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • The construction of I-IV-V chords • Lines and spaces of bass clef staff 	

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Key Skills:	<ul style="list-style-type: none"> • Perform I-IV-V chords • Identify I-IV-V chords aurally and through written notation
Critical Language:	Form, chord progression, bass clef staff, notation

Learning Experience # 5

The teacher may provide composed musical examples of the 12 bar Blues progression so the students can begin to connect the musical elements they hear with the structure/musical form of the Blues.

Generalization Connection(s):	Form and emotions guide improvisation to allow for personal expression through music	
Teacher Resources:	Visually map of the 12 bar Blues chord progression (shapes, colors, numbers, letters, pitches) http://www.carnegiehall.org (Many resources including visual listening maps) http://faculty.weber.edu/tpriest/VisualListeningMaps/VisualListeningMaps.html (Site for creating visual listening maps)	
Student Resources:	A variety of chord producing pitched instruments (xylophones, guitars, keyboards, ukuleles, boomwhackers, chimes)	
Assessment:	Students will aurally identify chord progressions using 12 bar Blues chords and perform the pattern individually or in small groups. Teachers may collect observational data of chord patterns. https://www.ocps.net/cs/ease/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Modifiable collection of checklists to collect observation data).	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Types of visual icons (shapes, colors, numbers, letters, pitches) Color-coded chord chart, visual or aural cues for chord changes http://www.desktopblues.lichtlabor.ch/ (Create the Blues on your desktop) http://www.instantblues.com/ (Blues sound board clips to create an instant blues sequence)	Students may use a variety of instruments
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may play the chord pattern with a variety of rhythms/ inversions/ keys
Critical Content:	<ul style="list-style-type: none"> • The 12-bar Blues form 	
Key Skills:	<ul style="list-style-type: none"> • Aurally identify 12-bar Blues form 	
Critical Language:	Chord progression, 12-bar Blues, meter, notation, blues, keys, rhythm, root chord,	

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Learning Experience # 6		
The teacher may give examples of improvisation so that students can consider the ways in which emotions drive musical decision making.		
Generalization Connection(s):	Form and emotions guide improvisation to allow for personal expression through music Influences and traditions shape musical style	
Teacher Resources:	http://www.youtube.com/watch?v=J7f26d-AlrM (YouTube video with talk show host Conan O’Brien writing a Chicago Blues song with students) http://www.youtube.com/watch?v=KyqwvC5s4n8 (YouTube video illustrating the poem by Langston Hughes-The Weary Blues)	
Student Resources:	A variety of melody producing pitched instruments (xylophones, recorder, keyboards, boomwhackers, voice) http://www.desktopblues.lichtlabor.ch/ (Create the Blues on your desktop) http://www.instantblues.com/ (Blues sound board clips to create an instant blues sequence)	
Assessment:	Students will improvise a short response to complete a musical Blues phrase individually or in small groups. Teachers may collect observational data of musical phrase creation. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Modifiable collection of checklists to collect observation data). Students will discuss/journal how emotions drive musical decision-making. Possible prompts include: “What musical elements (pitch, volume, rhythm) were included in the improvisation?” “Did the changes in musical elements make you feel a certain way?”	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may be provided listening maps that show when/where improvisation occurs http://www.pinterest.com/wilkid/music-listening-maps/	Students may use visual representations to show when improvisation begins/ends
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may have opportunities to lead the improvisation (create the phrase)	Students may demonstrate improvisation with more than one parameter such as new or modified- lyrics, beat/tempo, pattern/phrase
Critical Content:	<ul style="list-style-type: none"> The meaning of improvisation 	
Key Skills:	<ul style="list-style-type: none"> Improvise completion of a phrase How to add personal story or emotion when improvising 	
Critical Language:	Improvise, phrase	

Learning Experience # 7	
Teacher may facilitate composing the 12-bar Blues progression so that students can explore and personalize a musical composition.	
Generalization Connection(s):	Traditional cultural music structures govern the development of improvisation

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Teacher Resources:	http://www.pbs.org/theblues/classroom/defplaying.html (PBS lesson plan on playing the Blues)	
Student Resources:	Various chord producing pitched instruments (xylophones, guitars, keyboards, ukuleles, boomwhackers, chimes) and melody producing pitched instrument (xylophone, keyboard, recorder, voice) http://www.recorderhomepage.net/ -(Comprehensive recorder website) http://www.hants.gov.uk/hrs/finger/cfinger.html - interactive recorder fingering chart http://www2.milwaukee.k12.wi.us/lcmsa/Music_Theater/Band/Fingering_Charts.htm (Fingering charts for a variety of instruments) http://www.pinterest.com/maestroclassics/homemade-musical-instruments/ (Pinterest site for making homemade instruments) http://www.desktopblues.lichtlabor.ch/ (Create the Blues on your desktop) http://www.instantblues.com/ (Blues sound board clips to create an instant blues sequence)	
Assessment:	Students will finalize their performance (instrumentally or vocally) of a 12-bar improvisation over the 12-bar Blues chord progression and will be able to articulate their decision making process in creating their composition. Teachers may collect observational data of musical phrase creation. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Modifiable collection of checklists to collect observation data).	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Student may choose mode of improvisation performance (instrumental or vocal)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may extend the improvisation to 24 or 36 measures; Students may vary multiple elements at one time (melody, rhythm, tempo, volume)
Critical Content:	<ul style="list-style-type: none"> 12-bar Blues form, the meaning of improvisation, origin of the Blues 	
Key Skills:	<ul style="list-style-type: none"> Perform I-IV-V chords, improvise in 12-bar Blues form 	
Critical Language:	Improvise, mood, phrase, form expression, emotion, chord progression, 12-bar Blues	

Learning Experience # 8	
(Post Performance Assessment) Teacher may revisit the elements of Blues music and the student performance itself so that students can reflect on the composition and improvisational processes.	
Generalization Connection(s):	Form and emotions guide improvisation to allow for personal expression through music
Teacher Resources:	N/A
Student Resources:	N/A

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Assessment:	Students will create a final journal entry about their understandings of Blues music. Possible prompts include: What are the historical connections to Blues music?" What emotions are most frequently conveyed in Blues music?" "What challenges did you face when creating your own improvisation of a Blues progression?"	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students can dictate or write thoughts about the Blues and their improvisation performance
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students should include specific music vocabulary when recording their thoughts about the Blues and their improvisation performance
Critical Content:	<ul style="list-style-type: none"> • Construction of I-IV-V chords, 12-bar blues form, meaning of improvisation, origin of the Blues 	
Key Skills:	<ul style="list-style-type: none"> • Describe expression of emotion in the Blues 	
Critical Language:	Improvise, cultural, historical, mood, phrase, image, form, expression, emotions, chord progression, 12-bar Blues	