### PRIMARY SOURCE SET

1. **Teacher’s Guide:** *Music and Native American Indian Life*

2. **Historical Background:** The Native American culture has endured years of bias and segregation. The government has taken away land, inflicted harsh training within schooling (late 19th century) and attempted to “Americanize” the children by enrolling them in school speaking only English. Modern day Americans do not realize the truth about how the children and cultures/traditions were regarded. This series of lessons is designed to instill a deeper appreciation of the beauty of the culture, attempt to clarify the deceptions and gain an understanding of how the Native American Indian’s ways of life could not be taken away from them; despite the material elements being taken from them.

3. **Primary Sources**

<table>
<thead>
<tr>
<th>Title of Primary Source – Use MLA citation style and record the Digital ID/Permanent URL</th>
<th>Annotations for instructional use – how will you use this primary source with your students?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carl Fleischhauer. &quot;<a href="http://memory.loc.gov/afc/afcomaha/audio/0500/0539.mp3">http://memory.loc.gov/afc/afcomaha/audio/0500/0539.mp3</a>.&quot; Hethu'shka Song. 14 August 1983. Omaha Pow-wow. Macy, Nebraska. 2012.</td>
<td>This will be useful to instill a sense of rhythm, introduce a drum circle, talk about non-pitched percussion instruments, vocables (the language of the Native American Indian singers) and discuss what kinds of ceremonies can be compared with our culture’s celebrations.</td>
</tr>
<tr>
<td>Office of Indian Affairs. &quot;<a href="http://hdl.loc.gov/loc.award/wauaipn.text.1434">http://hdl.loc.gov/loc.award/wauaipn.text.1434</a>.&quot; Report of the Commissioner of Indian Affairs: Education. 30 September 1908.</td>
<td>This will illustrate the geography of the population, the enrollment and the names of the tribes in their locales. It will be utilized to support the social studies curriculum and standards. Music of the regions will also be explored and students will crunch numbers in learning how to formulate ratios of capacity to enrollment.</td>
</tr>
<tr>
<td>Washington R. G. Stillman. &quot;American Life Histories:</td>
<td>Using an original interview, the students will be able</td>
</tr>
</tbody>
</table>

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TPS_CALU Lesson Plan Template

Allyson B. Roberts
Manuscripts from the Fereral Writers’ project 1936-1940." http://memory.loc.gov/cgi-bin/query/r?ammem/wpa:@field(DOCID%2B@lit(wpa38071813))#380718130001%20. 19 December 1938. Manuscript Division, Library of Congress. 2012. <http://www.loc.gov/teachers/classroommaterials/primarysourcesets/assimilation/pdf/boys_hampton.pdf>. to gain knowledge on the racial profiling which took place during this time period, and the students will re-write an ending to the interview inserting their viewpoints in place of the transcriptions. They will attempt to persuade the opposing sides to their viewpoints with debates and supported by facts.

Dalrymple."http://www.loc.gov/teachers/classroommaterials/primarysourcesets/assimilation/ 1899 This political cartoon can be used in many ways. One of them is deciphering the emotions and reactions of the different races and cultures. Speculations on what the children in the back are reading, why there is an African-American washing windows and the significance of Uncle Sam’s demeanor.

STANDARDS ALIGNED LESSON PLAN

1. Lesson Plan Code (create a code to identify your lesson, for example if your lesson is Social Studies for Grade 5, Period 3 create a code that might look like this: SS.5.3 or SocSt-Gr5-Pd3).

Music.8.1

2. Subject
Music/social studies connection

3. Grade Level/Course 8th grade/music

4. Title of Lesson Music and Native American Indian Life

5. Teacher(s) name(s) Allyson Roberts

6. Alignments (please use all relevant PA Academic and Common Core Standards for your specific subject, ELA, Math, Writing, and Speaking & Listening).

9.1.8 GRADE 8 (Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts)
A. Know and use the elements and principles of each art form to create works in the arts and humanities
B. Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
C. Identify and use comprehensive vocabulary within each of the arts forms.
D. Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works
E. Communicate a unifying theme or point of view through the production of works in the Arts
F. Explain works of others within each art form through performance or exhibition

9.2.8 (Historical and Cultural Contexts)
A. Explain the historical, cultural and social context of an individual work in the arts
B. Relate works in the arts chronologically to historical events
C. Relate works in the arts to varying styles and genre and to the periods in which they were created
D. Analyze a work of art from its historical and cultural perspective
E. Analyze how historical events and culture impacts forms, techniques and purposes of works in the arts
F. Know and apply appropriate vocabulary used between social studies and the arts and humanities
I. Identify, explain and analyze philosophical beliefs as they relate to works in the arts
J. Identify, explain and analyze historical and cultural differences as they relate to works in the arts
K. Identify, explain and analyze traditions as they relate to works in the arts

9.3.8 (Critical Response)
A. Know and use the critical process of the examination of works in the arts and humanities: compare and contrast, analyze, interpret, form and test hypothesis, evaluate/form judgments
B. Analyze and interpret specific characteristics of works in the arts within each art form
C. Identify and classify styles, forms, types and genre within art forms
D. Evaluate works in the arts and humanities using a complex vocabulary of critical response
G. Compare and contrast critical positions or opinions about selected works in the arts and humanities

9.4.8 (Aesthetic Response)
A. Compare and contrast examples of group and individual philosophical meanings of works in the arts and humanities
B. Compare and contrast informed individual opinions about the means of works in the arts to others
C. Describe how the attributes of the audience’s environment influence aesthetic response
D. Describe to what purpose philosophical ideas generated by artists can be conveyed through works in the arts and humanities

Social Studies:
8.1. STANDARD AREA / STATEMENT Historical Analysis and Skills Development
8.1.8.A Compare and contrast events over time and how continuity and change over time influenced those events.
8.1.8.B Compare and contrast a historical event, using multiple points of view from primary and secondary sources.
8.1.8. C Produce an organized product on an assigned historical topic that presents and reflects on a thesis statement and appropriate primary and secondary sources.
7. **Vocabulary**
Drum circle, rhythms, segregation, vocables, pow-wow, tribe, nature

8. **Objective(s) for Learning**
The students will be able to:
Relate music to the various historical and cultural traditions.
Sing and play on instruments; alone and with others.
Listen to, analyze and describe music using appropriate vocabulary.
Respond to music through movement.
Identify and describe roles of musicians in various music settings and cultures
Illustrate and create a visual interpretation of a political cartoon
Compare and contrast various sections of original documents printed in the time period

9. **Essential Questions** (includes guiding investigative and other essential questions)
   - How can someone tell the difference between a lullaby and a song about war?
   - In our culture, which type of song would not be appropriate for such events as a wedding, funeral service, rock concert...etc?
   - What kind of ceremony could we use the drum circle in?
   - How has the USA changed (or has it changed) in terms of how the public feels about ‘negro’ people in comparison to Native American Indian culture? (See the report of Forest Grove School)
   - Can you discern the emotions of the people in the picture “School Begins” (1899) and what do these emotions tell you about white children and negro/Native American children of the time period? Do you think this is fair?
   - Compare the sections of blacksmithing and shoemaking’s money earned to today’s cost of living. How have things changed over the years?
   - Is the health of the school an issue? Why or why not?
   - 

10. **Duration** 3-6 class periods; 1 hour each

11. **Materials**
Original documents, recording of Hethu’shka song, percussion instruments, cd player, maps of the geographical locales listed above, staff paper for compositions of their own “Jubilee Songs”, pencils

12. **Instructional Strategies** (include the WHERE TO and Stripling Model of Inquiry as you describe your instructional procedures).
**WHERE TO Instructional Strategy**
W-Today and over the next several class periods we are going to explore the Native American Indian life from 1899-1936 and learn about their culture, music and struggles with bias and segregation.
H-We will listen to an authentic recording, create our own music and play them in class, explore the geography and the physicality required to sing and play as a master drummer in a ceremony. We will create our own ceremony and perform in it.

E-Experiences we will have together are the drum circle, composing time, reading a transcript from an original interview and drawing a cartoon to describe our feelings about the unfair treatment of the people.

R-Students will check in every class period on the progress of their compositions.

E-Self-critique and actual performing of the compositions will afford the students meaningful engagement in the material and they will express their feelings through their drawings.

T- Evidence of differentiated instruction includes the following (Dr. Carol Ann Tomlinson’s book “Differentiate Instruction in Mixed-Ability Classrooms; 2nd Edition) ***SEE CHART BELOW “O”***

O-The organization of learning flows from one activity to another. Each lesson follows this sequence:
1) The teacher guides students through the listening procedures of the Native American Indian music using the listening log to solicit dialogue and introduce various components of the lesson for the day (Recognize, listing musical elements and who, what, when, where and why-Webb’s depth of knowledge-level one-recall). 2) The teacher describes and defines pertinent vocabulary words to be used during the lesson. (Webb’s depth of knowledge-level two-skill/concept). 3) The students discover hands on and authentic material using the primary sources listed in this lesson template. Discussion, summarization and observations are made during this portion of the lesson (Webb’s depth of knowledge-level two-skill/concept and level three-strategic thinking). 4) The class ends with a drum circle which, in the Native American Indian Culture, is a sacred ceremony and only to be participated in by invitation to demonstrate that the culture has no beginning and no ending. A circle is continuous and all belong to Mother Earth (Webb’s depth of knowledge-level four-extended thinking). It is in this final portion of the lesson that the students work on their “Jubilee Songs” projects, their cartoon drawings (particularly selected for the visual students and visual art students) and solidify their presentation of the material during the final class meeting.

Compacting | A 3 step process that:
---|---
1. assesses what a student knows and what the student still needs to master
2. makes plans for what is not known
3. plans for free time to be spent in enrichment or study
Recognizes large reservoir of knowledge in some learners
Satisfies hunger to learn more
Encourages independent learning
Eliminates boredom
Explain the process and its benefits
Pre-assess learner’s knowledge and document findings
Allow student choice in use of time
Use written lessons plans, improvisation, transposition activities, compositions and duets for

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<table>
<thead>
<tr>
<th></th>
<th>Independent Projects</th>
<th>enrichment</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Process through which students and teachers identify problems of topics of interest to the student. Both are involved in the end product and demonstrate the student’s ability to apply skills and knowledge to the problem or topic.</td>
<td>Build on student interest&lt;br&gt;Satisfies curiosity&lt;br&gt;Teaches planning and research skills at advanced levels&lt;br&gt;Encourages independence&lt;br&gt;Allows work with complex and abstract ideas&lt;br&gt;Allows long-term and in-depth work on topics of interest&lt;br&gt;Taps into high motivation</td>
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<tr>
<td></td>
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<tr>
<td>Interest Groups</td>
<td>Used with older and/or more experienced learners to work with younger/or less experienced learners. These groups are differentiated by level of complexity and independence required.</td>
<td>Allows student choice&lt;br&gt;Taps into student interest, motivating&lt;br&gt;Satisfies curiosity-explores how and why&lt;br&gt;Can allow for study in greater depth and Build on student interest&lt;br&gt;Encourage students to breadth&lt;br&gt;Can be modified for student readiness</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Tiered Assignments</th>
<th>Flexible grouping</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Use of a variety of levels and activities to ensure that students explore ideas at levels which build on prior knowledge.</strong></td>
<td><strong>Students are part of many different groups and also work alone. Based on the match of the task to student readiness, interest and/or learning style.</strong></td>
</tr>
</tbody>
</table>
| **Blends assessment and instruction**  
**Allows students to begin learning from where they are**  
**Allows students to work with appropriately challenging tasks**  
**Allows for reinforcement or extension of concepts and principles based on student readiness**  
**Allows modification of working conditions based on learning style**  
**Promotes success and is motivating** | **Allows for both quick mastery of information/ideas and need for additional exploration by students needing more time**  
**Allows collaborative and independent work**  
**Encourages teachers to try out students in variety of settings**  
**Keeps students** |
| Ensure the task is focused on a key concept or generalization essential to the study**  
**Use a variety of resource materials at differing levels of complexity and associated with different learning modes**  
**Adjust the task by complexity, abstractness, number of steps, concreteness and independence to ensure appropriate challenges**  
**Clear criteria is clear for quality and success** | **Alternate purposeful assignment to groups with teacher/student selection**  
**Ensure all students have opportunities to work both with students most like themselves and dissimilar from themselves in readiness and interest**  
**Clear guidelines for** |

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<table>
<thead>
<tr>
<th>Strategy</th>
<th>Description of Strategy</th>
<th>Rationale for Use</th>
<th>Guidelines for Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stripling Model of Inquiry</td>
<td>Connect-use of the primary sources to illicit questions and preliminary ideas based on the material’s visual and aural</td>
<td>Wonder-use of the cartoon illustrates the feelings of the Native American Culture at the time; select students to write down thoughts and read them aloud</td>
<td></td>
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<tr>
<td></td>
<td>Investigate-the students will have to brainstorm ideas for their “Jubilee Songs” and think about music specific-related items such as key signature, time signature, instrumentation, form, expressive elements and use of vocables.</td>
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<tr>
<td></td>
<td>Express-the act of the compositions and participation in the drum circle will allow the students to think creatively and develop their final project</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Reflect-asking pertinent questions to their peers, self-critique and peer reflections will engage all students</td>
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</tbody>
</table>

**Assessments** – Each assessment is worth 25% towards the final grade within the category:

**Formative Assessment (Performance Task & Rubric)**

1. Listening Log entry of the “Hethu’shka Song” and other recordings
2. Collaborative effort on “Jubilee Songs” compositions (also useful in differentiation)
3. Participation in the comparison/contrasting of sections in the original documents
4. Create their own cartoon drawing demonstrating the emotions of the time

**It should be noted that this four-part assessment process takes place each and every class meeting. In this aspect, the students are participating in individual activities as well as group activities therefore meeting needs and offering support to three very different learning styles. The drum circle is not a graded activity but an activity which closes the lesson for the day and affords the students ample time for reflection and processing.**
Rubric for “Jubilee Songs”

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>Re-do</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall Performance</td>
<td>Compositions were in the style of native American culture and easy to read.</td>
<td>Compositions were somewhat in the style of Native American Culture and somewhat easy to read</td>
<td>Compositions were not in the style of Native American Culture and not easy to read</td>
<td>Compositions were incomplete and/or had no evidence of Native American Culture influence.</td>
</tr>
<tr>
<td>Meter and Rhythm</td>
<td>All measures have the correct # of beats and a variety of rhythms are used. Including the use of Whole, Half, Quarter, eighth. and sixteenth notes.</td>
<td>85% of measures have the correct # of beats and a variety of rhythms are used. Including the use of Whole, Half, Quarter, and eighth notes.</td>
<td>70% of the measures have the correct # of beats. Rhythms are very basic and do not expand beyond quarter notes. Under half of the measures have the correct # of beats. Composition needs to be edited and resubmitted.</td>
<td>Under half of the measures have the correct # of beats. Composition needs to be edited and resubmitted.</td>
</tr>
<tr>
<td>Use of Vocables</td>
<td>All measures have vocables in them and used with proper placement in regards to rhythmic motives</td>
<td>Most of the measures have vocables in them and used with proper placement in regards to rhythmic motives</td>
<td>Some of the measures have vocables in them and used with proper placement in regards to rhythmic motives</td>
<td>No measures have vocables in them with proper placement in regards to rhythmic motives</td>
</tr>
</tbody>
</table>

Additional assessment used:
LISTENING LOG ENTRY
Date:
Name of Piece:
Initial reactions:
Do you think the music is in duple or triple meter?
Is the music in a major or minor key?
What is the tempo of the music?
What musical words describe the music?