

<p>Candidate Names: Anna and Anneliese Grade level: 5th</p>
<p>Title: Comparing the music of the 1920s to the music of today</p>
<p>Description: This lesson will teach students the connections between Norman Borlaug’s childhood and the music he listened to in his surroundings and your childhood and the music you listen to.</p>
<p>Standards: Iowa Core Social Studies: SS.5.4. Identify evidence that draws information from multiple perspectives and sources in response to a compelling question. S.5.22. Explain how economic, political, and social contexts shaped people's perspectives at a given time in history. SS.5.25. Develop a claim about the past and cite evidence to support it.</p> <p>Iowa Core Literacy: SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally SL.5.5: Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.</p> <p>NafME: MU:Cr1.1.5a: Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).</p> <p>MU:Cr3.2.5: Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.</p>
<p>Objectives: TWL describe how music of time periods reflects societal happenings. TWL compare and contrast the music of Norman Borlaug’s childhood to the music of their own childhood. TWL create song based on the community and society that surround them.</p>
<p>Academic vocabulary and how you will teach it: <u>Social context:</u> “the immediate physical and social setting in which people live or in which something happens or develops” <u>Perspective:</u> “A certain point of view”</p>

Both of these vocabulary words will be taught during the lesson when explaining the concepts presented and how they relate to the music of the 1920s and today.

Differentiation strategies to meet diverse needs (ADHD, ELL, Autism):

ELL: We will be attentive to our own actions, and we will work on talking more slowly in order to assist students in understanding. If ELL students are not comfortable singing the same songs as the group, they can demonstrate their knowledge by acting out the words as the other students sing them.

ADHD: In order to attend to students who may have a shorter attention span than others, we will be mindful to keep all of the students physically active, and we will not spend too much time on one topic in order to keep them mentally active as well.

Students on the Autism spectrum: For students on the Autism spectrum, since this varies so much between students, we will follow their individualized plan first and foremost. We will also be mindful to not have the music too loud or the lesson too chaotic, as this typically will trigger symptoms.

*If any student has an IEP/504 plan, we will follow these specifically.

Materials:

Clipboards and paper
Copy of Grand Old Flag Music
Cardstock slips of paper with facts

Lesson Procedures

A. Engagement:

- a. Students will get into groups of 2-3.
- b. At the beginning of the lesson, we will have the students sing the song “Grand Old Flag.”
- c. We will sing through the song once and then all students will join in on the second time, if they did not already join in the first time.
- d. “Grand Old Flag” will set the stage for the type of music that people growing up in the same time period as Norman Borlaug and Norman Borlaug himself likely would have listened to.
- e. The teacher will ask the students: “What did you hear in this song?”
- f. The teacher will also ask “What does this song suggest as being “popular” in this time period?”
- g. “Grand Old Flag” was a song written in 1906, but it was popularized by the 1920s.
- h. As the United States entered WWI in 1917, patriotism surged and songs about our country became very popular. Patriotism was crucial to music of the 1920s.

B. Exploration:

- a. Following the listening of “Grand Old Flag,” the students will contextualize the time period being discussed by learning a little about the time period Norman Borlaug grew up in as well as the music popular of that same period.
- b. Students will have facts about Norman Borlaug’s childhood as well as music of the 1920s, when Norman Borlaug was growing up on notecards.

C. Explanation:

- c. The students will read their facts aloud to the class and the class will discuss these facts.
 - i. Norman Borlaug was born in Saude, Iowa in 1914. He was the grandson of Norwegian immigrants.
 - ii. Norman was the eldest sibling in the family and had three younger sisters.
 - iii. As a child he spent much time playing in woodlots and exploring nearby streams. He would help his grandfather collect eggs, feed chickens, and pull weeds in the garden.
 - iv. Norman went to school in a 12 student one room schoolhouse, until he was high school aged and able to go to the high school in nearby Cresco.
 - v. As far as the music Norman likely heard while he was growing up, the radio was beginning to be popularized. Rural America was slowly but surely gaining access to the same information and music as people living in cities.
 - vi. Throughout Borlaug’s childhood, various genres of music including jazz, blues, and country genres were heard.
 - vii. As a young child, times were great in America and people were thriving financially. World War 1 had just ended and there was an upsurge of Patriotism.
 - viii. Jazz was a style of music that Borlaug likely would have heard on the radio as he went through grade school.
 - ix. As Borlaug entered high school, the country was entering the Great Depression.
 - x. His family was spared of many of the major problems of the Great Depression, however, he witnessed many of his neighbors lose land and homes due to the impacts.
 - xi. In rural America at this time, people were displeased with the banking system and they acted with displeasure against banking authorities and local law enforcement.
 - xii. In this change, the music that was heard on the radio shifted. Songs that people could identify with became popular.

xiii. People of Borlaug's time period would have heard songs such as "Brother Can You Spare a Dime" or "If I Get a Job Again."

d. The teacher will ask the students, "What do you notice about both Norman Borlaug's childhood and the music that was popular at the time?"

D. Elaboration:

- a. After the students have learned a little bit about Norman Borlaug's childhood and the music that was popular at the time, the students will make comparisons to their own childhoods and the music that is popular today.
- b. The teacher will first ask the class as a whole to brainstorm a few ideas.
- c. "What are some similarities and differences between the childhood of Norman Borlaug and your own childhood?" Students will write their ideas in a Venn Diagram as a group on paper with clipboards.
- d. "What are some similarities and differences between the music that was popular in the 1920s and the music that is popular today?"
- e. In these groups of 2-3 students, they will be creating a song about what they feel the society they live in is like. Knowing that the 1920s was highly patriotic, "What do they feel is crucial in the world we live in today to how we are as people?"
- f. Students can use Row, Row, Row, Your Boat, Mary Had A Little Lamb, Twinkle Twinkle, or a another song of their choosing to create a short melody depicting the idea they have about society today. In their groups, students will write their lyrics on the whiteboard shared by the group.
- g. The students will also come up with a short two to three sentence summary about why they choose to include the information they did, thus answering the question of "Why did you feel the information you included in your song was pertinent?"

E. Assessment/Evaluation:

- a. The students will have time to write their short song and come up with their summary.
- b. After they have completed their songs, each group will will perform their song and present their summary as the students are comfortable.

Formative:

The teachers will formatively assess the students as they create their songs by walking around and observing their progress. They will ensure that the students are using accurate facts and noting comparisons between the 1920s and today.

Summative:

The summative assessment will be the song that the students create. They will perform the song, as they are comfortable, and present a 2-3 sentence summary of the facts that are in their song.

Resources:

<https://www.npr.org/2009/10/23/113844245/remembering-the-great-depressions-sunny-side>

<http://library.cqpress.com/cqresearcher/document.php?id=cqresrre1999062500>

<https://borlaug.cfans.umn.edu/about-borlaug/child>