

<b>Lesson Plan Title</b>	“Oh, Susanna” (Classification Chart, p. 58, <i>Beyond the Blueprint</i> )
<b>Lesson Plan Created by</b>	Lucille Parkinson, fourth-grade general music teacher and CSDE Teacher In Residence for Beginning Educator Support and Training
<b>Grade</b>	4
<b>Subject</b>	Music
<b>Standard(s)</b>	<p>Music Content Standard 1: Singing alone and with others</p> <p>Music Content Standard 6: Listening, analyzing and describing</p> <p>Music Content Standard 9: Understanding music in relation to history and culture</p> <p>ELA Content Standard 1: read, comprehend and respond in individual, literal, critical and evaluative ways to literary, informational and persuasive texts in multimedia formats.</p> <p>ELA Content Standard 2: read and respond to classical and contemporary texts from many cultures and literary periods.</p>
<b>Time</b>	45 minutes
<b>Indicators/Objective(s)</b>	<p>MuCS1: Students will sing “Oh, Susanna,” both in unison chorus and solo.</p> <p>MuCS6: Students will identify (label) verse, refrain, instrumentation and voicing in 3 contrasting recordings.</p> <p>MuCS9: Students will classify “Oh, Susanna” as folk music based on their understanding of and ability to identify the characteristics of that style.</p>
<b>Required Materials for Lesson/Technology</b>	<p>Three CD recordings of “Oh, Susanna”: textbook series version, The Byrds, Mormon Tabernacle Choir</p> <p>Notated musical score for “Oh, Susanna” including lyrics</p> <p>Classification Chart</p>
<b>Initiation (prior knowledge; connections; vocabulary)</b>	<p>Prior Learning:</p> <p>Understand sources/origins (frequently anonymous) of and appropriateness of taking liberties with folk songs (evolving settings and texts).</p> <p>Historical significance of folk music as a means of communication (oral tradition, spreading news, telling and retelling stories, entertainment/recreation, commemorating people or events, passed on from generation to generation).</p> <p>Stephen Foster (one of America’s most successful composers of popular music, including many songs we still recognize and sing; collected and notated folk music for posterity; composed in similar folk style).</p> <p>Form (verse-refrain), rhyming words, meter, phrases, solo/chorus.</p> <p>How folk songs relate to folk tales (compare/contrast similarities and differences).</p>

	<p>Activation of Prior Learning:</p> <p>Students read music from notation and lyrics.</p> <p>Students identify characteristics of folk music present in song, using musical terminology learned previously.</p>
<b>Learning Procedures</b>	<p>Students learn to sing “Oh, Susanna” (from notated musical score with lyrics in textbook series) as a group.</p> <p>Students listen to recorded version on series CD:</p> <ul style="list-style-type: none"> <li>• to identify vocal qualities of singers; and</li> <li>• to identify form (verse-refrain).</li> </ul> <p>Students take turns singing verses as soloist (check independence).</p> <p>Students discuss lyrics and identify common characteristics of folk music that are present:</p> <ul style="list-style-type: none"> <li>• verse-refrain form;</li> <li>• rhyming words;</li> <li>• tells a story (serious story, tall tale, contradictory/humorous); and</li> <li>• commemorates person or event (American pioneers).</li> </ul> <p>Which of these characteristics might also be present in folk tales?</p> <p>Students listen to two contrasting recordings (Byrds and Mormon Tabernacle) and complete Venn diagram of similarities and differences.</p> <p>Students are presented with Classification Chart. Teacher helps them complete the four boxes in the top row as a class, checking for understanding of the content required by each column by asking questions (QAR).</p> <p>Students complete remainder of Classification Chart, given opportunity to listen again to recordings of Byrds and Mormon Tabernacle versions.</p>
<b>Grouping</b>	<p>Whole class instruction with some opportunities for solo performance.</p> <p>Classification chart completed by individuals after full class modeling.</p>
<b>Guided Practice</b>	<p>Teacher provides feedback on student singing performance, providing opportunities for additional attempts.</p>
<b>Instructional Strategies</b>	<p>Modeling, coaching to standard, questioning</p>
<b>Closure</b>	<p>After summarizing what they learned today, students conclude by singing “Oh, Susanna.”</p>
<b>Assessment based on Objectives (informal, formal, formative, summative – essential)</b>	<p>Vocal performance of “Oh, Susanna” monitored by teacher observation.</p> <p>Identification of characteristics of folk music and comparisons to folk tales based on teacher questioning.</p>

<b>question)</b>	Classification Chart
<b>Enrichment (for gifted students)</b>	Students write their own verse to “Oh, Susanna” following the characteristics of the other verses (humor, rhyming words, meter, etc.).
<b>Connections to Other Subjects</b>	Potential connections to social studies (westward expansion)

### Classification Chart

<b>Recorded Version</b>	<b>Style</b>	<b>Instrumentation</b>	<b>Who performs verse (melody)?</b>	<b>Who performs chorus (refrain)?</b>
<b>Textbook series</b>	Traditional	Banjo, tambourine	Male voice solo	Children, in unison
<b>The Byrds</b>	Country Rock	Three guitars, tambourine and drum set	Sometimes sung by lead vocalist, other times played on guitar	Sung by all members of group, in unison
<b>Mormon Tabernacle Choir</b>	Classical	a capella	Melody passed among parts, sometimes within the same verse	Refrain passed among parts, in harmony