**Name: Justin Campbell**

**Lesson Plan Title: The Woodstock Generation: Music and Counter culture in the 1960’s and 70’s**

**Grade/Stream: CHA3U** **Class Length (Min.): 60**

**Context of Lesson: later context development lesson in coverage of Vietnam war**

**Brief Description of Overall Lesson:** This lesson will involve bringing students to understand and evaluate the impact of counter-culture during the 1960s-70s, specifically the impact of music as a conduit for social change. This lesson will focus on building context through an entry into the period for American culture and the impact of musicians such as Jimi Hendrix, Bob Dylan, Neil Young, and others on Americans’ perception and discontent with the war. This lesson will build off an introductory viewing of Jimi Hendrix’s performance at the Woodstock Festival in 1969. This will lead to an initial discussion surrounding the video and its statement about the war. Students will be divided into small groups after situating the context of popular music and social movements in the 1960s, 1960s, and 70s with a PowerPoint presentation. Each group will rotate through stations where they are given a song and a primary source clue relating to the lyrical material of the tune. Each group will go station to station first, listening to their song and connecting it to the material for each primary source. During this, the teacher will pass around to help with hands-on feedback and help for students. The class will end with a discussion on how popular music shaped how Americans perceived the Vietnam War and moulded political discourse. More specifically, students will consolidate their learning through discussion geared around their findings and how the lyrics of the songs help to analyze and contextualize public opinion of political events. This will allow the teacher to assess the whole class’s learning through dialogue.

***Historical Concepts Highlighted***: Historical Significance, Continuity and Change

**Specific Accommodations:** This activity is designed for groups to approach and work independently at their own pace. I intend to use groups to get students conversing to build dialogue while reading and listening to the music. Through the artifacts and the use of groups, students who have a visual impairment, for example, can focus on the lyrics and listen to the music while their group mate reads the artifact and reads the lyrics. Therein, students can collaborate to confront each song and analyze it effectively effectively!

**Learning Goals:**

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| **Curriculum Goals** | **Learning Goals** | **Success Criteria** |
| A1.2 select and organize relevant evidence and information on aspects of American history from a variety of primary and secondary sources  E1.1 describe key social trends and developments in the United States during this period, and analyse their main causes and consequences  E1.4 describe key political events, developments, and/or policies in the United States during this period, and analyse their main causes and consequences ( | Analyze evidence on the impact of counter cultural music on perception of the Vietnam war  Describe the counter culture of American music in the 1960’s  Describe key political events and their connection to important songs of the era | Students effectively make connections between cause and consequence in understanding music and its connection to politics  Learn about the counter cultural movements of America and how they reflected in the music of the times  Describe key political events and their relationship to important songs of the era |

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| **Resources** |
| Jimi Hendrix sources  <https://www.youtube.com/watch?v=1CcWlKtBzgs&ab_channel=cp03>  <https://www.youtube.com/watch?v=nQ7Nz81TgGQ&ab_channel=TheU.S.Army>  Crosby Stills Nash and Young Ohio Artifacts:  <https://genius.com/Crosby-stills-nash-and-young-ohio-lyrics>  <https://media.cleveland.com/plain-dealer-library/other/Plain-Dealer-Kent-State-Coverage-5May1970.pdf>  Bob Dylan Masters of War artifacts  <https://famous-trials.com/mylaicourts/1620-myl-hero#thompson>  <https://genius.com/Bob-dylan-masters-of-war-lyrics>  Creedence Clear Water Revival Fortunate Son  <https://genius.com/2002816>  <http://depts.washington.edu/labpics/zenPhoto/antiwar/lonidier/054-StopDraft.jpg> |

**Differentiated Instruction and/or Accommodations:**

Content: varying the difficulty level (e.g., reading level)**; using audio or visual resources;** reducing the amount of content (e.g., completing one problem out of three; writing one page instead of two)

Process: **providing one-on-one support; providing hands-on supports or manipulatives;** **varying the length of time given to complete the task; varying the medium used to demonstrate learning (e.g., choice of assignment)**

Product: **working in groups or partners;** tiered assignments; **different ways to display learning;** breaking the task into chunk; adjusting the assessment criteria or type of assessment for the task; providing an alternative location to demonstrate learning (e.g., outside the classroom, away from other students)

Learning Environment: reducing barriers/constraints; establishing classroom routines; incorporating culture and home settings; balancing movement and sitting; thinking about what is placed on the walls

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| **Time Allotted**  **(in Minutes)** | **Instructional Strategies and Learning Activities** |
| **Getting Started – Hook** | |
| 10-15 mins | Open class by contextualizing Jimi Hendrix’s performance of the Star Spangled Banner at the Woodstock Festival. This lesson is designed to be integrated after the long discussion of the Vietnam War. Explain how Jimi Hendrix played early in the morning due to scheduling, and the remaining concertgoers huddled around the stage where Jimi Hendrix decided to play the American national anthem.  After the video has finished, ask the students what they think Hendrix was trying to say. He didn’t say a word but was very vocal during the performance. What did the effects and sounds he created sound like (sounding of bombs and planes)? Moreover, he plays a very brief homage to Taps. This can be introduced to students to add more context. Finally, contextualize and transition into the lesson’s focus through the PowerPoint to deliver a presentation. |
| **Assessment:**  **Assessment for Learning – Diagnostic/Formative (gauging previous learning/ongoing learning; provides information for you, the teacher, and feedback to the students; not graded):**  Assessment as Learning – Formative (assessment as a learning opportunity; the goal is to get students involved in the assessment process; e.g., self-assessment and peer-assessment, checklists, metacognitive reflections; not graded):  Assessment of Learning – Summative (towards the end of class; to be sure students can do what you set out in the learning goal; find a way to get students to do the actions in your success criteria; graded) | |
| **Delivery of New Ideas – Instructional Strategies and Learning Tasks** | |
| 15mins | Finish a PowerPoint presentation with some key info to contextualize the counter-cultural movements of the 1960s and the connection to music. This will cover some key areas such as the Hippie Movement Woodstock and the overall historical significance of music in understanding the politics of the Vietnam era. Here, we will note some historically significant events and groups that helped to mould the context of this music’s listeners and followers. By doing so, we can effectively understand the significance of the music they will hear later in the lesson. |
| 20mins | ***Activity:***  Song artifact gallery walk. Students will group up into groups of 2-4 and work through various stations at a time, first listening to the song and connecting it to their artifact.  For example, students will go to the *Masters of War* section, listen to Dylan’s song, and pair it with soldiers' testimony following the Mai Lai incident. Students will then prepare notes in small groups on the songs for a circle talk.  Students will be allowed to track their notes however they wish, whether using school laptops or paper to provide an accessible entry point for students. |
| **Assessment:**  **Assessment for Learning – Diagnostic/Formative (gauging previous learning/ongoing learning; provides information for you, the teacher, and feedback to the students; not graded):**  Assessment as Learning – Formative (assessment as a learning opportunity; the goal is to get students involved in the assessment process; not graded; e.g., self-assessment and peer-assessment, checklists, metacognitive reflections):  Assessment of Learning – Summative (towards the end of class; to be sure students can do what you set out in the learning goal; find a way to get students to do the actions in your success criteria; graded): | |
| **Consolidation – Wrap Up** | |
| **10** | The consolidation of this lesson will be comprised a small discussion based on each song's findings. Each song will be analyzed, including their causes and how music shapes the perception of critical events such as the war effort, the Kent State shootings, and the massacre at My Lai.  **Some Questions for the circle:** How do the soundtracks add to the events for you? How do they help you to understand the events? Why would a song like Ohio be a significant release following the Kent State Massacre? How do you think Fortunate Son helped to shape how young, poor American men felt about the prospect of being drafted? Would it be positive or negative? |
| **Assessment:**  **Assessment for Learning – Diagnostic/Formative (gauging previous learning/ongoing learning; provides information for you, the teacher, and feedback to the students; not graded):**  Assessment as Learning – Formative (assessment as a learning opportunity; the goal is to get students involved in the assessment process; not graded; e.g., self-assessment and peer-assessment, checklists, metacognitive reflections):  Assessment of Learning – Summative (towards the end of class; to be sure students can do what you set out in the learning goal; find a way to get students to do the actions in your success criteria; graded): | |