

Scaffolds for NYS CCLS Curriculum Grade 9-10 Module: Research to Deepen Understanding: Music

Bilingual/ESL Coordinators' Networking Meeting
Western Suffolk BOCES Conference Center
April 24, 2014



The Six Shifts in ELA/Literacy

Shift 1	Balancing Informational & Literary Text	Students read a true balance of informational and literary texts.
Shift 2	Knowledge in the Disciplines	Students build knowledge about the world (domains/content areas) through TEXT rather than the teacher or activities
Shift 3	Staircase of Complexity	Students read the central, grade appropriate text around which instruction is centered. Teachers are patient, create more time and space and support in the curriculum for close reading.
Shift 4	Text-based Answers	Students engage in rich and rigorous evidence based conversations about text.
Shift 5	Writing from Sources	Writing emphasizes use of evidence from sources to inform or make an argument.
Shift 6	Academic Vocabulary	Students constantly build the transferable vocabulary they need to access grade level complex texts. This can be done effectively by spiraling like content in increasingly complex texts.



Grade 9-10, Research to Deepen Understanding: Music

Guiding Questions for Inquiry and Research

The following questions can be used to initiate inquiry and guide students in identifying paths for investigation. These thematic questions imply causal or correlative relationships between music and various aspects of life.

- What role has music played in social movements?
- In what ways does the environment affect the creation of music and its overall influence in society?
- How does the form or meter of a given song or poem relate to its origin, mood and content?

Excerpted/adapted from EngageNY Curriculum Module:

<http://www.engageny.org/sites/default/files/resource/attachments/research-unit-grades-9-10-music.zip>



ACADEMIC VOCABULARY

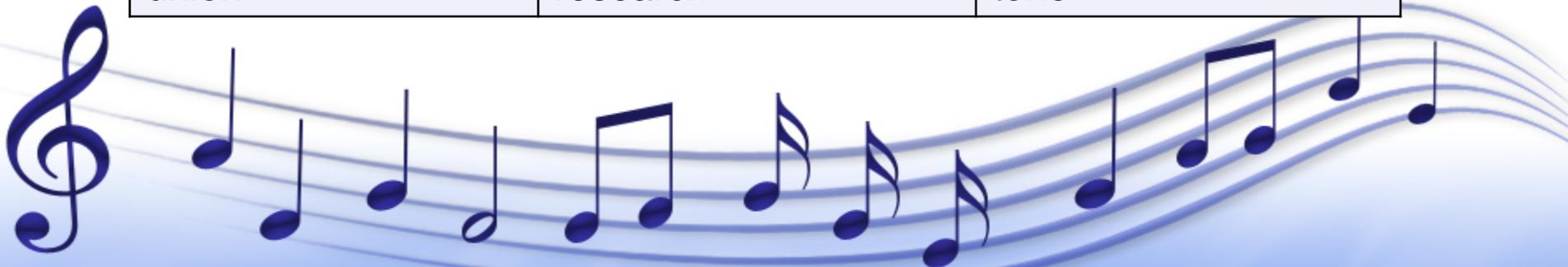
*NYS CCLS Grade 9-10 Module:
Research to Deepen
Understanding:
MUSIC*



Grades 9-10:

Selected Vocabulary List by Proficiency Level

Beginning	Intermediate	Advanced
aural	analysis	annotation
genre	contemporary	coherence
historical	conventions	logical
influence	convey	metaphor
inquiry	evidence	poetic devices
quality	meter	relevant
rhythm	perspective	rhyme scheme
source	precise	synthesis
summary	repetition	simile
union	research	tone



VOCABULARY “WORD SPLASH”

genre

source

summary

research

aural

quality

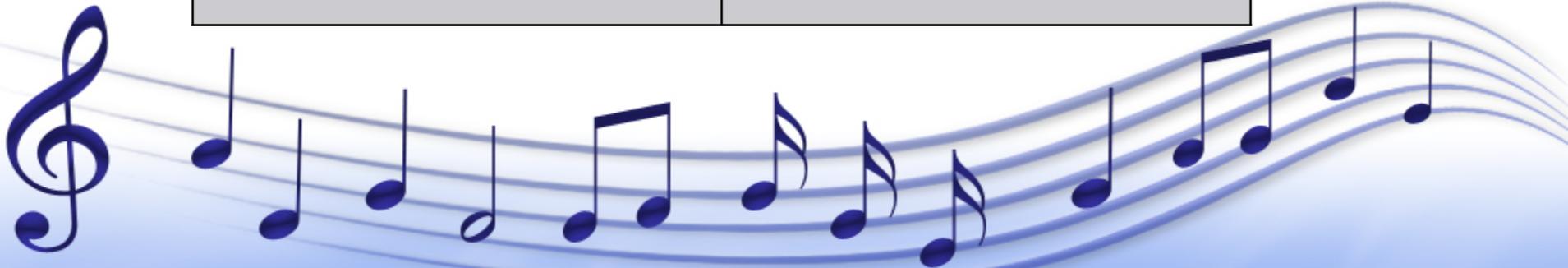
rhythm



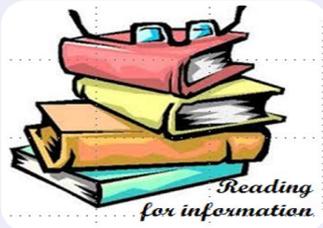
LIST-GROUP-LABEL ACTIVITY

After the definitions of the “Word Splash” are elicited from the students and written down in notebooks with teacher facilitation/scaffolding, the students can break into pairs or small groups to decide into which category or categories the word would best be suited. *The more proficient students can decide on categories on their own.* This task requires higher level thinking skills and also allows repetition of the words as they are discussed.

Music	Essay



Grade 9-10: Music & Social Movements



Reading Standards for Literature and Informational Text

- I can cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (**RL.1:** 9-10)
- I can read, annotate, and analyze informational texts on topics related to diverse and non-traditional cultures and viewpoints. (**RI.9.a:** 9-10 and 11-12)



Writing Standards

- I can produce clear, coherent writing in which the development, organization and style are appropriate for grade level tasks, purposes and audiences. (**W.4:** 9-10 and 11-12)
- I can conduct short or sustained research projects, that answer a specific question or solve a problem. (**W.7:** 9-10 and 11-12)



Speaking and Listening Standards

- I can initiate and participate effectively in a range of collaborative discussions (*one-on-one, in groups, and teacher-led*) with diverse partners. (**LS.1:** 9-10 and 11-12)
- I can make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations. (**LS.5:** 9-10 and 11-12)



Language Standard

- I can use context as a clue to the meaning of a word or phrase. (**L.4.a:** 9-10 and 11-12)
- I can interpret figures of speech in context. (**L.5a:** 9-10 and 11-12)

Grade 9-10: Music & Social Movements

Purpose

This unit of study, designed for *Beginning Level ELLs*, will use music and lyrics to explore the *American Civil Rights Movement in the 1960's*. “Protest” or “Message” songs popular during the era inspired a large number of Americans to act and are primary source material, offering a glimpse into the thoughts, diverse attitudes, emotions and multiple points of view of the era.

Activities

Students will complete a variety of activities including interpreting song lyrics and visual images, watching a documentary and learning note-taking strategies, completing short writing assignments and learning to cite sources.

Product

Students will use the skills and information learned in previous activities to write an essay relating a song from the Civil Rights Movement to modern America.

Resources

http://www.pbs.org/wgbh/amex/eyesontheprize/story/08_washington.html#music

http://www.pbs.org/wgbh/amex/eyesontheprize/resources/vid/08_video_washington_qt2.html

http://www.youtube.com/watch?v=0ZWdDI_fkns

Grade 9-10: Music & Social Movements

Introduction

- Teacher conducts a guided reading of the lyrics to the song “**Keep Your Eyes on the Prize**” (students will receive copies for them to annotate).
- Students should not worry about interpreting any meaning from the lyrics yet. The point is for students to get a feel for the poetic style of music lyrics.
- After the first or second read-through, teacher will play the song for students to hear while they read (Song begins at 1:27).
(<http://www.youtube.com/watch?v=6xLD4bVZZIc>)
- Teacher will facilitate a class discussion of the lyrics line by line.
 - Students will discuss the concrete meaning vs. symbolic meaning of the lyrics.
 - Students will identify emotions and feelings expressed in the lyrics.

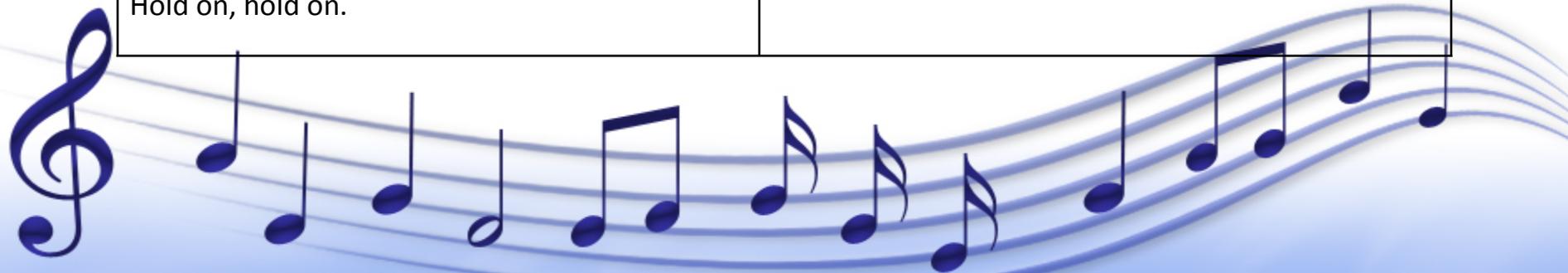
Grade 9-10: Music & Social Movements

Keep Your Eyes on the Prize

As performed by Pete Seeger

Lyrics Analysis

<p>Underline or highlight 2 or 3 important words or phrases in each stanza.</p>	<ol style="list-style-type: none">1. Why are the underlined/highlighted words important?2. Draw what those words mean or how they make you feel.
<p>Paul and Silas bound in jail Had no money for to go their bail Keep your eyes on the prize, hold on, hold on. Hold on, hold on Keep your eyes on the prize, hold on, hold on.</p>	
<p>The very moment I thought I was lost The dungeon shook and the chains fell off Keep your eyes on the prize, hold on, hold on. Hold on, hold on.</p>	



Grade 9-10: Music & Social Movements

Introduction to the American Civil Rights Movement

Students will be introduced to the American Civil Rights Movement of the 1960s through viewing excerpts of the PBS Documentary, ***“Eyes on the Prize, Episode 3 – Ain’t Scared of Your Jails, 1960-1961”***



<http://www.youtube.com/watch?v=wCwz5-OFYmA>



Grade 9-10: Music & Social Movements

Note-taking Strategies

- Teacher will model note-taking strategies and assist students to summarize their thoughts while watching the movie.
- This video sets the context and builds background information.

Name: _____

Title of Film: _____



Timestamp:	Detail	Information or Comment

Grade 9-10: Music & Social Movements

Making Connections:

Music During the American Civil Rights Movement

- **Discussion:** After reading and interpreting “Keep Your Eyes on the Prize” lyrics and watching the documentary excerpt, students will make connections between the song and the video, taking notes during a class discussion.
- **Assignment:** Students will write a paragraph explaining how the language in the lyrics reflects the events and feelings of the American Civil Rights movement as presented in the video. Any assertion students make in writing must be supported with evidence from both the lyrics and the video.
- **Assessment:** Students will receive a checklist of required components for their paragraph or essay.



Grade 9-10: Music & Social Movements

Paragraph Checklist: Music and Social Movements

Make sure your paragraph contains:

- A topic sentence and main idea about the topic
- Supporting details that include:
 - Information about the lyrics
 - Information from the documentary
 - Where you found your information (time in the documentary or line in the lyrics)
- A concluding sentence that restates the topic and closes your paragraph



Grade 9-10: Music & Social Movements

Group Activity

- Students will be divided into groups. Each group will choose one song from a list of popular or influential music from the 1960s-1970s.
- Groups will read the song lyrics and interpret them. They will also receive a page of guiding questions/prompts to help them focus on the meaning in the lyrics and keep them on task. These question/prompts will also serve to help develop additional topics for research. Students complete a “4-Square” Organizer to help guide the direction of their research.

Group Assignment

- After reading and interpreting lyrics, groups will create a photo montage video incorporating images from all throughout history which expresses their interpretation of the lyrics.

Individual Assignment

- Each student will choose one or more image(s) from their group montage video and explain in writing why that image is representative of the song lyrics.



Grade 9-10: Music & Social Movements

Guiding Questions

A Change is Gonna Come

By Sam Cooke

I was b

Oh and

It's bee

But I kr

It's bee

'Cause

It's bee

But I kr

I go to

Someb

It's bee

But I kr

Then I

And I s

But he

Back d

Oh the

But no

It's bee

But I kr

<http://www>

The ans

The ans

Performe

<http://www>

Blowin' in the Wind

By Bob Dylan

How ma

Before

How ma

Before

Yes, an

Before

The ans

The ans

How ma

Before

Yes, an

Before

Yes, an

An' pret

The ans

An' the

How ma

Before

Yes, an

Before

Yes, an

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<http://www>

If I Had A Hammer Lyrics by Pete Seeger

If I had a ham

I'd hammer in

I'd hammer in

All over this la

I'd hammer o

I'd hammer o

I'd hammer o

My brothers a

All over this la

If I had a bell,

I'd ring it in the

I'd ring it in the

All over this la

I'd ring out da

I'd ring out a v

I'd ring out lov

My brothers a

All over this la

If I had a song

I'd sing it in th

I'd sing it in th

all over this la

We Shall Overcome by Pete Seeger

We shall overcome,
We shall overcome,
We shall overcome, some day.

Oh, deep in my heart,
I do believe
We shall overcome, some day.

We'll walk hand in hand,
We'll walk hand in hand,
We'll walk hand in hand, some day.

Oh, deep in my heart,
I do believe
We shall overcome, some day.

We shall live in peace,
We shall live in peace,
We shall live in peace, some day.

Oh, deep in my heart,
I do believe

- What emotions are expressed by the song (lyrics and/or music)?
- To whom is the song addressed?
- What issues, problems, or events are presented in the song? Does the song seem to be written in response to a specific event?
- What points of view or attitudes are revealed?
- What were the circumstances at the time the song was released?
- Does this song suggest any solutions to the issues/problems addressed?
- How effective is this song as a social protest?
- What, if any, relevance does this song have to American society today?



Grade 9-10: Music & Social Movements: 4-Square

Guiding question: What emotions are expressed by the song (lyrics and/or music)?

Response:

Guiding question: How effective is this song as a social protest?

Response:

**Blowin' in the Wind
by
Bob Dylan**

Guiding question:

Response:

Guiding question:

Response:

Grade 9-10: Music & Social Movements

Group Activity & Assignment Evaluation

- Students will receive a “Group Participation Rubric” so they understand the expectations of group participation. They will receive an individual evaluation based on the rubric and each group will receive a whole group evaluation.

Group Participation Rubric

(Adapted from: http://www.readwritethink.org/lesson_images/lesson896/GroupParticipationChart.pdf)

Characteristic	Excellent 4	Very Good 3	Okay 2	Poor 1
Time on Task	Always on task	Mostly on task	Sometimes on task	Completely off task
Verbal Response	<ul style="list-style-type: none">• Values others' opinions• Responds respectfully to others' contributions	<ul style="list-style-type: none">• Listens to others' opinions• Responds to others' contributions	Ignores others' opinions and contributions	Rejects others' opinions and contributions
Participation	Actively contributes toward goal	Usually contributes toward goal	Listens but does not actively contribute toward goal	Does not contribute toward goal
Interaction	Listens and gives constructive feedback	Pays attention to others	Does not pay attention to others	Is rude to others
Attitude	Encourages participation of all group members	Accepts participation of others	Discourages participation of others	Is disrespectful of others



Grade 9-10: Music & Social Movements

Culminating Activity/Assignment

- Individually, students will write a 3 paragraph essay answering the question:

What relevance could this song have to American society today? Be sure to support your ideas citing lines from the song and facts from your research.

- Students will conduct research using library books, magazines and Internet resources to gather evidence based on their answer to the question. They will be provided with graphic organizers to organize their research sources, ideas and collected evidence.
- The class will use a modified rubric for evaluation based on the NYS CCLS ELA Regents Exam Rubric.



Grade 9-10: Music & Social Movements

Name: _____

Date: _____

Topic: _____

Ideas, Information & Sources Organizer

Source Title:		Author:
Location & Text Type:		Publication Date:
Credibility: (Is the source credible or reliable?) <input type="checkbox"/> High <input type="checkbox"/> Medium <input type="checkbox"/> Low		
Accessibility: (Can I read and/or understand the source?) <input type="checkbox"/> High <input type="checkbox"/> Medium <input type="checkbox"/> Low		
Interest: (Is the source interesting and relevant to my topic?) <input type="checkbox"/> High <input type="checkbox"/> Medium <input type="checkbox"/> Low		
Quote from source:	My words and ideas:	Related Song Lyrics



Grade 9-10: Music & Social Movements

Rubistar Rubric Generator

<http://rubistar.4teachers.org/>

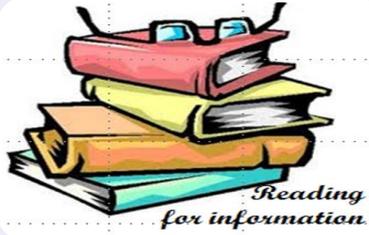
CATEGORY	4	3	2	1
Addresses the Task	The essay addresses all parts of the task.	The essay addresses most of the task.	The essay addresses some of the task.	The essay is off topic.
Quality of Information	Information clearly relates to the main topic. It includes several supporting details and/or examples.	Information clearly relates to the main topic. It provides 1-2 supporting details and/or examples.	Information clearly relates to the main topic. No details and/or examples are given.	Information has little or nothing to do with the main topic.
Sources	All sources (information and graphics) are accurately documented in the desired format.	All sources (information and graphics) are accurately documented, but a few are not in the desired format.	All sources (information and graphics) are accurately documented, but many are not in the desired format.	Some sources are not accurately documented.
Paragraph Construction	All paragraphs include introductory sentence, explanations or details, and concluding sentence.	Most paragraphs include introductory sentence, explanations or details, and concluding sentence.	Paragraphs included related information but were typically not constructed well.	Paragraphing structure was not clear and sentences were not typically related within the paragraphs.
Notes	Notes are recorded and organized in an extremely neat and orderly fashion.	Notes are recorded legibly and are somewhat organized.	Notes are recorded.	Notes are recorded only with peer/teacher assistance and reminders.
Mechanics	No grammatical, spelling or punctuation errors.	Almost no grammatical, spelling or punctuation errors.	A few grammatical spelling, or punctuation errors.	Many grammatical, spelling, or punctuation errors.



The Emergence of Jazz



Grade 9-10: Emergence of Jazz



Reading Standards for Information

- I can determine a central idea in a text, and analyze its development including how it emerges and is shaped through details. (RI.2: 9-10)
- I can analyze the impact of word choice on the meaning or tone of the text. (RI.4: 9-10,)



Writing Standards

- I can write informative texts to introduce a topic and organize complex ideas, concepts and information to make important connections. (W.2.a: 9-10)
- I can use technology to produce, publish, and update individual or shared writing projects. (W.6: 9-10 and 11-12)



Speaking and Listening Standards

- I can prepare for a class discussion and participate by referring to my findings during discussions. (SL.1.a: 9-10)



Language Standard

- I can use various types of phrases and clauses to convey meaning and add variety and interest to my writing. (L.1.b: 9-10)

Grade 9-10 Module: Emergence of Jazz

Purpose

The unit of study will demonstrate students' understanding of the evolution of jazz, a true American art form, and its influence on African American communities in Northeastern, Midwestern, and Southern cities in the United States. This unit will reinforce students' ability to think critically and identify the interplay of culture and race relations in American history and the evolution of music.

Activities

Students will review popular jazz music from the 1920's-60's to gain a better understanding of the societal values of the time. Students will be grouped and tasked with creating a band/group that reflects the styles of Northeastern, Midwestern, and Southern US cities (New York City, Chicago, New Orleans) keeping in mind the laws and racial climate of the 1920s.

Product

For their final project, students create a poster/collage and journal entries of their experience on tour relating to the time and region visited, which will be presented to the whole class.



Grade 9-10 Module: Emergence of Jazz

Timeline of Events

- Explain that in order to learn more about how music has changed throughout African American history, the students are going to read a timeline, which is a type of informational text.
 - (Teachers can create personalized timelines on www.ReadWriteThink.org or www.dipity.com)

Evolution of Jazz
by Judy Goris Moroff
Printed on February 7, 2014

1619 1865 1905 1920

1817 1896 1914

Event Details

1619 Slavery:
First Africans are sold into slavery in America.

1817 Congo Square:
New Orleans city council establishes "Congo Square" for music and dance.

1865 Slavery is Abolished:
Slavery is abolished in the US by the 13th Amendment.

1896 Segregation:
Plessy v. Ferguson: This landmark Supreme Court decision ruled that racial segregation is constitutional, paving the way for the South.

1905 NAACP:
National Association for the Advancement of Colored People (NAACP) is founded by W.E.B. DuBois. The movement is formed in response to the Jim Crow laws and calls for equality in all areas of US life.

1914 UNIA:
Marcus Garvey establishes the Universal Negro College, a black nationalist organization "to promote the sense of worldwide unity among blacks."

1920 Harlem Renaissance:
The Harlem Renaissance flourishes in the 1920s, and intellectual movement fosters a new black identity.

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Go online to <http://www.ReadWriteThink.org>

Evolution of Jazz 1 View | Topic Settings

Follow g+1 0 Recommend Be the first of your friends to recommend this.

Share: t f digg u s

Timeline Flipbook List

Add an Event

Slavery Begins 1619

Congo Square 1817

NAACP 1905

Segregation 1896

UNIA 1914

Harlem Renaissance 1920

17th C 18th C 19th C 20th C

Powered by: dipity

Strange Fruit

By Billie Holiday

Southern trees bear a strange fruit
Blood on the leaves and blood at the root
Black bodies swingin' in the Southern breeze
Strange fruit hangin' from the poplar trees

Pastoral scene of the gallant South
The bulgin' eyes and the twisted mouth
Scent of magnolias sweet and fresh
Then the sudden smell of burnin' flesh

Here is a fruit for the crows to pluck
For the rain to gather, for the wind to suck
For the sun to rot, for the tree to drop
Here is a strange and bitter crop



<https://www.youtube.com/watch?v=Web007rzSOI>



Grade 9-10 Module: Emergence of Jazz

Opening Activity

- Follow along as the first verse of the song is reread to you. Circle the words listed in the glossary and any other words you do not know the meanings of.
- Reread the text and answer the questions in the right hand column.
- Differentiate the task by using different graphic organizers.



Close Reading Recording Form
 "Strange Fruit" Verse 1

Directions:

- Follow along as the first paragraph of the verse is reread to you. Circle the words listed in the glossary and any other words you do not know the meanings of.
- Reread the verse with your partner using the glossary and context clues to write synonyms or explanations above difficult words.
- Reread the text and answer the questions in the right hand column.

"Strange Fruit," a song by Abel Meeropol, sung by Billie Holiday	Use the text to answer the following questions:
Southern trees bear a strange fruit Blood on the leaves and blood at the root Black bodies <u>swingin'</u> in the Southern breeze Strange fruit <u>hangin'</u> from the poplar trees	What does the word "bear" mean as it is used in this text?
	
	What does "strange fruit hanging from the poplar trees"? (Reference the picture that was the inspiration for the song.)

Group activity: Graphic Organizers

Close Reading Recording Form
"Black and Blue" by Louis Armstrong

Directions:

- Circle the words listed in the glossary and any other words you do not know the meanings of.
- Reread the song with your partner using the glossary and context clues to write synonyms or explanations for difficult words.
- Reread the text and summarize the meaning of the song in your journal.

Song – "Black and Blue"	Use the text to answer the following questions:
Cold empty bed, springs hard as lead Feels like <u>o</u> l' Ned wished I was dead What did I do to be so black and blue	Examine the words and listen to the way the song was sung. Write your impressions of the mood and image represented in the song.
Even the mouse ran from my house They laugh at you and scorn you too What did I do to be so black and blue	
I'm white inside but that don't help my case 'Cause I can't hide what is in my face	
How would it end, <u>ain't</u> got a friend My only sin is in my skin What did I do to be so black and blue	
How would it end, <u>ain't</u> got a friend My only sin is in my skin What did I do to be so black and blue	

Song	Glossary	
"Black & Blue"	Word	Definition
Cold empty bed, springs hard as lead Feels like <u>o</u> l' Ned wished I was dead What did I do to be so black and blue	lead	a heavy, bluish-gray, soft, metal
Even the mouse ran from my house They laugh at you and scorn you too What did I do to be so black and blue	scorn	feeling that someone or something is not worthy of any respect or approval
I'm white inside but that don't help my case 'Cause I can't hide what is in my face	<u>ain't</u>	am not : are not : is not
How would it end, <u>ain't</u> got a friend My only sin is in my skin What did I do to be so black and blue	case	a set of facts and arguments that you can state for or against something
How would it end, <u>ain't</u> got a friend My only sin is in my skin What did I do to be so black and blue	Word	Definition

What were the laws and racial climate during the time the song was written?

Group Activity

Place students in groups: they will be assigned or choose a region of the US to research, and take on roles based on gender, race, marital status, and vocation (musician, producer, news reporter, theater owner, audience, etc.)

Region	Artist	Song	Producer
1. Chicago	Meade Lux Lewis	<u>"Honky Tonk Train Blues"</u>	
	Benny Goodman*	<u>"Sweet Georgia Brown"</u> **	
2. New York	Billie Holiday	<u>"Strange Fruit"</u>	
	Duke Ellington	<u>"Black Brown and Beige"</u>	
3. New Orleans	Louis Armstrong	<u>"(What Did I Do To Be So) Black and Blue?"</u>	
	George "Papa Jack" Laine*		<u>Papa Laine's Children</u>

Jazz songs are related to the region to be researched. Have students listen carefully to the music and the lyrics, and listen to the way these songs were sung. Using a graphic organizer, students will write their impressions of the moods and images represented in the music.



Grade 9-10 Module: Emergence of Jazz

Activities

Based on their assigned region: they will research on Portaportal the laws, culture, customs, music and form of communication in their assigned areas to understand the roles that they will undertake in their assigned group.

The screenshot shows the portaportal.com website interface. At the top left is the logo 'portaportal.com'. To the right is a toolbar with icons for search, ABC, home, document, folder, settings, help, folder, and mail. Below the toolbar are two search bars: 'Google™ Custom Search' and 'Search portaportal'. The main content area is divided into three panels, each with a dropdown arrow and a folder icon:

- Chicago**
 - [Chicago South Side Jazz Clubs](#) 😊
1915-1940s Jazz Clubs and Maps
 - [Jazz, Encyclopedia of Chicgo](#)
Music, Dance
 - [Benny Goodman](#)
Background Broadcast and Buzz
 - [Meade Lux Lewis](#)
Background and Music
- New York**
 - [New York: America's Jazz Capitol](#) 👍
Music, History and Dance
 - [Culture Shock](#)
Prohibition and Jazz
 - [Billie Holiday](#)
Life and Music
 - [Duke Ellington](#)
Life and Music
- New Orleans**
 - [New Orleans Music History](#)
Birthplace of Jazz
 - [New Orleans Jazz History](#)
1895-1927
 - [Louis Armstrong](#)
Life and Music
 - [George "Papa Jack" Laine](#)
Life and Music

Grade 9-10 Module: Emergence of Jazz

Differentiating Instruction for Music Research Activity

- Allow students who struggle with writing to dictate their responses (or notes) to a group member.
- Provide all texts at a variety of readability levels for students to research information for their journals (links on Portaportal).
- Provide audio recordings of texts
- Provide texts in the student's native language.



Grade 9-10 Module: Emergence of Jazz

Journal Entries and Final Presentation

For their final project, students role play a character from the region they researched, and each will create a journal of their experiences. Each group will present their journals in one presentation to the class. They will compare and contrast their character's differing sets of ideas, values, personalities, perspectives, and behaviors.



As part of the students' final projects, they will also create a poster that captures their experience on tour relating to the time and region researched. The student's work will be evaluated based on a rubric specifically created for this activity.



Historical Role Play : Evolution of

Teacher Name: Ms. Goris Moroff

Student Name: _____

CATEGORY	4	3	2
Historical Accuracy	All historical information appeared to be accurate and in chronological order.	Almost all historical information appeared to be accurate and in chronological order.	Most of historical information appeared accurate and in chronological order.
Role	Point-of-view, arguments, and solutions proposed were consistently in character.	Point-of-view, arguments, and solutions proposed were often in character.	Point-of-view, arguments, and solutions proposed were somewhat in character.
Knowledge Gained	Can clearly explain several ways in which his character "saw" things differently than	Can clearly explain several ways in which his character "saw" things differently than	Can clearly explain one way in which his character "saw" things differently than
Poster-Collage	The student gives a reasonable explanation of how every item in the collage is related to	The student gives a reasonable explanation of how most items in the collage are related	The student gives a fair explanation of how most items in the collage are related
Tone/Word Choice	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but	Writer uses words and phrases that are clear, but not as vivid, and writing lacks variety

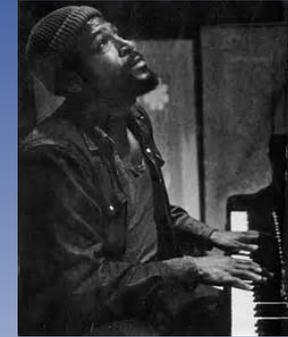
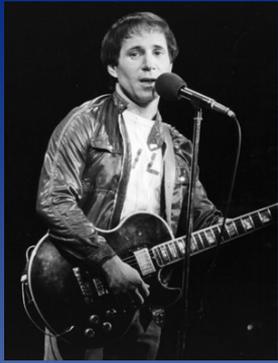
Dramatización Histórica : Evolución del jazz

Nombre del maestro/a: Sr. Moroff

Nombre del estudiante: _____

CATEGORY	4	3	2	1
Exactitud Histórica	Toda la información histórica parece ser exacta y estar en orden cronológico.	Casi toda la información histórica parece ser exacta y estar en orden cronológico.	La mayor parte de la información histórica fue exacta y estaba en orden cronológico.	Muy poca de la información histórica fue exacta y/o estaba en orden cronológico.
Rol	El punto de vista, los argumentos y las soluciones propuestas fueron consistentes con el personaje.	El punto de vista, los argumentos y las soluciones propuestas estuvieron a menudo de acuerdo con el personaje.	El punto de vista, los argumentos y las soluciones propuestas estuvieron a veces de acuerdo con el personaje.	El punto de vista, los argumentos y las soluciones propuestas rara vez estuvieron de acuerdo con el personaje.
Conocimiento Ganando	Puede claramente explicar varios aspectos en los cuales su personaje vio las cosas en forma distinta a los demás personajes y explicar por qué.	Puede claramente explicar varios aspectos en los cuales su personaje vio las cosas en forma distinta a los demás personajes.	Puede claramente explicar un aspecto en el cual su personaje vio las cosas en forma distinta a los demás personajes.	No puede explicar un aspecto en el cual su personaje vio las cosas en forma distinta a los demás personajes.
Atención al tema	El estudiante da una explicación razonable de cómo cada elemento en el collage está relacionado al tema asignado. Para la mayoría de los elementos, la relación es clara sin ninguna explicación.	El estudiante da una explicación razonable de cómo la mayoría de los elementos en el collage están relacionados con el tema asignado. Para la mayoría de los elementos, la relación está clara sin ninguna explicación.	El estudiante da una explicación bastante clara de cómo los elementos en el collage están relacionados al tema asignado.	Las explicaciones del estudiante son vagas e ilustran su dificultad en entender cómo los elementos están relacionados con el tema asignado.
Selección de Palabras	El escritor usa palabras y frases vívidas que persisten o dibujan imágenes en la mente del lector. La selección y colocación de palabras parecen ser precisas, naturales y no forzadas.	El escritor usa palabras y frases vívidas que persisten o dibujan imágenes en la mente del lector, pero ocasionalmente las palabras son usadas inadecuadamente o se usan demasiado.	El escritor usa palabras que comunican claramente, pero al escrito le falta variedad o estilo.	El escritor usa un vocabulario limitado que no comunica fuertemente o captura el interés del lector. Jerga o clichés pueden estar presentes y restan mérito al contenido.

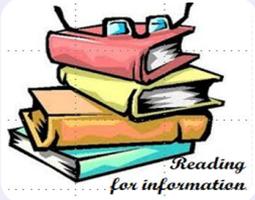
American Perspectives... in Song and Poetry



Grade 9-10: American Perspectives in Song and Poetry

Grade 9-10 and 11-12: “I can...” Statements

Reading Standards for Literature



- I can interpret, analyze and evaluate poetry/lyrics aesthetically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events and situations. (RL11; 9-10 and 11-12)



Writing Standards

- I can explore topics in writing that deal with different cultures and world viewpoints. (W7.e; 9-10 and 11-12)



Speaking and Listening Standards

- I can seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds. (LS1.e; 9-10 and 11-12)



Language Standard

- I can demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L5; 9-10 and 11-12)



Grade 9-10: American Perspectives in Song and Poetry

Purpose

This unit of study uses music and poetry to introduce concepts about figurative language, rhythm and meter, as well as poetic devices. It explores how the form of a song or poem is related to its origin, mood and social and historical significance. It was designed for instruction of ELLs at the Intermediate-Advanced levels.

Activities

Students will complete a variety of activities that are intended to develop/enhance their skills for completing research-based projects. Suggestions for formative assessments are included. Resources include several of the “tools” provided in the EngageNY module on Music for grades 9 and 10.

Product

The culminating activity permits student choice in determining the research topic: biographical inquiry, historical inquiry, musical inquiry, or comparative inquiry.



AMERICAN TUNE (1973)

by Paul Simon

Many's the time I've been mistaken
And many times confused
Yes, and I've often felt forsaken
And certainly misused

Oh, but I'm all right, I'm all right
I'm just weary to my bones
Still, you don't expect to be bright and bon vivant
So far away from home, so far away from home

And I don't know a soul who's not been battered
I don't have a friend who feels at ease
I don't know a dream that's not been shattered
Or driven to its knees

But it's all right, it's all right
For we lived so well so long
Still, when I think of the
Road we're traveling on
I wonder what's gone wrong
I can't help it, I wonder what has gone wrong

And I dreamed I was dying
I dreamed that my soul rose unexpectedly
And looking back down at me
Smiled reassuringly



► [Paul Simon - American Tune \(1975\) - YouTube](#)

And I dreamed I was flying
And high up above my eyes could clearly see
The Statue of Liberty
Sailing away to sea
And I dreamed I was flying

We come on the ship they call The Mayflower
We come on the ship that sailed the moon
We come in the age's most uncertain hours
And sing an American tune

Oh, and it's all right, it's all right, it's all right
You can't be forever blessed
Still, tomorrow's going to be another working day
And I'm trying to get some rest
That's all I'm trying to get some rest





► I Hear America Singing by Walt Whitman - YouTube

I Hear America Singing

I hear America singing, the varied carols I hear;
Those of mechanics—each one singing his, as it should be, blithe and strong;
The carpenter singing his, as he measures his plank or beam,
The mason singing his, as he makes ready for work, or leaves off work;
The boatman singing what belongs to him in his boat—the deckhand singing on the steamboat deck;
The shoemaker singing as he sits on his bench—the hatter singing as he stands;

The wood-cutters song—the ploughboys, on his way in the morning, or at the noon intermission, or at sundown;
The delicious singing of the mother—or of the young wife at work—or of the girl sewing or washing—Each singing what belongs to her, and to none else;
The day what belongs to the day—At night, the party of young fellows, robust, friendly,
Singing, with open mouths, their strong melodious songs.

by Walt Whitman from Leaves of Grass, 1867



THE NEW COLOSSUS

Not like the brazen giant of Greek fame
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glow world-wide welcome; her mild eyes
command

The air-bridged harbor that twin cities frame,
"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore,
Send these, the homeless, tempest-tossed to me,
I lift my lamp beside the golden door!"

by Emma Lazarus, New York City, 1883



► [The New Colossus - Emma Lazarus - YouTube](#)



Deportee (1958)

(also known as "Plane Wreck at Los Gatos")

Words by **Woody Guthrie**, Music by Martin Hoffman

The crops are all in and the peaches are rotting,
The oranges piled in their creosote dumps;
They're flying 'em back to the Mexican border
To pay all your money to wade back again

My father's own father, he waded that river,
They took all the money he made in his life;
My brothers and sisters come working the fruit trees,
And they rode the truck till they took down and died.

Goodbye to my Juan, goodbye, Rosalita,
Adios mis amigos, Jesus y Maria;
You won't have a name when you ride the big airplane,
All they will call you will be "deportees"

Some of us are illegal, and others not wanted,
Our work contract's out and we have to move on;
Six hundred miles to that Mexican border,
They chase us like outlaws, like rustlers, and thieves.

We died in your hills, and we died on your deserts,
We died in your valleys and died on your plains.
We died 'neath your trees and we died in your bushes,
Both sides of the river, we died just the same.

The sky plane caught fire over Los Gatos Canyon,
Like fireball of lightning, it shook all our hills,
Who are all these friends, all scattered like dry leaves?
The radio says, "They are just deportees"

Is this the best way we can grow our big orchards?
Is this the best way we can grow our good fruit?
To fall like dry leaves to rot on my topsoil
And be called by no name except "deportees"?



▶ [Arlo Guthrie - Deportee - YouTube](#)





► I, Too, [Sing](#) America– Langston Hughes – YouTube

I, Too, Sing America

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed—

I, too, am America.

by Langston Hughes , circa 1925





► What's Going On – Marvin Gaye -YouTube

What's Going On (1971)

By Marvin Gay

Mother, mother
There's too many of you crying
Brother, brother, brother
There's far too many of you dying
You know we've got to find a way
To bring some lovin' here today, yeah

Father, father
We don't need to escalate
You see, war is not the answer
For only love can conquer hate
You know we've got to find a way
To bring some lovin' here today

Picket lines and picket signs
Don't punish me with brutality
Talk to me
So you can see
Oh, what's going on
What's going
What's going on
What's going on

Right on, baby
Right on
Right on

Mother, mother
Everybody thinks we're wrong
Oh, but who are they to judge us
Simply because our hair is long
Oh, you know we've got to find a way
To bring some understanding here today

Picket lines and picket signs
Don't punish me with brutality
Come on talk to me
So you can see
What's going on
What's going on
Tell me what's going on
I'll tell you ya, what's going on



POSSIBLE CLASSROOM ACTIVITIES

(Whole group, small group, or individual)

- Understanding and notating rhyme schemes in songs and poems (abab; abba; etc.)
- Finding poetic devices used in songs and poems (metaphor, repetitions, etc.)
- Comparing the form of the poems (rhyming vs. free verse)
- Relating the themes of songs and poems to their historical contexts



Possible Formative Assessments

- **Assessment of ongoing learning could be related to:**

- Asking students to find other contemporary songs or poems on similar themes and presenting them to the class on how the song or poem relates to the theme.
- Completion of a comparison of the two poems by Whitman and Hughes.
- Ongoing review of students' research investigations based on completion of "Evidence Based Claims" worksheets.



Comparing two poems on American experience: "I Hear America Singing" and "I, Too, Sing America"

DIRECTIONS: In "I Hear America Singing" by Walt Whitman and "I, Too, Sing America" by Langston Hughes, the two poets wrote about distinctly American themes. In what ways were their approaches similar? In what ways were they different?

Find words or lines in "I Hear America Singing" and "I, Too, Sing America" to support the statements indicated in the chart below. Fill in the appropriate box with the evidence you gather. You may find that a few of the statements are not supported by evidence in the poem at all. Or, they may be contradicted by the poem. If the detail given is not supported or is contradicted, check the box in the far right-hand column.

Name _____ Date _____

Statement	"I Hear America Singing" <i>(Supply supporting evidence from poem)</i>	"I, Too, Sing America" <i>(Supply supporting evidence from poem)</i>	Not in Either Poem <i>(check box)</i>
The poem relates a personal experience.			
The poem relates common experiences.			
The poet explicitly states the message of the poem.			
The poem describes a variety of events, many of which could be happening at the same time.			
The poet uses elevated language.			
The poet uses the language of the poem's subjects.			



Adapted from document retrieved from:
http://edsitement.neh.gov/sites/edsitement.neh.gov/files/worksheets/Walt%20Whitman%20to%20Langston%20Hughes_Comparing%20Two%20American%20Poems.pdf

CULMINATING ACTIVITY

- ❖ Students are able to complete a writing project by choosing from a menu of independent research topics on one of the following possibilities:
 - Biographical inquiry
 - Historical inquiry
 - Musical inquiry
 - Comparative inquiry
- ❖ Students can use “Think Tank” web site to help focus on the topic and inquiry. URL: <http://thinktank.4teachers.org/>
- ❖ Students can use Evidence Based Claim (EBC) worksheets/handouts from the CCLS Module for composing and completing their projects. *(Used as printed or adapted for ELLs)*
- ❖ The new NYS CCLS ELA scoring rubrics for Writing from Sources (Argument) or for Text Analysis could also be used to determine students’ grades for written project. *(Used as written or adapted for ELLs)*



Name Topic

Area of Investigation

INQUIRY PATH	INQUIRY PATH	INQUIRY PATH
Reference: IP #	Reference: IP #	Reference: IP #
Name this Inquiry Path in the form of a brief description or question:	Name this Inquiry Path in the form of a brief description or question:	Name this Inquiry Path in the form of a brief description or question:
List all the questions in this Inquiry Path:	List all the questions in this Inquiry Path:	List all the questions in this Inquiry Path:



**New York State Regents Examination in English Language Arts (Common Core)
Part 2 Rubric
Writing From Sources: Argument**

Criteria	6 Essays at this Level:	5 Essays at this Level:	4 Essays at this Level:	3 Essays at this Level:	2 Essays at this Level:	1 Essays at this Level:
Content and Analysis: the extent to which the essay conveys complex ideas and information clearly and accurately in order to support claims in an analysis of the texts	-introduce a precise and insightful claim, as directed by the task -demonstrate in-depth and insightful analysis of the texts, as necessary to support the claim and to distinguish the claim from alternate or opposing claims	-introduce a precise and thoughtful claim, as directed by the task -demonstrate thorough analysis of the texts, as necessary to support the claim and to distinguish the claim from alternate or opposing claims	-introduce a precise claim, as directed by the task -demonstrate appropriate and accurate analysis of the texts, as necessary to support the claim and to distinguish the claim from alternate or opposing claims	-introduce a reasonable claim, as directed by the task -demonstrate some analysis of the texts, but insufficiently distinguish the claim from alternate or opposing claims	-introduce a claim -demonstrate confused or unclear analysis of the texts, failing to distinguish the claim from alternate or opposing claims	-do not introduce a claim -do not demonstrate analysis of the texts
Command of Evidence: the extent to which the essay presents evidence from the provided text to support analysis	-present ideas fully and thoughtfully, making highly effective use of a wide range of specific and relevant evidence to support analysis -demonstrate proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material	-present ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis -demonstrate proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material	-present ideas sufficiently, making adequate use of specific and relevant evidence to support analysis -demonstrate proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material	-present ideas briefly, making use of some specific and relevant evidence to support analysis -demonstrate inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material	-present ideas inconsistently and/or inaccurately, in an attempt to support analysis, making use of some evidence that may be irrelevant -demonstrate little use of citations to avoid plagiarism when dealing with direct quotes and paraphrased material	-present little or no evidence from the texts -do not make use of citations
Coherence, Organization, and Style: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	-exhibit skillful organization of ideas and information to create a cohesive and coherent essay -establish and maintain a formal style, using sophisticated language and structure	-exhibit logical organization of ideas and information to create a cohesive and coherent essay -establish and maintain a formal style, using fluent and precise language and sound structure	-exhibit acceptable organization of ideas and information to create a coherent essay -establish and maintain a formal style, using precise and appropriate language and structure	-exhibit some organization of ideas and information to create a mostly coherent essay -establish but fail to maintain a formal style, using primarily basic language and structure	-exhibit inconsistent organization of ideas and information, failing to create a coherent essay -lack a formal style, using some language that is inappropriate or imprecise	-exhibit little organization of ideas and information -are minimal, making assessment unreliable -use language that is predominantly incoherent, inappropriate, or copied directly from the task or texts
Control of Conventions: the extent to which the essay demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling	-demonstrate control of conventions with essentially no errors, even with sophisticated language	-demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language	-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension	-demonstrate emerging control, exhibiting occasional errors that hinder comprehension	-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult	-are minimal, making assessment of conventions unreliable

- An essay that addresses fewer texts than required by the task can be scored no higher than a 3.
- An essay that is a personal response and makes little or no reference to the task or texts can be scored no higher than a 1.
- An essay that is totally copied from the task and/or texts with no original student writing must be scored a 0.
- An essay that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

Retrieved from:

http://www.engageny.org/sites/default/files/resource/attachments/english_language_arts_common_core_test_guide.pdf



**New York State Regents Examination in English Language Arts (Common Core)
Part 3 Rubric - Text Analysis**

Criteria	4 Responses at this Level:	3 Responses at this Level:	2 Responses at this Level:	1 Responses at this Level:
Content and Analysis: the extent to which the response conveys complex ideas and information clearly and accurately in order to respond to the task and support an analysis of the text	-introduce a well-reasoned central idea and a writing strategy that clearly establish the criteria for analysis -demonstrate a thoughtful analysis of the author's use of the writing strategy to develop the central idea	-introduce a clear central idea and a writing strategy that establish the criteria for analysis -demonstrate an appropriate analysis of the author's use of the writing strategy to develop the central idea	-introduce a central idea and/or a writing strategy -demonstrate a superficial analysis of the author's use of the writing strategy to develop the central idea	-introduce a confused or incomplete central idea or writing strategy and/or -demonstrate a minimal analysis of the author's use of the writing strategy to develop the central idea
Command of Evidence: the extent to which the response presents evidence from the provided text to support analysis	-present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis	-present ideas sufficiently, making adequate use of relevant evidence to support analysis	-present ideas inconsistently, inadequately, and/or inaccurately in an attempt to support analysis, making use of some evidence that may be irrelevant	-present little or no evidence from the text
Coherence, Organization, and Style: the extent to which the response logically organizes complex ideas, concepts, and information using formal style and precise language	-exhibit logical organization of ideas and information to create a cohesive and coherent response -establish and maintain a formal style, using precise language and sound structure	-exhibit acceptable organization of ideas and information to create a coherent response -establish and maintain a formal style, using appropriate language and structure	-exhibit inconsistent organization of ideas and information, failing to create a coherent response -lack a formal style, using language that is basic, inappropriate, or imprecise	-exhibit little organization of ideas and information -use language that is predominantly incoherent, inappropriate, or copied directly from the task or text -are minimal, making assessment unreliable
Control of Conventions: the extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling	-demonstrate control of the conventions with infrequent errors	-demonstrate partial control of conventions with occasional errors that do not hinder comprehension	-demonstrate emerging control of conventions with some errors that hinder comprehension	-demonstrate a lack of control of conventions with frequent errors that make comprehension difficult -are minimal, making assessment of conventions unreliable

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

Retrieved from:

http://www.engageny.org/sites/default/files/resource/attachments/english_language_arts_common_core_test_guide.pdf

Internet Resources for Songs and Poetry

Links in Social Movements Section:

Pete Seeger – “Keep Your Eyes on the Prize:” <http://www.youtube.com/watch?v=6xLD4bVZZlc>
Mavis Staples – “Eyes on the Prize:” https://www.youtube.com/watch?v=0ZWdDI_fkns
Eyes on the Prize–“Ain’t Scared of Your Jails, 1960-1961:” <http://www.youtube.com/watch?v=wCwz5-OFYmA>
Sam Cooke – “A Change is Gonna Come:” <http://www.youtube.com/watch?v=j-X9JkM9Bgo>
Peter, Paul & Mary – “Blowin’ in the Wind:” <http://www.youtube.com/watch?v=Ld6fAO4idal&list=RDLd6fAO4idal#t=12>
Pete Seeger – “If I Had a Hammer:” <http://www.youtube.com/watch?v=RI-yszPdRTk>
Pete Seeger – “We Shall Overcome:” <http://www.youtube.com/watch?v=RJUkOLGLgwg>

Links in Emergence of Jazz Section:

Meade Lux Lewis – “Honky Tonk Train Blues:” <https://www.youtube.com/watch?v=tDuLezFRMNU>
Benny Goodman – “Sweet Georgia Brown:” https://www.youtube.com/watch?v=vU_BCMHqaJQ
Billie Holiday – “Strange Fruit:” <https://www.youtube.com/watch?v=h4ZyuULy9zs>
Duke Ellington – “Black Brown and Beige:” <https://www.youtube.com/watch?v=nFiMBqH0BFI>
Louis Armstrong - “Black and Blue:” <https://www.youtube.com/watch?v=2LDPUfbXRLM>
George “Papa Jack” Laine - Papa Laine's Children: <https://www.youtube.com/watch?v=ZXgy4noTuyM>

Links in Poems & Poetry Section:

Paul Simon – “American Tune:” <http://www.youtube.com/watch?v=AE3kKUEY5WU>
Walt Whitman – “I Hear America Singing:” <http://www.youtube.com/watch?v=MR4uAoMY5eY>
Emma Lazarus – “The New Colossus:” <http://www.youtube.com/watch?v=E4wYFs5F76E>
Arlo Guthrie – “Deportee:” <http://www.youtube.com/watch?v=c2eO65BqxBE>
Langston Hughes – “I, Too, Sing America:” <http://www.youtube.com/watch?v=RaDMSKZVKNY>
Marvin Gaye – “What’s Going On:” <http://www.youtube.com/watch?v=jzPA-FrVu3I>