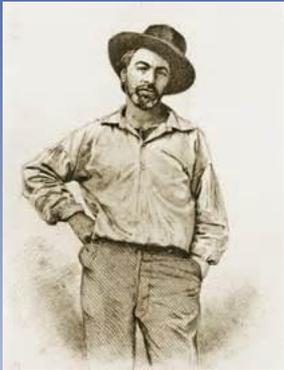


The ELA and ENL Connection: Research-Based Practices that Support ELLs in the Integrated Classroom

Scaffolds for NYS CCLS Curriculum
Grade 9-10 – Unit 3:
Research to Deepen Understanding: Music



American Perspectives... in Song and Poetry



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.

- How does music influence your everyday experience?
- 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:

<https://www.engageny.org/resource/grades-9-10-ela-researching-deepen-understanding-unit-music-and-technology>



DIGITAL RESOURCES FOR INSTRUCTION

Music Scaffolds

Music Scaffolds

About this webmix : This webmix is an example for PD sessions.

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<http://edu.symbaloo.com/mix/musicscrafts>

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 creation of a song or poem is related to its origin, mood, and social or historical influences.

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 one 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, as well as the form of presentation: biographical inquiry, historical inquiry, musical inquiry, or comparative inquiry.



Grade 9-10: American Perspectives in Song and Poetry

Grade 9–10 Standard (L5) I can...” Statements



General Language Standard

- I can demonstrate understanding of figurative language, word relationships, and nuances in word meanings.(L5)

BCCI Linguistic Demands: *(adapted from Grade 9–10 Standard (RL.9–10.4))*
The Linguistic Demands and Grade Level Academic Demands for the Language Standards can be extrapolated from the Reading for Literature Progressions, RL.9-10.4, for this activity.

CCLS Grade Level Standard	Grade Level Academic Demand	Linguistic Demand
<p>Grade 9-10 (RL.9-10.4) Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p>	<p><i>Determine Meaning of Words and Phrases and Analyze Cumulative Impact of Specific Word Choices</i></p>	<ul style="list-style-type: none"> • Identify words and phrases that have a figurative meaning in the text (words that produce an image in the reader’s mind; e.g., until one’s cheeks burned—meaning that the character was ashamed). • Identify words and phrases that have a connotative meaning in a text (words that have multiple meanings within the text; e.g., bulldozing—meaning pressing). • Identify the cumulative meanings of phrases (e.g., one dollar and eighty seven cents is repeated throughout the excerpt, conveying a sense of urgency).

Grades 9-10:

Selected Vocabulary List by Proficiency Level

Entering/Emerging	Transitioning	Expanding
aural	analysis	connotation
historical	contemporary	logical
meter	conventions	metaphor
quality	evidence	poetic devices
research	genre	rhyme scheme
repetition	rhythm	synthesis
source	perspective	simile
summary	precise	tone

Note: *Encouraging students to find cognates in HL is helpful.*



VOCABULARY “WORD SPLASH”

genre

source

summary

research

meter

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: American Perspectives in Song and Poetry

Grade 9–10 Reading Standard (RL.9–10.11):“I can...” Statements



I can interpret, analyze and evaluate narratives, poetry and drama, aesthetically and ethically, by making connections to other texts, ideas, cultural perspectives, eras, personal events and situations.

- (a) Self-select text for response and develop innovative perspectives.

CCLS Grade Level Standard	Grade Level Academic Demand	Linguistic Demand
<p>Grade 9-10 (RL.9-10.11) Interpret, analyze and evaluate narratives, poetry and drama, aesthetically and ethically, by making connections to other texts, ideas, cultural perspectives, eras, personal events and situations.</p> <p>a. Self-select text for response and develop innovative perspectives. b. Establish and use criteria to classify, select and evaluate texts to make informed judgments about the quality of the pieces.</p>	<p>Evaluate Self-Selected Texts and Use Established Criteria to Connect Narratives, Poetry and Drama, Based on Ideas, Culture, Personal Events or Situations</p>	<ul style="list-style-type: none"> • Use words and phrases to identify the subjects (nouns and their associated pronouns) (e.g., clouds, nature). • Use sentence structures to identify the cultural perspectives of two poems (e.g., a Haiku by Basho and a poem by Dickinson). • Use sentence structures to compare and contrast, recognize, interpret and make cultural connections across texts (e.g., Both poems develop the topic of ___ but are different in that ___; Just like Text 1, Text 2 is about ___, whereas ___; Text 1 presents ___ as opposed to ___). • Use phrases to self-select books (e.g., I like to read poems about ___; I prefer ___; I dislike ___; I enjoy ___). • Use established criteria to judge the quality of the poems (e.g., These are world known poems because ___; the quality of the poems show ___; the depiction of nature in both poems reflects ___; the aesthetic qualities of the poems show ___).



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
Glows 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



Grade 9-10: American Perspectives in Song and Poetry

Grade 9–10 Standard (SL.9–10.4)“I can...” Statements



Speaking and Listening Standards

- I can present information clearly, concisely and logically so that listeners understand my reasoning in a way that is appropriate to the purpose, audience and task.

CCSL Grade Level Standard	Grade Level Academic Demand	Linguistic Demand
<p>Grade 9-10 (SL.9-10.4) Present information, findings and supporting evidence clearly, concisely and logically such that listeners can follow the line of reasoning and the organization, development, substance and style are appropriate to purpose, audience and task.</p>	<p><i>Present Information Appropriate to Task, Purpose and Audience, with Coherent Reasoning and Evidence</i></p>	<ul style="list-style-type: none"> • Identify findings (facts). • Use nouns and associated pronouns (e.g., I, we) to describe the subject. • Use transitional words and phrases that focus on presenting evidence (e.g., perhaps, but, if) in a coherent manner. • Use words and phrases that are appropriate to the purpose (reason for the presentation), audience (to whom is it addressed) and task (kind of presentation).



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

Grade 9-10: American Perspectives in Song and Poetry

Grade 9-10 Writing Standard W 9-10.2. “I can...” Statements



I can write, examine, and convey complex ideas, concepts and information clearly and accurately through the effective selection, organization, and analysis of content.

- (a.) Introduce a topic; organize complex ideas, concepts and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables) and multimedia when useful to aiding comprehension;

CCLS Grade Level Standard	Grade Level Academic Demand	Linguistic Demand
<p>Grade 9-10 (W.9-10.2) Write informative/explanatory texts to examine and convey complex ideas, concepts and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables) and multimedia when useful to aiding comprehension;</p>	<p><i>Write to Inform and Explain Complex Ideas Clearly, with Precision and Command of Textual and Formal Language Structures with Domain-Specific Vocabulary and Precise Language Use Well-Constructed Paragraphs and Transition Sentences That Connect Paragraphs to a Cohesive Whole</i></p>	<ul style="list-style-type: none"> • Identify facts, definitions, quotations, examples and details related to the topic. • Identify multimedia that can strengthen the topic. • Use introductory words and phrases to introduce a topic clearly, presenting the ideas that will follow. • Use appropriate words (e.g., as a result, for these reasons, to sum up, overall, due to, obviously, all in all, indeed, definitely), to provide a concluding statement restating the topic. • Use appropriate phrases (e.g., the purpose of the current study; this project was undertaken to; this assignment has explained that) to introduce the implications in an essay.



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 a chosen topic and inquiry. URL: <http://thinktank.4teachers.org/>
- ❖ The new NYS CCLS ELA Assessment scoring rubrics for Text Analysis could also be used to determine students’ grades for written or visually presented project. (*Used as written or adapted for ELLs*)





**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

Co-Teaching for ELLs Daily Lesson Planning Template

Day/Date	Content Objective (including CCLS Anchor Standard)	Language Objective (from BCCl Linguistic Demands)	Co-teaching model(s)/technique(s)
Monday	Interpret, analyze, and evaluate narratives, poetry and drama, aesthetically and ethically, by making connections to other texts, ideas, cultural perspectives, eras, and personal events and situations.	Use sentence structures to identify the cultural perspectives of two perspectives of two poems.	Two teachers Teach Same Content ~ Small Groups: Teachers circulate/rotate

Sample Planning Template

Learner Activities	Content Teacher Role/Activities	ENL Teacher Role/Activities
<ul style="list-style-type: none"> Students view the video of Paul Simon song Students read the lyrics chorally with Content and ENL Teachers (alternating stanzas) Students view the video of the Walt Whitman poem Choral reading of the poem with Content and ENL Teachers (alternating stanzas) Small group decide which song or poem to work on and use technology to find out more about the author and his place in history Each group completes a semantic map on the author that might include place/date of birth/death, an interesting personal fact about the author, and an important event in the time they live(d). 	<ul style="list-style-type: none"> Read the words of the song or poem aloud; invite students to do choral reading of song or poem. Find and list suggested web sites for the small groups to use to complete during small group activity Models the procedure that the students will use to discover facts about the writers 	<ul style="list-style-type: none"> Read the words of the song or poem aloud; invite students to do choral reading of song or poem. Leads discussion on vocabulary that may be challenging for all students Provides scaffolding to small groups, (both ELLs and non-ELLs) to guide them through the suggested web sites to find the information about the chosen author

Assessment/Evaluation (Include Accommodations for Language Proficiencies)	Notes on Individual Students
<ul style="list-style-type: none"> Presentation of completed semantic map by small groups to whole class using a rubric to determine level of accomplishment 	<ul style="list-style-type: none"> Teachers would determine which students may need more (or less) assistance during small group activity.

Adapted by Long Island RBE-RN (<http://www.esbores.org/Page/505>) from:
Honigsfeld, A., & Dove, M. (2008). Co-teaching in the ESL classroom. *Delta Kappa Gamma Bulletin*, 74(2), 8-14.

Co-Teaching for ELLs Daily Lesson Planning Template

Day/Date	Content Objective (including CCLS Anchor Standard)	Language Objective (from BCCl Linguistic Demands)	Co-teaching model(s)/technique(s)

Learner Activities	Content Teacher Role/Activities	ENL Teacher Role/Activities

Assessment/Evaluation (Include Accommodations for Language Proficiencies)	Notes on Individual Students

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Internet Resources for Songs and Poetry

Links for Poems & Poetry:

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>