SmART
SCHOOLS

"Jabberwocky" A No-Nonsense Approach to Music, Literature and the "Slithy Toves" of Creativity.

Robert Allwarden, SmART Schools, February 2014
Grade Levels: 5&6
Disciplines: Literacy, Music

Stage One: Identify Desired Results
What do we want students to know, understand and be able to do?

UNIT OVERVIEW
What will be studied and why?

Students will study the poem, "Jabberwocky" by Lewis Carroll, one of the exemplars from the Common Core State Standards (CCCS) grades 6-8.   Students will engage in poetry through rhythmic interpretation, melodic interpretation and use this experience as a lens to analyze and respond to text. Through this process the students will tease out the paramount features of the text and represent it through their original musical composition.

How does this study ask fundamental questions about the content of the disciplines being studied?

Students will use the study of "Jabberwocky" as a way to get at the core elements of text and topic and differentiate this learning in a meaningful and creative way that not only shares their learning but brings emotion and depth through the music. This process will build responses to the poetry in very accessible ways so that the students will be able to summarize and synthesize information from complex poetic texts and support these outcomes through song.

Enduring Understandings

- Music is the "PLAY" of poetry!
- Music composition and performance (instrumental and vocal) can uncover the essence of a complex text.

Essential Questions

- What happens when music, composition and rhythm provide entry points to Lewis Carroll's "Jabberwocky? What does that do to change the way we perceive both disciplines"?

- How does exploring poetry through music enhance the understanding of both?
- What is the emotional impact of bringing poetry to life through music?

Desired Outcomes for Students (Learning Standards)

Students will be able to summarize, synthesize, and analyze text from poetry and turn this synthesis into an original musical composition.

CCSS
-Language
> CCSS.ELA-Literacy.L.6.3a Vary sentence patterns for meaning, reader/listener interest, and style.*
> CCSS.ELA-Literacy.L.6.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.

-Reading Literature
> CCSS.ELA-Literacy.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone
> CCSS.ELA-Literacy.RL.6.5 Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
> CCSS.ELA-Literacy.RL.6.6 Explain how an author develops the point of view of the narrator or speaker in a text.

CCSS
-Anchor standards for Language
Numbers 4,5
> CCSS.ELA-Literacy.CCRA.L.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

> CCSS.ELA-Literacy.CCRA.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings

-Anchor standards for Reading
Numbers 2,10
> CCSS.ELA-Literacy.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
> CCSS.ELA-Literacy.CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.

-Anchor standards for Writing
Numbers 4,5
> CCSS.ELA-Literacy.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

[CCSS.ELA-Literacy.CCRA.W.5](#) Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

MADOE Standards
-Reading Standards: Foundational Skills Pre-K–5

3. Know and apply grade-level phonics and word analysis skills in decoding words.
   a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.
4. Read with sufficient accuracy and fluency to support comprehension.
   a. Read grade-level text with purpose and understanding.
   b. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.
   c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

-Language Standards Pre-K–5

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figurative language, including similes and metaphors, in context

-Reading Standards for Literature 6–12

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

-Language Standards 6–12

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

NCAA
-Music National Core Arts Standards:
Artistic Process - Creating: *Conceiving and developing new artistic ideas and work.*
Common Anchor Standard #1: Generate and conceptualize artistic ideas and work.
Discipline: Music

MU: Cr1-5.b - (Imagine) Generate and demonstrate musical ideas within specific related tonalities, meters, *and styles.*
MU:Cr1-6.a - (Imagine) Create musical ideas, choosing tonalities, meters and styles to create music for a specific purpose/function or mood.
MU:Cr1-5.b - (Imagine) Generate and demonstrate musical ideas within specific related tonalities, meters, *and styles.*
MU:Cr2-5.b - (Plan & Make) Document *the development* of selected ideas using iconic or standard notation and explain the evolving plan.
MU:Cr2-6.a - (Plan & Make) Explain the plan, including the decision process used in selecting idea, style, and expressive intent.

MU:Cr3-5.a - (*Evaluate & Refine)* Evaluate and refine their music, applying teacher-provided and *student*-developed criteria and feedback.
MU:Cr3-6.a - (*Evaluate & Refine)* Consider feedback from the teacher, and describe their rationale for making revisions in their music.
MU:Cr3-5.c - (*Present)* Present the final version of their original music, and explain how it conveys interest, context, expressive intent, and *craftsmanship*.
MU:Cr3-6.b - (*Present)* Present the final version of their composition or arrangement, using notation, the elements of music, craftsmanship, and originality to demonstrate an effective beginning and ending and to convey a mood or idea.

Stage Two: Determine Acceptable Evidence
How will we know if students have achieved the desired outcomes and met the standards?
What will we accept as evidence of student understanding and proficiency?

The student's main focus will be to create musical compositions that reflect a deep understanding of the core meaning of the text. The final project will be the performance of the composition(s) created from Lewis Carroll's "Jabberwocky".
Evidence of learning will also include drafts of the work in order to see the process of revision. The performance is also evidence of desired results.

Stage Three: Plan Learning Experiences and Instruction
What teaching and learning experiences will equip the students to demonstrate the targeted understanding?

A) Develop the Instructional Plan:
   Intro
   -Read through the poem together
   -Read through silently
   -Pick one word, pick one sentence, pick one phrase
   -Put these aside to be used in your compositions later
   -History of poem, author, etc.

B) Playing the Instructor's Examples
   -Speech pieces learned first
   -Explain Ostinato and the advantage of various lengths of ostinato patterns
   -Perform with voice, single lines, then layered
   -Show the similarity to the choral SATB layout
   -Replace speech with Unpitched Percussion (UPP)
   -Replace UPP with Pitched Percussion (PP) including Boomwhackers (if time permits,
    Pitched Orff instruments may be used, perhaps set up in Pentatonic scale)
   -Perform with speech, UPP and PP.

C) Exemplars to use for Composition
   -"Jabberwocky" as our model
   -Welcome to continue with this poem
   -Provide additional exemplars from 6-8 and 4-6.

-Show how these can work the same way with instructor improvising new ostinatos from
 different exemplars.

D) Writing Original Compositions: Extracting the "Meat" of the Text and Putting it into Song

-Going back to our intro, find the words, phrases, sentences you highlighted.
-Participants can also look at other exemplars and use these to compose pieces, by
extracting the key words, phrases and sentences that "pop" for them.
-With the help of instructor come up with their own simple ostinato
-If notation is a problem, record on phone or other device
-Share with class

Identify Materials and Resources:

- Handouts
- Instruments:
      -Boomwhackers
      -UPP
      -PP (Xylophones, metalophones, etc..)
- Resources: CCSS, MADOE Standards, NCCAS (www.nccas.wikispaces.com)

Stage Four: Alignment and Reflection

- Looking back at our enduring understanding and essential questions, what insights did
  our workshop provide?
- How does engagement in this learning experience work for non-musicians?
- Did this workshop help to tease out the core components and meaning of the text?
- Did engaging in this workshop bring forward emotions and insights that might be
  missing from a non-integrated learning experience?
- How did it change your perception of using music in the classroom? Of using literature
  in the music room?
- What other texts come to mind?

Reflection Prompts:

In what ways have you already integrated the arts in your own classroom? What ideas do you
have to offer others?

How can you incorporate today's approach into your own classroom and/or music practice?
What would you add or change?

What are some of the natural connections between this workshop and the subject-area you
teach in your classroom?