

## Beneath the Pulse of Words: Uncovering the Energy of Literacy Unit Planning Template

Unit Designer: Robert Allwarden

Title: Beneath the Pulse of Words: Uncovering the Energy of Literacy

Grade Level: 6-12

Discipline(s): Literacy, History, Music

School: \_\_\_\_\_

Time Frame: Two – three 60 minute blocks or one 2.5 hour workshop

<b>STAGE ONE: Identify Desired Results</b> What do we want students to know, understand, and be able to do?	
<p><b>Unit Overview</b> <i>What will be studied and why?</i></p> <p><i>How does this study ask fundamental questions about the content or discipline(s) being studied?</i></p>	<p>Students will study poems by Maya Angelou from “I Shall Not be Moved” and E.E. Cummings from “95 Poems.” Students will engage in poetry through rhythmic interpretation and melodic interpretation. Through this process the students will tease out the paramount features of the text, analyze and respond to text, and represent text through their original musical compositions.</p> <p>Students will 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 also brings emotion and depth through music. This process will build responses to the poetry in very accessible ways; students will be able to summarize and synthesize information from complex poetic texts and support these outcomes through song.</p>
<p><b>Enduring Understandings</b> <i>What are the big ideas that give meaning and importance to the facts studied?</i></p> <p><i>What are the big understandings that reside at the heart of the study, that you want students to uncover and attempt to understand through this study?</i></p>	<p>Music enhances the power of words.</p>
<p><b>Essential Questions</b> <i>What are the relevant, meaningful questions that will encourage deep exploration of ideas?</i></p> <p><i>What universal, compelling question(s) will focus the study and the final performance</i></p>	<p>What is it about poetry that lends itself to music and rhythm?            How does setting poetry to music help me understand the poem?            What is the emotional impact of music?            Where do I find my greatest understanding of the poet’s intent- in the poem or the music put to it?</p>

<p><b>Essential Questions</b>  <i>What are the relevant, meaningful questions that will encourage deep exploration of ideas?</i></p> <p><i>What universal, compelling question(s) will focus the study and the final performance of student learning?</i></p>	<p>What is it about poetry that lends itself to music and rhythm?  How does setting poetry to music help me understand the poem?  What is the emotional impact of music?  Where do I find my greatest understanding of the poet’s intent- in the poem or the music put to it?</p>
<p><b>Desired Outcomes for Student Learning/ Standards</b></p> <p><i>What do I want students to know, understand, and be able to do?</i></p> <p><i>What skills or insights do I expect them to gain?</i></p> <p><i>How do these ideas align to state and/or national standards and/or graduation requirements? (Include all standards for all disciplines being assessed that align with desired outcomes)</i></p>	<p>Students will discover the paramount features of the text and represent it through their original musical composition. This will include rhythmic and melodic work.</p> <p>Students will analyze text in a text-to-text format from poem to poem and interpret the authors meaning and use of structure.</p> <p>Students will summarize, synthesize, analyze and respond to text.</p> <p>Students will perform and compose poetry rhythmically and melodically with emotion and depth.</p> <p>Students will perform the compositions they create.</p> <p><b>Common Core State Standards</b>  <u>Anchor Standards for Language:</u>  4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 7-10 reading and content, choosing flexibly from a range of strategies</p> <p>5. Demonstrate understanding of figurative language, word relationships, and nuances in word meaning</p> <p><u>Reading: Key Ideas and Details:</u>  2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</p> <p><u>Speaking and Listening:</u>  1. Engage effectively in a range of collaborative discussions (one-on-one, n groups, and teacher led) with diverse partners on topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><u>Production and Distribution of Writing:</u>  5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p> <p><b>Rhode Island Music GSEs</b></p>

**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?

**Assessment**

*How will I know if students have achieved the desired outcomes and met the standards?*

*What will I accept as evidence of student understanding and proficiency? How will I communicate this to students?*

*How will I evaluate student evidence of learning the desired outcomes?*

*How will I offer students the opportunity to expand on and apply what they've learned?*

*How will students have an opportunity for self-evaluation and/or revision?*

The students' main focus will be to create first a rhythmic piece and then a melodic piece to reflect the core of the subject studied. This material will come from poems themselves. They may examine and use one text or multiple texts from the same author to work with text-to-text analysis. The final project will be a performance of the original setting of the poetry.

Evidence of learning will also include drafts of the songs to see the process of revision (some of this will come in the form of in-class improvisation). Reflection will be built into the unit to bring to light why and how their composition connects to text and if they address the core of the poem. This reflection may be oral, written or embedded in the song. Through the work of composition the students will also show a basic understanding of a layered, polyphonic musical composition.

**STAGE THREE: Plan Learning Experiences and Instruction**

What teaching and learning experiences will equip students to demonstrate the targeted understandings?

<p><b>Develop the Instructional Plan</b></p> <p><i>What is the scope and sequence of activities that lead to student success on the assessment(s) and academic rigor?</i></p> <p><i>Do activities require that students ask deep questions about their learning?</i></p> <p><i>Are there opportunities for students to develop language and conceptual understandings related to content?</i></p> <p><i>Are there opportunities for meaning-making and personal reflection on the part of students?</i></p> <p><i>Are students encouraged to revise and produce quality work?</i></p> <p><i>Do the activities provide multiple entry-points and accommodate for different learning styles?</i></p> <p><i>Is the teacher spending her time coaching, conferencing, leading, participating, and sharing responsibility for learning with the students?</i></p>	<p><i>This lesson is based on the gradual release model, where the teacher’s example is taught to the class as a whole, before gradually releasing the independence over to the students.</i></p> <p><b>A) Intro</b></p> <p>Body Percussion</p> <ul style="list-style-type: none"> <li>• Instructor leads body percussion piece</li> <li>• stomp/pat/clap/snap</li> <li>• a variety of different patterns are used and demonstrated, echoed by class</li> <li>• Instructor adds words to patterns (words taken from poetry to be used)</li> <li>• Performed in round (canon)</li> </ul> <p>Poetry-Personal connections</p> <ul style="list-style-type: none"> <li>• What do we know about poetry? (this will be done in an arc continuum from little to strong, left to right)</li> <li>• What do we know about writing music? (same as above)</li> <li>• What are your personal connections to poetry?</li> <li>• What experience have you had writing or reading poetry?</li> <li>• What experience have you had writing music?</li> </ul> <p><b>B) Learning the Settings Given by Instructor as Exemplar</b></p> <p><b>Maya Angelou “I Shall Not be Moved”</b></p> <p>Setting 1 is <b>“Worker’s Song”</b>(Body Percussion and Un-pitched Percussion)</p> <ul style="list-style-type: none"> <li>• Learn the voice parts through rote instruction (hand out given)</li> <li>• Learn Body Percussion</li> <li>• Perform both together</li> <li>• Change Body Percussion to Un-pitched Percussion (see hand out for conversion)</li> <li>• Class volunteer to read poem, after each stanza perform the “Whoppa” Song</li> </ul> <p>Setting 2 is <b>“Equality”</b> (Body Percussion, Un-pitched Percussion, Boom-whackers for pitch)</p> <ul style="list-style-type: none"> <li>• This song will be learned just as above</li> <li>• In addition, at the end boom-whackers will be substituted for Un-pitched Percussion.</li> <li>• Conga becomes E, Shakers become G, Tambourines become B,C, Hand drums become E, G</li> </ul> <p><b>Text to Text Combination</b></p> <ul style="list-style-type: none"> <li>• Combine parts from examples 1 and 2 above into new song.</li> <li>• Use words, BP, Unpitched Percussion and Boomwhackers</li> </ul> <p><b>E.E. Cummings “95 Poems”</b></p>
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**STAGE FOUR: ALIGNMENT and REFLECTION**

Do the various pieces of my Unit Plan align with and support each other?

Upon completion of my unit: How did it go? What might I do differently next time to improve the unit and my practice?

<p><b>Implementation Alignment and Reflection</b></p> <p><i>How do the instructional activities support the achievement of the desired outcomes?</i></p> <p><i>How do the assessment methods demonstrate achievement of the desired outcomes?</i></p> <p><b>AFTER THE UNIT IS COMPLETE:</b></p> <p><i>What worked?</i></p> <p><i>What didn't work?</i></p> <p><i>What would another teacher need to know in order to enact this curriculum?</i></p>	<p>Looking back at our essential questions did our activity give us insight into some possible answers?</p> <p>Write a reflective piece on how putting the poem to music helped you better understand the intention of the poem and/or music.</p> <p>Does this activity work for non-musicians?</p> <p>Did this activity help to tease out the core components of our texts/topics on hand?</p> <p>Did it help to bring emotion forward that might be missing from a non-integrated unit?</p> <p><b>Reflection Prompts from Kurt Wootton:</b></p> <p>In what ways have you already integrated the artistic discipline presented in this workshop in your own classroom? What ideas do you have to offer others?</p> <p>How can you adapt the arts practice you experienced in this workshop to your own classroom setting? What would you add or change?</p> <p>What are the natural connections between this artistic discipline and the subject-area you teach in your classroom?</p>
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