

Jazz:
“Diversity Through Music”

Life Learning Academy Project-Based Curriculum

Project Title: Diversity through Music

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Subject Area(s): English, Music

Grade Level(s): High School 9-12

Project Overview:

During the course of this unit, students will read about, listen to, and learn from jazz culture and its personalities. The unit will highlight artists for whom music served to uplift their spirits, and in many cases, their lives. Students will study about and learn from artists such as Louis Armstrong and Ella Fitzgerald, both of whom started out in juvenile detention facilities, and both of whom used music to enrich their lives.

In this unit, students will learn about jazz and its integral relationship to history and race. Students will study the art form through the scope of poetry, creative writing, and reading comprehension. Students will study contributions of jazz artists and the importance of improvisation as a means to create a pure form of expression. Through their own poetry, students will display the same invention responsible for the rise and free flowing purity of American Jazz music. They will then apply that ability to spoken word performances recorded in multi-track format. The performances will then translate to a collection of original poetry recited over a soundtrack of jazz familiar to all students. Songs were selected for this unit from the Ken Burns JAZZ documentary series.

This unit features the following seven jazz artists, although with more time, more artists may be explored in depth: Louis Armstrong, Duke Ellington, Ella Fitzgerald, Charlie Parker, Miles Davis, Billie Holiday, and John Coltrane.

Educational Standards Addressed:

California English/Writing Standards

1.0 Word Analysis, Fluency, and Systematic Vocabulary Development

Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words accurately.

1.0 Listening and Speaking Strategies

Students formulate adroit judgments about oral communication. They deliver focused and coherent presentations of their own that convey clear and distinct perspectives and solid reasoning. They use gestures, tone, and vocabulary tailored to the audience and purpose

1.11 Assess how language and delivery affect the mood and tone of the oral communication and make an impact on the audience.

1.12 Evaluate the clarity, quality, effectiveness, and general coherence of a speaker's important points, arguments, evidence, organization of ideas, delivery, diction, and syntax.

1.13 Analyze the types of arguments used by the speaker, including argument by causation, analogy, authority, emotion, and logic.

1.0 Written and Oral English Language Conventions

Students write and speak with a command of standard English conventions. Grammar and Mechanics of Writing

2.0 Speaking Applications (Genres and Their Characteristics)

Students deliver polished formal and extemporaneous presentations that combine the traditional rhetorical strategies of narration, exposition, persuasion, and description. Student speaking demonstrates a command of standard American English and the organizational and delivery strategies outlined in Listening and Speaking Standard 1.0. Using the speaking strategies of grades nine and ten outlined in Listening and Speaking Standard 1.0

2.1. Deliver narrative presentations

Visual and Performing Arts: Music Content Standards

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

1.6 Analyze the use of form in a varied repertoire of music representing diverse genres, styles, and cultures.

2.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

3.1 Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.

3.2 Explain the various roles that musicians perform, identify representative individuals who have functioned in each role, and explain their activities and achievements.

Diversity of Music

3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works of Music

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

4.2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.

4.4 Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers. Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

5.2 Analyze the role and function of music in radio, television, and advertising.

Project Goals and Student Outcomes:

Students should be able to analyze poetry and write their own poems. They should identify a variety of jazz styles, including traditional, bebop, and experimental. Students will be able to distinguish between the artists responsible for the creation and rise of such styles. Students will critique the music and critically assess the musical components. Students will learn the biographic histories of the artists. They will then apply the connection to the CD project. The project involves the development of spoken word skills needed to contribute to a full length CD. These skills will be displayed in a performance collaboration that includes both the student and the jazz artist. If there are equipment restrictions of any kind, a lo-fi version of the project can be accomplished simply with the use of a tape recorder.

Project Objectives:

See Project Goals

Project Outline:

See lesson content outline(s).

Expected Student Learning:

Objectives	Outcomes
1. Students will understand the importance of jazz and its place in history	1. Students will research jazz history using the internet, as well as selected chapters from Ken Burns' JAZZ video series. The chapters will allow students to see jazz through the eyes of the civil rights struggle. Their understanding will be evaluated in their overall body of work, as well as their final examinations.
2. Students will demonstrate a knowledge of jazz culture and its principal players	2. Students will study approximately 10 prominent jazz musicians using video and text. Their comprehension will be evaluated through a series of questionnaires and music identification exercises. The questionnaires will focus on the artists' personal struggles and racial identity.
3. Students will be able to make correlations between jazz and their own personal self expression	3. Students will compose their own poetry to be recited over their choice of historic jazz recordings. The result will be a track on a class collaboration cd. They will do the same using the video medium.

Texts and Supplemental Instructional Materials:

Readings in this unit include:

Louis Armstrong by Sam Tanenjaus

Chasin' the Trane by J.C. Thomas

Jazz Portraits - the Lives and Music of the Jazz Masters by Len Lyons and Don Perlo

"The Oracle" myth from *Retold Classic Myths*, Perfection Learning Corporation

Poetry: "Strange Fruit," Michael Harper's poetry.

Materials required for unit:

- 1) Library access, and writing material (paper, pencils, pens)
- 2) Computers / word processing programs for students (ideally, internet access for additional research about artists)
- 3) Visual: The PBS documentary: JAZZ by Ken Burns combines the stories of the lives of prominent jazz figures as well as samples of their music
- 4) Audio: The 2001 jazz compilation produced by Ken Burns; a companion to his PBS documentary
- 5) Recording Equipment: Tascam multi-track recorder(mini-studio), Cakewalk 2002(music studio software), microphone, chords, audio cassettes
- 6) Production Equipment: Gateway PC, Iomega CD writer, recordable audio CDs

Assessment Methods and/or Tools:

See Project Outline

Lesson Activities:

Several lessons will begin with journal entries. Students will keep personal journals during the course of the unit. A jazz selection will accompany each journal entry, and the theme of the song will be aligned with the journal topic. Two examples are provided below.

Journal # 1 (to be written while Louis Armstrong's "Wonderful World" plays in the background).

What, in your opinion, do the words "excellence" and "wonderful" mean? What does it mean to be excellent at something? What does it mean to be a wonderful person? Is there a difference between being able to do an excellent job at something, and being a wonderful

person? What do the words mean for you, personally? What emotions does Louis Armstrong convey in this song?

Journal # 2 (to be written while Louis Armstrong's "Now You Have Jazz" plays in the background).

How does music affect you? Are there certain kinds of music you like better than others? Do you like certain kinds of music in certain kinds of situations? Explain, and please be specific. Do certain songs or certain artists help to lift you up and make you smile when you're feeling down? Do certain songs help you concentrate? Who are your favorite musicians? Why? Who would you like most of all to hear perform?

Lesson # 1 Music Dialogue

Collaborative lesson between English, Music, and Technology departments.

Time required: two 1 hour class periods

1st hour - After studying about (includes reading bios from *Jazz Portraits – the Lives and Music of the Jazz Masters*), conducting outside research, and becoming familiar with the music of) several artists, students will be asked to write a two - three page dialogue between two of the artists. (Preview lesson with exercise in writing dialogue, including proper grammar usage, punctuation and citation of quotations.) The dialogue should be a creative yet realistic conversation between the artists, which reflects the author's knowledge of the artists' history, music, and experiences. Dialogues should include a minimum of ten vocabulary words from the respective bios.

2nd hour - After dialogues have been written, peer edited, revised and typed, students should pair up and act out the dialogues for the rest of the class. Once the performances are polished, the final versions can be videotaped, preferably by one of the students in a photography / video class.

Lesson # 2 Music and Haikus

Collaborative lesson between English, Music, and Technology departments.

Time required: 3-4 hours

1st hour - Students learn about haiku poetry and read several sample haikus, assessing the various components of the poem. Students then begin to write their own haikus.

2nd hour (may extend into a third hour) - Students finish their own haikus, and select music (one of the jazz pieces they have studied) for a backdrop. Students next review the key elements of public speaking, and review the haiku peer editing form (see attached). Students then read their haikus out loud to the class, and assess one another's presentation and poetry using the peer editing forms. Forms are returned to original speakers, and revisions are made based on students' and teacher's constructive feedback. One more practice session is conducted.

3rd (or 4th) hour - Students take their poetry and music outside. Each student selects a location to videotape his / her poetry to music. (For example, one student wrote a poem about the water, and he decided to be filmed with the San Francisco Bay in the background.) Each student is filmed, and a school videotape is created (by the students), featuring each of the students in all of the classes.

Lesson # 3

The Myth of Orpheus

Collaborative lesson between English, Music, and Science / Astronomy departments.

Time required: 2 hours

1st hour - After reading references to Louis Armstrong, the "orphy musician," students read the myth of Orpheus. Students take turn reading out loud, and then work in small groups to answer questions about the story (see attached).

2nd hour - After reading the story, students go into the school's planetarium and locate Orpheus' lyre in the field of constellations.

Lesson # 4

Name That Tune

Collaborative lesson between English and Music Departments.

Time required: 1 hour

As a review for the music portion of the unit, students will be divided into two teams to play, "Name that Tune." Based on the television show game, students will first engage in a "bidding round," in which they propose to "name that tune" in a given number of notes. The team that stops bidding with the least number of notes is then given the opportunity to "name that tune". Musical selections are chosen from the following artists:

Louis Armstrong
Duke Ellington
Billie Holiday
Miles Davis
Charlie Parker
John Coltrane
Ella Fitzgerald

Students are required to name the artist as well as the musical composition. Team members may consult with one another for one minute, and then they must provide an answer. If a team answers correctly, the team scores a point; if the team answers incorrectly, the other team has a chance to answer the same question, and then to name the following tune.

At the end of the class, students must write two well-written paragraphs, assessing their knowledge of the music and artists, their performance in the game, and the areas (artists / songs) they need to concentrate on more.

Authentic Assessment:

Students will create a CD comprised of one track per student, reflecting a familiarity with the jazz medium, confidence with creating and reciting poetry. Students will work to create and compromise a marketable CD. In addition, students will demonstrate the ability to draw from their personal imaginative resources.

Students will also take a final examination, in which they demonstrate mastery of the vocabulary for the unit, familiarity with the key artists (biographies and styles) and songs of the unit, and knowledge of the history of the jazz movement.

Haiku Peer Editing Form World Literature

1=Excellent 2=Good 3=OK 4=Bad

1. The poem contained the correct number of syllables per line.

1 2 3 4

2. The music the student selected was an appropriate companion for the poem.

1 2 3 4

3. The haiku was able to say a lot with a little.

1 2 3 4

4. The poem was read with the proper amount of expression and/or emotion.

1 2 3 4

The Myth of Orpheus

World Literature

1. The music of Orpheus attracted not only friends, but foes. How did the music of Louis Armstrong have similar powers when it came to the Civil Rights movement?
2. What was the cause of Orpheus's grief? Explain the circumstances that lead to his sorrow.
3. How did Orpheus convince the gods to allow his love, Eurydice, return from the Underworld?
4. Ultimately, why didn't the reunion of Orpheus and Eurydice go as planned?
5. What was Louis Armstrong's "lyre"?