



PROFESSIONAL DEVELOPMENT
OPPORTUNITIES FOR
TEACHERS

***We Go Jam: Finding the Music in
Words***

Presented by
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**This workshop is sponsored by the Hawai'i Council for the
Humanities in partnership with Maui Arts & Cultural Center.**

Introduction

The workshop is an experiential model for teaching humanities and experiencing culture.

Enduring Understanding

Music is a means to connect people to their environment and culture.

Essential Question

How do songs help people connect to a place?

Purpose:

This workshop focuses on using the Hawai'i Council for the Humanities' publication We Go Jam and Celebrating Our Music, Our Soundscape, Our Hawai'i as a resource and foundation for arts-centered humanities lessons. Teachers will become familiar with the selection *Haku Mele: Hawaiian Poetic Composition* and appreciate the art of *haku mele*, or composing, by using imagery and careful word choice. Teachers will create their own *haku mele* in order to teach their students how to write beautiful and meaningful lyrics.

Rationale:

Children find music engaging and approach it with a playful air, but this attitude is quickly and easily squashed. As educators, we have an opportunity and a responsibility to keep this precious human endeavor the province of all students as they mature in their school age years. In addition, we want students to understand music as a way of transmitting and expressing cultural values through personal connection. Hawaiian culture exhibits this in many ways but particularly in *haku mele*.

Goals:

- ***Inform*** ourselves of the practice of *haku mele*
- ***Connect*** to our own sense of place
- ***Generate*** writing that speaks to our sense of place and culture
- ***Write*** lyrics about a unique Hawaiian place
- ***Craft*** our writing to fit with a melody
- ***Honor*** our musical intelligence in order to honor that of our students
- ***Discuss and Innovate*** ways to use the day's lesson with our students

Connections to Standards

Humanities Standards Addressed

Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY-

Understand culture as a system of beliefs, knowledge, and practices shared by a group and understand how cultural systems change over time

Historical Perspectives and Interpretations

Benchmark [SS.5.2.1](#)

Analyze how beliefs and education and/or the society in which a person resides shape his/her "point of view"

Cultural Systems and Practices

Benchmark [SS.4.6.1](#)

Explain how language, traditional lore, music, dance, artifacts, traditional practices, beliefs, values, and behaviors are elements of culture and contribute to the preservation of culture

CC.4.W.4 , CC.5.W.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

Fine Arts Standards Addressed

FA.4.2.3 Sing or play an independent part of a song

FA.4.2.4 Identify musical forms, themes and variations

FA.5.2.4 Integrate several arts disciplines into a presentation or performance

FA.5.2.5 Analyze musical elements when explaining or critiquing a musical selection or musical performance

Greeting and Sharing Warm-up

Making Contact

Physical Set- up: Open space

Mode: Easy movement, verbal interaction

- Instruct students to find their own space, preferably about an arm's length apart. Let them know they are to walk silently and listen for you to call out 'FREEZE';
- Prompt them to begin walking around the room at an even pace (*andante*)
- Call 'FREEZE'
- Prompt students to touch elbows with ONE other person.
- After they have connected with one person they can turn face to face and stop the physical connection
- Prompt students to speak with each other on a certain topic. In our case, we will respond to the prompt: *What is one musical experience you have had that you enjoy?'*
- Student A talks for one minute, then Student B talks for one minute.
- At the end of the two minutes, cue students to begin 'walking to the beat'
- Again call FREEZE
- Prompt students to make contact "Wrist to Wrist"
- Once they have a partner they each speak for one minute on the prompt: *What is one of your favorite songs? Why does it have a special meaning for you?*
- After two minutes, call "walk to the beat"
- FREEZE the students
- Prompt : Back to Back.
- Remain Back to Back and take turns humming a part of a song that you or your children like. If humming is difficult or memory does not serve, then say the words to your partner.
- Walk to the beat
- FREEZE
- Prompt: Elbow to Elbow
- Respond: *What is one of your favorite places in Hawaii?*

Writing your own Hawaiian mele

Step 1: Review/Explore Music about Hawai'i

Have you ever heard a song about a place that you have been to?
What is the song? Where is the place?

WE GO JAM! - Connecting to the Text of Haku Mele

Our text for today is the book We Go Jam, published in 2012 by the Hawai'i Council for the Humanities. This will be an excellent resource for you and your students to explore the connections between social studies, language arts and Hawaiian music. Today we will focus on the chapter on pages 99-101, ***Haku Mele: Hawaiian Poetic Composition***, by Puakea Nogelmeier. Do the words in the title give you clues about what we are going to read?

Enduring Understanding: Music is a means to connect people to their environment and culture

Essential Question: How do songs help people connect to a place?

Tracking the Text

For Teachers - After reading the chapter writing down at least one observation and a response to the following prompts.

What are some observations?

What did you wonder?

What are some ways that this selection can connect to your classroom? What unit would you like to include it in?

Step 2: Songwriting

The following are the steps you can use with your students to facilitate their song writing process. This process can be adapted to any subject and to other texts.

A. Introduction

1. Discuss some of the ways that songs play an important part in cultures and in each of our lives.
2. Play the song "Wai Ola" twice.
3. Lead the class in saying the words together *in tempo*.
4. Play the song again and lead the class in singing the song.
5. Sing it together once more.

(Point out that there is a verse and a chorus. They can choose to write so that their words fit the verse or so the words fit the chorus.)

B. Writing

Review the Writing Process and Compare with Composition Process. Lead a discussion about the parallels between the writing process and the songwriting or composition process:

- **Generating Ideas - Free-Writing**
Songwriters draw on their own experiences, environment, and imagination for song topics, just like writers.
- **Selecting - Reread and Choose**
Songwriters look for the phrases that have special meaning or sound, the ones that “*have a ring to them.*”
- **Creating - Drafting**
Songwriters may write their ideas down or try them out. They may start by getting all their ideas down on paper, just like writers.
- **Revision**
Both songwriters and writers engage in revision. They play with word choice to express their thoughts and feelings more expressively.
- **Rehearsing - Editing**
Writers engage in editing by checking for capitalization, punctuation, and syntax. Songwriters do the same; they also rehearse what they have written in the musical form. They make changes in the rhythm, tempo, and melody to best express their feelings and to get the sound that they want.
- **Performing - Publishing**
Whereas writers publish their work in a book, magazine, or online, songwriters perform their work to music for an audience

Generating Ideas

Our song is going to **focus on sense of place**. Let’s take a moment to think of some places on Maui or in Hawai’i that hold a special meaning in our lives. Take a minute of silence to think about this. Choose one. Now we will do free writing which will help with creating many ideas to play with.

Free-Writes – We are going to write for 10 minutes without stopping.

- Write about what you see, hear, smell and feel when you are in your place.
- Now add how you feel *emotionally* when you are there and about memories that took place there.
- Do you go alone? Is someone else there?

Selecting Passages

Re-read your free-write and circle or underline phrases that matter to you.

Small group Share out

Choose your favorite part to read to your group. Members actively listen and make note of how each writer has approached the prompts. Members can give one or two ideas to the reader. After everyone has read/shared, return to your writing, making notes on what to expand, revise or adjust.

C. Creating your mele

- You will be composing your *mele* about the place you wrote about, using the melody of the chorus of *Wai Ola*.
- Listen to the song again and sing along
- Look at the structure of the lyric
- Choose words for the chorus of the song
- Listen to the back ground to *Wai Ola*. This is played frequently and reinforces the melody and the form of the lyrics.
- Fit your lyrics into the melody and structure. Practice. Play. Revise.

Rehearsing and Revising

- Read the words aloud along with the music, timing the length of the words to the melody and rhythm
- Share your song with someone else.
- Other ideas that can be adapted with students:
 - Ask someone else to sing it with them
 - Ask someone else to sing it to them or for them
 - Perform it several times as 'musical reading' letting the music support the feeling you have framed in your writing.

D. Performance

Building Creative Safety for Student Performances: Norms for Positive Expression

Explain to students that each person in the room makes a difference in every performance and sharing. Discuss some ways that the audience can bring out the best in a performance.

Our norms for this activity are:

- All are welcome to sing
- All are welcome to invite another person to sing and be heard
- All are welcome to pass on singing
- All deserve to be heard

Can we add any others?

Warm Up For Performances - Counting variations

- Participants count from one to ten on a single breath.
- Then from one to ten on a single breath with each number slightly louder than the one before.
- Then from one to ten on one breath at the same volume as the final numbers of the previous sequence
- Then from one to fifteen on a single breath.
- Then from one to fifteen while stepping the cadence of the count.
- Then from one to twenty while stepping the cadence of the count.

Performing our lyrics/Sharing Our Place - Notes on Working with Students

Review Creative Safety Norms

Ask for volunteers to share their song with the class. Play the back track for each student who will perform, cueing (signaling) them at the moment they should begin. Students can sing their song or recite their lyrics to the music. They can also have a partner stand with them as they share their work.

The teacher should also share their song as well, being transparent about working towards accuracy and being willing to start over again if necessary. The teacher should use their song as a way to encourage participation or fill in a gap when students are feeling hesitant.

Songwriter Reflection

When all who wish to share have performed their song, lead a reflection on the writing process *and* the subject matter.

- How does music communicate where we are from and who we are?
- What did you discover about music today?
- What did you discover about the place where you live and the culture you are part of?
- How did you feel about writing song lyrics at the beginning of our lesson?
- How do you feel now?

Teacher Reflection: Connections and Extensions

How can you use today's lesson in your grade level and your classroom? How would you adjust, extend, or modify the lesson to fit the profile of your unique learners?

Teacher Reflection: Exploration and Visioning

Take time to explore the Table of Contents of [We Go Jam](#) and [Musics of Hawai'i](#) to see how you might use them as a resource in your classroom. Which articles would challenge your readers in a good way? What time of year would you introduce them? What other resources might you need or add in order to use these aural and literary texts?