

Facilitation Guide



Applying & Integrating Song Structure Wit & Wisdom FQT

EXPERIENCE OVERVIEW

Students use scaffolded song structures that build on the call and response format to connect learning to the Focusing Question Tasks, including FQT2 in which students are asked to write about characters, creating exploded or snapshot moments.

Standards

COMMON CORE STATE STANDARDS

CCSS.ELA-Literacy.RL.5.2

Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

CCSS.ELA-Literacy.W.5.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-Literacy.SL.5.6

Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 [here](#) for specific expectations.)

CCSS.ELA-Literacy.W.5.5 - With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5 [here](#).)

NATIONAL ARTS STANDARDS

MU:Cr1.1.5b - Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes..

Getting Ready

LEARNING OBJECTIVE

- Students will analyze characters and engage in other end of module tasks through scaffolded song structures, writing exploded narrative moments.

STRATEGY

- Music-making is a method for heightening student engagement, deepening meaning and understanding of core concepts, and creating joyful learning experiences. This document contains explanations of several basic song structures that build on the Call and Response format, culturally sustaining song models for each format featuring musicians engaging in wordplay, and suggestions and strategies for how to use these song formats as an approach to working with the Wit & Wisdom module cornerstones.

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ARTS INTEGRATION MATERIALS



↓
**CONCEPT
MAP**



↓
**VIDEO
PLAYLIST**



↓
REFLECTION



↓
MATERIALS
GOOGLE FOLDER

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TEACH

3+1 Saluting Slim

The “3 + 1 Saluting Slim” is a simple song form that has many things in common with the **Call and Response** and with the added element of the **wrap-up line**.

This form is called the “3 + 1 Saluting Slim” because Slim Gaillard, an African-American jazz vocalist, piano player, guitar player, and songwriter, used it frequently and he always included tremendous wordplay. In fact, he was so in love with wordplay that he created his own language called Vout-o-Reenee!

Here’s how the form works:

- 3 + 1 consists of four lines
- Each line is the same length (measure)
- The first three lines are usually exactly the same and consist of a word or phrase, a pause, and another word or phrase
- The last line is the **Response**. It can rhyme with the first three lines, but it does not have to.



Model Examples

1. This 3 + 1 Saluting Slim is based on Milo’s feelings at the end of the book. In this example, the last line rhymes with the first three lines. The structure is similar to the first part of Slim Gaillard’s “Cement Mixer” song. See Gaillard’s performance [HERE](#).

Good – bye...I’ve got to go
Good – bye...I’ve got to go
Good – bye...I’ve got to go
So much to see...so much to know

2. In this next example, the last line has an internal rhyme, the first half rhymes with the second half. Similar to Slim Gaillard’s song “Laguna.” This is a [clip of Slim Gaillard](#) and his trio singing the song. He’s singing in English and in his made-up language called “Vout-o-Reenee.”

Shoes...for jumping to conclusions
Shoes...for jumping to conclusions
Shoes...for jumping to conclusions
No holes...a good soul



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Text Applications

Students can use the “3 + 1 Saluting Slim” structure to engage with the module texts, particularly to help prepare them for the rigorous writing assignments of the Focusing Question Tasks. For example, FQT 2 asks students to write about characters (both in the text and invented). Students could use the song structure to begin creating a picture of their character that they can then use to write in detail about in their “snapshot” or “exploded moment.” Here is an example based on the Gelatinous Giant. The first line rhymes with the third, and the fourth line is an internal rhyme:

*I'm afraid...you wouldn't know it
I'm afraid...I'll never show it
I'm afraid...you wouldn't know it
I roar to hide the fear inside*

Extensions

Rhymes: Notice how in the examples above, intentional rhyme schemes have been named. Extend these wordplay elements with specific scheme challenges. For example, ask students to write a four-line verse with an A-B-A-B rhyme scheme and use the 3 + 1 form as a chorus.

Rap: Ask students to transition the song into a rap using a simple beat and keeping the 3 + 1 form as a chorus.