

Extended Common Core Social Studies Lesson Plan Template

Lesson Title: Music and the American Identity/American culture

Author Name: Jason Aytes

Contact Information: jaytes@washoeschools.net

Appropriate for Grade Level(s): 10th-12th

US History Standard(s)/Applicable CCSS(s): CCSS.ELA-Literacy.RH.11-12.1, CCSS.ELA-Literacy.RH.11-12.2, CCSS.ELA-Literacy.RH.11-12.6, CCSS.ELA-Literacy.RH.11-12.7, CCSS.ELA-Literacy.RH.11-12.8, CCSS.ELA-Literacy.RH.11-12.10, CCSS.ELA-Literacy.SL.11-12.1, CCSS.ELA-Literacy.W.11-12.1, CCSS.ELA-Literacy.W.11-12.7

Engagement Strategy: Discussion and multimedia presentation of material(s)

Student Readings (list): Close Reads: “The Social Significance of Rap & Hip-Hop Culture”, “What is ‘black music?’”, “How are race and identity conveyed in the music media?”, “The melding of American music”. Supplemental readings (may expand upon students background knowledge and can be found online): Music and American Culture, American Anthropologist, “The Wedding of the Races” Jazz and the Color Line, “Fun, Fun, Rock and Roll High School”, “People Get Ready”: Music and the Civil Rights Mvt. of the 1950s and 60s

Total Time Needed: 3-4 Class periods + additional time allotted for homework/independent research

Lesson Outline:

Time Frame (e.g. 15 minutes)	What is the teacher doing?	What are students doing?
5min	Post the question: “What is Identity and how do we find our own?”	Respond, individually, to the opener
10-15min	Guide small group discussion re: posted topic	Working in small groups (3-4), students discuss their responses to the post
20-25min each (One-2 per class session)	Guide Close Readings of “The Social Significance of Rap & Hip-Hop Culture”, “What is ‘black music?’”, “How are race and identity conveyed in the music media?”, “The melding of American music” (Create guided questions for each reading).	Participating in close readings and answer questions given for each of the documents
5min	Post the question: “What does the music you listen to say about the person you are?”	Respond, individually to the opener
10min	Facilitate small group discussion re: posted topic	Working in small groups (3-4), students discuss their responses to the post
15min	Playing multiple examples of music throughout American History	Complete a “song-reflection” for each of the songs played aloud in class (What do you hear, what does it make you think/feel, is there a message in the lyrics, what is the identity of the artist and what evidence in the song supports this claim)
15min	Provide each student analysis questions for the songs played aloud and organize students into pairs	In pairs, students will further analyze the music they’ve heard and answer the guided questions provided to them

10min	Play 3 separate songs and ask students to describe the artist who may have performed each	Describe the artists who may have created the music played
10min	Post picture of each artist from songs before and have students match up the images with the music	Match artist to song
Homework	Teacher may assign any/all of the supplemental readings for students to continue building background knowledge	Complete assigned reading(s) for homework
5min	Post the question: "What stereotypes are associated with music today?"	Respond, individually, to the question
10-15min	Ask students how/why music can unify groups of people but also be used by some to categorize groups. Allow 3-5min for students to jot down notes on their own.	Students spend 3-5 min jotting notes for themselves and then discuss in small groups, how/why music can unify groups of people but also be used by some to categorize groups
25-30min	Handout discussion sheet for students to use when discussing the topic: <i>"Has music been the great "uniter" or great "divider" in the development of the American Identity?"</i> Followed by grouping of students for the modified Public Issues Discussion.	Students will work in pairs in a modified Public Issues Discussion model to address the topic. While discussing, they will be compiling information on their discussion sheet.
5-7min	Provide students a self-assessment questionnaire regarding the process and outcome of the discussion. (May use template or create own questionnaire)	Complete self-assessment questionnaire
Homework	Assign argumentative essay; <u>"Has music been the great "uniter" or great "divider" in the development of an American Culture?"</u>	Students complete the

Description of Lesson Assessment: Students will complete a modified "Public Issues Discussion" or SAC activity and later construct an essay on the topic: Has music been the great "uniter" or great "divider" in the development of the American Identity?

How will students reflect on the process and their learning? Students will reflect via a self-assessment questionnaire regarding the process and outcome.

Music and the American Identity

The Issue: Has music been the great “uniter” or great “divider” in the development of the American Identity?

My Positions

(Claim): _____

My Evidence

My Reasoning

My Partner’s Position

(Claim): _____

My Partner’s Evidence

My Partner’s Reasoning

The Social Significance of Rap & Hip-Hop Culture

Becky Blanchard

Poverty & Prejudice: Media and Race

*"Keep in mind when brothas start flexing the verbal skillz,
it always reflects what's going on politically, socially,
and economical/y." --Musician Davey D*

In recent years, controversy surrounding rap music has been in the forefront of the American media. From the hype of the East Coast-West Coast rivalry that shadowed the murders of rappers Tupac Shakur and Notorious B.I.G. to the demonization of modern music in the wake of school shootings in Littleton, Colorado, it seems that political and media groups have been quick to place blame on rap for a seeming trend in youth violence. However, though critics are quick to point out the violent lyrics of some rappers, they are missing the point of rap's message. Rap, like other forms of music, cannot be understood unless it is studied without the frame of its historical and social context. Today's rap music reflects its origin in the hip-hop culture of young, urban, working-class African-Americans, its roots in the African oral tradition, its function as the voice of an otherwise underrepresented group, and, as its popularity has grown, its commercialization and appropriation by the music industry.

Hip-hop music is generally considered to have been pioneered in New York's South Bronx in 1973 by Jamaican-born Kool DJ Herc....Herc used an innovative turntable technique to stretch a song's drum break by playing the break portion of two identical records consecutively. The popularity of the extended break lent its name to "breakdancing"--a style specific to hip-hop culture...The rappers of Sugarhill Gang produced hip-hop's first commercially successful hit, "Rapper's Delight," in 1979'.

Rap shares its roots with other forms of traditionally African-American music, such as jazz, blues, and soul. Rap may also be closely linked to reggae music, a genre that also developed from the combination of traditional African drumming and the music of the European ruling class by youth of limited economic means within a system of African economic subjugation. In an ironic circle of influence, Jamaican reggae was played on African-American radio stations in New York in the 1960s.....He (Herc) concentrated on developing his DJing skills, which later allowed for the acceptance of MCing and, eventually, rap.

Further, these rappers claim that it is not only African-Americans who are gangsters, but rather that American history, also, has been characterized by conquest, rebellion, and bloodshed. Rapper Ice Cube points to the hypocrisy of politicians, who use bombing campaigns to kill on a worldwide level, to blame gangsters for violence in American culture: "We do things on a small level, but America does it on a big level. It ain't just us. White people do everything we do."

1 What is 'black music'? How are race and identity conveyed in the music 2 media?

3 *What is 'black music'? How are race and identity conveyed in the music media?*

4 It could be argued that all forms of popular music from the 20th and 21st century derive from what is often
5 termed as 'black' music. Heavy metal from rock, rock from blues/rock n roll, blues from gospel, as just one
6 example. Modern pop music may have roots in European folk/classical traditions in terms of harmonic
7 structure, but has been heavily influenced by the rhythms, phrasing, and instrumentation of 'black' forms such
8 as R&B, soul, blues and jazz since its inception. 'Black music' in this context refers to music that originates from
9 black communities and contains a majority percentage of black performers (hip-hop, R&B, soul etc). However,
10 this shorthand term used by the mainstream media appears to make no recognition of the influence and
11 control 'black music' has had on the wide spectrum of popular musical forms.

12 Very simply, one could point to the mass transportation of West Africans to America during the slave trade as
13 the starting point of 20th century popular music. Traditional elements, such as rhythmic tribal drumming,
14 mixed with the pre-existing folk music. This, along with enforced Christianity and English language, were the
15 roots of early gospel and spirituals. Slave work songs transformed in to the blues. Leftover instruments from
16 the marching bands of the American Civil War became the first tools of early jazz. As jazz grew in popularity
17 across America and Europe, black music began to converge upon the public consciousness, and the race and
18 identity of popular musicians first became a divisive issue in the media.

19 As Nelson George explains, everything considered as black was prefaced with the word 'soul' – "soul-clap,
20 soul-food" etc (2008). He goes on to explain that now the same is true of hip-hop. If you were to read the
21 mainstream press, it would appear that "the only thing that was happening in black American culture is hip-
22 hop" (George, 2008), whereas there exists a huge percentage of the black community who do not care about
23 the genre. George claims that this is symptomatic of mainstream culture's attitude towards black art forms,
24 saying that "the complexity in the range of expression in the black community is always under appreciated"
25 (2008).

26 The fact that one of rock's earliest and finest pioneers, Jimi Hendrix, was black didn't fit in with existing
27 structure...As white blues-based rock bands such as Cream and Led Zeppelin began to appear in the wake of
28 Hendrix's impact, their appropriations of black music forms granted them an air of authenticity, something
29 that Allan Moore refers to as "authenticity of execution" (1993).

30 Today attitudes towards black artists have shifted slightly, and in some respect black has become a byword for
31 authenticity in certain styles. For example, the press often portrays a black man singing the blues as a genuine
32 performance of the style, due to the genre's history and context within popular music. The same could be said
33 about hip-hop/soul/jazz etc. However there is still a conscious racial divide within the media, with genres such
34 as rock and indie still very much white-dominated, and other such as hip-hop and R&B still black-dominated.

1 The melding of American music

2 Marsalis explores song styles as force for creativity, community

3 **By Katie Koch**

4 Harvard Staff Writer

5 Tuesday, February 7, 2012

6 In a wide-ranging lecture that spanned more than 150 years of American history — and in a loose, at
7 times improvisational, but always seamless performance with his band — Marsalis explored “the mulatto
8 identity of our national music.” In Americans’ willingness to mix genres while simultaneously cultivating
9 distinct regional sounds, he said, they have used music both as a force for racial integration and as a
10 celebration of diversity for centuries.

11 “We readily accept new styles as a way to enrich our style, our form, and our technique,” Marsalis said.
12 “While other [countries’] traditions may seek purity and perfection of form, we seek cross-pollination as
13 an important step in achieving a more inclusive and complex musical language.”

14 Music has always been a part of American culture. In 19th-century America, ragtime was a national craze,
15 music was taught in schools, and households had 5 million pianos. After the Industrial Revolution,
16 Marsalis said, a musical culture emerged that incorporated a variety of “root genres,” from jazz and Latin
17 to country western and bluegrass to folk and gospel music.

18 The early 20th century was a golden era of experimentation, Marsalis said, when musicians of all races
19 were surprisingly free to play together and to borrow songs and techniques. Musical genres “were only
20 labeled so that the record companies could sell them,” he said.

21 There are instructive lessons for America’s cultural future that can only be found in “knowing and
22 embracing the root styles, and in mastering the regional and national particulars of our identity as sung by
23 our greatest poets,” Marsalis said.

Topic: Has music been the great “*uniter*” or great “*divider*” in the development of an American Culture?

It is often said that music is the soundtrack to our history. While this may indeed be true, it cannot be forgotten that music has often been labeled along lines of race, age, wealth, and education. From the sound of the fiddle or banjo on the prairie to the beat boxing and hip-hop of the streets; music genres have united groups of Americans with a common thread but in many cases, this thread has also served to sew the labels of intolerance, racism, and superiority. No period in our history has this been as evident as it was during the twentieth century. At the turn of the century, the sheet music and player pianos that had grown in popularity were playing the ragtime anthems of the day. Before long, music would undergo rapid and regular shifts while, all too often, severing the ties that bound us within a common culture.

During the nineteenth century, nationalism was the driving force behind much of what would become an American Culture. Along the way, the music of the century would often echo the happenings of the day; be they the camp songs of the western frontier or the battle hymns of the Civil War. The century would leave us with some of the most revered music of our history, not least of which being our national anthem. At the end of the 1800s, a new music began to take shape and would quickly force many Americans to question racial, economic, and moral values; this was the era of Ragtime. While the popularity of this music style would grow quickly, it also became labeled as African American music and associated with mid and lower socio-economic classes. For an American society that, at the time, was beginning to see a growing upper class along with the growth of Jim Crow, Ragtime became a symbol of many of the insecurities and conflicts within the country while dividing American culture along racial and economic lines. This same situation would occur throughout the 20th century beginning with an offspring of Ragtime; Jazz.

While Jazz music began to grow in popularity during the early 1900s, especially in New Orleans, WWI would bring about a resurgence of nationalism and put the growth of jazz on hold. While many of the songs of WWI would have a very patriotic tone, they would also serve to isolate German Americans and even exclude them from an American culture. At the close of World War I, the American north would have a much different social make-up as a result of the great migration. This, along with the wealth generated during wartime would allow a new American consumerism to take hold and 1920 would usher in a decade of excess and the golden age of jazz. Much like Ragtime, the roots of jazz can be traced to African American origins. While jazz music is seen as the anthem of the twenties, one cannot forget that, from the streets of New Orleans in 1900 to the clubs of Harlem in 1924, jazz was commercially successful but because of its association with the African American race, rarely accepted as America's music by white, upper class Americans. Moreover, white jazz musicians would often see higher pay and more acceptance than their African American counter parts. Yet again, a growingly popular music form would divide the country along racial and economic lines. While jazz remains popular to this day, the great depression, WWII, and eventually the birth of rock and roll would shift America's focus from this once dominant musical form.

Much like the changes during and after WWI, WWII would change the look of America's economy, cities, and priorities. As the post war 1940 gave way to the 1950s, a new form of music would soon dominate American culture; this music was and is rock and roll. Quite possibly, no other style of music has proven to be more divisive to a singular American culture. At its inception, rock and roll would be met with many of the same feelings, stereotypes, and labels that were associated with ragtime and jazz before it. African American artists like Chuck Berry and Little Richard would pioneer the new style but because of their race, the popularity of the music would not reach its peak until a white artist could stand at the forefront of the genre and in 1955, Elvis Presley would be that artist. Not only would rock and roll divide

Americans along race lines, it would cause divisiveness amongst generations. In the eyes of a generation of Americans, rock and roll would go from “black music” to an all-out attack on the morals of America’s youth. Over the course of the nearly six decades after the birth of rock and roll, the genre would do more to divide a singular culture than to unite it. From the songs of the summer of love and the hippie culture, to the acid rock of artists like Jimi Hendrix and the Doors; rock and roll of the sixties and seventies would be marked by as much controversy within America as unity. In the 1980s, as the Cold War was coming to a close, the war on music was heating up yet again. Rap and hip hop had grown throughout the decade and with artists like NWA and 2 Live Crew the focus of many parents groups and lawsuits around the country, music, yet again would divide the nation. Not only were the subject matter and the lyrics divisive, but because of the strong African American influence and association with rap and hip hop, racial tension would exist within much of the conflict.

For every unifying song or anthem, our musical history is marked with many more examples of songs, genres, and artists who have, in one way or another, taken part in dividing a singular American culture. While this is certainly the case, it may not be a terrible reality. As music transformed over the 20th century, in particular, so did the people and culture of America. Even though a single American culture may not be created by music, the impact it has had on the sub cultures with the country cannot be overstated. The soundtrack of our history may have conflict, anger, violence, and passion but without these things we’d simply be left with noise, not music at all.

Hug Social Studies Department - Free Response Argumentative Essay Rubric

Score	Statement of Purpose/Focus	Organization	Elaboration of Evidence	Language and Vocabulary	Conventions	Historical Thinking
Development: Language and Elaboration of Evidence						
Statement of Purpose/Focus and Organization						
4	The response is fully sustained and consistently and purposefully focused: <ul style="list-style-type: none"> claim is clearly stated, focused and strongly maintained alternate or opposing claims are clearly addressed claim is introduced and communicated clearly within the context 	The response has a clear and effective organizational structure creating unity and completeness: <ul style="list-style-type: none"> effective, consistent use of a variety of transitional strategies; logical progression of ideas from beginning to end effective introduction and conclusion for audience and purpose strong connections among ideas, with some syntactic variety 	The response provides thorough and convincing support/evidence for the writer's claim that includes the effective use of sources, facts, and details. The response achieves substantial depth that is specific and relevant: <ul style="list-style-type: none"> use of evidence from sources is smoothly integrated, comprehensive, relevant, and concrete effective use of a variety of elaborative techniques 	The response clearly and effectively expresses ideas, using precise language: <ul style="list-style-type: none"> use of academic and domain-specific vocabulary is clearly appropriate for the audience and purpose 	The response demonstrates a strong command of conventions: <ul style="list-style-type: none"> few, if any, errors are present in usage and sentence formation effective and consistent use of punctuation, capitalization, and spelling 	The response demonstrates a strong level of content knowledge and historical thinking skills
3	The response is adequately sustained and generally focused: <ul style="list-style-type: none"> claim is clear and for the most part maintained, though some loosely related material may be present context provided for the claim is adequate 	The response has an evident organizational structure and a sense of completeness, though there may be minor flaws and some ideas may be loosely connected: <ul style="list-style-type: none"> adequate use of transitional strategies with some variety adequate progression of ideas from beginning to end adequate introduction and conclusion adequate, if slightly inconsistent, connection among ideas 	The response provides adequate support/evidence for writer's claim that includes the use of sources, facts, and details. The response achieves some depth and specificity but is predominantly general: <ul style="list-style-type: none"> some evidence from sources is integrated, though citations may be general or imprecise adequate use of some elaborative techniques 	The response adequately expresses ideas, employing a mix of precise with more general language: <ul style="list-style-type: none"> use of domain-specific vocabulary is generally appropriate for the audience and purpose 	The response demonstrates an adequate command of conventions: <ul style="list-style-type: none"> some errors in usage and sentence formation may be present, but no systematic pattern of errors is displayed adequate use of punctuation, capitalization, and spelling 	The response demonstrates an adequate level of content knowledge and/or historical thinking skills
2	The response is somewhat sustained and may have a minor drift in focus: <ul style="list-style-type: none"> may be clearly focused on the claim but is insufficiently sustained claim on the issue may be somewhat unclear and unfocused 	The response has an inconsistent organizational structure, and flaws are evident: <ul style="list-style-type: none"> inconsistent use of basic transitional strategies with little variety uneven progression of ideas from beginning to end conclusion and introduction, if present, are weak weak connection among ideas 	The response provides uneven, cursory support/evidence for the writer's claim that includes partial or uneven use of sources, facts, and details, and achieves little depth: <ul style="list-style-type: none"> evidence from sources is weakly integrated, and citations, if present, are uneven weak or uneven use of elaborative techniques 	The response expresses ideas unevenly, using simplistic language: <ul style="list-style-type: none"> use of domain-specific vocabulary may at times be inappropriate for the audience and purpose 	The response demonstrates a partial command of conventions: <ul style="list-style-type: none"> frequent errors in usage may obscure meaning inconsistent use of punctuation, capitalization, and spelling 	The response demonstrates a partial level of content knowledge and/or historical thinking skills
1	The response may be related to the purpose but may offer little relevant detail: <ul style="list-style-type: none"> may be very brief may have a major drift claim may be confusing or ambiguous 	The response has little or no discernible organizational structure: <ul style="list-style-type: none"> few or no transitional strategies are evident frequent extraneous ideas may intrude 	The response provides minimal support/evidence for the writer's claim that includes little or no use of sources, facts, and details: <ul style="list-style-type: none"> use of evidence from sources is minimal, absent, in error, or irrelevant 	The response expression of ideas is vague, lacks clarity, or is confusing: <ul style="list-style-type: none"> uses limited language or domain-specific vocabulary may have little sense of audience and purpose 	The response demonstrates a lack of command of conventions: <ul style="list-style-type: none"> errors are frequent and severe and meaning is often obscure 	The response demonstrates a definite lack of content knowledge and/or historical thinking skills
0	A response gets no credit if it provides no evidence of the ability to address the topic in any way or is blank.					