

Extended Common Core Social Studies Lesson Plan Template

Lesson Title: “What are the origins and influences of Rap music?”

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Appropriate for Grade Level(s): 11th or 12th

US History Standard(s)/Applicable CCSS(s):

H3.[9-12].9 Identify and describe the major issues, events, and people of minority rights movements, i.e., Civil Rights Act of 1964, Black Power Movement, United Farm Workers, American Indian Movement, Viva La Raza, and Women’s Rights Movement.

H3.[9-12].8 Explain how the social and economic opportunities of the post-World War II era contributed to social responsibility and change.

H4.[9-12].4 Identify and analyze trends in domestic and foreign affairs of the United States from the end of Vietnam to 9/11/2001.

H4.[9-12].8 Explore the influence of popular U.S. culture on the culture of other nations and vice versa.

H4.[9-12].10 Explore the influence of various world cultures on the United States.

RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

WHST.11-12.2: Write informative/explanatory texts, including the narration of historical events.

Engagement Strategy: Guided Readings, DBQ’s, cooperative learning, internet and videos.

Student Readings (list):

Selections from “Can’t Stop, Won’t Stop: A History of the Hip-Hop Generation” by Jeff Chang & DJ Kool Herc.

Selections from “The Big Pay-back: The History of the Business of Hip-hop” by Dan Charnas.

Total Time Needed: 2 Block Periods

Lesson Outline:

| Time Frame (e.g. 15 minutes) | What is the teacher doing? | What are students doing? |
|------------------------------------|---|---|
| 5 | Writing Brainstorm on the whiteboard. | Brainstorming on question, “Where did Rap music come from?” |
| 5 | Reading the objectives and introduction to the readings. Check for understanding. | Reading along with the teacher. |

The pages that follow the Lesson Plan Template include student readings and reading strategy/questions, source(s), handouts, assignment sheet, and a rubric or grading checklist related to the student assessment of this lesson.

| | | |
|----|---|--|
| 10 | Monitoring and redirecting. | Reading the section titled <i>"Jamaica"</i> silently. |
| 15 | Introducing and showing students videos of Jamaican "Dub" and Patwa music. | Watching the videos. |
| 15 | Monitoring and redirecting. | Cooperatively answering DBQ's. |
| 15 | Calling on students to give their answers to the DBQ's and checking for understanding. | Giving their answers to the DBQ's and checking their understanding. |
| 10 | Monitoring and redirecting. | Reading the section titled <i>"When the Bronx was burning"</i> . |
| 5 | Introducing and showing students the video <i>"When the Bronx was burning."</i> | Watching the video. |
| 15 | Monitoring and redirecting. | Cooperatively answering DBQ's. |
| 15 | Calling on students to give their answers to the DBQ's and checking for understanding. | Giving their answers to the DBQ's and checking their understanding. |
| 15 | Monitoring and redirecting. | Reading the section titled <i>"Kool Herc & Coke La Rock."</i> |
| 15 | Showing videos of Kool Herc & Coke La Rock | Watching the videos. |
| 15 | Monitoring and redirecting. | Cooperatively answering DBQ's. |
| 15 | Calling on students to give their answers to the DBQ's and checking for understanding. | Giving their answers to the DBQ's and checking their understanding. |
| 15 | Tells students to make a list of the geographic, cultural, & socio-economic origins of Rap music. | Students cooperatively list the geographic, cultural, & socio-economic origins of Rap music. |
| 15 | Writing the geographic, cultural, & socio-economic origins of Rap music on the board. | Students give the teacher the geographic, cultural, socio-economic & technological origins of Rap/Hip – Hop music. |
| 5 | Assigns writing assignment, checks for understanding of the objectives of the assignment. | Checking their understanding of the writing assignment. |

Description of Lesson Assessment:

Students will write a two page informative/explanatory essay (WHST.11-12.2), answering the following question; "What are the social, economic and cultural origins and influences of Rap music?"

How will students reflect on the process and their learning? Completing the above essay.

Objectives: Student will learn about the social, economic and cultural origins and influences of Rap music.

Introduction

Like Blues, Jazz and Rock before it, Rap music is an American art form that has become both global and mainstream. According to The Nielson Company & Billboard's Music Industry Report for 2012, Rap music sales totaled \$284.2 million in the U.S. Globally, Rap music sales were \$1.3 billion in 2011. But what are its origins and influences? Where did Rap music come from? Read the following excerpts from *"Can't Stop Won't Stop: A History of the Hip-Hop Generation"* by Jeff Chang & D.J. Kool Herc and *"The Big Pay Back: The History of the*

business of Hip-Hop” by Dan Charnas, watch the videos, answer the DBQ’s (Document Based Questions) and learn about the origins of Rap/Hip-Hop music.

Jamaica

The blues had Mississippi, jazz had New Orleans. Hip-hop has Jamaica. Pioneer DJ Kool Herc spent his earliest childhood years in the same Second Street yard that had produced Bob Marley. “Them said nothing good ever come outta Trenchtown,” Herc says. “Well, hip-hop came out of Trenchtown!” Reggae, it has often been said, is rap music’s elder kin. Yet the story runs much deeper than just music. During the 1970s, Marley and the roots generation— the first to come of age after the island nation received independence from Great Britain in 1962— reacted to Jamaica’s national crisis, global restructuring and imperialist posturing, and intensified street violence. Seeing politics exhausted, they channeled their energies into culture, and let it flow around the world. They pulled global popular culture into the Third World. Their story is the prelude to the hip-hop generation, felt as a portentous shudder from the dub side. “Some are leaves, some are branches,” Bob Marley had sung. “I and I a di (the) roots.”

But the economy, still dependent on the former colonial arrangements, sputtered. Banana farming needed price supports and protection. The bauxite and tourist industries— the kind of businesses that extracted more than they put in— were growing, but had little effect on an island where more than one in three was unemployed.

Under a musician named Count Ossie, Rastafarians learned Burru drumming, an African art that had survived from the days of slavery and had come to the Kingston ghettos after slavery was abolished. Burru centered on the interplay of three drums— the bass drum, the alto fundeh, and the repeater. The repeater was reserved for the best drummer, who imbued it, in the scholar Verena Reckford’s words, with color and tension, protest and defiance. Hip-hop culture, whether in the South Bronx or South Central, had developed under alienated play, as solid jobs evaporated into the airy buzz and flow of a network society.

In 1967, a sound system head affiliated with Duke Reid named Ruddy Redwood stumbled onto Jamaican music’s next great innovation. One afternoon Redwood was cutting dubplates when engineer Byron Smith forgot to pan up the vocals on The Paragons’ hit, “On the Beach.” Redwood took the uncorrected acetate to the dance that night anyway, and mixing between the vocal and the dub, sent the crowd into a frenzy during his midnight set. Rather than apologize for his mistake the next day, Redwood emphasized to Reid that the vocal-less riddim (rhythm) could be used as a B-side on the commercial release of the singles. Reid, for his part, realized he could cut his costs by half or more. One studio session could now produce multiple “versions.” A single band session with a harmony trio could be recycled as a DJ version for a rapper to rock patwa rhymes over, and a dub version in which the mixing engineer himself became the central performer— experimenting with levels, equalization and effects to alter the feel of the riddim (rhythm), and break free of the constraints of the standard song.

“Can't Stop Won't Stop: A History of the Hip-Hop Generation” by Jeff Chang & D.J. Kool Herc (2007-04-01 Picador, Kindle Edition)

Watch the following videos:

Jamaican “Dub” music: <http://www.youtube.com/watch?v=tbWMhg33PNA>

Jamaican Patwa (Patois): http://www.youtube.com/watch?v=Cs9fr_tfQs8

Patwa rhyming: http://www.youtube.com/watch?v=xn_L7ylDoco

Answer the following questions. Be able to refer to a passage in the reading.

Jamaica DBQ's

1. Where does Kool Herc feel that rap music began?
2. Describe what Jamaica was like when it became independent, and how Jamaican's responded to it.
3. Describe what Burru drumming is.
4. Explain how the “DJ version” or “dub side” of a record was “invented” and then used.
5. Have you ever listened to a rapper that sounds like he's singing in patwa? Who?

Jamaica DBQ Answers

1. Where does Kool Herc feel that rap music began?
 - “Well, hip-hop came out of Trenchtown! (Jamaica)”
2. Describe what Jamaica was like when it became independent, and how Jamaican's responded to it.
 - “... intensified street violence.”
 - “an island one in three was unemployed.”
 - “Seeing politics exhausted, they channeled their energies into culture, and let it flow around the world.”
3. Describe what Burru drumming is.
 - “***Burru drumming***, an African art that had survived from the days of slavery and had come to the Kingston ghettos after slavery was abolished.”
4. Explain how the “DJ version” or “dub side” of a record was “invented” and then used.

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- “Redwood took the uncorrected acetate to the dance that night anyway, and mixing between the vocal and the dub, sent the crowd into a frenzy during his midnight set.”
- “...a DJ version for a rapper to rock **Patwa rhymes** over...”

5. Have you ever listened to a rapper that sounds like he’s singing in Patwa? Who?

- Answers will vary.

When the Bronx was Burning

So in the New York area’s construction explosion of the 1950s and ‘60s, middle-class whites got sprawling, prefab, white picket-fence, whites-only **Levittown suburbs**, while working-class strugglers and strivers got nine or more monotonous slabs of housing rising out of isolating, desolate, soon-to-be crime-ridden “parks.” By the end of the decade, half of the whites were gone from the South Bronx. They moved north to the wide-open spaces of Westchester County or the northeastern reaches of Bronx County. They moved out to the cookie-cutter suburbs that sprouted along the highways in New Jersey and Queens and Long Island. White elite retrenchment found a violent counterpart in the browning streets. When African-American, Afro-Caribbean, and Latino families moved into formerly Jewish, Irish, and Italian neighborhoods, white youth gangs preyed on the new arrivals in schoolyard beat downs and running street battles. The Black and brown youths formed gangs, first in self-defense, then sometimes for power, sometimes for kicks.

Here was the new math: the South Bronx had lost 600,000 manufacturing jobs; 40 percent of the sector disappeared. By the mid-seventies, average per capita income dropped to \$ 2,430, just half of the New York City average and 40 percent of the nationwide average. The official youth unemployment rate hit 60 percent. Youth advocates said that in some neighborhoods the true number was closer to 80 percent. If blues culture had developed under the conditions of oppressive, forced labor, hip-hop culture would arise from the conditions of no work.

Apartment buildings passed into the hands of slumlords, who soon figured out that they could make more money by refusing to provide heat and water to the tenants, withholding property taxes from the city, and finally destroying the buildings for insurance money. As one fireman described the cycle; “It starts with fires in the vacant apartments. Before you know it, it’s the whole wing in the building.” Slumlords hired rent-a-thugs to burn the buildings down for as little as fifty dollars a job, collecting up to \$ 150,000 on insurance policies. Insurance companies profited from the arrangement by selling more policies. Even on vacant buildings, fire paid. Groups of organized thieves, some of them strung out on heroin, plundered the burned buildings for valuable copper pipes, fixtures, and hardware. A fireman

said, “Every fire in a vacant building had to be arson. No one lives there, and yet when we pull up, the fire’s out thirty windows.” He continued, “People move out. The landlord starts to cut back on his maintenance. When he stops making the profit, more and more apartments become vacant . . . and, before you know it, you have a block with no one living there.” “There is simply no incentive for banks, insurance companies, or anyone else with money to invest in building or rebuilding dwellings at reasonable rents,” they wrote. “In housing, the final stage of capitalism is arson.” Less than a decade later, the South Bronx had lost 43,000 housing units, the equivalent of four square blocks a week. Thousands of vacant lots and abandoned buildings littered the borough. Between 1973 and 1977, 30,000 fires were set in the South Bronx alone. In 1975, on one long hot day in June, forty fires were set in a three-hour period.

“Can’t Stop Won’t Stop: A History of the Hip-Hop Generation” by Jeff Chang & D.J. Kool Herc (2007-04-01 Picador, Kindle Edition).

Watch the following video:

Arson in the Bronx: <http://www.youtube.com/watch?v=8fhOjRoPN4U>

When the Bronx was Burning DBQ’s

Answer the following questions. Be able to refer to a passage in the reading.

1. Explain why what happened to the Bronx, NY is an example of “White Flight” and describe the socio-economic effects it had.
2. Explain why the authors wrote, “In housing, the final stage of capitalism is arson.”
3. Compare the Bronx, NY in the 1970’s with Jamaica in the early 1960’s.

When the Bronx was Burning DBQ Answers

1. Explain why what happened to the Bronx, NY is an example of “White Flight” and describe the socio-economic effects it had.
 - “By the end of the decade, half of the whites were gone from the South Bronx. They moved north to the wide-open spaces of Westchester County or the northeastern reaches of Bronx County. They moved out to the cookie-cutter suburbs that sprouted along the highways in New Jersey and Queens and Long Island.”
 - “When African-American, Afro-Caribbean, and Latino families moved into formerly Jewish, Irish, and Italian neighborhoods, white youth gangs preyed on the new arrivals in schoolyard beat downs and

running street battles. The Black and brown youths formed gangs, first in self-defense, then sometimes for power, sometimes for kicks.”

- “the South Bronx had lost 600,000 manufacturing jobs; 40 percent of the sector disappeared. By the mid-seventies, average per capita income dropped to \$ 2,430, just half of the New York City average and 40 percent of the nationwide average. The official youth unemployment rate hit 60 percent. Youth advocates said that in some neighborhoods the true number was closer to 80 percent.”
- “Apartment buildings passed into the hands of slumlords, who soon figured out that they could make more money by refusing to provide heat and water to the tenants, withholding property taxes from the city, and finally destroying the buildings for insurance money.”

2. Explain why the authors wrote, “In housing, the final stage of capitalism is arson.”

- “Slumlords hired rent-a-thugs to burn the buildings down for as little as fifty dollars a job, collecting up to \$ 150,000 on insurance policies.”
- “Between 1973 and 1977, 30,000 fires were set in the South Bronx alone. In 1975, on one long hot day in June, forty fires were set in a three-hour period.”

3. Compare the Bronx, NY in the 1970’s with Jamaica in the early 1960’s.

- Answers should include that both suffered from poverty, no opportunity, violence and no political solutions.

Kool Herc, Coke La Rock & the B-Boys

If you wanted to see DJ Hollywood play in a nightclub or disco, you needed a few things. You needed to be eighteen years old or look it. You needed money to get inside. You needed clothes: nice shoes, good slacks, a dress shirt. Discos, in short, were for grown-ups. If you were older and had money, you could go out and party. If you were young and didn’t have money, you made your own party. That’s what Cindy Campbell did in August of 1973. Cindy lived in the West Bronx with her Jamaican-born parents and older brother, Clive, in a tall apartment building on 1520 Sedgwick Avenue, at the foot of the Alexander Hamilton Bridge, just across the Harlem River from upper Manhattan. With fall approaching, Cindy Campbell needed money for school clothes. Her father had a huge sound system, and Clive—whom everyone called Hercules or “Herc” on account of his size—was a good DJ. Cindy suggested they rent the rec room in the basement, throw a party, and charge their friends admission. Cindy and Herc created handwritten flyers on ruled index cards: A DJ KOOL HERC PARTY, BACK

TO SCHOOL JAM, they read; \$.25 LADIES, \$.50 FELLAS. On August 11, 1973, Herc assembled his father's system in the basement. As dozens of kids descended to the rec room, Herc began to spin the songs he knew would drive them crazy. They didn't want to hear the smooth songs that Frankie Crocker played on WBLS and Hollywood played in the discos, records like "Love Is the Message." They liked funk, music that sounded raw and angry like James Brown. They preferred songs with long breakdown sections, or "breaks," like "Get Ready" by Rare Earth, which had a drum break that lasted two full minutes. The "get-down part," as Herc called it, was the moment that the kids let loose with their best dances, spinning footwork that often recalled Brown's manic performances and the Bronx's own crazy history of mambo and swing. Cindy turned a profit that night, and she and Herc started throwing monthly parties in the rec room. When those got too crowded, Herc hauled his sound system to nearby Cedar Park. His reputation grew for several reasons. First, he had the loudest system that most people had ever heard. Second, his parties were generally safe; no one wanted to piss off Hercules. And third, he focused on the records with good breaks: "It's Just Begun," by Jimmy Castor; "Apache" and "Bongo Rock" by the Incredible Bongo Band. In fact, Herc had taken to playing only the break sections of his records—just the parts where the song stripped down to a bare beat. But it was frustrating, because the breakdowns were usually only seconds long. It meant that Herc had to go through a lot of records in quick succession, or else pick up the needle and drop it back to the start of the break, which he could often discern by looking at the texture of the grooves in the vinyl. But that meant that the music had to stop, which was jarring for the "b-boys," Herc's nickname for the kids who came to dance to the breaks. What if, Herc thought, I could extend the break without stopping the beat? The solution came to him. He needed two copies of the same record. Placing one copy on each turntable, as soon as the break section ended on the first, he'd start the second. Back and forth he'd go, turning a fifteen- or thirty-second breakdown into a three-, five-, or ten-minute beat-down, before moving onto the next break, and the next. Herc called it the "merry-go-round." It was a small innovation, but in that moment of inspiration, something huge happened: The DJ transformed from a person who merely presented music into a person who altered it. In short, the DJ became a musician himself. Herc, too, had grown up with the slick talk on the street corners and the radio, as well as the reggae chatting of sound system DJs back in his native Jamaica. So it was only natural—as it was for DJ Hollywood—for Herc to call out to the crowd over a microphone as he played. Soon, Herc's chatter became more elaborate: "You never heard it like this before, / And you're back for more and more and more." Herc's "merry-go-round" required constant attention, and so—as it was with DJ Hollywood—the labor got divided. Herc's friend, who called himself Coke La Rock, had become the master of ceremonies: "There's no story that can't be told. /

There's no horse that can't be rode, /No bull that can't be stopped, / And ain't a disco that we can't rock." Herc's true audience was the kids who couldn't get into the discos, children still in middle school and high school. From all over the Bronx, they were coming to see this new mix of DJing, MCing, and b-boying or breakdancing. Kool Herc made people want to be b-boys themselves, made them want to MC and DJ.

"The Big Pay Back: The History of the business of Hip-Hop" by Dan Charnas (First New American Trade Paperback Library Printing, November 2011 Kindle Edition).

Watch the following videos:

Clive Campbell AKA "DJ Kool Herc" and his merry-go-round mixing technique:

<http://www.youtube.com/watch?v=Hw4H2FZjfpo>

MC Coke La Rock interview: http://www.youtube.com/watch?v=Q_Q4UHKUFuk

Kool Herc & Coke La Rock DBQ's

Answer the following questions. Be able to refer to a passage in the reading.

1. Explain how Clive "Kool Herc" Campbell's cultural background influenced his musical talents.
2. Describe the "b-boys" and what they would later be called.
3. Describe Coke La Rock's contribution and what he was called.

Kool Herc & Coke La Rock DBQ Answers

1. Explain how Clive "Kool Herc" Campbell's cultural background influenced his musical talents.
 - "Herc, too, had grown up with the slick talk on the street corners and the radio, as well as the reggae chatting of sound system DJs back in his native Jamaica."
2. Describe the "b-boys" and what they would later be called.
 - "Herc's nickname for the kids who came to dance to the breaks."
 - "From all over the Bronx, they were coming to see this new mix of DJing, MCing, and b-boying or breakdancing."

3. Describe the technique that Herc developed for the “b-boys.”

- “He needed two copies of the same record. Placing one copy on each turntable, as soon as the break section ended on the first, he’d start the second. Back and forth he’d go, turning a fifteen- or thirty-second breakdown into a three-, five-, or ten-minute beat-down, before moving onto the next break, and the next. Herc called it the “merry-go-round.””

4. Describe Coke La Rock’s contribution and what he was called.

- “Herc’s friend, who called himself Coke La Rock, had become the master of ceremonies (MC)...”

Essay Assignment: What are the social, economic and cultural origins and influences of Rap music?

- Your essay must address all 3 origins and influences discussed in the readings (social, economic and cultural).
- Your essay must include concrete details and significant facts, such as time, place and people involved.
- Your essay must have a clear thesis statement that introduces the topic and a concluding statement that supports your thesis statement.
- Minimum 2 - 3 pages, typed, double spaced, with a 12 font.
- Due in two days.

CCSS 11th-12th Informative

| CRITERIA | SCALES | | | | | | | | | |
|--|--|------|---|------|---|------|--|------|--|------|
| | Exceptional | 5.00 | Skilled | 4.00 | Proficient | 3.00 | Developing | 2.00 | Inadequate | 1.00 |
| Focus 16.6% The text focuses on a topic to inform a reader with ideas, concepts, and information that creates a unified whole. | The text clearly focuses on a compelling topic that informs the reader with ideas, concepts, and information that creates a unified whole. | | The text focuses on an interesting topic that informs the reader with ideas, concepts, and information that creates a unified whole. | | The text has a topic that informs the reader with ideas, concepts, and information that creates a unified whole. | | The text has an unclear topic with some ideas, concepts, and information. | | The text has an unidentifiable topic with minimal ideas, concepts, and information. | |
| Development 16.7% The text presents facts, extended definitions, concrete details, quotations, and examples. The text provides a... | The text provides significant and relevant facts, extended definitions, concrete details, quotations and/or examples that thoroughly develop and explain the topic. The text provides an engaging conclusion that supports the topic and examines its implications and significance. | | The text provides relevant facts, extended definitions, concrete details, quotations, and/or examples that sufficiently develop and explain the topic. The text provides a competent conclusion that supports the topic and examines its implications and significance. | | The text provides facts, extended definitions, concrete details, quotations, and/or examples that develop the topic. The text provides a conclusion that supports the topic and examines its implications and significance. | | The text provides facts, definitions, details, quotations, and/or examples that attempt to develop and explain the topic. The text may provide a conclusion that supports the topic. | | The text contains limited facts and examples related to the topic. The text may or may not provide a conclusion. | |
| Audience 16.7% The text anticipates the audience's background knowledge of the topic. The text includes formatting, ... | The text consistently addresses the audience's knowledge level and concerns about the topic. The text includes effective formatting, graphics, and/or multimedia that enhance comprehension. | | The text anticipates the audience's knowledge level and concerns about the topic. The text includes appropriate formatting, graphics, and/or multimedia that strengthen comprehension. | | The text considers the audience's knowledge level about the topic. The text includes formatting, graphics, and/or multimedia when useful to aiding comprehension. | | The text illustrates an inconsistent awareness of the audience's knowledge level about the topic. The text may include some formatting, graphics, and/or multimedia that may be distracting or irrelevant. | | The text lacks an awareness of the audience's knowledge level about the topic. The text includes limited or inaccurate formatting, graphics, and/or multimedia that impedes comprehension. | |
| Cohesion 16.6% The text explains the relationship between ideas and concepts. The text includes appropriate and varied ... | The text strategically uses words, phrases, and clauses to link the major sections of text. The text explains the relationships between the topic and the examples and/or facts. | | The text skillfully uses words, phrases, and clauses to link the major sections of the text. The text identifies the relationship between the topic and the examples and/or facts. | | The text uses words, phrases, and clauses to link the major sections of the text. The text connects the topic and the examples and/or facts. | | The text contains limited words, phrases, and clauses to link the major sections of the text. The text attempts to connect the topic and the examples and/or facts. | | The text contains few, if any, words, phrases, and clauses to link the major sections of the text. The text does not connect the topic and the examples and/or facts. | |
| Lang & Style 16.7% The text presents a formal style and objective tone and uses language, vocabulary, and techniques such as ... | The text presents an engaging, formal, and objective tone. The text uses sophisticated language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. | | The text presents a formal, objective tone. The text uses precise language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. | | The text presents a formal, objective tone. The text uses relevant language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. | | The text illustrates a limited awareness of formal tone. The text attempts to use language, vocabulary, and some techniques such as metaphor, simile, and analogy. | | The text illustrates a limited or inconsistent tone. The text uses imprecise language, vocabulary, and limited techniques. | |
| Conventions 16.7% The text demonstrates standard English conventions of usage and mechanics while attending to the norms of the... | The text intentionally uses standard English conventions of usage and mechanics while specifically attending to the norms of the discipline in which they are writing (MLA, APA, etc.). | | The text demonstrates standard English conventions of usage and mechanics while suitably attending to the norms of the discipline in which they are writing (MLA, APA, etc.). | | The text demonstrates standard English conventions of usage and mechanics while attending to the norms of the discipline in which they are writing (MLA, APA, etc.). | | The text demonstrates some accuracy in standard English conventions of usage and mechanics. | | The text contains multiple inaccuracies in Standard English conventions of usage and mechanics. | |

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