

# Extended Common Core Social Studies Lesson Plan Template

**Lesson Title:** How did jazz music during the 1920's reflect a change of culture for America?

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**Appropriate for Grade Level(s):** Middle School

**US History Standard(s)/Applicable CCSS(s):** H1.7, H1.11, H3.6, H3.12; CCSS Reading 1, 2, 4, 10; CCSS Writing1, 4, 5, 9, 10

**Engagement Strategy:** Jigsaw Discussion

**Student Readings (list):** Excerpts from these articles - Shaping, the Popular Image of Post-Reconstruction American Blacks: The "Coon Song" Phenomenon of the Gilded Age By James Dormon; The Creation of Jazz By Burton Peretti; New Orleans and the History of Jazz By Loren Schoenberg

**Total Time Needed:** approx. 2.5 - 3 hours if reading has been done ahead of time. If reading is to be done in class add another hour.

## Lesson Outline:

Time Frame (e.g. 15 minutes)	What is the teacher doing?	What are students doing?
Homework	<ul style="list-style-type: none"><li>Assign 1/3 class to each article</li></ul>	<ul style="list-style-type: none"><li>1/3 class reads, annotates, and takes notes on each article</li></ul>
10 min	<ul style="list-style-type: none"><li>Assign 2 students from each article into a group: 6 students, 2 representing each article</li><li>Hand out poster paper</li><li>Explain that each poster will need to a title, the evidence from the note-taker, similarities between the articles, and evidence to answer the EQ. The poster design is up to each group</li><li>Step 1: work w/ your article partner to make sure you have evidence answering each question on the note-taker</li><li>Step 2: meet w/ whole group to share evidence. Each group member will add evidence from the other articles to his/her note-taker</li><li>Step 3: Discuss whole group the similarities between the articles and record this information on the note-taker</li><li>Step 4: create poster representing all 3 articles</li></ul>	<ul style="list-style-type: none"><li>Listen to directions</li><li>Move into groups</li></ul>

*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.*

45 min	<ul style="list-style-type: none"> <li>• Circulating between the groups to make sure all groups are on task and creating a poster w/ correct information to answer the EQ</li> </ul>	<ul style="list-style-type: none"> <li>• Complete steps 1-3</li> </ul>
10 min	<ul style="list-style-type: none"> <li>• Match up 2 groups for discussion (12 students to meet together)</li> <li>• Step 1: The 2 groups will present their posters to each other</li> <li>• Step 2: Discuss what information included on the posters is the same and what is different</li> <li>• Step 3: Add or change anything necessary on posters</li> <li>• Step 4: Discuss what the claim and evidence is for the EQ</li> </ul>	<ul style="list-style-type: none"> <li>• Complete steps 1-4</li> </ul>
30 min	<ul style="list-style-type: none"> <li>• Directions for writing assignment to answer EQ</li> <li>• Circulates classroom to help students</li> </ul>	<ul style="list-style-type: none"> <li>• Use an essay outline to plan essay</li> <li>• Use foldables to organize writing w/ evidence and reasoning</li> </ul>
20 min	<ul style="list-style-type: none"> <li>• Continue circulating</li> </ul>	<ul style="list-style-type: none"> <li>• Write a rough draft essay</li> </ul>
15 min	<ul style="list-style-type: none"> <li>• Circulate to make sure partners are discussing writing and editing properly</li> </ul>	<ul style="list-style-type: none"> <li>• Work w/ a partner to edit rough draft</li> <li>• Highlight claim/counterclaim, evidence, and reasoning in 3 different colors.</li> <li>• Edit for grammar and punctuation</li> </ul>
20 min	<ul style="list-style-type: none"> <li>• Continue circulating, possibly meeting w/students who need extra support w/writing</li> </ul>	<ul style="list-style-type: none"> <li>• Write a final copy of the essay</li> </ul>

**Description of Lesson Assessment:** The assessment for this lesson is 2 parts. Part 1 is an assessment of the design and information on the poster. Part 2 is the essay that will answer the EQ and follows the writing rubric.

**How will students reflect on the process and their learning?** As a whole class we will analyze the information on the posters and discuss the display of it. We will identify the “great stuff” and why. Then identify things that could have been done better or are missing from other posters. The essay will have the grading rubric attached so each student can see exactly how they scored on each part. I will also ask them to write quick reflection about their grade and how they might improve their writing.

## Grading Rubric for Essay

How did jazz music during the 1920's reflect a change of culture for America?

Name \_\_\_\_\_ period \_\_\_\_\_

Intro: Hook	2	
Background	3	
Claim	1	
Roadmap	2	
P1: topic sentence	1	
Evidence/cite/reasoning	3	
Evidence/cite/reasoning	3	
Evidence/cite/reasoning	3	
P2: topic sentence	1	
Evidence/cite/reasoning	3	
Evidence/cite/reasoning	3	
Evidence/cite/reasoning	3	
P3: topic sentence	1	
Evidence/cite/reasoning	3	
Evidence/cite/reasoning	3	
Conclusion: restate claim	1	
Restate roadmap	1	
Answer conclusion Q	2	
Voice	2	
Organization	2	
Conventions	2	
Total	45	

Name \_\_\_\_\_

Essential Question: How did jazz music during the 1920's reflect a change in the culture of America?

Write evidence from your article in the boxes to answer each question. Make sure to cite the paragraph and line number the evidence is from.

Article Name: \_\_\_\_\_

How did music in America change over time?

How did African-Americans contribute to music in America?

Why did popular forms of music change?

How did jazz music in the 1920's contribute to the change in American music?

### Planning the Poster:

1. Work together with the person who read the same article as you to make sure you have gathered evidence for each question.
2. Each group shares the evidence they have gathered while the rest of the group adds the evidence to the note-taker. Make sure to cite which article the information came from with the paragraph number.
3. Work with your whole group to discuss similarities from each article and write them down.

List the similarities between articles.



4. Discuss with your group the design of your poster and sketch it here. Who is responsible for each part?



Your poster must include a title, the evidence that answers each question from the note-taker, similarities between the articles, and evidence to answer the essential question.

## The Creation of Jazz

### “The Wedding of the Races”?

#### Jazz and the Color Line

By Burton W. Peretti

(Excerpted)

Throughout the economic, social, and technological upheavals that defined the jazz creators' careers and productivity, the American culture of race presented them with their greatest personal and professional challenges. Jazz was a bi-racial music, but the society that fostered it was violently opposed to bi-raciality. Jazz almost seems to have been inserted in the American fabric to test the strength of its fundamental, racial strands of thought. Jazz musicians did not seek the assignment of hurdling the barriers of race, but they nevertheless were compelled to face them and to confound them on many occasions. In the 1920s African Americans sought inclusion in urban musical cultures, saw ghetto walls spring up among them, and regrouped inside the sanctioned realm of race music, while white players, in moods of social rebellion and adventure, traveled to the jazz ghettos and welcomed the music and the culture. Did this situation change in the following decade, as the musicians, their jazz, and the institutions surrounding them matured? Did the jazz community become a great American experiment in racial equality, or did it become as hypocritical and segregated as other institutions remained through the Second World War?

In the twenties American society was as intensively segregated and anti-black as it had been at any time since the Civil War. In the South, the descendants of the slaves had been deprived of the vote, many legal remedies, the right to live in many neighborhoods, access to many schools, hospitals, and other social services, as well as most rights and privileges. As C. Vann Woodward has written, “there was no apparent tendency toward abatement or relaxation of the Jim Crow code of discrimination and segregation in the 1920s, and none in the ‘thirties until well along in the depression years. . . . In fact Jim Crow laws were elaborated and further expanded in those years, “as new activities pertaining to women, transportation, leisure, and industry inspired new laws restricting black participation. Terrorism, provocation, and lynching complemented the police powers that enforced Jim Crow legislation. The Ku Klux Klan and other white supremacist groups played roles in both the political and social workings of the caste system; and nongovernmental entities, such as churches, businesses, and farm organizations, also systematically excluded blacks from participation.

After jazz acquired its economic and artistic identity in Northern cities in the 1920s, many of its practitioners introduced the new music to areas south of the Ohio River and the Mason-Dixon Line. Northern blacks who were the children or grandchildren of southern migrants or migrants themselves almost unanimously found that their tours in the region presented them with surprising challenges. These musicians

learned of---or reencountered---a 1930s South that persecuted them systematically. In addition, they, like other black performers, were challenged and upbraided by whites in a public, theoretical manner, for racism in the south had always been embodied in public rituals as well as legislation.

As had happened on Streckfus's Mississippi riverboats, black band touring the south on land often gave performances for white or blacks only. "If it was a black dance," Cab Calloway band member Garvin Bushell noted, "there would be white spectators that were not allowed to dance. If it was a white dance, then they didn't have black spectators." In a Florida locale, blacks were allowed to watch from the balcony as Calloway's band played for white dancers. As in the north, though, black bands touring the south could play before multiracial audiences, but local law usually demanded strict segregation in each dance hall. Dancers were usually segregated by ropes that bisected the floors. Milt Hinton, who was also in Calloway's band then, recalled that ropes were used in dance halls in Texas, Mississippi, Georgia, and Florida. Bushell noted that halls in Greenville and Charleston, South Carolina, were required to trisect their floors with two ropes: "one section in the middle was for the white dancers. This section [on the other side] was for mulattoes." Bushell observed correctly that "there's a great mulatto caste system in . . . South Carolina."

Segregated dances and clubs, of course, were also common in the North. Clyde Bernhardt's first downtown New York was at a speakeasy that used burly doormen to enforce its whites-only policy. Hinton recalled that the Calloway band usually played for all-white audiences in the South and "mostly white" crowds in the North. Southern segregation in jazz locales, as in other public settings, was notable both for its basis in statue and for the symbolic social function it played for whites. The easily surmountable rope that kept the races apart at jazz dances challenged blacks and whites to enact and maintain segregationism themselves, even as they enjoyed and danced to the same music. The symbol was not always effective, as in Johnson City, Tennessee, where a huge race fight erupted during a Calloway concert and forced the band to flee through the back door.

Local law officers, when present at such dances, embodied the oppressive force that underlay the Jim Crow system. Their role was often to harass and abuse the least socially powerful dancers—black women—as a lesson to potential transgressors. "If there was a disturbance at any of those dances in the South," Earl Hines recalled, "two policemen could handle the whole hall in those days. They used to beat up on the women, but so long as they [black men] were cutting each other up the police didn't pay much attention." Often no disturbance was needed to provoke police harassment, as the drummer Johnny Otis found while he traveled with a black California band to Texas in the early 1940s. At one hall a second rope separated dancers from the bandstand. When a black woman leaned on this rope to request a song from the band, a white policeman ordered her to "keep off the goddamn rope, and I don't want to have to tell you again," and walked away. The band then began playing, and "the hostile, real world was momentarily forgotten by the crowd as it pulsed in a rhythmic ecstasy." At intermission a different black woman, wearing a similar dress, leaned on the rope. The policemen came forward, swore, and hit the woman. "Hundreds of people stood like frozen zombies. The men—all of us—had been reduced to dogs. To less than dogs." Otis and the other musicians went outside; "as I knelt in the Texas dirt, retching. I realized that one of my bandsmen was standing next to me, crying his heart out."

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Otis's story emphasized the explosive nature of racial violence at jazz dances, as well as white police power's inciting role and the musicians' shocked and pained reaction. As players in a symbolic Jim Crow drama that underlay many of their performances in the South, some black bands were subjected to unambiguous physical violence. The most straightforward incidents occurred outside the dance hall, in places where musicians held no special status. As Bill Coleman, whose Cincinnati band traveled in the summers, recalled, "It was not always pleasant traveling through West Virginia. It was necessary to pass through many small towns and villages where mostly white miners and farmers lived and as the bass and drums and other baggage was carried on the running board of the car, we could be seen coming into a place from a great distance. The white kids seemed to know that it would be a car with negro musicians and they would throw rocks at the car and call us niggers. It was a bitter pill to swallow and we could do nothing about it. This also happened going through places in Kentucky."



# New Orleans and the History of Jazz

By Loren Schoenberg

New Orleans is a city built in a location that was by any measure a mistake.

North America settlers needed a way to import and export goods via the Mississippi River, so a city was created atop swamps. By virtue of its location and its role in the international economy, New Orleans became home to a population that was as heterogeneous as any. Besides the French and, for a time, Spanish colonial powers, other groups included African American (both free and slave), other Europeans, people from the Caribbean, Latin Americans and Scandinavians. The United States purchased Louisiana from France in 1803 (for \$15M), and this more than doubled the size of the young country. The Louisiana Territory included parts of Alberta and Saskatchewan, as well as almost a quarter of the modern-day United States. Naturally, New Orleans became one of the country's major cities. Its variegated racial realities played a major role in the spiritual and moral lives of Abraham Lincoln and Walt Whitman, both of whom first witnessed the true cruelties of slavery there. In his series of essays that eventually comprised the classic "The Cotton Kingdom", Frederick Law Olmstead stated the following about New Orleans in the mid 1850's.

I doubt if there is a city in the world, where the resident population has been so divided in its origin, or where there is such a variety in the tastes, habits, manners, and moral codes of the citizens. Although this injures civic enterprise-which the peculiar situation of the city demands to be directed to means of cleanliness, convenience, comfort and health, it also gives a greater scope to the working of individuals, enterprise, taste, genius and conscience ;so that nowhere are the higher qualities of man-as displayed in generosity, hospitality, benevolence, and courage-better developed or the lower qualities, likening him to a beast, less interfered with, by law or the action of public opinion.

In the eighteenth and nineteenth centuries, the Crescent City, as it was known (due to the curvature of the Mississippi river as it surrounds the city), was alive with music. Music served as a psychological shield against the floods, fires, epidemics and riots that marked New Orleans history, for it provided an excuse to forget, or a spur to overcome, the problems brought on by both nature and society. The most original form of that music, jazz, has come to be synonymous with New Orleans.

In the nineteenth century, balls or public dances were held in many American cities, and those in New Orleans were legendary – both for their popularity and their inter – racial audience. To attract the maximum number of people to the dance floor, the band of nineteenth century New Orleans gradually mixed and matched musical styles, sowing the seeds of jazz. No musical genre was more popular then opera, and the arias that could be heard throughout the city, day in and day out, had a profound impact on the melodic styles of the musicians who created the jazz idiom, most notable the pianist/composer Jelly Roll Morton, reedman Sidney Bechet and trumpeter/vocalist Louis Armstrong. Their precursors included the Creole composer Louis

Moreau Gottschalk who, as far back as the mid-nineteenth century, wrote such works as the Banjo and Bamboula which combined African and European idioms in a fresh and daring manner.

But if there is one specific place where the roots of jazz can be traced, it would be in Congo Square, where slaves were allowed to dance and generally express themselves. This is where the cultural mix that remains at the root of America (and subsequently, much of the world's) popular music began. The slaves' various forms of expression, rooted in Africa intermingled with the New World. This outlet for the myriad emotions engendered by racism and slavery (as well as the hard-to-find and hard-won joys of life in such situations) started a stream of music that led to Buddy Bolden.

By all accounts, this barber/cometist was the first musician whose music could be called jazz. It was the early twentieth century, Bolden took ragtime, the music of day, and played it in a rough-and-ready style with a vocal and improvisatory, horn-based form laid the ground work for jazz bands of the future. His pioneering efforts inspired the next generation of musicians, including cometist Joe "King" Oliver, who refined the approach into something far more sophisticated. At the root of the mature New Orleans style that Oliver and his band championed was a polyphonic approach to ensemble playing. This means that the horn players (two trumpets, clarinet and trombone) all played concurrently. To do this without sounding jumbled called for each musician to both listen intently to the others while simultaneously creating their own responses. One way to listen to classic New Orleans jazz at its best is to imagine the complexity of the melodies as a representation of its polyglot communities. It's worth noting that at the very time that Bolden's band was at its peak, the injustices Plessy v. Ferguson were making themselves manifest in the Crescent City and across the country.

Much has been made of the synergy between New Orleans's fabled red-light district, Storyville, and the evolution of jazz. And while it's true that the tremendous amount of vice that flourished there created around-the-clock work for musicians, that fact is that the majority of them worked elsewhere, and certainly not in the houses of ill-repute, which were mostly the exclusive province of pianists. Where Storyville does enter significantly into the picture is when it was closed in 1917 (purportedly too many servicemen on their way to fight World War 1 never returned after finding their way there on leave) and its population of entertainment-related workers had to look to other cities for employment. This coincided with the general migration northward of southern Blacks, and within a few years many of the major players were relocating in Chicago (and more than few in California). This left the gap that the young Louis Armstrong filled (he was born in 1901, just a year too early to be drafted) and within a few years he rose to the top, eventually joining his mentor Oliver in Chicago in late 1922.

Armstrong's travels north and eventually west took him to Chicago and then to New York. Jazz continued to survive in varying degrees in New Orleans as the music spread around the world, and by the 1940s the Crescent City became a Mecca for jazz lovers. There also continued to be a steady stream of first-rate jazz musicians who came from New Orleans and participated in all the current streams of music that were developing in Kansas City, Los Angeles and New York. A short list would include tenor saxophonist Lester Young, who came to fame with Count Basie's band, Ornette Coleman's drummer Ed Blackwell, and in more recent years, the trumpeter/composer Wynton Marsallis. Of course, in terms of R&B and its offshoots, we only

have to mention the names Fats Domino, Harry Connick, Dr. John, Professor Longhair, and Aaron Neville to be reminded of how New Orleans has stayed close to the core of popular music to this day.

It was a tragedy that brought New Orleans back to the world's attention in the summer of 2005 when Hurricane Katrina not only ripped the city and its environs apart, but also exposed the racial and cultural dysfunctions that still exist in the United States. The city that never should have been there gave the world a tremendous cultural gift jazz, whose progeny, popular music, was ultimately employed in fundraisers around the world to try to save New Orleans. Students and teachers alike will gain a new understanding of our nation's past by looking into the untold strands of world history that are inextricably bound to the Crescent City.

# Shaping the Popular Image of Post-Reconstruction American Blacks: The “Coon Song” Phenomenon of the Gilded Age

By James H. Dormon

(Excerpted)

ON THE OCCASION OF THE CELEBRATED “CONFERENCE ON THE HISTORY OF American Popular Entertainment” in 1977, the performer-scholar Max Morath noted, with reference to the “coon song” craze of the 1890s, that the phenomenon “right now resides exactly where it should—on the back shelves of the pop museum collecting dust. It’s a sociological curiosity and nothing more.” While one might well sympathize with the liberality of Mr. Morath’s sentiment in his consignment of a major pop culture phenomenon to the dustbin of long dead, distasteful exotica, it has become clear that few contemporary students of American culture accept the implication that because racist phenomena are distasteful they are no longer important. It may even be said that the ongoing reassessment of the meaning of the coon song “craze” (of which this essay is a part) would suggest that the national fascination with coon songs between circa 1890 and 1910 underlay a major shift in white perception of blacks; a shift whereby existing stereotypes came to be either confirmed or embellished and indelibly encoded as part of the semiotic system of the period.

The stereotyping of black Americans in the popular culture did not, of course, begin with coon songs. The British music halls of the eighteenth century occasionally introduced comic black figures, some of which were exported to Colonial America where, through the process of “ascription,” a set of assumptions about black characters would come to be accepted as a form of reality. Incidentally, the first English ballad opera to be published in America, Andrew Barton’s *The Disappointment: or the Force of Credulity* [1767], featured a black character—notably, he was called “Raccoon” —who sang a version of what would become our own “Yankee Doodle.” Within two years a second black character role—that of “Mungo” in Isaac Bickerstaff’s *The Padlock*—afforded a rather different image of blacks: that of the suffering slave.

It wasn’t until the late 1820’s, however, that a true stereotype began to develop on the American stage: the comic rustic song and dance figure introduced by Thomas Dartmouth Rice in the character known as “Jim Crow.” Rice’s enormous success with the Jim Crow character quickly gave rise to several imitators, including George Washington Dixon and Bob Farrel, both of whom claimed to have created a second major black stage figure: the ubiquitous “Zip Coon,” who was to be immortal by way of the song bearing his name sung to the tune of “Turkey in the Straw.” Zip Coon also introduced another dimension of black stage caricature: the character of the black dandy, sporting his flashy attire and projecting a slick, urbane persona, (this, of course, within the overall demeanor of the ignorant black buffoon mimicking the manners of sophisticated white folks.) In essence, Jim Crow and Zip Coon provided the outlines of the two dominant caricatures that would become fixed in the popular imagination by way of the minstrel show, thus providing

the two fully developed stereotypes of Afro-Americans that came to prevail by the outbreak of the American Civil War.

While this essay is not the place for a detailed examination of the minstrel tradition, it is important to emphasize that the minstrel black was represented as an essentially unthreatening figure. He (or, less frequently, she) was unquestionably ignorant (though not always stupid: the minstrel blacks could be wily and even sage), maladroit, and outlandish in his misuses of the forms and substance of white culture. While they were normally portrayed as happy-go-lucky dancing, singing, joking buffoons, they were above all either humorous or pathetic. In either case they were safe figures. And as the accepted version of what was commonly perceived to be the “real” American black (accepted as such at least by the enchanted white audiences of the day), they stood as personifications of a type of humanity not to be taken seriously. Above all, implicitly at least, they were not to be afforded any form of equality in a social order ultimately based in a system of race relations shaped by chattel slavery. The minstrel was a living adjunct of the proslavery argument and functioned as such until emancipation so drastically altered the foundation of the existing order.

So much, then, for the antecedents. What of the “coon songs” of the post-reconstruction era? While their provenance is as yet not entirely clear, one clue to their advent lies in an essentially new etymological departure: the persuasive use of the word “coon” as a designation for “Afro-American.” It was a usage that came into the language with such speed and such immutability as to constitute a linguistic coup. American blacks had long been popularly associated with the raccoon, but the association was largely by way of the ascribed affection of blacks for the amiable and tasty little beasts. By ascription, blacks loved hunting, trapping, and eating raccoons. Moreover, the minstrel figure “Zip Coon” (as noted) had come to be symbolically identified with blacks in general. Nonetheless, the term “coon” as a nominative designation for “black” did not come into widespread use until the early 1880s. Rather, it would appear that the usage was introduced and rendered pervasive by way of the songs that came to be called “coon songs,” even as, reciprocally, blacks became “coons.”

The first coon song, if indeed such a “first” can be established—surely an early prototype at least—appeared in 1880 with the publication of J.P. Skelly’s “The Dandy Coon’s Parade.” The second (or another prototype) may have been a number called “The Coons Are On Parade.” The lyrics of which describe in circumspect Victorian restraint what would within a decade become the “coon balls” of the fully developed coon song phenomenon. The year 1883 saw publication of J.S. Putnam’s “New Coon in Town,” which also achieved a measure of popularity. The lyrics featured the latest incarnation of the black dandy of the minstrel show tradition:

*There’s a brand new coon in town, He came de other day. A reg’lar le-de-dah, Dat’s what de girls all say.*

Sam Lucas’s “Coon’s Salvation Army” of 1884 employed another theme closely associated with the older minstrel tradition: The black as chicken-and-watermelon-thief. In describing a large black social convocation, Lucas’s lyrics observe:

*De melon patch am safe today, No Coons am dar in sight, De chickens de may roost in peace Wid in der coops tonight.*

The same year saw the publications of William Dressler's "Coon Schottische," pining the black participants in the said "Schottische" in a ludicrous version of the popular white dance form. It is notable that Sam Lucas, author of what was modern standards the most racially offensive of these early coon songs, was himself black. The term "coon" had by then taken on its accepted secondary meaning. "Coon" clearly and unmistakably meant "black" in the vernacular of Gilded Age America. Coon songs were thus songs about, and often enough by, blacks; they were songs that featured in their lyrics the ascriptive qualities associated with the black life and character. Moreover, by the mid-1880s the coon song phenomenon was well on its way to becoming a national fad, a veritable "craze" as it was often described.

There can be no doubt, then, that something in this formula appealed enormously to the American public, and coon songs proliferated in music halls and vaudeville performances and in sheet music form. Over six hundred of them were published during the decade of the 1890s, and more successful efforts sold in the millions copies. To take but a single example, Fred Fisher's "If the Man in the Moon were a Coon" sold over three million copies in sheet music form, and this was exceptional. One song publisher aptly described his latest sheet music collection ("May Irwin's New Coon Song Hits") as "All the Rage of Coon Songs." But perhaps most compelling of all in suggesting the dimension of the fad was a remark in 1899 by another publisher who chose to tout his newest song with promise "This is Not a Coon Song."

The question, however, remains: why did these songs become so popular as to constitute a national craze that lasted fully a decade? And what does their popularity suggest about the mentality and the social psychology of the era? In pursuit of answers, it might be useful at this juncture to delve a bit further into the songs themselves, and their place in the history of American popular music.

Almost without exception coon songs were calculated to be hilariously funny. Overwhelmingly they were based on caricature. Over time they also came to share another notable quality. They tended to feature syncopated rhythmic structures – "catchy" rhythms – formerly associated with minstrel material but also with performance styles characteristic of black American folk music. The degree of syncopation varied from song to song, but the syncopated style was a constant in the coon song genre and was perceived (correctly) to be a form of "black music", hence identified with the black life. The rhythmic structure suggests that the music originated as *dance* music, offered in a form essentially new to whites, though of course not to blacks, and this rhythmic dimension of the music was clearly a part of its appeal. Appearing initially in the form of two-steps, cake walks, or even marches, the coon song featured appealing foot-tapping, time clapping rhythms accompanying the ostensibly funny descriptive lyrics. This was in a word *happy* music, despite the grossly offensive lyrics as judged by modern sensibilities.

# Introduction Foldable

**Title:** This is the title for your paper. It should tell the reader what your paper will be about. It should be descriptive. This might also be the EQ.

**Hook:** This is one sentence that gets the attention of the reader. It should be interesting. It needs to be on topic. It makes the reader want to read your essay.

**Background Information:** Provide 2-3 sentences of background information about the topic. This provides some context about the topic for the reader. Pretend the reader does not know anything about the topic. What would the reader need to know? Think of the 5 Ws (when, where, who, what, why) about the topic. What were the circumstances of the event. Example: Date, place, situation,

**Write the Claim (Thesis Statement):**  
Your Claim answers the question being asked. Your Claim is your opinion. There is no right or wrong answer. It is a statement. This and the roadmap always come last in the introduction. Do not use "I", "I think", "I believe", or "because" in your Claim. Do not use any documentation here. (You will defend or prove your Claim later in the paper using evidence from the documents that were analyzed previously.)

**The Roadmap:** This part includes the reasons why you are making this claim. It states all of the topics that will be discussed in the following paragraphs.

# Argumentative Paragraph Foldable

**Topic Sentence:** A topic sentence tells the reader what the paragraph is going to be about. It should correspond/relate to the reasons listed in the roadmap. It is a statement that supports the claim. Do not use “I”, “me”, or “my” in the topic sentence.

**Evidence:** This is information from the text that supports your claim. It is the exact words taken from the text, with quotes or if the information is too long, you can use a paraphrase. Cite your source with the author’s name or article name.

**Reasoning:** This links the evidence to the claim. This explains how your evidence is proof of your claim. This explains the “because” or the “why”. Examples: This is important because... or this demonstrates...

**Evidence:** see above explanation

**Reasoning:** see above explanation

**Evidence:** see above explanation

**Reasoning:** see above explanation



# Conclusion Paragraph Foldable

**Restate the Claim:** Remind the reader what the claim is by rewording it.

**Key Arguments:** Write a summary of the key arguments that were listed in the introductory paragraph (in the roadmap) and discussed in the argumentative paragraphs.

**Counterclaim: (This is optional depending on what your topic is.)** This is the argument for the other side. This statement recognizes a counter argument or additional point of view/perspective. Explain it with reasoning. Examples: although, however, on the other hand...

**Importance in today's society/world:** This sentence finishes the essay. It is a statement that discusses the contemporary relevance for today's world.

## Student Essay Example

How did Jazz music during the 1920's reflect a change in the culture of America?

"Skitty Skat Dee Dat!" The sound of jazz music playing fills the air. This was the age of Jazz music. During the 1920's Jazz music became very popular which reflected a change in the culture of America. Prior to this time period, any music that was considered as coming from African Americans was made fun of or used to condemn them. The popularity of jazz music during the 1920's changed American culture for the better. It began paving the way for African Americans to achieve equal rights as citizens. Jazz was also a major contribution to the changing American culture during the 1920's.

Popular music changed for the better in the 1920's. Before the 1920's, jazz was represented only in African American establishments and only listened to by a select group of people. In the 1920's, African Americans sought inclusion in urban musical cultures. Ghetto walls sprang up in moods of social rebellion and adventure. They wanted to be welcomed in American culture. This is stated in Document A, paragraph 1. It explained how African Americans were going to stop at nothing to be accepted. Before, African Americans were excluded. Document A, paragraph 2 states that in the south, Blacks were deprived of votes, legal remedies, neighborhoods, schools, rights, and privileges. African Americans didn't have much freedom. "There was no apparent tendency toward relaxation of the code of discrimination and segregation in the 1920's until the Depression." Laws were elaborate in those years. C. Vann Woodward stated this in one of his written speeches.

Jazz changed the culture in America. This shows in the way people acted towards the figures in and the names of songs, for example, the reassessment of the meaning of the coon song "Craze", 1890-1910. White perceptions of Blacks were stereotypes. The same year saw "Coon Schottische" published. Black participants of the "Schottische" were doing a ludicrous version of a white dance. Sam Lucas says modern standards find this a most racially offensive coon song. It shows how rude and racist the coon songs were. Some songs were worse than others. Later songs changed the rhythms and added catchy tunes.

Music makes the world better. Music served as a psychological shield against the floods, fires, epidemics, and riots of early 20<sup>th</sup> century New Orleans. It helped overcome the problems of the society. The bands of the late 19<sup>th</sup> century New Orleans mixed and matched musical styles, sowing the seeds of Jazz. Now, the forms of music helped the people connect with other ethnicities.

Jazz music changed the culture of America for the better. Some might believe that the American culture changed for the worse because of the addition of ethnic music. Overall, the change was for the better as it helped to create more diversity and paved the way for the civil rights movement. African Americans had an amazing influence on our country, especially in the world of music.