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# fresh ed

A Field Guide to Culturally Responsive Pedagogy

# Fresh Ed: A Field Guide to Culturally Responsive Pedagogy

Urban Arts Partnership



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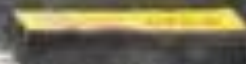
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MAP OF THE UNITED STATES  
MAP OF ALASKA AND HAWAII

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**inspire.  
engage.  
educate.**

## About Urban Arts Partnership

Urban Arts Partnership's (UAP) mission is to advance the intellectual, social and artistic development of underserved public school students through arts-integrated education programs to close the achievement gap. Founded in 1991, UAP has established itself as New York's largest and fastest growing arts education organization; this year alone we directly serve over 100 schools, 12,000 students, and 450 teachers.

UAP delivers a suite of arts-integrated programs designed to accelerate student achievement. Our programs are framed within a youth development model that supports social/emotional learning, increases levels of student engagement and prepares young people for college and career. Infusing the arts into the academic curriculum, core subject matter is taught in ways that engage and inspire students, helping them to develop the critical thinking skills, confidence and fortitude needed for success in the 21st century. From using Hip-Hop to help students prepare for the Regents exam, to leveraging the art of storytelling as an ESL tool, to reinforcing in-school social studies lessons with after-school filmmaking classes, UAP's programs unite the arts and academics to give students an opportunity to succeed and definitively break the cycle of poverty.

# From Fresh Prep to Fresh Ed



Fresh Ed is a standards-based curriculum that acknowledges and capitalizes on young peoples' fanatical love of pop music rhythms, and retrofits its cultural signifiers (style) to reframe the way content is presented. In other words, Fresh Ed uses hip-hop music and youth culture to make ELA and social studies content accessible to middle school students who otherwise might find it foreign or irrelevant. Its culturally responsive design is specifically informed by the ideas presented in *A Framework for Culturally Responsive Teaching* (Raymond J. Wlodkowski and Margery B. Ginsberg).

Fresh Ed builds on the highly successful Regents test prep program, Fresh Prep. Founded in 2009, Fresh Prep helps previously failing high school students pass their Global, U.S. History, and ELA Regents exams using a culturally responsive, hip hop centered, arts-integrated model. In 2014, 67 percent of Fresh Prep participants, all of whom had failed the Regents exam at least once prior, passed the test after taking part in the program. Of 40 classroom teachers who received professional development through Fresh Prep, 100 percent reported fewer classroom incidents and increased student engagement.

In order to improve students' academic performance, Fresh Ed, like Fresh Prep, addresses the key issue of engaging uninspired students. The Fresh Education manual incorporates the use of process drama, providing multiple entry points into the academic content. Process drama asks students to assume the roles of historical and literary figures, allowing them to make crucial connections and gain insight into worlds that may have seemed inaccessible. When studying Ancient Greece, the students don't just read about Herodotus and Zeus; they become gods and historians, putting them in charge of their own learning. This builds confidence in public speaking and empowers youth to explore their creative side while increasing their critical thinking prowess.

Fresh Ed expands upon Fresh Prep's methods by asking students to not only listen to and analyze our specially designed, standards-based music, but to also remix those songs and create their own, thereby increasing fluency in the content and producing their own musical study guides. Through the Fresh Ed program, students are not only reinterpreting the work of master artists, they are actively developing their own unique artistic voice. Much like in Fresh Prep, students are taken through a process drama, invited to portray characters taken from academic content, then challenged to create songs inspired by that content. This structure allows for students to do more than simply memorize facts. They come away from the Fresh Ed experience with a deep understanding of the topics addressed in their classrooms. Fresh Ed's comprehensive effort to improve teaching and learning through culturally responsive pedagogy and song-writing, drastically alters the vision of what a classroom can look and sound like, preparing students to meet and beat their standardized exams.

In addition to music, Fresh Ed also integrates technology into ELA and social studies classrooms in order to achieve the following objectives:

- Students and teachers will gain knowledge of basic music theory and apply that knowledge in the classroom.
- Students will gain academic content knowledge while increasing comprehension in ELA and social studies.
- Students and teachers will have an opportunity to use technology to reinforce and enhance the learning experience.



## *Fresh Ed: A Field Guide to Culturally Responsive Pedagogy*

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**“If a child cannot learn in the way we teach, we must teach in a way the child can learn.”**

**– Dr. O. Ivar Lovaas**

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Oxford Dictionary defines fresh as “not previously known, new, inventive.” Fresh Ed is a new and inventive way to examine conventional pedagogy. Fresh Ed flips the education system on its head by responding to, and acknowledging the culture that middle school educators serve: youth culture. Students who may have trouble reading are hyperliterate when it comes to Kendrick Lamar lyrics in the same way that School House Rock taught an entire generation about grammar and history through catchy tunes. This curriculum guide taps into the various ways students learn and invites them to use their critical thinking skills to make connections between the academic content and the complex world in which they live.

Leading experts in the field have observed that the overwhelming majority of teachers see their classroom through the lens of the dominant culture and are trained to teach in ways that are congruent with that culture’s preferred learning style (Banks 1999, Vandiver 2001, Delpit 1995). A student’s unwillingness to participate in the process of learning is largely due to the fact that the typical style of presenting content is detached from their own cultural understandings. Presentation style is often the deciding factor in their choice of how, when, and why they should engage in their own learning process. (Wlodkowski, R. J., and M. B. Ginsberg. *Diversity and Motivation: Culturally Responsive Teaching*. San Francisco: Jossey-Bass.). “Teaching that ignores student norms of behavior and communication provokes student resistance, while teaching that is responsive prompts student involvement” (Olneck 1995).

Fresh Ed zeros in on students’ passion for popular culture and uses it to our advantage, transforming a love of music into a new way to teach and learn, with built-in platforms to share and distribute resources to others.

Not only is the curriculum suited for all types of youth, ages 11-15, it also aims to reclaim the pedagogical approaches to education from the dominant culture and offer a different perspective. This curriculum accepts the current climate of high stakes testing and offers a new entryway to preparing students for that reality by creating inclusive and student centered curriculum.

By acknowledging that there is great value in the pop culture predilections of our youth and that all students should feel validated in the classroom, the Fresh Ed Field Guide harnesses the power of culturally responsive pedagogy. “The validation and affirmation of the home culture and home language for the purposes of building and bridging the student to success in the culture of academia and mainstream society” (Hollie, *Culturally and Linguistically Responsive Teaching and Learning: Classroom Practices for Student Success*). This guide engages the students, teachers, administration, family, and community, equally. *Fresh Ed: A Field Guide to Culturally Responsive Pedagogy* engages students and teachers that were otherwise disengaged, and challenges them to be innovative, original, and fresh.





# How to Use This Resource

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The purpose of this workbook is to provide classroom teachers with the artistic resources and activities needed to engage students, thereby enhancing critical thinking skills and increasing content comprehension. Included are activities and recommended lesson plans incorporating theatrical structures and culturally responsive pedagogy. Within each lesson plan, there are opportunities for multiple types of assessment, designed to measure student achievement throughout the semester. Use this manual as a reference for arts integrated pedagogical approaches aimed at closing the achievement gap. This curriculum guide details the process of integrating music and technology into content instruction. It is designed for ease-of-use by classroom teachers, and is aligned with the National Core Arts Standards, the Common Core State Standards and the Danielson Framework. The curriculum is broken into five sections: Activities, Music Lessons, Sample Academic Lesson Plans, Fresh Lyrics, and Projects.



# How to Use This Resource

## Social Emotional Learning Activities

The activities section presents different exercises that can be used in class, beginning with social emotional learning activities. A review on SEL programming conducted by the Collaborative for Academic, Social, and Emotional Learning (CASEL) found that “SEL programs improved students’ social-emotional skills, attitudes about self and others, connection to school, positive social behavior, and academic performance. They also found reductions in conduct problems and emotional distress” (Payton et al., 2008). The school year should always begin with these types of icebreakers and team-building games, and can be referenced throughout the year to cultivate a safe and supportive classroom environment.

## Academic and Music Activities

After the SEL activities, there is a collection of activities that have been mixed and matched to make up the bulk of our curriculum. These activities put students in the role as active participants in the academic experience. We have identified three categories of activities. There are introductory (hook) activities, application (chorus) activities, and reaction (bridge) activities. You will have an opportunity to see these activities in action, as they are strategically applied to the lesson plans in the academic and music portion of the manual.

## Music Lessons

The subsequent section contains our music lesson plans. As Fresh Ed uses music as an engagement tool, a content delivery system, and a means of assessment, students are taught basic music theory and music production skills. The music lessons examine the rhythms students hear every day and uses those rhythms to inform song creation. By learning how to craft a song, students are also learning how to craft an essay, a skill needed to be successful on everything from a standardized test to a college application.



## Sample Academic Lesson Plans

The Sample Academic Lesson Plans section provides examples of standards-based lessons that are a prototype for how youth culture can enrich academic content. Each lesson begins with a “hook” activity which is used to engage the students in a quick and memorable way. A lesson’s “hook” should have the same appeal as a great hook in a song. Following the “hook” is the “chorus,” the heart of the lesson, where most of the content is disseminated and students learn by working together. Lastly, the “bridge” section of each lesson provides an opportunity for students’ knowledge of the content to be assessed in creative ways. In a song, the bridge is used to reflect on the earlier portions of the song and prepare for the climax.

In the “bridge” of a lesson, students are given a chance to exhibit ownership of the content and make the key connections that lie between simply knowing the content and identifying with the content. Between the “hook” and the “chorus” is where the Fresh Produce tracks should be played, while the lyrics are projected on a Smart Board or blank wall. The music of Fresh Ed has been specifically designed to not only be ripe with academic content but also reflect the current sounds of the hip hop music industry. These songs are written and performed by a team of talented musicians who also happen to be educators. Encourage students to memorize these songs, identify the key words, and sing along, in school and at home, to enhance the listening experience. This will help increase content fluency and artistic acumen.

## Projects

At the end of the guide are suggested projects that incorporate digital technology, some of which has been created specifically for this program. Technological literacy is quickly becoming one of the markers for success in any career. We encourage our teachers to move with this trend and incorporate all types of technologies into their lessons. The projects can span the course of a week, month, or semester. As Fresh Ed continues to build more technological resources and academic assets, they will become available for use through the website at [freshead.urbanarts.org](http://freshead.urbanarts.org).

# Setting the Stage

Getting to know and understanding your students is at the root of culturally responsive pedagogy (CRP). Fresh Ed posits that learning cannot take place unless we know our students. Before exploring academic content, it is necessary to create a classroom culture that enhances social emotional learning (SEL). These activities are broken up into three categories: The Three Class Commandments, Icebreakers and Team Builders. Because they are intended to build community, relationships, and understanding between students and educators, they should be used heavily at the start of the program, as well as implemented throughout the process.

## **Social Emotional Learning**

Social Emotional Learning (SEL) is the process through which children and adults acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions.





# The 3 Class Commandments



# The Three Class Commandments

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It is important to ask for students to respect these three agreements in a Fresh Ed class. Every participant must know that for the class to be fun, engaging, and informative, the following must take place.

This should be communicated to the participants on the first day of class with frequent reminders throughout the year, so that participants are held accountable for their actions.

This is delivered at the beginning of class, and works best when students are asked to respond physically to each agreement to assess understanding and willingness to comply.

**Time:** 5 minutes

## 1 Participation

Jump in! Do it! Try something new. There are many ways to participate, so as long as you jump in on some level, you're already a success.

## 2 Safety

Please be respectful of personal space. Non-consensual contact will not be tolerated. Speak to one another as you wish to be spoken to. This is no place for hate speech or prejudice. We all want to feel safe in this classroom.

## 3 Mic Check

“Mic Check” is a call and response practice used to focus attention in the classroom. When you hear “Mic Check,” you should stop everything you are doing and respond with “1,2. 1,2.” Let's test out that mic right now!







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# Icebreakers

Icebreakers are games or activities used to introduce people to one another so that they feel more at ease working together. An icebreaker can be used to build trust amongst students and foster a sense of belonging.

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# I'm In

Remixed by: Brendan Boland

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**Description** This icebreaker is designed to get students moving around and to encourage an environment where students are more inclined to say “yes” than they are to say “no” when it concerns participation in the classroom.

**Time** 5-10 minutes

**Materials Needed** None

- How Do I?**
1. Ask students to form a circle.
  2. Suggest a physical action or movement and have the entire group respond with the phrase, “I’m in” before attempting the activity that was suggested. For example, direct students to do their best impersonation of their grandpa dancing. Students respond with “I’m in” and do their best grandpa backyard barbecue get-down until the next action is suggested.
  3. Once the group gets the hang of it, give individuals the chance to lead the group.

---

**Critical Thinking Questions**

- How did it feel to have to follow directions?
- If you had the opportunity to suggest an action, how did it feel to be the leader? Did it feel better to lead or follow?

**Analytical Questions**  
*ask 1 of 3*

- What would happen if everyone said “no?”
- Is there anything to gain from saying “yes?” If so, what can be gained? Why?
- Why is it important to try something new?

# Yes

Remixed by: Brendan Boland

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**Description** This activity builds focus in the group by providing students with very specific step by step instructions that involve eye contact, listening, and movement.

**Time** 10 minutes

**Materials Needed** None

- How Do I?**
1. Ask students to form a circle.
  2. One student (Student A) begins by making clear eye contact with another student (Student B) on the other side of the circle. When Student B is aware that eye contact is being made, they will simply say, “Yes.” This is Student A’s cue to begin walking to Student B’s place in the circle, as Student B is attempting to make eye contact with another person in the circle.
  3. This pattern repeats itself until each student has exchanged spots at least once.

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Critical Thinking Questions • What skills did you need to be successful in this activity?

Analytical Question • How can you use the skills you used in this activity in the classroom? What about at home? With your friends?

---

**Samples** Please note that this is not a race to steal someone else’s spot in the circle. The goal is to be focused and attentive so that everyone is moving fluidly.

# Catch a Question

Remixed by: Eboni Hogan

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**Description** In this group activity, students get to know fun facts about one another in a fast paced game of catch.

**Time** 10 minutes

**Materials Needed** A ball (with questions or statements written on it)

- How Do I?**
1. Before class has begun, prep the ball by writing various fun, light-hearted questions for students to answer all over the ball. They can be things like, “What is your favorite reality TV show?” or “If you were a city, which city would you be and why?”
  2. When students have gathered, ask them to form a circle.
  3. Toss the ball to a student and when they catch the ball, have them look at their left thumb. Whichever question is closest to their thumb, is the question they must briefly respond to before tossing the ball to another student.

---

**Samples** This activity can be done using content vocabulary that must be defined, or short answer questions that the students must answer. To increase the excitement of this activity, students can earn points for every correctly answered statement.

# Chain Reactions

Remixed by: Eboni Hogan

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**Description** In this activity, students will explore their commonalities and create a paper chain that illustrates the various ways they are connected.

**Time** 15-20 minutes

**Materials Needed** Receipt paper, glue sticks or tape, markers

- How Do I?**
1. Have students stand in a circle. Encourage them to stand next to people they might not know as well.
  2. Between each student, place a slip of receipt paper that has been cut into a 10 inch long strip. Give each student a marker. Have each student write their name on the pieces of paper to either side of them. They should leave the center portion of the paper blank. By the time everyone has written their names, each slip should have two names on either end of the paper, with blank space in between them.
  3. Students will have 5 minutes to write a response to a given prompt and attempt to come to an agreement on one answer that they both find to be true. They should write their answer in the blank area between their names.

Prompts can be things like:

Write the title of a song you both know the words to.

Write the name of a dance you both know how to do.

Write the name of a famous person you would be excited to see if they walked into the classroom right now.

Write the title of a song you are tired of hearing.

4. Students will have another 5 minutes to respond to another prompt with the person on their other side and write them on the paper they share.
5. Students will share their findings and, using glue or tape, create a paper chain using each response as a link so that they can see the variety of ways in which they are all interconnected.

- 
- Critical Thinking Questions
- Are there any similarities that you see? Why do you think that there are similarities?
  - Is there anything that the entire class seems to have in common?

- Predictive Questions
- Do you think if we did this with students outside of this classroom, we would have similar results? Why or why not?
  - What if we did this exercise in your neighborhood? What do you think would happen?





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# Team Builders

Team Builders motivate individuals to unify as a dynamic force that learns together, works together, and achieves together.

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# Cross the Room If...

Remixed by: Brendan Boland

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**Description** This simple activity gets students on their feet and allows them to learn more about one another.

**Time** 5-10 minutes

**Materials Needed** None

- How Do I?**
1. Clear away the desks so that students can walk around the room easily. Divide the class into two groups.
  2. Each group will form a straight line facing the other group on the opposite side of the room.
  3. Make a series of statements that begin with the phrase “Cross the room if...” then students can walk across the room if the statement applies to them.

*Example:* The teacher might say...

“Cross the room if you like bachata music.”

“Cross the room if you speak more than one language.”

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- Critical Thinking Questions
- Did you learn anything new about your classmates?
  - Did anything surprise you? Why or why not?
- 

**Samples** If students are mature enough, allow them to pose the statements. Just make sure they know to provide classroom appropriate statements.



# Whoosh Whoa

Remixed by: Brendan Boland

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**Description** This low stakes activity allows participants to move their bodies while practicing simple speaking and listening skills. It can easily be adjusted to meet the level of any age group or ability.

**Time** 10 minutes

**Materials Needed** None

- How Do I?**
1. Ask the group to form a circle. Begin by explaining that the sound “WHOOSH” is going to be passed around the circle, much like you might pass a ball. Turn to the student on your left and make the sound “WHOOSH.” That student must do the same to the person to their immediate left. This continues until the sound has made it all the way around the circle. Complete a couple rotations around the circle to build up a little speed and momentum.
  2. Explain that another sound will be added: WHOA. As “WHOOSH” is going around the circle, “WHOA” can be added in. If someone in the circle says “WHOA” it acts almost as a trampoline, sending the “WHOOSH” back in the direction it came. However, you cannot say “WHOA” immediately after someone else has.
  3. If the “WHOOSH” gets stuck between two people repeatedly saying “WHOA” (and it will) then the person stuck in the middle can make eye contact with an individual on the other side of the circle and say, “AL-EEOOP.” This sends the energy across the circle. The person who receives an “AL-EEOOP” can then send a renewed “WHOOSH” in either direction they like.

- 
- Critical Thinking Questions
- What skills did you need to be successful at this activity?
  - When would you need to utilize these skills in your life? Why?

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**Samples** For kinesthetic learners or to add another level of difficulty, ask students to add a different gesture to each “whoosh,” “whoa,” or “al-ee-oop.” The gesture can be made to mirror the characters or historical figures, they are learning about in class. For example, encourage students to “whoosh” like Captain Ahab when he sees the whale and to “whoa” like the whale in the ocean.

This game should move quickly. It is a focusing exercise so emphasize the importance of maintaining a steady rhythm and speed.

# Part of a Whole

Remixed by: Brendan Boland

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**Description** This activity challenges students to create tableaux, one piece at a time. Tableaux can be used to physically explore and inspire discussion around a given subject.

**Time** 10-20 minutes

**Materials Needed** None

- How Do I?**
1. Ask students to form a circle. Explain that they are going to work together as a class to create a tableau or a still picture that tells a story.
  2. Model the activity by standing in the circle and pantomiming an activity such as preparing to make a penalty shot in a basketball game or putting on sunscreen at the beach. These should be activities that can involve other people.
  3. Once the class is clear on the activity being mimed, ask a student to take your place, performing the same action. Then one at a time, students enter the scene, adding to the image by playing characters or objects that might also be found in that scene. For instance, if the scene is set at a basketball game, students might enter the scene as other players. Another student might enter the scene as an overly enthusiastic mascot.
  4. After a few students have added to the scene, explain that participants in the scene must freeze in place, creating a still image (like a photograph) at the end of a countdown. Then count down from five.
  5. Students that are not in the image should have an opportunity to reflect on what they see.

- 
- Critical Thinking Questions
- How did you know what to add to the scene, although there was no dialogue?
  - Did you learn anything new about the subject that was pantomimed?
  - When else in life have you been tasked to work as a team?
  - What skills used in this activity can you apply to group work in the future?

# What Are You Doing?

Remixed by: Brendan Boland

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**Description** In this simple activity, students pantomime actions in an effort to get them moving, participating, and interacting with one another.

**Time** 5-10 minutes

**Materials Needed** None

- How Do I?**
1. Ask the group to form a circle. A volunteer must enter the circle and begin performing a pantomimed activity, like spray-painting a giant mural or putting icing on a cake.
  2. Once another student is confident that they know what action is taking place, they will enter the circle and ask the pantomiming student, “What are you doing?”
  3. The pantomiming student must respond by describing an action that is completely different than the action they are actually performing.

*Example:* A student who is pretending to put icing on a cake might say, “I’m trying to keep squirrels out of a bird feeder.”

4. The student who has questioned the pantomiming student must then mime the action that the other student claimed they were doing. The game continues this way, with students always asking the question, “What are you doing?” and then miming whatever the previous student came up with.

- 
- Critical Thinking Questions
- How did that exercise make you feel? Why?
  - What did you learn about the way people communicate with each other, doing this activity?
- 

**Samples** This exercise should be done swiftly to allow very little time for students to think about what they are saying or doing. This exercise can be framed around academic content, by asking students to pantomime activities that are connected to a text or historical event. For example, ask students to mime various milestones from the life of George Washington.

# Mind the Mines

Remixed by: Eboni Hogan

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**Description** Because building a safe and accountable community is key to a successful Fresh Ed classroom, this engaging activity helps students experience what true teamwork feels like and witness what happens when we listen deeply to one another.

**Time** 25 minutes

**Materials Needed** Construction paper, tape, writing utensils and blindfold

- How Do I?**
1. Clear a space in the classroom and have students stand in a circle. Ask students to brainstorm things that make a classroom feel unsafe or unhealthy. What are things that can “trip students up” in a classroom? Write each thought on an individual sheet of construction paper. Once the class has come up with 10-15 things, tape each idea or “mine” to the floor in no specific pattern but leaving adequate space between each. With tape, mark a starting position and an end zone.
  2. Ask one volunteer to stand at the starting position and blindfold them. Have them attempt to cross the room without stepping on any of the “mines.” More than likely, the other students will begin to shout directions or the student will simply be unable to make it across the room without landing on a mine. Ask students to reflect on why the student wasn’t able to make it across this time and brainstorm ways that they can work together more efficiently to complete the task. Ask them how they might be able to work together more efficiently to complete the task. A suitable system would be to have one person blindfolded while another guides them vocally, giving them specific directions to safely navigate to the other side.
  3. Each time a student accidentally steps on a mine, be sure to briefly discuss it again, and give students a chance to think about ways the class can avoid those negative behaviors.

- 
- Critical Thinking Questions
- What did you learn today?
  - Why is that important?
  - Where else have you experienced troubles that you try to avoid? Can you use any of the skills you learned today when navigating obstacles that you might experience in the future?
  - Can you give me an example of how you would use these skills in a specific situation?
- 

**Samples** This activity can be used to guide students as they craft a written community agreement or it can be used to remind students of the importance of trust, accountability and mindfulness.

**Description** Students reflect on their strengths and weaknesses and create personal mantras.

**Time** 45 minutes

**Materials Needed** Character Building Bricks, tape, paper and writing utensils

**How Do I?** 1. In preparation for this activity, print out about fifty positive adjectives on separate sheets of paper and tape them to one wall. Some suggestions are:

|             |              |             |              |
|-------------|--------------|-------------|--------------|
| Determined  | Honest       | Popular     | Strong       |
| Peaceful    | Organized    | Wise        | Tough        |
| Charming    | Disciplined  | Ambitious   | Athletic     |
| Magnetic    | Talented     | Successful  | Capable      |
| Energized   | Creative     | Fresh       | Bright       |
| Mindful     | Bold         | Alive       | Beautiful    |
| Giving      | Enthusiastic | Brave       | Loving       |
| Thoughtful  | Aggressive   | Inventive   | Nurturing    |
| Persistent  | Ready        | Inspiring   | Witty        |
| Hardworking | Happy        | Original    | Clever       |
| Focused     | Dynamic      | Resourceful | Fun-loving   |
| Intelligent | Powerful     | Resilient   | Calm         |
| Adventurous | Daring       | Fiery       | Entertaining |

2. Have students think about their individual strengths, then ask them:

*Which of the words on the wall do you think describe the person you are today?*

3. After students have shared their strengths, have them reflect on their weaknesses. Each student must approach the wall (or designated floor space) and choose three Character Building Bricks that describe characteristics that they do not currently possess, but wish they did.

4. Explain to students that a personal mantra is a positive phrase or affirmative statement you say to yourself for the purpose of motivation or encouragement. A mantra can be a favorite quote, proverb, or saying that inspires you to be your best self. These sacred words can be chanted out loud or recalled silently during meditation or in stressful situations. Have students write a short, 2-3 sentence mantra that encourages them to exhibit the characteristics they chose. They can create a melody for their mantra if they feel moved to do so.

- Critical Thinking Questions
- How can your mantras be used to build the character traits you desire?
  - Do you know of any mantras that other people in history have used?
  - In what situations in life might it be helpful to repeat your mantra?
  - How can these mantras change how you experience pressurized situations?

# Fresh Clap-Back

Remixed by: Eboni Hogan

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**Description** This theatre-based activity challenges students to put a positive spin on the negative things that others have said about them.

**Time** 45 minutes

**Materials Needed** Blank speech bubbles, video clip and writing utensils

- How Do I?**
1. Have students watch a clip from Jimmy Kimmel’s “Celebrities Read Mean Tweets” segment and discuss the colloquial definitions of hate and haters. Ask students:
  2. Distribute two blank speech bubbles to each student. To fill in the first speech bubble,
    - What did you see?
    - Did you find any of this humorous? Why or why not?
    - Do you think these celebrities and musicians’ feelings are hurt when they read statements like these?
    - Why do people hate on other people?
    - Have you ever been hated on?
    - Have you ever been a hater?

ask students to think about negative things that other people have said about them. These can be statements that are completely false, judgmental or stereotypical. They must write that statement in the voice of one of their “haters.”

3. For the second speech bubble, they will have the opportunity to “clap-back” or respond directly to that negative statement by finding a way to look at the negativity from a positive angle.

*Example:* A student writes, “You can’t get a boyfriend because you’re too ugly.” The clap-back could be, “I might not have a boyfriend but I will have a diploma. Smart trumps pretty any day.”

4. Have students work in groups to create short silent scenes, utilizing their speech bubbles as captioning. Share these scenes as a class and discuss.
  - How can finding positive ways to view flaws or shortcomings be beneficial in life?

- 
- Critical Thinking Questions
- Did you learn anything new about one of your classmates?
  - Did you learn anything new about yourself?
- 

**Samples** Instead of students filling out their own speech bubble for the “clap back,” invite the students to share their negative statements with a partner who will respond directly to the “haters.” It provides a release for the students in that they are working together to respond to the “haters,” and don’t have to think of a response alone. This can help establish more classroom community.

# We Gon Be Alright

Remixed by: Eboni Hogan

**Description** Students analyze the lyrics and music video for Kendrick Lamar’s “Alright” and explore the topics presented in Thuli Zuma’s poem “A Case for the Late Night Joy Junkies” then use those ideas to create their own piece exploring radical joy and celebrating survival.

**Time** 90 minutes or two 45 minute sessions

**Materials Needed** Copies of lyrics and poem, music video, video recording of poem, paper and writing utensils

**How Do I?** 1. Students will watch Kendrick Lamar’s video and then follow along with the text as Thuli Zuma performs her poem. Ask students to reflect on both bodies of work by asking the following questions:

Inter-textual Question

- What issues is Kendrick discussing in this song?
- How would you describe the tone of the video and why?
- What is Zuma discussing in her poem and how is it thematically similar to “Alright”?

Evaluative Question  
*ask 2 of 3*

- Why do you think “We gon be alright” is the refrain that Kendrick chose to use in the chorus of his song, if the song is about topics like police brutality, racism and death? Is this statement a mantra? Why or why not?
- What does it look like to celebrate oneself?
- What are everyday ways in which we celebrate our bodies, our communities, our identity and our lineage?

2. Students will then take part in a list-writing exercise that will help mine for inspiration for the pieces they will write. Students can choose two from five of the list prompts below.

**Write a list of 3 things that you have survived.** (These can be concrete things like a car accident or an illness or abstract things like Brooklyn public school or a parent’s fists.)

**Write a list of 3 things you love about being alive.** (Think of things that bring you immense joy. Don’t forget the little things like walking onto the platform just as the train is arriving in the station.)

**Write a list of 3 sounds you love.** (Your sister’s laughter? Track 8 of your favorite album? Rain on a car window?)

**Write a list of 3 powerful things your feet can do.** (This can be anything from walking, to doing the latest line dance, to kicking open a door that someone once told you was locked.)

**Write a list of 3 things you wish your skin was made of.** (Think Teflon, diamond, mercury)

3. Using the lists for guidance and inspiration, students will work independently to write a poem or song that celebrates survival. The goal is to create a piece that challenges

students to praise and mourn at the same time.

4. Have students share their work, first in small groups. They should have some time to edit before presenting their pieces to the entire class.

---

Critical Thinking Questions

- What did you hear?
- How did their poem celebrate survival?

Analytical Questions

- When do you need to be resilient?
- What other traits are needed to survive and thrive in this school? Your neighborhood? Your city? The USA? The world? Is it different depending on where you are in the world? Why or why not?



# A case for the late night joy junkies

Poem by: Thuli Zuma

More than putting another man on the moon/ more than a New Year's resolution of yogurt and yoga/  
we need the opportunity to dance/ with really exquisite strangers

- Matthew Dickman

I don't believe in fate

but 8 months ago,  
I didn't move to South Korea  
to teach English,  
last week,  
I didn't sprain my ankle  
running in the rain  
for the J train,  
just this evening,  
I did not put on  
my sleek, black, impractical shoes  
    & all of this music  
        –has to be for a reason

Listen,  
I'm not saying you're it,  
but this song will end soon enough  
    why burden our throats  
    with all this not-singing?

Its just you & me now  
& this hardwood floor's  
immaculate gleaming

Just think, of all you have  
lived through, all the bodies  
which have warm weaved  
a path to your breathing

5years ago, the collision  
which wrote off my car,  
spun it several times around  
before spitting it out  
on the opposite end  
of a 4way crossing  
did not claim my life.

We have not done all this surviving  
    –not to dance  
not to shake loose the ghosts  
from our chests, not to love,  
to laugh, to let the velvet petal  
of joy bloom from our mouths  
a many fisted god, unfurling  
her honey soaked hands

Oh Sweetness,  
I have crossed an ocean,  
heavy with bones,  
twice over,  
to be here

I have lived  
even when the shadows  
insisted for me by name

Death came knocking at my door  
I told him I wasn't in

I haven't been home since

I haven't been home.

Truth is:

I don't know how much time I have left on this clock.

& I'm not saying a tree longs  
to be a floor, so it can be touched,  
finally touch back,  
kiss the soles of men  
as they electric slide  
exuberant along its face

just sometimes,  
the beat drop  
is a second chance

Look, the whole course of human history  
has lead me here & though this is not  
yet where I am going

This life,  
it is no coincidence

Look,  
I'm just saying:

I have lips

& you have lips

& I don't believe in magic

but we own every one  
of those stars shimmying  
in the sky  
tonight





# Activities



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**“We spend the first year of a child’s life teaching it to walk and talk and the rest of its life to shut up and sit down. There’s something wrong there.”**

**– Neil deGrasse Tyson**

---

Process Drama is defined as a creative instructional method that offers teachers and students the experience of an event, a place, or a time period through improvisation rather than rehearsing and presenting a final performance. Process drama is linked to the tradition of educational drama that began in the United Kingdom late in the nineteenth century and continues to flourish throughout the world today (Bolton 1998). Process drama is, as Cecily O’Neill has argued, “a mode of learning” that allows learners of any age to use imagined roles to “explore issues, events, and relationships” (O’Neill & Lambert 1983, 11). With process drama, the focus is not for the students to create a performance for others, but to create an experience for themselves by working through an issue or challenge, making important discoveries about themselves and others along the way. And yet, the development of traditional theater skills, such as listening, speaking, and cooperation, are in fact cultivated and important in process drama. In fact, being in an arts-integrated classroom increased the odds of students passing the state assessment by 77 percent (National Council of Teachers of English, 2011).

Students and teachers are playing out different scenarios in class to deepen the understanding and exploration of an academic subject. Albert Einstein says, “Play is the highest form of research,” and Fresh Ed elevates student inquiry into academic content through the use of process drama and games. Universal Design for Learning, or UDL, is defined as a process that “provides a blueprint for creating instructional goals, methods, materials, and assessments that work for everyone—not a single, one-size-fits-all solution but rather flexible approaches that can be customized and adjusted for individual needs” (National Center for UDL, 2013). Process Drama is a method in which Universal Design for Learning is utilized and accentuated to maximize student potential. In a Fresh Education class, students and teachers are moving their bodies, looking at visual images or videos, reading, writing, working in small groups, working with their hands, listening to music, as well as working independently.

# Activity Category Breakdown



These are building blocks for learning that can be used to introduce, apply, or reflect on the academic content being explored. Fresh Ed recommends the below activities be placed in the categories listed but the activities can be used interchangeably.

## Hook

Hook (introduction) activities are short exercises designed to actively engage and inspire interest in the lesson's academic content.

## Chorus

Chorus (application) activities are designed to deepen understanding of the academic content explored in the lesson.

## Bridge

Bridge (reflection) activities are designed to assess and affirm student comprehension of academic content.

# Hook

## Activities



# Graffiti Walk

Remixed by: Eboni Hogan

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**Category** Hook

**Description** Students look at a variety of images, objects or video clips, displayed throughout the classroom as a way to quickly access a particular theme.

**Time** 15 minutes

**Materials Needed** Photos, artwork, video clips or items that are representative of the information students will be exploring

- How Do I?**
1. Before students enter the classroom, prepare the room by displaying each image or object you have selected. Make sure these items are scattered throughout the room so that students will have to navigate the classroom in order to get the full experience.
  2. When students enter the room, they should be prompted to examine everything as though it is an artifact or a piece in a museum.
  3. Invite students to discuss what they saw, what they think it meant, how it made them feel and to ask questions about things that puzzled them.

- 
- Inter-textual Questions
- How do you think these images relate to what we are studying? Why?
  - What other images could we use, that relate to what we are studying? Why?

- Critical Thinking Question
- Do you have questions about any of the things you saw? What are they?
- 

**Samples** After students have participated in a Graffiti Walk a few times, challenge them to curate their own. Assign a topic and have students search the internet for images and videos that they think reflect the topic. They should be in charge of how they display each item in the classroom and lead discussions around the materials they chose.

# Facts or Nah?

Remixed by: Eboni Hogan

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**Category** Hook

**Description** Students decide whether they agree or disagree with statements and engage in argumentative dialogue.

**Time** 15-30 minutes

**Materials Needed** “Facts or Nah” signage

- How Do I?**
1. Divide the room into two sides. On one side hang the “Facts” sign and on the other, “Nah.”
  2. Tell students that they are going to hear a series of statements. If they agree with a statement, they will only have a few seconds to move to the “Facts” side of the room. If they disagree with the statement, they must move to the “Nah” side of the room.
  3. After students have chosen a side for a particular statement, one or two students are invited to share the basis for their decision. Depending on the size of the group, they can continue to discuss the topic or try to persuade other students to switch sides.

- 
- Analytical Questions
- Why do you say that?
  - What evidence can you use to back up your statement?

---

**Samples** It is okay if students don’t pick “facts” or “nah,” but choose to be somewhere in the middle. This exercise is a continuum and it is possible to have different perspectives on a factual topic. For example, if the statement is “Christopher Columbus discovered America,” students can stand in the middle of the room, if they can defend their opinion with evidence.

Use analytical questions to help further discussion, if needed.

This exercise could lead directly to a writing exercise because it cultivates dialogue and personal expression.

# Rhyme Off

Remixed by: Eboni Hogan

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**Category** Hook

**Description** Students compete against one another to rhyme words.

**Time** 15 minutes

**Materials Needed** Vocabulary words written on notecards

- How Do I?**
1. Choose two students who will face off against one another.
  2. Blindly select a vocabulary word from the pile.
  3. The two competing students take turns to come up with words or phrases that rhyme with the original word. If a student hesitates for longer than 5 seconds or comes up with a word that doesn't rhyme, they lose that round and the winning student goes on to face off with a new competitor.

- 
- Critical Thinking Questions
- Why do you think we did this activity?
  - What skills did you need to be successful at this activity?
  - Where can you use these same skills inside or outside of the classroom? How?

- Evaluative Question  
*Optional*
- Have you learned anything more about the vocabulary words presented today? Why or why not?

# Fresh Alphabet Race

Remixed by: Eboni Hogan

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**Category** Hook

**Description** Students race to explore a given topic by finding words or phrases associated with that subject, each representing a different letter of the alphabet.

**Time** 30 minutes

**Materials Needed** Paper and writing utensils

- How Do I?**
1. Choose a topic that students are exploring in the classroom. On a piece of paper, have students write every letter of the alphabet down one side of the paper.
  2. Students will race against one another to find words or phrases associated with the topic, for each letter of the alphabet.

*Example:* Topic - William Shakespeare

- A) *All's Well that Ends Well*
- B) Bard
- C) Caesar
- D) Duncan

3. Whichever student finishes their list first, or has the most completed after a set period of time, wins the race. This can also be done as a relay, where students work in teams and take turns filling in for each letter. This is also a good way to guide students' online research.

- 
- Critical Thinking Questions
- Did you learn anything new about the subject explored today? If yes, what did you learn?
  - What skills did you need to be successful at this activity?

- Predictive Question
- If we did this exercise again, could you think of more words? If yes, what other words could you use in the Alphabet Race?

---

**Samples** To assess group content knowledge, allow students to judge the other teams' responses. Allow students and student teams to challenge words listed in the race, asking the other team(s) to use evidence to back up their claims. You can physically activate this exercise by taping the list of letters onto the wall and having students race across the classroom to add words to the list.

# In the Spotlight

Remixed by: Eboni Hogan

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**Category** Hook

**Description** Students brainstorm around a specific topic or question to create a graphic organizer of content, facts, opinions or ideas.

**Time** 20 minutes

**Materials Needed** Fresh Ed Spotlight or a large piece of paper, sticky notes and writing utensils

- How Do I?**
1. Use the Fresh Ed Spotlight or simply draw an outline of one of the students on a large sheet of paper.
  2. Give each student several sticky notes. Use the outline or diagram as a way for students to compile and organize information about a specific topic. This can be used to assess what students might already know about a given topic or see how much information they have acquired after studying it.

*Example:* Students might use this activity to compile facts after reading *Captains Courageous*. On the inside of the figure, they could collect descriptions about what type of person Harvey was at the start of the novel and then on the outside of the figure write descriptions of Harvey after being rescued by the schooner.

3. Read each sticky note out loud so that students have an opportunity to hear one another's ideas.

---

## Critical Thinking Questions

- What did you learn today?
- How can you use this activity when writing an essay?
- Did you hear or read anything that surprised you? Why or why not?

# Beat Mapping

Remixed by: Eboni Hogan

---

**Category** Hook

**Description** Students listen to music and create visual representations of the sounds they hear.

**Time** 30 minutes

**Materials Needed** Receipt paper, markers, music

- How Do I?**
1. Give each student a long strip of receipt paper and a marker.
  2. Play a song and have students map out the sounds they are hearing by putting their markers at one end of the receipt paper and drawing a line that changes based on how they perceive the music.
  3. Allow students to share their work.

- 
- Critical Thinking Questions
- How does sound affect your emotions?
  - Do you notice any similarities in our mapping? Why do you think that happened?
  - Do you think people in other countries would have similar maps? Why or why not?

- Inter-textual Questions
- Which of these sounds would you associate with what we are studying? Why?
  - How can you use this exercise when creating your own songs?

# Lie Detector

Remixed by: Eboni Hogan

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**Category** Hook

**Description** Students share fascinating facts (and one epic lie) about themselves as a fun way to explore the Predict/Eliminate strategy.

**Time** 15 minutes

**Materials Needed** Paper and writing utensils

- How Do I?**
1. Each student must write a list that contains 3 true and interesting facts about themselves, and one convincing lie that they make up. The lie should be well concealed amongst the truths.
  2. Have students share out and encourage other students to act as human lie detectors by eliminating the facts that they know to be true, before selecting which one they believe to be a lie.

---

## Critical Thinking Questions

- Did you learn anything new about your classmates? If so, what did you learn?
- How did you know when a statement was a lie?
- How would you use the skills learned today when taking a test?

---

**Samples** Predict/Eliminate is a Fresh Ed strategy that provides students with a process for solving multiple choice questions. After reading the given question, but before reading the multiple choice options, students should predict the correct answer. Then they read the options provided and eliminate the ones that they know are not correct. We encourage students to physically eliminate these options by crossing them out. Using this method increases their odds of choosing the correct answer. This activity is a fun way to introduce students to this method.

This exercise can also be done using the academic content, wherein students create their own multiple choice questions using academic content. They should be prepared to defend their statements with evidence from a textbook or the Fresh Produce lyrics.

# Listening Party

Remixed by: James Miles

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**Category** Hook

**Description** Students are asked to listen to an excerpt from a pop culture song or speech and then connect it to the academic content and their lives.

**Time** 7-10 minutes

**Materials Needed** Speakers, laptop or mobile device

- How Do I?**
1. Choose an aural recording from YouTube.com, Vevo.com, Soundcloud.com, or another similar source.
  2. Play the song or an excerpt that students should focus on.
- 

- Critical Thinking Questions
- What did you hear?
  - What do think is the theme of this song?
  - How does this song make you feel?

- Inter-textual Questions
- How do you think this recording relates to what we are studying? Why?
  - What other recordings could we use, that relate to what we are studying? Why?



# Hype Man

Remixed by: Eboni Hogan

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**Category** Hook

**Description** Students are asked to enthusiastically introduce their peers to the group, much like a rapper's Hype Man.

**Time** 15 Minutes

**Materials Needed** None

- How Do I?**
1. Have students partner up with students that they don't know well.
  2. In their pairs, each student will have exactly 1 minute to talk about introduce themselves to their partner. In addition to saying their name, they should tell their partner:
    - From what country do their families come?
    - What do they like to do in their free time?
    - What is their favorite song, movie or artist?
  3. After the private introductions, students will take turns introducing their partner to the classroom as though they are their partner's Hype Man. This introduction should be lively and exciting. In this introduction they must recap all of the information that they learned about their partner during the one-on-one introductions.

- 
- Critical Thinking Questions
- What did you learn about your classmates?
  - Did anything surprise you?
  - Do you feel like you have more of a connection to your classmates? Why or why not?

- Predictive Questions
- How can we use the information we learned about each other, when working together in the future?
  - What else do you think we will learn about each other?

# Name Game

Remixed by: Eboni Hogan

---

**Category** Hook

**Description** This memory game encourages students to engage with new vocabulary words in a fun and quick way.

**Time** 10 minutes

**Materials Needed** None

- How Do I?**
1. Ask students to stand in a circle. Based on what content you're working with, have students choose a vocabulary word, place or person that will serve as their identity for this game. For example, students might be prompted to select a country in Africa as their identity.
  2. To prep for the game, go around the circle and have each student say the word, place or name they have selected, out loud. There can be no repeats, so if a student hears the one they have chosen, they will have to choose another. After a student says their identity out loud, the rest of the class must repeat it.
  3. To begin the game, a participant must first say the word they selected and then say one that another participant in the circle has selected. For example, a student might say, "Nigeria, Sudan." This would then prompt the student who identifies as Sudan to say, "Sudan, Uganda." By the end of the game, each student must have had at least one turn.

---

Critical Thinking Question • How many vocabulary words/places/names can you recite after playing this game?

---

**Samples** In order to alleviate the problem of students choosing the same word, you can assign them. Alternately, if there are a lot of students, you can break them into smaller groups that will play this game amongst themselves.

# One Word Cypher

Remixed by: Eboni Hogan

---

**Category** Hook

**Description** Students share reactions to a prompt or issue using a single word.

**Time** 5 minutes

**Materials Needed** None

- How Do I?**
1. After students have explored some text, song, film, or art piece, they will have to come up with one word that sums up their initial reaction to what they saw or heard.
  2. Begin by clapping out a steady beat. Going around the classroom, students will take turns saying their reactionary word on beat.

---

Critical Thinking Question • How did it feel to have to react to something using only one word? Was it difficult?

Analytical Question • Were there similarities in the words people chose to use for this activity? Why?

---

**Samples** This is an effective practice for engaging students in controversial dialogue. Often times, many students will want to share their thoughts on a given topic and there might not be time for everyone to speak. This is a quick way for everyone to be allowed to react.

You can increase the number of words that students must react with, if you would like. However, using only one word is especially effective because it forces students to find vocabulary that encompasses many complex feelings and understandings. They can then go on to write longer responses.

This activity can be used throughout the lesson plan. As with many of Fresh Ed's activities, it can be used as a "chorus" or "bridge" activity, as well.

# Chorus

## Activities

# In Role

Remixed by: James Miles

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**Category** Chorus

**Description** The educator takes on a suitable role, within the context of the academic material, inviting the students into the drama so that they can think critically about the content.

**Time** 10 minutes

**Materials Needed** Picture of the person being depicted or any article of clothing that suggests character

- How Do I?**
1. Put on a different piece of clothing or hold up a picture of the person being represented.
  2. Address students as that character and respond to questions asked by students. Students can then be asked to play other characters that make sense in the context of what is being discussed.

- 
- Critical Thinking Questions
- What did we learn about this person?
  - How does it affect your understanding of the content?

# Strike a Pose

Remixed by: Eboni Hogan

---

**Category** Chorus

**Description** Students create tableaux by standing motionless to represent a scene or to tell a story.

**Time** 15 minutes

**Materials Needed** None

- How Do I?**
1. Place students in groups and provide them with a specific scene or story that they must recreate with their bodies. This can be a scene from a book or simply a concept they need to explore. Moments of conflict provide the most opportunity for exploration. They should be given at least 5 minutes to prepare their tableaux.
  2. Students will present their tableaux to the rest of the class. Once in the tableau, they should remain motionless for long enough that the other students can analyze the picture they have created.
  3. Students can also be invited to move around the tableau to experience it from other angles.

---

## Critical Thinking Questions

- What do you see?
- What people or characters do you see? How do you know that?
- What do you think it means? Why do you think that?
- What story is being told?

## Analytical Questions

- What do you think these characters are thinking? Why?
- If the characters were to speak, what would they say to each other?
- If this tableau, or still image, were to move, what would happen? Why do you say that?

# It's the Map, It's the Map

Remixed by: James Miles

---

**Category** Chorus

**Description** Students customize a map to pinpoint locations and pathways that are relevant to what they are studying, giving them a better sense of distance and how various cultures interact.

**Time** 10-15 minutes

**Materials Needed** Paper, markers, blank maps and laptop

- How Do I?**
1. Give students a blank map that includes the areas they are studying. They should be prompted to locate and label specific places of relevance.
  2. Encourage students to use symbols and other images that will help them remember the connections they made. They can print out pictures they find online or draw their own. They can jot down notes, questions, and ideas directly onto the map.

- 
- Critical Thinking Questions
- Did you learn anything new about the content? If so, what did you learn?
  - How did the map help increase your understanding?
- 

**Samples** The maps can be of both physical and imagined locations, as long as it is relevant to what the group is exploring. For example, an ELA class might create a map of what Percy Jackson's house looks like or the various features of the town depicted in the short story "The Lottery."

# Fresh Recipes

Remixed by: Eboni Hogan

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**Category** Chorus

**Description** Students use descriptive language to break down the components of a song.

**Time** 20 minutes

**Materials Needed** Music, writing utensils and index cards

- How Do I?**
1. Play a song. Ask students to pay close attention to the instruments and the mood of the song.
  2. Have students create recipes for how that song was created, as though the song is a delicious entrée. They will need to break down the instrumental components and reflect on how the song makes them feel.
  3. Using index cards, students will create recipe cards that contain their secret recipe for the song. They should think about quantities and be very specific with their descriptions.

*Example:* Recipe for the song “The Healer” by Erykah Badu

1 cup of ceremonial bells stolen from Mars

A dash of static

2 teaspoons of Erykah’s wire and velvet voice

---

Critical Thinking Question • Why did you choose those specific ingredients for your recipe?

Inter-textual Question • Could you pick out all of the ingredients that make up one of the people that we are studying? Why would you chose those particular ingredients?

or

Analytical Questions • If we mixed up the ingredients of the songs, would the newly created song be just as good? Why or why not?  
• What about if we mixed up the ingredients of the people we are studying? What new kind of person would be created? Why?

---

**Samples** This activity also works when the steps are performed in reverse. For example, students might receive recipes listing ingredients that they must analyze in order to figure out what song they represent. They can also create recipes for characters, chapters or events, as a way to assess their ability recall details.



# Story Whoosh

Remixed by: James Miles

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**Category** Chorus

**Description** Students enact characters in history or in literature, as a story is narrated by the facilitator. The students will be able to help shape the story by adding their voices to academic content.

**Time** 15-20 minutes

**Materials Needed** None

- How Do I?**
1. Gather the students to stand or sit in a circle. Inform the students that they will have an opportunity to participate in the telling of a story by becoming characters or even objects in the tale. The scenes will be acted out in the center of the circle. If two or more characters are introduced, those characters can enter the circle at the same time.
  2. As more characters or objects are introduced, move around the circle so that all the students are given a chance to take part. This means that different students will get to play the same character at various times and everyone gets a chance at trying several roles, regardless of gender. When appropriate, the whole group can take part at once. For example, a scene set in a forest might require every student to briefly play the role of a tree just to set up the environment. The story continues to be told with more students stepping in as required, so that a tableau is quickly built up.
  3. The students can interact with one another and even speak improvised dialogue or lines from a play, if you suggest it.
  4. When a scene is over, invite all of the students to raise their hands and say, "Whoosh!" at the same time. The students that were performing should return to their places in the circle. Invite students to reflect on the activity.

- 
- Critical Thinking Questions
- What did you learn about the subject explored today during the Story Whoosh?
  - How did it feel to act out this scene?
  - Did this activity further inform your understanding of this subject? Why or why not?
  - At any point in the activity, do you think you would've reacted differently than the character you portrayed did? If so, how?

- Analytical Questions  
*Optional*
- What skills were utilized in the exercise?
  - How can you use these skills outside of school?

# Amnesia

Remixed by: Eboni Hogan

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**Category** Chorus

**Description** Students engage in a question-based game to help them gain a better understanding of characterization and how context clues can be used to solve a problem.

**Time** 30 minutes

**Materials Needed** Paper and writing utensils

- How Do I?**
1. One student is chosen to leave the room.
  2. The teacher reveals the identity of the student that has left the room. This can be a literary character, celebrity or historical figure. Students must write down questions to ask that person that will serve as clues to help the student discover their true identity.
  3. The isolated student returns to the classroom and the other students begin asking their questions. This student will use context clues to answer these questions as best they can before attempting to solve the mystery of their identity.

- 
- Critical Thinking Questions
- What skills did you need to be successful at this activity? Why?
  - For those that were chosen to guess their identity, how did you use context clues to help uncover who you were?
- Predictive Question
- How can you use context clues when answering questions on an exam? When else might you need to understand how to interpret context clues?

# Human Orchestra

Remixed by: Eboni Hogan

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**Category** Chorus

**Description** Students work together to create a musical ensemble using only their bodies and voices.

**Time** 5 Minutes

**Materials Needed** None

- How Do I?**
1. Place students into several small groups. Each group must decide on a single sound that they can all make together, repeatedly. They can use their bodies (on other ordinary surfaces) or their voices.
  2. Bring all of the groups back together to form the Human Orchestra. They should be assembled much like an orchestra would be with each group standing in their own section of the room.
  3. Acting as the conductor, start by creating a simple and steady beat. Much like a conductor of a traditional orchestra, prompt groups to add their sound to the symphony, one group at a time. The sound each group adds to the symphony must fit in with the established beat.
  4. Once each group has had a chance to add their sound, conduct specific sections to “play” together, bringing in other sounds at your leisure. They can then begin to play with elements like tempo and volume.

- 
- Critical Thinking Questions
- What inspired the sound your group chose to contribute to the orchestra?
  - Do you think what you created as a class could be considered a song? If not, what was missing?
  - What was the overall mood of the symphony that was created? Why do you say that?
  - Was there a story being told? What was it?

- Evaluative Question
- If you had to give this symphony a title, what would you call it? Why?

---

**Samples** If students demonstrate that they can perform the activity successfully, students can take turns as the conductor.

The Human Orchestra can be created around a theme or mood by prompting the groups to create sounds inspired by specific texts or academic content.

It might also be beneficial to record students as they participate in this activity so that they can reflect on what they created when the activity is completed.

# Fresh Connections

Remixed by: Eboni Hogan

**Category** Chorus

**Description** In this activity, students will examine images and attempt to connect them to specific vocabulary words or statements.

**Time** 10 Minutes

**Materials Needed** Images, tape, and printed text

- How Do I?**
1. Print out images that represent vocabulary words or concepts you are exploring in class. Also, print the words or statements that would be paired with those images. Tape up those words or statements around the room.

*Example:*

Image



Vocabulary Word

**Hinduism**

2. Each student will be given the images and will have a set amount of time to match the images to the appropriate text. They will tape those images to the text.

Critical Thinking Questions

- What clues did you use to decide where each image would go?
- Could some images fit with more than one of the words? Which ones and why?

**Samples** To raise the stakes, this activity can be done as a race, where students compete in teams to be the first group to correctly match all of their images to the vocabulary words.

This activity can also be used to explore literary techniques and elements. Students receive images that are literal interpretations of a figurative statement. For example, a student would receive a photo of a person with stunningly beautiful eyes and have to connect that image to the simile, “Her eyes were like diamonds.”

# Bridge

## Activities

# Sound Machine

Remixed by: Eboni Hogan

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**Category** Bridge

**Description** Students work as a unit, using their bodies and voices to create a symphony of sound.

**Time** 15 minutes

**Materials Needed** None

- How Do I?**
1. Students will stand in a circle. One student is chosen to begin by creating a steady rhythm with their feet, hands or mouth.
  2. One by one, each student will contribute one new rhythm or sound that they will continue to make until the entire circle has joined in. Students should understand that whatever sound they add must compliment the overall piece.

- 
- Critical Thinking Questions
- How was it working together as a team?
  - In what ways did you work together successfully?
- 

**Samples** In essence, by participating in this activity, students are taking part in the long tradition of the cypher or cipher. A cypher is a jam session, usually impromptu and informal, in which everyone contributes to the creative experience by adding their own voice. This activity has endless potential. It can be used for everything from creating a soundtrack for a moment in history to simply challenging a class to focus and listen deeply to one another. Participating in a cypher is as much about unifying the inhabitants of a space as it is about creation.

# Hot Seat

Remixed by: Eboni Hogan

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**Category** Bridge

**Description** A student-in-role is chosen to be put into a “hot seat” and interviewed by the class as a way to assess a student’s understanding of any given topic.

**Time** 15 minutes

**Materials Needed** Chair

- How Do I?**
1. Choose one student and give them a role they will be playing. This can be a historical figure, an author or a literary character.
  2. Place that student in the hot seat in front of the class. Allow for other students to ask the student questions that they must then answer to the best of the ability, in character.

- 
- Critical Thinking Questions
- Did you learn anything new about this historical figure/literary character from the student in the hot seat?
  - As the person in the hot seat how did you use prior knowledge to answer questions that you weren’t certain of?

- Adaptive Question
- How might you use prior knowledge to flesh out the body of an essay?

---

**Samples** For students still getting to know the academic content, allow them to take a textual resource with them to the hot seat.

**Category** Bridge

**Description** Students work together to write a story in which they take turns contributing lines to the story.

**Time** 35 minutes

**Materials Needed** Paper, writing utensils and timer

- How Do I?**
1. Give each student a piece of paper and tell them to write their name at the top of the paper. Then they must come up with the first line of an exciting, original story and write it on the top of the page.
  2. After three minutes, have each student pass their paper to the person sitting to their right, so that each student has a new paper in front of them. They must then add a line to the story they receive.
  3. After three minutes, they will pass the story again and write another line to a completely different story. Encourage students not to waste time reading every line that came before theirs. It's easiest to just read the last line that was written and base the next line off of that. If you find that students are spending more time reading than writing, you can require them to fold the paper over before passing it, so that only the last line written is visible.
  4. After each story has rotated around the room at least once (though you can absolutely go longer or shorter, if you like) have the original author read each story out loud to see the outlandish and silly ways their original line was transformed by their peers.

- 
- Critical Thinking Questions**
- What did you learn from that activity?
  - What was it like trusting your peers to add to your original idea?
  - Was it difficult to write a cohesive plotline without having time to read through all of the lines before writing your own?

- Predictive Questions**
- Would the story be the same if we were able to take our time reading through each previous line? Why or why not?
  - If you had continued on to write your story by yourself, do you think it would've had a similar outcome? Why or why not?

---

**Samples** To challenge students, ask them to create a story about the academic topic that is being studied.



# Roving Reporter

Remixed by: James Miles

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**Category** Bridge

**Description** This activity asks students to interpret and present the details of an event through the lens of a journalist, newspaper reporter, documentarian or witness.

**Time** 15-30 minutes

**Materials Needed** Paper, writing utensils

- How Do I?**
1. Assign students a role, either as an individual or within a small group. They must research a topic and provide an analysis of an event, much like a reporter would.
  2. Students must share their findings in role as the profession or person that they are representing.

- 
- Critical Thinking Questions
- How did you decide what details you needed to report on?
  - How much of what you reported on was based on opinion?
  - Did you learn anything about the content? If yes, what did you learn?
- 

**Samples** This activity can be as elaborate or as stripped down as you want it to be, as long as each student has a role. The more specific the role, the better. Students that are not performative can find other ways to be involved in the presentation aspect. They can be script supervisors, set designers or writers. The group can exist within the event, doing “live” coverage or outside of it, in a newsroom or press conference.

# Rap Battle

Remixed by: Eboni Hogan

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**Category** Bridge

**Description** Students write and perform battle raps to explore literary or historical characters and explore conflicts within a text.

**Time** 90 minutes or two 45 minute sessions

**Materials Needed** Paper, writing utensils and copies of the text you are working with

- How Do I?**
1. As a class, students will identify various conflicts within a text and the key players in those conflicts.
  2. Students will choose or be assigned a character and have one hour to write one verse (16 bars) in which they address another character in the text in classic battle rap form. A great example of how the battle rap form can be used to explore academic content is the Epic Rap Battles of History series on YouTube.  
<https://www.youtube.com/watch?v=-6G6CZT7h4k>
  3. After students have had time to write, the room will be separated by character and students will present their work by going head-to-head with an opponent, using the verse they wrote.

- 
- Critical Thinking Questions
- What did you learn from this activity?
  - What tactics did you use to create your battle rap?

- Adaptive Question
- How might you use these same writing tactics when writing an essay?

---

**Samples** If students need more help writing their raps, suggestions can be found at [www.rappad.co/blog/learn-how-to-write-great-rap-lyrics](http://www.rappad.co/blog/learn-how-to-write-great-rap-lyrics) or you can provide a list of vocabulary words that must be included in the verse.

# Chopped and Screwed

Remixed by: Eboni Hogan

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**Category** Bridge

**Description** Students use the words from a given text to rewrite their own responses, poems or lyrics.

**Time** 45 minutes

**Materials Needed** Copies of whatever text you have chosen to work with, scissors, glue and paper

- How Do I?**
1. Give each student a copy of the text and a pair of scissors. This can be lyrics to a song, a poem, a speech or a passage from a story. Keep in mind that it shouldn't be too hefty because students will need to cut apart each word!
  2. Students will cut the text apart by word.
  3. Students will then remix the words from the original text to craft a new piece of writing, gluing the words in their new order onto a separate sheet of paper. They can use the words to write a poem, a song, a letter, a mantra, or simply a response to the original text.

- 
- Critical Thinking Questions**
- Has the meaning of the original work changed, now that it has been “chopped and screwed?” If so, how has it changed?
  - What is the meaning of the new work that has been created?
  - Do you have a better understanding of the original text? Why or why not?

- Predictive Questions**
- If a primary source, like the Constitution, were to be “chopped and screwed,” how would that affect your life?
  - Do you know of any documents that you wouldn't mind seeing “chopped and screwed?” If so, which documents and why?

---

**Samples** The term “chopped and screwed” refers to a technique of remixing hip hop music by slowing down the tempo. In this case, students are remixing text and, in the process, slowing down the way in which their brain perceives each word.

You should begin by using shorter texts. As the students grow more proficient, increase the amount of original text to be “chopped and screwed.”

# Thunderdome

Remixed by: James Miles

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**Category** Bridge

**Description** Students battle each other on content knowledge while building public speaking and critical thinking skills.

**Time** 15 minutes

**Materials Needed** None

- How Do I?**
1. Ask students to stand in a circle. Introduce yourself as the referee of the Thunderdome.
  2. The rule of the game is that two students will enter into the Thunderdome- the middle of the circle. They will be given a subject like, “Phrases or words that include the word *light*.”
  3. The two students facing off will then take turns giving appropriate examples. For instance, if using the example provided in the previous step, students might take turns saying things like “lighthouse,” “light bulb,” “guiding light,” or “light as a feather.” This continues until one student cannot provide an additional answer in the allotted time frame (anywhere between 5 and 25 seconds) or provides an answer that is incorrect or inaccurate.
  4. When a student fails to answer or answers incorrectly, the outside circle will yell, “Thunderdome!” Then another student, chosen by the winning student or the referee, will enter the circle to face off with the champion.

- 
- Critical Thinking Questions
- What skills did you need to be successful in this activity?
  - How can you use those skills when taking a test?
  - Do you think you knew more answers when you were inside of the circle or outside of it? Why?

# Emoji Tales

Remixed by: Eboni Hogan

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**Category** Bridge

**Description** Students use emoji symbols to tell a story.

**Time** 20 minutes

**Materials Needed** Laptops/tablets/cell phones

**How Do I?** Using laptops, tablets or their cell phones, students will retell a story by assembling a series of emojis. The challenge is to find emojis that represent important plot points and characters. They can use Google to search for emoji images and then copy them into a word document. These can then be printed out or shared electronically.

*Example:* “The Tell-Tale Heart” by Edgar Allen Poe



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Inter-textual Questions

- Why are emojis used in the real world?
- Do emojis make conveying a message easier or more difficult?

Critical Thinking Questions

- Was it difficult to tell the story using only symbols?
- Did creating this emoji tale help you remember the story better? Why or why not?

---

**Samples** A great database for emojis can be found at <http://getemoji.com>. Otherwise, a simple Google search yields many options. If students can't find specific emojis, they can use other basic symbols or images they find online. However, if laptops are not available to the class, you can print out a sheet of emojis and have students cut and paste them to another sheet.

This activity can be used to explore literary narratives or historical events. For example, students might create an emoji tale that recreates the first chapter of *The Lightning Thief* or they might retell the story of Paul Revere's midnight ride.

# Fresh Parody

Remixed by: Eboni Hogan

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**Category** Bridge

**Description** Students examine a song by a popular artist and remix the song to create a parody that explores academic content.

**Time** 30 minutes

**Materials Needed** Copies of lyrics, audio, paper and writing utensils

- How Do I?**
1. Have students listen to a song and analyze the lyrics.
  2. Students can then create a parody of the original song by remixing the lyrics to reflect the content being discussed in class. Students can imitate the style, or use the instrumentals or lyrics of the original song to create their parody.

- 
- Critical Thinking Questions
- What is a parody?
  - How can comedy be used to create memorable work?
  - Did you learn anything new about the content from writing or hearing these parodies?

---

**Samples** Parodies are an important aspect of pop culture. Students will more than likely know what a parody is, even if they aren't initially able to define it. To provide them with examples of parodies, you can show them some of these examples:

- <https://www.youtube.com/watch?v=IYQhRCs9IHM>
- <https://www.youtube.com/watch?v=uZfRaWAtBVg>
- <http://www.worldstarhiphop.com/videos/video.php?v=wshh6M3Zo2d84pXt1p63>

Some students might need additional guidance in remixing song lyrics. For those students, you can provide lyrics with strategic words or phrases that have been removed. Students can then be prompted to fill in the blanks with their own words that reflect the content being discussed in class. Encourage them to write from the viewpoint of a character (literary or historical) as this might be the easiest access point for some.

# Cruise Control

Remixed by: Eboni Hogan

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**Category** Bridge

**Description** This is a writing process that can be used to get students into the habit of writing regularly, without being product oriented.

**Time** 5 minutes

**Materials Needed** Timer, paper and writing utensils

- How Do I?**
1. Have students take out a pen and piece of paper. At the top of the page, they will write a statement, prompt or question, that you provide. Set a timer for no more than 5 minutes.
  2. Instruct students to place their pens onto their papers. Tell them that they are going to put their bodies on “cruise control” and begin writing whatever pops into their heads, in response to the given prompt. The only rule is, that their pens must not leave their papers. They must write for the entirety of the 5 minutes, without stopping to think about what they are going to write.

- 
- Critical Thinking Questions
- Was it difficult to write continuously for the allotted amount of time? Why or why not?
  - Did you ever get stuck or not know what to write next? How did you get through it?
- Inter-textual Question
- How can you use the process of Cruise Control writing to prepare yourself to write an essay?
- 

**Samples** Students should never be forced to share their Cruise Control work with the class. This is an informal practice to get students into the habit of writing more and over-thinking less. Because it is informal, they should be encouraged to write how the thought comes to them, regardless of mechanics. They can then pull ideas from this work to create more formal writing samples.

If 5 minutes is initially too long for students, it can be reduced to 3. If students can successfully complete 5 minutes, you can slowly begin to increase the time, each time they perform this task. There will more than likely be push-back from students who “don’t know what to write.” It doesn’t matter what speed they are writing, just that they are actually writing, nonstop. Encourage those students to simply make word connections. Start out with a couple words that connect to the prompt and create a word web during the allotted time.

# Walking Tour

Remixed by: Eboni Hogan

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**Category** Bridge

**Description** Students will take part in an imaginary walking tour from the comfort of their own classrooms, in order to get a sense of another place or time.

**Time** 10 Minutes

**Materials Needed** Images, speakers, audio and props

- How Do I?**
1. Before students have arrived, prep the classroom by creating an atmosphere reflective of the setting of whatever text you will be exploring. For example, if students are reading *Holes*, you might turn the classroom into a miniature version of Camp Green Lake. Play atmospheric sounds and assemble the furniture in such a way that suggests that place. Tape up images of things found in that environment.
  2. When students arrive, take them on a walking tour. Move them through the room, in role, as a character or person that they might meet there. As they are moving throughout the room, you can ask them questions about what they would do in this particular place. They can even take on roles as the tour is moving along.

- 
- Critical Thinking Questions
- What do you see?
  - What do you hear?
  - What time period are you in? Why do you say that?
  - How do you feel about this place?
  - What would you be doing right now if you lived here?

---

**Samples** This tour can be as interactive and extravagant as you would like it to be. Employing the use of costumes, props and film, takes this activity to another level and can be used to provoke critical dialogue and encourage students to step into a world they aren't familiar with.







# Music MA



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**“Music, at its essence, is what gives us memories. And the longer a song has existed in our lives, the more memories we have of it.”**

**– Stevie Wonder**

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Professor of Psychiatry, James Hudziak, and his colleagues analyzed the brain scans of 232 children ages 6 to 18, looking for relationships between cortical thickness and musical training. They discovered that musical training “accelerated cortical organization in attention skill, anxiety management and emotional control.” The study found increased thickness in parts of the brain responsible for executive functioning, which includes working memory, attention control and organizational skills. In short, music actually helped kids become more well-rounded.

When facts and information that should be memorized are put into a melody, rhyme, and/or rhythm, they are more readily retained and easier to retrieve. Dr. Reyna Gordon of Vanderbilt Kennedy Center states, “a child’s ability to distinguish musical rhythm is related to his or her capacity for understanding grammar. Children who are better at detecting variations in music timing are also better at detecting variations in speech and therefore have an advantage in learning language.” Hip Hop music, in particular, is all about “flipping the script” or re-examining the narrative, and offering a counter-narrative. It’s about powerful truth-telling and critical urban reporting.

Fresh Ed requires students to compose and arrange songs using primary and secondary sources. In composing their songs, students will gain knowledge and practical experience in elements of music such as rhythm, tonality, and form. Each song is an explication of content-related vocabulary and concepts.



After Boston Massacre (1770)  
American Army captured  
British Fort Mifflin  
Boston Tea Party (1773)  
British won the war  
American + French forces bombarded  
British from in Coastal VA  
British Gen Cornwallis Surrender to  
GW. America wins the war!  
Treaty of Paris (1783)  
- British recognize U.S. as an  
independent nation  
- U.S. must be withdrawn

**“My live performance, it just comes from feeling an energy and emotion from the crowd.”**

**– Wiz Khalifa**

---

Fresh Education music should never just be played in class to a passive audience. Any time students are listening to the music- **especially the first time that they hear it**- it should be an active experience, as students respond with their bodies by clapping, nodding their heads and rapping along.

Playing music that is relevant to our students is just one part of engaging them as Fresh Educators. Activities must be facilitated in a performance style that is comprehensible, and palatable. It is not sufficient just to press play and assume students will automatically connect. Music, just like any other tool or curricular resource, can fall flat in the classroom.

Think about a time when you found yourself at a concert or performance that featured an artist who didn't engage with the crowd, but seemed to only enjoy the sound of their own voice? Interaction- being able to move the crowd- is key.

Fresh Ed requires students to compose and arrange songs using primary and secondary sources. In composing their songs, students will gain knowledge and practical experience in elements of music such as rhythm, tonality, and form. Each song is an explication of content-related vocabulary and concepts.

This section contains a couple of suggested ways to use the music so that it connects to students, leverages how they listen to and experience music in their daily lives, and in turn, compels them to retain the information in the lyrics. Keep these activities in your back pocket - they should always be present in your practice to keep your classroom Fresh.

# The Drop

Remixed by: Jamel Mims

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**Description** Utilizing call-and-response, students will repeat key words or phrases, in order to familiarize themselves with the content and vocabulary used in the music. They will then perform those specific words and phrases, acapella.

**Category** Hook

**Materials** Copies of lyrics for each student, Fresh Music, PDF of lyrics

- How do I?**
1. Display the lyrics on the board, or have students refer to the lyrics.
  2. Prepare the music so the music ready to play.
  3. Find a section of the chorus to repeat.
  4. Using call and response, have students repeat the phrase.
  5. After students are warmed up, press play drop the beat and play the track play the music!

# Rap Along

Remixed by: Jamel Mims

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**Description** In this activity, teams of students face off against one another, rapping along to a Fresh Ed song, proving that they have memorized its content and vocabulary.

**Category** Bridge, Chorus

**Materials** Copies of lyrics for each student, Fresh Music, PDF of workbook

- How do I?**
1. Display lyrics on the board, or have students refer to the lyrics.
  2. Divide the room in half. Everyone one on the left side is part of a team, everyone on the right side is part of a team.
  3. Find the mute button on your device. You can also use the pause button.
  4. Play the music. When a keyword or rhyming phrase appears, press mute or pause to stop the song.

# Don't Forget The Lyrics

Remixed by: Jamel Mims

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**Description** In this assessment activity, students are divided into teams and, using whiteboards, must provide written responses that complete the lyrics from a song.

**Category** Bridge, Chorus

**Materials** Copies of lyrics for each student, Fresh Music, PDF of workbook

- How do I?**
1. Display lyrics on the board, or have students refer to the lyrics.
  2. Divide the room in half. Everyone one on the left side is part of a team, everyone on the right side is part of a team.
  3. Find the mute button on your device. You can also use the pause button.
  4. Play the music. When a keyword or rhyming phrase appears, press mute or pause to stop the song.

# Karaoke

Remixed by: Jamel Mims

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**Description** Using the Photo Booth software application, students will create their own music videos that feature them performing a Fresh Ed song to an instrumental track.

**Category** Hook, Chorus

**Materials** Copies of the lyrics with the keywords, or rhyming words removed, whiteboards and markers

- How do I?**
1. Have students refer to the lyrics in their hand.
  2. Open Photobooth. Change the setting to video and choose a background.\*
  3. When students are ready, play the instrumental & press record to begin.
  4. Press pause again at the end to stop the video.

\* To create a custom background, click on effects, then slide all the way right to the last page. It should say 'user backdrops.'



# Music

## Lessons

# Lesson 1: Language Live

Produced by: Jamie Ehrenfeld

**Description** Students will practice responding to and making sense of sounds they hear.

**Essential Question** How do we interpret the sounds around us, and how can we use them to convey meaning?

**Keywords** Timbre

**Common Core** **Speaking & Listening**  
CCSS.ELA-Literacy.SL. 8.1, 8.2, 8.5

**National Core Arts Standards** MU:Re8.1.T.HSII  
Connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.

**Materials Needed** Device with access to Dropbox (available online with preset), folder of sound sources, paper and writing utensils, notecards

| Roles | Teacher        | Student          | Teaching Artist |
|-------|----------------|------------------|-----------------|
|       | Music Director | Human Instrument | Conductor       |

**Hook** **Soundtrack**  
*10 minutes*

1. Play one of the sounds (located in the Fresh SoundBank on the Fresh Ed Dropbox) and ask students to write down on a notecard, a word that they would associate with that sound. The word might be triggered by a feeling or memory. Inform students that they should only write words that they would be willing to share with the rest of the class.
2. Ask several students to share those words with the rest of the class. Each student should also explain why they chose that word.
3. Choosing one of the words that a student shared, ask the class to come up with a sound and movement that is representative of that word, using only their voices and bodies.

*Example:* The sound the students hear would be a siren. One of the words that a student could write is, “fire.” To take the word “fire” and make a sound with their voices and bodies, a group of students could blow air through their lips, to sound like smoke, and move their bodies to mimic the way fire moves.

- Critical Thinking Questions
- How did the sound make you feel? Why?
  - Did the sound remind you of a specific memory? If so, what?
  - Were there any similarities in the words that you heard? If so, why do you think that happened?

## **Chorus Launchpad Beatmaking & Sound Mapping**

*15 minutes*

1. Play a series of 5 more sounds and ask students to write down one word per notecard for each sound that they hear. Inform students that they will also be sharing these words, with the rest of the class.
2. Once students have finished writing down their word associations, collect the cards.
3. Break students into small groups and redistribute the notecards so that each group has 7 notecards.
4. Direct students to select two of the words from those written on their notecards. They will use these words to inspire a 10 second soundtrack, using their voices and bodies. Those sounds should reflect how the students feel about the words they have chosen.
5. After groups have been given adequate time to create their soundtrack, collect the notecards that they used to inspire their soundscape and tape them to a wall. As each group shares their soundtrack, the rest of the class will attempt to guess which words inspired each group's soundtrack.

### Critical Thinking Questions

- What sounds did you hear?
- How do those sounds make you feel?
- Was it difficult to tell what words matched each soundscape? Why or why not?

## **Bridge Human Orchestra**

*15 minutes*

1. Have students form a circle. Divide the circle into quarters, with each section representing a different sound much like an orchestra pit. Give groups a few minutes to select a single sound they want to be responsible for adding to the human orchestra.
2. Introduce yourself as the conductor of the human orchestra and explain that you will use hand signals to prompt each section of the orchestra to produce their sound. Begin with a simple beat and emphasize that the sounds each group adds must fit within the indicated beat.
3. Acting as music director, direct groups to filter in and out of the collective orchestral sound. You can also play with volume and tempo after each group has demonstrated that they can stay on the beat.

### Critical Thinking Questions

- What was the most difficult part of working together to create sound?
- How does sound in time feel different from other sounds we experience?
- Was that music?
- What does the beat do to your soundtrack?
- How does changing the tempo or speed alter the mood of the soundtrack?

# Lesson 2: Sound in Time: Beats, Rhythms, and Interpretation

Produced by: Jamie Ehrenfeld

**Description** Students will use music and sounds to convey different moods.

**Essential Question** How do we naturally perceive sound in time, and how can we organize sounds in time to create music that intentionally conveys mood?

**Keywords** beat (steady vs. creative interpretation), rhythm, mood

**Common Core** **Speaking & Listening**  
CCSS.ELA-Literacy.SL. 8.1, 8.5

**National Core Arts Standards** NCAS MU:Cr1.1.T.HSII  
Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations using digital tools and resources.

**Materials Needed** iPads with Launchpad, paper and writing utensils.

| Roles | Teacher  | Student                          | Teaching Artist |
|-------|----------|----------------------------------|-----------------|
|       | Producer | Beat-makers, Music Cartographers | Beat Maker      |

## Hook Slapping the Desks

7 minutes

1. Ask the class: *What do you remember from our previous class? How was the soundtrack different from the orchestra where everyone made music at the same time?*
2. Inform students that they will be further exploring sound in time and will practice making beats.
3. Play the instrumental version of “Grindin” by Clipse.
4. Direct students to recreate the song by banging out the beat on their desks or bodies.

### Critical Thinking Questions

- What did you notice about that experience?
- Was it easy to recreate that song with desks, or your body? Why?
- What stood out to you about that song?
- How do the drums in that song make you feel? Why?

## Chorus Launchpad Beatmaking & Sound Mapping

15 minutes

1. Open the app, Launchpad, on the iPad. Begin a new recording and trigger one beat. Add a second beat to demonstrate how to add sounds. Press the second beat once more, to demonstrate how to take away a beat. Press Record.

2. Pass the iPad to a co-teacher, or a volunteer, so that they can add a sound.
3. Pass the iPad around the room to allow each student to add or take away a sound.
4. When every student has had a chance to contribute to the song, press “Stop Record.” Listen to the recording and discuss how it has evolved and changed throughout the session.
5. Using the Sound Mapping activity, have students act as Music Cartographers to explore the beat they created. As they listen to the class recording again, have them map out the sounds they hear by drawing a line that is transformed by the way they perceive the sounds they hear.

#### Critical Thinking Questions

- How did the song make you feel?
- What similarities or differences do you see in our drawings?
- Did the beat change in our song? If so, what happened to the mood of the song?

### Bridge Tempo vs. Mood

10 minutes

1. On the board, write a list of moods. *Moodlist.net* has some great suggestions.
2. For this exercise, students can work in pairs or trios, depending on the number of iPads available. Ask groups to select a mood that excites them but to keep it a secret from their peers or other groups. They will use Launchpad to create a beat inspired by the mood they have selected.
3. After students have had sufficient time to create their beat and record it, each group will share their beat with the class. The other students will have to guess which mood inspired each beat. Students should be asked to clearly articulate why they are making those particular guesses. Then the creators of the beat can discuss why they chose those specific sounds to convey that mood.
4. Ask students the following question: *When you hear the word “tempo” what comes to mind?* As students are responding, record their thoughts on the board. Then share the actual definition of tempo.

**Tempo** is the speed at which a passage of music is or should be played.

5. Using one of the student generated songs, play the song at 120 BPM. Ask students to note if the different tempo changes the mood of the song. Then play the same song at 60 BPM. Challenge students to recreate both versions of the song on their desks or bodies.

#### Critical Thinking Questions

- What did you hear?
- What did you notice about your classmates’ song?
- What is the mood of this song? Why do you say that?
- How did tempo affect the mood of the song? Why?
- Does the change in tempo also make you feel different about the song? Why?
- What else contributes to the mood of a song?

---

**Samples** If students need to continue to work in small groups, the Bridge activity can be done by giving groups a specific BPM to explore, in their song. The groups can then share out their experiences and ideas about tempo, and its effect on mood.

# Lesson 3: All About the Lyrics!

Produced by: Lacreasha Berry

**Description** In this music lesson, students will generate and develop ideas for writing song lyrics in pairs.

**Essential Question** How do we write lyrics that address and examine ELA or social studies concepts?

**Vocabulary** lyrics, concept, rhyme scheme, bar

**Common Core** **Speaking & Listening**  
CCSS.ELA-Literacy.SL. 8.1, 8.2, 8.5

**National Core Arts Standards** NCAS: MU:Re8.1.T.HSII  
Connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art.

**Materials Needed** Writing utensils, paper, list of vocabulary words written on notecards, audio recording of a popular song, speakers, laptops for each pair of students and chart paper.

| Roles | Teacher      | Student                   | Teaching Artist |
|-------|--------------|---------------------------|-----------------|
|       | Lucious Lyon | Lyricists, Cast of Empire | Cookie Lyons    |

**Hook** **Rhyme Off**  
*10 minutes*

1. Provide each student with two notecards. On each notecard, they should write one contemporary slang word or phrase.  
*Examples:* turnt, lit, wavy, “what are those?”, etc.
2. Collect all of the notecards and dispose of any duplicates. Place the notecards into a pile.
3. Choose two students face off against each other. Without looking, select a slang word from the pile.
4. The two competing students will take turns coming up with words or phrases that rhyme with the one chosen from the pile. If a student hesitates for longer than 5 seconds or comes up with a word that doesn’t rhyme, they lose that round and the winning student goes on to face off with a new competitor.

**Critical Thinking Questions**

- What words did you hear?
- What skills did you need to be successful in this activity?

**Intertextual Question**

- What skills used in this activity, can be applied to taking a test? Why?

## Chorus All About the Lyrics, Baby!

20 minutes

1. Explain to students that lyrics are the words used in a song. Introduce them to “The Fresh MC’s De-Classified Guide to Writing Lyrics” (pre-written on chart paper or placed into a PowerPoint presentation). The “De-classified Guide” is a set of guidelines that lyricists use to help them to write successful lyrics.
2. As a class, decide on a topic that students will discuss through song lyrics. Facilitate a discussion around possible concepts by creating a list of words associated with the topic.
3. Have students listen to a verse from the song you have chosen for them to model their lyrics around. They should examine the rhyme scheme used in that song by looking at the lyrics and underlining the rhyming words.

*Model Example (from Drake’s ‘Hotline Bling’):*

I know when that Hotline Bling.  
That could only mean one thing.

4. As a class, work together to use the same structure to discuss the topic the class chose. The class should work together to begin the task and then break off into smaller groups or pairs to complete a remixing of the hook or verse.

*Student Example (Topic is School):*

I know when that school bell ring.  
That could only mean one thing.

5. For students that need additional assistance, create a template before class that has some lyrics missing (preferably the rhyming words) so that students are only responsible for filling in the blanks.

### Critical Thinking Questions

- How does the process of adapting lyrics make you feel?
- What did you learn about the lyric writing process?
- What skills did you use to write this remix?

## Bridge Fresh Parodies

25 minutes

1. Divide student into pairs and have them use “The Fresh MC’s De-Classified Guide to Writing Lyrics” to assist them as they are writing lyrics. Each pair will be given a laptop or any device to help listen to possible song inspirations.
2. Students will choose a topic and a song that they would like to parody. You can show them examples of musical parodies online. They will write an 8 bar verse, using that song as a template to discuss the topic they chose.
3. When students are finished writing, have 4 pairs share their lyrics. To foster meaningful participation and cooperation, choose pairs ahead of time.



- Critical Thinking Questions
- Why did your group choose that particular song to parody?
  - What is the mood of the song?
  - How does the tempo of the song impact the lyrics you chose to write?
- 

**Samples** This lesson plan can be used to help students write lyrics inspired by academic vocabulary words. They can create parodies that discuss important moments in history, characters, or scenes in a novel.

# Lesson 4: Building a Song

Produced by: Jamie Ehrenfeld

**Description** Students will examine the body of a song and then write a hook and verse of an original song.

**Essential Question** How can we use melody and verse to amplify our messages?

**Common Core** **Speaking & Listening**  
CCSS.ELA-Literacy.SL. 8.1, 8.2, 8.5

**National Core Arts Standards**

|   |   |
|---|---|
| NCAS MU:Cr1.1.T.HSII<br>Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations using digital tools and resources. | NCAS: MU:Re8.1.T.HSII<br>Connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works. |
|---|---|

**Materials Needed** Audio files of Day 2’s creations, headphones, paper and writing utensils.

| Roles | Teacher                   | Student    | Teaching Artist |
|-------|---------------------------|------------|-----------------|
|       | Record Industry Executive | Songwriter | Record Producer |

**Recap Day 1 & 2** Ask the class:  
*2 minutes*

- *What do you remember from our previous class?*
- *What musical terms do you remember discussing?*

**Hook** **Hooked on Hooks**  
*15 minutes*

1. Play the first 10 seconds of a song that students will instantly recognize. Look to the Billboard Top 100 for ideas. Play the song long enough for the students to recognize it but pause it before the chorus plays. Ask students to sing the most memorable part of the song. They will more than likely recall the hook.
2. Ask students to think about other hooks that they can’t seem to get out of their heads and challenge them to examine what makes those hooks so catchy.
3. Define “melody” for the class as a compelling series of musical pitches in time.

A **hook** is a very catchy melody. The chorus is a repeating, substantial part of the song.

**Critical Thinking Questions**

- What did you hear?
- What qualities make a hook catchy?
- What are some similar traits that most successful hooks have? Why do you think that is the case?

## Chorus Writing a Hook

30 minutes

1. Give each student a blank sheet of paper. Ask them to refer back to the beats they created during day two's instruction. In the center of the paper, they should write the topic, theme or mood (depending on what you chose for them to work with) that inspired their creations. Around that word, they should write down 10 keywords that they associate with the initial word.
2. Have students pair up and trade their Launchpad beats and 10 keywords with their partner.
3. The students will use their partner's beats and keywords to write a hook and an 8 bar verse around that particular theme or mood. Review the "Lyrics" lesson to make sure student understand the components of song lyrics. The lyrics must contain at least 5 of the keywords the creator provided. Make sure students understand that their song can be written with any genre in mind. They are not limited to writing a rap.

### Critical Thinking Questions

- What was your creative process in writing these lyrics? What things did you look to for inspiration?
- What do you think is essential for a good hook? Why?
- What literary techniques do you think could be used to write lyrics?

## Bridge Hook Share Out

20 minutes

1. Each student will present their work to the class. Ambitious and outgoing students can perform their lyrics. Students that are less confident can play the beat and simply speak their lyrics out loud for the class or employ the help of another student to bring their song to life.
2. Encourage students to talk about their process and inspiration and invite their partners to provide constructive feedback. After each student performs, please the below questions.

### Critical Thinking Questions

- What is it like listening to another student's interpretation of your beat and keywords?
- What did you notice about the lyrics?
- What did you wonder?

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**Samples** It would be wise to download each student's Launchpad beat onto a USB drive after day two, so that students can work on their lyrics without needing access to the program.

# The Fresh Mc's De-Classified Guide to Writing Lyrics

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- What's your concept?** Brainstorm/choose a topic to write about.
- What keywords will you address?** Think about all the words associated with this concept and write them down. You'll need them later.
- Got a rhyme scheme yet?** Decide what rhyming pattern you will use. Will every end word rhyme or will every OTHER end word rhyme?
- Try your best and don't get stressed!** Write your first four lines and see what you come up with. Make sure your lines make sense and stay on topic.

## VOCABULARY

1. Lyrics—The words of a song.
2. Concept—An idea about something you're trying to explain.
3. Rhyme Scheme—The ordered pattern of rhymes at the ends of the lines of a poem or song verse.
4. Bar—A line in a song.

# Lesson 5: Diving into Genre

Produced by: Chenits Petigrew

**Description** Through a series of interactive activities, students will investigate the form, functions and techniques of hip hop music.

**Essential Question** What are the essential elements in a hip-hop composition? How can we demonstrate that hip hop music is the specific interaction between performed poetry and the drum?

**Common Core Speaking & Listening**  
CCSS.ELA-Literacy.SL. 8.1, 8.2, 8.4

**National Core Arts Standards** NCAS MU:Cr1.1.T.HSII  
Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations using digital tools and resources.

**Materials Needed** Audio of a hip hop verse (or any song with a prominent beat), vocal track of the same song, recording of a spoken word poem, paper and writing utensils

| Roles | Teacher             | Student   | Teaching Artist  |
|-------|---------------------|-----------|------------------|
|       | Band Member/Support | Orchestra | Musical Director |

**Hook** **The No Music Human Orchestra**  
*7 minutes*

1. Play the popular “No Music” hand clap song for the students, which can be found here: <http://mp3lee.com/index.php?q=No+Music+Hand+Clap+Freestyle>
2. Break the class into three musical groups (percussion, bass, and vocal) that will recreate the “No Music” song with their hands, bodies, feet, and mouth.

Groups can be broken down into the following sections:

**Percussion** (Clapping)

**Bass** (Stomping)

**Vocal** (Chanting- “No music!”)

3. Play students like an orchestra sequencing the sounds like a song. It is important that at some point only the percussion and bass are heard, and, at some point, only the chant is heard.

- Critical Thinking Questions
- Have you heard this song before today? If so, where?
  - What was it like to work together to create a song, without instruments?
  - Was this music? Why or why not?
  - If you were chanting, was it easy to perform the song when the beat was taken away? Why or why not?

- If you were the percussion or bass, was it easy to perform when the chant was taken away? Why or why not?

### **Chorus Finding the Drum**

*7 minutes*

1. Play a sample of song where an musical artist is performing over a steady beat. Kendrick Lamar’s “I” is a good example.
2. Play a portion of a poet performing over a steady beat. Ursula Rucker’s “I Am” is a good example.
3. Play the acapella version of the same song and poem. Discuss the similarities and differences between the musical and acapella versions.
4. Listening to the acapella rap lyrics, challenge students to find the steady drum beat that would be in the instrumentals. An additional challenge might be to see if students can spot a steady drum beat in the spoken word poem.

#### Critical Thinking Questions

- How did you find the beat during the acapella version of the song or poem?
- Why is finding the drum beat important?
- How does the beat of a song impact the story being told, in the lyrics?
- How is rapping similar or different from spoken word poetry? Are they the same?

### **Bridge Rapping it Up**

*30 minutes*

1. Separate students into groups and prompt them to create an original composition using what they have learned about the union of beat and voice.
2. Students are required to develop a chant or short verse for this composition. You may direct them to use specific content. The chant must have a beat to it even without the presence of music.
3. After students have had adequate time to write their verse, ask for volunteers to share their work with the class.

#### Critical Thinking Questions

- Did you create your chant with a beat in mind or did the beat come to you after the lyrics were already written?
- How did the drum affect the content of the song?
- What skills did you use to create the verse and chant?



# Academic Instruction







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# English Language Arts

# Metaphors vs. Similes

Produced by: Eboni Hogan

**Description** In this lesson plan, students learn to spot the differences between metaphors and similes, test their knowledge with a musical relay race and participate in a creative writing activity.

**Essential Question** What are the unique differences between metaphors and similes and how are they utilized to create more vivid text? How can we, as writers, use these literary elements to become more specific in our own writing?

**Common Core**

|   |   |   |
|---|---|---|
| <b>Reading</b><br>CCSS.ELA-Literacy.RL.8.1, 8.4 | <b>Writing</b><br>CCSS.ELA-Literacy.W.8.2 | <b>Speaking &amp; Listening</b><br>CCSS.ELA-Literacy.SL.8.5 |
|---|---|---|

**Language**  
CCSS.ELA-Literacy.L.8.3, 8.5

**Materials Needed** Three signs (*metaphor, simile, both*), Metaphors vs. Similes slideshow, sticky notes, paper and writing utensils

|       |                |                    |                        |
|-------|----------------|--------------------|------------------------|
| Roles | <b>Teacher</b> | <b>Student</b>     | <b>Teaching Artist</b> |
|       | Facilitator    | Commanding Officer | Co-Facilitator         |

**Hook** **My Heart is Like...**  
*15 minutes*

1. Show students an image of a heart and ask them to think about all the things a heart can do. For example, a heart can break. Have them write their responses on sticky notes and place each of those words onto the image.
2. After students have compiled several words, look at each word and ask them to think of other objects or people that can also perform that task. For example, a heart can break, but what else breaks? A window pane? A toy? Attach those objects/people to the original ones, creating a word web.
3. Once students have come up with objects/people, explain that these pairings could be viewed as comparisons. For example, because a heart breaks, it is like a window pane. Provide students with the definition of a simile and have them convert each comparison on the word web into a simile by using the words **as** or **like**.
4. Provide students with the definition of a metaphor and have them play with removing “as” or “like” to create metaphors from those same pairings.

- Critical Thinking Questions
- What does it mean to compare two things?
  - If the words, “like” or “as” are removed from a comparison, does the meaning change? If yes, how?
  - Where do you most often find metaphors and similes?

## Play: Metaphors vs. Similes song

### Chorus Metaphors vs. Similes Relay Race 25 minutes

1. Divide students into two teams. Create an area in the room where students can have a clear path to run back and forth. Students will line up two by two, at one end of the classroom. Place the signs you made on a desk or table at the other end of the classroom.
2. Using the Metaphor vs. Similes slideshow, students will hear a short clip from a song. Each clip contains a simile, a metaphor or both. As they listen, they must identify which element they hear, run to be the first to retrieve the appropriate sign at the other end of the room and bring it back to the other end of the room. Have students point out where the similes or metaphors appear and explain their choices. If they are incorrect, the other team has the opportunity to steal their point by answering correctly. The team with the most points at the end of the game wins.

#### Critical Thinking Questions

- How was that experience?
- Why do songwriters use metaphors and similes in their lyrics?

#### Adaptive Question

- How can you use metaphors and similes in your academic writing?

#### Inter-textual Question

- Can you think of other metaphors or similes used in popular songs? What do they mean?

### Bridge Beat That Test Songwriting 30 minutes

1. Students will write a song using the following prompt. They must use at least 5 metaphors and 5 similes. Let them look at two examples; one that reflects lyrics that use figurative language to increase their specificity and one that is void of detailed language.

*Prompt:* Pretend you are about to take a very important test. Imagine that the test is your opponent in a battle and you are the commanding officer of a troupe of test takers. How are you going to beat that test? What are you going to do to the test? What things do you say to the test? Write a song that serves as a battle cry for other students.

*Example:*

| Not So Great Lyrics   | Descriptive Lyrics   |
|---|--|
| The test is going to be difficult.<br>The test is going to be boring.<br>I'm gonna do good anyway.<br>But I'd rather be home snoring. | Who's afraid of the big bad test?<br>The big bad test, like a hornet's nest.<br>Tell that test it can take a rest,<br>I'm not impressed cuz I'm the best.<br>Classroom looking like the wild, wild west.<br>Put that test in cardiac arrest. |

2. Allow students to share their songs with the class.

Critical Thinking Question • What did you hear?

- Predictive Questions
- What metaphors or similes stood out to you? Why?
  - If you heard these songs before taking a big test, how would it make you feel?

# Emcee Amnesia

Produced by: Eboni Hogan

**Description** Students role-play as popular musicians and analyze lyrics, to gain a better understanding of characterization.

**Essential Question** How do emcees and lyricists use characterization in their songs to increase their listeners' understanding of their identity?

**Common Core**

|   |  |   |
|---|--|---|
| <b>Reading</b><br>CCSS.ELA-Literacy.RL.8.1,<br>8.2, 8.6 | <b>Writing</b><br>CCSS.ELA-Literacy.W.8.1,<br>8.2, 8.5 | <b>Speaking &amp; Listening</b><br>CCSS.ELA-Literacy.SL.8.1,<br>8.2 |
|---|--|---|

**Language**  
CCSS.ELA-Literacy.L.8.5

**Materials Needed** Copies of the first verse of Kanye West's "All Falls Down" and accompanying audio, copies of the A YO! Graphic Organizer, song lyrics from one well known emcee printed on individual slips of paper (make sure these are lyrics that somehow describe the rapper. Lil Wayne, Nicki Minaj and Jay Z are always great choices for an exercise like this), accompanying music videos, paper and writing utensils.

| Roles | Teacher | Student                   | Teaching Artist |
|-------|---------|---------------------------|-----------------|
|       | Doctor  | Doctors<br>Amnesiac Emcee | Doctor          |

**Hook** **AY YO!**  
*20 minutes*

1. Have students listen to the first verse of Kanye West's song "All Falls Down" while following along with the lyrics. Ask students to list the various characters presented in that verse.
2. Define characterization for students and then introduce them to the A YO! Graphic Organizer by projecting it onto the board and explaining each part. This organizer contains an acronym that is designed to help students remember the various lenses through which characterization is developed in a text:

**A is for AUTHOR** What the author says about a character  
**Y is for YOURSELF** What the character says about his/herself  
**O is for OTHERS** What others say about the character

3. Have students complete the organizer as a class, using the woman described in the verse as the subject.



- Critical Thinking Questions
- How does Kanye West describe this woman? What does she look like? How does she dress? What things does she say? What are her personal truths?
  - After listening to this verse, were you able to picture the woman described?
- Inter-textual Question
- Can you relate to this woman in any way? In what ways are you alike or different?

**Chorus Emcee Amnesia**

*20 minutes*

1. Assume the role of a doctor and read the following script:
 

“Hello, doctors. We have some very unique patients in our hospital today. As you know by now, there was a tragic accident at the Source Awards last night that left a very famous rapper with a case of amnesia. Amnesia is a medical condition in which a patient’s memory is wiped away, much like when a computer crashes and all of its data is lost. This rapper can’t remember who he is and we need to find ways to remind him.”
2. Select one student who will leave the classroom. Distribute the song lyrics you have selected to each of the remaining students. They will have 3 minutes to study their assigned lyric and come up with a question, inspired by that lyric, that could be used to remind the amnesiac emcee of who they are.

*Example:* A student receives the Drake lyric, “I’m not even Christian/I still went to church that year/ Guess I just had to pretend that year.” A great question for that student to ask would be, “How did it feel to be in love so deeply that you pretended to be a Christian and went to church even though you’re Jewish?”

3. Student-in-Role as “Amnesiac Emcee” is led back into the classroom. Based on the questions they are asked, they will attempt to guess who they think they are. Reveal the identity of the emcee by showing the music video or playing the song that accompanies the lyrics.

- Critical Thinking Questions
- As the “amnesiac emcee,” what were the most helpful clues you received from your classmates?
  - Based on the lyrics that the “doctors” had to study, how is this artist characterized?
  - Did you learn anything new about this person through this activity? If so, what did you learn?

### **Bridge** Hot Seat

*25 minutes*

1. Place a chair in front of the class and select a student sit in the “hot seat” and act in role as one of the main characters from whatever book, play or poem the class has been reading.
2. Using the A Yo! Graphic Organizer as a guide, the rest of the class will have 5 minutes to come up with questions to ask that person about how they are characterized or how they view different moments in the text. The student-in-role as the character must attempt to answer every question using information from the text, as well as drawing from their own imaginations to make educated guesses.

- Critical Thinking Questions
- How did you come up with the questions you asked the character(s)?
  - Would you have answered any of the questions differently than the student-in-role?
  - As the student-in-role, was it difficult to answer these questions? At any time did you have to use your imagination? When?

- Inter-textual Questions
- If you were a character in a book, how would you be characterized?
  - How is examining a character similar to being a therapist or psychologist?

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**Samples** If you are unsure of what artists your students are interested in, never hesitate to pick their brains. The chorus activity works best using public figures that students already have some knowledge of.

During the Hot Seat activity, students may protest that they do not know enough about the content to answer the questions, but eventually they’ll realize just how much evidence they can pull from the text and expound upon to successfully complete this activity.

The Hot Seat activity can be played as a talk show. Have students create segments in which they interview various characters. Film these interviews. Create an opening credits song for the talk show.



# Imagery is Instrumental

Produced by: Eboni Hogan

**Description** Students explore imagery by drawing as they listen to music and using sound to inspire lush and dynamic writing.

**Essential Question** How do authors use literary techniques like imagery to make their work more descriptive for the reader? How are other senses activated when listening to music or reading literature?

**Common Core Reading**

CCSS.ELA-Literacy.RL.8.5

**Writing**

CCSS.ELA-Literacy.W.8.1, 8.2, 8.4

**Speaking & Listening**

CCSS.ELA-Literacy.SL.8.1, 8.4, 8.6

**Language**

CCSS.ELA-Literacy.L.8.3, 8.5

**Materials Needed** “Kehinde Wiley vs. DMX” Venn Diagram, two instrumental tracks (one that is fast paced and dynamic and another that is simpler in structure), receipt paper, magic markers, paper and writing utensils

**Roles**

| Teacher     | Student                         | Teaching Artist |
|-------------|---------------------------------|-----------------|
| Facilitator | Sound Cartographers, Beatmakers | Co-Facilitator  |

**Hook** Kehinde vs. DMX Ven Diagram

10 minutes

1. Project the Kehinde Wiley vs. DMX Venn diagram shown below. After students have looked at both images, they should discuss their differences and similarities.



2. Provide students with the definition of imagery and have them look at the two images as though they are books, instead of pictures.

**Imagery:** Visually descriptive or figurative language, especially in a literary work.

- Critical Thinking Question • What story is being told in each image? Why do you think that?
- Analytical Question • What are the similarities and differences in these images?
- Inter-textual Question • If these two images were texts, which would be the fictional text? Which would be the non-fiction or informational text? Why?

### Chorus Sound Mapping

*25 minutes*

1. Distribute two long strips of receipt paper and a magic marker to each student.
2. Students will be asked to listen to two pieces of music. While listening to each piece, they must physically draw a line on the paper that shows how they perceive the sound.
3. Play the simpler of the two instrumental tracks. This can be meditation music or something else that is slower in tempo and less complex. Have students map the sound on one strip receipt paper. Allow for them to share their drawings with one another.
4. Play the more complex instrumental track. This can be something like Queen's "Bohemian Rhapsody" or a track from J Dilla's album "Donuts". Students will complete the same task, drawing a line on another strip of paper, that changes based on the sounds they hear. Then have students discuss the differences between their two sound maps.

- Critical Thinking Questions • What do you notice when looking at both drawings? Why do you think that happened?  
• How did each song make you feel?  
• What instruments did you hear?
- Analytical Question • How did the tempo differ in each song? How did the mood differ? Why do you say that?
- Predictive Questions • If these songs were stories, what would be the beginning, middle, and end? Why?  
• If these songs were stories, which song contains more imagery? How do you know?

### Bridge Cruise Control

*40 minutes*

1. Students will listen to another instrumental track of your choosing. As they listen to the music, they will be auto-writing or writing continuously for a set period of time without stopping. Students should write descriptive words and phrases that come to mind as they listen. The descriptive words and phrases do not need to connect to each other or form a narrative.
2. Using the phrases they came up with, they will write lyrics inspired by the instrumentals. They should focus on writing lyrics that use visually descriptive language and capture the mood of one of the songs played.

- Critical Thinking Questions • What was the mood of this song? Why do you think that?  
• What words did you associate with this song? Why?

- Are there universal sounds that communicate different images? If yes, what are those sounds and why do they communicate a specific image?

Analytical Question

- Do sounds affect other senses? If yes, which senses and how?
- 

**Samples** The Cruise Control activity can be tied to academic content or test prep. For example, students can listen to an instrumental from a certain time period and they would be tasked to write why the song reflects that time in history or in literature. This would be an advanced next step and would have to modeled for the entire group before students write individually.

# Angels of Bread: Volume One

Produced by: Eboni Hogan

**Description** Students will engage in critical dialogue and create tableaux that explore the concepts presented in Martín Espada’s poem “Imagine the Angels of Bread” in which the poet re-imagines our society’s power dynamics by shifting the balance in favor of the less fortunate.

**Essential Question** How do artists use imagery and visually descriptive language to inspire change? How can we use photography, music and theater to gain better access to the content and topics discussed in Martín Espada’s poem “Angels of Bread”?

|                    |   |                                    |                              |
|--------------------|---|------------------------------------|------------------------------|
| <b>Common Core</b> | <b>Reading</b>                          | <b>Speaking &amp; Listening</b>    | <b>Language</b>              |
|                    | CCSS.ELA-Literacy.RL.8.1, 8.2, 8.4, 8.7 | CCSS.ELA-Literacy.SL.8.1, 8.2, 8.4 | CCSS.ELA-Literacy.L.8.3, 8.5 |

**Materials Needed** Copies of “Imagine the Angels of Bread” poem, “Angels of Bread” music video, copies of “My Literary Techniques” song lyrics and audio, printed photos that represent the text, and writing utensils

| <b>Roles</b> | <b>Teacher</b> | <b>Student</b>  | <b>Teaching Artist</b> |
|--------------|----------------|---|------------------------|
|              | Martín Espada  | Celebrities & Representatives of Various Social Sects | Co-Facilitator         |

**Hook** **Opposite Day Tableaux**  
*15 minutes*

1. Ask students to choose a well-known celebrity. They can be musicians, athletes, actors, politicians, or TV personalities. Have them stand and begin to walk around the room. Ask students to pretend it’s Opposite Day and that they need to imagine how the celebrity they have chosen might behave in several scenarios. They will hear a brief description of a scenario and when they hear the word “Freeze” they must pose in a way that reflects how they think that person might behave under those circumstances.

*The scenarios are as follows:*

- Show me what your celebrity might do for fun on Opposite Day.
- Show me how your celebrity might behave at an awards show on Opposite Day.
- Show me how your celebrity treats their fans on Opposite Day.
- Show me what your celebrity is doing while at work on Opposite Day.

2. After this activity, students will need to be further introduced to the text. Let them know that they will be reading a poem in which the poet, Martín Espada, imagines a year of opposites; a year in which the underprivileged and poverty-stricken people of the world become powerful.

Critical Thinking Questions

- What things did you discover about the celebrity you chose?
- Do you feel like you have a better understanding of that person? Why or why not?

- Inter-textual Questions
- Why do you think Espada wrote a poem about this subject?
  - Is there anything that you would like to be the opposite of today's realities? Why or why not?

### Play: "My Literary Techniques" song

#### Chorus Martin Espada's "Imagine the Angels of Bread"

35 minutes

1. After listening to the song, allow enough time for students to familiarize themselves with some of the basic literary devices they might encounter in the text.
2. Students will watch the "Angels of Bread" music video and discuss what they saw and heard (video available in the Fresh Ed Dropbox).
3. Hand out copies of the text and have students read the poem out loud. Because the poem is challenging, you may need to spend time breaking down many of the lines, going over some vocabulary and asking students to relate some of the themes to their own lives.

- Critical Thinking Questions
- What stood out for you?
  - What type of images did you see in the video recording of the poem?
  - What social groups do you think those images represent? Why do you say that?
  - What happens in the world that Martin Espada creates?

- Analytical Questions
- What are the different types of people or groups that benefit from his vision?
  - Who suffers and who triumphs in his vision? What evidence can you use to back up your statement?

- Evaluative Question
- Is Espada's vision of the world a utopia? Why or why not?

- Inter-textual Question
- Can you think of other songs, poems, films or novels that reimagine the world or present a utopian vision?

#### Bridge Strike a Pose: Angels of Bread Style

35 minutes

1. Separate students into groups and assign each one a particular social group mentioned in the poem. Each group should receive an image (or a series of images) that represents that social group.

*The groups are as follows:*

The Squatters  
The Refugees  
The Victims of Police Brutality  
The Undocumented Immigrants  
The Migrant Workers  
The Hotel Maids  
The Children Living in Poverty

2. Students must work with their groups to create two tableaux. The first should represent what life looked like for that social group in reality and the second should represent how Espada reimagines their lives.

*Example:* A group is assigned “Victims of Police Brutality”. Their first tableau might show an act of police brutality. According to the poem, the second tableau must show police officers unable to utilize their weapons.

3. Each group will present their tableaux, while the rest of the class attempts to guess what social group they represent.

Critical Thinking Questions

- What do you see in the tableaux?
- What do you think it means? Why?
- Do you know what social groups are being represented? If yes, how do you know? Please use evidence.

Inter-textual Question

- Is anything that you saw, heard, or read relatable to your life today? If yes, what?

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**Samples**

The final tableau activity can be substituted with a writing assignment that utilizes the literary elements in this lesson, if students need additional time to explore the text. To increase comprehension of the text, you can also utilize the Hot Seat activity. Have the teaching artist take on the role of Martín Espada and encourage students to ask questions about vocabulary they are unsure of, as well as critical questions about the meanings of certain sections of the poem.

# Angels of Bread: Volume Two

Produced by: Eboni Hogan

**Description** Students use contemporary music to explore the tone of Martín Espada’s “Angels of Bread” and draw connections between current social issues and the issues presented in Paul Laurence Dunbar’s poem “Frederick Douglass.”

**Essential Question** How can contemporary music be used to accent and amplify poetic text? What issues presented in the work of Paul Laurence Dunbar, are still relevant today?

|                    |   |   |                         |
|--------------------|---|---|-------------------------|
| <b>Common Core</b> | <b>Reading</b>                          | <b>Speaking &amp; Listening</b>         | <b>Language</b>         |
|                    | CCSS.ELA-Literacy.RL.8.1, 8.2, 8.3, 8.5 | CCSS.ELA-Literacy.SL.8.1, 8.2, 8.3, 8.5 | CCSS.ELA-Literacy.L.8.3 |

**Materials Needed** “Imagine the Angels of Bread” text, music clips, “Frederick Douglass” text, laptops with GarageBand, picture of Paul Laurence Dunbar and writing utensils

| Roles | Teacher              | Student   | Teaching Artist |
|-------|----------------------|-----------|-----------------|
|       | Paul Laurence Dunbar | Composers | n/a             |

## Hook Scoring the Poem

15 minutes

1. Have students take part in a re-reading of the Martín Espada poem by sitting them in a circle and having them take turns reading, line by line.
2. After they have read through the text, ask students to think about the tone of the poem. You may need to define “tone” and explain how it differs from “mood.” Have the class brainstorm words that might describe the tone of the poem.

**Tone:** the general character or attitude of a place, piece of writing, situation, etc.

**Mood:** inducing or suggestive of a particular feeling or state of mind

3. Play a series of music clips for students. Based on the tone of the song or the lyrics, they must decide which clips match the tone of the poem and would serve as an appropriate soundtrack for the text. You may use the suggestions below for songs that match the tone but be sure to throw in some song clips that don’t, to fool students.

*Some suggestions for song clips to play that are representative of the text:*

- “If I Ruled the World” (Nas & Lauryn Hill)
- “Promised Land” (Nas & Damian Marley)
- “Slave Driver” (Bob Marley & The Wailers)
- “The Charade” (D’ Angelo)
- “Pirate Jenny” (Nina Simone)
- “Be Free” (J. Cole)
- “Slave Driver” (Bob Marley)

- Critical Thinking Questions
- Why do you think the poet decided to write this poem?
  - What do you think the poet wanted the reader to feel?
  - Why do you think a particular song is matched with a certain tone?
  - Does this help inform the meaning of the poem? Why or why not?

- Predictive Questions
- How might a wealthy person feel reading this poem?
  - How might a poor person feel reading this poem?

### **Chorus Paul Laurence Dunbar's "Frederick Douglass"**

*25 minutes*

1. Ask students to step back in time to the year 1913. Hold up a picture of Paul Laurence Dunbar and, in role, read the following script:

Good morning. My name is Paul Laurence Dunbar and I am a Black American poet, novelist and playwright. You might not know this but I had a very close relationship with the famous abolitionist, Frederick Douglass. See, my parents were born into slavery. I was the only person of color to graduate from my high school and although I am a very talented writer, I had to work as an elevator operator to pay my bills. I know what injustice looks like. My good friend, Mr. Douglass recently passed away, so I wrote this poem in his honor.

2. Read the poem "Frederick Douglass" for the class. Have students analyze Dunbar's descriptions of how Frederick Douglass dealt with oppression and the examine the overall tone of the poem.

- Critical Thinking Questions
- What did you hear?
  - What messages was Dunbar trying to get across with this poem?

- Evaluative Question
- Do you agree or disagree with the message of the poem? Why?

### **Bridge Creating Instrumentals Inspired by the Poem**

*35 minutes*

Have students use GarageBand to compose an instrumental inspired by the poem "Frederick Douglass." The instrumentals should reflect the triumph and strife found in both Dunbar's and Espada's poem.

- Evaluative Questions
- What instruments might you use to convey the tone of both poems? Why?
  - What tempo would best reflect the tone of the poems? Why?

- Inter-textual Question
- If your life struggles were an album, what does the song of your triumphs sound like?

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**Samples** Students can go on to use Adobe Voice to create music videos for the poem by using their instrumentals, recording the poem and finding appropriate images that reflect what is happening in the text.



# Public Enemies

Produced by: Eboni Hogan

**Description** Students examine the culture of violence in Chicago and engage in a reading comprehension exercise using a non-fiction text.

**Essential Question** Does music have the power to incite violence? How can technology facilitate negative interactions?

**Common Core Reading**

CCSS.ELA-Literacy.RI.8.1, 8.3, 8.7, 8.8

**Writing**

CCSS.ELA-Literacy.W.8.1, 8.3, 8.4, 8.9

**Speaking & Listening**

CCSS.ELA-Literacy.SL.8.1, 8.2, 8.3, 8.4

**Language**

CCSS.ELA-Literacy.L.8.1, 8.3

**Materials Needed** Copies of Ben Austen’s “Public Enemies” article and multiple choice questions inspired by the article, images for graffiti walk, photo of Chief Keef, ABC news report clip, sticky notes, paper and writing utensils

| Roles | Teacher    | Student                               | Teaching Artist |
|-------|------------|---------------------------------------|-----------------|
|       | Chief Keef | Public speakers at a press conference | n/a             |

**Hook South Side Graffiti Walk**

20 minutes

1. As students enter the classroom, they should be immersed in a Graffiti Walk that centers around images associated with violence in Chicago. These can be images of rallies for peace, gang members, memorials, etc. Take their maturity level into account when selecting images.
2. Give each student sticky notes and have them respond to each image they encounter.
3. After students have completed the Graffiti Walk, have them respond to the following questions:

**Critical Thinking Questions**

- What societal problem are these photos depicting?
- Where do you think these photos were taken? Why?
- How do these images make you feel?

**Inter-textual Question**

- Have you encountered violence in your community? In what ways?
4. Display the word “Chiraq” on the board and ask students if they have ever seen this word used or if they can define it. “Chiraq” is the nickname given to the city of Chicago, based on the fact that, in the last 15 years, more Americans have been murdered in Chicago than have died in Iraq and Afghanistan combined.

- Inter-textual Questions
- Why do you think this nickname was created, and is it an accurate description of the city of Chicago, based on what you saw in the graffiti walk?
  - Can you think of other places in the world that you might also compare to a war zone?
  - How is Chicago similar or different from the city you live in?

### **Chorus Public Enemies Passage**

*35 minutes*

1. Have students read Ben Austen’s article “Public Enemies: Social Media is Fueling Gang Wars in Chicago” as a class.
2. Distribute the multiple choice questions. Allow students to work in pairs to answers the questions. Remind them to use Predict/Eliminate!

- Critical Thinking Question
- Did you learn anything new about Chicago or social media? If yes, what did you learn?

- Inter-textual Question
- What other ways is social media being used to track individuals?

- Evaluative Question
- Do you think it is fair for the police to use social media to track the youth of Chicago? Why or why not?

### **Bridge Roving Reporter: Chief Keef vs. Chicago**

*35 minutes*

1. Hold up the photo of Chief Keef and read the following script:

My name is Keith Cozart, but you probably know me as the rapper Chief Keef. As you’ve heard, I’ve become famous for rapping about murder, guns, drugs and gangs. I’ve been arrested for smoking weed, selling heroin and owning an illegal handgun and was eventually dropped by my record label. But I’m growing up and changing my ways. Now instead of carrying real guns, I go to the paint ball range and shoot paint ball guns. Instead of rapping about shooting people, I put together a fundraiser show to raise money for anti-violence campaigns. But I’ve still been basically outlawed from my home city.

2. Show students the ABC 7 Chicago news report about a fundraiser that Chief Keef was attempting to organize.
3. Tell students that they will be acting as public speakers at an anti-violence rally. They must gather evidence from the article, news report and images to write a speech which they will later present to the class. Provide them with the following prompt:

Pretend that you are a public speaker who must write a speech about how rappers like Chief Keef have a negative or positive influence on their listeners. Do you think Chief Keef has actually changed his ways? Should he be forgiven for the violence he portrayed in his music and his behavior on social media? Be sure to cite evidence from the article and news clip you have watched.

- Evaluative Question
- Do you think that there are musicians, rappers or celebrities that have either a positive or negative impact on their listeners? If so, whom and why?

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**Samples** This lesson should only be facilitated after a safe classroom has been fully established,

in which students feel comfortable sharing personal experiences. Continuously check in during this lesson and try to be very sensitive to how students are reacting to the material.

This same lesson can be remodeled to examine other controversial artists, especially if there are more relevant, up-to-date examples.

# Watch Ya Language

Produced by: Eboni Hogan

**Description** Students use social media as a lens to explore common grammatical errors. Using the Fresh song “Watch Your Language” they focus on a few common mistakes and, using a theater activity and a writing exercise, practice using commonly misused words.

**Essential Question** Why is it important to exhibit good grammar, specifically in our academic writing? What are some common words that are frequently misused?

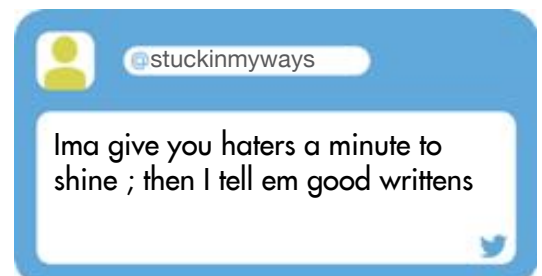
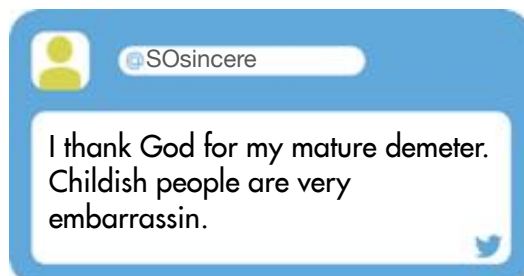
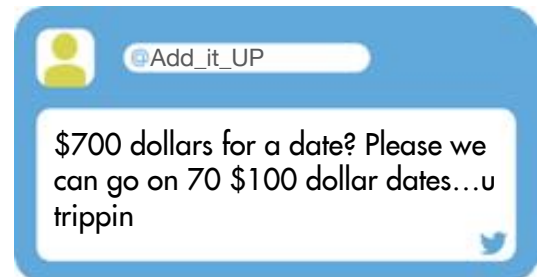
|                    |   |   |   |
|--------------------|---|---|---|
| <b>Common Core</b> | <b>Reading</b><br>CCSS.ELA-Literacy.RI.8.4, 8.7           | <b>Writing</b><br>CCSS.ELA-Literacy.W.8.1, 8.2, 8.4, 8.5, 8.9, 8.10 | <b>Speaking &amp; Listening</b><br>CCSS.ELA-Literacy.SL.8.1, 8.2, 8.4 |
|                    | <b>Language</b><br>CCSS.ELA-Literacy.L.8.1, 8.2, 8.3, 8.5 |   |   |

**Materials Needed** Copies of “Watch Your Language” lyrics, “Watch Your Language” audio, print outs of tweets with poor grammar, red markers, paper and writing utensils

| Roles | Teacher | Student                   | Teaching Artist |
|-------|---------|---------------------------|-----------------|
|       | n/a     | Copy Editors to the Stars | n/a             |

**Hook** **Twitter Grammar Fails**  
*20 minutes*

1. Break students into groups and give each group a red marker and a print out of a grammatically incorrect tweet. Students can receive different tweets or edit a sheet with multiple examples. You can find examples of poorly written tweets at these links: [dumbesttweets.com](http://dumbesttweets.com) and <http://goo.gl/JYFk2R>.



2. Give students a few minutes to read through the tweets and attempt to make any grammar or spelling corrections needed. Some tweets may need to be re-written, altogether.
3. Allow students to share their findings with the class and to address some of the questions listed below.

Critical Thinking Questions

- What assumptions did you make about these people based on their Twitter posts?
- Are there times when using proper grammar isn't important?

Inter-textual Question

- What common grammar mistakes do you see people make regularly?

Predictive Questions

- Do you use correct grammar when you are interacting on social media?
- What would happen if you made these sorts of mistakes on a school essay or a job application?

**Play: "Watch Your Language" song**

**Chorus Pass the Story**

*30 minutes*

1. Have students sit in a circle. Distribute a piece of paper to every student. Tell them to pick one grouping of homophones that appears in the song and write those words (and their names) on the top of the paper. They may choose from:

They're, their, there  
 Too, to, two  
 Whose, who's  
 Principle, principal  
 Affect, effect  
 It's, its  
 Then, than

2. Tell students they will write the first line of a story but they must use one of the words from the grouping they chose.

*Example:* If I choose "they're, their, there" I might begin my story with the line, "I think they're coming," whispered Lewis, as we crouched in the shadows.

3. Set a timer. Students should have about 3 minutes to write their first line. After 3 minutes, participants will pass their paper to the right. When they get a new paper, they should spend a moment looking at the word group written at the top of the paper and adding another line to the story. However, they must also correctly use a word from the group written at the top.
4. You can have students pass their papers for as long as you would like. They should be encouraged to not only use the words correctly but to also keep the story interesting and understandable. Another option would be to allow for students to write lines using any of the commonly misused words.
5. After the papers have been passed around the circle, they should be returned to their original author. Everyone must then proofread the story for errors in how the homophones were utilized.

Critical Thinking Questions

- Was it difficult to come up with interesting ways to use these words? Why or why not?
- Were there any similarities in the ways people used the homophones?

## Bridge “Parents Just Don’t Understand” Persuasive Essay

40 minutes

1. Students will write a persuasive essay as a way to assess that they can use the words from the song correctly. Display the following prompt on the board:

Imagine that your parents/guardians are banning you from using any social media because they believe that it encourages poor grammar and spelling. Write a 4 paragraph persuasive essay, explaining the positive aspects of social media. You must use every commonly misused word mentioned in the “Watch Your Language” song, at least once.

2. After students have been given sufficient time to write their first drafts, have them share their essays with a partner. They will serve as one another’s proofreaders and should make sure that their partner is using each homophone correctly.

### Critical Thinking Questions

- What were some of the key points that you made in your essay?
- Did you cite any evidence? Where did you find that evidence?
- Was it difficult to find ways to use the words provided in the song? Why or why not?
- How did this exercise impact your essay writing?

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### Samples

This lesson can be used as an opportunity to discuss “code switching.” This lesson was not created to shame students or promote the idea that there is any one way to express oneself. It is important that students understand that to be successful, they will need to modulate the way they speak, depending on the circumstances.

Additionally, for the essay, students can be provided with texts or articles from which they can pull their evidence. They can also be encouraged to do some online research while crafting their essays.

# Sound Detectives

Produced by: Eboni Hogan

**Description** Students are introduced to the Predict/Eliminate method of analyzing multiple choice questions and practice this method with an activity that asks them to identify sounds. They will then use this new skill to answer questions associated with a poem or short story.

**Essential Question** How does Predict/Eliminate work to increase the odds of answering a multiple choice question correctly?

**Common Core**

|   |   |   |
|---|---|---|
| <b>Reading</b><br>CCSS.ELA-Literacy.RI.8.1,<br>8.2, 8.3 | <b>Writing</b><br>CCSS.ELA-Literacy.W.8.1,<br>8.3 | <b>Speaking &amp; Listening</b><br>CCSS.ELA-Literacy.SL.8.1 |
|---|---|---|

**Language**  
CCSS.ELA-Literacy.L.8.5

**Materials Needed** Envelopes with multiple choice options written on individual slips of paper inside, 7-10 sound clips (no longer than 5 seconds in length), Predict/Eliminate song lyrics, Predict/Eliminate audio, laptops, copies of practice reading with multiple choice questions, writing utensils, and paper

| Roles | Teacher      | Student                           | Teaching Artist |
|-------|--------------|-----------------------------------|-----------------|
|       | Tupac Shakur | Famous People<br>Sound Detectives | n/a             |

**Hook** **Celebrity Lie Detector**  
*15 minutes*

1. Have students choose a famous person whom they feel like they know a lot of information.
2. Students will need to come up with 3 true statements and 1 lie about this famous person. The trick is to make the lie as convincing as the truths. If there is sufficient time, you can allow students to research their famous person online to find interesting facts about them. The teacher or teaching artist can model this by reading the following list of statements, in role as Tupac Shakur (or you can create an example using another famous person, if the class isn't familiar with Tupac):

*Example:* 3 Truths and 1 Lie about Tupac Shakur. Which statement is false?

- a. Tupac was born in the Bronx
  - b. Tupac studied ballet at Baltimore School for the Arts
  - c. Tupac went to high school with Biggie Smalls
  - d. More of Tupac's albums were released after his death, than when he was alive (C is the lie.)
3. Acting in role as the famous person they chose, students will share their statements. The rest of the class will attempt to spot which statement is untrue. Encourage students to explain their thought process for spotting the lie.

4. In order to prepare students for the Predict/Eliminate song, ask them to define what it means to “predict” something and then what it means to “eliminate” something.

Critical Thinking Questions

- Which statements were clearly true? Why?
- How did you arrive at your conclusion?
- Was there more than one statement that you thought might be a lie? Why?

**Play: “Predict/Eliminate” song**

**Chorus Sound Detectives**

*25 minutes*

1. Break students up into groups. Each group should be given a laptop with the sound clips you have selected already cued up and ready to be played. For each sound clip, you must provide students with an envelope that contains several multiple choice options that could describe their assigned sound clip. Only one of these options should be an accurate description. Read the following script out loud:

“You all have a very important task today. You will hear a mysterious sound clip. It is only a few seconds long so listen very carefully. The very first thing that you will need to do is simply listen to your sound clip as a group and discuss what you think you are hearing. Think about where in the world you think this sound originates. Which time period? If there are instruments, what are they? Does this sound remind you of anything? It is your job to act as Sound Detectives. Work together with your fellow detectives to PREDICT what you have heard. You may only play your sound clip twice.”

2. After students have listened to their clips, have them write their prediction on the front of the envelope. Continue by reading the following:

“Alright, detectives. For the next portion of this examination, you must open your envelope and read through the multiple choice options inside. Only one of these statements describes your sound clip. You must eliminate at least two options that are incorrect. You are allowed to listen to your sound clip again to make your eliminations.”

3. Once students have eliminated at least two options, ask them to select what they believe is the correct answer.
4. Allow for each group to share their findings with the class by playing their sound clips for the class, reading the options that they eliminated and sharing which they believe is the correct answer. Discuss how the process of deciding what sound they heard is not unlike answering questions that appear on a standardized test.

Critical Thinking Questions

- Why is it helpful to make a prediction before even glancing at the possible answers?
- Why is eliminating some of the options so important?

Evaluative Question

- Which step do you think is the most important in the Predict/Eliminate method?

Predictive Question

- How will you use this method when taking a test?



## Bridge Select Correct

30 minutes

1. Distribute the multiple choice questions associated with the passage you have chosen for students to read. Read through the questions out loud as a group, so that students understand the importance of knowing what they are looking for, as they are reading the passage.
2. Have students individually read the passage and use the strategy to answer the multiple choice questions.
3. Review the answers as a class. Have students demonstrate their thought processes by making predictions out loud and explaining what they eliminated, before providing the answer.

### Critical Thinking Questions

- How did the Predict/Eliminate method help you when answering the questions?
- Can you use this method in other subjects? Why or why not?

### Inter-textual Question

- Are there times in your personal life when Predict/Eliminate would be useful? If so, what are those times and why?

---

### Samples

The Celebrity Lie Detector activity can also be done with characters or people from literature or history.

During the bridge assessment, distribute markers or colored pencils so that as students are eliminating, they are physically crossing out options, proving that they are actually using the method.

6th Grade

# Social Studies

# Geography

Produced by: James Miles

**Description** Students will learn how geography influences culture and language, as well as examine how different cultures were affected by their environments.

**Essential Question** How does one's environment shape them?

**Common Core** **History/Social Studies**

CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.7

**Danielson**

3B, 3C, 3D, 3E

**National Core Arts Standards**

MU:Cr1.1.T

Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, resources, and systems.

**Materials Needed**

7 images of celebrities that were born in different countries, map of the world with country outlines (must be large enough to be displayed), inflatable globe with country outlines, masking tape, writing utensils, paper and laptops

**Roles**

| Teacher            | Student                    | Teaching Artist |
|--------------------|----------------------------|-----------------|
| Head of Archeology | Archeologists & Scientists | Facilitator     |

**Hook** **Global Name Game**

*7 minutes*

1. Direct students to sit in a circle. Introduce the inflatable globe. Pass the globe around the circle.
2. Each student must select one country which will now be their new name; how they will be identified throughout the game.
3. After selecting a country, students must pass the globe around the circle by saying their "country name" and then someone else's "country name." That student will then throw the globe to the person whose name was called.
4. Continue to pass the globe around as long as desired. At the end of the game, use any of the following questions to reflect.

Critical Thinking Questions

- Can you name all of the continents?
- Can you name some of the countries in the Middle East?
- Can you name some of the countries in South America? (Or any other continent?)
- Can you name any countries that speak French? Spanish? Portuguese?

Inter-Textual Questions

- Have you ever been to another continent? Where?
- What places in the world would you like to visit? Why?

## Play: "Geography" song

- Critical Thinking Question
- Look at the lyrics. Which of the words that appear in bold are you familiar to you? Which of the bold words do you not recognize?

### Chorus Fresh Connections

10 minutes

1. Read the following script in role as the Head of Archeology at a prestigious university, in the year 3000:

"Good evening, archaeologists and social scientists. We have recently discovered the remains and artifacts from several artists and world leaders that were popular around the year 2015. We would like to figure out how their environment affected them. Please, I need your help! Here is a large blank map where the artifacts were found. Please find the origin of each artifact."

2. Distribute the images of several famous people to the students. Give them tape so that they can affix their photos to the appropriate country of origin. Here are some ideas of people you might use, along with their countries of origin:

Lupita Nyong'o - Kenya

Nicki Minaj - Trinidad

Drake - Canada

Arnold Schwarzenegger - Austria

PSI - South Korea

Future - Haiti

Bob Marley - Jamaica

Haile Selassie - Ethiopia

Nelson Mandela - South Africa

Shakira - Colombia

- Critical Thinking Questions
- What skills did you need to be successful in this activity?
  - Did anything surprise you?
  - Are there certain areas of the world that you know better than others? Why or why not?

### Bridge Roving Reporter

25 minutes

1. Break students into groups of 4 or 5. Assign each group a region of the world associated with one of the famous people from the "chorus" activity.
2. Direct students to research the area via **[nationalgeographic.com](http://nationalgeographic.com)** or **[cia.gov/library/publications/the-world-factbook](http://cia.gov/library/publications/the-world-factbook)** and create a travel segment on the region they have been assigned, much like those you might see on the Travel Channel. Reports must include information about any one of the following: topography, climate, population density, politics, or economy. Students must write about how the regions assigned have affected the celebrity associated with that region. Each group should provide at least three concrete examples with appropriate evidence.

*Example:* Jamaica was colonized by the English, therefore, Bob Marley and other Jamaicans speak English. Due to colonization, Bob Marley felt that the descendants of enslaved Africans were oppressed by the English. He wrote songs about oppression. Jamaica is a tropical country and Bob Marley was often seen playing soccer year round.

3. Upon completing their findings, groups will share their findings with the class, in role as travel guides.

- Critical Thinking Questions
- What did you learn about other regions around the world?
  - How does environment affect a person?
  - Did anything surprise you? Why or why not?

- Inter-textual Questions
- How does the geography of the environment that you live in, affect you?
- 

**Samples** This exercise can be modified to focus on more specific regions of the world, such as only Europe or North America. During the “Global Name Game,” students can be given more specific categories. They can select hemispheres, economic systems, continents, oceans, languages, or countries that speak a given language.

# Ancient Civilizations

Produced by: James Miles

**Description** This lesson invites students to play in role as Neolithic people to explore ancient civilizations and gain a better understanding of the Neolithic Revolution.

**Essential Question** How do migration patterns affect a group of people?

**Key Ideas** 6.2 The first humans through the Neolithic Revolution in the Eastern Hemisphere  
6.6 Mediterranean World: Feudal Western Europe, the Byzantine Empire and the Islamic Caliphates (ca. 600 c.e. – ca. 1450)

**Common Core History/Social Studies**

CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.5, 6-8.7

**Danielson**

3B, 3C, 3D, 3E

**National Core Arts Standards**

MU:Cr1.1.T

Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, resources, and systems.

MA:Cn11.1.6a

Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment.

MU:Cr1.1.T

Generate and conceptualize artistic ideas and work.

**Materials Needed** Printed images that suggest environment (see “chorus” activity), “What Makes a Savage Civilized?” song lyrics & audio, images representing ancient civilizations, tape, iPads or laptops, paper and writing utensils

**Roles**

| Teacher | Student          | Teaching Artist |
|---------|------------------|-----------------|
| Jamu    | Neolithic People | n/a             |

**Hook Neolithic Walking Tour**

20 minutes

1. Before class begins, prep the classroom by taping photos that represent elements of a natural environment (waterways, crops, herds, trees, mountains, etc.) to surfaces throughout the room. For example, a chair could represent a mountain, while a line of tape on the floor might represent a river. Try to use the entire room.
2. Ask students to pretend that they are early humans in the year 4,000 BCE. Lead students around the classroom on a guided tour of the environment you have created. As students are moving through each area, ask them to discuss how they would use the natural resources available in this environment to stay alive. They should think about all aspects of survival, not just how they will obtain food.

3. In role as Jamu, a Neolithic human, read the following script:

“My name is Jamu and I’m representing Neolithic humans. Around 6,000 years ago, my people got tired of living a nomadic lifestyle and decided to settle down in river valleys and raise our families there. We fished, farmed, built houses, and had specialized jobs. We were very successful. In fact, I dare you to find a civilization that settled in one place and were not successful. I wrote a song about it. Would you like to hear it?”

### Play: “What Makes a Savage Civilized?” song

#### Critical Thinking Questions

- How does the song define “civilization?”
- According to the song, what qualities “make a savage civilized?”
- What did you learn about the world’s earliest humans?

#### Inter-textual Questions

- If you lived in ancient times, would you rather have been a hunter or a gatherer? Why?
- Do you think you would have survived in the Neolithic Age? Why or why not?

### Chorus Fresh Connections

*10 minutes*

1. Display pieces of paper on a wall, one for each of the following ancient civilizations: Greek, Bantu, Roman, Babylonian and Byzantine.
2. Split the class into 5 groups. Give each group some images and key words (you can use the bold words from the song) associated with those civilizations. They will have a few minutes to examine their images and words and tape them beside the corresponding signage on the wall. If necessary, they can use the song lyrics to assist them.

#### Critical Thinking Question

- What did you notice in the images you were given?
- How did you use those images to figure out what civilization they represent?

### Bridge Ancient Civilizations Live!

*30 minutes*

1. Working with the same groups, students will pretend to be people living in those same ancient civilizations. They will work together to write a short scene about why their civilization was the best. The scenes should be no longer than 60 seconds, contain at least 3 lines of dialogue, and everyone must be involved in some way, even if it’s behind the scenes.
2. After they have written their scenes, students must create a soundtrack for their scene, inspired by their ancient civilization. Music can be created using Launchpad, Keezy, Yellofier, or Figure on iPads. GarageBand or Soundtrap can be used on laptops.
3. Have each group perform their scene, accented by their original music, for the rest of the class.

#### Critical Thinking Questions

- Which civilization, in your opinion, was the most successful? Why?
- What did these civilizations gain from staying in one place?
- What did they lose, if anything?

#### Analytical Question

- Where would modern day humans be, if the Neolithic Revolution had never occurred?

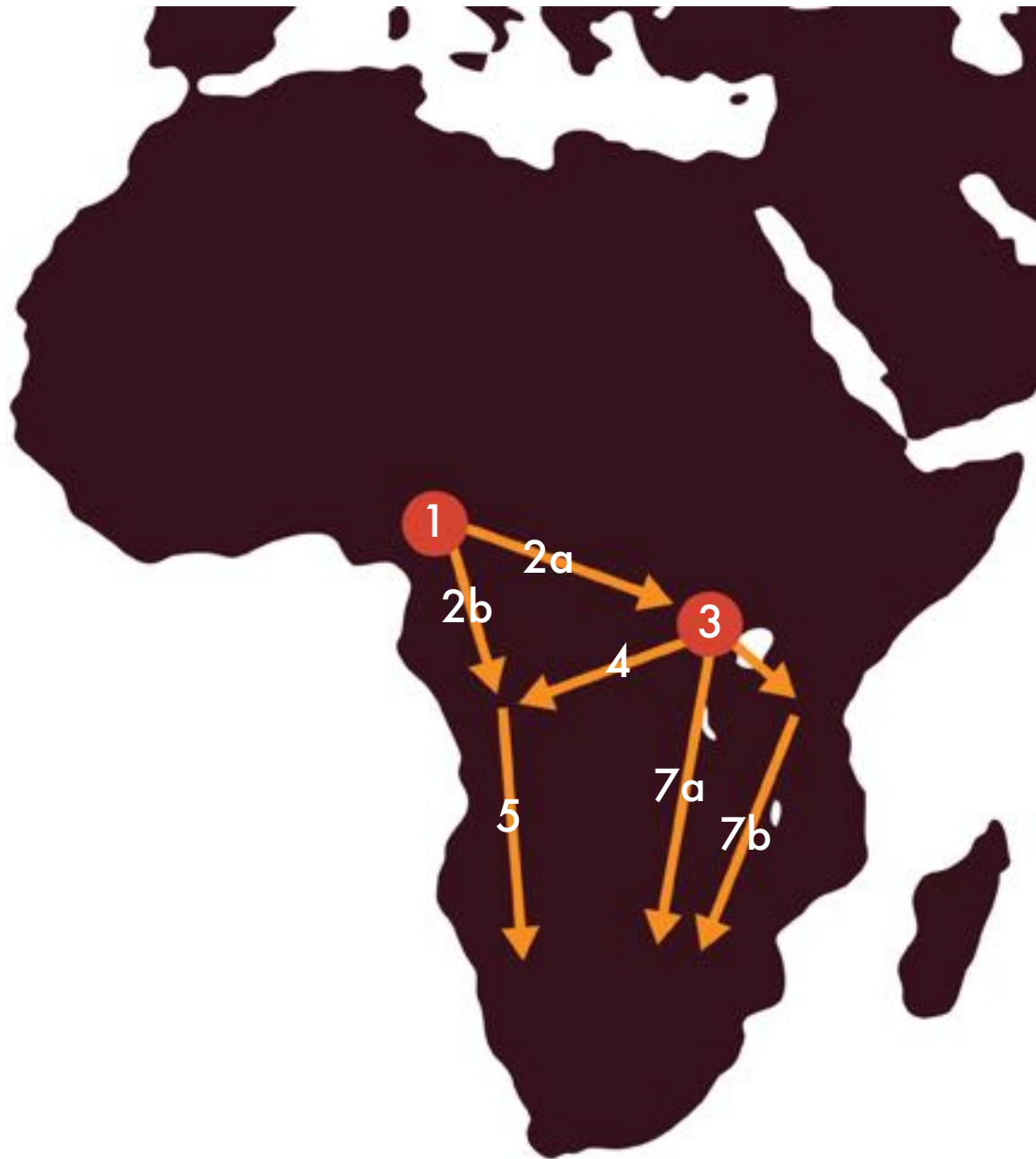
## Bantu Migration

A massive migration of people across Africa about 2,000 years ago

Migrants introduced many new skills into the communities they interacted with, including sophisticated farming and industry.

Skills included growing crops and forging tools and weapons from metal.

People adopted skills from the communities they encountered, including animal husbandry, or raising animals for food

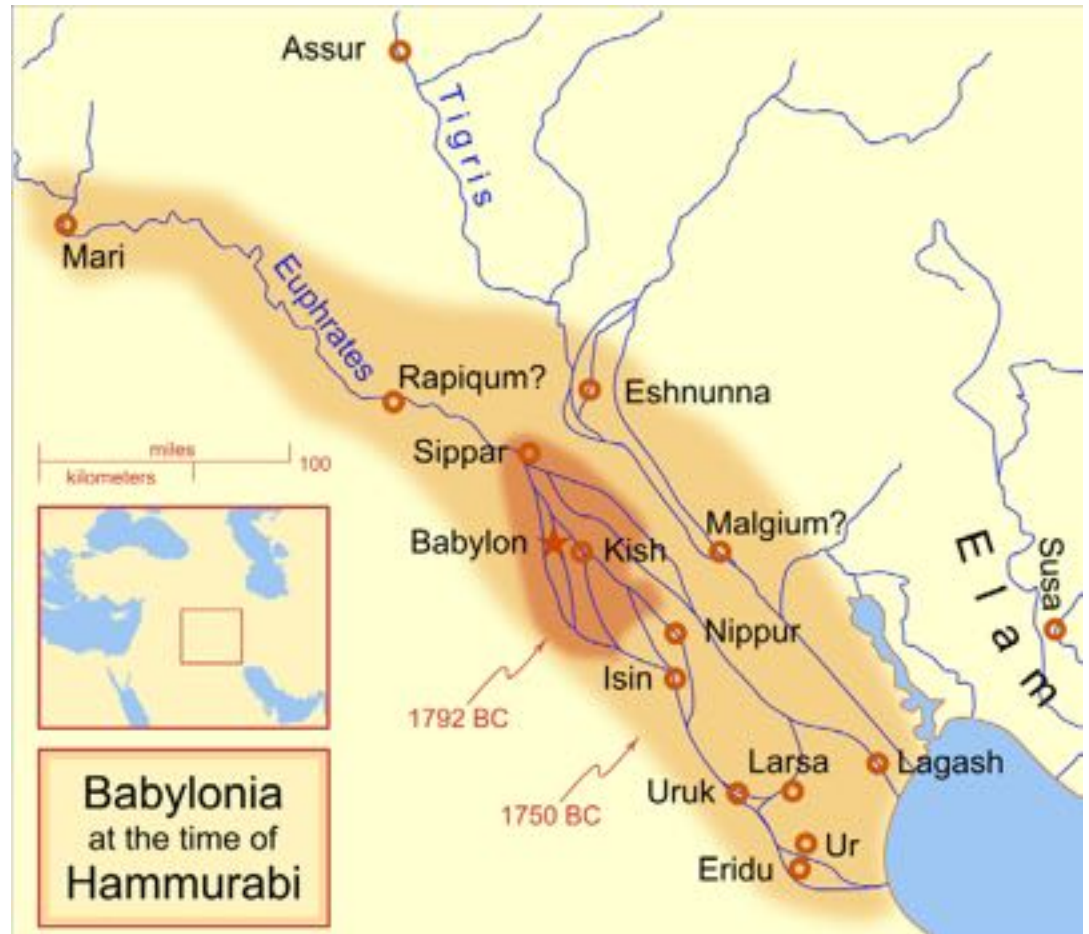


- 1 = 2000–1500 BCE origin
- 2 = ca.1500 BCE first migrations
- 2.a = Eastern Bantu
- 2.b = Western Bantu
- 3 = 1000–500 BCE Urewe nucleus of Eastern Bantu
- 4–7 = Southward advance



# 1st Empire: Babylon

Located in Ancient Mesopotamia near Tigris & Euphrates Rivers



## Hammurabi's Code



## 2nd Empire: Greece

### City-States:

- Athens  
(arts & education)
- Sparta  
(military)

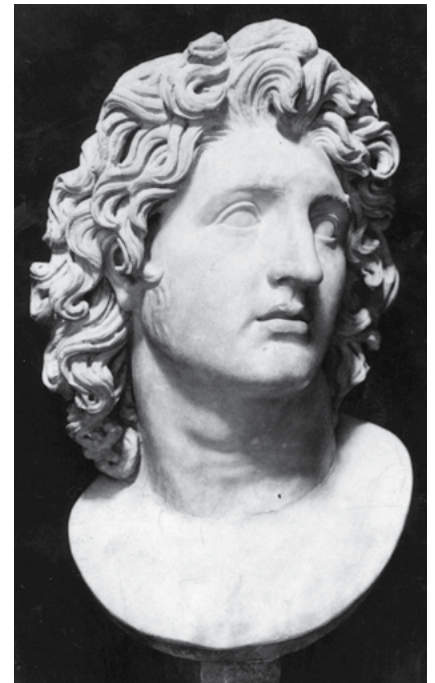
### Alexander the Great

### Hellenistic Influence

(Greek + Persian + Indian +  
Egyptian Cultures)

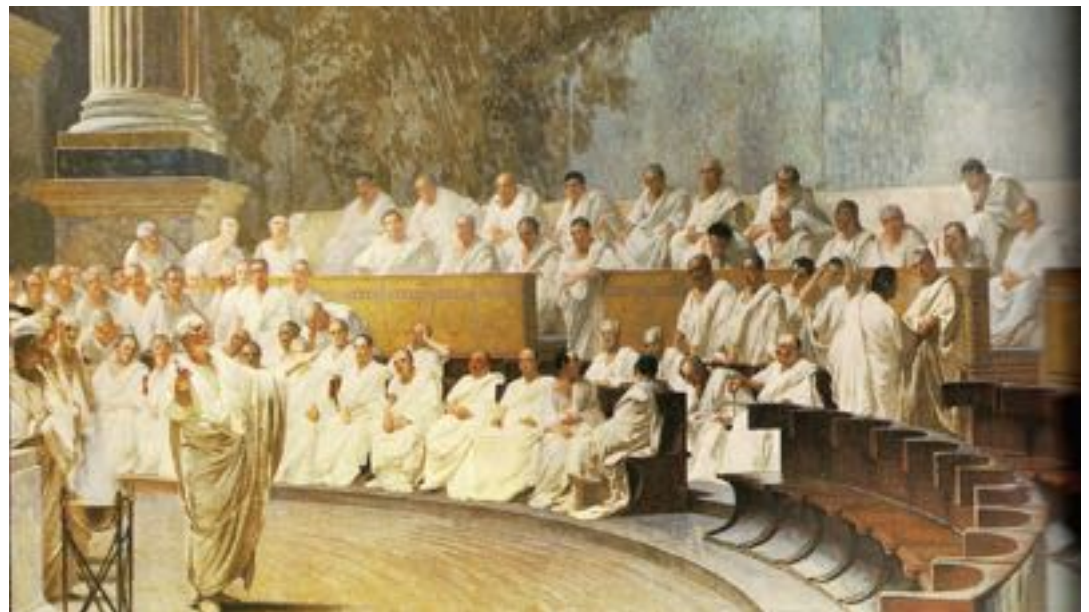
### Mass Education

(men only)



Alexander the Great

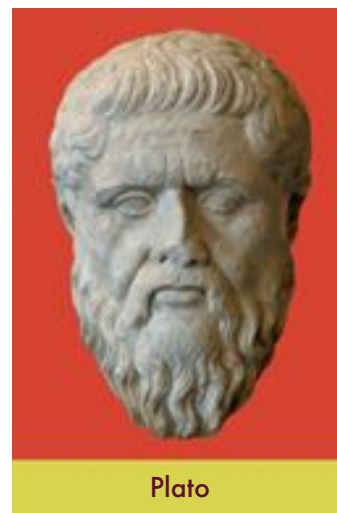
### Democracy



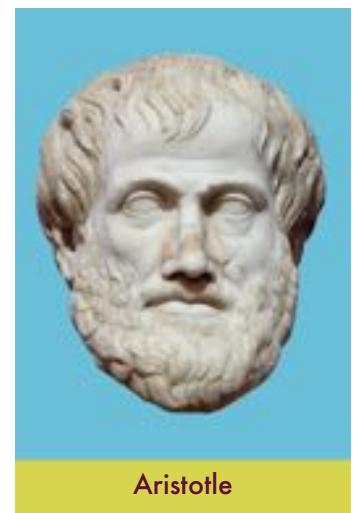
### Socrates, Plato & Aristotle



Socrates



Plato



Aristotle

# 3rd Empire: Roman

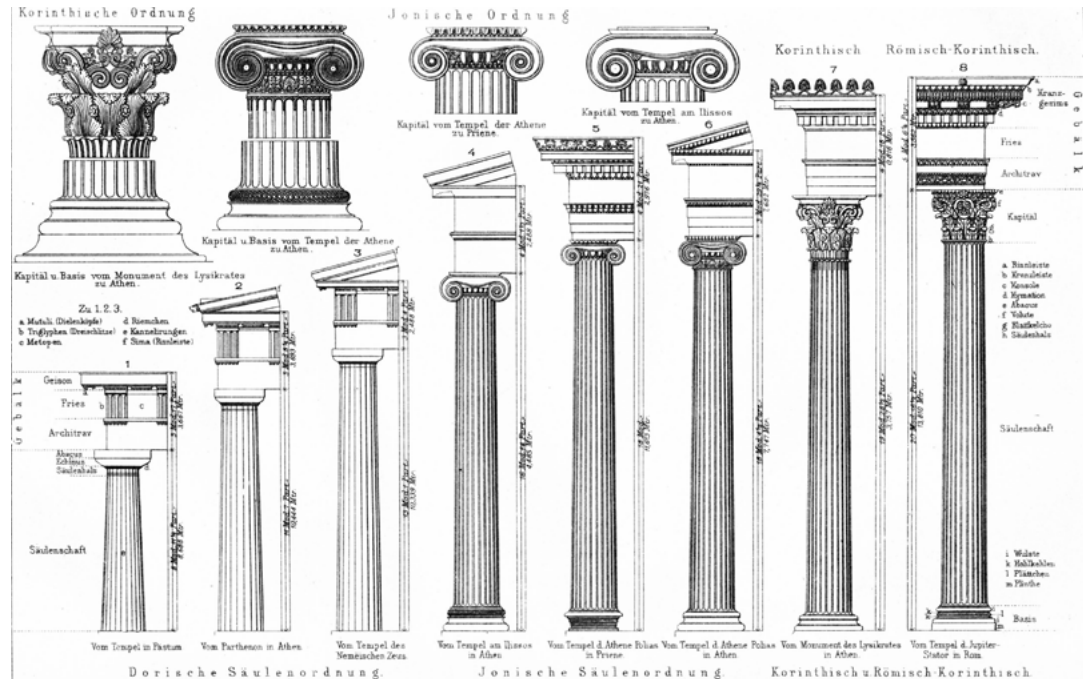
Built roads and thick walls

Strong centralized government

Twelve Tables



## Architecture



Fall of the Empire = Dark Ages



# 4th Empire: Byzantine

Located where Europe and Asia meet

Began with city-state of Constantinople and spread

Influenced Russia



Justinian Code



Helped to preserve Christianity in Europe during the Dark Ages



# Whatchu Believe In?

Produced by: James Miles

**Description** This lesson examines belief systems and discusses the way people from across the globe make sense of the world around them and exhibit their faith.

**Essential Question** How does one's choices on Earth define their afterlife? Does this change depending on your belief system?

**Key Ideas** 6.4 Comparative World Religions (ca. 2000 BCE – ca. 630 CE)

**Common Core History/Social Studies**

CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.8

**Danielson**

3B, 3C, 3D, 3E

**National Core Arts Standards**

MU:Re7.1.6

Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.

**Materials Needed**

Printed images representing different religions (Hinduism, Buddhism, Judaism, Christianity, Islam, Shintoism, and Confucianism), printed images representing various visions of the afterlife, tape, "Whatchu Believe In?" lyrics & audio, paper and writing utensils

**Roles**

| Teacher  | Student | Teaching Artist |
|--|---------|-----------------|
| Guardian of Purgatory, Follower of the Hindu & Buddhist faiths | n/a     | n/a             |

**Hook Afterlife Graffiti Walk**

*12 minutes*

1. Before students arrive, divide the room in half using a line of masking tape. On one side of the room, place positive images of the afterlife from various belief systems. On the other side of the tape place the negative images.
2. In role as Guardian of Purgatory, direct students to enter the room and stand on the line of tape. Explain to them that they have all died and they must look at the images on either side of the room and decide where they will spend their afterlife. They can stand next to specific images to which they are drawn.
3. Have students discuss their choices and make a case for why they deserve to spend all of eternity in that realm.

**Critical Thinking Questions**

- What are the reasons you think you belong in the place you chose?
- What are the reasons that you do not belong somewhere else?
- How do these images make you feel? Why?
- What belief systems do these images represent?
- Based on these images, is the afterlife an important concept for all belief systems?

## Play: "Whatchu Believe In?" song

### Chorus Whatchu Believe In?

15 minutes

1. Tell students that they will now have the opportunity to meet some important representatives of a couple of belief systems and they will use the song lyrics to figure out what belief system they represent. Read the following scripts and after each, have students attempt to guess what belief system the speaker practices:

**Buddhism:** "My belief system is thousands of years old. It is more than just a belief system though. It is a philosophy of peace, loving kindness and wisdom. I practice meditation to gain insight into the true nature of existence. I follow the teachings of a man who lived and taught in India over two and a half thousand years ago. It is my belief that if I follow the Eightfold Path, I can reach Enlightenment, which would mean the end of all of my suffering."

**Hinduism:** My belief system is the world's oldest. It precedes recorded history. It has no human founder and is a mystical belief system. We worship many gods and goddesses, including Ganesha, Shiva and Hanuman. We believe that there are 8 paths to reach salvation or moksha, where one's spirit is finally released. The Eightfold Path includes the path of good karma. Karma refers to the belief that your good or bad deeds in life, determine your fate. Bad karma or straying from the Eightfold path means you will be reincarnated, potentially into something you would never want to be."

2. After students have figured out what belief system these two speakers represent, they should split up into small groups. Each group will look at the remaining belief systems mentioned in the song. They will race against one another to come up with two facts about each and one statement about that belief system's vision of the afterlife. The first group to write about the 5 remaining belief systems, wins the race.

#### Critical Thinking Question

- Did you learn anything surprising about any of these belief systems?

#### Analytical Questions

- What are the similarities and differences between Hinduism and Buddhism?
- What are some other similarities amongst these belief systems?

#### Evaluative Question

- Based on your research, which of these belief systems do you think has the most desirable afterlife?

### Bridge Historical Figures in the Afterlife

15 minutes

1. Give each group 3-5 images of different historical figures. Students must choose one person and describe what that person's afterlife might be like if they practiced a different religion than their own. Choose people that practice different faiths. For example, what afterlife would Barack Obama, a Christian, have if he were Muslim? Here are some figures that might be used for this activity:

Ariana Grande (Kabbalah)  
GZA (Buddhist)  
Drake (Jewish)

Lupe Fiasco (Muslim)  
Rihanna (Unkown)

2. After deciding where each historical figure will spend their afterlife and why, students should present their findings, using evidence, in the form of a rhyming couplet.

- Critical Thinking Questions
- How did you make the decision about the people that you chose?
  - What role does the afterlife play, in the people we explored today? Why?
  - How do the different beliefs affect a region, country, or civilization?
- Analytical Questions
- Why are there so many different belief systems?
  - What would happen if there were no beliefs systems in the world?
- 

**Samples** This lesson can only work if there is an established code of mutual respect. Students have different relationships to beliefs and that needs to be taken into consideration. As long as the class remains free of judgement, this lesson works well. Students can also read aloud the in-role elements of this lesson. This will help foster their speaking and listening skills that they will need in high school.

# Global Interactions: Volume One

Produced by: James Miles

**Description** Students will explore Marco Polo’s role in international trade and cultural diffusion by creating a map of the Silk Road and taking part in a “Roving Reporter” activity.

**Essential Question** What are the effects of trade on a global economy?

**Key Ideas** 6.7 Interactions Across The Eastern Hemisphere (ca. 600 CE – ca. 1450)

**Common Core** **History/Social Studies** **Danielson**  
 CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.8, 6-8.8 3B, 3C, 3D, 3E

**National Core Arts Standards** MU:Cn11.0.6 MA:Pr4.1.6a  
 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. Validate how integrating multiple contents and forms can support a central idea in a media artwork, such as media, narratives, and performance.

**Materials Needed** Large blank world map (one to be projected and another smaller copy for each student), image of Marco Polo, print out of the Marco Polo script, printed (or projected version) of a map of the Silk Road trade routes, “The Silk Road” lyrics & audio, paper and writing utensils

| Roles | Teacher     | Student                                 | Teaching Artist |
|-------|-------------|---|-----------------|
|       | Facilitator | Marco Polo, Commercial Spokesmen(women) | n/a             |

**Hook** **In Role: Meet Marco Polo**  
*10 minutes*

1. Distribute blank world maps to each student. Choose a volunteer to play in role as Marco Polo. He or she can hold an image of Marco Polo while reading. (Extra points if the student is costumed in a traditional Italian hat or scarf!) Have them read the following script out loud:

“I am Marco Polo!! I am awesome. I’m an Italian merchant traveler who started trade between Europe and Asia. You’ll learn all about the places I’ve been from this song.”

## Play: “The Silk Road” song

2. As students are listening to the music, direct them to use their maps to document all of the regions and places mentioned in the song. They can simple label areas or create their own unique symbols. Students should also jot down some notes on what was happening in those areas. If this proves difficult for some students, a map with everything already filled out can be used, and students can point to the regions and places mentioned.



Critical Thinking Questions

- In what ways did travelers and traders interact during this time period?
- Why do you think one country would want to interact with another?
- What was gained by creating this series of trade routes?
- Why is Marco Polo significant to the creation of the Silk Road?
- Why do you think it was called the Silk Road?

Inter-textual Question

- What would you want to trade with people from different parts of the world? Why?

**Chorus** **Silk Road Commercials**  
*25 minutes*

1. Direct students to look at this map (or a similar map) documenting the goods traded on the Silk Road:



2. Split students into small groups. Each group must choose one trading center involved in the Silk Road (India, China, Persia, Turkey, etc.) and examine which of their resources they would've offered to a trader. They will work together to create a commercial, describing their region or country (geography, culture, belief systems) and the resources they have available for trade, to persuade merchants to do business with them. Students can use their textbooks, lyrics from the song, or other resources, such as [www.advantour.com/silkroad/goods.htm](http://www.advantour.com/silkroad/goods.htm) to conduct research. Their commercials will need to be informative and accurate. They can also build sets and create costumes.

Critical Thinking Questions

- What sorts of goods were valued during this era? Why?
- Why would Marco Polo be interested in some of these items?
- Being that Marco Polo was from Italy, what might he have traded for these goods?
- How does geography impact trade on the Silk Road?

Analytical Questions

- What were some positive consequences that happened as a result of global interaction?
- What were some of the negative consequences?

Predictive Question

- What do you think would have happened if there were no interactions between cultures?

## Bridge Silk Road Jingles

*25 minutes*

1. Much like a good hook, advertisements use music or original jingles to grab a consumers attention. Ask students to think about commercials that employ the use of music in a successful way. They can provide examples and talk about why they think that commercial is compelling.
2. Students will work with their groups to create a short jingle for their commercial. They can use Launchpad, Garage Band, or Soundtrap to create instrumentals inspired by their region. They should work together to write a hook that will serve as the jingle for their commercial.
3. Have each group present their completed commercial to the rest of the class.

### Critical Thinking Questions

- What characteristics of your region inspired your instrumentals?
- How does the music impact the commercial?
- Were the commercials convincing? Did they make you want the goods that were being offered? Why or why not?

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### Samples

This lesson plan can be simplified by focusing on either the creation of music inspired by the trade routes or the writing of the commercial. Ideally, this lesson would be extended so that the final commercial can be rehearsed and filmed.

# Global Interactions: Volume Two

Produced by: James Miles

**Description** This lesson looks at cultural diffusion and the interconnectivity of many different cultures around the world.

**Essential Question** How did beliefs impact the economic and political circumstances of Europe during the Crusades?

**Key Ideas** 6.7 Interactions Across The Eastern Hemisphere (ca. 600 CE – ca. 1450)

**Common Core** **History/Social Studies** **Danielson**  
CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.5, 6-8.8 3B, 3C, 3D, 3E

**National Core Arts Standards** MA:Cr1.1.1.6  
Formulate variations of goals and solutions for media artworks by practicing chosen creative processes, such as sketching, improvising and brainstorming.

**Materials Needed** Large blank world map (one for projection and copies for students), copies of text about the Crusades, image of Mansa Musa, printed signage (one that reads, “Facts” and the other “Nah”), “The Silk Road” lyrics & audio, paper and writing utensils

| Roles | Teacher                  | Student         | Teaching Artist |
|-------|--------------------------|-----------------|-----------------|
|       | Facilitator & Mansa Musa | Roving Reporter | n/a             |

## Hook Facts or Nah

7 minutes

1. Hang the signs that say “Facts” and “Nah” on opposite sides of the classroom. Ask students to stand in the center of the room. Explain that you will read a few statements out loud and if students agree with that statement, they should go to the side of the room with the sign that reads “Facts.” If they disagree, they must go to the side of the room with the sign labelled “Nah.”

2. Read the following statements out loud:

I am confident in what I believe in.  
I know right from wrong.  
I think all people are created equally.  
Women and men deserve the same rights.  
All races deserve the same rights.  
You should be able to practice any religion you want.  
ALL religious holidays should be national holidays.  
Prayer should not be allowed in classrooms.  
I am willing to risk my life to stand up for what I believe in.  
The government should have the power to determine what is evil.

All people should be able to get married regardless of sexual orientation.  
In order for a country to unify, we must all believe the same things.

Critical Thinking Questions

- What did you learn from that exercise?
- Is there always a right or wrong answer?
- Can open dialogue solve problems? Why or why not?
- Is conflict the only solution in some cases? Why or why not?

Inter-textual Questions

- Did any of these statements relate to religious wars of the past? If so, how?
- What would you do if you were asked to do something that went against your beliefs?

**Play: "The Silk Road" song**

**Chorus In-Role: Meet Mansa Musa**

*10 minutes*

Hold up the image of Mansa Musa and read the following script:

“My name is Mansa Musa and I was the king of the Mali Empire. My empire included most of Western Africa and was noted for its agriculture, wealth and strength in trade. I controlled the trade routes where gold and salt were the main goods traded. As a practitioner of Islam, one of my goals was to spread my religion all over the world. I did not force anyone practice Islam, but because people saw that I was a great and merciful leader, they decided to join me in my devotion to Allah and Islam spread across Africa and Europe. My empire valued education and wealth and, because of that, it was known as one of the most powerful empires in the world. However, other Europeans thought that Europe and Africa should ONLY practice Christianity. Muslims, like myself, were gaining more land and power and the Christians weren't happy about that. This led to something called the Crusades.”

Critical Thinking Questions

- What was Mansa Musa's main goal?
- How did he go about fulfilling his wish?

Analytical Questions

- How did his religious beliefs impact his interactions?
- How do you think Christian people felt as they witnessed this massive growth of Islamic influence?

**Bridge Roving Reporters of The Crusades**

*25 minutes*

1. Break students into groups representing the following regions of Europe: Italy, Spain, France, England.
2. Students must write a news report detailing what happened in their region during the period of The Crusades (1095- 1291). Students must write about at least two of the following:
  - Belief systems
  - Land ownership
  - Technological advancements
  - Conflict
  - Economy

You may provide students with the following resources or other similar resources:

- <http://history-world.org/crusades.htm>
- <http://www.the-orb.net/textbooks/crusade/europecru.html>

3. Students will present their findings to the class, in the form of a news report.

Critical Thinking Questions

- How has your region altered over time?
- How much, of what you reported on, was based on opinion?

Inter-textual Questions

- Are there any similarities between conflicts then and conflicts now? If so, how?
  - Is the Crusades similar to the battle for same sex marriage? Why or why not?
- 

**Samples** The “bridge” activity can focus on one or more of the items listed. This assessment activity can, and probably will, take more than one class period. Encourage students to explore the regions in depth to gain better content fluency.

# Athens & Sparta: Volume One

Produced by: Brendan Boland

**Description** Through a status games and role playing, students explore the conflicts between different factions in Sparta.

**Essential Question** How does status affect the relationships between the citizens of ancient Sparta?

**Common Core** **History/Social Studies**

CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.8

**Danielson**

3B, 3C, 3D, 3E

**Materials Needed** Printed scripts for Spartan & Helot, 5 decks of playing cards (only needs to include 5 aces and all of the 2's), copies of suggested texts (or another text of your choosing), "Ancient Civilizations" lyrics & audio, paper and writing utensils

| Roles | Teacher     | Student           | Teaching Artist |
|-------|-------------|-------------------|-----------------|
|       | Facilitator | Helots & Spartans | n/a             |

**Hook** **Status Game**

*7 minutes*

1. Give each student one playing card. Inform them that each card represents a different level of status in a society. A 2 of any suit represents the lowest possible status. An ace represents the highest status possible. Make sure students keep their card a secret. They should simply memorize it and behave according to their status. This means that all of the aces will assert their authority during the activity, while the 2's remain humble and obedient.
2. Have students attempt to get in order from lowest to highest status without speaking. Based on how they behave and regard one another, they should be able to organize themselves.
3. After students think they have the proper organization, have students share their statuses to make sure they have organized themselves correctly.
4. Have students read a short text that describes life in Sparta and outlines the relationship between the Spartan warriors and their slaves, the Helots. They can read the article found at <http://www.history.com/topics/ancient-history/sparta> or another text of your choosing. Have them discuss the relationship between the Spartans and the Helots and how it relates the game they just played.

Critical Thinking Questions

- How were you able to tell who was an ace and who was a 2?
- How did you treat other participants based on your status?

Inter-textual Question

- How do you think this exercise relates to social order in Spartan society?

**Play: "Ancient Civilizations" song**

## Chorus Wink, Wink Revolution

15 minutes

1. Divide students into two groups according to their status in the “hook” activity. Those who had aces will be the Spartans and those who had 2’s will be the Helots.
2. Choose one volunteer from each group to read the following scripts out loud:

**Spartan Script:** “This morning we executed a Helot who was up to no good. It was discovered that this man was planning to lead an uprising. There are more of them, than there are of us. If an uprising happens, we will be overthrown. Think of what will happen to our families. We must crush any Helot who threatens to harm us. I know there have been whispers amongst the Helots so we must keep our eyes open. Any Helot caught plotting an overthrow must immediately be killed. “

**Helot Script:** “Earlier this morning, the Spartans executed one of our own. He was a strong Helot who didn’t back down and the Spartans hated him for it. This isn’t the first time they’ve come into our homes and murdered one of us. It could happen to any one of us. But know that there are more of us than there are of them. We have to ready ourselves for battle, but the Spartans cannot know what we are doing. If they discover that we are mobilizing, they will kill us.”

3. Clear a large space in the classroom. Explain that the students will play a game in which the Helots must move about the room, while the Spartans stand guard on the outskirts of the room.
4. Secretly choose one Helot who will be the leader. You can do this a number of ways but the simplest way is to hand out pieces of paper to the Helots, one of which has a dot.
5. Helots will be asked to move about the room, while the Spartans stand guard. The Helot Leader will be responsible for secretly wink at other Helots as they move about the room. If a Helot is winked at, they must count to 5 before sitting down on the floor, wherever they are. The Spartans will have 2 chances to identify the Helot Leader. If they guess correctly, the Spartans win. If the Helot is able to secretly wink at a considerable number of his brethren without being detected, (you can decide the number) the Helots have been successful in their mission and win their freedom.

- What did the wink symbolize in this game?
- How did it feel to be a Helot during this game?
- How did it feel to be a Spartan during this game?

Critical Thinking Questions

## Bridge This is Sparta! Rap Battle

30 minutes

1. Divide students into two new groups. Again, one group will represent the Spartans and the other will represent the Helots.
2. Have students work in their groups to first create a list of things that they would want to say to their opponents. Helots will address the Spartans and vice versa. Students should look to the text they read for specific details to use as evidence.
3. Using the information from the lists they created, students will have 15 minutes to write 16 bars of a rap battle verse that they will use to face off against a representative of the opposing group. They can work individually or in pairs.

4. Have students go head to head, in classic rap battle form, with the Helots facing off against the Spartans. If you have a good rapport with the class, you can serve as the referee, judging which contestant has the strongest verse in each pairing.

Critical Thinking Questions

- Did you learn anything new about Sparta? If so, what did you learn?
- How do you think the Spartans maintained control although they were outnumbered?
- How do you think the Helots felt about the Spartans?
- Why did the Spartans have so much power? Did they deserve it?

Inter-textual Questions

- Are there authority figures that frighten you or make you anxious? Why?
- How is Spartan society similar to modern society? How is it different?



# Athens & Sparta: Volume Two

Produced by: Brendan Boland

**Description** Students will understand the function of the boule and ekklesia within the context of the Athenian democracy.

**Essential Question** How did one's position in Athenian society dictate how active that person would be in the governing of the empire?

**Common Core** **History/Social Studies** **Danielson**  
CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.3, 6-8.4, 6-8.6 6-8.8 3B, 3C, 3D, 3E

**Materials Needed** Index cards with role descriptions, PowerPoint with vocabulary words, "Power" instrumentals, list of issues, paper and writing utensils

| Roles | Teacher          | Student                     | Teaching Artist |
|-------|------------------|-----------------------------|-----------------|
|       | Athenian Citizen | Boule, Ekklesia, Dikasteria | n/a             |

## Hook Welcome to Athens

7 minutes

1. Give each student an index card which will describe their Athenian identity. The cards should indicate the citizen's age, gender, job and whether they served in the military. In a class of 30 students, the breakdown of Athenian identities should be this:

|             |  |
|-------------|--|
| 3 Students  | 28 years old, male, served in military for 5 years |
| 15 Students | 35 years old, female, no military service          |
| 5 Students  | 31 years old, male, no military service            |
| 7 Students  | 17 years old, male, 1 year of military service     |

2. Read the following script in role as a citizen of Athens:

Welcome to Athens. In the year 507 B.C., the Athenian leader Cleisthenes introduced a political system he called demokratia, or "rule by the people." This system was made up of three separate institutions: the ekklesia, a governing body that wrote the laws, the boule, a council of representatives from the ten Athenian tribes; and the dikasteria, which was a court in which citizens argued cases before a group of lottery-selected jurors. Although this Athenian democracy would survive for only two centuries, it was one of ancient Greece's biggest contributions to the modern world. You have just been given a new Athenian identity. Based on the information given, choose one assembly that you would like to join. You must be eligible to join.

3. On the board, project the following information:

**Ekklesia** - The governing body of Athenian society. The ekklesia make up the laws by majority vote and make decisions about wars. This assembly meets 40 times a year. All males over the age of 18, with two years of military service, are welcome.

**Boule** - A group of 500 men, 50 from each of the 10 tribe. Each representative serves for 1 year. This assembly meets daily and does most of work of governing. Duties include deciding the actions of the military, dealing with foreign ambassadors and determining what issues are brought before the ekklesia. Members are chosen by lottery and you must be a male over the age of 18 to be eligible.

**Dikasteria** - The court system. This assembly meets daily and is made up 500 jurors, selected by lottery. Jurors are paid for their work. The dikasteria have the power to argue cases, decide guilt or innocence and decide the punishment. In order to be eligible, you must be a male over the age of 30.

4. Have students stand in groups, based on the assembly they are most interested in joining and are also eligible for. Those that are ineligible for membership (because they are women or under the age of 18) should stand in the middle of the room. Lead a discussions about the activity using some of the questions below.

#### Critical Thinking Questions

- How did you come to a decision about which assembly you wanted to join?
- Do you think it's fair that women were not eligible to join an assembly?
- For those of you who are ineligible for membership, how do you feel? Do you trust the governing bodies to make good and fair decisions? Why or why not?
- In your opinion, which of these assemblies has the most power? Why?

### Chorus Assemblies in Action

*25 minutes*

1. Have students sit with their assemblies. You will need to redistribute the non-eligible citizens for this exercise so that they have the opportunity to participate.
2. Give the boule a list of issues that pertain to school life. Working as a group, they will have 1 minute to determine which issue they feel is most important. After they have made their decision, they will present this issue to the ekklesia. One spokesperson must explain why they feel this issue needs to be discussed. Here are some suggested issues:

Should cellphones be allowed in school?

Should a dress code be mandatory in every school?

Is Stop-and-Frisk unconstitutional?

Should backpacks be banned in school?

Should there be armed security guards in every school?

Should students have to go through metal detectors to enter their school?

3. The ekklesia will then have 5 minutes to discuss the different viewpoints around the issue. Moderate the discussion, but the dialogue should be entirely student driven. It is important that the other groups understand that they can only listen. After 5 minutes, the ekklesia will cast their vote by a show of hands.
4. Finally, address the dikasteria. Based on the topic that was selected, come up with a scenario in which the law created by the ekklesia is broken. Have the dikasteria discuss

the crime and decide on a punishment. You can provide them with the following choices, which were all Athenian methods of punishment:

|                                  |                          |
|----------------------------------|--------------------------|
| Impose a fine                    | Loss of political rights |
| Imprisonment                     | Exile from the city      |
| Public humiliation in the stocks | Confiscation of property |
| Death by poisoning               |                          |

- Critical Thinking Questions
- Did you agree with the outcome of the ekklesian vote? Why or why not?
  - Do you think this is a fair way for a society to make decisions? Why or why not?
  - What could be the negative consequences of a system such as this?
  - How did it feel to not be able to contribute to some of the conversations?
  - After doing this activity, do you have a different view of which assembly has the most power? Why or why not?

### Bridge Songwriting

*30 minutes*

1. On the board, project the phrase “No one man should have all that power.” Ask students if they have heard this statement before and where? More than likely, a student will recognize that it is a line from Kanye West’s song “Power.” Have students discuss the line and its relevance to government.
2. Play the instrumental track of “Power” which can be found here: <https://www.youtube.com/watch?v=1EjXUXnqtag>. Have students reflect on the sounds they hear and try to draw a parallel between the mood of the instrumentals and what they’ve just learned about Athens.
3. Using the instrumental track, students must write a song about one Athenian assembly. The lyrics must describe in detail the various roles and qualifications of that group. You can give them additional texts or have them do internet research for evidence.

- Critical Thinking Questions
- What sounds do you hear in the instrumental? What do they remind you of?
  - What is the mood of the instrumentals?

- Predictive Question
- What would happen if only one person was responsible for creating all the laws?

# Athens & Sparta: Volume 3

Produced by: Brendan Boland

**Description** Students will play a game that examines the differences and similarities between Athens and Sparta and practice writing an argumentative essay.

**Essential Question** What were the main differences between Spartan and Athenian society?

**Common Core** **History/Social Studies**

CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.6, 6-8.8

**Danielson**

3B, 3C, 3D, 3E

**National Core Arts Standards**

MA:Cr2.1.1.6

Organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.

**Materials Needed** Printed images that depict Spartan and Athenian society, tape, 2 large pieces of paper, writing utensils

**Roles**

| Teacher     | Student              | Teaching Artist |
|-------------|----------------------|-----------------|
| Facilitator | Spartans & Athenians | n/a             |

**Hook** **DIY Graffiti Walk**

*10 minutes*

1. Divide the room into two sides: Sparta & Athens. Give each student an image that depicts either Spartan or Athenian society. They must examine the photo and then tape it up on the appropriate side of the room.
2. After all of the images have been taped up, have students look at all of the images to make sure that they are on the correct side. They can decide as a class to make changes, if any images have been misplaced.
3. Discuss and reflect on the differences between Spartan and Athenian societies.

**Chorus** **Fresh Alphabet Race**

*15 minutes*

1. Divide the class into two groups. One will represent Sparta and the other, Athens.
2. Each group will receive a large piece of paper with every letter of the alphabet written on it.
3. The two groups will race to be the first to write a word or phrase for each letter of the alphabet. Each word or phrase must somehow connect to the society they were assigned.

*Example:*

**Sparta**

A-Army

B-Battle

C-Call to military service

**Athens**

A-Athenian

B-Boule

C-City-state

- Critical Thinking Questions
- Which letters did you have the hardest time finding words for? Why?
  - Did you learn anything new about either societies?
- Analytical Question
- What are the similarities and differences between the two societies?
- Inter-textual Question
- In which society would you have preferred to live in? Why?

**Bridge Writing an Argumentative Essay**

*30 minutes*

1. Have students discuss the function of an argumentative essay.
2. Ask students to think about the primary differences between living in Sparta and living in Athens. Depending on the class, they might need to review this as a class, with their answers recorded on the board.
3. Ask students to pretend that they are going back in time. They must decide whether they would like to live in Sparta or Athens. Students will write a 4 paragraph argumentative essay detailing their choice and giving specific examples for why that society is preferable. Depending on which they choose, they must use at least 5 of the words or phrases used in the Alphabet Relay and incorporate them into their writing. They can also refer to any of the texts or lyrics that were used throughout the unit.

- Critical Thinking Questions
- What were the negative aspects of living in either society?
  - What were the positive aspects of living in either society?
- Inter-textual Questions
- If you had to choose a role or job in either society, which would you choose?
  - Are there any characteristics of Spartan or Athenian culture that remind you of your own?

# Ancient Rome: Volume One

Produced by: James Miles

**Description** Students will take part in a Story Whoosh activity that tells the tale of the founding of Rome and goes on to explore the lives of Rome’s wealthiest and poorest citizens.

**Essential Question** How did the growth and politics of the Roman Empire impact the wealthy and the poor?

**Key Ideas** 6.5 Comparative Classical Civilizations In The Eastern Hemisphere (Ca. 600 BCE – Ca. 500 CE)  
6.6 Mediterranean World: Feudal Western Europe, The Byzantine Empire And The Islamic Caliphates (Ca. 600 CE – Ca. 1450)

**Common Core** **History/Social Studies** **Danielson**  
CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.5, 6-8.8 3B, 3C, 3D, 3E

**National Core Arts Standards** MA:Pr5.1.6  
Develop a variety of artistic, design, technical, and soft skills through performing various assigned roles in producing media artworks, such as invention, formal technique, production, self-initiative, and problem-solving.

**Materials Needed** Copies of New York Yankees images, tape, image of Ancient Roman clothing (printed and/or projected), map of Ancient Rome (printed and/or projected), map of the empires (printed or projected), large piece of paper, markers, paper, and writing utensils

| Roles | Teacher  | Student                    | Teaching Artist |
|-------|----------|----------------------------|-----------------|
|       | Narrator | The People of Ancient Rome | Facilitator     |

## Hook **Yankees Graffiti Walk**

*7 minutes*

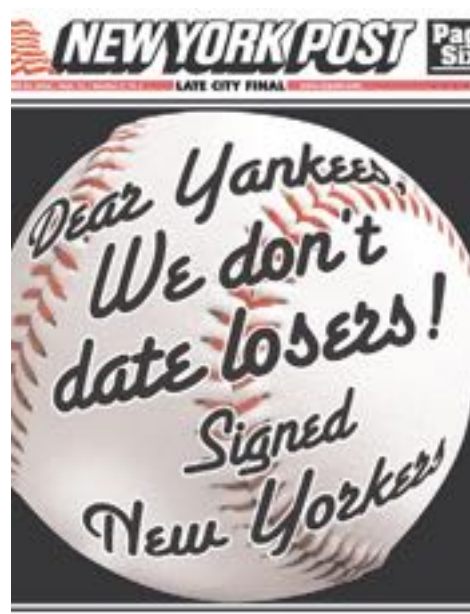
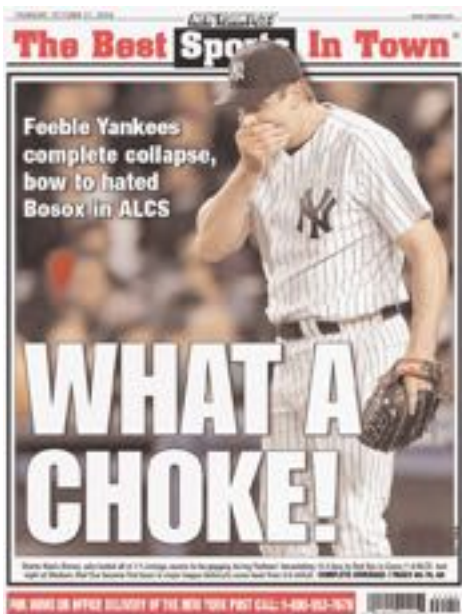
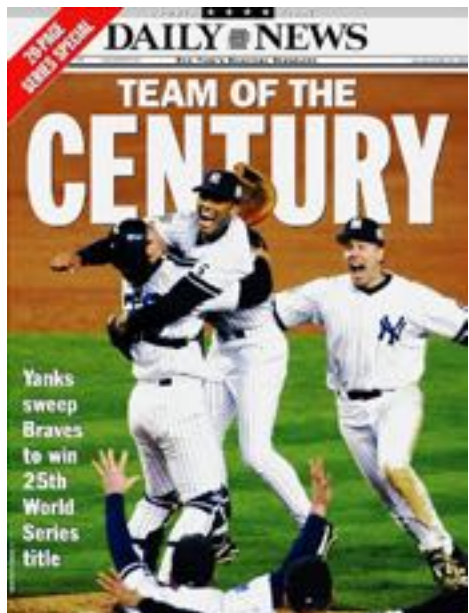
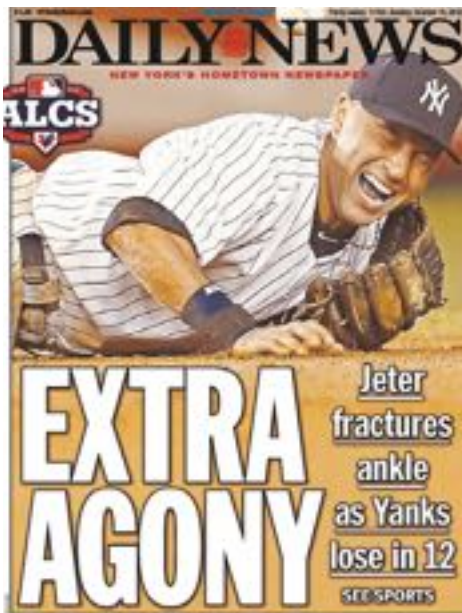
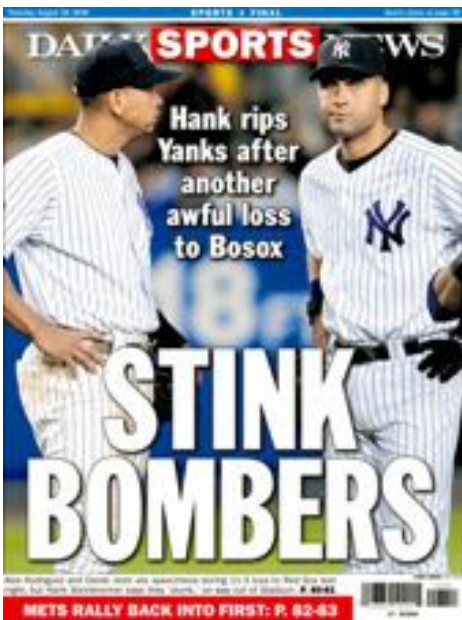
1. Display images that reflect how the victories and failures of the New York Yankees are portrayed in the media. There are examples on the following page of this lesson plan. You can use another team as an example, if you would like.
2. Direct students to walk around the room and examine each photo carefully. Have them discuss what they saw, using some of the questions listed below.

Critical Thinking Questions

- What do you notice about these pictures?
- How do these images characterize the Yankees? Give specific examples.
- How do you think a Yankees player might feel upon seeing these headlines? Why?
- Why do you think journalists and fans are so hard on the Yankees when they fail?

Analytical Questions

- What do you think life is like for the people that live near Yankee Stadium?
- How do you think money impacts the Yankees?



## Chorus Ancient Rome Story Whoosh

20 minutes

1. Tell students that they will now become a part of a retelling of the history of Ancient Rome through an activity called Story Whoosh. Inform them that you will act as the narrator of the tale and they will play out scenes of life in Ancient Rome, offering their ideas, and then responding accordingly. Then, as the narrator, read this script. As you read the script, pay attention to the descriptions in bold. They will describe what actions you or the students should doing as the script is being read:

We are going to take a trip back in time to look at how time and power affects people. For this activity, in order to time travel, we must all spin in a circle once and say the word “Whoosh.” Whenever we spin in a circle, years pass by in a matter of seconds. As a result, the languages spoken, the clothing that people wear and the way people interact, will be different from what we know. It is our job to learn about how the people of Ancient Rome lived. First we must make a trip back 2068 years ago to 753 BCE. Let’s all spin around once to get there. **(Every student should spin once.)**

Does anyone know what BCE mean? **(Allow students to answer, if they can. If not, you can provide them with the correct answer.)** BCE means “before common era.” Were there cell phones? No. Trader Joe’s? Nope. Were people wearing Gucci or Jordans? Definitely not. Let’s look at an image of what they would have worn. **(Display the image of classic Roman attire.)**

We are in what is now known as Italy. **(Display the map of Ancient Rome.** I would like to tell you all the legend of the founding of Rome. The fantastic tale begins with twin brothers, Romulus and Remus, who were the sons of Mars, the god of war and a princess named Rhea Silver. The king of that land was afraid that the twins would grow up to take his throne so he ordered that the boys be put into a basket and placed into a river. Can I have a volunteer portray the kings? We need the kings to send his children down the river. How would he do it? What would he say? Let’s look at the map and try to figure out what river that might have been. **(Allow students to examine the map.)** Hoping the boys would die, they were left in the Tiber River. Can everyone use their hands to suggest the flow of a river? What do you think happened to the boys?

The boys did not die. Legend has it that they were rescued from the river by a she-wolf and a woodpecker who fed them and protected them from wild animals. Eventually, a shepherd found them and took them home to raise them as his own.

**Have all students turn and say “WHOOSH.”**

Time passes. The boys are older now and have discovered their true identity. They now know that they are the sons of a powerful god. How do you think they feel about this? Can I have two volunteers to play Romulus and Remus? And now I need a volunteer to play the king. **(Select some volunteers to step into the center of the circle.)** Romulus and Remus, tell us how it feels to know your true identity? How does it feel to know that the king tried to have you killed as children? King, how does this make you feel? Brothers, what will you do to the king to get back at him?

Romulus and Remus kill the king. Goodbye, king. **(Have the king leave the circle.)** The townspeople offer them the crown but they decline because they want to venture out to find the perfect spot to build a brand new city. They find a place



but disagree on where they should begin building their city. A fight breaks out and

Romulus kills Remus. Romulus, now the only king, named his land after himself. Romulus, what do you think you will call this place? **(If the student playing Romulus doesn't say "Rome" have other students make suggestions until you come to the correct answer.)**

**Have all students turn and say, "WHOOSH." Students playing Romulus and Remus leave the circle.**

The year is now 509 BCE. Did we go forward or backward in time? Why? **(On a large piece of paper, help students create a timeline using the dates that have been mentioned so that students can see the passage of time.)**

In 509 BCE, the 7th and final king of Rome, named Lucius Tarquinius Superbus, is about to be exiled. Does anyone know what that means? King Lucius was a cruel ruler. Can we have someone play King Lucius? **(Select a volunteer to enter the circle.)** King Lucius, these are your people; the people of Rome. What would you say to these people to make them afraid of you? What would you do to them when they step out of line? Now, Romans? How do you feel as people that live here in Rome under his rule? This king has a son named Sextus who is a brutal rapist. His attack on a young woman caused her to kill herself and the king has done nothing! What should we do about that?

King Lucius and his entire family are sent away from Rome. **(Have the student playing Lucius leave the circle.)** Now that there is no king, who shall sit in the throne? Do we need a king? What would happen if we, the people of Rome, ruled the kingdom? Let's try it! Who is with me?!

**Have all students turn and say, "WHOOSH."**

We have now created a republic that is supposed to be of the people. The "people" consist mostly of merchants, farmers, servants, and other poor people on one side. Can we have most of the class be the poor workers or, as we call them plebeians? **(Select students and place them around the room.)** Plebeians, what kinds of activities do you think you would be doing throughout the day? Let's see you do them. **(Students can pantomime farming, building, etc.)**

The rest of you are wealthy landowners and members of the senate. Let's see what you do on a daily basis. With the republic being "of the people," two people were elected, each year, to be the leaders of consuls, replacing the role of the king. Who should we elect this year? **(Choose only two volunteers from the group of wealthy landowners.)** Every year, two wealthy people from the senate were elected. Plebeians, do you think this is fair? Why? What would make this process more fair? **(Record the students' ideas on the board.)**

Eventually, the poor folks, get more power and are able to be a part of the process of making laws and holding positions of power.

**Have all students turn and say, "WHOOSH."**

It is now 146 BCE. How many years have passed? Because of powerful republic that is more inclusive of all Romans, Rome has conquered much of Europe and Northern Africa. **(Show a map of the various empires of this time period.)**

**You can find one here: <http://www.vox.com/2014/8/19/5942585/40-maps-that-explain-the-roman-empire>)**

Rome's military conquests led directly to its cultural growth as a society, as the Romans benefited greatly from contact with such advanced cultures as the Greeks. The first Roman literature appeared around 240 BCE, with translations of Greek classics into Latin; Romans would eventually adopt much of Greek art, philosophy and religion. Now we must return home to our own beautiful city.

**Have all students turn and say, "WHOOSH."**

Critical Thinking Question

- What did you learn about life in Ancient Rome?

Analytical Questions

- How do you think people were affected by the power of the Roman Empire?
- What influence did the Roman Empire have on modern American society and government?

Inter-textual Questions

*Ask 3*

- How is the reaction to the Yankees similar to what happened in Rome?
- How do you feel when your family or friends win something, even if you didn't? Why?
- How about when your favorite team wins a game? Do you benefit? Why or why not?
- If the Yankees win the World Series, what does that mean for New Yorkers?
- What happens to the owners of the team? The players? The fans? The neighborhood?
- If the Yankees make more money because of a series win, who gets the money? Is that fair?

### **Bridge Songs of the Roman Empire**

*25 minutes*

1. Divide the class into 2 groups. One half will represent the wealthy patricians and the other group will represent the plebeians. If these groups are too large, they can be broken down into smaller groups within those two categories.
2. Provide a list of vocabulary words associated with Ancient Rome. Using these words, each group should write one verse (16 bars) describing how the Roman Empire impacted their lives. Their exploration should be specific to their designated social class. Students can use their Global History textbook, they may visit **[www.history.com/topics/ancient-history/ancient-rome](http://www.history.com/topics/ancient-history/ancient-rome)**, or any other appropriate site.
3. Let students share their verses with each other. They can perform them or just read them out loud.

Analytical Questions

- What do you think happens in Rome during this time as the republic continues to grow and gain power?
- How did the growth and politics of the Roman Empire impact the wealthy and the poor in different ways?

# Ancient Rome: Volume Two

Produced by: James Miles

**Description** Students relate the rise and fall of a pop star to the rise and fall of the Roman Empire and examine the circumstances that led to the empire's demise.

**Essential Question** What events led to the fall of the Roman Empire?

**Key Ideas** 6.5 Comparative Classical Civilizations In The Eastern Hemisphere (Ca. 600 BCE – Ca. 500 CE)  
6.6 Mediterranean World: Feudal Western Europe, The Byzantine Empire And The Islamic Caliphates (Ca. 600 CE – Ca. 1450)

**Common Core** **History/Social Studies** **Danielson**  
CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.5, 6-8.8 3B, 3C, 3D, 3E

**National Core Arts Standards** MU:Cr3.1.T  
Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

**Materials Needed** Images of Iggy Azalea, sticky notes, images of the fall of Rome, laptops or additional texts for research, paper, and writing utensils

| Roles | Teacher          | Student         | Teaching Artist |
|-------|------------------|-----------------|-----------------|
|       | Emperor Commodus | Human Orchestra | n/a             |

**Hook** **"It Was All Good Just a Week Ago" Graffiti Walk**  
*7 minutes*

1. Tape up printed images of Iggy Azalea (or any celebrity that has risen to great heights, fallen, and then attempted a come-back) and direct students to walk around the room looking at the pictures carefully. Have them jot down a word or phrase that expresses how they feel about each image on a sticky note.
2. Read some of the sticky notes out loud. Explain to students that when Iggy Azalea first entered the consciousness of the world, she was considered a star. She had hit music and people thought she was beautiful and a fashion icon. Then, for a number of reasons, many turned against her. Many people felt that she was appropriating black culture and poorly imitating the lyrical styles of other rappers. She also published several racially inappropriate tweets. Students will more than likely be interested in discussing the rise and fall of Iggy Azalea. Tell the students that the Roman Empire rose and fell much like Iggy Azalea's popularity.

**Critical Thinking Questions**

- What do we know about Iggy Azalea?
- How would you describe Iggy? A celebrity? A loser? A hero? Why?

**Analytical Questions**

- What do you think was the catalyst for Iggy's downwards spiral?

# It was all good just a week ago.



 **IGGY AZALEA**  @IGGYAZALEA  

This Asian lady on the plane tried to act like she didn't understand me I told her [REDACTED] u gone know English today cause that's my seat!

 **IGGY AZALEA**  @IGGYAZALEA  

Just saw 5 black men get arrested out the front of popeyes. #damn #stereotypes

- Do you think we will remember her name in a year? 5 years? 10 years? 100 years?

**Play: “Ancient Rome” song**

**Chorus In-Role: Meet Emperor Commodus**

*10 minutes*

1. In role as Emperor Commodus, read the following script:

“Thank you all for coming to the funeral of Emperor Marcus Aurelius, or as I like to call him: Pops. My name is Lucius Aurelius Commodus of the Roman Empire. It’s wonderful that every one of you decided to come. I know that you had no choice in the matter considering that my guards would have killed you if didn’t come, but I am still thankful. My father was a great man. He, like all of the Roman leaders before him was given his title by the previous emperor. My father was different though. He said, “I won’t choose the best candidate to be the next leader! I will choose my son!!” We have Germany trying to invade but I know our slave soldiers will happily die for me, right? FYI, if you say no, I will kill you. I don’t have much else to say because I plan to find as much wine and as many women as possible, and then I’m going to have a party to celebrate my new job as supreme ruler of Rome. None of you are invited! HAHAHA!!”

2. Using the questions below, allow students to respond to Commodus’ speech.

Critical Thinking Questions

- What do we think of Emperor Commodus?
- Do you think he would make a good ruler? Why or why not?
- What do you think the plebeians thought of Commodus?
- What do you think the patricians thought of Commodus?

Analytical Question

- Why do you think Marcus Aurelius left the throne to his son?

Inter-textual Questions

- Would you trust this person? Why or why not?
- Does this person remind you of any celebrities or politicians? If yes, whom?

**Bridge Human Orchestra**

*25 minutes*

1. Break students into groups of 4 or 5. Students will be tasked with finding out what led to Rome’s downfall and why. They must work together to create a list of events and circumstances that led to the demise of Rome. They can use the links listed below or you can provide them with other texts.
  - [http://www.ancient.eu/Roman\\_Empire](http://www.ancient.eu/Roman_Empire)
  - <https://www.questia.com/library/history/ancient-and-classical-history/ancient-rome/roman-empire>
  - <http://www.telegraph.co.uk/news/worldnews/europe/italy/8438599/What-led-to-the-fall-of-the-Roman-Empire.html>
2. After students have made a comprehensive list, they will look at the photos provided in the “What Happened to Rome” worksheet and choose one that they think best reflects the downfall of Rome.
3. Each group will come up with one sound that represents that image.

# What happened to Rome?



4. Using the sounds students have decided on, the entire class will take part in a Human Orchestra activity, creating a symphony of sound inspired by the fall of the Roman Empire. You can begin by clapping out a simple beat. As students add their sounds to the composition, they must fit in with the beat. Act as the conductor and prompt groups to add their sounds when directed.
5. Allow students to reflect on what they created, and what they heard.

Critical Thinking Questions

- What sounds did you hear?
- What was the inspiration for the sound your group chose?
- What were some of the reasons that the Roman Empire fell?

Analytical Questions

- Do you think the Roman Empire will rise again later on in history? Why or why not?
- Why do we still write about the Roman Empire centuries later, although it ultimately met its demise?

Inter-textual Question

How does the story of the Roman Empire connect to the narrative of Iggy Azalea?

# Ancient China

Produced by: James Miles

**Description** Students will use contemporary music to explore some of inventions that originated in Ancient China and how those inventions impact the world, even today.

**Essential Question** What did the inventions of the ancient Chinese impact the world?

**Key Ideas** 6.5 Comparative Classical Civilizations In The Eastern Hemisphere (ca. 600 BCE – ca. 500 CE)  
6.7 Interactions Across The Eastern Hemisphere (ca. 600 CE – ca. 1450)

**Common Core History/Social Studies**

CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.6

**Danielson**

3B, 3C, 3D, 3E

**National Core Arts Standards**

MA:Cr1.1.1.6

Formulate variations of goals and solutions for media artworks by practicing chosen creative processes, such as sketching, improvising and brainstorming.

MA:Cr2.1.1.6

Organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.

MA:Cr3.1.6

Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated principles, such as point of view and perspective.

**Materials Needed** MIA's "Paper Planes" audio, instrumentals & lyrics, "Ancient China" audio & lyrics, copies of Four Inventions of China article, paper and writing utensils

**Roles**

| Teacher        | Student     | Teaching Artist |
|----------------|-------------|-----------------|
| Co-Facilitator | Songwriters | Liu Bang        |

**Hook Listening Party**

15 minutes

1. Listen to MIA's "Paper Planes" while students follow along with the lyrics.

*Lyrics:*

I fly like **paper**, get high like planes  
If you catch me at the border I got visas in my name  
If you come around here, I **make 'em all day**  
I get one down in a second if you wait  
I fly like **paper**, get high like planes  
If you catch me at the border I got visas in my name  
If you come around here, I make 'em all day  
I get one down in a second if you wait  
Sometimes I think sitting on trains  
Every stop I get to I'm **clicking my gun**  
Everyone's a winner we're making that fame



Bonafide hustler making my name  
 Sometimes I think sitting on trains  
 Every stop I get to I'm clocking that game  
 Everyone's a winner now we're making that fame  
 Bonafide hustler making my name  
 All I wanna do is- *(sounds of bullets)*  
 And- *(sound of a cash register)*  
 And take your money  
 All I wanna do is- *(sounds of bullets)*  
 And- *(sound of a cash register)*  
 And take your money

2. Read the following script, in role as Liu Bang:

“My name is Liu Bang. I was born a poor boy in China 2200 years ago. However through willpower, and cunning strategy, I became the most power emperor of the Han Dynasty! When the previous emperor died, I raised an army of peasants and soldiers to capture the throne. Someone even kidnapped my father to try and make me give up the throne. Do you know what I said? Huh? Do you know what I said?! I said, ‘Make a cup of soup from my father’s bones and send it to me!’ I hated my dad anyway. Xiang Ji never did go ahead with killing my dad. During my reign, taxes were lowered and Confucianism spread like wild fire. Yes, not only was I powerful, but so were my many sons. My family held down the throne for 8 generations and began trading with other parts of Asia and Europe on something called the Silk Road. China’s wealth grew as did my family name. The Han Dynasty fell when my last remaining heir was forced from the throne in the year 220, causing bloodshed and war for many years. But no one will ever be able to deny that our advancements in technology changed the course of history. ”

Critical Thinking Questions

- What sounds did you hear in MIA’s song?
- What is the theme of “Paper Planes”?
- Who was Liu Bang and what contributions did he make as emperor of the Han Dynasty?
- Does Liu Bang sound like a fair ruler? Why or why not?

Inter-textual Question

- Look at the bold words in the song lyrics? Did you know that those were all inventions of the ancient Chinese? Does that change the meaning of the song?

### Play: “Ancient China” song

#### Chorus Paper Planes Remix

25 minutes

1. Students will be divided into 4 groups and each group will be assigned an ancient Chinese invention: paper, block printing, gunpowder or the compass. Distribute the fact page (found on the following page) to each group.
2. Each group will be responsible for writing one verse of a song, using the format of the verse from “Paper Planes” as a guide. Their lyrics must discuss the invention they were assigned. It should include details about how the invention was developed, in what Dynasty it was created, how it was used and how it changed history. They can work individually or as one large group. You can play the instrumentals of the song as they work.
3. Allow time for students to share their work and reflect.

## Group 1

China was the first nation to invent paper. Before its invention, words were written on various natural materials by ancient peoples—on grass stalks by the Egyptians, on earthen plates by the Mesopotamians, on tree leaves by the Indians, on sheepskin by the Europeans and strangest of all, even inscribed on bamboo or wooden strips, tortoise shells or shoulder blades of an ox by the early Chinese. Later, inspired by the process of silk reeling, the people in ancient China succeeded in first making a kind of paper called “bo” out of silk. But its production was very expensive due to the scarcity of materials. In the early days of the 2nd century, a court official named Cai Lun produced a new kind of paper from bark, rags, wheat stalks and other materials. It was relatively cheap, light, thin, durable and more suitable for brush writing. At the beginning of the 3rd century, the paper making process first spread to Korea and then to Japan. It reached the Arab world in the Tang Dynasty, and Europe in the 12th century. In the 16th century, it went to America by way of Europe and then gradually spread all over the world. Before paper was invented, Qin Shihuang, the first emperor in Chinese history, had to go over 120 kilos of official documents written on bamboo or wooden strips. A paper map in Western Han Dynasty, unearthed in Tianshui, Gansu Province, in 1986

## Group 3

Credit for the invention of gunpowder also goes to ancient China. Ancient necromancers discovered in their practice of alchemy, that an explosion could be induced if certain kinds of ores and fuel were mixed in the right proportions and heated, thus leading to the invention of gunpowder. In the *Collection of the Most Important Military Techniques*, edited in 1044 by Zeng Gongliang, three formulas for making gunpowder were recorded; an explosive mixture of saltpeter, sulfur and charcoal. Dr. Needham identified these as the earliest formulas of such a kind. The method of powder-making was introduced to the Arab world in the 12th century and to Europe in the 14th. Gunpowder was originally used for making fireworks and its later adaptation revolutionized warfare across the world. Ancient necromancers put minerals and plants together, hoping to make some medicine to remain alive forever.

- Flying fire arrows - Tang Dynasty
- Grenades - Song Dynasty
- Bronze canons - Yuan Dynasty

## Group 2

Printed in the Tang Dynasty, a Buddhist sutra is the first book in the world with a verifiable date of printing. Before the invention of printing, dissemination of knowledge depended either on word of mouth or handwritten copies of manuscripts. Both took time and were liable to error. Beginning 2000 years ago in the Western Han Dynasty (206 B.C.—25 A.D.), stone-tablet rubbing was in vogue for spreading Confucian classics or Buddhist sutras. This led in the Sui Dynasty (581—618) to the practice of engraving writing or pictures on a wooden board, smearing it with ink and then printing on pieces of paper page-by-page. This became known as block printing. The first book with a verifiable date of printing appeared in China in the year 868, or nearly 600 years before that happened in Europe. In the Tang Dynasty (618—907), this technology was gradually introduced to Korea, Japan, Vietnam and the Philippines. Yet block printing had its drawbacks. All the boards became useless after the printing was done and a single mistake in carving could ruin a whole block. In 1041—1048 of the Song Dynasty (960—1279), a man named Bi Sheng carved individual characters on identical pieces of fine clay, which he hardened by a slow baking process, resulting in pieces of movable type. When the printing was finished, the pieces of type were put away for future use. This technology then spread to Korea, Japan, Vietnam and Europe. Later, German Johann Gutenberg invented movable type made of metal in 1440—1448.

## Group 4

The compass, an indispensable navigational tool, was another significant gift from ancient China. While mining ores and melting copper and iron, people chanced upon a natural magnetite that attracted iron and pointed fixedly north. After constant improvement the round compass came into being. Dr. Needham cites one of the first books to describe the magnetic compass, *Dream Pool Essays* (1086) by Shen Kuo in the Song Dynasty, about 100 years earlier than its first record in Europe by Alexander Neckam in 1190. The compass was introduced to the Arab world and Europe during the Northern Song Dynasty (960-1127). Before its invention, navigators had to depend on the positions of the sun, the moon and the polestar for their bearings. The spread of the compass to Europe opened the oceans of the world to travel and led to the discovery of the New World. Thus, it was no wonder that Francis Bacon, the English philosopher, pointed out in his work *The New Instruments*, that the invention of printing, gunpowder and the compass reshaped the world. In his words, they outstripped any empire, any religious belief and any heavenly body in exerting an impact on all humanity.

- Critical Thinking Questions
- What were some of the most important inventions to come out of ancient China?
  - What other dynasties were mentioned in these songs?
- Evaluative Question
- In your opinion, which was the single most important of the 4 inventions?
- Inter-textual Question
- Which of these inventions are still used today?

### Bridge Liner Notes

15 minutes

1. Explain to students that “liner notes” are the writings found on album covers and in the booklets that come with CDs. In liner notes artists have an opportunity to discuss their work and thank those that inspired them.
2. Students will write a 1 paragraph liner note about the verse they just wrote. In these liner notes, they should thank the inventors for their creations by detailing the different ways that invention continues to be used in modern times. Students should think about the many way they use those items every day.

*Example:* I want to give a huge shout out to the Song Dynasty for introducing us to the compass. Even though we have Google Maps now, the compass was the first big step towards people having any sense of direction. It is how people have made journeys across the world. Without it, some of our ancestors might not have made their trek to Mecca. Even our family’s GPS wouldn’t work without a compass. I’d probably still be stuck in the car with my dad, lost on the way to Six Flags if it wasn’t for the compass. Good looking out, China!

- Critical Thinking Questions
- What did you learn about China?
  - How have those inventions impacted the world?
  - How else has China made an impact on the world?

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**Samples** As with all of the lessons in this manual, this lesson is meant to supplement an academic lesson that explores the content in a more detailed way. By the time students are asked to create work from the content, they should already have basic knowledge of the topic. You are welcome to introduce any supplemental texts, if students need to deepen their comprehension.

7th Grade  
Social Studies

# First Nations: Volume One

Produced by: Eboni Hogan

**Description** Students will take an in depth look at the characteristics and customs of indigenous people in North America before European settlement. Using the contemporary hip hop music of a Native American rapper as an entry way, they will get to explore the cultures of the first human settlements in our country.

**Essential Question** How did geography affect the cultures and practices of indigenous people? What was life like for the people of the First Nations before the arrival of the first European settlers?

**Common Core** **History/Social Studies**

CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.5, 6-8.6

**Danielson**

3B, 3C, 3D, 3E

**Materials Needed** Map (showing regional divisions of Native American tribes), “Loop Prayer Song” video, Supaman NPR interview, laptops, photo of Crow Indian man, “First Nations (Part One) audio & lyrics, 4 large pieces of paper, and writing utensils

**Roles**

| Teacher            | Student                     | Teaching Artist |
|--------------------|-----------------------------|-----------------|
| Crow Nation Shaman | First Nations Tribal People | n/a             |

**Hook** **It’s The Map! It’s The Map!**

*20 minutes*

1. Students will watch the “Loop Prayer Song” music video (you can find it here: [https://www.youtube.com/watch?v=\\_0jq7jIa34Y](https://www.youtube.com/watch?v=_0jq7jIa34Y)) by Crow Nation rapper, Supaman. After watching the video, discuss its significance using these questions:

Critical Thinking Questions

- What did you see?
  - What did you hear?
  - What are some of the instruments and equipment that Supaman uses?
  - What genres of music are represented in this song?
  - Why do you think Supaman chose to dress in traditional attire in this video?
2. Students will then listen to a portion of an NPR interview with Supaman. That interview can be found here: <http://www.npr.org/2011/10/11/141238763/supaman-rapping-on-the-reservation>. The transcript is also available, in the event that you would like students to read along. Ask students the following questions:

Analytical Questions

- What is the correlation Supaman makes between Native American and African American cultures?
  - Are there similarities between both cultures, as it pertains to music? If yes, what are the similarities?
  - Why do you think that he makes that connection?
3. Project a map of the United States that shows the regions occupied by Native people before European expansion. Have students locate the region where Supaman’s tribe (Crow Nation) originated and label it on the map.

Critical Thinking Question • What did you notice about the map?

Inter-textual Question • Do you know of any other societies that have been subjugated? Which ones and why?

### Chorus In-Role: Meet the Shaman

7 minutes

1. Hold up a photo of a Crow Indian man (There are great photos on [crystalinks.com/crow.html](http://crystalinks.com/crow.html)) and read the following monologue in the role of a Crow shaman of the 1500's:

“Close your eyes for a moment and picture a Native American man. I bet you pictured a man in a feathered headdress, beads, and fringed clothing with dark hair all the way down his back. There are hundreds of tribes and we don't all look the same, but when people think of our nation's first people, they usually picture us. The Plains Indians. I'm proudly repping the Apsáalooke (*opp-sah-low-kay*) Tribe, though you may know us as the Crow Indians. They call me the Akbaalia and I am the shaman of my tribe. The year is 1550. My people are living our lives in unity with nature like we have for centuries. Like most of the Plains Indians, we live in tipis made of bison or buffalo skins. We are nomadic hunters so wherever the bison, deer or elk go, we won't be far behind. The women of my tribe also gather fruits, herbs and other plants. We raise dogs to guard our homes and carry our goods and we own more horses than any of the other tribes around us. Trust me when I say the other tribes stay mad about this and are always trying to steal our horses. Sometimes we have to show the Sioux or the Blackfeet who runs this town but we don't usually fight to kill or destroy villages. We fight to prove our bravery. Now you will hear a song that will tell you more about my people and the other tribes of Northern America.”

### Play: “First Nations (Part One)”

Critical Thinking Questions

- What tribes did you hear mentioned in the song?
- What regions were mentioned in the song?
- What did you learn about the Crow Nation from the shaman's speech?
- What did you learn about other tribes?
- Did anything surprise you? If so, what surprised you and why?

### Bridge Fresh Alphabet Race

15 minutes

1. Break students into 4 “tribes.” Each tribe will be assigned to a specific region mentioned in the song, that they will need to research—the Plains Indians, the Southwest Indians, the Pacific Northwest Indians, and the East Woodland (or Upper Midwest) Indians. Have students research the general characteristics of the cultures in those regions using the First Nations song or any other supplemental text of your choosing.
2. Give each tribe a large piece of paper with all the letters of the alphabet written on it. Each tribe will compete in a “Fresh Alphabet Race,” in which they race against the other tribes to find words or phrases associated with that region; one for each letter of the alphabet.

*Example:* Pacific Northwest Indians

A - Alaska  
B - Bella Bella, British Columbia

C - Chinook  
D - Dancing

E - Eagle Clan  
F - Fishing

- Critical Thinking Questions
- Do you feel like you have a better understanding of First Nations tribes? Why or why not?
  - What letters were the hardest ones to find words or phrases for? Why?
  - Do you notice any words that were used for more than one region? What were they?
- Inter-textual Question
- Do you see any remnants of Native American influence on modern society? If yes, what are they?
- 

**Samples** The Fresh Alphabet Race can be expanded upon by having students find photos, artwork or videos that represent the words they have found for each letter. This creates a catalogue of images that represent the characteristics of each region's tribes. Students can then have the opportunity to create and curate their own Graffiti Walk of images and videos.

If students are having a difficult time coming up with words for the Alphabet Race, they can use laptops to do research as the game is occurring. This is a good way to teach students how to scan texts for the content they need.

# First Nations: Volume Two

Produced by: Eboni Hogan

**Description** Students continue to look at the characteristics and customs of indigenous people in North America before European settlement. Students create their own instrumentals inspired by the music of various Native American tribes.

**Essential Question** How do our environments affect our way of life even today? How does geography impact the different regions of indigenous people?

**Common Core History/Social Studies**

CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.5, 6-8.7

**Danielson**

3B, 3C, 3D, 3E

**National Core Arts Standards**

MU.Cr1.1.E

Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.

MU:Cr2.1.E

Select and develop musical ideas for defined purposes and contexts.

MU.Cr3.1.T

Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

**Materials Needed** Map (showing regional divisions of Native American tribes), laptops (or tablets), copies of questionnaire, “First Nations (Part One)” audio & lyrics, paper & writing utensils

**Roles**

| Teacher     | Student                | Teaching Artist |
|-------------|------------------------|-----------------|
| Facilitator | Native American Tribes | n/a             |

**Hook Where You At?**

15 minutes

1. Have students use laptops, tablets or their phones to find images that they think represent their environment. Share these images as a class.
2. Ask students to imagine that it is the year 3000 and historians are researching the daily lives of students in 2015. What are some things they would need to know about your surroundings to understand your life? Students will need to complete the following questionnaire:

*What do you like to eat?*

*What do you like to wear?*

*What language(s) do you speak?*

*What kind of shelter do you live in?*

*How do you get from one place to another?*

*What kinds of animals can be found in your environment?*

*What kinds of art can be found in your environment?*

*What are your beliefs and rituals?*

*What threats do you face?*



3. After students have shared their responses, ask them to think about places or cities that are very different from what they call home. Have students write a one paragraph response to the following prompt:

How might the characteristics of your daily life be different if you lived in a very different environment? For example, what things would you have to change to survive life in the Arctic? What about in the middle of an overpopulated city like New Delhi, India? What about life in a Southwest coastal tribe? Give at least 5 specific details.

#### Critical Thinking Questions

- How do things like geography and climate affect how we live our lives?
- Did you learn anything new about yourself or about the environment that you explored? If yes, what did you learn?
- What types of environments do you think you wouldn't be able to survive in? Why?

### Play: "First Nations (Part One)"

#### Chorus Soundscapes of the First People

*20 minutes*

1. Place students into groups and assign each group a specific tribe from each region.
2. Students will pretend that they are indigenous people of the 1400s. As a tribe, they must imagine the sounds they might hear in the environment and create a list. Encourage them to be very specific. Each region will have its own "soundtrack" because each region has a very specific set of characteristics. Is their tribe situated near water? What types of bird calls do they hear? What types of animals and insects are around? Is there a snow storm? A raging river?
3. Next students will research the music of their people online and create another list of the types of instruments and sounds heard in the songs. Here are some suggestions and links to begin the search:

**Plains:** Blackfoot, Apache, Cherokee

**Southwest:** Hopi, Pueblo

**Pacific Northwest:** Tlingit

**Upper Midwest (East Woodland):** Algonquin, Dakota

#### Bridge Beat Making

*15 minutes*

Using GarageBand or some other beat-making program, students should work in their tribes to create a 2 minute instrumental soundtrack that is influenced by the instruments found in Native American music and the sounds that would have been present in the natural environment.

#### Critical Thinking Questions

- What particular aspects of the natural environment inspired you? Why?
- What parts of your beat are inspired by your tribe's music?
- Did you learn anything new about that tribe while listening to their music? What?
- If you had to give your instrumental a title, what would it be and why?

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**Samples** If students are looking at Native American creation stories or legends, they can go on to use these instrumentals to write a musical version of those tales.

For the hook activity, students can either discuss their answers in pairs or respond in writing.

What do you like to eat?

What do you like to wear?

What language(s) do you speak?

What kind of shelter do you live in?

How do you get from one place to another?

What kinds of animals can be found in your environment?

What kinds of art can be found in your environment?

What are your beliefs and rituals?

What threats do you face?

# First Nations: Volume Three

Produced by: Eboni Hogan

**Description** In this lesson, students will compare and contrast media portrayals of European expansion into North America and take part in role playing activities to discuss the early interactions between settlers and indigenous people. They will then create an Adobe Voice music video using the First Nations song.

**Essential Question** How did native people and Europeans interact in the early days of European settlement? How did European expansion affect the lives of indigenous people?

**Common Core History/Social Studies**

CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.5, 6-8.6, 6-8.7, 6-8.8

**Danielson**

3B, 3C, 3D, 3E

**Materials Needed** Clip from Disney’s *Pocahontas*, Pocahontas meme, picture of Christopher Columbus, copies of “First Nations (Part Two)” song lyrics & audio, copies of “First Nations, First Interactions” fact sheet, iPads with Adobe Voice, paper and writing utensils

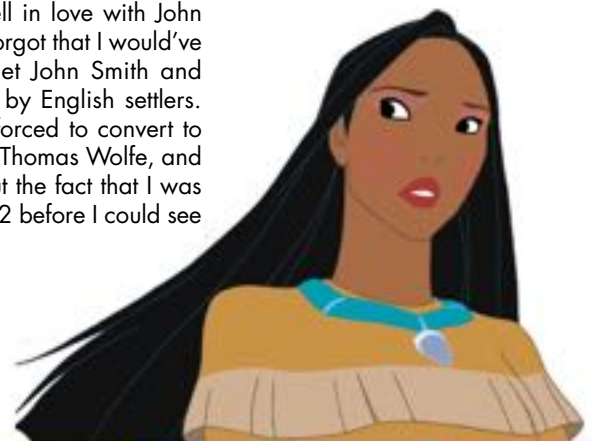
| Roles | Teacher                            | Student   | Teaching Artist                    |
|-------|------------------------------------|---|------------------------------------|
|       | Pocahontas or Christopher Columbus | People of the Arawak, Powhatan, Wampanoag, Wisconsin tribes | Pocahontas or Christopher Columbus |

**Hook In-Role: Meet Pocahontas & Columbus**

20 minutes

1. Play the clip from Disney’s *Pocahontas* and have students discuss what they saw. The clip can be found here: <https://www.youtube.com/watch?v=O-VyCmeO65M>.
2. Show students the Pocahontas meme and read the text, in role, as Pocahontas. Allow for them to discuss. Alternatively, if there is computer access you can allow for students to Google search the name Pocahontas to see the different ways she has been depicted throughout history.

Wait, so Disney says I talked to trees, fell in love with John Smith and lived happily ever after? They forgot that I would’ve been 11 years old when I allegedly met John Smith and that I was kidnapped and held prisoner by English settlers. Did Disney forget the part where I was forced to convert to Christianity, marry an Englishman named Thomas Wolfe, and change my name to Rebecca? How about the fact that I was taken to England and died at the age of 22 before I could see my family again? Oh...okay.



3. Ask students what they know about Christopher Columbus. Fill in any basic information that they don't already know. Then hold up the picture of Columbus and, in role, read the following excerpt from his log book, found in *A Young People's History of the United States*.

“They brought us parrots and balls of cotton and spears and many other things, which they exchanged for the glass and beads and hawks’ bells. They willingly traded everything they owned...they were well-built, with good bodies and handsome features. They do not bear arms, and do not know them, for I showed them a sword, they took it by the edge and cut themselves out of ignorance. They had no iron. Their spears are made of cane. They would make fine servants. With fifty men we could [overpower] them and make them do whatever we want.”

4. Have students try to figure out what Columbus is referring to make predictions about what might have happened next. You can use some of the questions listed below to spark dialogue.

#### Critical Thinking Questions

- How are Pocahontas and John Smith portrayed in the Disney clip?
- What do you think Disney is saying about the interactions between Europeans and native people?
- Did you learn anything new about Pocahontas from the meme?
- What is Columbus describing in the excerpt you heard? What clues did you hear that would lead you to believe that?

#### Inter-textual Questions

- How is the description of Columbus’ first encounter with native people different from the Disney clip?
- Why do you think there is a difference between media portrayal of historical figures and historical fact?
- Can you think of other historical figures portrayed in a Disney film? Are the portrayals accurate? Why or why not?

#### Adaptive Question

- What do you think happened to the people Columbus wrote about? Why do you think that?

### Play: “First Nations (Part Two)”

#### Chorus Students-In-Role: Meet the Chiefs

25 minutes

1. Break students into three groups, representing three tribes that had early encounters with European colonizers: Taino, Powhatan, and Wampanoag. Give each group a “First Nations, First Interactions” fact sheet.
2. After students have studied their fact sheets, tell students that they must imagine that they are members of that tribe, watching these horrific things happen to their people. They must work together to write a short speech in the voice of their tribe’s chief, addressing the settlers. It must use details from the excerpts provided and explain how these interactions are having a negative effect on their people.
3. Each group will choose a representative to read their speech out loud to the rest of the class, in role as a chief of the tribe.

#### Critical Thinking Questions

- How does the music change between part 1 and part 2 of the song? What does the transition symbolize?

- How does the song describe the encounters between indigenous people and Europeans?
- How did it feel to read those excerpts?
- Did you learn anything new or surprising from this activity? What?
- How did it feel to put yourself in their shoes and respond to the Europeans?

Evaluative Question • After reading these excerpts, do you think we should celebrate people like Christopher Columbus? Why or why not?

### Bridge Adobe Voice Music Video

*35 minutes*

1. Working with the same groups from the “chorus” activity, students will use Adobe Voice to create a music video for part two of the First Nations song.
2. They must complete the following tasks to create the music video:
  - Use the First Nations Part Two song as background music.
  - Intersperse lines from their speeches throughout the slides (typed or recorded).
  - Use the Adobe Voice image bank to find images to include in the video, that they feel represent the lyrics.
3. Allow students to share their work with the class and lead a discussion around the details presented in the lyrics and how the music informed their selection of images. You can have students look at keywords in the song and explain how they chose to illustrate those words.

Critical Thinking Questions • Did you learn anything new from seeing the images that you didn’t get from the lyrics? If so, what?  
 • Why do you think you learned more from the images?  
 • If you had to give your music video a title, what would you choose and why?

Adaptive Question • If you had to create a music video for the first part of the song, how do you think it would be different from the one you created today? What kinds of images might you have used?

**Samples** As students are creating their music videos, encourage them to steer clear of stereotypical depictions of indigenous people. If they can’t find an image that is exactly what they’re looking for, they can think more abstractly or use symbols.

Please note, that you can have students study whichever tribes you deem appropriate for the speech writing activity, as long as you can provide them with texts to work with.

# First Nations, First Interactions Fact Sheet

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## Taino Indians

- Tribal Group** Arawak
- Homelands** The Caribbean (Dominican Republic, Haiti, Cuba, Jamaica, Puerto Rico)
- Online Research** <https://en.wikipedia.org/wiki/Ta%C3%ADno>
- Interactions** In the year 1492, Christopher Columbus and ships full of Spanish settlers arrived in the Caribbean. The following is an excerpt from *Young People's History of the United States* by Howard Zinn:

“Columbus’ men searched Haiti for gold with no success. They had to fill up the ships returning to Spain with something, so in 1495 they went on a great slave raid. Afterward, they picked five hundred captives to send to Spain...But too many slaves died in captivity...In a part of Haiti where Columbus and his men imagined there was much gold, they ordered everyone over the age of thirteen to collect gold for them. Indians who did not give gold to the Spaniards had their hands cut off and bled to death...The Spaniards hunted them down with dogs and killed them. When they took prisoners, they hanged them or burned them to death. Unable to fight against the Spanish soldiers’ guns, swords, armor and horses, the Arawaks began to commit mass suicide with poison. When the Spanish search for gold began, there were a quarter of a million Indians on Haiti. In two years, through murder or suicide, half of them were dead...A century later, no Arawaks were left on the island.”

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## Powhatan Indians

- Tribal Group** Virginia Algonquin/ Plains Indians
- Homelands** Virginia
- Online Research** [http://www.bigorrrin.org/powhatan\\_kids.htm](http://www.bigorrrin.org/powhatan_kids.htm)
- Interactions** In 1607, English settlers reached what is now known as Eastern Virginia and built the first permanent English settlement in America, known as Jamestown. The following is an excerpt from *Young People's History of the United States*:

“In the winter of 1609-1610, the English at Jamestown went through a terrible food shortage they called the ‘starving time.’ They roamed the woods looking for nuts and berries, and they dug up graves to eat the corpses. Out of five hundred colonists, all but sixty died. Some of the colonists ran off to join the Indians, where they would at least be fed. The next summer, the governor of the colony asked Powhatan [the chief] to send them back. When he refused, the colonists destroyed an Indian settlement. They kidnapped the queen of the tribe and threw her children into the water and shot them, and then stabbed her. Twelve years later, Indians tried to get rid of the growing English settlements. They massacred 347 men, women and children. From then on, it was total war. The English could not enslave the Indians, and they would not live with them, so they decided to wipe them out.”

# Wampanoag Indians

**Tribal Group** Algonquin/ Plains Indians

**Homelands** Massachusetts & Rhode Island

**Online Research** [https://en.wikipedia.org/wiki/Wampanoag\\_people](https://en.wikipedia.org/wiki/Wampanoag_people)

**Interactions** In 1616, the English first appeared in Wampanoag territory in modern day Massachusetts. Four years later, the Pilgrims arrived. The following excerpt is from an article by the American Indian Heritage Foundation:

“Traders from Europe brought Yellow Fever to Wampanoag territory. The geographical area affected was all of the 69 tribes of the Wampanoag Nation from present day Provincetown, MA to Narragansett Bay; the boundary of the Wampanoag and Narragansett Nations. Fully two thirds of the entire Wampanoag Nation (estimated at 45,000) die. This also represents a loss of as many speakers of the language.

In 1620, the Mayflower arrives in current day Provincetown, MA and then moves across Cape Cod Bay to Pahtuksut (current day Plymouth, MA). The Pahtuksut Wampanoag do not approach the Europeans for another three months for fear of more disease being brought ashore. One interesting fact that you may not know is that the tradition of Thanksgiving was adopted from the Wampanoag Indians interaction with the Pilgrims. However, Chief Metacomet, sometimes known as King Philip, declared war on the Pilgrims. The growing number of English were displacing the Wampanoag Indians and converting them to their faith. Overall, King Philip felt the English were having negative effects on the ways of his tribe. The war only lasted a year, but it was the bloodiest of the Indian Wars, with most of the Wampanoag Indians and their allies, the Narraganset, being killed. Those that were not killed in war fled to other tribes and those captured were either relocated or sold into slavery.”



# Colonialism and Independence

Produced by: James Miles & Eboni Hogan

**Description** This lesson looks at colonialism and the act of paying debts to the Mother Country from both sides of the American Revolution. This lesson juxtaposes the concept of colonialism against that of royalties paid to artists by other artists from whom they sample.

**Essential Question** Can anyone ever be completely independent? How does the structure of our society foster interdependence?

**Common Core** **History/Social Studies**

CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.5

**Danielson**

3B, 3C, 3D, 3E

**Materials Needed** Images of Curtis Mayfield & Kanye West, audio of “Move On Up”, audio of “Touch the Sky”, images of King George III & Thomas Jefferson, laptops (or texts needed for research), “New World” audio & lyrics, paper and writing utensils

| Roles | Teacher         | Student   | Teaching Artist  |
|-------|-----------------|-----------|------------------|
|       | King George III | Reporters | Thomas Jefferson |

## Hook **Listening Party**

*10 minutes*

1. Display an image of the singer Curtis Mayfield and play a portion of his song, “Move on Up.” Tell students to pay close attention to the instrumentals and ask them if this song reminds them of another song that they know. They may or may not be familiar with the Kanye song but that’s alright.
2. Display a picture of Kanye West and then play a portion of his song, “Touch the Sky.” Have students discuss what they have heard, using the questions below.

Critical Thinking Questions

- Did you recognize either of these songs?
- Do you think Kanye’s song sounds similar to Mayfield’s? In what ways?
- Which song do you think was made first? Why do you think that?

Evaluative Questions

- If Kanye sampled the Mayfield song, should Kanye have to pay the Mayfield estate? If yes, for how long?
- If I told you that every time “Touch the Sky” was played, the Mayfield estate gets up to 50% of the residuals, do you think that is fair? Why or why not?

Inter-textual Questions

- How does this circumstance relate to the term “taxation without representation?”
- If these artists represented countries during the Colonial Period, which artist would be England? Why?

**Play: “New World” song**

## Chorus In Role Script Writing

25 minutes

1. Hold up a picture of King George III and read the following script to students in role:

“It is I, King George III. My loyal subjects of the United States. I must tell you that in my hometown of England, we are desperate for money. YOUR money. Because you are my subjects and your land was founded in my name, I am raising the amount of taxes that you must pay me. We will begin to tax anything that you are trading, so that a portion of your income feeds the Mother Country. And who wouldn’t want to keep their dear Mother Country well fed? It is the best country in the world, after all. Remember, you are my children and must do what I say.”

2. Allow for students to reflect on what they have just heard. They can react, in role as U.S. citizens of that era.
3. Hold up (or have the teaching artist or another student) hold up the photo of Thomas Jefferson and read the following script, in role:

“We should not be beholden to any other country! We have no one in England representing our colonies so why should we pay taxes? If we are ever going to be a country to be reckoned with, then we need to stand on our own two feet. Stand up to oppression and tyranny! We will fight for our independence. Now who is with me?”

4. Split students into 4 small groups assigning each group a major event that led to the American Revolution. Here are some suggested events and resources for students to use or feel free to use your own texts:

The French Indian War - <http://www.ushistory.org/declaration/related/frin.htm>

The Boston Massacre - <http://www.ushistory.org/declaration/related/massacre.htm>

The Stamp Act - <http://www.history.org/history/teaching/tchcrsta.cfm>

Intolerable Acts - <http://www.ushistory.org/declaration/related/intolerable.htm>

5. Each group must conduct research to discover how and why their assigned event, led to the American Revolution. Working together, they must take notes on specific details and key figures and then write their own short “in role” script. Each group will pick a representative who will present their findings to the rest of the class, in role, as a key figure in that event.

### Critical Thinking Questions

- What did King George’s declaration mean for the people of the colonies?
- Were his demands fair? Why or why not?
- What are the colonies that were of interest to King George? Why was he interested in those colonies?
- What were some of the events that led up to the American Revolution?
- Do you think this war was necessary? Why or why not?

### Inter-textual Question

- What kinds of circumstances would provoke you to go to battle in a war? Why?

## Bridge Strike A Pose: Colonial Style

15 minutes

1. Working in the same groups as before, groups must work together to create tableaux that reflect the event they were responsible for researching. Each student must play a

role in the picture.

2. Have each group share their tableau with the class. The rest of the class will have to guess what is happening in the frozen picture and identify the roles each student is playing.

Critical Thinking Questions

- What did you see? What events were represented?
- What was the mood of each tableau?
- What did you learn today about the American Revolution?
- How do you think the British felt after the Revolution? Why?

Predictive Question

- What would've happened to the colonies if they never revolted?

Inter-textual Questions

- Do you think popular artists should stage a similar revolt against paying royalties to the artists that they sample? Why or why not?
- How do you think the artists that have their music sampled feel? Why do you say that?

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**Samples** As with any in role experience, feel free to employ the use of costumes. This doesn't have to be anything elaborate. A scarf or crown suggests character just enough that it peaks students' interests and invites them in on the journey.

# Constitutional Conventions

Produced by: James Miles

**Description** This lesson examines the role of choice and power in the federal and state governments through two exciting activities and role playing exercises.

**Essential Question** Who should hold more power? The federal government or state government?

**Key Ideas** 7.8 A Nation Divided: Westward expansion, the industrialization of the North, and the increase of slavery in the South contributed to the growth of sectionalism.

**Common Core** **History/Social Studies** **Danielson**  
CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.6, 6-8.8 3B, 3C, 3D, 3E

**Materials Needed** “Constitutional Conventions” lyrics & audio, images of Randolph & Paterson, paper and writing utensils

| Roles | Teacher                  | Student                   | Teaching Artist      |
|-------|--------------------------|---------------------------|----------------------|
|       | Governor Edmund Randolph | William Paterson, Hye Men | Randolph or Paterson |

**Hook** **The Great School Lunch War**  
*10 minutes*

1. Split the class into small groups. Each group will represent a state in the Union. Ask students the following question. They must all agree on one answer:

*Prompt:* If we could have anything added to your current school lunch menu, what would it be?

2. A representative from each group explains what meal they chose and why. Write each group’s suggestion on the board. After each group has shared their ideas, the entire class must vote on only one option.
3. Inform the students that the ultimate decision is up to them. Tell them it doesn’t matter how they feel about the choice because they’ll have to eat it or go hungry. Then announce that you have decided the new school lunch will be spinach salad with quinoa, pomegranate seeds, jicama, soy crisps, and fat free vinaigrette (or some other option that will surely incite a riot in a middle school). Have students reflect on their feelings by using some of the following questions.

- Critical Thinking Questions
- Who has all the power in the room?
  - How did the decision make you feel? Why?
  - Was it fair? What would make it fair?

- Inter-textual Question
- How is this similar to how Congress operates?

## Play: “Constitutional Conventions” song

### Chorus Hype Man

20 minutes

1. After students have discussed the content and key words from the song, hold up an image of Governor Randolph and read the following script in role. Then ask students the questions that follow to ensure comprehension of the script:

“My people of Virginia, we have suffered tragedy after the war. We are in debt to the very country we fought during our revolution. Because we have no strong centralized government, we have no way to collect taxes to build up our new country. Our country will not survive without taxing everyone. Those taxes would go to our military, education, and, to helping unite us as a nation. The Virginia Plan called for a strong national government with both branches of the legislative branch apportioned by population. The plan will give the national government the power to legislate ‘in all cases in which the separate States are incompetent’ and even have a proposed national Council of Revision, which would have the power to veto state legislatures.”

#### Critical Thinking Questions

- How does this affect the people of the United States, if this is approved?
- Would you approve this?
- What does the word “apportioned” mean?

2. Now hold up an image and read (or have the teaching artist or a student read) the following script, in role, as William Paterson, then ask students to discuss using the questions that follow:

“I disagree! I think states should be in control of their own finances and government. After all, New Jersey is a smaller state than Virginia, or even our neighbor, New York. How we will compare in our power? The Virginia Plan is “meant to abolish the state governments, altogether.” I would like to limit federal powers and create no new Congress. Instead, the plan should be to enlarge some of the powers of the state Congress. We want equal voting power; equal suffrage in the legislative branch. The legislative branch does what? That’s right. Law-making. We deserve to be in on that too!”

#### Critical Thinking Questions

- What is William Paterson proposing in this speech?
  - What is the difference between the New Jersey plan and the Virginia Plan?
  - What are the benefits? What are the drawbacks?
  - How would this affect people in the US colonies, if either plan were approved?
3. Divide the room into two distinct areas and ask for students to choose which of the two plans they would stand behind. The teaching artist (or the student who read the script) will play Paterson and you will stand with the other student and play Randolph.
  4. Both groups will have 5 minutes to come up with a list of reasons why they prefer the plan they chose. They must use specific details. Then the groups will take turns being hype men for their plan and their leader. Much like a hype man in hip hop supports the main rapper with interjections and exclamations that serve to bolster the “hype” about the rapper, students will choose a representative or representatives who will introduce their leader and his ideas to the world in classic, enthusiastic hype man style.

## Bridge Federal vs. State

*20 minutes*

1. Each student will review an issue and decide if the issue should be resolved federally or on a state level. You can assign the issues or allow for students to choose one from a list. Some issues include but are not limited to:
  - Illegal immigration: <http://goo.gl/u3xW71>
  - Marriage Equality: <http://goo.gl/plRwp0>
  - Gun Control: <http://goo.gl/ncY00X>
2. Each group must analyze one of the issues through online research and write a response that defends their decision of whether their issue should be resolved on a federal or state level. Students must use evidence from the articles provided. They can then share their responses with the class.

### Critical Thinking Questions

- What stood out to you in the arguments? Why?
  - Did anything you heard change your mind about a particular issue? Why or why not?
  - How did this exercise increase your understanding of federal versus state decisions?
- 

### Samples

For the Hype Man activity, students can be required to read a text in their groups to gather more evidence for their hype man spiel.

# Constitutional Principles

Produced by: James Miles & Eboni Hogan

**Description** This lesson explores the principles of checks and balances through the lens of contemporary issues and invites students to create a video.

**Essential Question** Why are measures of accountability needed to sustain a civilized form of government?

**Key Ideas** 7.4 Historical Development of the Constitution  
7.5 The Constitution In Practice

**Common Core** **History/Social Studies** **Danielson**  
CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.4, 6-8.7 3B, 3C, 3D, 3E

**Materials Needed** Image of fictitious character, sticky notes, laptops, tablets, “Constitutional Principles” lyrics & audio, paper & writing utensils

| Roles | Teacher   | Student                       | Teaching Artist |
|-------|-----------|-------------------------------|-----------------|
|       | President | Legislative & Judicial Branch | Justice Marbury |

**Hook** **Spotlight**  
15 minutes

1. Project an image of the character Tony Montana in *Scarface* or some other fictitious, all-powerful, corrupt character from film or television. Other ideas can be Lucious Lyon or Cookie Lyon (*Empire*), Bishop (*Juice*), Don Vito (*The Godfather*), or Darth Vader (*Star Wars*). Have students write words to describe that character on sticky notes and place them around the image. Read the sticky notes out loud and have students discuss the image using some of the questions below.
2. Ask students to use laptops, tablets or their phones to find an image of a real life person (alive or dead) who exhibits some of those same qualities. Have them share their images and discuss what qualities these people share with the character that was discussed.
3. Read the following statement in role as a president.

“I am the President of the United States of America. I have all the power. No one can stop me! I make all the rules and you just follow them. I punish whoever I want. I get to choose who I work with. And there’s nothing you civilians can do about it.”

- Critical Thinking Questions
- Is this how the presidency actually works?
  - What does the word “power” mean? Is having too much power a bad thing?

- Inter-textual Questions
- Would you any of the fictitious characters we looked at make good presidents? Why or why not?
  - What would you do if you were the president and had all that power?
- Predictive Question
- What might happen if the president did have absolute power over a country?

### Play: "Constitutional Principles" song

#### Chorus Checks & Balances

*15 minutes*

1. Split students into 2 groups. Each group represents either the Legislative or Judicial branch. Groups will need to figure out the role of their branch of government in creating a new law. They can use this resource to guide their research.

**<http://kids.usa.gov/three-branches-of-government/index.shtml>**

2. Present students with an issue that directly affects them, such as not having YouTube access in schools. The Legislative branch will have 3 minutes to come up with a proposition for a new law addressing that issue. For example, students might propose that legally, every student must have access to YouTube. The Judicial branch will come up with a series of guidelines around that law. For example, YouTube can only be accessed on Fridays between the hours of 11:30am and 1:30pm and only by 8th graders.
3. After the groups have presented their ideas, read the following statement, in role, as Justice William Marbury. You can flesh out this script by adding details that address the exact proposal of your students. Explain exactly why you are not in support of their law. Then have students reflect on what that process was like:

"I hereby call this law unconstitutional. Therefore, I will strike it down and nothing can overturn my verdict."

- Critical Thinking Questions
- How does it feel to have the judge tell you that your law was unconstitutional? Do any of you agree with the judge?
  - Is it fair that another branch might have the power to shoot down a law before it passes? Why or why not?
  - Why do you think we have a system of checks and balances?
  - How do the branches of government serve to maintain those balances?

#### Bridge Emoji Tales

*25 minutes*

1. Students will work in small groups or with partners. Each group will receive an iPad.
2. Students will create an Adobe Voice video that details that process of passing a bill into a law. The story of this journey must be told completely in emojis or other basic symbols. They can narrate the journey and add background music.

- Critical Thinking Questions
- What did you learn today?
  - Did telling the story of the passing of a bill through emojis make it easier to remember? Why or why not?

- Inter-textual Questions
- What laws would you pass if you had total control? Why?



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**Samples** There are many online resources to help students explore the process of passing a bill into a law. You might have them perform a writing task before making their video so that you can assess their understanding of the steps.

If there is no access to iPads, you can print out a bunch of emojis and have students make their selections and arrange them on a wall, then narrate the process.

# Constitutional Amendments

Produced by: James Miles

**Description** Students will examine the Bill of Rights through the lens of one of the USA's most notorious gang members, Al Capone.

**Essential Question** Why do we need the amendments? How do the amendments affect us?

**Key Ideas** 7.4 Historical Development of the Constitution  
7.5 The Constitution In Practice

**Common Core** **History/Social Studies** **Danielson**  
CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.6, 6-8.8, 6-8.9 3B, 3C, 3D, 3E

**Materials Needed** Images for Gallery Walk, tape, index cards (with descriptions of amendments), "Amendments" audio & lyrics, paper and writing utensils

| Roles | Teacher                       | Student | Teaching Artist |
|-------|-------------------------------|---------|-----------------|
|       | Judge Wilkerson,<br>Al Capone | Juror   | Capone          |

**Hook** **Fresh Connections**  
*10 minutes*

1. Before class, prep the room by taping up pop culture images that depict different amendments. See the image following image for an example.
2. Give each student an index card with an amendment number and explanation of that amendment. Students must walk around and paste the amendment number card to its corresponding image.

Critical Thinking Questions

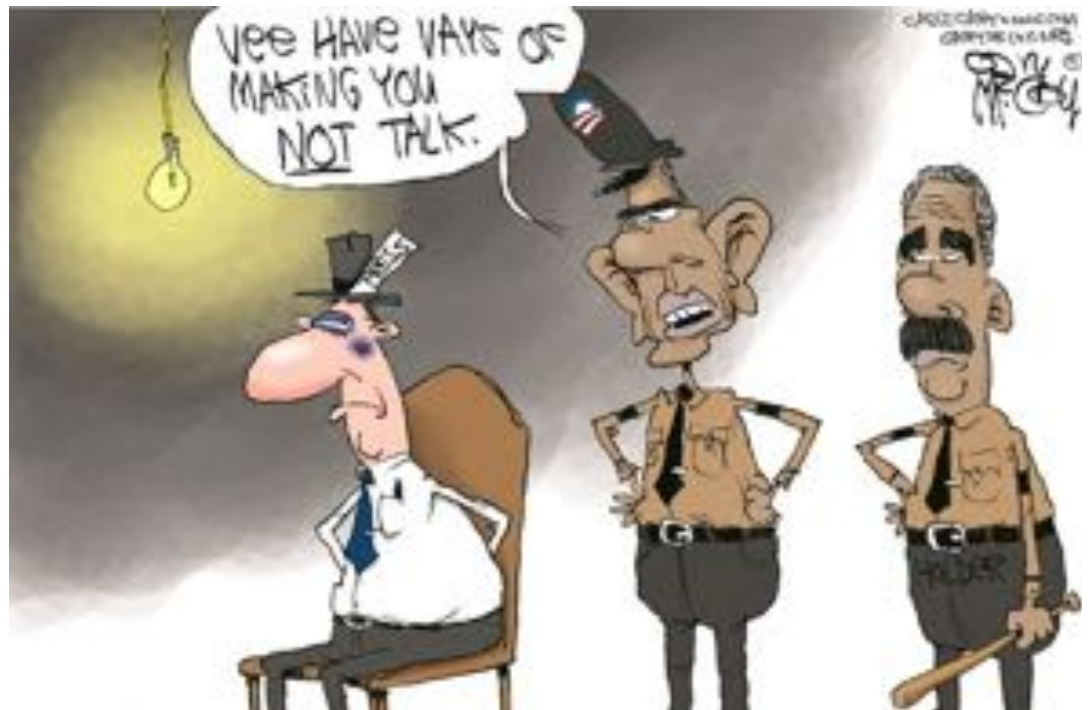
- What did you see?
- Was it easy to match the amendment description to the picture?
- Are you familiar with any of these amendments? Which ones?

Inter-textual Question

- Why do you think we have amendments?

**Example:**

For more examples visit:  
<https://goo.gl/KBA1eu>



**Play: "Amendments" song**

**Chorus Student-In-Role: The Jury**

*7 minutes*

1. Inform students that they will act in role as jurors in the case of notorious gangster, Al Capone, who was accused of not paying his taxes. They can read the following account or be presented with another appropriate text:

**<http://law2.umkc.edu/faculty/projects/ftrials/capone/caponeaccount.html>**

2. In role as Judge James Wilkerson, read the following script:

“Here is what you are charged with, Capone. Tax evasion. However, I would like to put you in jail for ALL of the crimes that you committed, including murder and bootlegging. Which amendments have you not broken?! I wish I could evoke the 3rd Amendment, break into your home, and have some troops stationed there because we are at war with you!”

3. Have the teaching artist or a student read the following script, in role as Al Capone:

“Hey I’m just a businessman like any of you. Look at the papers that I gave you! I run an operation and if people try to take it from me, I defend myself. Is it not legal to own a weapon? Which amendment is that breaking? Actually, I want to know if the judge broke the 8th and 9th amendments. Huh? Tell me!”

4. Students must decide which amendments were broken, by whom, and whether it should be a federal or state trial.

**Critical Thinking Questions**

- Is the case fair? Why or why not?
- Why do you think there was a case?
- Would you choose to prosecute Capone? Why or why not?

## Bridge Fresh Perspectives

20 minutes

Students must present to the judge (that would be you), as if they are all jury foremen. Using evidence, they should identify which amendments were broken by Al Capone and why.

### Critical Thinking Questions

- What Amendments were broken? Please use evidence to support your claim.
- What makes Capone a criminal?
- Do you feel like you have better understanding of some of the Amendments? Why or why not?

### Inter-textual Questions

- What would have happened if Capone were a person of color? Why?
- What would have happened if Capone were a woman? Why?
- What do you think is the impact of this trial on contemporary crime? Why?

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### Samples

The 'Teacher-in-Role' sections can be replaced with only reading the information about the case. This activity can be facilitated like a mock trial, as if Capone were on trial and the students were members of the prosecution.

Here is another resource for students to use:

<http://www.nytimes.com/learning/general/onthisday/big/1017.html>

# Western Migration

Produced by: James Miles

**Description** This lesson examines how the United States' growing power negatively affected what made it unique in the 1800's.

**Essential Question** How much is enough? Will the U.S. ever be content?

**Common Core** **History/Social Studies**

CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.6, 6-8.8

**Danielson**

3B, 3C, 3D, 3E

**Materials Needed** "Western Migration" audio & lyrics, laptops, "Royals" worksheet, and writing utensils

| Roles | Teacher       | Student         | Teaching Artist |
|-------|---------------|-----------------|-----------------|
|       | John Marshall | Chief John Ross | n/a             |

**Hook** **Rock, Paper, Scissors Ultimate Championship**

*10 minutes*

1. Review the rules of Rock, Paper, Scissors:

**Rock beats Scissors**

**Scissors beats Paper**

**Paper beats Rock**

2. The game is played between two people using their hands to signify the different objects. The battle always begins with both participants saying, "Rock, Paper, Scissor, Say Shoot" at the same time. When the word, "Shoot" is said, each student shows their hand gesture.
3. For this game the loser of the each battle (3 rounds) must cheer for the champion as they find another partner to battle. The losers of the rounds will continue to follow the winner to his/her next match until there are only two contestants left to face off, each with their own cheer squad. Winner of the final pairing gets all the glory.

**Critical Thinking Questions**

- How did this game make you feel?
- If you won, how did it feel to have everyone shout your name?
- If you lost, how did it feel to have to cheer for someone else?

**Analytical Questions**

*Please ask one of the following*

- Is it important to always win?
- Was this game a skill based game or a luck based game? Why or why not?

**Predictive Questions**

*Please ask one of the following*

- What would happen if we did this exercise throughout the entire school?
- What do we need to do dominate the rest of the school, or neighborhood?

**Play: "Western Migration" song**

## Chorus In-Role: Meet Marshall & Ross

5 minutes

1. Read the following script, in role as John Marshall and then ask students the following questions:

“After the War of 1812, we gained more independence and established the U.S. as a nation to be reckoned with. Our industry is growing and competing with England. We Americans are no longer held to the traditions of England and Europe. We need not be remembered for our fathers’ names, but because of what we accomplish right now. Farming and land is essential to upholding the American dream. So I, a firm believer in the power of the federal government, want people to explore these lands to the west and south. Build new settlements in the name of the USA. Tariffs against England are raised so that our goods will be homegrown. American. This is our land.”

### Critical Thinking Questions

- What do you think of Marshall’s speech?
- What did Marshall want for the U.S.? Why?
- How do you feel about the statement, “This is our land”?
- Is it fair for Marshall to propose further expansion?

### Inter-textual Questions

- How is this related to the Rocks, Paper, Scissors Championship?
- Could that same speech be made today? Has it been? When?

2. Now, have the teaching artist or a student read the following script, in role as Chief John Ross of the Cherokee Nation:

“Your land? It is not your land to take. We were here before you. Our people were born here and President Jackson is taking our land away because we are not Christian and dress differently than you. Shame! I am from one of the Five Tribes of Georgia and I want everyone to sign a petition against this so-called westward expansion. My family has lived here for a thousand years and your people have brought nothing but guns, disease and death. Please leave us be!”

### Critical Thinking Questions

- Do you agree with the Chief? Why or why not?
- What do you remember about Native American and European interactions from other lessons?
- Is Chief Ross’ claim of land ownership right?

### Inter-textual Question

- If this were a game of Rock Paper Scissors, should Chief Ross cheer for the United States, just because he and his people are technically the first Americans?

## Bridge Fresh Parody

25 minutes

1. Divide students into small groups that represent either Mexico or Louisiana.
2. Give students copies of the “Royals” Worksheet. Using the resources listed below, have each group remix the lyrics by filling in words or phrases that reflect how Western Migration affected their economy, language, and people.

- Mexico: <http://goo.gl/8TlvIO>
- Louisiana: <http://goo.gl/Ca52Ki>

Analytical Question • Why do you think the USA is a superpower, today, based on what we learned about this time in history?

Inter-textual Questions • Would it still be a superpower if the nation was smaller? Why or why not?  
• Do you know anyone that has desire to gain more power? If so, what are they doing to expand their power?  
• How did western expansion affect these places and people? Why?

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**Samples** As there are two ‘Teacher-in-Role’ sections to this lesson, a student can be asked to read aloud the Chief Ross portion. Another option is that the students individually read one of Justice Marshall’s speeches.

# Royals

by Lorde



I've never seen a \_\_\_\_\_ in the flesh  
 I cut my \_\_\_\_\_ on \_\_\_\_\_ in the \_\_\_\_\_  
 and I'm not proud of my \_\_\_\_\_,  
 In a torn up town no \_\_\_\_\_

But every song's like  
 Gold teeth, Grey Goose, \_\_\_\_\_ in the \_\_\_\_\_  
 Blood stains, ball gowns, \_\_\_\_\_ the \_\_\_\_\_  
 We don't care  
 We're driving \_\_\_\_\_ in our dreams  
 But everybody's like  
 \_\_\_\_\_, \_\_\_\_\_, diamonds on your timepiece  
 \_\_\_\_\_, islands, tigers on a gold leash  
 We don't care  
 We aren't caught up in your love affair

And we'll never be royals  
 It don't run in our blood  
 That kind of \_\_\_\_\_ just ain't for us  
 We crave a different kind of buzz  
 Let me be your ruler  
 You can call me \_\_\_\_\_ and baby I'll rule  
 let me live that fantasy



# A Nation Divided: Volume One

Produced by: Eboni Hogan

**Description** Through an exploration of images, music and literature, students will gain an intimate understanding of the atrocities of American slavery before the Civil War.

**Essential Question** What hardships did enslaved people face under the conditions of slavery?

**Key Ideas** 7.8 A Nation Divided: Westward expansion, the industrialization of the North, and the increase of slavery in the South contributed to the growth of sectionalism.

**Common Core** **History/Social Studies** **Danielson**  
CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.4, 6-8.5, 6-8.6, 6-8.8, 6-8.9 3B, 3C, 3D, 3E

**Materials Needed** Printed images for Graffiti Walk, tape, sticky notes, audio from *Unchained Memories*, copies of slave codes, copies of *Uncle Tom's Cabin* passages, laptops, paper and writing utensils.

| Roles | Teacher              | Student | Teaching Artist |
|-------|----------------------|---------|-----------------|
|       | Augustine St. Claire | n/a     | n/a             |

## Hook Graffiti Walk & One Word Cypher

15 minutes

1. Before class begins, prep the room by hanging up images of the American slave trade. Suggested images can be found here: <https://goo.gl/7Cuqh7>

Also, prepare to play the audio from the following link: <https://goo.gl/zAI6sG>. There is the option to play interviews from formerly enslaved people, or an excerpt from the film “Unchained Memories.”

2. When students enter the classroom, they should be given a few sticky notes. They will examine each image and write responses to the ones that they are most moved by.
3. Read aloud some of the responses. Then have students stand in a circle. Ask them to describe how the images make them feel, in one word. Clap out a steady beat. Going around the circle, each student will say their one word response, while remaining on beat.

- Critical Thinking Questions
- What did you see? What did you hear?
  - What time period do these images represent?
  - Who is being oppressed in these images?
  - What kinds of atrocities are depicted in these images?
  - What do you think life was like for a black person living under the conditions of slavery?

- Inter-textual Questions
- Where are your ancestors from?
  - Do you think any of your ancestors lived under conditions such as these?

### Chorus Analyzing the Slave Codes

20 minutes

1. Students will have 5 minutes to create a list of all of the freedoms they enjoy and things they are glad to be able to do. For example, taking long showers or hanging out with friends.
2. Have students pair up and exchange their lists with their partners.
3. Distribute printed copies of a set of “slave codes” to each student and have them read through them with their partners. Because different states had different codes, there are many to choose from. There are versions available on the Library of Congress website (<https://www.loc.gov/>) and in the NYS Social Studies Field Guide. This link (<https://goo.gl/4nVTrq>) summarizes the Alabama Slave Codes. Explain that slave codes were a series of laws that were used to support and regulate the institution of slavery in order to maintain control of enslaved people, discourage uprisings and provide guidelines for slave owners.
4. Students will then look at their partner’s list of freedoms and cross off any that would be prohibited by the slave codes. They will then give the list back to their partner and discuss why each item was deemed unlawful and if there was a punishment described, what it would be.

### Critical Thinking Questions

- What was the purpose of the slave codes?
- What rights did slaves have according to the slave codes?
- What obligations did slave owners have based on the slave codes?
- What were some restrictions put on free people of color?
- What is the difference between a freed slave and a free person of color?
- What were some of the legal punishments mentioned in the codes?
- How did it feel to be told that many of things you enjoy doing, would be prohibited?

### Evaluative Questions

- What happens to a person when they have all of their liberties taken away?
- Do you think Americans are still affected by the years of slavery? Why or why not?

### Bridge Scoring *Uncle Tom’s Cabin*

25 minutes

1. Read the following excerpt from *Uncle Tom’s Cabin*, in role as slave owner, Augustine St. Claire. Then have students discuss the excerpt, using some of the questions listed below:

“I declare to you, it’s no sort of use to talk or to feel on this subject, but I declare to you, there have been times when I have thought, if the whole country would sink, and hide all this injustice and misery from the light, I would willingly sink with it. When I have been travelling up and down on our boats, or about on my collecting tours, and reflected that every brutal, disgusting, mean, low-lived fellow I met, was allowed by our laws to become absolute despot of as many men, women and children, as he could cheat, steal, or gamble money enough to buy, — when I have seen such men in actual ownership of helpless children, of young girls and women,— I have been ready to curse my country, to curse the human race!”

2. Break students into groups and assign each group one passage from *Uncle Tom's Cabin*. These passages can be found here: <https://goo.gl/XeOP9Q>
3. Each group will read their passage and write a summary.
4. Students will then come up with at least one song (this can be from any era and any genre) that they believe could serve as a soundtrack for that passage. They should take into account the tone of the passage and what atrocities are being described. If possible, have students find the song online but if they cannot access the audio, have them find a copy of the lyrics.
5. Each group will present their summary to the class and then share what song they selected as a soundtrack and describe why. They can play the song, share the lyrics and discuss what connections they made between the text and the music.

#### Critical Thinking Questions

- How does Stowe describe slavery in the passages you read?
- Did anything surprise you in her descriptions of slavery?
- Why might *Uncle Tom's Cabin* have changed people's opinions about slavery?
- Why did your group select that particular song to accompany your passage?
- Why do you think a white woman like Stowe would've written a story like this?

#### Evaluative Questions

- Do you think it's possible for white people to accurately tell the stories of black people? Why or why not?
- Does art have the power to incite rage or violence? Why?

#### Inter-textual Question

- Have there been things that you have read or viewed recently that opened your eyes to something horrible happening in the world? What? How did it feel to make that discovery?

#### Samples

This lesson plan can be stretched out over the course of several sessions. Each section can be looked at in a more in depth way, allowing for critical dialogue around this subject; dialogue that students might not otherwise have the opportunity to engage in. Often, the subject of slavery is seen as an accessory to conversations about the Civil War. In honoring the population we serve, we think it is imperative that students see slavery for what it truly was. These truths can create tension and are almost impossible to explore objectively, but that doesn't make it any less important to discuss than other periods of history.

Whenever possible, resist the urge to use the term "slave" (unless it is written into the text you are using) and encourage students to do the same. The preferred term is "enslaved person" because it acknowledges their humanity and grants the individuals an identity, without reducing them to the role they were forced to play in society. This may seem like a small deviation but it is incredibly powerful.

# A Nation Divided: Volume Two

Produced by: James Miles & Eboni Hogan

**Description** Students will examine the factors that led to the American Civil War by juxtaposing the ongoing clash between the Crips and the Bloods and participating in a Story Whoosh activity.

**Essential Question** What were the causes of the Civil War?

**Key Ideas** 7.8 A Nation Divided: Westward expansion, the industrialization of the North, and the increase of slavery in the South contributed to the growth of sectionalism.

**Common Core** **History/Social Studies** **Danielson**  
CCSS.ELA-LITERACY.RH.6-8.1, 6-8.2, 6-8.3, 6-8.4, 6-8.5, 6-8.6 3B, 3C, 3D, 3E

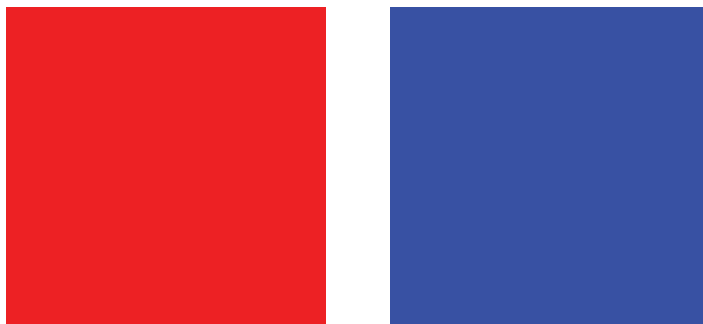
**National Core Arts Standards** MA:Cn.10.1.7b  
Explain and show how media artworks form new meanings and knowledge, situations, and cultural experiences, such as learning, and new information

**Materials Needed** Crips & Bloods images, “A Nation Divided” audio & lyrics, printed scripts for Story Whoosh, images of Abraham Lincoln & General Lee, copies of primary texts, scissors, glue, paper and writing utensils.

| Roles | Teacher  | Student                                    | Teaching Artist |
|-------|----------|--|-----------------|
|       | Narrator | Lincoln, Abolitionists, Anti-abolitionists | Robert E. Lee   |

**Hook** **Bloods vs. Crips**  
*7 minutes*

1. Have the class brainstorm a list of things they think of when they see the following colors:



2. Project the following picture onto the board and have students discuss what they see, using the questions below.



**Play: “A Nation Divided” Song**

Look and say aloud the bold words. What are words you may or may not know?

**Chorus Story Whoosh**  
*25 minutes*

1. Clear a space in the classroom and have students stand in a circle. Begin by reading the following script. You do not have to read this in role:

“Let’s all take a step back in time. In order to time travel, we must all turn around once and say, “WHOOSH.” Then we will be where we need to be for this story to be told.”

**Students turn and say, “WHOOSH.”**

It is the year 1607. Some English sailors have just purchased 20 African men and women from the Dutch. They have told the Africans that they will work for a number of years and then they will be freed. Do you think this happened? Open your hands, gaze into your magic globes and tell me what you see happening to these African captives instead.

**Have students describe their “predictions.”**

Let’s all turn and say, “WHOOSH.”

**WHOOSH**

It is 1663 and we are in Maryland, a new colony. A judge here has decided that these enslaved people will remain slaves for the rest of their lives and their children will also

be slaves. In England, the rule was that enslaved people were granted freedom if they converted to Christianity. If you were being held captive as a slave in England, would you convert? Why? Do you think this judge will make the same rule in Maryland? Why or why not?

## **WHOOSH**

Between 1777 and 1783, the states of Vermont, Pennsylvania, and Massachusetts abolish slavery. Do you know what the word “abolish” means? Can we come up with a physical gesture that represents that word? Let’s all make that gesture together. Can I have 3 volunteers to play representatives from Vermont, Pennsylvania and Massachusetts? Reps, can you explain to me why you have decided to abolish slavery? How will you get anything done without free labor?!

## **Have the reps explain the decision and then...WHOOSH**

In 1787, the Constitutional Convention was held in Philadelphia and Northern states expressed their belief that slaves were property and should not be counted towards how many representatives a state was allotted in the House. In other words, they didn’t think the South should have more representatives simply because half of their population was made up of enslaved people. This just in! The Supreme Court has made a decision. I need someone who can rep the Supreme Court.

## **Choose a rep and have that student read the following script:**

*“Representatives and direct Taxes shall be apportioned among the several States which may be included within this Union, according to their respective Numbers, which shall be determined by adding to the whole Number of free Persons, including those bound to Service for a Term of Years, and excluding Indians not taxed, **three fifths of all other Persons.**”*

Can I have a translator who can read this so we understand the Three-Fifths Compromise a little better?

## **Choose another student and have them read the following script:**

*“We have decided that representatives will be chosen by the amount of free people living in the state and slaves will only count as 3/5ths of a human being. Since they are property, they cannot be treated like they are actual citizens.”*

What does a statement like this say about how whites saw enslaved people? How does it make you feel?

## **WHOOSH**

Fast forward to 1845. The Nat Turner Rebellion has already happened. Nat Turner was an enslaved man who led an attack that killed 60 whites. Meanwhile, the Underground Railroad is leading slaves to the North, spearheaded by the fearless, the elusive, Harriet Tubman. Frederick Douglass has published his autobiography. Black people are trying to make big moves around here! They are tired of being treated like cattle. People are beginning to see how awful slavery is and taxes are put in place to shame the South and raise capital for the U.S., which now has 28 states. Half of those states are free states, where slavery is illegal and the other half, are slave states.

**WHOOSH... Choose a student to hold up an image of Abraham Lincoln and read the following script:**

*“My name is Abraham Lincoln, 16th president of the United States. I want to unite this country. The South has tried to set up its own government because they think they shouldn’t have to pay taxes on the people that they own. They want their slaves counted so that they will have more representatives in the House but don’t want to pay their taxes! Unacceptable. Paying taxes is what makes our economy strong. Take a look into your magic globes again and see what our country becomes by the time you are born. See all the skyscrapers and railroads? See all of the cities that have risen? All of the wealth and technology? Who wouldn’t want to be a part of building that nation?! The Union must fight any traitors to the USA.”*

**WHOOSH... Have the teaching artist hold up an image of Robert E. Lee and read the following script:**

*“I am General Robert E. Lee and I ain’t paying taxes on something I already paid enough for! You know how much it costs to keep slaves? Look, black people are only 3% of the population up north so outlawing slavery is no big deal for y’all. Black folks make up 57% of the population of South Carolina! Down here, there are more of them than there are of us. What would happen if we let all those Negroes loose? They wouldn’t know what to do with themselves. We are the superior race and it is every Christian’s duty to look after the Negroes. The bottom line is, our economy depends on cotton, tobacco and sugar. Which one of y’all DOESN’T like sugar? How about cotton sheets? There ain’t enough of us white folks to do all that work. If slavery is outlawed, the South dies!”*

Does any of what Lee is saying make sense economically? Why or why not? Is it moral? What do you think happens next?

**Students answer the questions and then...WHOOSH**

So began the American Civil War in the year 1861. This bloody war lasted 4 years with Union soldiers from the North battling Confederate soldiers from the South. Some formerly enslaved men joined the Union army to fight. Even Harriet Tubman got in on the action, serving as a nurse, cook and spy for the Union. The North had more soldiers and newer technologies, so they were ultimately victorious. The war ended in 1865 shortly after General Lee and his army of Confederate soldiers surrendered to Union troops. Does anyone know what happened to President Lincoln a few months later? He was assassinated by an anti-abolitionist while enjoying a night out at the theater.

- Critical Thinking Questions
- What did you learn from this Story Whoosh?
  - About how many years did we travel during this Story Whoosh?
  - What figures did you meet during this Story Whoosh? What happened to them after the war?
  - What role does religion play in this narrative?
- Predictive Questions
- After the Union won the Civil War, what changes do you think they made to the country, based on their viewpoints expressed in this Story Whoosh?
  - How do you think the lives of enslaved people changed after the Civil War?
- Inter-textual Questions
- How is the conflict between the Bloods and the Crips similar to the conflict between the North and the South?
  - Do you think we should have to pay taxes as citizens of this nation? Why or why not?

## Bridge Chopped & Screwed

35 minutes

1. Provide students with 2 primary texts, glue and scissors. One primary text should include the views of an abolitionist and the other should be from a pro-slavery perspective.

### Abolitionist (Suggested Text)

“I am a believer in that portion of the Declaration of American Independence in which it is set forth, as among self-evident truths, that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness. Hence, I am an abolitionist. Hence, I cannot regard oppression in every form – and most of all, that which turns a man into a thing – with indignation and abhorrence.” - W. L. Garrison

### Pro-Slavery (Suggested Text)

“The slave system of Virginia gives much more command and control of labor in a new country of sparse population, and makes it continuous in effort, and therefore, even if slower and less effective for short times of actual employment, it is far more efficient and profitable on the whole than would be free hiring labor. It is more suitable for extensive culture, under one directing and controlling head; and by permitting leisure, and opportunities for much social intercourse, to the master class, and requiring of them, and inviting to mental cultivation, there is a constant tendency to improvement of that class in mind, manners, and in social advantages and virtues.” - Edmund Ruffin

2. Working individually, students will cut up the primary texts and use those words to write lyrics by gluing the words into a new order. One verse should be written from the point of view of an abolitionist and should detail why slavery should be illegal. A second verse should be written from the point of view of an anti-abolitionist and chronicle why abolishing slavery is bad for the economy and why slavery is an acceptable practice. Students can add their own words as well, but they must include words that were used in the primary texts.
3. Students will share their work with the class by reading their lyrics out loud or performing them.

### Critical Thinking Questions

- What did you hear?
- Is there any value to both sides of the argument? If so, please explain.

### Predictive Question

- What would have happened if the Civil War never happened? How would it be different from right now?

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**Samples** Think about ways that images, costumes, maps, music and film can be used in the Story Whoosh activity to enrich the process. The more elaborate and detailed, the more memorable it will be for the students.

The “bridge” activity might take longer than the time we have allotted here. Using this activity, students can be given time to write and compose a complete song, then record it.



Encourage them to really step into those roles by getting into the minds of the people of that time, however convoluted and immoral they may have seemed. The point is that they walk away with an understanding of both viewpoints, even if they don't agree with them.

Fresh Ed  
Song Lyrics



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# Metaphors & Similes

Written by Chenits Pettigrew (Chen Lo), John Robinson

Produced by: AJ Suleiman (Black Astonish)

Performed by: Chen Lo, John Robinson and Siara Shawn

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**Chorus** Metaphors, Similes  
**Comparisons**, Similarities  
Like or As, **Analogies**  
Metaphors, Similes

**Verse 1** A **metaphor**'s a comparison of a couple things  
Two different pictures we want to fit in a single frame  
A more creative **description** of how to see the world  
He's a solid rock, she's a black pearl  
You're a seed that's growing into the biggest tree  
And I'm a key to open the door to set you free  
We're a drop in the ocean we call the universe  
A metaphor suggests two different things are **similar**  
That's how it works  
That's what it means  
It's powerful, a **figure of speech**  
An **analogy** that brings crystal clarity  
Time is money or this music is your therapy  
The world's a stage  
Life's a beach  
Food for thought  
Your roots are deep  
Be the change you want to see  
Get on the train of your destiny

**Chorus (2x)** Metaphors, Similes  
Comparisons, Similarities  
Like or As, Analogies  
Metaphors, Similes

**Verse 2** **Similes** are the **epitome** of comparing things  
That are not the same, use different words to express what you mean  
Although similar to metaphors a slight different path  
To paint a picture and give examples using *like* or *as*  
Life is like a dream, stay sharp as a tack  
Flow like the ocean's waves with brilliant styles of rap  
He's busy as beaver, working like a boss  
Stay solid as a rock, but quiet like your thoughts  
I hope ya'll get it now, the subject's like or as another  
So we stay cold as ice and smooth like butter  
When using like or as, comparisons are **indirect**  
Use **vivid** word pictures so that you can see it best  
The education is fresh, y'all gonna love this one!  
Beats stay banging like hammers, this joint's hot as the sun  
Similes are an **explicit** comparison  
To safeguard writers from sounding **outrageous** and embarrassing

**Chorus (5x)** Metaphors, Similes  
Comparisons, Similarities  
Like or As, Analogies  
Metaphors, Similes

# Literary Techniques and Elements

Performed and Written by: Jidenna

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**Intro** I would like to give a special shout-out  
To our student in the first row seated on the right side of the classroom  
You did exceptionally well on your essay  
You learned literary techniques and elements  
And so you deserve a hooray from our class  
“HOORAY!”  
Alright, enough of that

**Verse 1** A **literary element** is a core component of a piece of literature  
The **theme** is the central idea of the text  
The **conflict** is the opposition that exists between the character and his or herself  
Or between the character and somebody else  
Or between the character and the environment  
Whomever or whatever the character is fighting with  
**Characterization** is how the characters are described by the author,  
themselves, or other characters  
**Point of View** is the perspective of the narrator  
**Point of View** is the perspective of the narrator

**Chorus** My literary techniques are elemental  
My literary technique’s so elemental  
Yeah baby, I’m sticking to my fundamentals  
My literary techniques are elemental  
My literary techniques are elemental  
My literary techniques are elemental  
Yeah baby, I’m just sticking to my fundamentals  
My literary techniques

**Verse 2** A **Literary Technique** is a method an author uses to convey his or her message  
**Figurative language** is used to make an image  
In your mind including **metaphors** and **similes** in lines  
A metaphor is a direct comparison of two unlike things -- I mean a pair of them  
A simile’s an indirect comparison of two unlike things -- I mean a pair of them  
But similes use the words “like” or “as”  
Her eyes like diamonds, money is green as the grass  
**Irony** is when someone says what is happening contradicts what is in fact happening  
**Symbolism**’s when a concrete object, animal, color, or weather represents an abstract  
idea  
Aww yeah  
You know you got the Fresh Prep in your atmosphere

**Chorus** My literary techniques are elemental  
My literary technique’s so elemental  
Yeah baby, I’m sticking to my fundamentals  
My literary techniques are elemental  
My literary techniques are elemental  
My literary techniques are elemental  
Yeah baby, I’m just sticking to my fundamentals  
My literary techniques

# Watch Ya Language

Performed by: Chenits Petigrew (Chen Lo), John Robinson, Bradley Valentin

Produced by: Asante Amin (Tut)

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**Pre Chorus** They're, Their, There  
To, Too, Two  
Whose, Who's  
Principle, Principal  
Affect, Effect  
It's, Its  
Then, Than  
Remember the differences  
In sentences and context

**Chorus** Watch your **grammar**  
Please watch your language  
Respect **dialects** in every fresh location  
A lotta different rules when you're speaking English  
All you gotta do is understand the basics  
Gotta watch your grammar  
Please watch your language  
Learn every word and know when it changes  
A lotta different rules when you're speaking English  
All you gotta do is understand the basics

**Verse 1** All these words sound the same but got different meanings  
But I'm gon' learn them all y'all  
because I'm always reading  
Facts!  
I'm that dude, so **relevant**  
The type in school make it cool to be intelligent!  
Words like **PRINCIPLE** or **PRINCIPAL**  
Sound just alike but **unlike** in definition  
True!  
The first ends with "LE" also known as a ground rule  
The other ends with "AL"  
Also the head of your school  
Spitting bars like **THAN** versus **THEN**  
The last situates actions, the first one's a **comparison**  
Like, "My grades are higher **THAN** you ever saw"  
"Wake up early, shower, breakfast **THEN** I'm out the door!"  
Not confusing, you can do it when you know the ledge  
Get some Fresh Ed so you don't fall off the edge  
Not confusing, you can do it when you know the ledge  
Get some Fresh Ed so you don't fall off the edge

**Chorus** Watch your grammar  
Please watch your language  
Respect dialects in every fresh location  
Lotta different rules when you're speaking English  
All you gotta do is understand the basics  
Gotta watch your grammar

Please watch your language  
Learn every word and know when it changes  
A lotta different rules when you're speaking English  
All you gotta do is understand the basics

**Verse 2** Come on and listen real close  
Don't get it confused  
Do you know what's different about **WHO'S** and **WHOSE**?  
See the one with the **apostrophe**, that's WHO IS  
But if E is at the end of it, it's **possessive**  
Like the word I-T-S is making its **claim**  
But IT'S with an apostrophe is not the same  
See it's really two words that are building a bridge  
And why is there a difference?  
Well, it is what it is  
And what do you know about **THERE**, **THEIR**, and **THEY'RE**?  
Words sound the same but different meanings **appear**  
**THERE (RE)** is for any location  
**THEIR (IR)** is the plural of possession  
**THEY'RE (Y APOSTROPHE RE)** is not hard  
It's two words together that are saying **THEY ARE**  
Using all their **CAPITAL** and **currency** to swag  
But the **CAPITOL** is where **Bree** pulled down the flag

**Pre Chorus** They're, Their, There  
To, Too, Two  
Whose, Who's  
Principle, Principal  
Affect, Effect  
It's, Its  
Then, Than  
Remember the differences  
In sentences and context

**Verse 3** **T-O-O**, a **synonym** for also  
Or **excessive** and extra, too much, over flow  
**T-W-O**, like numbers you count bars from  
Another form of **TWO** that means it's twice as awesome  
We have a lot of fun but we learn too  
The education is fresh, yes, for the whole crew  
**AFFECT** is a verb, **EFFECT** is a noun  
You wanna really know the difference?  
Listen to the sound

**Chorus** Watch your grammar  
Please watch your language  
Respect dialects in every fresh location  
A lotta different rules when you're speaking English  
All you gotta do is understand the basics  
Gotta watch your grammar  
Please watch your language  
Learn every word and know when it changes  
A lotta different rules when you're speaking English  
All you gotta do is understand the basics.



# Geography

Performed and Written by: Jidenna

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**Chorus** Geo-o-o-graphy  
Affects how people adapt  
Geo-o-o-graphy  
When land is all we have  
Geo-o-o-graphy  
But the population expands  
Geo-o-o-graphy  
When the land is all we have

**Verse 1** The way the land is shaped is **topography**  
Mountains **isolate**, a harbor's by the sea  
Geography affects the whole economy  
Along with the **climate**, products of our environment  
I admit, I don't forget, well, rarely  
The first **civilization** started in **river valleys**  
**Tigris and Euphrates**, specifically  
In Mesopotamia, today that is the Middle East  
And it be a segment of the **Fertile Crescent**,  
Additionally, the Crescent includes the **Nile River** where Egyptians be  
China has the **Yellow River**, the **Huang He**  
Rivers serve as highways no concrete  
They keep the land fertile, farming is the business  
In India and Pakistan that river is the **Indus**

Now, let's take a minute for the geographic regions  
Some have the same climate year-round, some have some seasons  
A desert's dry and arid, erosion in badlands  
Prairies good for grazing, **savannahs** are open grasslands  
Today the **slash and burn farming**  
Destroys the rainforests in the humid tropics – it's alarming!

**Chorus** Geo-o-o-graphy  
Affects how people adapt  
Geo-o-o-graphy  
When land is all we have  
Geo-o-o-graphy  
But the population expands  
Geo-o-o-graphy  
When the land is all we have

**Verse 2** Travel around the globe and then I come back  
To geographic landmarks on a **physical map**  
Then I look on the atlas of the world and discover  
**Irregular coastlines** make natural harbors  
It's safe from the power of the ocean's force  
It's good for a boat if it's a **warm water port**  
Did you notice that Florida is just like Italy?  
Surrounded by water on three sides, and this means  
They are **peninsulas**, and did I mention the

Islands confined by water on every singular side?  
The **archipelago** is a chain of islands like Japan  
All that water probably means it's good for fishing, or shipping  
A narrow land strip across the water's called an **isthmus**  
This is connecting two larger landmasses  
Panama shares this feature with Costa Rica  
And mountains makes it tough to build a garden  
Japanese and Incas had to use **terrace farming**  
To get water where it's scarce, we used irrigation  
Technology makes living possible in different places

**Chorus** Geo-o-o-graphy  
Affects how people adapt  
Geo-o-o-graphy  
When land is all we have  
Geo-o-o-graphy  
But the population expands  
Geo-o-o-graphy  
When the land is all we have

# What Makes a Savage Civilized?

Performed and Written by: Jidenna

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**Intro** Well, history is always told in the eyes of the conqueror, isn't it?  
If it wasn't, it wouldn't be his-story; it would be our-story  
And what is more fearful than the savagery of our story?

**Chorus** What makes a savage civilized?  
Is it when our **government** is **centralized**?  
Our social class and labor is specialized  
Communication, religion is organized

**Verse 1** Now this a story all about how  
The way people live turned upside down  
I'd like to take a minute, just sit with me  
I'll tell you how it went down in 4000 BC  
Before the world was all hunters and gatherers  
Then they started farming, raising domestic animals  
And this led to a surplus of food  
They start to settle down and not really move  
Cities began to rise, jobs were **specialized**  
Technology developed - you call them **civilized**  
Y'all call this time the **Neolithic Revolution**  
From hunters and gatherers, to farmers not moving  
**Traditional societies**, the first in the beginning  
Passing on traditions from parents to the children  
**Farming** only enough for the fam' **subsistence**  
Didn't use money they traded in **barter systems**

**Chorus** What makes a savage civilized?  
Is it when our government is **centralized**?  
Our **social class** and labor is specialized  
Communication, religion is organized

**Verse 2** Water is life, life water delivers  
So people settled in fertile valleys near rivers  
Egypt had the Nile where they worshipped Osiris  
Mesopotamia had the Euphrates and Tigris  
Droughts and dry crops led to starvation  
We left Central Africa: the **Bantu Migration**  
Villages grew to cities, population grew higher  
Spread and control the land, making an empire  
First was Babylon, they got their battle on to grow  
Babylonians were ruled by **Hammurabi's Code**  
You know, "An eye for an eye, a tooth for a tooth"  
Same code of the streets 'round me and you  
Empires come and empires going  
**Babylon, Greece-** after Greeks, then the **Romans**  
Greeks contributed in math and astronomy  
Socrates, Plato, and Aristotle, they wrote philosophy

**Chorus** What makes a savage civilized?  
Is it when our government is centralized?  
Our social class and labor is specialized  
Communication, religion is organized

**Verse 3** In the Greek **city-states**, the rule of people was the policy  
They say the Greeks were the world's first **democracy**  
And Athens was its birthplace  
And yes, Sparta was a military state  
And Greece expanded to Persia with a man a commander named **Alexander the Great**  
**Hellenistic** culture influenced all  
Rome rose after the Greeks would fall  
Romans built roads, thickened their walls  
Governed by **Twelve Tables**: their first written laws  
Pax Romana was peacetime for Rome  
Emperor Justinian made **Justinian Code**  
A legal code nations would later model  
It said Christ was the God Rome would follow  
Rome fell when nothing else seemed hopeful  
**Byzantine** rose from **Constantinople**  
Located between Europe and Asia  
Goods and ideas were exchanged by traders  
Ancient civilizations saw changes  
Laws laid the foundation for the Middle Ages

**Chorus** What makes a savage civilized?  
Is it when our government is centralized?  
Our social class and labor is specialized  
Communication, religion is organized

# Whatchu Believe In?

Performed and Written by: Jidenna

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**Verse 1** Religion is more than praying, so what you saying though?  
Systems of beliefs that guide the life that shape it, yo  
Scriptures still exist interpreted from ancient scrolls  
And so we debate and end up in the danger zone  
Though we all have a sense of higher purpose  
Pay homage to a power through sacrifice and worship  
The major difference between the west and east:  
How many gods? How many deities?  
The **monotheistic** believe in one god:  
**Judaism, Christianity, and Islam**  
The polytheistic believe in more than one  
In China and India, let's look at some:  
**Confucianism, Hinduism, Buddhism**  
I guess, I guess we got our, got our own truisms  
Who's to, who's to say who's the true religion?  
They say our generation doesn't fool with them

**Chorus** My goodness  
And they say, What you believe in?  
My goodness  
Oh my god, my goodness  
And they say, What you believe in?  
My goodness, oh my god  
They say our generation is the least religious  
Preaching in our face, we don't even listen!  
My goodness  
And they say, What you believe in?  
My goodness, oh my god

**Verse 2** The Monotheistic systems of belief  
Religions originating in Middle East  
Fighting over holy land, ghting for survival  
In the so-called holy wars, they're the rivals  
Christianity, Jesus, the disciples  
Under one God, and the sacred book: the **Holy Bible**  
The **Ten Commandments** in it, and the New Testament  
Missionaries spread the word: they're evangelists  
**Judaism** has one god  
In the words of the Sh'ma, "Adonai echad"  
The holy book: the **Old Testament**, the **Torah**, the **Talmud**  
In **Islam**, there's a warrior named Muḥammad, that's the prophet  
Holy book: **Qu'ran**  
The **Five Pillars of Islam** guides the lives of man  
2 pillars I know, 2 pillars I remember  
Pray five times a day and pilgrimage to Mecca

**Chorus** My goodness  
And they say, What you believe in?  
My goodness

Oh my god, my goodness  
And they say, What you believe in?  
My goodness, oh my god  
They say our generation is the least religious  
Preaching in our face, we don't even listen!  
My goodness  
And they say, What you believe in?  
My goodness, oh my god

**Verse 3** The polytheistic systems of belief  
Philosophies, religions of the far east  
**Buddhism's** guided by the **Four Noble Truths**  
They seek enlightenment, that's what I hope for you!  
Practice good karma, meditate, relax  
You can reach **nirvana**, follow [the] **Eightfold Path**  
**Hinduism: karma, dharma, caste system**  
A social pyramid divided by class difference  
Live your life full of good will and patience  
You'll die and be reborn in a better situation  
That's **reincarnation**, maintain the inner vision  
The **five relationships** relating to **Confucianism**  
Ruler to ruled, spouse, friends, and family  
Respect elders and ancestors: **filial piety**  
Over in Japan, **Shintoism's** their tradition  
Everything in nature has a soul: **animism**

**Outro** Everybody hold hands and get together and sing Kum-ba-ya, please  
I would surely like it if everybody sang Kum-ba-ya together  
Now, let us commence in about 2 bars  
8-7-6-5-4-3-2-1..

# Greek Golden Age

Written by C. Pettigrew (Chen Lo)

Produced by A. Sulieman (Black Astonish)

Performed by Chen Lo and Black Astonish

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**Intro (2x)** City-states, democracy, it's all **mythology**  
Athens, **Sparta**, war and peace, let's go to **Ancient Greece**

**Verse 1** **Classical Greece** lasts 2 centuries from the 5th to 4th century BC  
They say it was the basis for **civilizations** that practice **western democracy**  
Greek locations were all separated by mountains in their **geography**  
So, so each place was its own city-state that ruled itself independently  
Had their own army, had their own **navy**, had their own **government** policy  
Spoke the same language, believe in the same gods, all living that Greek mythology  
They probably say Athens had the best **artisans**, **architects**, politics and **intellect**  
But mighty lil' Sparta had the best military on the set so you better protect your neck  
Athenian **direct democracy**  
Citizens vote on **legislation**  
But it's not for everybody  
Gotta be a man, gotta own land  
Under **Pericles** and the **Delian League**  
The Athenian Empire was born  
**Stability** during the **Persian Wars**  
Made sure a **Golden Era** could form

**Chorus** City-states, democracy, it's all mythology  
Athens, Sparta, war and peace, let's go to Ancient Greece  
**Homer** wrote *The Odyssey*, **Herodotus** wrote history  
**Socrates' philosophy**, let's go to Ancient Greece

**Verse 2** The **Parthenon's** on top, center stage  
Powerful symbol of the Golden Age  
Socrates thinking making things change  
His philosophies still influencing things  
The **Socratic method** questions questions  
Gotta dig deep for the answer  
Celebrate culture, more Greek art  
And we see more Greek **literature**  
Sparta and Athens had a couple **clashes**  
That turned into a whole lot more  
Broke into **factions**, time for some action  
The **Peloponnesian War**  
Then a little later, Greece got greater  
With all of **Alexander's conquest**  
Expanded to **Persia**, even went further  
Now everything's **Hellenistic**

**Chorus** City-states, democracy, it's all mythology  
Athens, Sparta, war and peace, let's go to Ancient Greece  
Homer wrote *The Odyssey*, Herodotus wrote history  
Socrates' philosophy, let's go to Ancient Greece

# Silk Road

Performed and Written by: Jidenna

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**Intro** We're taking a journey  
To where we'll go, ain't nobody know

**Chorus** Taking that journey on the long **Silk Road**  
I'm taking that journey on the long Silk Road  
I'm trading some fur for some pretty silk clothes  
I'm Marco Polo  
Y'all already know

Taking that journey on the long Silk Road  
I'm taking that journey on the long Silk Road  
I'm trading some fur for some pretty silk clothes  
I'm Marco Polo  
Y'all already know

**Verse 1** Far to the east, near China sea  
Empire grew: **Ming Dynasty**  
Army of a million, a navy of fleets  
Trade was led by the admiral by the name **Zheng He**  
Yup, some served the government, the royal famí  
But first they had to pass the **civil service exams**  
They're far from Europe though, you can't take a rowboat  
Trade between China and Europe opened up by **Marco Polo**  
Spices and rices moved in a lot of grams  
Connected through this **Empire** we call the **Ottoman**  
Through the Middle East, products were steady moving  
This trade increase was called **commercial revolution**  
In South America, **conquistadors** were colonizing  
And in Peru, the **Incan Empire** was steady fighting  
The war between the natives and Portuguese invaders  
And Spanish sailors brought disease and then they became the slavers

**Chorus** Taking that journey on the long Silk Road  
I'm taking that journey on the long Silk Road  
I'm trading some fur for some pretty silk clothes I'm Marco Polo  
Y'all already know

Taking that journey on the long Silk Road  
I'm taking that journey on the long Silk Road  
I'm trading some fur for some pretty silk clothes  
I'm Marco Polo  
Y'all already know

**Verse 2** In the meanwhile, Mongolia got it on  
**Mongol Empire** was ruled by **Genghis Khan**  
The amount of land that he conquered was major  
He helped increase trade between Europe and Asia  
Speaking of Asia, the chain of island lands  
Once ruled by the feudal system, you know it as Japan



The **Tokugawa Shogunate**, the shoguns ruled the area  
And Japan practiced isolation in this Edo Period  
The shogun was the emperor, the **daimyo** were the lords  
The **samurais** with swords defend the land where peasants farm  
In India, this ruler helped spread Buddhism all over  
Ruled in the **Maurya Dynasty: Emperor Ashoka**  
India's Golden Age, creativity inspired  
Came during the great reign of the great **Gupta Empire**  
But in the 500s, the dynasty was done  
Around this time India was invaded by the Huns

**Chorus** Taking that journey on the long Silk Road  
I'm taking that journey on the long Silk Road  
I'm trading some fur for some pretty silk clothes  
I'm Marco Polo  
Y'all already know

Taking that journey on the long Silk Road (From Europe to Asia....and back)  
I'm taking that journey on the long Silk Road  
I'm trading some fur for some pretty silk clothes  
I'm Marco Polo  
Y'all already know

**Verse 3** Before a ship came back with salt or spice for the payout  
They had to cross the African kingdoms along the trade routes  
The **empires of Songhai, and Mali, and Ghana**  
Water in the Sahara or else you're surely a goner  
**Timbuktu** a very popular city with trade and treasure  
**Mansa Musa** spread Islam on his pilgrimage to Mecca  
Yeah, he was a connector  
Europeans made sweaters with the silk they traded, **feudal system** -  
they made it  
So land equals power, the church was the source  
In the **Crusades**, Christianity was spread by force  
It's Europe vs. the Middle East, the **Middle Ages**: bad days  
Soldiers and merchants started spreading around the **black plague**  
One third of Europe dies, people had it harder  
Took power from the king when they signed the **Magna Carta**  
A lot of merchants trading goods, ideas, and religions  
**Culture diffusion** and blooming **capitalism**

# Dynasties

Written by: Chenits Pettigrew (Chen Lo), Jamel Mims (Jamnopeanut)

Produced by: AJ Suleiman (Black Astonish)

Performed by: Chen Lo and Jamnopeanut

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**Verse 1** In 1200 BC, rewind to the **Far East**  
Across the **Pacific Ocean** is where you'll find my country  
Dynasties the **Shang** and **Zhou** you ain't even know  
Made the first books from bamboo, wrote history on bones  
221 BC, enter me, **Qin Shi Huang Di**  
At the age of 13 I became the first king  
Known throughout the land as the **Tiger of Qin**  
Studied pages from the homie rich **Huang Fei Zi**  
They called it **legalism**, a system of **strict** rules and harsh **punishment**  
I used this as the basis of my new **government**  
**Conquer** army after army after army in the **warring** states, period  
**Unified** the people - ain't nobody stopping me  
**Standardized** the writing, the language, and **currency**  
Lose to me in war, assemble my next masterpiece  
Building the **Great Wall** or making **terracotta armies**

**Chorus** Jiao wo Qin Shi Huang Di [叫我秦始皇地]  
Zai wo de guo jia wo shi wang di yi [在我的国家我是王第]  
Call me Qin Shi Huang Di  
First **emperor** of the Qin Dynasty  
Call me **Liu Bang** [刘邦]  
Ran the **Han Dynasty** - shi dai jin huang [时代金黄]  
Took over after Qin  
Time to turn the page  
Took to the Han Dynasty  
to a Golden Age

**Verse 2** I Ruled the Han Dynasty I'm Emperor Liu Bang  
I overthrew the Qin Dynasty, I'm before **Tang**  
When the West was being ruled by the **Romans** and **Greeks**  
For 400 long years we **influenced** the East  
**Stability** and peace after Qin Shi Huang Di  
Up until the Golden Era, 220 CE  
Advanced technology, **Confucian philosophy**  
And legalism government ruled our society  
My day, one main goal, to unify the land  
Politics and culture so the **dynasty expands**  
**Prosperous economy, nationalized industry**  
Strong military, more land for the dynasty  
Nice with **calligraphy** we made it an art  
**Precise** with our history, we wrote every part  
We brought about the Golden Age, **Silk Road** full of **trade**  
Qiángdà [强大] (We powerful) our people still claim Han nowadays

**Chorus** Jiao wo Qin Shi Huang Di [叫我秦始皇地]  
Zai wo de guo jia wo shi wang di yi [在我的国家我是王第]  
Call me Qin Shi Huang Di  
First emperor of the Qin Dynasty

Call me Liu Bang [刘邦]  
Ran the Han Dynasty - shi dai jin huang [时代金黄]  
Took over after Qin  
Time to turn the page  
Took to the Han Dynasty  
to a Golden Age

**Verse 3** How was China different from other **civilizations**?

*Chen* Unified government cuz of its **isolation**  
Mountains to the south, Pacific Ocean to the east  
The Yellow River **Huang He** helped build the **dynasties**

*Mims* While over in Greece, **topography** sealed their **fate**  
A nation made up of **islands** created **city-states**  
Mountains protected **Rome** from whoever invades  
**Geography** affects the government no matter the place

*Chen* **Social hierarchy** in China is tighter and kinda strict  
Emperors over everybody on the list  
Confucianism hit em with the five relationships

*Mims* Rome wrote the **12 Tables, social codes** and **doctrines**  
At the end of the day these empires were home to a Golden Age  
**Xi'an** to the **Mediterranean** - ain't no better days  
**Social structure** fades away - nothin' ever was the same  
When **Macedonians, Barbarians** or **Mongols** goin' invade

**Chorus** Jiao wo Qin Shi Huang Di [叫我秦始皇地]  
Zai wo de guo jia wo shi wang di yi [在我的国家我是王第]  
Call me Qin Shi Huang Di  
First emperor of the Qin Dynasty  
Call me liu bang [刘邦]  
Ran the Han Dynasty - shi dai jin huang [时代金黄]  
Took over after Qin  
Time to turn the page  
Took to the Han Dynasty  
to a Golden Age

**Outro** Xing. [行]  
Yes, we run things  
Quick history of Chinese dynasties  
From Qin, Han, Sui, Tang, [秦汉隋唐]  
Song, Yuan, Ming, Qing [宋元明清]  
dou lai le dou guo le [都来了, 都过了]  
hao hao xuexi ba [好好学习吧]

# Dynasties Translations

| English Pronunciation               | Mandarin   | English Translation  |
|-------------------------------------|------------|--|
| jiao wo qin shi huang di            | 叫我秦始皇地     | call me Qin Shi Huang Di                                     |
| zai wo de guo jia wo shi wang di yi | 在我的国家我是王第一 | in my country, I'm the first emperor/king                    |
| Qiángdà                             | 强大         | powerful   |
| Qin, Han, Sui, Tang                 | 秦汉隋唐       | The first four early chinese dynasties : Qin, Han, Sui, Tang |
| Song, Yuan, Ming, Qing              | 宋元明清       | Last four Chinese dynasties, Song, Yuan, Ming, Qing          |
| dou lai le                          | 都来了        | all have come  |
| dou guo le                          | 都过了        | all have gone  |
| hao hao xuexi ba                    | 好好学习吧      | study well!  |

# First Nations (Part One)

Written by: Chenits. Pettigrew (Chen Lo), J. Robinson, AJ Suleiman (Black Astonish)

Produced by: E. Burks (Asante' Amin)

Performed by: Chen Lo, Siaira Shawn, John Robinson, Black Astonish

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**Chorus** First Nations of America  
We are people of the land, we are warriors  
We live in balance with nature as a ritual  
The **Great Spirit**, our guide in the **spiritual**  
**Civilized** way before any visitors  
Had **high culture** in the tribes for **millennia**  
It was greed for our land that **diminished** us  
We were first to arrive, we're **indigenous**

**Verse 1** Some might say we came from Asia on a **land bridge**  
Called the **Bering Strait**, when the world was in an ice age  
Or we did we come here in boats across the ocean  
From another place? Maybe the **Pacific Islands**?  
There's a lot evidence, none with any certainty  
My ancestors say that we've been here for eternity  
We are not the same; built a lot of different nations  
Across North America in different locations  
We had to adapt to **geography** and **climate**  
So we could exist in **harmony** with our environment  
My people of **the Plains**, like the **Crow** and **Wichita**  
**Blackfoot**, **Comanche**, **Cheyenne**, **Omaha**,  
Relied on the **buffalo** for food, clothes, **shelter**  
From the **Rocky Mountains** to the **Mississippi Delta**  
Hunting and **gathering** and less **agriculture**  
Spiritual beliefs were **complex** in the culture, the culture

**Chorus (2x)** Do you know about how America began?  
All the culture, the nations, the tribes and the clans  
No, I don't know it all, but I'll tell you what I can  
Gotta know about the very first people of the land

**Verse 2** To all my **East Woodland** First Americans  
I'm talking bout **Shawnee**, **Iroquois**, the **Algonquin**  
They grew a lot of corn and tobacco and pumpkins  
They were skilled fisherman, precise with their hunting  
They were on the land before the **Pilgrims** discovered it  
The Iroquois built a solid system of government  
With a **constitution--** the **Great Law of Peace**  
The system was **adapted** when the colonies were free  
My family in the Northwest were people of the ocean  
**Haida**, **Tlingit**, **Chinook**, the **Tsimshian**  
Ate a lot of fish, most **abundantly** was **salmon**  
Praise all the spirit **guardians** for their protection  
Welcome to the **potlatch**; wanna know what wealth is?  
When you can give away your valuable **possessions**  
The **totem pole**, they were best known for the carving  
Passed history on to the next generation

**Chorus (2x)** Do you know about how America began?  
All the cultures, the nations, the tribes and the clans  
No, I don't know it all, but I'll tell you what I can  
Gotta know about the very first people of the l

**Verse 3** In the **Southwest** they were calling us the **Pueblo**  
'Cause of how our houses were built on different levels  
They were real nice, with the stone and **adobe**  
Gotta show love to the **Zuni** and the **Hopi**  
My people were **agrarian**, learned **irrigation**  
Traded and farmed to feed all the growing nations  
It feels so amazing to celebrate all of them  
The legacy is great, you couldn't walk in their **moccasins**  
A lot of ancestors, too many to name  
No matter how they got here, I'm thankful that they came  
A whole lot has happened, if you don't already know  
If we were once so many, where did everybody go?  
So many lost homes and they land in the millions  
All in the name of this American **expansion**  
Ain't nobody asking for your pity on the past  
You just need to know about the first people of this land

**Chorus (2x)** Do you know about how America began?  
All the cultures, the nations, the tribes and the clans  
No, I don't know it all, but I'll tell you what I can  
Gotta know about the very first people of the land

**Chorus - 2 (x4)** I was here before the USA,  
fighting for my tribe, it's in my DNA  
Look to the Great Spirit, trying to keep my faith  
Welcome to my home, don't take it away

# First Nations (Part Two)

Written by: Chenits. Pettigrew (Chen Lo), J. Robinson, AJ Suleiman (Black Astonish)

Produced by: E. Burks (Asante' Amin)

Performed by: Chen Lo, Siaira Shawn, John Robinson, Black Astonish

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**Verse 1** Native Americans **settled** across America  
When European nations were unaware of the area  
They were more concerned with **trading routes** to **India**  
The **Ottoman Empire** was now creating **barriers**  
It forced them from land to **navigating** the ocean  
This was the dawn of the **Age of Exploration**  
European **monarchs** and **popes** desired everything  
So they activated the **Doctrine of Discovery**  
It told the explorers to find lands and claim them  
Even if the land had already been taken  
If the people there weren't **Christian**, they were **pagan**  
They should either kill, **convert** them or **enslave** them  
**Spain** sent **Columbus** on a famous **maiden voyage**  
Not knowing he would find new lands beyond their knowledge  
He stopped in the **Caribbean**, more ships would follow him  
All in the name of the same discovery doctrine  
More people, goods and their diseases came  
**Old World, New World, Columbian Exchange**  
If the Europeans gained, the indigenous were losing  
These **contact encounters**, bringing **cultural diffusion**  
Explorers found a lot of land more than they could first see  
The land was named after **Amerigo Vespucci**  
The **Dutch** and **French** and the **British** arrived  
The indigenous diminished, it was **genocide**

**Chorus - 2 (2x)** I was here before the USA,  
Fighting for my tribe, it's in my DNA  
Look to the Great Spirit, trying to keep my faith  
Welcome to my home, don't take it away

**Verse 2** The **interactions** of Natives, Africans and Europeans  
shaped and **molded** this land that we are now seeing  
first connected in the early 1500's Europeans took enslaved Africans to **Hispaniola!**  
Hold up! Ain't that **Dominican Republic**  
yeah **Haiti** is there too but most people don't even know it  
**Slave traders** travelled to the U.S. the land of the natives,  
yes the tribes had a movement  
So much that they helped the enslaved Africans in the first **revolt**  
in a Spanish **settlement** that's now **South Carolina**,  
Have you ever thought to analyze the end results  
So much untold history were in the line of fire  
The spanish enslaved the Natives first  
But many died from the diseases soon to be treated worse,  
The enslaved africans had to do hundreds of years of work  
And countless died before they even got off the boat first!  
It hurts!

**Chorus - 2 (2x)** I was here before the USA,  
Fighting for my tribe, it's in my DNA  
Look to the Great Spirit, trying to keep my faith  
Welcome to my home, don't take it away

**Verse 3** On behalf of the European nation  
Thanks for feeding our minds with knowledge of **irrigation**  
Greater quality **harvest** with tips on **fertilization**  
Less **pests** and disease thanks to **crop rotation**  
Have to thank the **Wampanoag**  
Taught us how to plant corn, rice and squash  
But then you showed us **weir fishing** we couldn't keep resisting  
And we admit it; we were really kind of digging your style  
Couldn't resist the urge for those animal **hides**  
We wanted to stay fly when we were relaxing  
So we traded some guns, knives and axes  
Yeah, we even gave ya'll some help with **military tactics**  
**Stealth** and surprise got y'all hunting **climatic**  
New technologies that you've never seen before  
Just a little something to add to your **repertoire**  
Look into the future, your medicine is lasting  
Label it and price tag, sell it off as aspirin

**Chorus - 2 (2x)** I was here before the USA,  
Fighting for my tribe, it's in my DNA  
Look to the Great Spirit, trying to keep my faith  
Welcome to my home, don't take it away



# Manifest Our Destiny (Western Migration) Part One

Produced By: Arrendo Liles for A. D. for Grade A

Written By: John Robinson , Chenits Pettigrew (Chen Lo), Bradley Valentin

Performed By: John Robison, Chen Lo, Bradley Valentin

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**Chorus** We gotta **manifest** our **destiny**  
**Expanding** the land, all the way to the **West** from the **East**  
From **Atlantic** to **Pacific**, to be specific  
With **purchase**, wars and **settlers**  
That's how we did it - yes  
We gotta manifest our destiny  
Expanding the land, all the way to the West from the East  
From Atlantic to Pacific, to be specific  
With purchase, wars and settlers  
That's how we did it - yes

**Verse 1** The new nation began as 13 **colonies** on the East Coast,  
Building a plan to expand, it was destined for them to grow!  
Americans believed they should be able to live on any part of the land  
That stretches from coast to coast, this is God's plan.  
This belief was known as **Manifest Destiny**  
The expansion grew with the **Louisiana Purchase** especially  
The move was major, it doubled the U.S. in size  
**President Jefferson** made the purchase from France & started to rise!  
This new land to be explored was the next mission  
Thomas Jefferson sent **Lewis & Clark** on an **expedition**  
This also gave control of the **Mississippi River**  
Trade, travel, imported goods to deliver!  
The **Mexican-American War**, fighting to gain more **territory**  
Remember the **Alamo!** I can tell you a better story-  
Mexican soldiers put U.S. troops on their Death List,  
The U.S. wins the battle, the **annexation** of **Texas**  
The **Treaty of Hidalgo** ended the war  
Which gave the U.S. land between Texas and **California** to explore  
They wanted more. Purchased **Alaska** and **Florida**  
They didn't stop until destiny manifested and followed up!

**Chorus (2x)** We gotta manifest our destiny,  
Expanding the land, all the way to the West from the East  
From Atlantic to Pacific to be specific  
With purchase, wars and settlers, that's how we did it - yes

**Verse 2** Before the quest to manifest and push west to more success  
Across the water were a lot of **industrial** developments  
Technologies and **factories** masterminding solutions  
And England took the lead in **industrial revolutions**  
Americans were dealing with farming and **agriculture**  
Hand-to-hand production was more a part of their culture  
The revolution was over but tension with British soldiers  
Caused the **War of 1812** and pushed them into the future  
Monroe's Doctrine was hostile to foreigners occupations  
Now the nation's ready for heavier **transformation**  
The West is wide open; **gold rush** to expand the nation

**Canals** and railroads keep growing the transportation  
**Opportunity** attracts international **immigration**  
Left Europe and Asia for **economic salvation**  
This immigrant **source of labor** exploded the **population**  
The stage was now set for American **domination**

**Bridge** If only, only, only, you only knew  
Everything you read in history is not true  
If only, only, only, you only knew  
Everything you read in history is not true  
If only, only, only, you only knew  
Everything you read in history is not true  
If only, only, only, you only knew  
Everything you read in history is not true  
If only, only, only, you only knew  
Everything you read in history is not...

**Epilogue** One president of note in this age of great expansion  
“**Old Hickory**” on \$20, his name is Andrew Jackson  
He won his first **election** with lots of people behind him  
His presidency gave **voting rights** to many white men  
The common people liked him cuz they believed he was like them  
A military hero with limited education  
**Spoils System, democracy, rights of nullification**  
**He fought the National Bank; put natives on reservations**

# Manifest Our Destiny (Western Migration) Part Two

Written by John Robinson and Chenits Pettigrew (Chen Lo)  
Produced by Arrendo AD Liles for Grade A

---

**Chorus (4x)** What would you do if your people were removed from the land that they grew since a child that's all they knew man?!

**Verse** Andrew Jackson introduced the **Indian Removal Act**  
1830 so cruel and so dirty!  
Most tribes knew the government was kinda tricky  
and voluntarily moved west of the **Mississippi**  
Left their land and the farms, their whole habitats  
With no idea of what was gonna happen after that  
Even though just the thought of this was brutal  
They also knew that the **resistance** would be **futile**  
Wow! I can't believe that this is happening  
Thoughts of **Choctaw** and **Chickasaw** Native Americans  
They took the offer and made a peaceful **exodus**  
The government offered money and protection through this **treacherous** journey!  
Don't concern me with your politics  
These illegal tactics were becoming so **monotonous**  
Most of y'all don't hear me or even understand the **prominence**  
Of this wicked history of heartlessness and evil **dominance**  
Labeled the **Trail of Tears**, so many lost their lives  
Diseases, **starvation**, destruction of the tribes  
The **Seminole** and **Cherokee** won't leave without a fight  
Battling the powerful military with all their might

Millions of natives died, so many people cried  
Soon to be realized the federal government lied!  
Millions of natives died, so many people cried  
Soon to realize the federal government lied!

# New World

Performed and Written by Jidenna

---

- Chorus** Welcome to that new-new w-w-w-w-w-w-world (**New World**)  
Welcome to that new-new w-w-w-w-w-w-world  
Welcome to that new-new w-w-w-w-w-w-world  
New-new world-world new w-w-w-w-w-w-world  
Colony, colony, colony, colony  
Colony, colony, colony, colony  
Colony, colony, colony, colony  
Colony, colony, colony, colony
- Verse 1** The **colonies** are the children, the **British** are the **Mother Country**  
Didn't have a husband, but she surely was in love with money  
That's a business affair, **raw materials** fed her tummy  
Children that she **reared**, she figured, "They could get them for me!"  
And how you raise them will **dictate** success  
Your kids will **rebel** if you're too loose or too strict  
And **Great Britain** was loose, that's **salutary neglect**  
This policy, they hoped, would make the colonies **flourish**  
Well, the colonists grew up to be more **independent**  
And so we see the early forms of government invented  
**Virginia House of Burgesses**, town meetings in **New England**  
**Mayflower Compact**, a **social contract** between them  
**Albany Plan of Union**, 1754  
Tries **unifying** colonies in the **French-Indian War**  
It was rejected, although **Ben Franklin** proposed it  
The colonies want power, although **The Crown** controlled it
- Chorus** Welcome to that new-new w-w-w-w-w-w-world  
Welcome to that new-new w-w-w-w-w-w-world  
Welcome to that new-new w-w-w-w-w-w-world  
New-new world-world new w-w-w-w-w-w-world  
Colony, colony, colony, colony  
Colony, colony, colony, colony  
Colony, colony, colony, colony  
Colony, colony, colony, colony
- Verse 2** The French-Indian War  
The French and British fought  
But the French got the boot  
And England got the land and got the **trade routes** and the **loot**  
And some slaves on the noose  
From **labor** they produced  
Great Britain enjoyed the fruits  
The **colonists** on a leash, good ol' **mercantilism**  
They get the raw materials but then they have to give them  
To the Mother Country, who will manufacture and sell them  
Back to the colonists, appalled by this economic system  
You See, the colonists, they had a sense of numbers  
They start to ght so they could have the **consent** of the **governed**  
And if you **tax** us, represent our opinions and statements

And that means, “no taxation without **representation**”  
I mean...  
The British built stricter **institutions**  
**Boycotts** and **riots** and still no resolution  
I guess you can call it a natural **evolution**  
That triggered us to fight in the **American Revolution**

**Chorus** Welcome to that new-new w-w-w-w-w-w-world  
Welcome to that new-new w-w-w-w-w-w-world  
Welcome to that new-new w-w-w-w-w-w-world  
New-new world-world new w-w-w-w-w-w-world  
Colony, colony, colony, colony  
Colony, colony, colony, colony  
Colony, colony, colony, colony  
Colony, colony, colony, colony

**Verse 3** Independence Day  
They signed the **Declaration**  
Day- July 4, 1776, okay  
**Second Continental Congress** stated they were separate  
Thirteen colonies were independent from Great Britain’s reign  
This Declaration inspired other **oppressed** people  
To overthrow a government that is corrupt and evil  
Stated **inalienable rights** and power to the people  
The Declaration’s ideas were written clearly  
By **Thomas Jefferson**, he, of the promised brain  
Influenced by “**Common Sense**,” the pamphlet by **Thomas Paine**  
The **enlightened** thinking of Englishman **John Locke**  
The right to “life, liberty, and property” is boss  
So, what did America do at the start of the separation?  
The first attempt at government: **Articles of Confederation**  
It lasted for eight years as the first **constitution**  
Established a process for admitting new states to the **Union**  
The Articles were weak, too much power to the States  
Federal government couldn’t enforce all the laws it would make  
And the **Land Ordinance** and **Northwest Ordinance** were acts  
Guiding settlements in new territories in the West

**Chorus** Welcome to that new-new w-w-w-w-w-w-world  
Welcome to that new-new w-w-w-w-w-w-world  
Welcome to that new-new w-w-w-w-w-w-world  
New-new world-world new w-w-w-w-w-w-world  
Colony, colony, colony, colony  
Colony, colony, colony, colony  
Colony, colony, colony, colony  
Colony, colony, colony, colony

# Constitutional Conventions

Performed and Written by: Jidenna

---

**Verse 1** The **Founding Fathers** of the **Fatherland**  
Sat down and wrote a **covenant**  
They were afraid of another **Crown** running them  
Their first attempt at writing laws that would govern them  
The **Articles** made a weak federal government  
To-to **reconstruct** it, they wrote a new one  
Guess you could say the pen is like a glue gun  
The document was the **Constitution**  
And writing it brought the **conflict** and confusion  
You see, the **States** varied in size  
Took opposite sides, on a number of issues  
and surely they would try to reach a **compromise**  
As the first **political parties** began to rise  
**Federalists** wanted power with the national  
**Anti-federalists** wanted States to have it too  
More than balancing **budgets** they were balancing power  
And they debated for hours and hours and hours

**Chorus** Take some time to find that compromise  
Ready to sign  
Ready to **ratify**  
I said...  
Ratify  
Ready to ratify  
I said...  
Ratify  
Ready to ratify

**Verse 2** They argued over **representation**  
Would **Congress** be equal or be based on population?  
Two plans proposed: **New Jersey** and **Virginia**  
The former helped smaller states, the latter helped the bigger  
Jersey said each state should have equal reps  
VA said population should reflect in office  
Divided, each state picked a different side  
But an agreement was reached with the **Great Compromise**  
It created two houses of Congress  
The **House of Representatives** and the **Senate**, you got it?  
Each state has equal senators in the Senate  
But the House of Representatives is based upon the **census**  
The census would determine population  
Conducted every 10 years all across the nation  
Another great divide that differed majorly  
Revolved around southern states and slavery

**Chorus** Take some time to find that compromise  
Ready to sign  
Ready to ratify  
I said...

Ratify  
Ready to ratify I said...  
Ratify  
Ready to ratify

**Verse 3** If population was the basis for representation In the House  
the South wanted slaves in calculation  
Not **taxation**, now that's a bad deed  
The North said slaves can't be tax free!  
Three-fifths of slaves counted towards representation  
Three-fifths of slaves counted towards taxation  
This **foreshadows** the North and South divide  
And was known as the **Three-Fifths Compromise**

**Chorus** Take some time to find that compromise  
Ready to sign  
Ready to ratify  
I said...  
Ratify  
Ready to ratify I said...  
Ratify  
Ready to ratify

Take some time to find that compromise

# Constitutional Principles

Performed and Written by: Jidenna

---

## Intro **Constitutional Principles**

Learn to love them, or hate ‘em

**Verse 1** This that Fresh Prep music so it won't get convoluted  
The supreme law of the land is what they call the **Constitution**  
A list of rules and principles from those who devised it  
Trying to keep it **unbiased** and to ultimately guide it  
The first principle to know is **federalism**  
It explains the state versus national division  
The **federal government** powers are **D-Delegated**  
And only they can have these powers **R-Regulated**  
Including certainly declaring war and working the  
**Regulation of interstate commerce**, printing **currency**  
Now the **state powers**, those which are preserved to be  
Only belonging to the States, they're **reserved**, you see?  
Include making driver's license regulations  
Laws for marriage and standards for public education  
Some laws that both the federal and state service  
These simultaneous powers are called the **concurrent**  
They can both **levy taxes** and make **systems of courts**  
They can each build highways and each build **ports**  
And that set of powers not specifically assigned  
To the state or federal those are called the **implied**  
**Congress** has the power to pass all necessary laws  
Protected by the **Elastic** or **Necessary and Proper Clause** (Proper Clause)  
That's the law, that's the law  
That's the law, that's the law  
You know it all, you know it all  
You can find it in the law

**Chorus** In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law

Separation of powers  
Separation of powers  
Separation of powers  
Separation of powers  
Separation of powers



**Verse 2** The Constitution divided the government in **three branches**  
 Each branch has powers that they can establish  
 The **separation of powers** is always a challenge  
 It gives equal branch power, they call it **checks and balances**  
 The **Legislative Branch** is the law-making end of it  
 Congress is the **Senate** and the **House of Representatives**  
 They have power to tax all the country's residents  
 Declare war on foreign nations and **impeach** the president  
 The president's branch is the **Executive**  
 With the **Chief Executive** and the **Vice President**  
 The **Commander-in-Chief** in times of war and conflict  
 Wins the **Electoral College** to get in the **Oval Office**, boy  
 The **Supreme Court** makes up the **Judicial Branch**  
 And those scales of justice their symbol and  
 They interpret laws and the Constitution  
 And exercise the power of judicial review, son  
 Including some **veto**s and **judicial review**  
 Two-thirds of Congress can vote it through  
 To override and prevent any instance of **power abuse**  
 It's true

**Chorus** In the law  
 In the law  
 In the law  
 In the law  
 In the law  
 In the law  
 In the law  
 In the law  
 In the law  
 In the law  
 In the law  
 In the law  
 In the law  
 In the law  
 In the law

Separation of powers  
 Separation of powers  
 Separation of powers  
 Separation of powers  
 Separation of powers

**Verse 3** Some ideas and processes aren't written in the document  
 But they're as essential to the government as the **populace**  
 This includes keeping a **presidential cabinet**  
 Group of close advisors to the White House inhabitants  
 Also unwritten are committees in Congress  
 Who support certain causes and get **bills** into process  
 Political parties aren't in the Constitution, too  
 We could have many but we seem to just prefer two—Boo!  
 That makes it simple to choose  
**Marbury v. Madison** produced **judicial review**  
 And these unwritten laws keep the Constitution bending  
 And the most important feature is the power to **amend** it

**Chorus** In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law  
In the law

Separation of powers

# Constitutional Amendments

Performed and Written by: Jidenna

---

**Chorus** Nothing ever remains the same  
So the law adapts to change  
**Amendment** spells change  
Amendment spells change  
Amendment spells change  
Amendment spells change

**Verse 1** This Constitution that they write for your liberty and your life  
Well, especially the amendments starting off with the **Bill of Rights**  
That is numbers 1 through 10, which defend the citizens  
And they all are guaranteed to all the women and the men  
**1st Amendment** that you read, our freedom of speech  
Of expression, of religion, I mean anyone can preach  
And **the 2nd** is the right, the right to **bear them arms**  
But you're going to need a license like you're trying (to) steer some cars  
That's...word to **the 3rd** is your proof  
That the army can't run in your home and quarter their troops  
And **the 4th** is for you if you ever been at your leisure  
And the cops committing unreasonable **searching and a-seizure**  
Ummm...They really need a **warrant** 'fore they search you  
All up in your bag and your pockets and your purse too!  
Sometimes silence is a virtue  
**Plead the 5th**, your own words might hurt you!  
**6** gives you a trial by a jury, dude  
If you've ever have been accused as a criminal  
**7** gives you a trial but for **civil suits**  
But don't be on Judge Judy looking miserable  
**8th** protects you from torture in a cell or **excessive bail**  
Rights not **enumerated** in detail are held by people still  
At least that's what the **9th** states  
**10** says **undelegated** powers are reserved by the states

**Chorus (2x)** Nothing ever remains the same  
So the law adapts to change  
Amendment spells change  
Amendment spells change  
Amendment spells change  
Amendment spells change

**Verse 2** The **13th abolished** slavery, **14** was a guarantee  
For equal protection for citizens on the land, you see?  
**15** granted the black men voting rights **suffrage**  
These three are all sharing that theme of racial justice  
It's a whole lot of numbers, hard to remember facts  
**16th** allowed our government to collect **income tax**  
Before the **17th** was **ratified** in the law  
Citizens couldn't directly elect the **senators**  
**18** was short lived and ratified then unwritten  
Alcohol **prohibition**: brewing, sellin', and sippin'  
**19** for all the women, who struggled and who suffered

They got the right to vote, we call that **women's suffrage**  
Then there is **21**, amendment needed revision  
Repealing the 18th, it ended Prohibition  
Here's what we didn't want: **dictators** we all feared  
**22** set presidential **term limits** at four years

**Chorus** Nothing ever remains the same  
So the law adapts to change  
Amendment spells change  
Amendment spells change  
Amendment spells change  
Amendment spells change

# A Nation Divided

Written By: Chenits Pettigrew (Chen Lo), Siaira Shawn, Bradley Valentin, Jadele McPherson,

Produced By: Asante' Amin

Performed By: Chen Lo, Siaira Shawn, Bradley Valentin, Jadele McPherson, AJ Suleiman (Black Astonish)

---

**Chorus (2x)** **North** and the **South**  
The North and the South, they battled it out  
A nation divided  
The **blue and the gray**, the **slaves** and the **trade**  
They decided to fight it out  
**Union** said **Lincoln** know what we 'bout  
Wasn't having that in the South  
So they got **Lee** 'cause he had the **clout**

**Verse 1** You really know your history  
How everything you see here came to be  
How the home of the brave, land of the free  
Built the whole country from **slavery**  
Can't imagine now what it was for them  
To be broken down, broken in  
I can hear the screams of their pain within  
See the **legacy** now in their children  
It was Africans who were bought for trade  
Forced to work, never paid  
**Harriet Tubman's freedom train**  
And **abolitionists** said this had to change  
There were **slave rebellions** to stop the horror  
**Gabe Prosser, Nat Turner**  
**Mass revolts** that we never learned of  
Unsuccessful; the fire is burning  
By this time the North was free  
And more focused on its industry  
The South wouldn't let go of slavery  
The conflict getting tense when they couldn't agree  
So **interdependent**  
About their money and business  
The South was growing that **cotton**  
The North would **stitch** it and ship it

**Chorus (2x)** North and the South  
The North and the South, they battled it out  
A nation divided  
The blue and the gray, the slaves and the trade  
They decided to fight it out  
Union said Lincoln know what we 'bout  
Wasn't having that in the South  
So they got Lee 'cause he had the clout

**Verse 2** **Sectionalism** over these **regional economies**  
The question presented-  
Would slavery expand with this country?  
**Maine** is free, **Missouri's** slave  
As the **Missouri Compromise** would say

With the **3/5ths Compromise** in play  
The South stop threatening that they'd break away  
**Compromise of 1850--**  
**Runaways** are returned to slavery  
What's the law for new **territories**?  
**Kansas-Nebraska** explains it clearly  
New states get **popular sovereignty**  
To vote for their status as slave or free  
South said this is how it has to be  
To keep the power in balance and keep the peace

**Chorus (2x)** North and the South  
The North and the South, they battled it out  
A nation divided  
The blue and the gray, the slaves and the trade  
They decided to fight it out  
Union said Lincoln know what we 'bout  
Wasn't having that in the South  
So they got Lee 'cause he had the clout

**Bridge** From kingdoms, now we fightin' for our freedom  
Taxed for being 3/5ths  
**Confederates**  
Know what side you're fightin' for  
Know what side you're dyin' for  
From **plantations**, fighting for a **unified nation**  
Brother head up to the North  
For the war  
Know what side you're fightin' for  
Know what side you're dyin' for

**Verse 3** 1860-- Lincoln wins the presidency  
Slave states formed the Confederacy  
To be independent and maintain slavery,  
They'll do whatever's necessary  
They attacked **Fort Sumter**, Sumter  
It's a **Civil War**, War  
Everything's in chaos  
What side are you fighting for?  
1862-- major changes  
**Emancipation Proclamation**  
Lincoln says in all states **rebellin'**,  
Slaves would be free and they could join the **Union**  
The Union wins, thousands die  
The war ends in 1865  
New **amendments** are **ratified**  
**Reconstruction Era**, reunified  
The rights of Blacks are more protected  
**Black Codes, Jim Crow** wanna prevent it  
Scars run deep and there's still division  
America is still dealing with it  
The rights of Blacks are more protected  
Black Codes, Jim Crow wanna prevent it  
Scars run deep and there's still division

America is still dealing with it

**Chorus (2x)** North and the South  
The North and the South, they battled it out  
A nation divided  
The blue and the gray, the slaves and the trade  
They decided to fight it out  
Union said Lincoln know what we 'bout  
Wasn't having that in the South  
So they got Lee 'cause he had the clout



# Projects



# Facebook

Instruct students to choose a person in history or literature and write their name and their biographical information, just like on Facebook. Students must use evidence from their text to decide who would be their friends. Pick 5 posts that they would write. Encourage students to draw pictures 2 posts must be addressed to another person that would be on their feed.

The Facebook template can also be used as a Google slide that can be shared and accessed by anyone. Each student can choose a different literary or historical figure and speak with other on Google Drive, as if they are on Facebook. Encourage students to use images found online to “post” on their page. This project can be used for an entire unit of social studies or a entire book in ELA.

*Example:*



The image shows a simulated Facebook profile for John F. Kennedy. The top navigation bar includes 'facebook', 'Wall', 'Photos', 'Flair', 'Boxes', 'John F. Kennedy', and 'Logout'. The profile picture is a black and white portrait of JFK. The cover photo reads 'John F. Kennedy is preparing to sign the Nuclear Test Ban Treaty'. Below the profile picture are links for 'View photos of JFK (5)', 'Send JFK a message', and 'Poke message'. The 'Information' section lists 'Networks: Washington D.C.', 'Birthday: May 29, 1917', 'Political: Democrat', and 'Religion: Religion'. The 'Friends' section shows avatars for 'LBJ', 'Frank', 'Marilyn', 'Bobby', 'Jackie', and 'Robert'. The main feed contains several posts:

- John F. Kennedy** is preparing to sign the Nuclear Test Ban Treaty  
October 7, 1963
- Bobby Kennedy to John F. Kennedy** Have you finalized your plans for the Texas trip?  
October 1, 1963
- John F. Kennedy** i can't believe I had to actually send the National Guard to Alabama just so some kids could go to college!  
June 11, 1963
- John F. Kennedy** is so glad we avoided war with the Russians! That Crisis in Cuba had my blood boiling!  
October 28, 1962
- John F. Kennedy** hopes everyone realizes how serious I am about putting a man on the moon!!!  
September 9, 1962
- John F. Kennedy** wishes the Bay of Pigs invasion had gone better! I think Castro is going to be a major thorn in the side of the U.S.  
April 17, 1961

# Twitter or Instagram

---

Both of these projects are centered around hashtags, which are words or phrases prefaced by the pound sign to convey ideas succinctly. For example, if the phrase was “North Korea threatens USA with nuclear weapons,” I could use the following hashtags:

**#foreignpolicy**

**#change**

**#conflict**

Teachers can direct students to use a hashtag to describe a moment in history, from a social studies classroom, or an element, or portion of a text, in an ELA classroom.

With Instagram students will use images or videos to convey messages. Not all students have Twitter but most will have Instagram.

It is a social media site the students utilize and we can capitalize on that. For example, Google #flickr Instagram.

Teachers can create their own unique hashtag so that all of the students responses will be aggregated on one page. The teacher can then use Google to search for their unique hashtag, giving all participants immediate feedback.

This project can be used as a Do Now to inspire engagement or as a tool to assess comprehension of the academic subject.

# Adobe Voice Video

---

This project utilizes the Fresh Ed music by having students create a visual representation of the aural soundscape. Videos can be made around content or strategies.

## 1. Intro to Adobe Voice

Watch Example Video for the Fresh Anthem (only show a segment) <https://vimeo.com/132866782>

Watch Tutorial Videos [Here](#) and [Here](#)

## 2. Quick Manual Tutorial of the various functions

- Choose a Theme
- Select the Layout
- Add Music
- Create a Slide
- Add an item (Photo, Icon, Text)
- Clip Length
- Preview (Clip/Project)
- Share

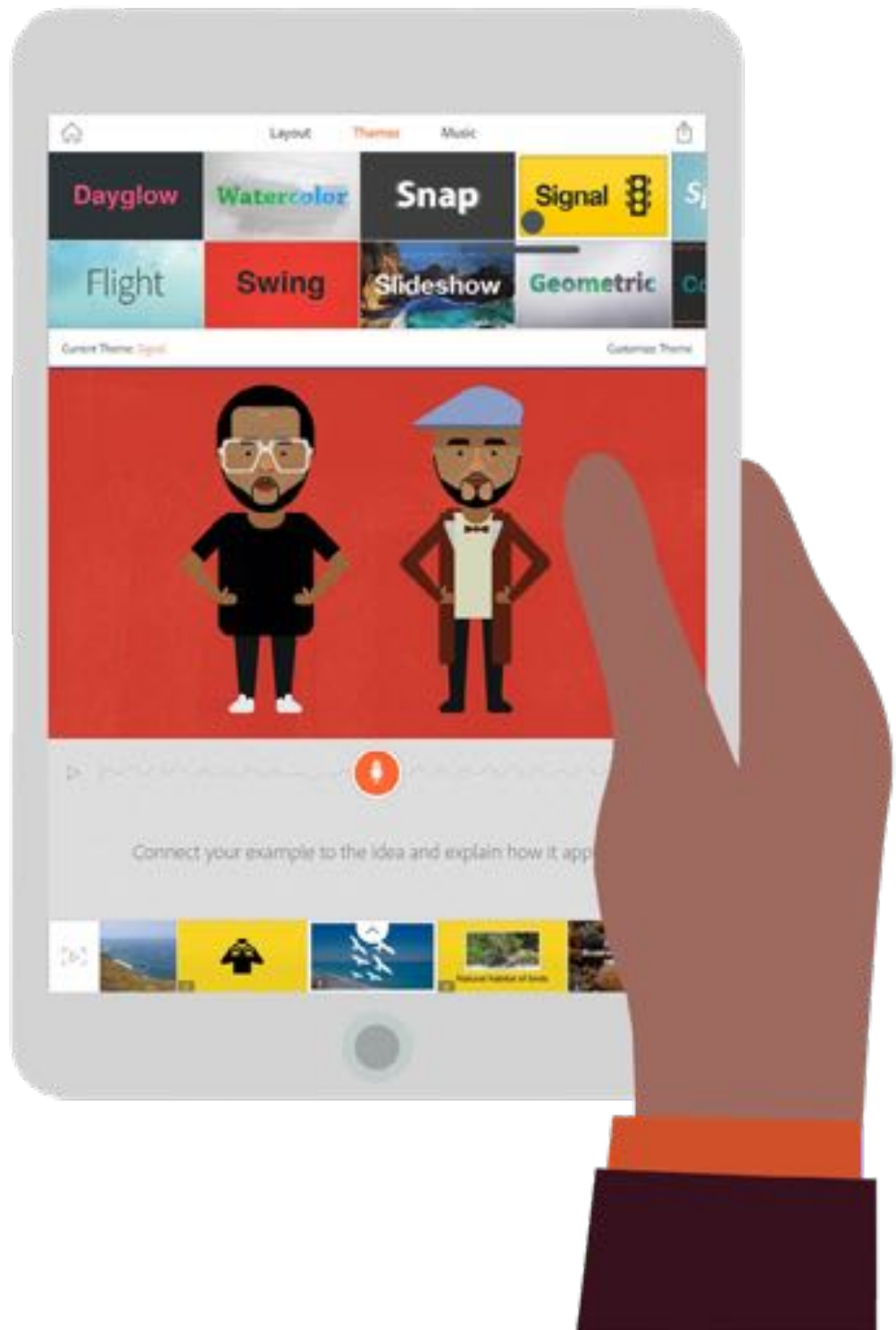
## 3. Get to Work

Sync Visual clips with the Fresh Ed song lyrics. Students must use the words from the word wall with prominent images.

This project is a valuable one to synthesize learning and enhance critical thinking skills. This project can also be used when students have created their own song. It is inexpensive and relatively quick way for students to make their own music video with their own musical content. It provides ownership to students where they can assess their own understanding and comprehension.

# Create A Song

This project involves students writing lyrics, coming up with melodies, rehearsing, revising, and recording a finished project. The students will first have to learn about the elements of a song, which are the hook, chorus, bridge, and measure. The definitions and processes to create a lesson are located in the first lessons of this manual. Students can add lyrics to the song, if desired. Both the music and the lyrics of the song should reflect the emotions, ideas, and academic content of the text being explored in class. The goal is for one song to be at least 3 or 4 measures, a repeating chorus, one hook, and a bridge. This project takes 3-7 class sessions to complete.



This project is a final project that incorporates songs, artwork, and narrative. After students have created a complete song, they can write about the academic content in more detail and why the students chose the music and lyrics associated with the content. Visual images can be found online, or the students can use the camera to photograph representations of the academic content. Students can even make a music video using iPad or iPhone camera, or Adobe Voice. Lastly students will add the lyrics and any other information deemed necessary. Students then upload the content onto the oiid app for dissemination. This project can incorporate 1-5 songs and can be a semester or quarter long project.





# Appendix

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