

WE SHALL OVERCOME:
DESIGNING AN AMERICAN POPULAR MUSIC CURRICULUM TO
PROMOTE RACIAL EQUALITY

by

Kathryn Stiadle

Liberty University

A MASTER'S CURRICULUM PROJECT PRESENTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS IN MUSIC EDUCATION

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Abstract

There is a strong relationship between American popular music and the fight for racial equality. In the past, music has been used to promote justice throughout slavery, segregation, and the civil rights movement. Racism remains a problem in American society, however, and music is not currently used to teach students about tolerance. This paper presents the argument that anti-racism education can be taught using an American popular music curriculum. Initial research was conducted using existing literature to determine the historical aspect of the project as well as current and future concerns. The acquired information was used to design a curriculum that uses American popular music to teach students about racial tolerance. This project is presented in two parts: the paper, which examines the historical context of the study, and the ten-week popular music curriculum.

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Chapter 1

Introduction

Many children are taught in their earliest days of school that they should treat others based on their characters, not their appearances. This idea is echoed in the book of First Samuel, which states, “The Lord does not look at the things people look at. People look at the outward appearance, but the Lord looks at the heart” (1 Sam. 16:7).¹ Unfortunately, it remains true that many people continue to judge others based on appearances, resulting in conflicts such as racism. While racism is a prevalent problem across the globe, it is a particular concern in the United States.² Racism remains a large issue in American society in part because students are not accurately taught about racism’s past and, therefore, do not understand how to avoid repeating it in the present and future.³ Since the early 1800s, however, musicians have addressed racism through the medium of popular music.⁴ The purpose of this project is to examine the connection between racism and popular music to determine how an American popular music curriculum can be used to teach racial tolerance.

¹ Unless otherwise noted, all biblical passages referenced are in the New International Version.

² Rashawn Ray, “Is the United States a Racist Country?” Brookings, May 4, 2021, [brookings.edu/blog/how-we-rise/2021/05/04/is-the-united-states-a-racist-country/](https://www.brookings.edu/blog/how-we-rise/2021/05/04/is-the-united-states-a-racist-country/).

³ N’dea Yancey-Bragg, “Mock Slave Auctions, Racist Lessons: How US History Class Often Traumatizes, Dehumanizes Black Students,” *USA Today*, March 2, 2021, updated March 4, 2021, [usatoday.com/story/news/education/2021/03/02/heres-why-racist-school-assignments-slavery-persist-us/4389945001/](https://www.usatoday.com/story/news/education/2021/03/02/heres-why-racist-school-assignments-slavery-persist-us/4389945001/).

⁴ Richard Crawford and Larry Hamberlin, *An Introduction to America’s Music* (New York: W.W. Norton & Company, 2018), 127.

Overview of the Project

Racism is a recurring theme in American history, emerging first as slavery in the 1600s and continuing with current violent acts such as the 2020 killing of George Floyd.⁵ Rashawn Ray notes that “systemic racism is not simply a thing of the past. It is up close and personal in the present.”⁶ Some Americans may believe that racism ended with slavery or the civil rights movement, but racial discrimination remains a glaring issue that must be addressed.⁷ “The evidence of slavery’s legacy is all around us,” states Joe Heim, “pointing to the persistence of segregation in schools, the gaping racial disparities in income and wealth, and the damage done to black families by the U.S. criminal system.”⁸ The continued problem of racism in American society indicates that many people are not aware of its prevalence or how to prevent it. History repeats itself, and “lessons from the past may not always ward off doom, but they can provide insights into the present and even the future.”⁹ Popular music, which has been used to confront centuries of racism, can be used to curtail the disconnection between the past and present.¹⁰ The goal of this project is to help students recognize the connection between racism and popular music, so they understand how to confront current issues. The first part of the project includes background information about how popular music is used to address racism, as well as an explanation of the importance of anti-racism education in American schools. The second portion

⁵ “Black History Milestones: Timeline,” History.com, last modified April 27, 2021, [history.com/topics/black-history/black-history-milestones](https://www.history.com/topics/black-history/black-history-milestones).

⁶ Ray, “Is the United States?”

⁷ Ibid.

⁸ Joe Heim, “Teaching America’s Truth,” *The Washington Post*, August 28, 2019, [washingtonpost.com/education/2019/08/28/teaching-slavery-schools/](https://www.washingtonpost.com/education/2019/08/28/teaching-slavery-schools/).

⁹ “History Repeating,” College of Liberal Arts and Human Sciences, Virginia Tech, liberalarts.vt.edu/magazine/2017/history-repeating.html.

¹⁰ Crawford and Hamberlin, *An Introduction*, 127.

of the project is an original American popular music curriculum that focuses on identifying examples of racial inequality in music history and how that music has been used to overcome discrimination.

Significance of the Project

The process of overcoming racism is closely linked to popular music. Crawford and Hamberlin state that “Black musicians’ difficult road to artistic recognition is inseparable from the struggles of the four million people who emerged from slavery at the end of the Civil War.”¹¹ Yet, no curriculum currently exists that uses music to teach students about the historical and present racial issues in the United States. Other classes that do address racism often romanticize its history by holding mock slave auctions and asking students to “imagine themselves as slaves.”¹² As a result, students do not fully comprehend the painfulness of the topic. Educators often fail to explain the emotional toll of racism, opting instead to simply skim the surface to protect students.¹³ There is a need to completely revitalize the way racism is taught in American schools to break this cycle of ignorance and denial.¹⁴ This change can be led by music teachers, who “are in a special position to stand up for others.”¹⁵ It has already been determined that much of American popular music is rooted in slavery, yet the idea of using music to teach racial tolerance has not yet been explored.¹⁶ It is time to apply these changes to the music curriculum.

¹¹ Crawford and Hamberlin, *An Introduction*, 204.

¹² Yancey-Bragg, “Mock Slave Auctions, Racist Lessons.”

¹³ Heim, “Teaching America’s Truth.”

¹⁴ Yancey-Bragg, “Mock Slave Auctions, Racist Lessons.”

¹⁵ Randall Everett Allsup and Eric Shieh, “Social Justice and Music Education: The Call for a Public Pedagogy,” *Music Educators Journal* 98, no. 4 (2012): 47. <https://www.jstor.org/stable/41692638>.

¹⁶ Deborah Bradley, “The Sounds of Silence: Talking Race in Music Education,” *Action, Criticism, and Theory for Music Education* 6, no. 4 (2007): 133. act.maydaygroup.org/articles/Bradley6_4.pdf.

Purpose of the Project

The purpose of this project is to develop a curriculum that incorporates racial tolerance lessons into an American popular music curriculum. The curriculum will cover the connection between historical and social events and the popular music that was created in response. Andrew S. Berman maintains that “if the student leaves the class only understanding history, we’ve done them a disservice.”¹⁷ Much of the music students love today was created by Black musicians in response to the unjust world in which they lived. By understanding the messages in popular music, students will be better equipped to identify and confront racial tensions.

Intended Outcomes of the Project

There are several outcomes listed in the curriculum. Upon successful completion of the course, the student will be able to:

- 1) Define various styles of popular music using historical context and musical elements and characteristics
- 2) Identify historical events that have contributed to the development of styles of popular music
- 3) Interpret meanings of popular music lyrics in terms of social justice influence and impact
- 4) Examine the role of music in social justice movements targeted toward racial equality
- 5) Create original works of varying popular styles in response to present-day social issues

Each outcome contributes to the overall goal of the project: to examine the connection between racism and popular music and create an American popular music curriculum that can be used to teach racial tolerance. The outcomes are organized sequentially; students will learn the history of popular music, beginning with slavery and continuing through today. Each lesson will build on

¹⁷ Andrew S. Berman, “Teaching Social Justice in the Music Classroom,” *Teaching Music Magazine* (2015). nafme.org/teaching-social-justice-in-the-music-classroom/.

the knowledge acquired previously in the course, so by the time the class is over, students will be able to use their understanding of the past to confront present-day issues through music.

System of Assessment of the Project

Research will be conducted using a qualitative approach. Qualitative research is “an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem.”¹⁸ Literature, including scholarly articles and published lesson plans, will guide the project by indicating gaps in existing curricula.

Limitations of the Project

The main limitation of this project is the timeline. Due to time constraints, the proposed curriculum will not be presented to students and tested for validity as part of this study. Additionally, there are a variety of races, socioeconomic backgrounds, and experiences in the United States that will surely affect students’ understanding and interpretation of the material. Future research plans include teaching the curriculum in various areas of the United States to collect data from students of many backgrounds.

¹⁸ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Thousand Oaks, CA: SAGE Publishing Company, 2018), 4.

Glossary of Terms

Curriculum: “The knowledge and skills students are expected to learn”¹⁹

Grounded Theory: A qualitative research approach in which the researcher analyzes the views of participants in a study²⁰

Popular Music: Music created and performed with the goal of being accessible to the audience²¹

Racism: “Unequal consideration, out of a belief in the inferiority of another race”²²

Social Justice: “The view that all people deserve the same rights, opportunities, and advantages”²³

Tolerance: The acceptance of others despite differences²⁴

¹⁹ The Glossary of Education Reform, s.v. “curriculum,” accessed August 20, 2021, edglossary.org/curriculum/.

²⁰ Creswell and Creswell, *Research Design*, 248.

²¹ Crawford and Hamberlin, *An Introduction*, A9.

²² W. Thomas Schmid, “The Definition of Racism,” *Journal of Applied Philosophy* 13, no. 1 (1996): 35. <https://www.jstor.org/stable/24354200>.

²³ Berman, “Teaching Social Justice.”

²⁴ Rivka Witenberg, “Do Unto Others: Toward Understanding Racial Tolerance and Acceptance,” *Journal of College and Character* 1, no. 5 (2000). <https://doi.org/10.2202/1940-1639.1283>.

Chapter 2

Literature Review

Music influences many aspects of people's lives. Sarah J. Dietsche states that music "can shape our perceptions, change our moods, literally alter our brain function."²⁵ Music can persuade people to prefer a particular brand of product, can cause memories to arise, or can even sway someone toward a particular political side.²⁶ The result of this relationship is "a familiar and long tradition of songs which, one way or another, have become associated with social movements."²⁷ This is evident in the movement toward racial equality; "Black people have turned to music as a form of protest for generations, decrying brutal treatment at the hands of authority."²⁸ The literature outlines the ongoing musical social justice movement in three sections: teaching issues of the past, confronting issues of the present, and preventing issues of the future.

Teaching Issues of the Past

Popular music is almost synonymous with racial struggles in American history.²⁹ Literature indicates that genres of popular music emerged from nearly every significant historical event that occurred in the United States from the 1800s through today. Slavery, the Great Depression, the civil rights movement, and #BlackLivesMatter are examples of eras that have

²⁵ Sarah J. Dietsche, "Orchestrating Public Opinion: How Music Persuades in Television Political Ads for US Presidential Campaigns, 1952-2016," *Notes* 77, no.4 (2021). https://link.gale.com/apps/doc/A662305798/BIC?u=vic_liberty&sid=summon&xid=aadc28f07.

²⁶ John Street, "'Fight the Power': The Politics of Music and the Music of Politics," *Government and Opposition* 38, no. 1 (2003), 114. <https://doi-org.ezproxy.liberty.edu/10.1111/1477-7053.00007>.

²⁷ *Ibid*, 122.

²⁸ Patrick Ryan, "It 'Should Send a Chill Down Everybody's Spine': How Hip Hop is Responding to George Floyd Death," *USA Today*, June 15, 2020, [usatoday.com/story/entertainment/music/2020/06/15/hip-hop-protest-songs-2020-black-lives-matter-music-george-floyd-death/5339889002/](https://www.usatoday.com/story/entertainment/music/2020/06/15/hip-hop-protest-songs-2020-black-lives-matter-music-george-floyd-death/5339889002/).

²⁹ Crawford and Hamberlin, *An Introduction*, 127.

been accompanied by music that reflects the emotional impact of these events. The styles of music that arose during these times, such as the blues, also influenced other popular genres such as soul and pop music. The pioneers of these styles were overwhelmingly Black musicians, a notable factor amidst the racially-fueled civil unrest that has long plagued the United States.

Many genres of popular music, including blues, jazz, and rap, are rooted in field hollers, work songs, and spirituals of the slavery era.³⁰ Field hollers, “call and response chants tinged with falsetto whoops,” incorporated aspects of African music and were sung by slaves as they worked in the fields.³¹ Slaves also expressed emotions through these songs, communicated messages of injustice, and secretly discussed plans to escape.³² Work songs are similar, used to coordinate group labor to improve efficacy as well as to “relieve boredom of a tedious job.”³³ Spirituals are defined as “African American sacred songs rooted in the experience of slavery.”³⁴ Many spirituals “draw parallels between the Israelites’ bondage and American slavery,” a correlation that persists through the fight for desegregation. White men of the time had contrasting opinions of this music, with some describing it as “unrefined” while others found it enjoyable.³⁵ This disparity would continue, playing a large part in the acceptance of Black music and, eventually, racial equality.

³⁰ “Slavery Music,” Digital History, accessed September 4, 2021, digitalhistory.uh.edu/era/cfm?eraID=6&smtID=6.

³¹ “African American Song,” Library of Congress, accessed September 30, 2021, loc.gov/item/ihas.200197451.

³² Kenyatta D. Berry, “Singing in Slavery: Songs of Survival Songs of Freedom,” PBS, January 25, 2017, pbs.org/mercy-street/blogs/mercy-street-revealed/songs-of-survival-and-songs-of-freedom-during-slavery/.

³³ “Traditional Work Songs,” Library of Congress, accessed September 30, 2021, loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/traditional-and-ethnic/traditional-work-songs.

³⁴ Crawford and Hamberlin, *An Introduction*, 89.

³⁵ *Ibid.*

The fight for desegregation and tolerance continued long after slavery ended, and music had an important role in this struggle. This music was influenced by the music of slaves, featuring elements such as the call-and-response format, bent pitches, and improvisation.³⁶ Each style of music impacted the next as field hollers turned to blues music and, later, jazz, gospel, and rock. But just as Black people were segregated in schools, on transportation, and in restaurants, Black culture was also kept separate.³⁷ This became especially evident with the rise of race records, defined as recordings made by Black musicians for Black audiences, in the 1920s.³⁸ Many Black recording artists were exploited, receiving little recognition and pay despite their contributions to jazz, gospel, and blues music.³⁹ These musicians took pride in their recordings, however, and over 10 million records were sold each year.⁴⁰ Meanwhile, the Great Migration and Harlem Renaissance led to ample opportunities for live performers as African-American people moved to northern urban centers to escape the oppression of the southern United States.⁴¹ The aim of the Harlem Renaissance was to overcome racism through cultural achievement.⁴² As the popularity of nightclubs grew, “white audiences became increasingly

³⁶ Ibid, 222.

³⁷ Erin Blakemore, “How ‘Race Records’ Turned Black Music Into Big Business,” *History.com*, August 7, 2018, updated February 22, 2019, [history.com/news/race-records-bessie-smith-big-bill-broonzy-music-business](https://www.history.com/news/race-records-bessie-smith-big-bill-broonzy-music-business).

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Crawford and Hamberlin, *An Introduction*, 226.

⁴¹ Gayle Murchison, “Harlem Renaissance, the [New Negro Movement],” *Grove Music Online* (2015), accessed October 10, 2021, <https://doi-org.ezproxy.liberty.edu/10.1093/gmo/9781561592630.article.A2283087>.

⁴² Crawford and Hamberlin, *An Introduction*, 327.

interested in Black musical culture, often drawn to venues that featured Black performers but were open only to white audiences.”⁴³

The success of race records and Harlem Renaissance nightclubs declined as the Great Depression began.⁴⁴ However, jazz music flourished, pioneered mainly by Black musicians. According to Douglas Malcolm, “African-American jazz musicians have often been a focal point for a racial conflict in the United States.”⁴⁵ Jazz musician Dizzy Gillespie’s experience implies that “black musicians frequently dealt with racial prejudice by relying on strategies derived from African-American culture.”⁴⁶ During the Harlem Renaissance, African-American artists worked to combine European classical music with their African traditions.⁴⁷ Many jazz composers were successful in their endeavors, bringing classical music into the popular sphere.⁴⁸ Duke Ellington’s music, for example, was perceived as popular music even while listeners acknowledged “its high artistic ambitions.”⁴⁹ Ellington connected to his audience and often used his music to address social issues such as poverty and racism.⁵⁰ This was exemplified in pieces such as “Black, Brown, and Beige,” in which he described “the pain and struggle Black

⁴³ Murchison, “Harlem Renaissance.”

⁴⁴ Ibid.

⁴⁵ Douglas Malcolm, “‘Myriad Subtleties’: Subverting Racism through Irony in the Music of Duke Ellington and Dizzy Gillespie,” *Black Music Research Journal* 35, no. 2 (2015), 186. <https://doi-org.ezproxy.liberty.edu/10.5406/blacmusiresej.35.2.0185>.

⁴⁶ Ibid.

⁴⁷ Crawford and Hamberlin, *An Introduction*, 327.

⁴⁸ Ibid, 329-330.

⁴⁹ Ibid, 332.

⁵⁰ Marcello Piras, “Ellington, Duke [Edward Kennedy],” *Grove Music Online* (2013), accessed October 10, 2021, <https://doi-org.exproxy.liberty.edu/10.1093/gmo/9781561592630.article.A2249397>.

Americans had endured since their capture from the shores of Africa.”⁵¹ While Ellington’s music, like most music of the Great Depression, offered a reprieve from hopelessness and despair, it also “signaled a major turning point” in popular music “that may never have happened if it hadn’t been formed against the backdrop of the Great Depression.”⁵²

Despite the progress made by African-American musicians during the Harlem Renaissance and Great Depression, racism persisted into the decades following World War II. Music continued to play an important role in the fight for racial equality during the civil rights movement, which spanned the 1950s and 1960s. Black hymns, spirituals, and gospel songs were adapted and rebranded as “freedom songs,” designed specifically to accompany this movement.⁵³ Jerome L. Rodnitzky notes that “the earliest civil rights songs supported protests against segregation.”⁵⁴ These songs were sung at civil rights events “to focus participants on the directives of the movement at that time, and to motivate activists.”⁵⁵ An example is the 1963 March on Washington, a civil rights gathering of around a quarter of a million people, which featured a number of famous musicians.⁵⁶ Singers such as Mahalia Jackson, Marian Anderson, Joan Baez, Bob Dylan, and Peter, Paul, and Mary led the audience in singing freedom songs in

⁵¹ Laura Townsend, “How Duke Ellington Used His Appearance to Subvert Racist Stereotypes, and Other Ways He Fought Racism,” PBS, March 24, 2021, [pbs.org/wnet/americanmasters/how-duke-ellington-used-his-appearance-to-subvert-racist-stereotypes-and-other-ways-he-fought-racism/17385](https://www.pbs.org/wnet/americanmasters/how-duke-ellington-used-his-appearance-to-subvert-racist-stereotypes-and-other-ways-he-fought-racism/17385).

⁵² Heath Lowrance, “How the Great Depression Gave America the Blues,” *History Magazine* (2008). <https://sites.google.com/site/thegreatdepressionblues/>.

⁵³ Tammy L. Kernodle, “Civil Rights Movement,” *Grove Music Online* (2012), accessed October 10, 2021, <https://doi-org.ezporxy.liberty.edu/10.1093/gmo/9781561592630.article.A2228003>.

⁵⁴ Jerome L. Rodnitzky, “The Sixties Between the Microgrooves: Using Folk and Protest Music to Understand American History, 1963-1973,” *Popular Music and Society* 23, no. 4 (1999): 108. <https://doi.org/10.1080/03007769908591755>.

⁵⁵ *Ibid.*

⁵⁶ David Crosby and David Bender, *Stand and Be Counted: The Dramatic Story of the Artists and Events that Changed America* (New York: HarperCollins, 2000), 13.

an effort to promote unity and equality.⁵⁷ Additionally, these songs further supported the concept of peaceful protest, integrated Black and white activists, and created a sense of solidarity among participants.⁵⁸ A key example is the civil rights anthem, “We Shall Overcome.”⁵⁹ This song evolved from a unification of sources, including eighteenth-century European music, a slavery work song, a labor strike song, and a gospel song, and was adapted for use as a civil rights protest song in the late 1940s, publicized by folk singer Pete Seeger.⁶⁰ The song echoed across the United States as protesters sang it during marches, rallies, and even while under arrest.⁶¹ Toward the end of the 1960s, new styles of popular music emerged, communicating messages of Black pride. Soul, funk, and jazz musicians performed music to promote Black nationalism, an example of which is Aretha Franklin’s adaptation of Otis Redding’s song “Respect.”⁶² From slavery to the civil rights movement and beyond, Black people have used music to share messages of injustice and liberation.⁶³ This theme of Black power has been sustained through recent times as protest music has re-emerged with the #BlackLivesMatter movement.

⁵⁷ “Dream Songs: The Music of the March on Washington,” *The New Yorker*, August 28, 2013, [newyorker.com/culture/culture-desk/dream-songs-the-music-of-the-march-on-washington](https://www.newyorker.com/culture/culture-desk/dream-songs-the-music-of-the-march-on-washington).

⁵⁸ Jeremy W. Bohonos, Kimberly D. Otchere, and Yoon Pak, “Using Artistic Expression as a Teaching Strategy for Social Justice: Examining Music From the Civil Rights and Black Lives Matter Movements,” *Advances in Developing Human Resources* 21, no. 2 (2019): 257. <https://doi.org/10.1177/1523422319827942>.

⁵⁹ “We Shall Overcome: The Story Behind the Song,” The Kennedy Center, accessed October 30, 2021, [kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactive-media/music/story-behind-the-song/the-story-behind-the-song/we-shall-overcome/](https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactive-media/music/story-behind-the-song/the-story-behind-the-song/we-shall-overcome/).

⁶⁰ Ibid.

⁶¹ “Ibid.”

⁶² Tammy Kernodle, “Music of the Civil Rights Movement” in *Pop Culture Universe: Icons, Idols, Ideas*, ABC-CLIO, <https://popculture2-abc-clio-com.ezproxy.liberty.edu/Search/Display/214501>.

⁶³ Crawford and Hamberlin, *An Introduction*, 78.

Confronting Issues of the Present

Racial discrimination currently presents in a myriad of ways, including police brutality against people of color, socioeconomic disparities, and educational disadvantages.⁶⁴ According to Rashawn Ray, “we know that Black people compared to whites are more likely to attend schools with less funding per student.”⁶⁵ Black people are at risk of being killed by police over something as simple as a traffic stop, as was the case with Daunte Wright in 2021.⁶⁶ While it may seem as though segregation ended in the 1960s, these examples are only a small sample of events that demonstrate that these injustices continue to exist. Racism continues to plague American society, notes Darren Hamilton, referring to the #BlackLivesMatter movement that emerged following the 2013 trial and acquittal of Trayvon Martin’s murderer.⁶⁷ It is clear that racial equality does not yet exist in the United States.

Like the music of the civil rights movement, current protest songs are calls to action; however, the lyrics are less about creating a sense of solidarity and more about directing attention to the facts and emotions surrounding the actual injustices that occur. Artists capture listeners’ attention by using current popular genres, such as hip hop and rap, and use their music to reflect their own feelings toward the situation.⁶⁸ Isaura Pulido has studied the relationship between hip hop music, music education, and Latino students’ cultural pride. In her article, Pulido explains that “youth used hip hop discourse to make sense of their daily lives, to

⁶⁴ Ray, “Is the United States?”

⁶⁵ Ray, “Is the United States?”

⁶⁶ “What to Know About the Death of Daunte Wright,” *The New York Times*, February 21, 2022. [nytimes.com/article/daunte-wright-death-minnesota.html](https://www.nytimes.com/article/daunte-wright-death-minnesota.html).

⁶⁷ Darren Hamilton, “#BlackMusicMatters: Dismantling Anti-Black Racism in Music Education,” *The Canadian Music Educator* 62, no. 2 (2021): 17. www.proquest.com/scholarly-journals/blackmusicmatters-dismantline-anti-black-racism/docview/2481239993/se-2/accountid/3D12085.

⁶⁸ Ryan, “It ‘Should Send a Chill.’”

understand their position in the broader U.S. racial/ethnic hierarchy, and to critique traditional schooling for failing to critically incorporate their racialized ethnic/cultural identities within official school dialogues and curricula in empowering ways.”⁶⁹ Hip hop music emerged in the Bronx in the late 1970s, a musical reflection of the social, political, and economic issues encountered by young Latinos.⁷⁰ As part of her study, Pulido interviewed several Latino students, one of whom maintained that hip hop music “is an overarching affirmation inserting his own everyday experiences of marginality and invisibility into U.S. mainstream discourse.”⁷¹ Rap music, an extension of hip hop, was developed for similar reasons.⁷² According to Raphael Travis Jr., “rap music includes innovation from environments of justice and oppression.”⁷³ Just as people of color communicated their collective struggles through work songs and blues music over a century ago, Latinos and African Americans currently share their experiences through hip hop and rap. Derrick Alridge states that rap artists “articulated the post-civil rights generation’s ideas and response to poverty, drugs, police brutality, and other racial and class inequities of postindustrial U.S. society.”⁷⁴ It is through these musical genres that students begin to understand “how seemingly local and national issues like gentrification and immigration influenced their

⁶⁹ Isaura Pulido, “‘Music Fit for Us Minorities’: Latinas/os’ Use of Hip Hop as Pedagogy and Interpretive Framework to Negotiate and Challenge Racism,” *Equity & Excellence in Education* 42, no. 1 (2009): 68. <https://doi.org/10.1080/10665680802631253>.

⁷⁰ Pulido, “Music Fit for Us Minorities,” 78.

⁷¹ *Ibid.*, 73.

⁷² *Ibid.*

⁷³ Raphael Travis Jr., “Rap Music and the Empowerment of Today’s Youth: Evidence in Everyday Music Listening, Music Therapy, and Commercial Rap Music,” *Child Adolescent Social Work Journal* 30, no. 2 (2013): 140. <http://dx.doi.org/10.1007/s10560-012-0285-x>.

⁷⁴ Derrick P. Alridge, “From Civil Rights to Hip Hop: Toward a Nexus of Ideas,” *The Journal of African American History* 90, no. 3 (2005): 226. <https://www.jstor.org/stable/20063999>.

experiences in schools and communities,” which has become particularly important with the rise of the #BlackLivesMatter movement.⁷⁵

The #BlackLivesMatter movement reached peak prominence following the 2020 death of George Floyd at the hands of police officer Derek Chauvin.⁷⁶ As protests transpired across the United States, “artists have channeled their anger and sadness into new protest anthems, directly inspired by Floyd’s death and its aftermath.”⁷⁷ These musicians incorporate phrases such as “knees on our necks” and “I can’t breathe” in their lyrics, words spoken by Floyd as he died.⁷⁸ Dr. Stephanie Shonekan states, “these 2020 songs are a continuation of Black artists raising awareness and capturing the horrors of their circumstances.”⁷⁹ Music of the #BlackLivesMatter movement calls everyone to “wake up” to historical and present brutality in an effort to end violence and discrimination.⁸⁰ There has been a shift in the message of protest music: “no more is it about overcoming, but about igniting change.”⁸¹ One way this change can be brought about is by promoting racial equality in the music classroom.

⁷⁵ Pulido, “Music Fit for Us Minorities,” 79.

⁷⁶ “Black History Milestones.”

⁷⁷ Jonathan Bernstein et al., “New Protest Anthems: Songs of the Uprising for George Floyd,” *RollingStone*, June 4, 2020, [rollingstone.com/music/music-features/new-protest-songs-george-floyd-black-lives-matter-1010037](https://www.rollingstone.com/music/music-features/new-protest-songs-george-floyd-black-lives-matter-1010037).

⁷⁸ *Ibid.*

⁷⁹ Ryan, “It ‘Should Send a Chill.’”

⁸⁰ *Ibid.*

⁸¹ Katie Anderson, “The Evolution of ‘We Shall Overcome:’ From the Civil Rights Movement to Black Lives Matter,” *Music 345: Race, Identity, and Representation in American Music*, last modified October 8, 2019, pages.stolaf.edu/americanmusic/2019/10/08/the-evolution-of-we-shall-overcome-from-the-civil-rights-movement-to-black-lives-matter/.

Preventing Issues of the Future

While great progress has been made in the quest for racial equality, violent discrimination remains a large issue in the United States. Black artists continue to use music to convey messages of pride and resilience. Social media has increased the speed at which this music reaches the world, and injustices and resulting protests are known far sooner now than they were during the civil rights movement.⁸² While music has been used for centuries to convey messages of resilience, the widespread availability and easy access to social media may be key to preventing future issues.

Sarah Morrison states that “the idea of addressing or challenging racism or prejudiced thoughts through popular music is not a new one.”⁸³ Chris Durman agrees with Morrison’s statement, saying that “protest songs have and continue to change both hearts and minds” and implying that this music can be used to teach students tolerance.⁸⁴ Racism is still an issue in the United States and should be addressed through music, as it has been for years. Hamilton adds that “by integrating various forms of Black music into the classroom, educators can teach music concepts and promote positive attitudes toward Black culture.”⁸⁵

Educational trends are moving toward resilience, and “scholars and educators identify music as a potential site of resilience.”⁸⁶ Research indicates that music has helped groups

⁸² Bohonos, Otchere, and Pak, “Using Artistic Expression,” 259.

⁸³ Sarah Morrison, “Music Makers: Popular Culture in Music Education—Can Pop Be Relevant? Using Popular Music to Address Issues of Racism,” *Canadian Music Educator* 49, no. 3 (2008): 53. <http://eproxy.liberty.edu/login?url=https%3A%2F%2F>

⁸⁴ Chris Durman, review of *Which Side Are You On?: 20th Century American History in 100 Protest Songs*, by James Sullivan, *Music Library Association* 77, no. 4 (2021): 619-620.

⁸⁵ *Ibid*, 24.

⁸⁶ Juliet Hess, “Moving Beyond Resilience Education: Musical Counterstorytelling,” *Music Education Research* 21, no. 4 (2019). DOI: 10.1080/14613808.2019.1647153.

overcome difficulties in the past, and it seems promising that music can contribute to building a more resilient society. Rodnitzky maintains that music was so significant in the success of the civil rights movement that “even contemporary conservatives commonly suggest that we go back to ’60s civil rights goals and rationales.”⁸⁷ He adds that “songs preserve and illustrate subtleties better than most historical sources.”⁸⁸ According to Andrew Berman, “music, being a universal language, is an ideal medium through which to teach social justice.”⁸⁹ Juliet Hess agrees, stating, “music is an extraordinary medium for social justice.”⁹⁰ Literature suggests that music can be significantly helpful in creating a more just society.

No existing music and social justice curriculum was found during the literature review. However, the information collected during the review strongly indicated a need for such a curriculum. There are a handful of music educators, such as Daniel Byrd and Denise Levy, who have begun to integrate social justice into their music classes and recognize the importance of doing so.⁹¹ Even these teachers, however, state that “given the importance of all that is associated with the topic of social justice, finding ways to better reach our students should continue being a top priority of all educators.”⁹² It is time to design a curriculum to teach social justice through music.

⁸⁷ Rodnitzky, “The Sixties Between the Microgrooves,” 108.

⁸⁸ Ibid, 120.

⁸⁹ Berman, “Teaching Social Justice.”

⁹⁰ Juliet Hess, “Equity in Music Education: Why Equity and Social Justice in Music Education?,” *Music Educators Journal* 104, no. 1 (2017). <https://doi-org.ezproxy.liberty.edu/10.1177/0027432117714737>.

⁹¹ Daniel C. Byrd and Denise L. Levy, “Exploring Social Justice Through Music,” Association for Psychological Science, April 1, 2013, psychologicalscience.org/observer/exploring-social-justice-through-music.

⁹² Ibid.

Chapter 3

Methodology

Overview of Project Design

The project will consist of two parts: a written background that highlights the historical relationship between music and social justice and a curriculum that is designed to use popular music to teach racial tolerance. The historical aspect of the project will be researched using existing literature. This information will guide the questions and intended outcomes of the curriculum. The curriculum portion of the project will then be created based on research findings and grounded theory inquiries.

Relationship of the Literature

Literature indicates that there is a long relationship between popular music and social justice. Although there are a variety of lessons geared toward teaching this relationship, there is no curriculum designed to take students through the history of this connection with the intention of demonstrating how popular music can be used to overcome racial intolerance in American society. Literature does, however, show that music has successfully been used to promote social justice in the past and suggests that it will be just as crucial in the future. This project will connect the historical evidence with present issues to demonstrate how music can positively affect the future.

Project Plan

Data collected from existing literature will guide the project. This research will provide insight into anti-racism education, current discriminatory issues in music education, and specific genres of music that should be included in this curriculum. Grounded theory inquiries will provide details about how Americans are currently affected by the messages in popular music.

The acquired information will be used to design a curriculum that uses American popular music to teach students about racial tolerance. Future research will include more grounded theory inquiries to determine the adequacy of the curriculum.

Implementation

The information obtained from the research process will guide the questions and intended outcomes of the curriculum. Some of the data will also be implemented in the curriculum design. The adequacy of the curriculum will be assessed using formative and summative assessments in the classroom. Additionally, the curriculum will continue to be assessed using grounded theory inquiries to identify the successful aspects of the design.

Chapter 4

Research Findings

Although there is no curriculum that uses American popular music to promote racial equality, there is a plethora of information that can contribute to developing such a curriculum. The questions that guided the research are 1) What are the philosophical considerations of the curriculum design?, and 2) How can the curriculum be used to teach racial tolerance effectively? This chapter outlines the research findings and addresses how the collected data influence the curriculum development.

Philosophical Considerations of Music Curriculum Development

According to Thomas A. Regelski, “at its heart, curriculum is a matter of values.”⁹³ Likewise, the music of social justice movements reflects the personal and communal emotions surrounding both the performers and listeners. These internal and external values can be experienced and explored in music classes, pushing students to examine existing injustices and identify possible societal changes. The two major music education philosophies, aestheticism and praxialism, support this curriculum because both focus on guiding students to create musical meanings.

One central component of the aesthetic philosophy, supported by Bennett Reimer, is the exploration of multi musical cultures and values.⁹⁴ Aesthetic educators strive to create human musical experiences for their students, providing opportunities to create and share communal musical meanings.⁹⁵ According to Reimer, music is influenced by traditions and beliefs, and “to

⁹³ Thomas A. Regelski, “Aesthetic versus Praxial Philosophies” in *Praxial Music Education* (New York: Oxford University Press, 2005), 220.

⁹⁴ Bennett Reimer, *A Philosophy of Music Education* (Upper Saddle River, NJ: Prentice Hall, 2005), 11.

⁹⁵ Ibid.

experience music is to experience how we as individuals are connected to all other humans in our communities.”⁹⁶ This notion reflects the unity formed through communal songs throughout times of injustice. Velma Maia Thomas notes that community songs sung by slaves “transmitted values and recorded human behavior that bonded the members and made them family.”⁹⁷ Later, during the civil rights movement, “music was less a matter of a performer singing for an audience than part of the collective action itself.”⁹⁸ The aesthetic concept of communal musical meaning is exemplified throughout the history of American popular music.

David Elliott’s praxial philosophy, meanwhile, is focused on creating intra- and interpersonal meanings.⁹⁹ Students taught by a praxial educator learn by active engagement, creating their own musical meanings through their personal experiences.¹⁰⁰ While much protest music is community-based, individual values are also represented in musical examples from social justice movements. Civil rights musician Bernice Johnson Reagon recalls that the spiritual “This Little Light of Mine” was sung frequently among activists because “it’s an ‘I’ song. It gives you a chance to pour into the sound of your singing voice your individual personal commitment to be in the freedom struggle.”¹⁰¹ Songwriters use lyrics to express their emotions

⁹⁶ Reimer, *A Philosophy*, 60.

⁹⁷ Velma Maia Thomas, *No Man Can Hinder Me: The Journey from Slavery to Emancipation through Song* (New York: Crown Publishers, 2001), 21.

⁹⁸ William G. Roy, “How Social Movements Do Culture,” *International Journal of Politics, Culture, and Society* 23, no. 2 (2010): 86. <https://www.jstor.org/stable/40981290>.

⁹⁹ David J. Elliott and Marissa Silverman, *Music Matters* (New York: Oxford University Press, 2015), 153.

¹⁰⁰ James F. Daugherty, “Why Music Matters: The Cognitive Personalism of Reimer and Elliott,” *Australian Journal of Music Education* no. 1 (1996). cmed.ku.edu/private/daugherty.html.

¹⁰¹ Bernice Johnson Reagon, “Music in the Civil Rights Movement,” PBS, accessed November 20, 2021, pbs.org/wgbh/americanexperience/features/eyesonthepize-music-civil-rights-movement/.

and “to process the events around them.”¹⁰² This is currently evident in songs released amidst the #BlackLivesMatter movement, with messages of inequality, police violence, and racism reflecting the recent events that fuel both the movement and its music.¹⁰³

While there are many differences between aestheticism and praxialism, both philosophies can influence a curriculum designed to use music to promote racial tolerance. The aesthetic approach requires students to learn musical elements, typically through perceptive listening activities, before applying these skills in real life.¹⁰⁴ As part of the proposed curriculum, students will engage in listening exercises to identify and understand the musical elements of each popular music genre, so they are able to compare styles and experience the music as a community. Conversely, the praxial approach entails learning *through* activities such as composing, performing, and conducting.¹⁰⁵ These experiences promote critical thinking, giving students opportunities to examine their “own and others’ assumptions, beliefs, claims, and actions.”¹⁰⁶ Projects such as lyric analyses and composition activities would allow students to personally engage with popular music genres, so they are able to reflect upon their experiences as part of the curriculum. Both of the major music education philosophies support the idea that an American popular music curriculum can be used to promote racial tolerance.

¹⁰² Michael Wolf-Branigin and Heather Edmondson, “Identifying Songs of Social Justice and Protest for Social Work Education,” *Journal of Human Behavior in the Social Environment* 31, no. 7 (2021): 917. <https://doi-org.ezproxy.liberty.edu/10.1080/10911359.2020.1825250>.

¹⁰³ Ryan, “It ‘Should Send a Chill.’”

¹⁰⁴ Reimer, *A Philosophy*, 60.

¹⁰⁵ Daugherty, “Why Music Matters.”

¹⁰⁶ Elliott and Silverman, *Music Matters*, 10.

Using Music to Teach Racial Tolerance

Music is a powerful teaching tool. Jeremy W. Bohonos maintains that “students connect to music in ways that they do not connect to more traditional resources such as textbooks.”¹⁰⁷ Understanding the emotions and impacts of racism is crucial in moving toward a more just society. Music is key to gaining these insights because it “can be a window through which students can access the intellectual, emotional, spiritual, and intuitive words of individuals or groups.”¹⁰⁸ Popular music is particularly useful for this since it is considered “music of the people” and driven by audience appeal.¹⁰⁹ Lucy Green advocates for popular music curricula, suggesting that students are more likely to apply meaning to “their” music.¹¹⁰ These values, combined with the music’s historical usage in social justice movements as well as its roots in Black history, make it the ideal topic for a curriculum designed to address racial injustice through music education.

Juliet Hess believes that “in providing a rich sociohistorical context for all musics studied, we model ways that students can connect musical practices to lived experiences.”¹¹¹ Bohonos echoes this, stating that artistic expression allows students to “make meaning of social injustice and place it in context with historical and contemporary recurring events.”¹¹² Several music education researchers affirm that lyrics are of particular importance when teaching

¹⁰⁷ Bohonos, Otchere, and Pak, “Using Artistic Expression,” 256.

¹⁰⁸ Ibid.

¹⁰⁹ Richard Middleton and Peter Manuel, “Popular music,” *Grove Music Online* (2001), accessed October 18, 2021, <https://doi-org.exproxy.liberty.edu/10.1093/gmo/9781561592630>.

¹¹⁰ Lucy Green, “Popular Music In and for Itself, and for ‘Other’ Music: Current Research in the Classroom,” *International Journal of Music Education* 24, no. 2 (2006): 101. <https://doi-org.exproxy.liberty.edu/10.1177/0255761406065471>.

¹¹¹ Hess, “Equity in Music Education.”

¹¹² Bohonos, Otchere, and Pak, “Using Artistic Expression,” 256.

students to create and identify these meanings. The lyrics of social justice songs, for example, convey messages denouncing “power, privilege, discrimination, brutality, and violence.”¹¹³ Allsup and Shieh describe creative activities, giving them agency to “create their ‘own’ sound, different from that of the traditions around them.”¹¹⁴ Hess also explains that students can express their emotions through their own lyrics, stating that “songwriting creates opportunities for youth to share their experiences.”¹¹⁵ Both lyric analyses and expressive creative projects are important considerations when teaching racial tolerance through American popular music.

Once students understand the history of American popular music, they can use its messages to move forward to a more just society. Hess states that “instead of responding to or recovering from oppression, music provides a vehicle to name it, and potentially oppose and resist it.”¹¹⁶ Michael Wolf-Branigin agrees, saying, “measuring activism in music recordings—that addresses the alleviation of racial and economic inequality—provides an innovative means for encouraging action.”¹¹⁷ It is evident that teaching the history of American popular music, exploring its role in social justice movements, and encouraging student artistic expression are effective methods of promoting racial tolerance, and a successful curriculum can be designed to include these approaches.

¹¹³ Ibid.

¹¹⁴ Allsup and Shieh, “Social Justice and Music Education,” 51.

¹¹⁵ Hess, “Moving Beyond Resilience Education.”

¹¹⁶ Ibid.

¹¹⁷ Wolf-Branigin and Edmondson, “Identifying Songs of Social Justice,” 916.

Chapter 5

Discussion

Curriculum Overview

Music is both personal and societal, unique in its ability to create meaning for individuals and connections among communities. William G. Roy argues that it is the experience of participating in music, or “*doing* music,” that fosters these meanings and associations, indicating a “commitment to social movements.”¹¹⁸ Ayah Rifai, a proponent of immersive music education, suggests that instruction should be organized, so students are able to “experience music deeply and meaningfully.”¹¹⁹ These theories, which relate to David Elliott’s praxial philosophy, influence the activities designed for this curriculum.

The curriculum was created using a backward design, meaning the outcomes were established first.¹²⁰ The end goal of the curriculum, and the purpose of the project, was to teach students how artists use music to address social justice issues and present solutions. The ten-week course was developed to achieve this objective through a range of lessons and activities, including interactive lectures on the history of American popular music, listening journals, and projects each designed to promote critical thinking skills. According to Rifai, critical thinking is “an essential component of educating musically and *ethically*, for the integration of critical pedagogy into curricula supports music learning as/for social justice.”¹²¹

¹¹⁸ Roy, “How Social Movements,” 86.

¹¹⁹ Ayah Rifai, “Learning through Immersive Study: Contextualizing Music in the Elementary Music Classroom,” *Music Educators Journal* 103, no. 1 (2016): 34. <https://www.jstor.org/stable/44677799>.

¹²⁰ *Ibid*, 35.

¹²¹ *Ibid*, 36.

The five learning outcomes for this course were selected and organized using performance verbs from Bloom's taxonomy, a hierarchy of cognitive processes that range from the lowest level, knowledge, to the highest levels, synthesis and evaluation.¹²² Each outcome spans two weeks of the class, and the activities and assessments for each week are guided by a social justice focus that will encourage students to consider how music and social justice influence one another, how artists have used music to raise awareness of social justice issues and solutions, and how students themselves can address current social justice concerns using original music. Like the learning outcomes, the foci are arranged from a low-level cognitive process ("define 'social justice'") to a high-level function ("apply the influence of a current event to original rap lyrics"). Organizing the course in this way is a teaching strategy that "provides space for students to share their own stories and experiences they may have gained from more personalized meaning."¹²³

Recommendations for Further Study

One of the major limitations of this project is that, due to the study's time constraints, the curriculum has not yet been presented to students and tested for validity. It has long been established that music is tied to cultural representation, messages of resilience, and emotional expression.¹²⁴ The next step is to determine how students can use these functions to overcome social issues that affect each of them. Recently, a number of music educators have called for such a curriculum, asserting that "it is crucial for learners to develop felt connections to social

¹²² Nilson, *Teaching at its Best*, 21.

¹²³ Bohonos, Otchere, and Pak, "Using Artistic Expression," 256.

¹²⁴ Leslie Paige Rose, "The Freedom Singers of the Civil Rights Movement: Music Functioning for Freedom," *Update-Applications of Research in Music Education* 25, no. 2 (2007): 59.
<http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Ffreedom-singers-civil-rights-movemet-music%2Fdocview%2F1574907%2Fse-2%3Faccountid%3D12085>.

injustice if they are to transform their ways of thinking and knowing and apply this transformation in efforts to create more socially just organizations.”¹²⁵ Since this curriculum was developed to do just that, the logical next step in the research process is to actually implement the course, study how well students understand and apply the material, and adjust the curriculum based on the findings.

Conclusion

According to David Crosby, the wonderful thing about music is that “it levels the playing field.”¹²⁶ The starting point to teaching social justice is to notice the inequity.¹²⁷ The literature clearly documents the racial inequity that is so deeply rooted in American society. Ample evidence shows that music has been used to confront these issues successfully. This curriculum could guide future studies, which may explore the relationship between music and other forms of injustice and discrimination, such as women’s rights. As Crosby says, “nobody kids themselves into believing that they can solve the world’s problems. We’re just trying to make a difference, to change things for the better wherever we can.”¹²⁸ The aim of this project is to use music to promote racial equality, making a difference in the lives of students and, ultimately, American society. As Proverbs 31:8 says, “Speak up for those who cannot speak for themselves.”

¹²⁵ Bohonos, Otchere, and Pak, “Using Artistic Expression,” 251.

¹²⁶ Crosby and Bender, *Stand and Be Counted*, 2.

¹²⁷ Allsup and Shieh, “Social Justice and Music Education,” 48.

¹²⁸ Crosby and Bender, *Stand and Be Counted*, 233.

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COURSE SYLLABUS

NAME OF COURSE: THE SOUNDTRACK TO SOCIAL JUSTICE IN AMERICA

TEACHER: KATHRYN STIADLE

COURSE DESCRIPTION

This is a required quarter course in which students will study social justice events by examining popular music genres, such as rock and roll, hip-hop, and rap, through listening and writing activities. In addition to exploring the historical events surrounding these musical styles, students will also discuss the ethical considerations of borrowing music and sampling and will have opportunities to create their own lyrics and music in response to present-day issues.

RATIONALE

Music is all around us. We listen to it on our phones, in our cars, on T.V., and even in the background at the grocery store. While we enjoy listening to this music, we may not be aware of its history, nor do we consider the true meaning of the lyrics we hear. Students enrolled in this course will learn the historical events that contributed to the development of this music, as well as the role music played in social justice movements targeted toward racial equality. They will also learn to analyze the lyrics and musical characteristics of this music before creating their own musical works in response to present-day social issues.

I. PREREQUISITES: None

II. REQUIRED RESOURCE PURCHASE(S)

- A.** Crawford, Richard, and Larry Hamberlin. *An Introduction to America's Music*. New York: W.W. Norton & Company, 2018.
- B.** Crosby, David, and David Bender. *Stand and Be Counted: The Dramatic Story of the Artists and Events that Changed America*. New York: HarperCollins, 2000.

III. ADDITIONAL MATERIALS FOR LEARNING

- A.** A writing utensil
- B.** School-issued Chromebook

IV. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

- A.** Define various styles of popular music using historical context and musical elements and characteristics.
- B.** Identify historical events that have contributed to the development of styles of popular music.
- C.** Interpret meanings of popular music lyrics in terms of social justice influence and impact.

- D. Examine the role of music in social justice movements targeted toward racial equality.
- E. Create original works of various popular styles in response to present-day social issues.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Textbook readings and lecture presentations

B. Listening Journals (15)

Students will complete one listening journal for each style of music studied in class. Students will listen to each music example and respond to the prompts, so they are able to analyze and compare the characteristics of each style. At the end of each journal, students will answer 2-3 questions using information from the textbooks and lectures as well as critical thinking.

C. Quizzes (5)

Students will take bi-weekly quizzes that cover information learned from the readings and presentations over a two-week period. Each quiz will include 10 fill-in-the-blank questions, 10 multiple choice questions, and 5 short answer questions.

D. Projects (5)

Students will complete 5 projects during the quarter. Each project will focus on a specific style of popular music studied in class and will require students to apply acquired knowledge to create original work.

E. Participation

Class discussion is an important part of this course. Students are expected to thoughtfully and meaningfully contribute to each discussion.

VI. COURSE GRADING AND POLICIES

A. Points

| | |
|---|-----|
| Listening Journals (15 at 10 points each) | 300 |
| Quizzes (5 at 50 points each) | 250 |
| Projects (5 at 50 points each) | 250 |
| Final Project (1 at 100 points) | 100 |
| Participation (5 points/week) | 50 |

Total: 950

B. Scale

A = 900-950 A- = 855-899 B+ = 825-854 B = 790-824 B- = 760-789

C+ = 730-759 C = 700-729 C- = 665-699 D+ = 640-664 D = 615-639

D- = 570-614 F = 0-569

C. Late Assignment Policy

All assignments must be turned in by the due date. Late assignments will receive a 10% deduction for each day they are late and will not be accepted more than a week past the due date. If a student is absent from school, the assignment must be completed the day they return to school. Alternate arrangements may be discussed with the teacher.

CURRICULUM PROJECT – ANALYSIS CHART

PART I: CURRICULUM INFORMATION

| |
|---|
| Course Title: The Soundtrack to Social Justice in America |
| Required Textbook for Class: |
| Crawford, Richard, and Larry Hamberlin. <i>An Introduction to America's Music</i> . New York: W.W. Norton & Company, 2018. |
| Crosby, David, and David Bender. <i>Stand and Be Counted: The Dramatic Story of the Artists and Events that Changed America</i> . New York: HarperCollins, 2000. |
| Identify the problem: <i>(What does the student not know how to do? What is the student's gap in the training or experience?)</i> |
| The student does not currently have the ability to analyze popular music from a historical perspective, especially as it relates to social justice issues. The student does not currently understand how to respond to present-day social issues through music. |
| Who are the learners and what are their characteristics? <i>(Age, major, prerequisites, residential, online, or a hybrid of the two)</i> |
| 10 th Grade Students (high school sophomores) ages 15-16 Required course for all students (non-elective), taught in-person |
| What is the new desired behavior? <i>(Overall, what is the main change or new addition to the student's demonstrated ability?)</i> |
| The student will be able to analyze American popular music. The student will be able to explain how the history of American popular music has reflected social justice concerns. The student will be able to create popular music in response to a present-day social issue. |
| What are the delivery options? <i>(Explain the materials you will develop for the course.)</i> |
| This is a required course that meets every day for one class period (40 minutes) for one quarter (10 weeks). Interactive lectures will be the primary method of delivering new information so students remain engaged and can frequently review and apply acquired knowledge. ¹²⁹ Students will also demonstrate the application of acquired knowledge through creative projects. ¹³⁰ |
| What are the pedagogical considerations? <i>(Describe your general content and methodology for the course.)</i> |
| The course is focused on studying how social justice events influenced and impacted the history of American popular music, from the slavery era to the present. The content will be delivered and assessed through interactive lectures, listening activities, class discussions, and creative projects. |
| What learning theory applies to your curriculum? Why? |

¹²⁹ Linda B. Nilson, *Teaching at its Best: A Research-Based Resource for College Instructors* (San Francisco, CA: Jossey-Bass, 2016), 146.

¹³⁰ Ibid, 198.

Robert Gagné's "Events of Instruction" design applies to my curriculum. Teachers who use Gagné's theory determine the outcome and plan instruction in a specific sequence (the "Events of Instruction") to maximize successful learning. Gagné proposed nine instructional steps, beginning with "gaining attention" and ending with "enhancing retention and transfer." Using this learning theory for my curriculum will allow me to sequence my instruction in such a way that students continue to recall and apply knowledge throughout the course.¹³¹

Part II: Learning Outcomes

| Learning Outcomes At the end of the course, the student will be able to: |
|--|
| 1. Define various styles of popular music using historical context and musical elements and characteristics. |
| 2. Identify historical events that have contributed to the development of styles of popular music. |
| 3. Interpret meanings of popular music lyrics in terms of social justice influence and impact. |
| 4. Examine the role of music in social justice movements targeted toward racial equality. |
| 5. Create original works of various popular styles in response to present-day social issues. |

¹³¹ Kayvan Khadjooi, Kamran Rostami, and Sauid Ishaq, "How to use Gagne's model of instructional design in teaching psychomotor skills," *Gastroenterol Hepatol Bed Bench* 4, no. 3 (2011): ncbi.nlm.nih.gov/pmc/articles/PMC4017416/.

CURRICULUM PROJECT: DESIGN CHART

| Course Title: The Soundtrack to Social Justice in America | | | |
|--|--|--|--|
| Concept Statement: Students will learn how the development of popular music in America relates to historical and social justice events. Information will be presented, reviewed, and applied through interactive lectures, listening examples, class discussions, and creative projects. | | | |
| Learning Outcomes <i>(List in the order you plan to address in 10 weeks)</i> | Content <i>(What must be learned to reach this objective?)</i> | Learning/Training Activity <i>(How will you teach the content?)</i> | Assessment <i>(How will you know that the student has met the objective?)</i> |
| 1. Define various styles of popular music using historical context and musical elements and characteristics | Week One Social Justice Focus: Define “social justice” and consider examples --Define “popular music” and brainstorm genres that fit this definition --Compare examples of popular music --Select music that describes a place --Explain rationale for selecting music | Week One: Introduction --Introductory Powerpoint and Class Discussion --Listening Journal 1 (Examples of Popular Music) --Hometown Documentary Project: Popular music is often influenced by the artists’ cultures and backgrounds. Students will choose three musical selections that describe their hometowns and complete the provided outline to explain their rationales. | Week One --Background Knowledge Probe: Popular Music Genres (Formative Assessment) ¹³² --Listening Journal Responses (Formative Assessment) --Project 1: Hometown Documentary (Summative Assessment) |
| | Week Two Social Justice Focus: Recognize the messages of resilience in work songs and blues music --Identify characteristics of blues music --Analyze “Homeless Blues”: identify setting and discuss social justice considerations --Write a blues verse using an AAB format | Week Two: Blues Music --Reading: Crawford and Hamberlin pg. 222-229 --Interactive Powerpoint Lecture --Class Discussion: The Influence of Work Songs --Listening Journal 2 (Work Songs and the Blues) --Song Study: “Homeless Blues” --Write Your Own Blues Project (choose a topic that is meaningful to you; | Week Two --Listening Journal Responses (Formative Assessment) --Reading Check (Formative Assessment) ¹³³ --Project 2: Write Your Own Blues (Summative Assessment) --Quiz 1: Blues Music (Summative Assessment) |

¹³² Nilson, *Teaching at its Best*, 277.

¹³³ Nilson, *Teaching at its Best*, 245.

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| | | following the AAB format as discussed in class) | |
| 2. Identify historical events that have contributed to the development of styles of popular music | <p style="text-align: center;">Week Three <u>Social Justice Focus:</u> Consider minstrelsy from both current and late-1800s perspectives</p> <p>--After determining that minstrelsy is unacceptable, describe why it was condoned during the mid-to-late 1800s --Identify characteristics of ragtime music --Compare characteristics of minstrel music and ragtime music --Analyze "Alexander's Ragtime Band": identify racial references and discuss why ragtime was initially considered "the devil's music"</p> <p style="text-align: center;">Week Four <u>Social Justice Focus:</u> Explain how the art of the Harlem Renaissance reflected the racial struggles and triumphs of the early 20th century</p> <p>--Explain the historical significance of the Harlem Renaissance --Identify characteristics of jazz music --Compare characteristics of ragtime and jazz music --Analyze "Strange Fruit" and discuss why the evocative lyrics and subject</p> | <p style="text-align: center;">Week Three: Minstrelsy & Ragtime</p> <p>--Reading: Crawford and Hamberlin pg. 113-117; 204-209 --Interactive Powerpoint Lecture --Class Discussion: Ethical Considerations of Minstrelsy --Listening Journal 3 (Minstrelsy) --Listening Journal 4 (Ragtime) --Song Study: "Alexander's Ragtime Band"</p> <p style="text-align: center;">Week Four: The Harlem Renaissance and Jazz</p> <p>--Watch "The Weary Blues" and discuss the Harlem Renaissance --Interactive Powerpoint Lecture --Class Discussion: Significance of the Harlem Renaissance --Listening Journal 5 (The Harlem Renaissance) --Listening Journal 6 (The Jazz Age) --Song Study: "Strange Fruit" --Poetry Slam Project --Listening Journal 7 (Modern</p> | <p style="text-align: center;">Week Three</p> <p>--Listening Journal Responses (Formative Assessment) --Reading Check (Formative Assessment)¹³⁴ --Everyday Ethical Dilemmas (Formative Assessment)¹³⁵</p> <p style="text-align: center;">Week Four</p> <p>--Listening Journal Responses (Formative Assessment) --Project 3: Poetry Slam (Summative Assessment) --Quiz 2: Minstrelsy, Ragtime, and the Harlem Renaissance (Summative Assessment) --One-Sentence Summary: Jazz (Formative Assessment)¹³⁶</p> |

¹³⁴ Ibid.

¹³⁵ Ibid, 278.

¹³⁶ Nilson, *Teaching at its Best*, 256.

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| | <p>matter were impactful</p> <ul style="list-style-type: none"> --Organize free write into an original poem --Recite original poem in a poetry slam setting --Compare characteristics and instrumentation of early and modern jazz music | Jazz) | |
| 3. Interpret meanings of popular music lyrics in terms of social justice influence and impact | <p style="text-align: center;">Week Five</p> <p><u>Social Justice Focus:</u> Consider the ethics of profiting from “borrowed music,” especially from a racial perspective</p> <ul style="list-style-type: none"> --Identify components of rock and roll that come from Gospel and R&B music --Consider the ethics of Elvis Presley’s music and support opinion --Analyze lyrics of rock and roll music --Compare how rock and roll musicians changed their appearances and music throughout the 1960s --Identify characteristics of rock and roll music --Analyze “Respect” and discuss why Aretha Franklin’s version of the song was so powerful <p style="text-align: center;">Week Six</p> <p><u>Social Justice Focus:</u> Explain how historical and political events influenced rock and roll music</p> <ul style="list-style-type: none"> --Analyze “We Shall Overcome” and discuss why this song became the | <p style="text-align: center;">Week Five: Rock and Roll</p> <ul style="list-style-type: none"> --Powerpoint and Class Discussion --Interactive Powerpoint Lecture --Class Discussion: Is it ethical for musicians to successfully “revamp” someone else’s work and profit from it? --Listening Journal 8 (Gospel Music and R&B) --Listening Journal 9 (Early Rock and Roll) --Listening Journal 10 (1960s Rock and Roll) --Listening Journal 11 (1970s Rock and Roll) --Song Study: “Respect” <p style="text-align: center;">Week Six: Protest Music</p> <ul style="list-style-type: none"> --Reading: Crosby and Bender Chapter 2 --Interactive Powerpoint Lecture --Class Discussion: Relate rock and roll music to the historical and political events | <p style="text-align: center;">Week Five</p> <ul style="list-style-type: none"> --Listening Journal Responses (Formative Assessment) --Everyday Ethical Dilemma (Formative Assessment)¹³⁷ --Application Cards (Formative Assessment)¹³⁸ <p style="text-align: center;">Week Six</p> <ul style="list-style-type: none"> --Reading Check (Formative Assessment)¹³⁹ --Project 4: Protest Music Lyric Analysis and Project (Summative Assessment) --Quiz 3: Rock and Roll |

¹³⁷ Ibid, 278.

¹³⁸ Ibid, 278.

¹³⁹ Nilson, *Teaching at its Best*, 245.

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| | <p>anthem of the civil rights movement</p> <p>--Analyze lyrics of protest music</p> <p>--Create protest lyrics in response to a current issue</p> | <p>of the 1960s and 1970s</p> <p>--Song Study: "We Shall Overcome"</p> <p>--Protest Music Lyric Analysis and Project: Students will work in pairs to analyze protest music lyrics. They will then identify a cause important to them and write their own protest song.</p> | <p>and Protest Music (Summative Assessment)</p> |
| <p>4. Examine the role of music in social justice movements targeted toward racial equality</p> | <p>Week Seven</p> <p><u>Social Justice Focus:</u></p> <p>Identify how music technology is used to spread awareness of social justice issues and solutions</p> <p>--Identify characteristics of pop music</p> <p>--Compare rock and roll to pop music</p> <p>--Explain how technology influenced pop music</p> <p>--Analyze lyrics of pop music</p> <p>--Analyze "Man in the Mirror" and discuss what aspects of society are problematic and what, if anything, we are currently doing to try to fix these issues</p> <p>Week Eight</p> <p><u>Social Justice Focus:</u></p> <p>Identify societal influences of hip hop music</p> <p>--Define "sampling"</p> <p>--Consider the ethics of sampling and support opinion</p> <p>--Identify characteristics of hip hop</p> <p>--Analyze "The Message" and discuss how the song addresses socioeconomic impacts of racism</p> <p>--Create original sample</p> | <p>Week Seven: Pop</p> <p>--Interactive Powerpoint Lecture</p> <p>--Class Discussion: Technology and Pop Music</p> <p>--Listening Journal 12 (Early Pop Music)</p> <p>--Listening Journal 13 (Recent Pop Music)</p> <p>--Song Study: "Man in the Mirror"</p> <p>Week Eight: Hip Hop</p> <p>--Reading: Crawford and Hamberlin pg. 499-501</p> <p>--Interactive Powerpoint Lecture</p> <p>--Class Discussion: Ethics of Sampling</p> <p>--Listening Journal 14 (Hip Hop)</p> <p>--Watch footage of South Bronx and ask students where in the world they think this video was taken</p> <p>--Song Study: "The Message"</p> <p>--Review timeline and use it</p> | <p>Week Seven</p> <p>--Listening Journal Responses (Formative Assessment)</p> <p>Week Eight</p> <p>--Reading Check (Formative Assessment)¹⁴⁰</p> <p>--Listening Journal Responses (Formative Assessment)</p> <p>--Quiz 4: Pop and Hip Hop (Summative Assessment)</p> <p>--"The Message" Analysis (Formative Assessment)</p> <p>--Project 5: Sampling (Summative Assessment)</p> |

¹⁴⁰ Nilson, *Teaching at its Best*, 245.

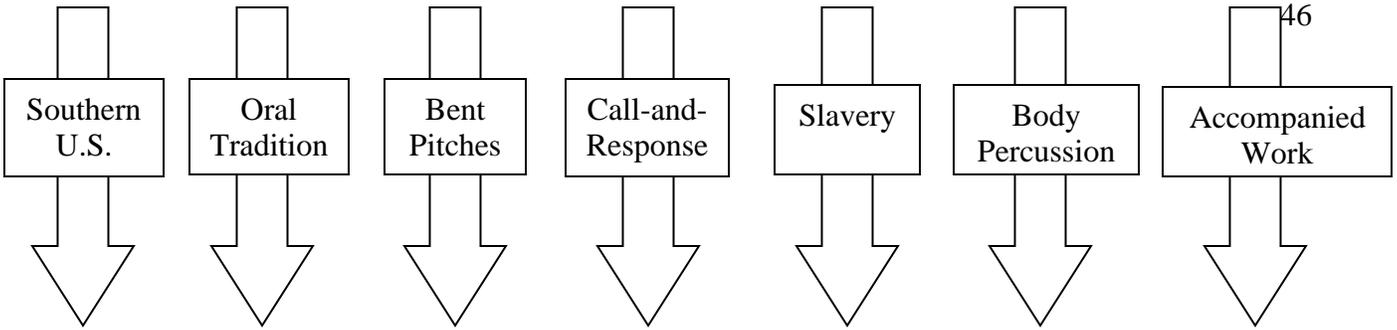
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| | | to analyze lyrics of “The Message” --Sampling project using Sampling Tool | |
| 5. Create original works of various popular styles in response to present-day social issues | <p>Week Nine <u>Social Justice Focus:</u> Describe how artists use rap music to address recent social and political events --Identify characteristics of rap music --Compare characteristics of rap music to hip hop --Analyze “Don’t Shoot” (clean version), identify all the references to racial discrimination, discuss why these examples are included in a recent song --Write original rap lyrics using a given rhyming scheme</p> <p>Week Ten <u>Social Justice Focus:</u> Apply the influence of a current event to original rap lyrics --Write rap lyrics to express personal feelings about a self-selected aspect of social justice --Create a loop track to accompany original rap lyrics</p> | <p>Week Nine: Rap --Interactive Powerpoint Lecture --Listening Journal 15 (Rap) --Outline how to write a rap --Song Study: “Don’t Shoot” --Write original rap lyrics</p> <p>Week Ten: Rap --Class Discussion: How do current events influence music? --Final Project: Social Justice Rap</p> | <p>Week Nine --Listening Journal Responses (Formative Assessment) --Rap Lyrics (Summative Assessment)</p> <p>Week Ten --Quiz 5: Rap (Summative Assessment) --Final Project: Social Justice Rap (Summative Assessment)</p> |

| Learning Outcomes <i>(List them in the order you plan to address during the 10 weeks of curriculum.)</i> | Rational for Sequence <i>(Describe why you believe this sequence is the most effective.)</i> |
|--|--|
| 1. Define various styles of popular music using historical context and musical elements and characteristics | This learning outcome is the foundation of the course. Students will define “social justice” and will identify examples. Students will learn the definition of “popular music” and will learn which characteristics are used to identify styles of music. |
| 2. Identify historical events that have contributed to the development of styles of popular music | Historical events influenced many genres of popular music. It is important for students to learn to recognize these events early on in the course so they are able to identify these influences later in the class. |
| 3. Interpret meanings of popular music lyrics in terms of social justice influence and impact | At this point in the course, students are introduced to protest music of the civil rights movement. They will analyze lyrics of these songs and identify the impact music had on social justice movements. |
| 4. Examine the role of music in social justice movements targeted toward racial equality | Students will continue to use their lyric analysis skills as they identify messages of social issues and solutions in more recent examples of popular music. Additionally, students will consider the socioeconomic impacts of racism as they explore hip hop music. |
| 5. Create original works of various popular styles in response to present-day social issues. | Students will apply the concepts and techniques they have learned to create original works. They will also consider the impacts of historical influences and choose a present-day social issue to influence their own work. |

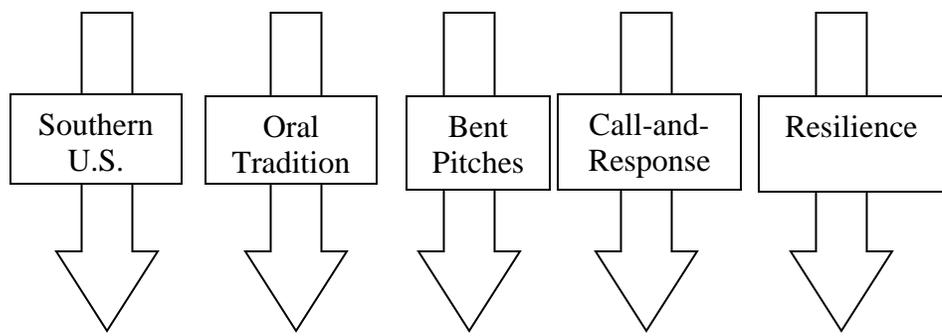
CURRICULUM PROJECT: DEVELOPMENT CHART

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| Course Title: The Soundtrack to Social Justice in America |
| <i>Consider the 3 advance organizer methods below. You must create an advance organizer for each method below to use as a pre-instructional strategy (to prepare the student to link what they do know to what they do not know).</i> |
| Expository <i>(You are verbally describing the new content you are about to cover; enter below what you will say)</i> |
| <p>Good morning, everyone! We are going to begin by listening to an example and identifying its musical style. You should recognize this example from yesterday...what style of music is this? (work songs). Which group of people first used work songs in America? What was the purpose of work songs? To review what we talked about yesterday, please turn to the person next to you and take thirty seconds to discuss some musical characteristics of work songs. (I will then call on groups to share characteristics while I write the information on the whiteboard). Great job, this is exactly what I was looking for! We know from our textbook reading that work songs share many characteristics with another musical style. What style would that be? Today we are going to look into the history of blues music and compare its characteristics with the qualities found in work songs. Take one minute to work with the person next to you to brainstorm two characteristics that you predict will be similar and two that you think might be different...one minute to come up with two things that you think might be similar and two things that might differ between work songs and blues music. (I will ask each group to share one prediction before beginning a short lecture to introduce blues music).</p> |
| Narrative <i>(You are presenting the new information in a story format; enter below what your "Story" will be.</i> |
| <p>I begin class by playing a musical example from the day before and then ask students several questions to review that information. I will lead students into the new topic by asking them to recall the information from the textbook, focusing on musical characteristics. Once students realize the focus is on blues music, I will ask them to work in pairs to predict two characteristics that will be similar and two that will differ between work songs and blues music to determine what they may or may not already know. While they do this, I will pass out the Listening Journal so each student has a copy. After a brief discussion about these predictions, I will begin a short interactive lecture to introduce blues music. The lecture will be punctuated by student-active breaks, including pair-share discussion questions such as "what type of audience do you think this song was meant for?" The lecture will also include the examples used for the Listening Journal. We will discuss each musical example as students complete the Listening Journal, then revisit the predictions at the end of class to finalize a list of musical characteristics for blues music.</p> |
| Graphical Organizers <i>(You are presenting an original visual pictograph, chart, or concept pattern.) Describe the visual below and then copy and paste your original graphic.</i> |

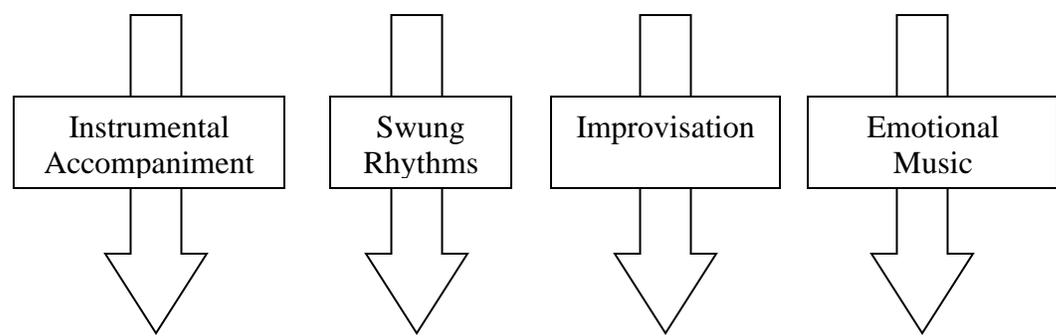
The graph below depicts the characteristics of work songs and blues music. The top layer of arrows points into the “Work Songs” box, indicating that these are characteristics of work songs. The middle arrows extend from “Work Songs” to “Blues Music,” showing that these characteristics of work songs influenced blues music. The bottom arrows point away from the “Blues Music” box, implying that these characteristics of blues music will influence a future musical style.



WORK SONGS



BLUES MUSIC



Gagne's Nine Events of Instruction

| Instruction Event | Describe how each instructional event will be addressed in your instructional unit. Cite a reference from your text as to why this approach will be effective. |
|---------------------------------------|---|
| 1. Gain attention | Students will listen to a musical example at the beginning of class and identify the style. Since students heard the example in the previous class, this is an opportunity for them to practice recalling information. ¹⁴¹ |
| 2. Inform learners of objectives | Students will work in pairs to review characteristics of work songs, which the instructor will write on the whiteboard as a visual. Then, the teacher will lead students to identify the new topic by asking questions about the textbook reading, focusing on musical characteristics. Introducing the lesson objectives in this way will encourage students to “relate new to previously learned content.” ¹⁴² |
| 3. Stimulate recall of prior learning | Students will work in pairs to predict two characteristics that they think will be similar and two that will differ between work songs and blues music. The teacher will then ask each group to share one prediction to determine what students may or may not already know. ¹⁴³ |
| 4. Present the content | The teacher will present an interactive lecture on the history of blues music. Throughout the lecture, students will respond to short discussion questions, listen to examples, and fill out Listening Journals so they are actively engaged. ¹⁴⁴ |
| 5. Guide learning | The class will discuss each musical example as students complete the Listening Journal. The directed discussions will help students accurately identify instruments as well as interpret lyrics and recognize musical characteristics. Students will also have opportunities to share responses to the short answer questions to add to the discussion and to receive both peer and teacher feedback. ¹⁴⁵ |

¹⁴¹ Nilson, *Teaching at its Best*, 159.

¹⁴² Ibid.

¹⁴³ Ibid, 182.

¹⁴⁴ Ibid, 132.

¹⁴⁵ Ibid.

| | |
|-----------------------------------|--|
| 6. Elicit performance (practice) | Later in the week, students will apply their acquired knowledge of blues music by writing a blues verse using a given format (project-based learning). ¹⁴⁶ |
| 7. Provide feedback | Students will trade drafts of their blues verses within a small group to provide feedback to each other. ¹⁴⁷ |
| 8. Assess performance | Students will read the final drafts of their blues verses to the class and then submit their compositions for a project grade. ¹⁴⁸ |
| 9. Enhance retention and transfer | The class will finalize a list of blues characteristics and identify which qualities will transfer to the next genre of music. This will provide an opportunity to summarize the characteristics learned during the week while applying knowledge to the next unit. ¹⁴⁹ |

¹⁴⁶ Nilson, *Teaching at its Best*, 132.

¹⁴⁷ Ibid.

¹⁴⁸ Ibid, 197.

¹⁴⁹ Ibid, 145.

CURRICULUM PROJECT: IMPLEMENTATION CHART

Part I: Necessary Physical Items and a Rationale for Their Use

| Course Title: The Soundtrack to Social Justice in America | |
|--|--|
| Physical Item | Rationale for Use |
| Google Slides Presentation | Presentation software, such as Google Slides, is a helpful way to visually present information. ¹⁵⁰ Google Slides is particularly useful because it can be edited and accessed on any computer and links can be inserted directly into the text. This tool is also helpful in designing interactive lectures because discussion questions and student-active break prompts can be included in the presentation. |
| Laptop | Laptops include useful technology that can be used to help students achieve learning outcomes. Rather than having slides in one place, music on a separate CD, and visuals in another location, teachers can use laptops to streamline their class materials. ¹⁵¹ Students can use laptops to complete projects in class and to access classwork from home when they are absent from school. |
| Whiteboard/Markers | Important discussion points or terms should be written on the whiteboard to help visual learners retain information. ¹⁵² Before class, the teacher should ensure markers work well enough that words can be easily read from the back of the room. |
| Sound System | Since students spend a lot of time listening to musical examples in this class, a good sound system is crucial. The sound system should not be overwhelmingly loud, but produce a clear sound so students can easily focus on active listening. ¹⁵³ |
| Listening Journals | Listening journals are a way for students practice guided active listening and to physically write down information, which may help them retain the information. Additionally, listening journals can be used as a formative assessment so teachers can check students' understanding of the material and active listening skills. ¹⁵⁴ |

¹⁵⁰ Nilson, *Teaching at its Best*, 48.

¹⁵¹ Ibid, 45.

¹⁵² Ibid, 256.

¹⁵³ Ibid, 253.

¹⁵⁴ Nilson, *Teaching at its Best*, 253-254.

| | |
|--------------------------|---|
| Sharpened Pencils | Writing helps students better learn and retain information. ¹⁵⁵ Teachers should have sharpened pencils available so students are still expected to participate even if they are not prepared for class. |
|--------------------------|---|

¹⁵⁵ Ibid, 254.

Part II: Necessary Tasks and a Rationale

| Task | Rationale for Task |
|--|--|
| Set up projector | Projectors are needed for visual resources such as videos and Google Slides presentations. ¹⁵⁶ The projector should be set up before class so the teacher knows it works, so it is centered and focused on the screen, and so time is not wasted during class. |
| Prepare YouTube videos | YouTube videos are important supplemental resources for video and music examples. Before class, all videos should be opened, loaded, and cued to the starting point to ensure there are no issues with Internet connectivity. Teachers should know exactly where they would like to start and stop each video so the appropriate information is shared with students. ¹⁵⁷ |
| Ensure chairs are arranged so all students can see projector screen | A welcoming and inclusive classroom environment helps students succeed. ¹⁵⁸ The teacher should check chairs before class to make sure all students are able to see and hear the information. |
| Prepare discussion questions | It is the role of the teacher to facilitate class discussions. ¹⁵⁹ The teacher should prepare discussion questions prior to class in order to effectively lead the discussion. |
| Copy handouts | Copies of physical materials should be made well before class since the copier is shared with other faculty members. Teachers should make enough copies for each student, plus a few extra copies in case a student misplaces his copy or would like to start over. ¹⁶⁰ |
| Review textbook reading and lecture presentation | The teacher should review the textbook reading and lecture presentation so they are prepared to lead discussions and lecture while relying only on skeletal notes. ¹⁶¹ |

¹⁵⁶ Nilson, *Teaching at its Best*, 48.

¹⁵⁷ Ibid, 53.

¹⁵⁸ Ibid, 81.

¹⁵⁹ Ibid, 158.

¹⁶⁰ Nilson, *Teaching at its Best*, 73.

¹⁶¹ Ibid, 145.

Part III: 1 type of Formative Assessment and its Effectiveness

| Formative Assessment Type | Assessment Details |
|----------------------------------|---|
| Listening Journals | <p>Each student will complete one listening journal for each style of music studied in class. Students will listen to each musical example and fill out the chart so they are able to analyze and compare characteristics of each style. Each chart will include sections for instrument identification, vocal quality, style characteristics, and lyric analysis. Additionally, students will answer 2-3 questions at the end of each journal to practice applying information from the textbooks and lectures to personal scenarios in an effort to foster critical thinking skills. The teacher will provide formative feedback based on listening journal responses so students are prepared for quizzes and projects. Students may also have opportunities to share short answer responses during class to receive peer feedback and encourage discussion.¹⁶²</p> |

¹⁶² Nilson, *Teaching at its Best*, 272.

CURRICULUM PROJECT: EVALUATION AND SYLLABUS CHART

Evaluation Plan

A formative assessment plan for each learning outcome in this unit

| | | |
|--|--|--|
| Teacher: Kathryn Stiadle | Course for which you are creating curriculum: The Soundtrack to Social Justice in America | |
| Learning Outcomes | Formative Assessment Plan | Rationale for Formative Assessment Type |
| 1. Define various styles of popular music using historical context and musical elements and characteristics. | Students will review styles of music and examples of social justice throughout the course. They will review information in pairs, through listening journals, and through class discussions as they explore how each style of music was influenced by societal concerns. | Students will review information in pairs and as a class in order to agree on definitions for each style of popular music as well as social justice. ¹⁶³ |
| 2. Identify historical events that have contributed to the development of styles of popular music. | After learning about the historical context of popular music styles, students will engage in “everyday ethical dilemmas.” This will allow students the chance to explore historical events from a musical standpoint as well as consider the social justice aspects. | According to Linda Nilson, everyday ethical dilemmas encourage “students to try on different values and beliefs, thus helping them develop moral reasoning skills.” ¹⁶⁴ Engaging in this activity will also give students the opportunity to approach musical styles from a historic perspective. |
| 3. Interpret meanings of popular music lyrics in terms of social justice influence and impact. | Students will work in small groups to analyze protest songs from the civil rights movement. Each group will analyze a different song. Once groups are finished, they will present their analyses to the class, then discuss common | Collaborative learning is effective when students are given a structured task with a clear end goal. ¹⁶⁵ Writing exercises help students learn and retain information. ¹⁶⁶ |

¹⁶³ Nilson, *Teaching at its Best*, 182.

¹⁶⁴ Ibid, 278.

¹⁶⁵ Ibid, 182.

¹⁶⁶ Nilson, *Teaching at its Best*, 132.

| | | |
|--|---|---|
| | themes and messages. | |
| 4. Examine the role of music in social justice movements targeted toward racial equality. | Students will analyze examples of music that call for change. As part of the analyses, students will identify current issues and brainstorm methods to promote positive change. | Inquiry-guided learning, which includes finding a solution to a problem and designing a course of action, improves students' critical thinking and problem-solving skills. ¹⁶⁷ |
| 5. Create original works of various popular styles in response to present-day social issues. | Throughout the course, students will create original works in several styles of popular music. As the final project for this class, students will create an original rap in response to a self-selected social justice issue. | Students will exhibit their abilities to use music to express their thoughts on a present-day issue through experiential learning, which allows them to “discover and construct knowledge by direct experience.” ¹⁶⁸ Although the final submission will be graded as a summative assessment, formative peer and instructor feedback will be provided throughout the creative process. ¹⁶⁹ |

¹⁶⁷ Ibid, 194-195.

¹⁶⁸ Ibid, 167.

¹⁶⁹ Ibid, 275.

Evaluation and Reflection

6 issues or strategies that must be addressed to make each unit stronger and more concise, including rationales for each choice.

| Issue/Strategy | Rationale for Changing |
|---|---|
| Using interactive lectures rather than lecturing and <i>then</i> doing the activities | The teacher needs to ensure lectures are interactive to keep students engaged. Incorporating active breaks, such as pair and compare or listening checks will help students review and apply information throughout the lecture and keep them interested in the topic. ¹⁷⁰ |
| Provide more opportunities for class discussion | During this course, students study several debatable topics including historical events and ethical considerations. Class discussions will be good opportunities for students to recall information and explore the various viewpoints of these concepts. ¹⁷¹ |
| Include more Classroom Assessment Techniques (CATs) throughout the course | CATs are used to “measure students’ progress in different types of learning.” ¹⁷² Using CATs such as “focused listing” and “background knowledge probe” will help teachers track students progress and focus instruction. |
| Consult with history teacher to figure out which historical topics students are already familiar with | Knowing students’ background will help teachers better focus their instruction because they may not have to introduce certain topics and can simply review them. This could also be addressed through background knowledge probes. ¹⁷³ |
| Give opportunities to share responses to listening journal questions | It would be beneficial to give students opportunities to share these examples of inquiry-based learning either in small groups or as a class to prompt discussion and provide another chance for formative assessment and feedback. ¹⁷⁴ |
| Ensure there are frequent opportunities to provide/receive feedback | Receiving feedback helps students track their own progress and recognize what they are already doing well and what they can improve upon. ¹⁷⁵ |

¹⁷⁰ Nilson, *Teaching at its Best*, 146.

¹⁷¹ Ibid, 158.

¹⁷² Ibid, 277.

¹⁷³ Ibid, 277.

¹⁷⁴ Nilson, *Teaching at its Best*, 132.

¹⁷⁵ Ibid, 271.

Name:

Date:

Formative Assessment
The Soundtrack to Social Justice in America—Reading Check #1

Directions: Use the word bank to fill in each blank. Each word will be used only once. All questions are based on pg. 222-229 of the Crawford and Hamberlin text. Each question is worth 1 point for a total of 10 points, which can be used as bonus points on Quiz #1.

| <u>Word Bank</u> | | | |
|-------------------------|--------------|-------------------|----------------|
| Bent | Blues | Call-and-Response | Deep South |
| Guitar | Twelve | W.C. Handy | Oral Tradition |
| | Race Records | Work Songs | |

1) This chapter is about _____ music. (1 pt.)

**Blues*

2) Blues music originated in the _____. (1 pt.)

**Deep South*

3) _____ is called “the Father of the Blues.” (1 pt.)

**W.C. Handy*

4) The blues may be a musical descendent of _____. (1 pt.)

**Work Songs*

5) Blues music is often written in groups of _____ bars. (1 pt.)

**Twelve*

6) Black records created for Black audiences are called _____. (1 pt.)

**Race Records*

7) Many blues songs were passed down through _____. (1 pt.)

**Oral Tradition*

8) The _____ is a commonly used instrument in blues music. (1 pt.)

**Guitar*

9) Blues music often features _____ pitches. (1 pt.)

**Bent*

10) In blues music, the voice and instrument often engage in _____. (1 pt.)

**Call-and-response*

Name:

Date:

Summative Assessment
The Soundtrack to Social Justice in America—Quiz #1—Blues Music

I. Multiple Choice: Circle the best answer for each question.

- 1) Blues music refers to: (1 pt.)
 - a. Sad music
 - b. Happy music
 - c. Music that expresses any powerful emotion*
 - d. Angry music

- 2) According to legend, which blues musician made a deal with the devil? (1 pt.)
 - a. Robert Johnson*
 - b. W.C. Handy
 - c. B.B. King
 - d. Ray Charles

- 3) Which blues format did we practice in class? (1 pt.)
 - a. ABA
 - b. AAB*
 - c. ABC
 - d. ABB

- 4) Who is called “the Father of the Blues?” (1 pt.)
 - a. B.B. King
 - b. Robert Johnson
 - c. W.C. Handy*
 - d. Ray Charles

- 5) Blues music originated in which part of the United States? (1 pt.)
 - a. Deep South*
 - b. Northwest
 - c. Plains
 - d. Appalachia

- 6) The standard blues format is: (1 pt.)
- The nine-bar blues
 - The six-bar blues
 - The eighteen-bar blues
 - The twelve-bar blues*
- 7) The flip side of a record is also called: (1 pt.)
- The B-side*
 - The dark side
 - The other side
 - The far side
- 8) The echoing technique between the voice and instrument in blues music is called: (1 pt.)
- Trade off
 - Call-and-response*
 - Question-and-answer
 - Alternating
- 9) When did early blues music develop? (1 pt.)
- 1860s
 - 1900
 - 1890s*
 - 1920s
- 10) Which blues musician popularized guitar slides? (1 pt.)
- Robert Johnson
 - B.B. King*
 - Ray Charles
 - W.C. Handy

II. Fill-in-the-Blank: Complete each statement by filling in the blank spaces. Each line represents one word.

- 1) Blues music may be a musical descendent of _____ . (2 pts.)
**Work Songs*
- 2) Ray Charles refused to perform to a _____ audience. (1 pt.)
**Segregated*

- 3) In an AAB format, the 2nd A line may be a _____ of the 1st A line. (1 pt.)
**Variation*
- 4) Bent notes in blues music most commonly occur on the _____ and _____ notes of the scale. (2 pts.)
**3rd and 7th*
- 5) The chord leading into a “one more time” chorus is called the _____. (1 pt.)
**Turnaround*
- 6) _____ were created to match the appeal of Black records for a Black audience. (2 pts.)
**Race Records*
- 7) _____ is the blues musician known for the Delta Blues style. (2 pts.)
**Robert Johnson*
- 8) “St. Louis Blues” was written by _____. (2 pts.)
**W.C. Handy*
- 9) Blues rhythms are often _____. (1 pt.)
**Swung*
- 10) A blues _____ is a series of chords that most blues melodies follow. (1 pt.)
**Progression*

III. Short Answer: Thoughtfully answer each question using at least three (3) sentences.

- 1) Describe three similarities between work songs and blues music. (5 pts.)
**Answers may include oral tradition, call-and-response, bent pitches, messages of resilience, Black musicians*
- 2) Explain how the popularity of blues music was influenced by the Great Depression. (5 pts.)

**Key points include: Emotional music, messages of resilience, poor musicians, rural areas*

- 3) Explain two ways blues music helped promote Black musicians. (5 pts.)
**Answers may include race records, messages of resilience, shared emotions between Black and White audiences*

- 4) Describe two characteristics of blues music that influenced future styles of music. (5 pts.)
**Answers may include guitar, messages of resilience, swung rhythms, call-and-response*

- 5) Besides the Great Depression, describe two events/circumstances that influenced blues musicians. (5 pts.)
**Answers may include hard labor, rural poverty, discrimination, love, folklore*