

THE CIVIL RIGHTS MOVEMENT

The Next Generation

GRADE LEVEL: 8

TOPIC: The Civil Rights Generation vs
The Hip Hop Generation

CONTENT AREAS: Social Studies
Language Arts
Fine Arts



LEARNING OBJECTIVES/QCC:

The students will:

- **Social Studies:** History - Identify the important events and personalities in the Civil Rights Movement;
- **Social Studies:** Cultural Geography—Assess cultural expressions of art, music, and literature;
- **Language Arts:** Determine the denotative and connotative meanings of words in oral context;
- **Fine Arts:** General Music—Create planned and improvised accompaniments with attention to appropriate uses of tone, color, rhythm and expressive qualities;
- **Fine Arts:** General Music—Integrate many elements of music with other art forms and other curricular areas, and related use of technology; and

- **Fine Arts:** General Music—Relate the role of music to the cultural expression of ethnic groups represented in society.

CRITICAL QUESTIONS:

1. What issues are of central concern to the Hip Hop generation?
2. How are artists—visual, musical, theatrical and literary—critical to social movements?
3. Are social issues critical for artists?
4. What were the issues addressed in the music of the civil rights generation?
5. How real is the “divide” between the civil rights generation and the hip hop generation?
6. What can we do to bridge the divide?

BACKGROUND:

In this lesson on hip hop, students are introduced to the historical, intellectual, political and social implications of hip hop. They examine the relationship—the tensions and misconceptions—between the civil rights generation and the hip hop generation. Students examine the messages in hip hop and compare and contrast them to the messages in the music of the civil rights movement. They also compare and contrast practices of hip hop activists with those of civil rights activists. As a final project, students create, via hip hop, a bridge between the civil rights generation and the hip hop generation.

Excerpts from the <http://www.daveyd.com/daveyhistorylinks2002.html> are available in Attachment 1. See the website for the full history of hip hop. Other websites on the history of hip hop are listed in the online resources. For additional background information about the origins, politics, and direction of hip hop, surf the www.daveyd.com and the www.alternet.com websites, both cater to the hip hop community.

To become familiar with the music from the day of the March on Washington go to the library and get a recording of Mahalia Jackson. Ms. Jackson sang immediately before Dr. King delivered his famous “I Have a Dream” speech. Other vocal artists on that day included Joan Baez, Bob Dylan, Odetta, and the group Peter, Paul & Mary. There is a recording of the March on Washington that includes all the singers.

MATERIALS/RESOURCES:

Print:

Goldman, Vivien. (1999). *Visions of the Groove : Connections Between Afrobeats, Rhythm & Blues, Hip Hop & More*. Universe Publishing.

Haskins, James. (2000). *One Nation under a Groove: History of Rap*. Hyperion Books for Children.

Kitwana, Bakarl. (2002). *The Hip Hop Generation*. Basic Books.

Online:

Music of the Civil Rights Movement
<http://www.sbgmusic.com/html/teacher/reference/historical/civilrights.html>

A brief overview of the inspirational role of music and musicians in the civil rights movement.

The Power of Music

<http://www.thepowerofmusic.co.uk/power.htm>

A brief overview of the history and influence of music.

The Evolution of Music

<http://www.rhino.com/blackhistory/timeline.lasso>

From the worksong to hip hop, this website provides information on the various expressions of black music. The information is somewhat shallow used in conjunction with other references; however, it is a good resource for students.

Soul

<http://www.jahsonic.com/Soul.html>

At this site information on Soul, the music of the '60s is presented along with downloadable audios of various artists.

African American Artists of the Civil Rights Era

<http://xroad.virginia.edu/>

Includes short synopsis of relationship between artistic expression and the sociopolitical context of the times along with a cultural/political timeline of the 1960's through 1970's.

African American World

http://www.pbs.org/wnet/aaworld/timeline/civil_01.html

Timeline of the Civil Rights Era that includes cultural as well as socio/political events.

Funkamentals

<http://www.funkamentals.net/>

Educational CDs using the hip hop genre.

Hip Hop Timeline

<http://www.emplive.com/explore/hiphop/index.asp>

Interactive website gives general information about key players in the hip hop movement and also allows you to hear hip hop. This timeline begins in late '70's and goes to 1992.

Unofficial Hip Hop Timeline

<http://www.boys.com/hiphoptimeline.html#random>

Timeline begins with the generation before the hip hop movement—the Last Poets and continues through 2001.

Rosa Parks: No Love for the Hip Hop Generation

<http://www.alternet.org/print.html?StoryID=15366>

This article is a commentary on Rosa Park's protest against the use of her name in the movie "Barber Shop." (If the website doesn't work, go to www.alternet.org and then search for article with title given above. Date of publication was March 12, 2003.)

The Hip-Hop Generation's Own Black History

<http://www.alternet.org/story.html?StoryID=12441>

Article by Lee Hubbard comments on the divide between the civil rights generation and the hip hop generation.

Styling & Profiling: Privacy & The Hip Hop Generation

<http://www.daveyd.com/stylingprofilingchang.html>

This is sophisticated and critical commentary on how the Hip Hop Generation is subjected to the current cultural obsession with collecting data and the danger this poses to personal privacy rights. Excerpt about hip hop activists is included in attachments. (Good background information for teachers who are not knowledgeable about hip hop culture.)

Hip Hop vs Civil Rights

<http://www.daveyd.com/hiphopvscivilrightsarticle.html>

This article uses politics as a backdrop to detail the generation divide between the Hip Hop generation and the Civil Rights generation.

Hip Hop: Today's Civil Rights Movement?

www.npr.org/display-pages/features/feature-178621.html

This is book review of Tom Boyd's book entitled, "The New H.N.I.C.: The Death of Civil Rights and the Reign of Hip Hop

Attachment/Handout:

Handout 1 : Compare/Contrast Grid

Handout 2: Research Checklist

Handout 3. Action Plan Sheet for
Elementary School
Performance

Attachment 1: Printouts from internet article
on the history of hip hop
located at www.daveyd.com.

Equipment:

Computers with internet access, CD player,
percussion instruments

Other:

Hip Hop artists' CDs—Lil Bowwow, Lauryn Hill, etc,
Recordings of Mahalia Jackson, Joan Baez, Odetta,
Bob Dylan and Peter, Paul & Mary, Funkamentals
CD

Chart paper, styrofoam plates, glue, yarn, lace, cardboard squares approx. 8-1/2 x 11, note cards of all sizes, markers

HOOK:

1. Begin the class by loudly playing Lil Bowwow, selected 2Pac (be careful to screen out obscenities), and Lauryn Hill's "The Miseducation of Lauryn Hill." On the board write Hip Hop culture is _____ . Tell students to fill in the blank by listing as many ways as they can of describing and defining hip hop culture.

PROCEDURE:

1. Turn off the rap music and put on recordings of Mahalia Jackson's rendition of "I Been Buked and I Been Scorned" and "How I Got Over." Introduce the music by saying that just like rap music, spoken word and (Let students fill in any other music they consider to be the music of today) are the music of the hip hop generation, these songs are the music of the civil rights generation. Have students listen to them while they brainstorm lists of everything they know about the civil rights generation.
2. As the students think go back and forth between playing hip hop and soul music of the sixties.
3. In think-pair-share teams instruct students to review and discuss their lists and to classify their knowledge of hip hop culture and the civil rights generation under the following headings:
 - Politics/Government—What was the political climate of the times? Can you identify a law that was proposed or passed during this time?

- Social/cultural—What social issues were being addressed during the civil rights generation? What social issues dominate today? Who addressed these issues? For example, dealing with the AIDS epidemic has been the topic of several hip hop songs.
 - Literature/Visual/Theater/Musical Arts—Who's who in the world of the arts during these different time periods? Does the art deal with the social/political/cultural issues of the day?
 - Economics—What is the economic climate like for the majority of African Americans? Make a statistical chart showing your findings. Think of several economic indicators such as housing, to help you get your statistics.
 - Education—What was happening in the field of education? Who made it happen? Why?
4. Have whole group discussions about the ideas generated on the team lists. Allow a few groups opportunity to share their lists with the class.
 5. If the lists tend to be concentrated in particular areas and pretty much empty in others, ask students what they would need to know to fill out every category of the lists for both generations. Lead the conversation toward a discussion of what they think about the civil rights generation.
 6. Tell students that they will participate in two groups. The timeline group will be responsible for physically constructing the timeline and the subject matter group will be responsible for researching items

identified and selected by the timeline group. To read about how to do cooperative grouping using this jigsaw format, go to <http://www.jigsaw.org/overview.htm> to get a detailed explanation of the rationale, research and technique for using the jigsaw approach.

7. Assign groups of 5 students to research their “gaps” in knowledge by first referring to the timelines. For the civil rights movements they can go to civil rights timeline at

<http://www.pbs.org/wnet/aaworld/timeline/civil01.html>

and for the Hip Hop generation they can go to the Hip Hop timelines at

<http://www.emplive.com/explore/hiphop/index.asp>

and

<http://www.b-boys.com/hiphoptimeline.html#random>.

- Have them make a creative three dimensional timeline that collapses the two timelines together. (Encourage students to use styrofoam plates, cardboard, yarn, etc to make their timeline three-dimensional.)
- Each timeline group is to select one person or event from each of the decades covered on the group’s combined timeline. Research should be divided up so that students’ research stays within a certain category for all the decades. (For example, the Education person in a group

would research Educational figures or events across all the decades.)

- Subject groups meet to work on their subject and then go back to share and discuss the critical questions with their timeline groups. Subject groups are to focus on the role of their historical figure or event in shaping the thinking, concerns and social setting that led to the music of the times. The big idea to push students to think about is that music is influenced by the social context out of which it emerges.
 - Challenge students to begin to fill in their lists. Students make compare/contrast charts to show the similarities and differences between the two generations.
 - Timeline groups further refine their timeline and then share their findings.
8. Student subject groups are each directed to an article on the clash between the civil rights generation and the hip hop generation. From the perspective of their subject, they are to generate reasons why the tension between the groups exist. Further, they are to recommend how changes related to their subject areas will create a space for healing.
9. Suggested articles are listed below, but described in the online resources section.
- Unofficial Hip Hop Timeline
<http://www.b-boys.com/hiphoptimeline.html/random>
 - Rosa Parks: No Love for the Hip Hop Generation

<http://www.alternet.org/print.html?StoryID=15366>

This article is a commentary on Rosa Park's protest against the use of her name in the movie "Barber Shop." (If the website doesn't work go to www.alternet.org and then search for article with title given above. Date of publication was March 12, 2003.)

- The Hip-Hop Generation's Own Black History
<http://www.alternet.org/story.html?StoryID=12441>
- Styling & Profiling: Privacy & The Hip Hop Generation
<http://www.daveyd.com/stylingprofilingchang.html>
- Hip Hop vs Civil Rights
<http://www.daveyd.com/hiphopvscivilrightsarticle.html>
- Hip Hop: Today's Civil Rights Movement?
www.npr.org/display-pages/features/feature-178621.html

10. Back in the multi-subject timeline group, students develop a hip hop rap that helps both hip hoppers and the civil rights generation get over their biases and work together.

CENTERS/EXTENSION ACTIVITIES:

1. Set up listening centers where students can focus on specific hip hop pieces (including Funkamentals Educational raps) and chart the rhythm and rhyme patterns. Students can create a rap about a historical musician or they can translate a historical work into a rap using either the AABB or the ABAB rhyme schemes.
2. Put up posters of musical artists. Each member of each timeline group is given a certain colored marker and he/she moves around the room in a carousel format and writes something that he/she has learned about the musicians whose posters are hanging up. These charts remain up and become the springboard for conversations around the critical questions.
3. Students research hip hop activism and develop a plan to address a social issue in their community. The steps for the plan can be spelled out in a rap. Artists like YoYo and Queen Latifa are known for their activism in challenging the female bashing in the hip hop community itself. Other hip hop artists have championed AIDS, anti-war campaigns, etc.

SYNTHESIS:

Before Your Visit:

- Students look at their birth year and research what was happening in hip hop during that time and the world during that year. They write a reflection paper about the impact/influence of what was going on in their birth year on their personal attitudes, beliefs, experiences and outlook on life.

- Students take on the role of cultural anthropologists from the year 2100 who are looking at musical and other cultural artifacts from by-gone years and respond to the questions—What do these items tell us about the people who produced them? What do these items tell us about the culture of the times. Students write reports on their findings that are published in a class research journal. (Bring in samples of professional research journals to show as a model.)

During Your Visit:

- Students continue in the role of cultural anthropologists and continue to collect data about the artistic and cultural expressions of the civil rights era.

After Your Visit:

- Students write a children’s rap on the civil rights movement and do the necessary planning and follow-up to present it to a group of elementary students. (See Handout 3)
- Students plan a social action activity based upon their interests and research.

Compare and Contrast

As you conduct your research on these two generations, be sure to take notes on the similarities and differences. Ask yourself questions about the relationship between events and people. Sometimes common characteristics can be overlooked if the individual characteristics are glossed over without real thought. Consider the following questions to assist you in really thinking:

- What is the background of this event or person?
- How is he/she similar or different from other historical figures?
- What were the influences that affected this historical figure or event? How are these influences the same or different across generations?
- Why did this event occur?

<u>Civil Rights Generation</u>	<u>Common Characteristics</u>	<u>Hip Hop Generation</u>

HANDOUT 2:

Research Checklist

Researching Historical Figures	Researching Historical Events
<input type="checkbox"/> Birth data—place, date, name at birth	<input type="checkbox"/> Detailed description of various aspects of the event/where it occurred/when/who was involved?
<input type="checkbox"/> Location where spent childhood/socioeconomic background in childhood	<input type="checkbox"/> Names of key participants in the event
<input type="checkbox"/> Number of siblings	<input type="checkbox"/> Stories of everyday people involved in the event
<input type="checkbox"/> Background of parents	<input type="checkbox"/> Perspectives of news articles during the time of event/must include at least three different sources with different orientations e.g. African American media source/mainstream media source/alternative media source
<input type="checkbox"/> Noteworthy achievements <input type="checkbox"/> Musical Training <input type="checkbox"/> Genre of music	<input type="checkbox"/> Notes from eyewitness accounts <input type="checkbox"/> Minimum of one primary source <input type="checkbox"/> Minimum of one secondary source
<input type="checkbox"/> Interesting tidbit 1	
<input type="checkbox"/> Interesting tidbit 2	
<input type="checkbox"/> Interesting tidbit 3	
<input type="checkbox"/> Quotes by historical figure about self and work	
<input type="checkbox"/> Quotes by others about historical figure	

HANDOUT 3

Action Plan Sheet for Elementary School Performance

You will need another action plan sheet for developing and perfecting the presentation. Will you include percussion instruments? Will there be handouts for the participants? How will you involve the elementary students? Brainstorm every possible angle and then make your plans.

<i>Task</i>	<i>Point Person</i>	<i>Date Completed</i>	<i>Notes</i>
Identify and secure contact information on several neighboring elementary schools		mm/dd/yy	

ATTACHMENT 1:

From "The History of Hip Hop by
Davey D.
www.daveyd.com

Nowadays if you ask most people to give a definition of "rap," they're likely to state that it's the reciting of rhymes to the beat of music. It's a form of expression that finds its roots imbedded deep within ancient African culture and oral tradition. Throughout history here in America there has always been some form of verbal acrobatics or jousting involving rhymes within the Afro-American community. **Signifying, testifying, Shining of the Titanic, the Dozens, school yard rhymes, prison 'jail house' rhymes** and **double Dutch jump rope** rhymes are some of the names and ways that various forms of rap have manifested.

Modern day rap music finds its immediate roots in the toasting and dub talk over elements of reggae music. In the early 70's, a Jamaican dj known as **Kool Herc** moved from Kingston to NY's West Bronx. Here, he attempted to incorporate his Jamaican style of dj which involved reciting improvised rhymes over the dub versions of his reggae records. Unfortunately, New Yorkers weren't into reggae at the time. Thus Kool Herc adapted his style by chanting over the instrumental or percussion sections of the day's popular songs. Because these breaks were relatively short, he learned to extend them indefinitely by using an audio mixer and two identical records in which he continuously replaced the desired segment.

In those early days, young party goers initially recited popular phrases and used the slang of the day. For example, it was fashionable for dj to acknowledge people who were in attendance at a party. These early raps featured someone such as Herc shouting over the instrumental break; 'Yo this is Kool Herc in the joint-ski saying my mellow-ski Marky D is in the house'. This would usually evoke a response from the crowd, who began to call out their own names and slogans.

As this phenomenon evolved, the party shouts became more elaborate as dj in an effort to be different, began to incorporate little rhymes-'Davey D is in the house/An he'll turn it out without a doubt.' It wasn't long before people began drawing upon outdated dozens and school yard rhymes. Many would add a little twist and customize these rhymes to make them suitable for the party environment. At that time rap was not yet known

as 'rap' but called 'emceeing.' With regards to Kool Herc, as he progressed, he eventually turned his attention to the complexities of djaying and let two friends **Coke La Rock** and **Clark Kent** (now Dana Dane's dj) handle the microphone duties. This was rap music's first emcee team. They became known as **Kool Herc and the Herculoids**.