

Expository Reading and Writing

Opening Module & Pretest Supplement

Hip Hop Music and Social Change

Can hip hop music influence social change?

Article: “Can’t Fight This Power” by Ryan Smith and Swati Pandey

Los Angeles Times, November 27, 2005

Rationale:

This single article module is intended as an accompaniment for the 9/10 Reading and Composing Skills Test. While the RCST normally includes questions on a variety of topics, the 9/10 RCST will focus on the theme of music and social change. As a follow up to the 9/10 RCST, this module features an article that focuses specifically on the genre of hip hop music and the ways it serves as a catalyst for social change. The intention of this module is to guide students through some of the foundational expository reading and writing concepts. Students will gain familiarity with stages of the rhetorical reading and writing process, as well as gain an introduction to key rhetorical strategies necessary for increased expository literacy. Lastly, while students will be introduced to several strategies to use with texts, this first module is serves as an introduction, which means that a special emphasis on *modeling* the strategies will be most beneficial.

Suggested process for implementation:

1. 9/10 RCST (Reading and Composing Skills Test) Administration
 - A. Students take the 9/10 RCST.
 - B. Teacher gathers summary data, including item analysis.
2. 9/10 EPT (English Placement Test)-type Essay Pre-test
 - A. Students write in response to the EPT-type essay prompt.
 - B. Teachers participate in essay norming and scoring session.
 - C. Individual teachers complete essay scoring.
 - D. Teachers may opt to do an essay writing strand analysis for their class.
3. Music and Social Change Mini-Module
 - A. Teachers use RCST and essay scores to inform areas of focus for the mini-module.
 - B. Students revise their pre-test essay as part of the rhetorical reading and writing process.
4. Reflection, Self-Assessment, & Goal Setting (optional)
 - A. Teachers may choose to have their students reflect on the process.
 - B. Teachers may choose to have students self-assess their revised essays using the scoring guide or a simplified checklist.
 - C. Teachers may choose to have students make individual goals based on RCST, essay pre-test, and mini-module results.

Pre-reading

Getting Ready to Read

ELA Standard: Listening and Speaking—Analysis and Evaluation of Oral and Media Communications 1.11
Assess how language and delivery affect the mood and tone of oral communication and make an impact on the audience.

Title Predictions

Ask the students to create questions using the words in the title.

Examples:

- Can't fight what power?
- Why can't the power be fought?
- Who is doing the fighting and why?

Have students generate some possible responses to the brainstormed list of questions. Write questions and predictions on the board.

Background About the Title from Wikipedia

"Fight the Power" is a 1989 song by the hip-hop group Public Enemy. First released on the *Do the Right Thing* soundtrack, an extended yet edited version was released in 1990 on Public Enemy's album *Fear of a Black Planet*. The song has largely served as the political statement of purpose for the group, and is the group's biggest single, voted #9 in the 100 Greatest Rap Songs.

The opening quotation, "Yet our best trained, best educated, best equipped, best prepared troops refuse to fight! Matter of fact, it's safe to say that they would rather switch than fight!" is a quote from Chicago attorney and civil rights activist, Thomas "TNT" Todd referencing the advertising slogan, "Us Tareyton smokers would rather fight than switch." It appeared in magazine, newspaper, and television advertisements for Tareyton cigarettes from 1963 until 1981.

Stand By

Stand By is an activity to help your kinesthetic learners become engaged and to allow some thinking to occur before the quickwrite. This activity may be used on its own, or it may be followed up with the quickwrite listed below.

Write the followings statements on large pieces of paper and post them at four different areas of the room.

- Without music, we would not see any changes in society. Music drives change.
- Music is only a reflection of changes that are already happening in society.
- Music cannot truly influence change; only people and their actions can cause change.
- Music mainly serves as a source of entertainment, not as something that influences change.

Ask students to stand by the statement they agree with the most. Once they are at their places, they should take two minutes to respond to the following sentence starter and share ideas with someone who is also standing by the statement.

I am standing by this statement because...

Example: I am standing by this statement because artists write music to talk about change, but the real reason they write the music is to entertain people and make money. If they really cared about change, then they wouldn't have videos of diamonds, flashy cars, and club scenes.

Quickwrite to Activate Prior Knowledge and Experience (5 -7 minutes)

ELA Standard: Writing applications 2.3

Write a brief reflective composition on topic related to text, exploring the significance of personal experiences, events, conditions, or concerns by using rhetorical strategies (e.g. narration, description, exposition, persuasion).

Quickwrite prompt:

Can music influence change in society? Explain with examples from your own experience and observations.

Allow students to share their responses.

Introducing Key Concepts

Mingle and Meet (10-15 minutes)

There are several references to key names and events from historical and popular culture within this text. In order to acquaint students with some of these names, students may benefit from a quick round of mingle and meet.

This activity is intended to provide students with only a small amount of information and background knowledge about the person referenced in the article. Information for the names comes from www.wikipedia.com.

If you choose not to do this activity, you may just keep the information handy as quick reference. Not all name references from the article are included in this list.

Materials needed:

highlighters, copy of article, strips of paper with names and information (see Appendix A)

1. First, students should peruse the article and highlight all the names they see.
2. Ask students to write down a few key words/phrases about the people with whom they are already familiar.
3. For the “mingle and meet” activity, students receive a strip of paper with a name along with a few sentences telling a little bit about the person. For a class of thirty students, for example, the teacher would just need to make three copies of the “names” sheet.

Students roam around the room and mingle with others for three to five minutes. They should try and meet at least three people during the given time.

4. During that time, students will meet each other and exchange information. Students should first say their “name” and then the sentences that follow. They should introduce themselves as the person.

Example: “Nice to meet you. I am Billie Holiday.”

5. As they meet each person, they need to take a moment to write down a few key words about the person next to the person’s name in the article. Since all the names are highlighted, they should not be difficult to locate.

Example: Billie Holiday is in the third paragraph. A student might write, “strong influence on jazz music” by her name.

6. At the close of the mingling time, students should have notes for at least three people that they met. They may also have some notes on people they already know about.

Billie Holiday I was an African American female. I was a strong influence on jazz and pop singing. I popularized an intimate way of singing and forever changed the art of pop vocals. I was well known for singing a song titled “Strange Fruit” which was based on a poem about lynching.

Jimi Hendrix I was an African American singer, songwriter, and guitarist. My guitar playing was extremely influential on American rock music. I am known for my fashion and less fortunately, for my association with substance abuse. I died tragically and mysteriously.

Michael Moore I am an award-winning filmmaker, author, and actor best known for criticizing George W. Bush, the war in Iraq, large corporations, gun ownership, and the U.S. healthcare system.

Louis Farrakhan I am an African American Supreme Minister of the Nation of Islam. I was the organizer of the Million Man March that was held in Washington D.C. in 1995. Some people might say I am controversial and claim that I make racist and homophobic comments, but I deny those claims.

Public Enemy We are a hip hop band known for having had sometimes controversial, yet always socially and politically conscious song lyrics as part of our music. We were most popular during the late 1980s and early 1990s. One of our most popular songs is “Fight the Power.” We were the first hip hop group to do extended world tours which allowed parts of Europe and Asia to be exposed to American hip hop at that time.

Al Sharpton I am an American Baptist minister, social and political activist, and radio talk show host. Some people call me a political radical and say I’ve made race relations worse. But, I consider my controversial comments as a way to get people’s attention to change their ways. I’ve led marches and political campaigns all in the name of social and political justice.

| | |
|--------------|--|
| Kanye West | I am an award-winning rapper and record producer. I've won several Grammy awards. I spoke out against homophobia in hip hop during an MTV special. In August I plan to play at the Democratic National Convention in support of Barack Obama. |
| Thomas Paine | I lived during 18 th century as a writer, inventor, and revolutionary. I am most known for writing pamphlets that advocated for American independence. Some people even called me radical for the things I would write about during that time. I was against slavery. I was in support of free education and a guaranteed minimum income. These were considered unthinkable ideas at that time. |
| David Banner | I am a rapper, model, producer, and sometimes actor. I am quoted as saying, "Hip hop is sick because America is sick." |
| Ms. Dynamite | I'm an R&B singer and rapper from England. My songs often speak to feminist issues and African American empowerment. |

Surveying the Texts

ELA Standard: Reading Comprehension 2.1

Analyze the features and rhetorical devices of texts and the way in which authors use those features and devices.

Discuss the following:

- Based on this title and subtitle, what do you think you will be reading about?
It doesn't seem like this is the type of article where someone takes a strong position. It sounds like the authors are using a song title or popular phrase to tell us that hip hop is a powerful new way of speaking out. The subtitle uses some names I don't know, but I am guessing that these are popular names in hip hop. The writers also say from "Baghdad to Baltimore," so I think they are trying to tell us how it's not just here in America.

* Some students may know that the title alludes to the hit song by Public Enemy, "Fight the Power." See Appendix B.

- What kind of evidence do you expect to see in this article in order for the writer to convince the audience that rappers are indeed changing the world?
I expect the writers to explain some specific examples of rappers who made a change. I expect the writers to tell me about the type of change they made. I also expect there to be more than one piece of evidence. I am not sure how they will prove this. Oh, and they have to talk about more than just America, since the subtitle says that rappers are "changing the world."
- You have already highlighted all the names in the article. Why do you think the authors referenced so many different names?
I am guessing that the authors will try to appeal to a lot of different types of readers and perhaps especially those who don't know all the famous names of hip hop and rap, but know other names. I know from the "mingling" activity that there are some names of people from a long time ago. Maybe the authors are trying to show some of the historical perspective too.

Making Predictions and Asking Questions

When you assign the Smith and Pandey article, discuss the following questions. Teachers may choose to lead a discussion, have students discuss in pairs or groups or model thinking-aloud to encourage student responses.

Read the first two sentences:

“Tomorrow’s most powerful voice won’t be yammering on CNN.”

“Tune into your iPod.”

- From reading the first two sentences, what are Smith and Pandey saying about what kinds of people are going to be the powerful voices of the future?

Smith and Pandey use CNN because mostly older people are on CNN and CNN is mainly about politicians and other people in government. They tell us to listen to our iPods because that’s where we’ll hear music. Basically they are saying that the powerful voices of tomorrow will come from musicians.

- What do you think is the purpose of this text based on these first two lines and the title?

I think Smith and Pandey will try to persuade us that music is a way to be powerful in society. . You don’t have to be a president to be powerful. You can bring about political change through music, not only in America but around the world. (This article isn’t informational—it’s out to persuade us that hip hop isn’t about drugs, sex, and money but about improving the world. This is a position that can be argued, not a statement of fact.)

- Who do you think is the intended audience for this piece and how do you know?

At first I thought it was younger people who listen to hip hop and rap. But after just going through the names, there were a lot of people I didn’t know. So now, I think that the piece is for young people and older people alike. I think it’s intended for everyone in order to be informed about how change can come through music.

Introducing Key Vocabulary

ELA Standard: Word Analysis and Systematic Vocabulary Development 1.0-1.2

Students apply their knowledge of the word origins to determine meaning of new words encountered in reading materials and use those words accurately.

Review key words and meanings on overhead. Then have students re-read the sentences in the article where the words are highlighted.

| WORD | MEANING | ANTONYM |
|----------------|--|------------------|
| oppression | the harsh domination of someone | empowerment |
| bigotry | racism, intolerance | fairness |
| mobilized | to prepare people for action, rally | demobilize |
| substantially | in an extensive way, significantly | insignificantly |
| plague | to cause difficulty, to bother | |
| despair | feeling of hopelessness | joy, hope |
| accountability | responsible to somebody for something | irresponsibility |
| perception | viewpoint, insight | |
| platform | a position or place that provides a good opportunity to do something | |

Reading

First Reading

Students will complete a SOAPStone graphic organizer for the article. Because this is the introduction to the SOAPStone process, the teacher may use guided instruction to model how to complete a SOAPStone organizer. A think aloud process modeled by the teacher could be used for the first two areas. Then students may complete the organizer individually or in pairs, with the whole class reviewing the organizer at the end.

See Appendix C for the organizer.

SOAPStone (Subject, Occasion, Audience, Purpose, Speaker and Tone)

| | |
|-----------------|---|
| Subject | What is the piece about? What is the main topic? Hip hop music and social change |
| Occasion | What inspired the writer to write the piece? What was the cause for writing the piece? The observation that hip hop has the ability to ignite change not only in the U.S. but globally. |
| Audience | To whom is the piece directed? A certain age group? General readers? General readers |

| | |
|----------------|---|
| Purpose | What is the writer trying to do? Inform you? Persuade you? The authors are trying to persuade us that hip hop is no longer just about “bling,” but now it’s also about helping the world become better. |
| Speaker | Who is the author? What do we know about him/her? The authors write for the <i>L.A. Times</i> . |
| Tone | What is the tone of the piece? Formal? Scholarly? Humorous? It’s written in a laid-back, conversational tone with some slang expressions. |

Looking Closely at Language

Looking closely at language is meant to build on the work that was started with key words. Students may complete the vocabulary self-assessment chart. See Appendix D.

Rereading the Text

When rereading of the text, students must understand how the purpose for reading changes from the first reading to the second reading. In the first reading, students are reading to understand the text and confirm their predictions.

In the second reading, students should read “against the grain.” At this point, it may be sufficient to explain to the students that a second reading is when they may begin questioning the points made in the article, evaluating the evidence, and making judgments about the credibility of the piece.

Students should make margin notes.

- In the left margin, students will label what the authors say:
 - Hook How do the authors get your attention?
 - Issue/Topic What are the authors writing about?
 - Main idea statements What statement best expresses the main idea? What is the authors’ position on the topic?
 - Authors’ examples and evidence What examples and evidence do the authors use to prove their point?
- In the right margin, students will write their questions and reactions to what the authors are saying. For example, they will comment on areas where they are convinced of the argument, where they disagree, and where they want to know more. They may also comment on the evidence and examples used.

Initially, the teacher will need to model how to make meaningful margin annotations. The teacher may begin by modeling along with a think-aloud on how to make the annotations using the first page of the article.

The teacher may need to review the difference between the main idea statement (topic sentences) which often uses general language, and evidence and examples which contain specifics, including names and/or quotations.

Analyzing Stylistic Choices

ELA Standard: Reading Comprehension 2.1

Analyze the features and rhetorical devices of texts and the way in which authors use those features and devices.

ELA Standard: Reading Comprehension 2.2

Analyze the way in which clarity of meaning is affected by patterns of organization, hierarchical structures, repetition of main ideas, syntax, and word choice in the text.

The authors of this article use specific and strong language that creates images and that speaks loudly. They avoid empty words and phrases and are very careful about words they choose in order to create lasting images. Additionally, they are careful to choose words so that the writing does not become repetitive.

Word Hunt

Students will analyze the word choice in the following sentences. In each quote pulled from the article, bland language has been substituted for the authors' lively language. Students must find the quotes and figure out what words have been substituted. They will write the author's language in the space provided. Then, they will explain how the word choices affect the overall tone of the piece.

In other words, how does the authors' language suit the authors' purpose and audience?

The statements may be displayed on an overhead transparency, document projector, or LCD projector. Or, the teacher may choose to make copies of the sentences.

1. Tomorrow's most powerful political voice won't be **talking loudly** on CNN.

Yammering The word "yammering" sounds almost like what it is. It also gives me this image of people on CNN talking away and not knowing exactly what they are talking about.

2. And listen to poet and singer Jill Scott as she **protests**.

Rails The word "protest" is strong, but the word "rails" reminds me of steel, metal, trains, things that are rough and strong and can't be bent or broken.

3. But hip-hop's greater potential comes from how it is **energized through technology and appealing to other countries**, with the Internet and iPods plugging the beat straight into the minds of U.S. military personnel in Baghdad and militant young Muslims alike.

Technology-fueled border-hopping These phrases give me pictures in my mind. The word "fueled" makes me think of gas making a car go. "Border hopping" makes me think that hip hop is moving quickly. I like how the two phrases are used right next to each other for more impact.

4. Michael Tucker's documentary, "Gunner Palace," tracks 400 troops lodged in Uday Hussein's **previous home** as they spend their time off free-styling, beat-boxing and drumming on tanks.

Former digs *The word "digs" sounds like slang, a word that younger people might use. It tells me that the guys writing this are "cool" and they are appealing to young readers or to hip hoppers.*

Bland Language

talking loudly
protests
energized through technology
appealing in other countries
previous home

Lively Language (in article)

yammering
rails
technology-fueled
border-hopping
former digs

Considering the Structure of the Text

Summarizing

Have students use the Summary of Informational Text template to write a summary of the article. The teacher will model how to create a summary using the template.

Thinking Critically

You may have students answer some or all of these questions as individuals, pairs, or in small groups. Or, they may be used to guide a discussion.

Logical Questions

1. Do you find the article convincing? Why or why not?
2. What is the article trying to prove? What is the major claim?
3. What parts of the article make strong points? What are the weak areas?
4. What did either author neglect to mention? What might they have included to strengthen their argument that hip hop can change the world?

Ethical Questions

1. What does the author's style and language tell you about them?
2. Do you trust the authors? Why or why not? Or, do you need more information?

Questions about emotional effects

1. How does the article affect you emotionally? In other words, what feelings are ignited when you read the article?

Writing Rhetorically

Reading the Assignment

Talk to the Text

At this point, return the first draft of the EPT-type essay on Music and Change that students wrote at the beginning of this module. Many students do not do as well as they could on EPT-type essays because they may read through the prompt too quickly or not closely enough. They may miss certain strands of the argument, or even the main portion of the argument, sometimes even the conclusion.

EPT-type Prompt Position Paper

Music: Perspective and Action

Artists and musicians have a clearer perspective on life and what's happening in our society than the general public. Because artists and musicians are generally not tied to the usual routines and rituals of everyday life, like working 9-5 jobs, going to school, and worrying about paying bills, they are able to form a more true impression of society and its problems. They can develop these impressions into new music and art that challenge the status quo. The public is either self-interested or threatened by change. Musicians and other artists, in contrast, are the people who can change the world for the better because they are the ones who understand what's really happening around them and feel compelled to make a difference.

Adapted from a blog posting
by Robert Maxwell

Explain Maxwell's argument and discuss the extent to which you agree or disagree with his analysis and conclusion. Support your position, providing reasons and examples from your own experience, observations, or reading.

- For this activity, redistribute copies of the writing prompt. Read the prompt carefully with the students while having a copy of the prompt for students to see.
- After you read the prompt the first time, explain to the students the importance of understanding the entire prompt.
- Model how you would answer the following questions about the passage included in the writing assignment.

1. What are the author's major claims?
Maxwell claims that musicians and arts understand what's going on in the world better than ordinary people do. He concludes that because they aren't part of ordinary life, they can see what needs to be changed and use their art to bring about the change.

2. Which claim is the strongest? The weakest? Has he or she left any out?
I think his claim that artists can change the world for the better is strong. Musicians, filmmakers, and other artists can reach a broad audience and can be really persuasive. The Beatles changed the world, and so did Ice Cube and Public Enemy. However, Maxwell ignores the fact that lots of artists don't care about changing the world at all. They care about their art and they may also care about money and fame. A lot of the rap that I hear on the radio is formulaic and escapist; it's just entertainment, not a political statement.

3. How credible is the author on this topic?
Maxwell is a blogger. I also suspect he might be a musician himself. If he were an ordinary person, he would be more likely to think that people like him might be able to make the world better also. Instead he says ordinary people are too selfish to want to change the way things are. I think he has some credibility, but he also has blind spots.

4. How does the argument affect you emotionally?
It's annoying that he is so superior. Just because people go to school and have jobs doesn't mean that they don't care about making the world a better place. Also, he ignores all the artists who are only out to become rich and famous.

5. Has the author tried to manipulate your emotions? How?
Maxwell has slanted the argument by claiming that just because artists don't have regular jobs, they are in a better position to change the world. He contrasts them to the rest of us, and says that we don't really know what's going on or want to change how things are. He's tried to make us agree with him by making strong assertions, but he's not considering any of the evidence on the other side.

- After modeling this process, brainstorm multiple possible responses to the prompt so students see that they don't have to agree (or completely agree) with Maxwell. Also talk about how they can use Smith and Pandey's article to provide evidence or counter-evidence or whatever position they decide to take.
- Now all students should individually take the time to "talk to" the text. When they have completed this process, they should be able to answer the following question:

KEY QUESTION:

If we want to write in response to this writer's argument, what points do we *need* to talk about?

After answering that question and collecting responses from the class, students will then have a sound understanding of key points they will need to address in their writing.

It might be helpful to provide students with a question that mirrors the one above for another scenario.

Example: You might tell the class that you think that all workplaces and companies should pay for their employees' gas that they need in order to get to work.

“So, class, if you agree with me what key points should I mention in my essay? If you disagree with me, what key points do I need to address to even come close to getting you to be on my side?”

Getting Ready to Write

Student Essay Revision

Before you hand back your students' first drafts of the essay that they wrote as pre-test, review the rubric (based on the English Placement Test Criteria). They should also have their copies of the prompts with their “talk to the text” notes on them, including the class response to the key question posed during that process. Then model how students can revise their essay, using the following questions. Remind them that they can strengthen their argument by using evidence from Smith and Pandey in the form of quotations or paraphrases.

- Have I responded to the assignment?
- What is my purpose for this essay?
- What should I keep? What is most effective?
- What should I add? Where do I need more details, examples, and other evidence to support my point? How can I use my reading to provide evidence?
- What could I omit? Have I used irrelevant details? Have I been repetitive?
- What should I change? Are parts of my essay confusing or contradictory? Do I need to explain my ideas more fully?
- What should I rethink? Is my position clear? Have I provided enough analysis to convince my readers?
- How is my tone? Am I too overbearing or too firm? Do I need qualifiers?
- Have I addressed differing points of view?
- Does my conclusion show the significance of my essay?

Peer Response

Often times it may be challenging for students to edit or even revise a peer's essay. However, students may find it less daunting to begin by completing a peer response. The purpose of a peer response is to be able to identify certain elements and understand the organization of an essay. In fact, the peer response process actually allows students to “chart” or “chunk” the essay of a peer.

You may use the Peer Response Guide for this process.

Prerequisite Ninth and Tenth Grade: Writing Strategies

1.9 Revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context.

Revisions and Essay Submission

Self-Assessment and Action Plan

After students pair up and complete the guide, the individual can use the information, along with the CSU scoring guide rubric to complete revisions. See Appendix F.

3X5 Reflection

Since reflection is an integral part of the learning process and because it supports students in making more deliberate changes towards improvement, it is a step we want to include. Since students have been doing a lot of writing, you may opt to have them do the 3X5 reflection.

All students receive a 3X5 index card.

On one side, the student writes **three** sentences about what he/she learned through the first mini-module.

Possible sentence starters:

I learned how to... *I understand how to...* *One strategy for reading that helped me was...*
What helped most was... *My strongest point in the process was...*
My essay improved because... *My understanding of the article improved because...*

On the other side, the student writes **five** sentences about what he/she would like to or needs to work on for the future.

Possible sentence starters:

Next time we read an article, I will... *I think I need more help with...*
For essays, I need to... *When reading, I need to...* *I still don't understand...*

Appendix A

- Billie Holiday I was an African American female. I was a strong influence on jazz and pop singing. I popularized an intimate way of singing and forever changed the art of pop vocals. I was well known for singing a song titled “Strange Fruit” which was based on a poem about lynching.
- Jimi Hendrix I was an African American singer, songwriter, and guitarist. My guitar playing was extremely influential on American rock music. I am known for my fashion and less fortunately, for my association with substance abuse. I died tragically and mysteriously.
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- Al Sharpton I am an American Baptist minister, social and political activist, and radio talk show host. Some people call me a political radical and say I’ve made race relations worse. But, I consider my controversial comments as a way to get people’s attention to change their ways. I’ve led marches and political campaigns all in the name of social and political justice.
- Kanye West I am an award-winning rapper and record producer. I’ve won several Grammy awards. I spoke out against homophobia in hip hop during an MTV special. In August I plan to play at the Democratic National Convention in support of Barack Obama.
- Thomas Paine I lived during 18th century as a writer, inventor, and revolutionary. I am most known for writing pamphlets that advocated for American independence. Some people even called me radical for the things I would write about during that time. I was against slavery. I was in support of free education and a guaranteed minimum income. These were considered unthinkable ideas at that time.
- David Banner I am a rapper, model, producer, and sometimes actor. I am quoted as saying, “Hip hop is sick because America is sick.”
- Ms. Dynamite I’m an R&B singer and rapper from England. My songs often speak to feminist issues and African American empowerment.

Fight The Power lyrics

-K. SHOCKLEE-E.

SADLER-C. RIDENHOUR

1989 the number another
summer (get down)

Sound of the funky drummer

Music hittin' your heart cause
I know you got sould

(Brothers and sisters, hey)

Listen if you're missin' y'all

Swingin' while I'm singin'

Givin' whatcha gettin'

Knowin' what I know

While the Black bands
sweatin'

And the rhythm rhymes
rollin'

Got to give us what we want

Gotta give us what we need

Our freedom of speech is
freedom or death

We got to fight the powers
that be

Lemme hear you say

Fight the power

Chorus

As the rhythm designed to
bounce

Appendix B

What counts is that the
rhymes

Designed to fill your mind

Now that you've realized the
prides arrived

We got to pump the stuff to
make us tough

from the heart

It's a start, a work of art

To revolutionize make a
change nothin's strange

People, people we are the
same

No we're not the same

Cause we don't know the
game

What we need is awareness,
we can't get careless

You say what is this?

My beloved lets get down to
business

Mental self defensive fitness

(Yo) bum rush the show

You gotta go for what you
know

Make everybody see, in order
to fight the powers that be

Lemme hear you say...

Fight the Power

Chorus

Elvis was a hero to most

But he never meant shit to me
you see

Straight up racist that sucker
was

Simple and plain

Mother fuck him and John
Wayne

Cause I'm Black and I'm
proud

I'm ready and hyped plus I'm
amped

Most of my heroes don't
appear on no stamps

Sample a look back you look
and find

Nothing but rednecks for 400
years if you check

Don't worry be happy

Was a number one jam

Damn if I say it you can slap
me right here

(Get it) lets get this party
started right

Right on, c'mon

What we got to say

Power to the people no delay

To make everybody see

In order to fight the powers
that be

(Fight the Power)

MEET AND GREET

| | |
|------------------------|--|
| Billie Holiday | |
| Jimi Hendrix | |
| Michael Moore | |
| Louis Farrakhan | |
| Public Enemy | |

| | |
|---------------------|--|
| Al Sharpton | |
| Kanye West | |
| Thomas Paine | |
| David Banner | |
| Ms. Dynamite | |

SOAPSTone Reading Strategy

| | |
|--|----------------|
| Title: | Author: |
| Subject <i>What is the subject or topic of the piece?</i> <i>What theme or big idea do you see?</i> <i>What is this piece about?</i> | |
| Occasion <i>What event or occasion do you think caused the author to write this piece?</i> | |
| Audience <i>To whom is the author writing?</i> <i>How do you know?</i> | |
| Purpose <i>What does the author want you to believe or understand?</i> <i>What is the reason behind the text? (choose one):</i> <ul style="list-style-type: none"> • <i>To educate or inform (if the author's position was neutral)</i> • <i>To persuade or convince (if the author's position was negative or positive)</i> • <i>To reflect on an important event or idea (poetry, personal narrative).</i> | |
| Speaker <i>What do we know about the speaker?</i> <i>How does their background affect their point of view on the subject?</i> | |
| Tone <i>What is the attitude of the speaker or writer as revealed in the choice of vocabulary?</i> | |

Vocabulary Scaffold

Article:

Approaching vocabulary

When dealing with new vocabulary, use the following steps:

- Guess the meaning of the word based on the context clues within the article
- Use your etymological knowledge to get at the meaning of the word
- Decide whether the word has a **negative or positive connotation** and mark that next to the word.
- Finally, use a dictionary and try putting the definition into your own understandable terms.

| WORD | CONNOTA -TION +,-,/ | DEFINITION | Know It Well | Have Heard of It | Don't Know It |
|------|---------------------------|------------|-----------------|------------------------|---------------------|
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Word Hunt

The authors of this article use specific and strong language that creates images and that speaks loudly. They avoid empty words and phrases and are very careful about words they choose in order to create lasting images.

Additionally, they are careful to choose words so that the writing does not become repetitive.

| Substituted Quote from the Text (bland language) | Author's Real Language (lively language) | Explanation of <u>WHY</u> it Works |
|---|--|------------------------------------|
| <p>"Tomorrow's most powerful political voice won't be talking loudly on CNN" ().</p> | | |
| <p>"And listen to poet and singer Jill Scott as she protests" ().</p> | | |
| <p>"But hip-hop's greater potential comes from how it is energized through technology and appealing to other countries, with the Internet and iPods plugging the beat straight into the minds of U.S. military personnel in Baghdad and militant young Muslims alike" ().</p> | | |
| <p>Michael Tucker's documentary, "Gunner Palace," tracks 400 troops lodged in Uday Hussein's previous home as they spend their time off free-styling, beat-boxing and drumming on tanks" ().</p> | | |

Summary of Informational Text a template

Reading Selection and author:

Who/What? Sentence 1

_____ in the _____,
(Author) (A)
_____, _____
(title) (D)
that _____

How? Sentence 2

_____ supports his/her _____
(Author's last name) (B)
by _____
(C)

Why? Sentence 3

The author's purpose is to _____
_____ Refer to (D) and add info
_____ in order to/so that _____

To Whom? Sentence 4

The author writes in a _____ tone for _____
(E) (audience)

Word Bank

| | | | | |
|----------|------------|-------------|-------------|----------|
| A (text) | B (stance) | C (purpose) | D (purpose) | E (tone) |
|----------|------------|-------------|-------------|----------|

| | | | | |
|--|--|--|---|---|
| article, book review, essay, column, editorial | argument, position, assertion, claim, suggestion, point, question, explanation, statements | comparing, contrasting, telling, explaining, illustrating, showing, demonstrating, defining, describing, clarifying, listing | shows, points out, suggests, states, questions, argues, exposes, proves, etc. | academic, formal, informal, sarcastic, humorous, informative, contemptuous, cautionary, condescending, respectful, etc. |
|--|--|--|---|---|

Can't Fight This Power

"From Baghdad to Baltimore, Big Boi, Young Jeezy and countless upstart rappers are changing the world."

<http://www.rjgeib.com/biography/ventura/geib-great-art-challenge/pro-rap-politics.htm>

By Ryan J. Smith and Swati Pandey, researchers on The Times' editorial page, November 27, 2005

Tomorrow's most powerful political voice won't be yammering on CNN.

Tune in to your iPod.

In 1939, Billie Holiday crooned against the lynching of black men in her banned song "Strange Fruit" (MP3 (00:37)). In 1969, Jimi Hendrix's version of "The Star-Spangled Banner" blasted peaceniks out of their drug dreams and into the streets. Then, in 1989, came Public Enemy's "Fight the Power": MP3 (00:41)

*Got to give us what we want
Gotta give us what we need
Our freedom of speech is freedom or death
We got to fight the powers that be*

That inchoate shout of rage against all forms of **oppression** is growing into a force of real potential. The hip-hop nation has gone global, and it's going to change the world.

It wasn't Al Sharpton, Jesse Jackson or Louis Farrakhan who cranked up debate about **bigotry** in the wake of Hurricane Katrina. It was Kanye West's "Bush doesn't care about black people."

Michael Moore's a mere whiner compared to Eminem, who raps: MP3 (01:23)

*Strap [Bush] with an AK-47
Let him go fight his own war
Let him impress daddy that way
No more blood for oil.*

And listen to poet and singer Jill Scott as she rails: MP3 (00:28)

*Video cameras locked on me
In every dressing room ...
You neglect to see
The drugs coming into my community
Weapons coming into my community
Dirty cops in my community*

Crispin Sartwell, a political science teacher at Dickinson College, says of the phenomenon: "If Thomas Paine or Karl Marx were [here] today, they might be issuing records rather than pamphlets." Consider:

West's words inspired Mississippi rapper David Banner and radio powerhouses including Big Boi of Outkast and Young Jeezy to play a concert in Atlanta to support Hurricane Katrina victims.

The Hip Hop Caucus, based in Washington, helped organize a march with black politicians into Gretna, La., to protest police efforts to keep Katrina refugees out of the mostly white city.

Hip-hop organizations such as the National Political Hip Hop Convention started large-scale voter registration drives in 2004, and thousands of young men and women donned Sean "P. Diddy" Combs' "Vote or Die" shirts while voting for the first time.

Russell Simmons' Hip Hop Summit Action Network **mobilized** 100,000 students, teachers, parents and hip-hop stars in a successful fight to repeal a proposed budget cut to New York City schools. Mayor Michael Bloomberg said the protest helped change his mind on the issue (and presumably helped persuade him to seek Simmons' endorsement in his reelection campaign). Simmons' group also registered 2 million young people to vote and estimates that 1.3 million of them voted.

Think these efforts are just marketing schemes? The Center for Information and Research on Civic Learning and Engagement, an organization that follows voting trends, reported that in the 2004 elections "youth turnout increased **substantially**, and much of this increase was driven by an increase in voting among African American youth." A similar voting bloc helped reelect Kwame Kilpatrick in Detroit — the nation's first "hip-hop mayor."

But hip-hop's greater potential comes from its technology-fueled border-hopping power, with the Internet and iPods plugging the beat straight into the minds of U.S. military personnel in Baghdad and militant young Muslims alike. Globally, hip-hop merchandising, by one industry estimate, seduces \$10 billion from an estimated 45 million consumers ages 13 to 34. Listeners have an annual spending power of \$1 trillion, according to Forbes magazine. The genre is defining the war in Iraq the way psychedelic rock shaped our memories of the Vietnam War — not only because it has become the music of protest but because it is the language of the soldiers, who make it themselves on simple equipment. Words over a beat.

Michael Tucker's documentary, "Gunner Palace," tracks 400 troops lodged in Uday Hussein's former digs as they spend their time off free-styling, beat-boxing and drumming on tanks:

*IEDs be going off while we out on patrol
scrap metal be ripping through your skin and your bones*

Muslim and Jewish Israelis rhyme about the intifada.

In Britain, the Asian Dub Foundation sings about Tony Blair's entanglement in Iraq, while Ms. Dynamite gives hip-hop a feminist touch: MP3 (01:16)

*How could you beat your woman till you see tears?
Got your children living in fear.
How you gonna wash the blood from your hands?*

Hip-hop came naturally to most of Africa, where people know all about putting stories to a drum beat. In 2000, Senegalese rappers, who compare their craft to tasso storytelling, helped end the 20-year rule of President Abdou Diouf and continue their political efforts by organizing rallies against the mass unemployment and corruption that **plague** their country. In Ukraine, the band Greenjolly strung protest chants over a beat — the anthem of the Orange Revolution. And during last month's Azerbaijani elections, rappers warmed up the crowd at Freedom bloc rallies.

Hip-hop travels like no other music. Any rapper can use a computer to layer an American beat under a native melody and a rap about local politics. With every rapper who turns from "bling-bling" to protest, hip-hop comes closer to being a global force for change.

This political potential revealed itself in the recent riots that shuddered through French suburbs. Young people from these immigrant ghettos, like Disiz la Peste, have been rapping about neglect and hopelessness for a decade:

*For France it matters nothing what I do
In its mind I will always be
Just a youth from the banlieue*

Disiz spoke out against the rioting recently — "*Burning cars and schools, it only harms ourselves because it's happening in front of our own homes*" — while still calling France out for inequality of opportunity.

Hip-hop leadership in the making.

Can hip-hop overcome its occasional embrace of the thug life and "bling-bling" image and become a true political movement? Of course. It's ready to take on failing schools, the effects of drugs, the **despair** of a low-wage economy, warfare on city streets and on foreign battlefields. The imagined world of get-rich-quick schemes and candy-colored Escalades is not credible. The calls for **accountability** are.

Kanye West's Bush remark stated a **perception** fed by the reality of the administration's policies. Speaking truth to power, igniting passion and inspiring people to action — this is when music has always been most potent.

Hip-hop is a global party with a **platform** that's just beginning to take shape. What it already has is a mike and millions of ears.