

Hip- Hop & Activism



How does Voice enable Power?

Hip-Hop and Activism is a unit designed for 7th and 8th grade English Language Arts. In this unit, students examine voice through the genre of Hip Hop and are tasked with discovering the relationships and implications between their own voice and their access to power.

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Introduction

Rationale: Why are the skills, content, and concepts presented in this unit important for students to learn?

Concepts

This unit was originally designed and taught to students at a Title 1 middle school comprised of predominantly African American and Latino children. 80% of these children qualified for free or reduced lunch. The concept of voice was essential for them to explore because many of these students lacked agency for themselves and often felt powerless because of it. Examining voice allows students to notice power relationships in school, at home, and in the world around them. It makes them consider who makes decisions in their homes and communities. It draws their attention to inequality of some voices being more respectable than others. It also makes them wonder about the absence of certain voices altogether and the implications of this.

Another useful reason for all students to explore the concept of voice and power is because middle school is an interesting age in which students constantly find themselves in power struggles with their peers, teachers, and parents. If these struggles are handled poorly, students may be increasingly disciplined, bullied, or even made to feel as if their voice does not matter. Examining voice can have a very real and immediate impact for students participating in this unit.

In this unit through exploring the concept of voice, students eventually examine their own voice and ways that they can make it heard through a real- world performance task. Through this learning experience students not only figure out why their voice is important, but they get authentic practice in using it. This creates ownership and increases the value of student learning in a way that classrooms often fail to do. When students are asked to use their own voice that automatically creates ownership and student investment in their learning experiences.

Most importantly, I found that the exploration of voice in this unit empowered the students participating and promoted empathy. When students feel as if their voice matters and that they can use it to affect issues in their world, they do. They not only use their voice to speak out for themselves, but they use their voices to advocate for others. This unit has the potential to encourage personal growth for all students, no matter the population.

Content

Although voice can be explored through several content areas, the genre of Hip Hop fit best for the purposes of this unit. Most apparent, the content of Hip Hop and Activism is extremely engaging for students. Most students listen to and/ or are influenced by the genre of Hip- Hop in their everyday lives; so many students can participate with thorough background knowledge. Also important, most Hip-Hop artists are people of color that share a similar culture to the students I initially taught with this unit. It is a powerful thing to see oneself reflected in their education. Research shows that students who experience a curriculum that reflects and celebrates their identity and culture are more likely to be successful in school. Unfortunately, this is not the case for many children of color across the nation. Most content placed in front of children is reflective of mainstream White-American culture. In order for my students to find the power of their voice, it was essential to present to them voices that spoke of similar backgrounds and experiences.

In addition to selecting the genre of Hip- Hop, it was also important to examine its' role with Activism. Although many students listened to Hip- Hop, not many valued it as a subject for study. Some students were even shocked that we studied it because in their eyes, it did not belong in a classroom. This is undoubtedly due to the absence of Black and Latino culture celebrated in the classroom. For this reason, it was important to look at Hip Hop as a text that we read and connected to Activism. Music in general has always been more than just a source of entertainment, especially for the African American community. From Negro spirituals that gave slaves messages about escape, to rap songs that brought awareness to police brutality; these songs were never a mere luxury. This music has often provided a voice for marginalized communities and should be treated with respect. This unit helped my students find respect for an aspect of their culture that has been looked down upon and excluded from the classroom.

Skills

Through the analysis of articles, lyrics, and visual media; students practice the skills of making inferences, providing textual evidence to support claims, and creating arguments. These are skills that are promoted through the common core curriculum, but are applicable to problem solving in the real world. Through the research project and presentation students practice the 21st century skills such as communication, collaboration, creativity, and leadership. These skills are important for students to learn, not only because they increase success in schools, but also because they are essential to success beyond school. These are skills that are necessary for real world problem-solving and real life Activism.

Differentiation for Gifted Learners: What elements of this unit make it particular beneficial or appropriate for gifted learners?

Although this unit was initially created for students at a Title 1 middle school, it was eventually modified and taught at SPARK camp, which serviced rising 6-8 grade AIG students around Durham. Therefore this unit was beneficially differentiated for gifted learners.

The Content of this unit is differentiated for gifted learners because it is extremely relevant and real world. The Activist aspect of Hip- Hop calls into question its' morality and social responsibilities to marginalized communities. Students are encouraged to delve into the content by making complex connections with real-world political and social issues facing them today.

The Processes of this unit are differentiated for gifted learners because students are challenged to critically think about real- world consequences and solutions to problems through moral dilemmas and authentic performance tasks. Students are also faced with decision-making processes that require them to evaluate the consequences of using one's voice and assess the risks, just as actual Activists do. Additionally, students are encouraged to empathize with individuals lacking agency and confront their own power or lack of. The processes of this unit are more complex because they require students to look at voice and power not just in the context of this unit, but across cultures and time.

The Product of this unit is differentiated for gifted learners because it requires self-directed research and exploration into a self- selected topic. It is a performance task that gives the student an authentic task with an authentic purpose. Students are also required to create a multimedia presentation that they choose. In this format, some

students naturally accelerate over others depending on their level. Students were also given rubrics to help guide their product and assess their peers.

The Learning Environment of this unit was differentiated for gifted learners because students were provided with an open-minded space that increased creativity and encouraged collaboration. Inquiry and student-led dialogue were also encouraged through this space.

Goals and Outcomes

[Content Goals and Outcomes]

Goal 1: To analyze Hip-Hop texts and their connection to past and current day Activism.

Students will be able to:

- a. Identify the key events, people, and problems within a Hip-Hop text
- b. Describe cause and effect relationships between individuals, events, and ideas in a Hip-Hop text.
- c. Examine how political, social and economic issues impact the message of Hip-Hop in a text.
- d. Compare and Contrast Hip-Hop texts that propel social movements over time.

(Derived from the Common Core Standards)

[Process Goals and Outcomes]

Goal 2: Develop research and presentation skills to answer a question or solve a problem.

Students will be able to:

- a. Define a problem/ Generate a research question
- b. Conduct inquiry driven research
- c. Present and prioritize information in a multimedia presentation
- d. Utilize technology to produce and publish a product
- e. Summarize and Synthesize information from multiple sources

(Derived from the Common Core Standards)

[Concept Goals and Outcomes]

Goal 3: To understand the concept of voice and its' relationship to power

Students will be able to:

- a. Articulate the ways in which voice can enable power
- b. Compare and contrast the accessibility of power between those with and without voice.
- c. Explore and generate different paths to obtaining a voice and accessing power.
- d. Understand the value of voice used by the youth
- e. Use their voice to advocate for a real- world problem

Assessment Plan

I. Formative Assessments

A. Power Journals

Power Journals are Journal prompts in which students respond to a question or topic that has previously been explored in class. The students get a 15-minute time span and must write for the entirety of this time. Students are encouraged to not just answer the question but also pose their own questions, or new ideas. It is engaging for students because they are required to write non- stop for this time, so it becomes a challenge. This is a good formative assessment because it is non-threatening, encourages students to cement their own relationship to the content, and still allows you to assess the students level of knowledge and thinking. You can collect these, or have students share out.

B. Graffiti Wall

A Graffiti Wall is a large part of the whiteboard that is designated for answering the essential question of the unit. The essential question is written large in graffiti letters on this board and every student should be given an opportunity to answer this question everyday as an exit ticket. They can answer it through words or illustrations, but cannot repeat any responses they have already given. As the unit progresses students should gain additional knowledge or depth and complexity of the content, so ideally their answers should change and become more complex with each day they answer. This is a good formative assessment because the teacher has a large visual that makes it easy to assess the class as a whole and can make adjustments to the lesson as needed. The teacher can also examine the progression and growth of the student learning. As this is a large visible wall for students to see as well, students are able to assess themselves and even learn from others as they observe the wall.

C. Power Road Map

After having discussions about voice and it' relationship to power, students are asked to draw a road map that explains the path a person must take to obtain power. This is a good formative assessment for students and the teacher to re-visit.

Students can make amendments after they are exposed to new information, students can re-create the map from a different perspective, and students can also be made to think about how their map changes when certain 'detours' or 'obstacles' come up. This is a very good formative assessment for visual learners or students who have trouble thinking about voice and power abstractly.

D. Socratic Seminar

As students participate and lead the Socratic Seminar, the instructor sits outside the circle and takes notes on individual students or ideas that seem to be shared among students. This data can be used to both assess students and also to instruct further planning.

II. Summative Assessments

A. Performance Task

You have been selected by the United Nations to be apart of a student activist task force. This task force is a global initiative whose purpose is to encourage youth leadership and action for issues around the world. Your task is to research and create a multi-media presentation that raises awareness and gives voice to a need in the community or an issue you believe to be important. Your presentation must be geared towards today's youth and will be shown at the next youth leaders of tomorrow conference.

Your presentation must (1) provide information about your issue and why it is important to address, (2) persuade and provide young people with ways to get involved with the issue, and (3) explain how giving voice to this issue can enable power.

Here are some topics that have been done before:

- Animal Rights
- Recycling/Pollution
- Bullying
- Gangs/Violence
- Racism/Prejudice

Here are examples of media you can use

- Video/PSA
- Song/Poem with visuals
- Comic strips
- Glogster
- Animoto

Please no Powerpoints

Student Models of Performance Tasks

<http://huskylove.edu.glogster.com/lion-hunting>

<https://animoto.com/play/0RztG1S3W3AxPZO3SPENBA>

Performance Task Rubric

	Information 25%	Multimedia/Audience 25%	Presentation 25%	Concept of Voice 25%
3	The information provided in presentation is thoroughly and completely synthesized and relevant to the topic.	The multimedia used in the presentation thoroughly and completely engages the youth and is sophisticated.	The presenter is completely clear, concise and persuasive.	The presenter thoroughly and completely articulates how voice enables power
2	The information provided in presentation is somewhat synthesized and relevant to the topic.	The multimedia used in the presentation somewhat engages the youth and is sophisticated.	The presenter is somewhat clear, concise, and somewhat persuasive.	The presenter somewhat articulates how voice enables power
1	The information provided in the presentation is copied facts and/or irrelevant to the topic.	The multimedia used in the presentation is not engaging and is basic.	The presenter is not clear, concise and just reads from presentation.	The presenter does not articulate how voice enables power.

TEACHER NAME		Lesson #
Jacqui Batts		1
MODEL	CONTENT AREA	GRADE LEVEL
Taba Concept Development	English Language Arts	7/8 th
CONCEPTUAL LENS		LESSON TOPIC
Voice		Hip-hop
LEARNING OBJECTIVES <i>(from State/Local Curriculum)</i>		
<p>RI.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p> <p>RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.</p>		
THE ESSENTIAL UNDERSTANDING <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>
Voice Enables Power		In what ways does voice enable power?
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>		PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>
<ul style="list-style-type: none"> Hip Hop is a cultural movement started in the 1970’s that encompasses music, dance, graffiti and dj-ing. Hip Hop has bridged a culture gap, unifying different races, ethnicities, and generation of people. Hip Hop has often raised awareness to society’s issues that directly affect marginalized communities. 		<ul style="list-style-type: none"> Analyze the development of central ideas over the course of the text. Evaluate how an author’s word choice impacts the reader’s understanding.
GUIDING QUESTIONS <i>What questions will be asked to support instruction?</i> <i>Include both “lesson plan level” questions as well as questions designed to guide students to the essential understanding</i>		
Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:

<p>How do you define power? What does it mean to have a voice? What is the importance of having a voice? Who in our society has power? What does it mean to be powerless?</p>	<p>What words in the text either contribute to the enabling or disabling of voice? How would you group these words together? How would you label these groups? What relationship do the group names have to each other? To the concept of voice? What are the differences/similarities between the words/ideas that enable voice and the words/ideas that disable voice? What is going on in this picture? How is voice portrayed in this picture? How is power portrayed in this picture?</p>	<p>What is the relationship between power and voice? How does Hip Hop enable/disable voice? How does Hip Hop advocate for some marginalized voices while simultaneously silencing others? In what ways does voice enable power?</p>
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DIFFERENTIATION
(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

Content	Process	Product	Learning Environment
<p>This text is a sophisticated and relevant analysis of the origins of hip-hop; it's relationship with different cultures and evolution since the 70's.</p>	<p>Students will participate in a Taba lesson, which will lead to deep analysis of the abstract concept of voice.</p>		

PLANNED LEARNING EXPERIENCES
(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Ultimate Rock Paper Scissors
 Teacher introduction: My name and how I use my voice. (model)
 Student Introduction: Name and how do you use your voice?
 Social Contract, Procedures, and Expectations that insure everyone feels safe.

Engage and Connect - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

Students will listen to Fight the Power by Public Enemy. During the first listen students will write initial reactions, thoughts, comments, or questions. After students share out their reflections they will listen a second time and answer the following questions. How do you define power?

How does Public Enemy use their voice in this song?

(10 MIN)

Explore - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

Listing

Students read DJ Kool Herc's introduction to "Can't Stop, Won't Stop: A History Of the Hip Hop Generation. DJ Kool Herc is credited as one of the founders of Hip hop and in his introduction he discusses the origins of hip hop including its' original intent and its' evolution since then. During the students' second read, they will circle people, ideas, places, or things that can enable or disable voice. (10 minutes)

Students share words, while teacher lists them on the board (5 min)

Explain - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

Grouping and Labeling

1. Students will separate the class list into 4 smaller groups based on similarities. Students will work together to determine how the words relate to one another and should be grouped. Each group must have a minimum of 3 words. Students will work in their regular table groups.

(10 minutes)

2. The teacher will walk around checking in with student groups. The teacher will facilitate deeper discussions about the group choices, but not leading them to any conclusions. When students are finished, they will create labels for each of their 4 new groups. They will share why their groupings to the class. The teacher will ask students to describe the similarities and differences among the groups. (25 minutes)

Elaborate —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

Subsuming, Regrouping, Renaming

1. Students will be asked to regroup items completely different. The new groups must have different labels and combinations. There still needs to be 4 groups with at least 3 words in each group.
2. The teacher will ask the students to share their new groups with the class.

Evaluate: This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.

. The teacher will wrap up the lesson by asking the class to explain the relationship between Voice and Power. Students will then have to write a paragraph comparing and contrasting the ways Hip Hop advocates for some marginalized communities and the way it silences others.

Performance Task Introduction and brainstorming 20 minutes

Research Work Time: 45 minutes.

Hip- Hop and Activism

Performance Task

You have been selected by the United Nations to be apart of a student activist task force. This task force is a global initiative whose purpose is to encourage youth leadership and action for the issues around the world. Your task is to create a multimedia presentation that raises awareness and gives voice to a need in the community or an issue you believe to be important. Your presentation must be geared towards today's youth and will be shown at the next youth leaders of tomorrow conference.

Your presentation must (1) provide information about your issue and why it is important to address, (2) persuade and provide young people with ways to get involved with the issue, and (3) explain how giving voice to this issue can enable power.

If you are struggling with ideas, here are some that have been done before

- Animal Rights
- Recycling/Pollution
- Bullying/
- Gangs/Violence
- Racism/Prejudice

Your Topic: _____

If you are struggling with what media to use, these have been done before

- Video/PSA
- Song/Poem with visuals
- Comic strips using Pixton, Makebeliefscomix.com, or ToonDoo
- Glogster- You can make an online poster
- Animoto

Please No Powerpoints

Your form of media: _____

As you read the text, circle or underline any words, people, ideas, or things that enable or disable voice.

Clive Campbell (born 16 April 1955), better known by his stage name **DJ Kool Herc**, is a [Jamaican American](#) DJ who is credited for originating [hip hop music](#) in the early 1970s in [The Bronx](#), New York City.

*“Introduction” to **Can’t Stop, Won’t Stop** by DJ Kool Herc*

When I started DJing back in the early ‘70s, it was just something that we were doing for fun. I came from “the people’s choice,” from the street. If the people like you, they will support you and your work will speak for itself. The parties I gave happened to catch on. They became a rite of passage for young people in the Bronx. Then the younger generation came in and started putting their spin on what I had started. I set down the blueprint, and all the architects started adding on this level and that level. Pretty soon, before we even knew it, it had started to evolve.

Most people know me as DJ Kool Herc. But sometimes when I introduce myself to people, I just tell them that my friends call me Herc. Later on, they might ask, “Are you *that* Herc?” My thing is: come and meet me as who I am. My head is not swollen, I don’t try to front on people. If you like what I do, if you like me playing music or giving parties, hey, that’s what I do for my friends and people. It’s what I’ve always done.

To me, hip-hop says, “Come as you are.” We are a family. It ain’t about security. It ain’t about bling-bling. It ain’t about how much your gun can shoot. It ain’t about \$200 sneakers. It is not about me being better than you or you being better than me. It’s about you and me,

connecting one to one. That's why it has universal appeal. It has given young people a way to understand their world, whether they are from the suburbs or the city or wherever.

Hip-hop has also created a lot of jobs that otherwise wouldn't exist. But even more important, I think hip-hop has bridged the culture gap. It brings white kids together with Black kids, brown kids with yellow kids. They all have something in common that they love. It gets past the stereotypes and people hating each other because of those stereotypes.

People talk about the four hip-hop elements: DJing, B-Boying, MCing, and Graffiti. I think that there are far more than those: the way you walk, the way you talk, the way you look, the way you communicate. Back in my era, we had James Brown and civil rights and Black power; you did not have people calling themselves hip-hop activists. But these people today are talking about their era. They have a right to speak on it the way they see it coming up.

Hip-hop is the voice of this generation. Even if you didn't grow up in the Bronx in the '70s, hip-hop is there for you. It has become a powerful force. Hip-hop binds all of these people, all of these nationalities, all over the world together.

But the hip-hop generation is not making the best use of the recognition and the position that it has. Do we realize how much power hip-hop has? The hip-hop generation can take a stand collectively and make a statement. There are a lot of people who are doing something positive, who are doing hip-hop the way it was meant to be done. They are reaching young people, showing them what the world could be—people living together and having fun.

But too often, the ones that get the most recognition are those emphasizing the negative. And I think a lot of people are scared to speak on issues. "Keeping it real" has become

just another fad word. It sounds cute. But it has been pimped and perverted. It ain't about keeping it real. It's got to be about keeping it right.

For example, rappers want to be so "bling-bling." Are you really living a luxurious life? Don't you have other issues? What things touch you? That's what we'd like to hear rappers speak about. Start a dialogue with people. Talk about things going on in the neighborhood.

Music is sometimes a medication from reality, and the only time you get a dialogue is when tragedy happens. When Tupac or Biggie or Jam Master Jay died, that's when people wanted to have a dialogue. It was too late. Not enough people are taking advantage of using hip-hop as a way to deal with serious issues, as a way to try to change things before tragedy strikes.

We have the power to do that. If Jay-Z comes out one day with his shirt hanging this way or LL Cool J comes out with one leg of his pants rolled up, the next day everyone is doing the same thing. If we decide one day to say that we're not gonna kill somebody senselessly, everyone will follow.

I don't want to hear people saying that they don't want to be role models. You might already have my son's attention. Let's get that clear. When I'm telling him, "Don't talk that way, don't talk that way," you're walking that way and talking that way. Don't just be a drug dealer, like another pusher. Cut the crap. That's escape. That's the easy way out. You have the kid's attention. I'm asking you to help me raise him up.

You might be living lovely. But if you came out of the neighborhood, there was somebody who was there to guide you when you needed it, someone that said, "Son, here's two dollars." You might have beat up on the ghetto to get out of it, but what have you done for the ghetto lately?

How can you come from nothing to get to something, but yet the same time, still do dirt to tear it all down?

Hip-hop has always been about having fun, but it's also about taking responsibility. And now we have a platform to speak our minds. Millions of people are watching us. Let's hear something powerful. Tell people what they need to hear. How will we help the community? What do we stand for? What would happen if we got the hip-hop generation to vote, or to form organizations to change things? That would be powerful.

Hip-hop is family, so everybody has got to pitch in. East, west, north, or south—we come from one coast and that coast was Africa. This culture was born in the ghetto. We were born here to die. We're surviving now, but we're not yet rising up. If we've got a problem, we've got to correct it. We can't be hypocrites. That's what I hope the hip-hop generation can do, to take us all to the next level by always reminding us: It ain't about keeping real, it's about keeping it right.

Fight the Power by Public Enemy

As you listen to the lyrics, Record your

Thoughts, reactions, or
questions below

1989 the number another summer (get down)
Sound of the funky drummer
Music hittin' your heart cause I know you got soul
(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
Lemme hear you say
Fight the power
Lemme hear you say
Fight the power
Lemme hear you say
Fight the power
Lemme hear you say
Fight the power
Lemme hear you say
Fight the power
Lemme hear you say
Fight the power
We've got to fight the powers that be
As the rhythm designed to bounce
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
Lemme hear you say
Fight the power
Lemme hear you say
Fight the power
Lemme hear you say
Fight the power
Lemme hear you say
Fight the power
Lemme hear you say
Fight the power
Lemme hear you say
Fight the power
Lemme hear you say
Fight the power
We've got to fight the powers that be
Elvis was a hero to most
But he never meant, to me you see
Straight up racist that sucker was
Simple and plain
Mother, 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 for four hundred years if you check
Don't worry be happy
Was a number one jam
Dang 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

Sort the words we listed into 4 categories that relate to voice and title them.

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What generalizations can you make about voice? Ex: Voice is.....

TEACHER NAME	Lesson #
Jacqui Batts	2

MODEL	CONTENT AREA	GRADE LEVEL
Moral Dilemma	ELA	8th
CONCEPTUAL LENS		LESSON TOPIC
Voice		Hip Hop
LEARNING OBJECTIVES (from State/Local Curriculum)		
<p><u>CCSS.ELA-LITERACY.SL.8.1</u> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><u>CCSS.ELA-LITERACY.SL.8.1.A</u> Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p>		
THE ESSENTIAL UNDERSTANDING <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to "uncover" the Essential Understanding)</i>
Voice enables power		How does voice enable power?
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>		PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>
<ul style="list-style-type: none"> Using one's voice is a responsibility Voice can result in consequences Hip Hop has the ability to speak to a group of people as well as for a group of people. 		<ul style="list-style-type: none"> Students will be able to collaborate with a group in order to make decisions Student will be able to justify decisions with logic and reasoning Students will be able to evaluate the logic and reasoning of arguments.
GUIDING QUESTIONS <i>What questions will be asked to support instruction?</i> <i>Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding</i>		
Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
<ul style="list-style-type: none"> What is censorship? Why are things censored? How does censorship affect a person's voice? What is at risk when voices are silenced? 	<ul style="list-style-type: none"> What are the pros and cons of the choices Jasmine has to make? What choice should Jasmine make and why? Why do you believe Jasmine should make this decision? What are the consequences of Jasmine using her voice? 	<ul style="list-style-type: none"> If your position changed, why did it change? If your position stayed the same, why didn't it change? How important is voice when considering the consequences? Why do the youth deserve an uncensored voice?

	<ul style="list-style-type: none"> • What are the consequences of she doesn't? • Whose perspective matters more, the individual or the collective? • After discussing, now what do you think the main character should do? • What do you think is the most important reason for this action? 	<ul style="list-style-type: none"> • How does voice enable power? • If voice enables power, what responsibility to people have when using their voice?
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DIFFERENTIATION
(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

Content	Process	Product	Learning Environment
Students will be discussing a real world issue that is relevant to their generation and today's political climate.	Students will participate in a high level moral dilemma scenario in which they will practice reasoning skills.		

PLANNED LEARNING EXPERIENCES
(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

- When students come in, there will be a Do Now on the board. **Do Now: What should a person do when they have very strong beliefs and someone tries to silence their voice? Has this ever happened to you? What did you do? Were there consequences?**

(10 minutes)

What is it called when someone tries to control your voice? Why does society do this?

Explore - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

- The teacher passes out the dilemma and the lyrics to each student. The students have 10 minutes to read the dilemma. Students will then be given 5 minutes to listen to the song and write reactions, comments or questions about the lyrics or the dilemma.
- The teacher asks for information about what happened relevant to the focus situation. Students summarize the events, identify the principal characters, and describe the alternatives open to the

- protagonist.
- Next, the students then pick a tentative position on the action the central character should take and state one or two reasons for that position in writing.

Explain - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

In small groups, students share their reasons for the position they have taken. They should discuss their reasons and select the best two reasons for the position to share out.

Elaborate —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

- The class will reconvene for a full class discussion of the dilemma in a circle so that discussion and full participation will be encouraged.
- The students will share out their revised reasons for their action.
- The following questions can be asked to facilitate the discussion:
 - If your position changed, why did it change?
 - If your position stayed the same, why didn't it change?

Evaluate: This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.

- After the large group discussion, students will reflect on the process and answer the following 4 questions:

•

Work Time:

Activist Panel: 40 min- 2-guest speakers will visit class to speak on their experiences in activism. They have created products similar to the performance task and will be able to give advice and personal experience. They will also be able to give first hand accounts about the consequences of using your voice and not using it.

Independent performance task work time: 60 min

Moral Dilemma

Jasmine is the Student Council President at Langston Hughes High School. She takes her job very seriously and sees it as an opportunity to give a voice to the students of her high school. The senior class is getting ready for graduation and has the responsibility of choosing a song to be played at their graduation. The student council along with the rest of the class has decided that this year's graduation song will be *Keep Ya Head Up* by Tupac Shakur. The students feel that this song embodies their struggles as well as their hopes for the future.

After submitting their song choice, the principal calls Jasmine into his office. He believes that the students can pick a more upbeat cheerful song that conveys a more family friendly message. Jasmine tries to tell him that this is the song that the seniors have all picked and feel speaks to their generation. The principal tells her what is most important is what the parents and administration will think of their song choice. He tells her as student body president, it is her responsibility to make sure that she makes the right decision and that there will be consequences for her if she doesn't. What should she do? Go with the song that the students have selected or try to steer them in a direction that the administration likes?

*** The Lyrics to the song are attached***

**Thoughts, comments, or
questions below**

Some say the blacker the berry, the sweeter the juice
I say the darker the flesh then the deeper the roots
I give a holler to my sisters on welfare
Tupac cares, if don't nobody else care

And uhh, I know they like to beat ya down a lot
When you come around the block brothas clown a lot
But please don't cry, dry your eyes, never let up
Forgive but don't forget, girl keep your head up

And when he tells you you ain't nothing don't believe him
And if he can't learn to love you you should leave him
'Cause sista you don't need him
And I ain't trying to gas ya up, I just call em how I see em

You know it makes me unhappy, what's that
When brothas make babies
And leave a young mother to be a pappy
And since we all came from a woman

Got our name from a woman and our game from a woman
I wonder why we take from our women
Why we rape our women, do we hate our women?
I think it's time to kill for our women

Time to heal our women, be real to our women
And if we don't we'll have a race of babies
That will hate the ladies, that make the babies
And since a man can't make one

He has no right to tell a woman when and where to create one
So will the real men get up
I know you're fed up ladies, but keep your head up

Keep ya head up, ooo child things are gonna get easier
Ooo child things are gonna get brighter
Keep ya head up, ooo child things are gonna get easier
Ooo child things are gonna get brighter

Aiyyo, I remember Marvin Gaye, used to sing to me
He had me feeling like black was tha thing to be
And suddenly tha ghetto didn't seem so tough
And though we had it rough, we always had enough

I huffed and puffed about my curfew and broke the rules
Ran with the local crew, and had a smoke or two
And I realize momma really paid the price

She nearly gave her life, to raise me right

And all I had to give her was my pipe dream
Of how I'd rock the mic, and make it to the bright screen
I'm trying to make a dollar out of fifteen cents
It's hard to be legit and still pay tha rent

And in the end it seems I'm headpin for tha pen
I try and find my friends, but they're blowing in the wind
Last night my buddy lost his whole family
It's gonna take the man in me to conquer this insanity

It seems tha rain'll never let up
I try to keep my head up, and still keep from getting wet up
You know it's funny when it rains it pours
They got money for wars, but can't feed the poor

Say there ain't no hope for the youth and the truth is
It ain't no hope for the future
And then they wonder why we crazy
I blame my mother, for turning my brother into a crack baby

We ain't meant to survive, 'cause it's a setup
And even though you're fed up
Huh, ya got to keep your head up

Keep ya head up, ooo child things are gonna get easier
Ooo child things are gonna get brighter
Keep ya head up, ooo child things are gonna get easier
Ooo child things are gonna get brighter

And uhh, to all the ladies having babies on they own
I know it's kinda rough and you're feeling all alone
Daddy's long gone and he left you by ya lonesome
Thank the Lord for my kids, even if nobody else want em

'Cause I think we can make it, in fact, I'm sure
And if you fall, stand tall and comeback for more
'Cause ain't nutting worse than when your son
Wants to know why his daddy don't love him no mo'

You can't complain you was dealt this
Hell of a hand without a man, feeling helpless
Because there's too many things for you to deal with
Dying inside, but outside you're looking fearless

While tears, is rolling down your cheeks
Ya steady hoping things don't all down this week
'Cause if it did, you couldn't take it, and don't blame me
I was given this world I didn't make it

And now my son's gotten older and older and cold
From having the world on his shoulders

While the rich kids is driving Benz
I'm still trying to hold on to my surviving friends

And it's crazy, it seems it'll never let up, but
Please you got to keep your head up

TEACHER NAME		Lesson #
Jacqui Batts		3
MODEL	CONTENT AREA	GRADE LEVEL
Socratic Seminar	ELA	8 th
CONCEPTUAL LENS		LESSON TOPIC
Voice		Hip Hop
LEARNING OBJECTIVES (from State/Local Curriculum)		
<p>RI.8.1- Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RI.8.3-Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).</p> <p>SL.8.1.4-Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion</p>		
THE ESSENTIAL UNDERSTANDING <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to "uncover" the Essential Understanding)</i>
Voice enables power		How does voice enable power?
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>		PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>
<p>Young people have the ability to influence the world. Music/art can help people discover/use their voice. Marginalized communities are often silenced.</p>		<p>Students will be able to support their claims with evidence from a text. Students will be able to collaborate with their peers. Students will be able to make text to world connections. Students will be able to discuss a real world issue.</p>
GUIDING QUESTIONS <i>What questions will be asked to support instruction?</i> <i>Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding</i>		
Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
<p>How does a person achieve advocacy? Why is advocacy important?</p> <p>As you read the article, close read with the following questions in</p>	<p>How does Voice enable advocacy?</p> <p>What connections do you see between the way Sonita uses Hip Hop and the way it was intended, according to DJ Kool Here?</p>	<p>What is it about art/music that gives people a voice?</p> <p>How could you use your voice to raise awareness</p>

<p>mind:</p> <p>What text-to-text connections can you make between this article and the ones we have already read?</p> <p>What leads to the advocacy that is achieved by Sonita?</p> <p>What obstacles prevent advocacy in Sonita’s situation?</p>	<p>*** The rest of the questions will be provided by the students***</p>	<p>or encourage others to use theirs?</p> <p>How has the Seminar influenced your thinking about the topic or the text.</p>
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DIFFERENTIATION
(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

Content	Process	Product	Learning Environment
Students will be interacting with a real world issue (child brides) through an article and a music video.	Students will participate in a student led Socratic seminar. Students will create the questions and facilitate the conversation. The teacher will act as an observer and take notes.		

PLANNED LEARNING EXPERIENCES
(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - This phase focuses on piquing students’ interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

As students walk in, they will complete the do now

Do Now: Why is power important? Draw a roadmap that explains how power is obtained. (Students will not share out road maps, but come back to them at the end of class)

Explore - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

Students will read and annotate the article about Sonita.

Teacher: As you read the article, close read with the following questions in mind:

What text-to-text connections can you make between this article and the ones we have already read?

What leads to the power that is achieved by Sonita?

What obstacles prevent power in Sonita’s situation?

After students read the article and close read, we will watch Sonita's music video and take notes on images, lyrics, or ideas presented in the video.

Explain - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

The teacher introduces what a Socratic Seminar is and explains the expectations and procedures. (See attached power point)

To prepare, students will each write 2 higher level questions (using the bloom's question wheel) in order to drive the discussion, then pick a partner.

Out of the pair, one partner will be in the inner circle, and one partner will be on the outside.

The teacher will then explain that the partner on the outside will observe and take notes on the partner on the inside. The Essential question to guide the Seminar will be:

How does Voice enable Power?

Students will participate in the circle for 20 minutes and then switch.

Elaborate —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

Students will join their partner from the Socratic Seminar and debrief on their observations.

In partners they will go back to their roadmaps from the do now and alter them based on the Socratic Seminar.

Students will share out their revised road maps and explain how they incorporated new information derived from the seminar into their finished product.

Evaluate: This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.

Students will Reflect on the Socratic Seminar by answering the following questions individually:

What is it about art/music that gives people a voice?

How could you use your voice to raise awareness or encourage others to use theirs?

How has the Seminar influenced your thinking about the topic or the text?

Performance Task Work Time: 45 minutes

Afghan teen uses rap to escape forced marriage

By Deborah Bloom, CNN

(CNN) Spring break is over and campus is bustling, but all Sonita Alizadeh can think of is the brutal murder of a young Afghan woman.

Surrounded by the excited chatter of reunited peers, Sonita is consumed with news coming from her home of Afghanistan, where a 27-year-old named Farkhunda was publicly beaten and killed in the streets of Kabul in March.

Halfway across the world, from a small preparatory school in Utah, Sonita feels helpless, distraught by news of another Afghan woman deprived of her livelihood. Rather than sleep or focus on school, she turns to the only activity that brings her comfort: she writes a song, goes to the school's music studio, leans her face into a microphone, and raps.

Why are you dragging me like this? Showing your power over my wounded body?

For God's sake, listen to me first! Don't beat me with your fists, give me a chance!

Sonita goes back to her dorm and, for the first time in days, sleeps soundly.

Escape to Iran

A refugee from a devout Muslim family, Sonita has been in the United States for close to a year. And though the mountains of central Utah resemble the country she left behind, life here is starkly different.

Here, she feels safe. She doesn't fear Taliban fighters or aerial bombardment. She can get a formal education and learn English, history, math and music. And perhaps most importantly, she can be single. Had her life gone as her mother planned, she says she would be married by now, sold to the highest bidder.

"I don't like to think about that," the 18-year-old says through a small smile. "I ran away from it."

From fleeing the violence in Afghanistan to escaping a forced marriage as a teenager, Sonita -- a petite woman, with long black hair and huge, beaming eyes -- exudes a calm confidence for someone who has had so much to run from.

Sitting in her cozy dorm room, Sonita recalls her childhood in Herat, growing up under the oppressive rule of the Taliban. Haunted by the ashen faces and long, scraggly beards of Taliban soldiers, Sonita says she was always hungry as a child and always afraid. "They were awful," she says. "I still see them in my dreams."

She remembers the perilous journey from Afghanistan to Iran -- where her family fled in hopes of a better life. She says a Taliban soldier demanded money from her family for safe passage and threatened to kidnap her and her sister. It was terrifying, she says. It was also the first time she was ever referred to as property.

From rags to rapping

In Iran, Sonita delved into poetry as a teenager. Without proper identification, she never had access to formal education, so she cleaned bathrooms at a non-governmental organization for Afghan refugees while learning the basics of how to read and write. She watched music videos on TV to pass the time. In the comfort of the musical stylings of Iranian rapper Yas and Eminem, she learned lyrical style and cadence.

Sonita soon began writing her own songs. And though she struggled to find studio space to record her music -- singing solo as a female is illegal in Iran without special permission from the government -- she managed to rap in secret with the help of a few defiant music producers. Her determination even drew the attention of a documentary filmmaker who began following her story.

She rapped about the war in Afghanistan, and the challenges she faced as a refugee, a child laborer and especially as a female.

In the name of this pen that is my weapon, and my voice that is the voice of my generation

Let this story tell you about the truth, the story of defenseless women of Afghanistan

She rapped about her friends, who often came to school with bruised faces and broken spirits after long nights of arguing with their families. They would beg their parents not to sell them, not to marry them off, to let them decide their own future, Sonita says. But to no avail. One by one, she watched her friends disappear to get married and have children. "Children having children," she adds. She says she saw girls as young as 12 married off to much older men.

Such is the practice in traditional Afghan culture, where a young girl's bride price can fetch a family thousands of dollars, according to the United Nations.

While Afghan civil law says that a girl cannot marry until she is 16, or 15 with her father's consent, the United Nations claims that some 15% of Afghan females are married before age 15. Of all Afghan marriages combined, roughly 60 to 80% of them are forced, according to the United Nations, citing numbers from the Afghanistan Independent Human Rights Commission.

Through her lyrics, Sonita tried empowering her friends to protest their parents' wishes. Documentary footage from the upcoming film "Sonita" shows her at the NGO, rapping to a young friend who is facing the prospect of being sold as a second wife to man in his 30s for \$4,000.

There's noise, dad is coming, we'll make big bucks for our daughter

No more school for you girl, it's not your track

I feel I had reached the end of the line

But I want my right and will start to fight

"It's what I would like to tell my father," her friend says through tears.

In 2014, Sonita's music put her on the world map. From Tehran, she entered a U.S.-funded competition to write an anthem to get voters in Afghanistan to the polls. Her music video challenging young Afghans to stand up for their country won and she received a \$1,000 prize.

She sent the money to her mother, who had moved back to Afghanistan. Sonita says her mother was pleasantly surprised to see her daughter contribute. "She understood that I can make money like a boy."

'There's a man, and he's waiting for you'

Months before Sonita won the competition, at a transit station in Tehran, Sonita bolted towards a large, grey charter bus, threw her arms around her mother and burst into tears. Her mother, donning a long black chador -- a traditional garment for Muslim women -- also began to cry. It had been three years since they had last seen each other.

But what Sonita thought was a casual visit by her mother came with an agenda. A few days into her visit, her mother told Sonita, then 16, that she must return to Afghanistan with her. "She said, 'there is a man, and he waiting for you,'" she recalls.

Sonita's brother needed a \$7,000 dowry for his soon-to-be bride. Her mother thought she could get \$9,000 for selling Sonita into marriage.

"I asked her, 'How can you sell your daughter?'" she exclaims. "She said it's tradition in our country."

Indeed, the tradition of a bride price is practiced throughout the developing world, explains Noorjahan Akbar, an outspoken women's rights activist. But for poorer families, Akbar says, it often translates into a practice that can harm young girls.

She says girls are already considered an economic burden, as female employment is particularly taboo in Afghan culture. Plus, Afghan families are big -- with the average number of five children for one Afghan family, according to data for the World Bank.

"So the tradition repeats itself," Akbar explains. "Families are left with the burden of paying for wives for their sons, so they have to use their daughters."

'Daughters for sale' debuts

Devastated, Sonita responded the only way she knew how: with a rap song. With the help of an Iranian filmmaker, she made a music video called "Daughters for Sale." In it, she dons a white wedding dress against a black background. With painted-on bruises and a bar code across her forehead, she pleads into the camera to not be sold, to be considered more than a price tag.

Let me whisper to you my words

So no one hears me speak of selling daughters

My voice shouldn't be heard, as it's against sharia

Women must remain silence, this is the tradition of our city

She [posted the video to YouTube](#), where it has since been viewed close to 75,000 times.

"People love the video," Akbar, also an Afghan, says. It really resonates and "has been shared very widely among Afghan women."

A few weeks later, Sonita was contacted by the Strongheart Group, an organization that helps individuals directly impacted by social issues tell their story. "She had passion and drive," says Zoe Adams, chief executive officer of the organization. "We knew we could help her achieve her dreams to get an education, develop as an artist and be a voice for girls being forced into marriage."

They offered to sponsor a student visa for her to come to the United States, where she could attend Wasatch Academy on a full scholarship. Finally, she could get a formal education at a high school. And she wouldn't have to worry about being sold.

"We saw a lot of potential in Sonita," says Joseph Loftin, headmaster of Wasatch Academy. "We thought she could be a very unique voice for our student body."

New song, new start

Sonita, then 17, jumped at the offer, but didn't tell her mother, scared of what she might say. It would take months for Sonita to get her passport and visa straightened out. She arrived in the United States in January. A few weeks later, she arrived at the Wasatch Academy campus, and finally called her mother to tell her where she was.

She was angry, Sonita says. She told her to keep her hijab on, and come visit as soon as she could. But her mother adjusted, she says. And even became happy for her once Sonita was able to send money home following her first concert in May. Now, Sonita says her family encourages her music. "They're even waiting for my new song."

As for almost being sold, Sonita says she doesn't hold it against her mother. "She loves me, I know that," she says. Her mother, herself a child bride, didn't meet her husband until the wedding day. She was simply repeating the cycle, Sonita says.

"The older generations, they are teaching us these old traditions," she says. "But we can change them. Not all of them. But some."

Sonita enjoys life in the United States. She hopes to extend her student visa to attend college after she graduates in two years. She loves the friends she's made on campus. And she loves learning English, as it allows her to communicate with people all over the world.

But she ultimately wants to return to Afghanistan as a rapper for women's rights. She knows it's dangerous to be a female activist in a deeply conservative country, but, she says, "my country needs a person like me."

"My family, they changed their minds," Sonita says. "If I can change their minds with my music, then maybe I can change the world."

TEACHER NAME		Lesson #
Jacqui Batts		4
MODEL	CONTENT AREA	GRADE LEVEL
Performance Task Presentations	ELA	7/8
CONCEPTUAL LENS		LESSON TOPIC
Voice		Hip Hop
LEARNING OBJECTIVES <i>(from State/Local Curriculum)</i>		
<p>CCSS.ELA-LITERACY.SL.8.1.A Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>CCSS.ELA-LITERACY.SL.8.5</p>		

Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest			
THE ESSENTIAL UNDERSTANDING <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>	
Voice Enables Power		How does voice enable Power?	
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>		PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>	
Using one’s voice can spark a movement. Young people have power in the world.		Students will be able to present information on a topic. Students will be able to persuade others to action. Students will be able to use evidence to back up their claims.	
GUIDING QUESTIONS <i>What questions will be asked to support instruction?</i> <i>Include both “lesson plan level” questions as well as questions designed to guide students to the essential understanding</i>			
Pre-Lesson Questions:	During Lesson Questions:		Post Lesson Questions:
How does using your voice on the issue you have selected enable power? Reflect on your performance task, do you think your voice really matters? What real power to the youth have?	Did anyone’s presentation inspire you to take action? Why or why not? How could your classmate use their presentation to make real- world change? How does this presentation specifically target young people?		How does Voice enable Power? How important is it for young people to use their voice? How will you use your voice from now on?
DIFFERENTIATION <i>(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.</i>			
Content	Process	Product	Learning Environment
		Students will be producing multi- media- presentations designed to inform and promote action on a real world issue of their choosing.	

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PLANNED LEARNING EXPERIENCES
(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

Do Now: Power Journal

How does using your voice on the issue you have selected enable power?

Reflect on your performance task, do you think your voice really matters?

What real power do the youth have?

Students will reflect on their Performance task as a beat plays. Students can record their answers by writing, drawing, or free styling to the beat. The only rule is they have to keep going for 15 whole minutes.

Explore - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

Students will work on polishing and finalizing their presentations. 30- 60 minutes (As needed)

Explain - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

Students will Present their presentation as their classmates feel out feedback sheets.

Students will answer the following questions for each presentation:

Did anyone's presentation inspire you to take action? Why or why not?

How could your classmate use their presentation to make real- world change?

How does this presentation specifically target young people?

Elaborate —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

Students will answer any questions that their classmates might have.

Evaluate: This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.

Students will reflect on the process and class by answer the following questions:

How does Voice enable Power?

How important is it for young people to use their voice?

How will you use your voice from now on?

Presentation Feedback Form

Presenter: _____

Topic: _____

How does this presentation specifically target young people?

Did this presentation inspire you to take action? Why or why not?

How could your classmate use their presentation to make real- world change?

What are some positive things your classmate did well?

What are some suggestions or questions you still have?

Power Point Presentations

Lesson 1

<https://docs.google.com/presentation/d/1OG6R0uxjohv1jFkgJ2ZRtogdjTmn45rubOYv5SjoAG8/edit#slide=id.p3>

Lesson 2

https://docs.google.com/presentation/d/1s4LrJ2REfyBQIPmSj-luBIT-SbmeUmVbGr1jje_d5mM/edit#slide=id.p3

Lesson 3

<https://docs.google.com/presentation/d/1VffemU1gGzA-IxLumQCPgrws7O6VV2jYyADNo60wifg/edit#slide=id.p3>

Unit Resource List

Sonita's Music Video

Alizedah, S. (2014, October 15). Sonita ...brides for sale. Retrieved August 08, 2016, from <https://www.youtube.com/watch?v=n65w1DU8cGU>

Students watch this music video as they take notes on imagery and theme, after learning about Sonita. This video can be found on YouTube, and has English subtitles.

Article for Socratic Seminar

Bloom, D. (2005, October 12). Girl escapes forced marriage by rapping. Retrieved August 08, 2016, from <http://www.cnn.com/2015/10/11/world/afghanistan-rapper-sonita-alizadeh/>

This news article tells the story of Sonita Alizedah and traces her journey from Afghanistan to the U.S. Students read this text prior to participating in the Socratic Seminar. As students interact with the text, they should be close reading, with specific guiding questions in mind.

Can't Stop, Won't Stop: A history of the hip-hop generation

Chang, J. (2005). *Can't stop, won't stop: A history of the hip-hop generation*. New York: St. Martin's Press.

This is a resource for the instructor, however chapters can be used for student use as well. This books tell a history of hip-hop and its' political, social, and economic influences.

Text for Taba Lesson

DJ Kool Herc. (2005). Introduction. In *Can't Stop Won't stop: A history of the Hip-Hop generation* (pp. Xi-Xiii). New York, NY: St. Martins Press.

This text is the introduction to *Can't Stop, Won't Stop: A history of the hip-hop generation* and is written by DJ Kool Herc. He is credited as being one of the originators of hip- hop and in this text he talks about its evolution and connection with community. As students read this text, they look for evidence of voice.

Beats, rhymes, and classroom life

Hill, M. L. (2009). *Beats, rhymes, and classroom life: Hip-hop pedagogy and the politics of identity*. New York: Teachers College Press.

This book is another resource for teachers. It follows Marc Lamont Hill and his Hip Hop class taught to High school students. In this book, he recounts the obstacles, successes and lessons he encounters while teaching this unit. He also provides his materials, lessons, and planning process.

Hip Hop Documentary

Litle, J. (Director). (2011). *Hip Hop: The Furious Force of Rhymes* [Video file]. USA, France. Retrieved August 8, 2016.

This is another teacher resource that can be for students as well. This documentary traces hip-hop social movements globally from the U.S. and France to Germany and the Middle East. If you show any parts of this documentary to students, make sure to screen and possibly send home permission slips because there is some adult language.

Fight The Power Lyrics

Public Enemy. (1989). Public Enemy – Fight The Power Lyrics | Genius Lyrics. Retrieved August 8, 2016, from <http://genius.com/Public-enemy-fight-the-power-lyrics>

On day one students read and annotate these lyrics in order to participate in a discussion about power. Make sure to access the clean version of this song for student

Keep Ya Head Up Lyrics

2Pac. (1993). 2Pac – Keep Ya Head Up. Retrieved August 08, 2016, from <http://genius.com/2pac-keep-ya-head-up-lyrics>

Students read these lyrics after reading the moral dilemma on day 2. Students read and annotate the lyrics for message, questions and new ideas.

