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Hip-Hop History: Grades 9-12 Local History Curriculum

Sivia K. Malloy

University of Massachusetts Boston

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A final project presented to the faculty of the
Instructional Design Master's Degree Program
University of Massachusetts at Boston

HIP-HOP HISTORY
Grades 9-12 local history curriculum

Submitted by
Sivia K. Malloy

In partial fulfillment for the requirement of the degree
MASTER OF EDUCATION

April 24, 2022

Carol Sharicz

Approved by Dr. Carol Sharicz, Faculty

Dedication

This project is dedicated to my community of hip-hop.

Thank you to Cindy “Mama Hip-Hop” Diggs and Rayshonda “Lady Soul” (Smith) Mitchell, who have supported me through this project.

Abstract

As the founders and trailblazers mature, and sadly depart this life, a new generation is left behind with limited to no knowledge of the influence hip-hop has on current popular culture locally, nationally, or internationally. Research for this learning intervention determines what and how local hip-hop history incorporates into a social studies/history course with high school (9-12 grade) students, bridging local stories to the national and international trends and events of the past. Informal discussions took place with local hip-hop subject-matter experts throughout the northeast region of New England with ties to Massachusetts. Their recommendations were to wrestle with the complexities of the origins and local history of hip-hop culture through the lens of social, political, and economic influences and contributions, encouraging that the learners develop critical thinking skills to advance understanding of hip-hop culture in their local community. The learning intervention uses multi-media objects that are appropriate for the literacy level of the students and provides opportunity for participants to use digital tools for project work.

Keywords: instructional design, hip-hop, education, local history

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Overview

In the 1970s urban landscape of New York City's Bronx borough, a culture took seed and was fertilized by the socio-political climate, growing, and evolving to become recognized and assimilated across the globe. Hip-hop, once a sub-culture amongst the disenfranchised, marginalized, people of color in the United States of America, is now considered Popular culture in the 21st century. Recognized mainly in music, fashion and dance, hip-hop culture is also entrenched in the language, aesthetic, and culture of youth. Since the mid-1980s, academics and educators have used hip-hop in educational settings from English Language Arts to an aesthetic approach in the classroom (Rawls & Robinson, 2019). The concepts and ideas come from several scholars including Gloria Ladson-Billings' Culturally Relevant Pedagogy or CRP (1995), Christopher Emdin's (2016) reality pedagogy, and Hip-hop Based Education by Hill & Petchauer (2015).

Problem Statement

With social media and its reach beyond country borders, even popular hip-hop artists and trends disappear. For example, at the 2015 Super Bowl half-time show, Missy Elliott, an award-winning hip-hop artist from the early part of the 21st century, performed a cameo with then pop icon Katy Perry. On Twitter many young people responded by asking "Who is Missy Elliott?" or praising her performance as a new and upcoming hip-hop performer (Jang, 2015). As the music genre becomes mainstream and the culture is commercialized, the historical roots become simplified to its founding place in New York City. Due to gentrification and other factors, local hip-hop history is being lost and forgotten. As the founders and trailblazers mature, and sadly depart this life, a new generation is left with limited to no knowledge of the influence hip-hop has on current popular culture locally, nationally, or internationally.

The purpose of this learning project is to determine what and how local hip-hop history can be incorporated into a social studies/history course with high school (9-12 grade) students, bridging local stories to the national and international trends and events of the past.

Additional objectives are to:

- Align and prioritize the Massachusetts Department of Elementary and Secondary Education Guiding Principles for Effective History and Social Science Education (2018)
- Describe local hip-hop history, its importance and how it connects to national trends and events
- Determine suitable and engaging learning strategies to connect with identified local hip-hop artifacts

Assumptions to explore are whether young people have interest in their community history, what historical artifacts, stories, and events in local hip-hop are relevant and how the learning environment can facilitate student engagement and connection.

Background

The organizational goals are currently based on the Massachusetts Department of Elementary and Secondary Education that is outlined in the Guiding Principles for Effective History and Social Science Education (2018). This includes incorporating “diverse perspectives and acknowledging that perception of events – in broad historical, geographical, social, or economic context - are affected by the plurality of individuals and groups.”

(<https://www.doe.mass.edu/frameworks/hss/2018-12.pdf>)

The first group of stakeholders were identified as instructors and students in Cambridge, Massachusetts, public school system at Cambridge Rindge and Latin High School. However, the

key contact and stakeholder had unique challenges in communicating and responding with dates to speak with the other instructors and their students. Therefore, formal interviews and surveys were not performed or distributed to teachers or students for this project.

A second group of stakeholders were identified as community members throughout the northeast region of New England with Massachusetts ties. Due to lack of time to prepare for formal surveying, informal discussions took place with a local hip hop activist, a local hip hop documentary filmmaker, a former Boston-area college urban radio DJ, and a hip hop cypher organizer. Another contact was identified later, but they were not immediately available for interview.

Analysis Plan and Report

As described in the background section of this design plan, due to the unique challenges in communication with the primary contact, formal interviews and surveys were not performed or distributed to teachers or students at Cambridge (Massachusetts) Rindge and Latin High School.

A second group of stakeholders were identified as current and former community members that have direct connection with the local hip-hop community. Due to lack of time to prepare for formal surveying, informal discussions took place over the phone. The background of the project was discussed which included explaining the idea to develop a curriculum about local hip-hop history as a tool to develop critical thinking about the impact of the history and socio-political effects on their past, present, and future.

The conversations focused on discovering the interviewee perspectives on the assumptions described in the proposal about youth in the 21st century. Concepts explored concentrated on whether young people have interest in their community history, what historical

artifacts, stories, and events in local hip-hop are relevant and how the learning environment can facilitate student engagement and connection. Recommendations, feedback, critique, and advice were solicited so that the instructional strategies could combine the content and method of delivery to meet the needs of the target audience.

A couple of themes emerged related to content and strategy. One interviewee suggested going beyond play-making, such as a class on how to DJ or breakdance, as is the custom in high school art and music courses as well as afterschool programs. The concern was that this focus isolates from the ‘heart’ of the culture. All agreed that learning the origins of hip-hop, along with the conditions of the times, not only should be included but should be presented as an experience. Once this groundwork is established, then connecting to local-area history may be easier to engage the interest of the audience.

Another theme that emerged was how to relate local hip hop history to its origins in its founding place. The most direct links to local hip-hop may easily be discovered through the identified four pillars of hip-hop which include fashion, language, knowledge, and entrepreneurship. The subject-matter experts felt that these elements are important to 21st century youth based on the success of the Broadway show, Hamilton, the popularity of the use of wall murals to beautify urban land spaces and the adoption of vernacular and hip-hop music artists in marketing and social media campaigns.

This aligns with suggestions gathered from peer reviewed articles (Boyle-Baise, 2005; Goldenberg, 2019; Gunawan & Rachmah, 2021) that noted the following engagement activities: “hands on practice,” (Gunawan & Rachmah, 2021), “critical reflexive conversation” (Goldenberg, 2019) or “more discussion related to today’s issues in the community” (Boyle-Baise, 2005), as well as tapping into student’s “funds of knowledge” where their life

experiences, including family histories, challenges and opportunities of living and learning in the neighborhood are validated (Boyle-Baise, 2005; Goldenberg, 2019; Ladson-Billings, 1995).

To build upon tapping into student's funds of knowledge is to recognize that the instructor may not have familiarity with hip-hop culture and may even feel discomfort around existing complex issues such as misogyny, stereotypes, violence, and racism. It was also considered that the instructor is not a consumer of the culture or familiar with the culture. Though one does not need to be a member of the culture, there could be implications for someone who does not have the understanding that comes from socializing and communicating norms, thereby misappropriating information or inserting bias when it comes to various areas or items. This is to be thought about for the instructor to organize and guide the process but to also have access to the proper resources to plan for a hip-hop centered classroom (Emdin, 2016; Rawls & Robinson, 2019).

The instructional strategy will be prepared based on constructivism, social cognitive theory, critical pedagogies including culturally relevant pedagogy, (Ladson-Billings, 1995) and reality pedagogy (Emdin, 2019).

In summation, the goals for this course are to learn about the origins and local history of hip-hop culture through the lens of the social, political, and economic influence and contributions. To wrestle with these complexities, the learners will develop critical thinking skills to advance understanding of hip-hop culture in their local community.

Learning Objectives

The learning objectives for the first 3 modules are as follows:

Module 1 – Historical Beginnings of hip-hop culture

- List at least 3 events that make up the historical foundations of hip-hop culture from the 1970s.
- List the 4 main elements of hip-hop culture.
- Describe the social, economic, and political conditions that existed at the time of the beginnings of hip-hop culture.
- Design and curate a digital product that connects one of the 4 main elements of hip-hop culture and the social, economic, or political conditions from which it emerged during the 1970s.

Module 2 – Early evolution of hip-hop culture

- List the 4 pillars of hip-hop culture.
- Describe at least 2 of the 4 pillars of hip-hop.
- Discuss 3 historical actors from 1968 – 1985 that shaped the impact of the 4 elements and 5 pillars on hip-hop culture.
- Compare and relate one of the 4 pillars of hip-hop culture from the beginnings to current trends.

Module 3 – Locale focused hip-hop culture

- Locate and list Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.
- Describe Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.
- Describe in a digital format a Boston-area artistic, social, economic, or political movement from the 1990s that had an impact on local hip-hop culture.

Instructional Strategy

The learning strategy will use elements of Kolb's Learning Cycle. The instructor will be guided through scaffolding techniques for Absorb, Connect, Do activities and assessments will be student-centered designed, allowing the student to have choice in digital product with guidance on main elements to include.

Academic research in hip-hop education, digital archiving, oral history, and youth culture will also be considered. Where appropriate, existing curriculum in secondary education and after-school settings will be studied, as well as public institutions such as the Massachusetts Hip-Hop Archive, the Universal Hip Hop Museum and other programs that are preserving the history of hip-hop culture.

Instructional Materials

Instructional materials will include multi-media objects such as videos, podcasts, films and musical recordings. Books and articles that are appropriate for the literacy level of the students will be selected as well as background texts for the instructor. Development of supplemental material include graphic organizers (Appendix B) along with instructions for the use of digital tools as well as an instructor guide (Appendix C) for the course. Modifications will be suggested for virtual or hybrid delivery.

Design Table

Instructional Strategy

LESSON	PERFORMANCE OBJECTIVE	ASSESSMENT	MATERIALS	INSTRUCTIONAL STRATEGY Watching (Think & Feel)	ACTIVITY Doing (Think & Feel)
Pre-instructional activities	Instructor preparation	N/A	<p>Review the course workbook which identifies the resources, materials and activities.</p> <p>See Canvas course for specific instructions and details of activities</p> <p>The Resources/Reference List has the full titles</p> <p>Each module has overlapping, and specific resources associated with the material.</p>	<ul style="list-style-type: none"> ❖ Canvas Course – review the course modules for self study ❖ Consider outlining overview presentation using screencast video ❖ Review instructions for digital (analog optional) project choice by student for group activity. Determine various online interactive tools. ❖ Develop outline for in-person or virtual lecture/discussion 	<ul style="list-style-type: none"> ❖ Canvas Course ❖ Overview presentation using screencast video ❖ Journal writing ❖ Online discussion writing ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Instructions for digital (analog optional) project choice by student for individual and group activity ❖ In-person or virtual lecture/discussion

Learning Objectives	Learning Assessment	Instructional Strategy			Instructional Materials									
<p>Module 1 – Historical Beginnings of hip-hop culture</p> <ol style="list-style-type: none"> 1. List at least 3 events that make up the historical foundations of hip hop culture from the 1970s. 2. List the 4 main elements of hip-hop culture. 3. Describe the social, economic and political conditions that existed at the time of beginnings of hip-hop culture. 4. Design and curate a digital product that connects one of the 4 main elements of hip hop culture and the social, economic or political conditions from which it emerged during the 1970s. 	<p>Module 1 – Formative Journaling in response to prompts</p> <p>In class, large and small group Critical thinking discussions</p> <p>Tasks leading up to Individual Project</p> <p>Group project in Digital or Analog format</p> <p>Summative See Individual activity Digital or Analog project based on decision of the student</p>	<p>Module 1 – Historical beginnings of hip-hop culture</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th></th> <th>Watching Reflective Observation</th> <th>Doing Active Experimentation</th> </tr> </thead> <tbody> <tr> <td>Feeling Concrete Experience</td> <td>Diverging (1) Feel & Watch Lecture, Media, Readings</td> <td>Accommodating (3) Feel & Do Explore out of the box experiences. Field trips to alternative locations, discussions with community members or other students in another state</td> </tr> <tr> <td>Thinking Abstract Conceptualization</td> <td>Assimilating (2) Think & Watch Questioning both critically and deeply</td> <td>Converging (4) Think & Do Practice and talk through process. Guide students in activity as exploration not right or wrong. Create new things and be creative in applying new knowledge.</td> </tr> </tbody> </table>				Watching Reflective Observation	Doing Active Experimentation	Feeling Concrete Experience	Diverging (1) Feel & Watch Lecture, Media, Readings	Accommodating (3) Feel & Do Explore out of the box experiences. Field trips to alternative locations, discussions with community members or other students in another state	Thinking Abstract Conceptualization	Assimilating (2) Think & Watch Questioning both critically and deeply	Converging (4) Think & Do Practice and talk through process. Guide students in activity as exploration not right or wrong. Create new things and be creative in applying new knowledge.	<p>Canvas Course - first module</p> <ul style="list-style-type: none"> ❖ Overview presentation using screencast video ❖ Journal writing ❖ Online discussion writing ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Instructions for digital (analog optional) project choice by student for individual and group activity ❖ In-person or virtual lecture/discussion
	Watching Reflective Observation	Doing Active Experimentation												
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Thinking Abstract Conceptualization	Assimilating (2) Think & Watch Questioning both critically and deeply	Converging (4) Think & Do Practice and talk through process. Guide students in activity as exploration not right or wrong. Create new things and be creative in applying new knowledge.												

LESSON	PERFORMANCE OBJECTIVE	ASSESSMENT	MATERIALS	INSTRUCTIONAL STRATEGY Watching (Think & Feel)	ACTIVITY Doing (Think & Feel)
Session 1: Module 1	List at least 3 events that make up the historical foundations of hip hop culture from the 1970s.	<p>Formative Instructor will observe learners completing the steps in the small group activity related to the scaffolding objective.</p> <p>The student will receive immediate feedback and additional instruction to achieve the objective.</p> <p>Tasks leading up to Individual Project</p> <p>See Group Work activity</p>	<p>See Resources/Reference List for full titles</p> <p>Books Chang, J. (2021). Can't stop won't stop: A hip-hop history. Young Adult Edition. Wednesday Books. Loop 1</p> <p>Rose, T. (2008). The hip hop wars. Basic Books.</p> <p>Video Hip Hop Evolution TV Series, The Foundation (Season 1, Episode 1) [TV series episode]. Akira Productions with KRS-One Part 1: 40 years of hip hop lecture at Fresno State [Video].</p> <p>Website Universal Hip Hop Museum, www.uhbm.org.</p> <p>Additional Graphic Organizer</p>	<ul style="list-style-type: none"> ❖ Canvas Course - first module as pre work. ❖ Overview presentation using screencast video ❖ Instructions for digital (analog optional) project choice by student for group activity ❖ In-person or virtual lecture/discussion 	<ul style="list-style-type: none"> ❖ Journal writing for module. ❖ Online discussion writing for module. ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Group project - Collaborative processing in small groups to summarize and present information.
LESSON	PERFORMANCE OBJECTIVE	ASSESSMENT	MATERIALS	INSTRUCTIONAL STRATEGY Watching (Think & Feel)	ACTIVITY Doing (Think & Feel)
Session 2: Module 1	Describe the social, economic and political conditions that existed at the time of beginnings of hip-hop culture.	<p>Formative Instructor will observe learners completing the steps in the small group activity related to the scaffolding objective.</p> <p>The student will receive immediate feedback and additional instruction to achieve the objective.</p> <p>Tasks leading up to Individual Project</p> <p>Summative See Group Work activity</p>	<p>See Resources/Reference List for full titles</p> <p>Books Chang, J. (2021). Can't stop won't stop: A hip-hop history. Young Adult Edition. Wednesday Books. Loop 1</p> <p>Rose, T. (2008). The hip hop wars. Basic Books.</p> <p>Video Hip Hop Evolution TV Series, The Foundation (Season 1, Episode 1) [TV series episode]. Akira Productions with KRS-One Part 1: 40 years of hip hop lecture at Fresno State [Video].</p> <p>Website Universal Hip Hop Museum, www.uhbm.org.</p> <p>Additional Graphic Organizer</p>	<ul style="list-style-type: none"> ❖ Canvas Course - first module as pre work. ❖ Overview presentation using screencast video ❖ Instructions for digital (analog optional) project choice by student for group activity ❖ In-person or virtual lecture/discussion 	<ul style="list-style-type: none"> ❖ Journal writing for module ❖ Online discussion writing for module ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Group project - Collaborative processing in small groups to summarize and present information.

LESSON	PERFORMANCE OBJECTIVE	ASSESSMENT	MATERIALS	INSTRUCTIONAL STRATEGY Watching (Think & Feel)	ACTIVITY Doing (Think & Feel)
Session 3: Module 1	List the 4 main elements of hip-hop culture.	<p>Formative Instructor will observe learners completing the steps in the small group activity related to the scaffolding objective.</p> <p>The student will receive immediate feedback and additional instruction to achieve the objective.</p> <p>Tasks leading up to Individual Project</p> <p>Summative See Individual activity</p>	<p>See Resources/Reference List for full titles</p> <p>Books Chang, J. (2021). Can't stop won't stop: A hip-hop history. Young Adult Edition. Wednesday Books. Loop 1</p> <p>Rose, T. (2008). The hip hop wars. Basic Books.</p> <p>Video Hip Hop Evolution TV Series, The Foundation (Season 1, Episode 1) [TV series episode]. Akira Productions with KRS-One Part 1: 40 years of hip hop lecture at Fresno State [Video].</p> <p>Website Universal Hip Hop Museum, www.uhbm.org.</p> <p>Additional Graphic Organizer</p>	<ul style="list-style-type: none"> ❖ Canvas Course - first module as pre work. ❖ Overview presentation using screencast video ❖ Instructions for digital (analog optional) project choice by student for group activity ❖ In-person or virtual lecture/discussion 	<ul style="list-style-type: none"> ❖ Journal writing for module. ❖ Online discussion writing for module. ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Individual project – a digital or analog project to summarize and present information.
LESSON	PERFORMANCE OBJECTIVE	ASSESSMENT	MATERIALS	INSTRUCTIONAL STRATEGY Watching (Think & Feel)	ACTIVITY Doing (Think & Feel)
Session 4: Module 1	Design and curate a digital product that connects one of the 4 main elements of hip hop culture and the social, economic or political conditions from which it emerged during the 1970s.	<p>Formative Instructor will observe learners completing the steps in the small group activity related to the scaffolding objective.</p> <p>The student will receive immediate feedback and additional instruction to achieve the objective.</p> <p>Tasks leading up to Individual Project</p> <p>Summative See Individual activity</p>	<p>See Resources/Reference List for full titles</p> <p>Books Chang, J. (2021). Can't stop won't stop: A hip-hop history. Young Adult Edition. Wednesday Books. Loop 1</p> <p>Rose, T. (2008). The hip hop wars. Basic Books.</p> <p>Video Hip Hop Evolution TV Series, The Foundation (Season 1, Episode 1) [TV series episode]. Akira Productions with KRS-One Part 1: 40 years of hip hop lecture at Fresno State [Video].</p> <p>Website Universal Hip Hop Museum, www.uhbm.org.</p> <p>Additional Graphic Organizer</p>	<ul style="list-style-type: none"> ❖ Canvas Course - first module as pre work. ❖ Overview presentation using screencast video ❖ Instructions for digital (analog optional) project choice by student for group activity ❖ In-person or virtual lecture/discussion 	<ul style="list-style-type: none"> ❖ Journal writing for module. ❖ Online discussion writing for module. ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Individual project – a digital or analog project to summarize and present information.

Learning Objectives		Learning Assessment	Instructional Strategy			Instructional Materials
Module 2 – Early evolution of hip-hop culture		Module 2 – Formative Journaling in response to prompts In class, large and small group discussions Critical thinking questions and short essay response or small group presentations/teach backs Summative Digital or Analog project based on decision of the student	Module 2 – Early evolution of hip-hop culture			Module 2 ❖ Canvas Course - second module ❖ Overview presentation using screencast video ❖ Journal writing ❖ Online discussion writing ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Instructions for digital (analog optional) project choice by student for individual and group activity ❖ In-person or virtual lecture/discussion
1. List the 4 pillars of hip-hop culture.				Watching Reflective Observation	Doing Active Experimentation	
2. Describe at least 2 of the 4 pillars of hip-hop.			Feeling Concrete Experience	Diverging (1) Feel & Watch Lecture, Media, Readings	Accommodating (3) Feel & Do Explore out of the box experiences. Field trips to alternative locations, discussions with community members or other students in another state	
3. Discuss 3 historical actors from 1968 – 1985 that shaped the impact of the 4 elements and 5 pillars on hip-hop culture.			Thinking Abstract Conceptualization	Assimilating (2) Think & Watch Questioning both critically and deeply	Converging (4) Think & Do Practice and talk through process. Guide students in activity as exploration not right or wrong. Create new things and be creative in applying new knowledge.	
4. Compare and relate one of the 4 pillars of hip hop culture from the beginnings to current trends.						
LESSON	PERFORMANCE OBJECTIVE	ASSESSMENT	MATERIALS		INSTRUCTIONAL STRATEGY Watching (Think & Feel)	ACTIVITY Doing (Think & Feel)
Session 1: Module 2	List the 4 pillars of hip-hop culture.	Formative Instructor will observe learners completing the steps in the small group activity related to the scaffolding objective. The student will receive immediate feedback and additional instruction to achieve the objective. Tasks leading up to Individual Project Summative See Individual activity	See Resources/Reference List for full titles Chang, J. (2021). Can't stop won't stop: A hip-hop history. Young Adult Edition. Wednesday Books Rose, T. (2008). The hip hop wars. Basic Books. Cortex, L. (Writer & Director), Khalid, F. (Writer & Director). (2019). The remix: Hip hop x fashion [Film]. Oddball Films. Jenkins, S. (Director). (2015). Fresh dressed [Film]. Mass Appeal. Cooper, M. & Chalfant, H. (1984). Subway Art. Henry Holt. Lakin, M. (2019, October 3). 'I have to get that': How Henry Chalfant became a graffiti ambassador. The New York Times. https://www.nytimes.com/2019/10/03/arts/design/henry-chalfant-graffiti-bronx.html Vecchione, M. (Director). (2016, May 15). Rock Steady Crew – The Origins (Episode 1) [Webisode]. In Vecchione, M. (Executive Producer), B-Boys: A history of breakdance. Resistance Films.		❖ Canvas Course - second module as pre work. ❖ Overview presentation using screencast video ❖ Instructions for digital (analog optional) project choice by student for group activity ❖ In-person or virtual lecture/discussion	❖ Journal writing for module. ❖ Online discussion writing for module. ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Individual project – a digital or analog project to summarize and present information.

LESSON	PERFORMANCE OBJECTIVE	ASSESSMENT	MATERIALS	INSTRUCTIONAL STRATEGY Watching (Think & Feel)	ACTIVITY Doing (Think & Feel)
Session 2: Module 2	Describe at least 1 of the 4 pillars of hip-hop.	<p>Formative Instructor will observe learners completing the steps in the small group activity related to the scaffolding objective.</p> <p>The student will receive immediate feedback and additional instruction to achieve the objective.</p> <p>Tasks leading up to Individual Project</p> <p>Summative See Individual activity</p>	<p>See Resources/Reference List for full titles</p> <p>Chang, J. (2021). Can't stop won't stop: A hip-hop history. Young Adult Edition. Wednesday Books</p> <p>Rose, T. (2008). The hip hop wars. Basic Books.</p> <p>Cortex, L. (Writer & Director), Khalid, F. (Writer & Director). (2019). The remix: Hip hop x fashion [Film]. Oddball Films.</p> <p>Jenkins, S. (Director). (2015). Fresh dressed [Film]. Mass Appeal.</p> <p>Cooper, M. & Chalfant, H. (1984). Subway Art. Henry Holt.</p> <p>Lakin, M. (2019, October 3). 'I have to get that': How Henry Chalfant became a graffiti ambassador. The New York Times. https://www.nytimes.com/2019/10/03/arts/design/henry-chalfant-graffiti-bronx.html</p> <p>Vecchione, M. (Director). (2016, May 15). Rock Steady Crew – The Origins (Episode 1) [Webisode]. In Vecchione, M. (Executive Producer), B-Boys: A history of breakdance. Resistance Films.</p>	<ul style="list-style-type: none"> ❖ Canvas Course - second module as pre work. ❖ Overview presentation using screencast video ❖ Instructions for digital (analog optional) project choice by student for group activity ❖ In-person or virtual lecture/discussion 	<ul style="list-style-type: none"> ❖ Journal writing for module. ❖ Online discussion writing for module. ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Individual project – a digital or analog project to summarize and present information.

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LESSON	PERFORMANCE OBJECTIVE	ASSESSMENT	MATERIALS	INSTRUCTIONAL STRATEGY Watching (Think & Feel)	ACTIVITY Doing (Think & Feel)
Session 3: Module 2	Discuss 3 historical actors from 1968 – 1985 that shaped the impact of the 4 elements and 5 pillars on hip-hop culture.	<p>Formative Instructor will observe learners completing the steps in the small group activity related to the scaffolding objective.</p> <p>The student will receive immediate feedback and additional instruction to achieve the objective.</p> <p>Tasks leading up to Individual & Group Project</p> <p>Summative See Group Work activity</p>	<p>See Resources/Reference List for full titles</p> <p>Chang, J. (2021). Can't stop won't stop: A hip-hop history. Young Adult Edition. Wednesday Books</p> <p>Rose, T. (2008). The hip hop wars. Basic Books.</p> <p>Cortex, L. (Writer & Director), Khalid, F. (Writer & Director). (2019). The remix: Hip hop x fashion [Film]. Oddball Films.</p> <p>Jenkins, S. (Director). (2015). Fresh dressed [Film]. Mass Appeal.</p> <p>Cooper, M. & Chalfant, H. (1984). Subway Art. Henry Holt.</p> <p>Lakin, M. (2019, October 3). 'I have to get that': How Henry Chalfant became a graffiti ambassador. The New York Times. https://www.nytimes.com/2019/10/03/arts/design/henry-chalfant-graffiti-bronx.html</p> <p>Vecchione, M. (Director). (2016, May 15). Rock Steady Crew – The Origins (Episode 1) [Webisode]. In Vecchione, M. (Executive Producer), B-Boys: A history of breakdance. Resistance Films.</p>	<ul style="list-style-type: none"> ❖ Canvas Course - second module as pre work. ❖ Overview presentation using screencast video ❖ Instructions for digital (analog optional) project choice by student for group activity ❖ In-person or virtual lecture/discussion 	<ul style="list-style-type: none"> ❖ Journal writing for module ❖ Online discussion writing for module ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Group project - Collaborative processing in small groups to summarize and present information.

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LESSON	PERFORMANCE OBJECTIVE	ASSESSMENT	MATERIALS	INSTRUCTIONAL STRATEGY Watching (Think & Feel)	ACTIVITY Doing (Think & Feel)
Session 4: Module 2	Compare and relate one of the 4 pillars of hip hop culture from the beginnings to current trends.	<p>Formative Instructor will observe learners completing the subordinate steps leading to the performance objective.</p> <p>After the assessment, the student will receive immediate feedback and correction.</p> <p>If the learner does not achieve the performance objective the learner will receive additional instruction</p> <p>Tasks leading up to Individual & Group Project</p> <p>Summative See Group Work activity</p>	<p>See Resources/Reference List for full titles</p> <p>Chang, J. (2021). Can't stop won't stop: A hip-hop history. Young Adult Edition. Wednesday Books</p> <p>Rose, T. (2008). The hip hop wars. Basic Books.</p> <p>Cortex, L. (Writer & Director), Khalid, F. (Writer & Director). (2019). The remix: Hip hop x fashion [Film]. Oddball Films.</p> <p>Jenkins, S. (Director). (2015). Fresh dressed [Film]. Mass Appeal.</p> <p>Cooper, M. & Chalfant, H. (1984). Subway Art. Henry Holt.</p> <p>Lakin, M. (2019, October 3). 'I have to get that': How Henry Chalfant became a graffiti ambassador. The New York Times. https://www.nytimes.com/2019/10/03/arts/design/henry-chalfant-graffiti-bronx.html</p> <p>Vecchione, M. (Director). (2016, May 15). Rock Steady Crew – The Origins (Episode 1) [Webisode]. In Vecchione, M. (Executive Producer), B-Boys: A history of breakdance. Resistance Films.</p>	<ul style="list-style-type: none"> ❖ Canvas Course - second module as pre work. ❖ Overview presentation using screencast video ❖ Instructions for digital (analog optional) project choice by student for group activity ❖ In-person or virtual lecture/discussion 	<ul style="list-style-type: none"> ❖ Journal writing for module ❖ Online discussion writing for module ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Group project - Collaborative processing in small groups to summarize and present information.

Learning Objectives	Learning Assessment	Instructional Strategy			Instructional Materials
Module 3 – Locale focused hip-hop culture	Module 3 –	Module 3 – Locale focused hip-hop culture			Module 3
1. Locate and list Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.	<p>Formative Journaling in response to prompts</p> <p>In class, large and small group discussions</p> <p>Critical thinking questions and short essay response or small group presentations/teach backs</p>	<p>Watching Reflective Observation</p> <p>Feeling Concrete Experience</p> <p>Thinking Abstract Conceptualization</p>	<p>Doing Active Experimentation</p> <p>Diverging (1) Feel & Watch Lecture, Media, Readings</p> <p>Assimilating (2) Think & Watch Questioning both critically and deeply</p>	<p>Accommodating (3) Feel & Do Explore out of the box experiences. Field trips to alternative locations, discussions with community members or other students in another state</p> <p>Converging (4) Think & Do Practice and talk through process. Guide students in activity as exploration not right or wrong. Create new things and be creative in applying new knowledge.</p>	<ul style="list-style-type: none"> ❖ Canvas Course - first module ❖ Overview presentation using screencast video ❖ Journal writing ❖ Online discussion writing ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Instructions for digital (analog optional) project choice by student for individual and group activity ❖ In-person or virtual lecture/discussion
2. Describe Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.					
3. Describe in a digital format a Boston-area artistic, social, economic or political movement from the 1990s that had an impact on local hip-hop culture.	<p>Summative Digital or Analog project based on decision of the student</p>				

LESSON	PERFORMANCE OBJECTIVE	ASSESSMENT	MATERIALS	INSTRUCTIONAL STRATEGY Watching (Think & Feel)	ACTIVITY Doing (Think & Feel)
Session 1: Module 3	Locate and list Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.	<p>Formative Instructor will observe learners completing the steps in the small group activity related to the scaffolding objective.</p> <p>The student will receive immediate feedback and additional instruction to achieve the objective.</p> <p>Tasks leading up to Individual & Group Project</p> <p>Summative See Group Work activity</p>	<p>See Resources/Reference List for full titles</p> <p>Faraone, C. (2008, August 4). Floorlords of the dance. Boston Herald. https://www.bostonherald.com/2008/08/04/floorlords-of-the-dance/</p> <p>Foster, P. (2011, May 5). Hip-Hop in the hub: How Boston rap remained underground [Version 2.0]. In Hess, M. (Ed.), Representing where I'm from: The Greenwood guide to regional hip hop. Greenwood Press.</p> <p>In Flew Ants Productions. (2017, July 8) Take the "T" train: A Boston hip hop documentary [Video]. YouTube. https://youtu.be/H70pfKDafRM?list=PlyYxaiA6hxioPEg09UpaAPEuRaRAvC6NZ</p> <p>Website & Videos: (specifically identified by instructor) Mass Hip Hop Archive, https://openarchives.umb.edu/digital/collection/p15774coll30.</p>	<ul style="list-style-type: none"> ❖ Canvas Course - third module as pre work. ❖ Overview presentation using screencast video ❖ Instructions for digital (analog optional) project choice by student for group activity ❖ In-person or virtual lecture/discussion 	<ul style="list-style-type: none"> ❖ Journal writing for module ❖ Online discussion writing for module ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Group project - Collaborative processing in small groups to summarize and present information.
LESSON	PERFORMANCE OBJECTIVE	ASSESSMENT	MATERIALS	INSTRUCTIONAL STRATEGY Watching (Think & Feel)	ACTIVITY Doing (Think & Feel)
Session 2: Module 3	Describe Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.	<p>Formative Instructor will observe learners completing the steps in the small group activity related to the scaffolding objective.</p> <p>The student will receive immediate feedback and additional instruction to achieve the objective.</p> <p>Tasks leading up to Individual & Group Project</p> <p>Summative See Group Work activity</p>	<p>See Resources/Reference List for full titles</p> <p>Faraone, C. (2008, August 4). Floorlords of the dance. Boston Herald. https://www.bostonherald.com/2008/08/04/floorlords-of-the-dance/</p> <p>Foster, P. (2011, May 5). Hip-Hop in the hub: How Boston rap remained underground [Version 2.0]. In Hess, M. (Ed.), Representing where I'm from: The Greenwood guide to regional hip hop. Greenwood Press.</p> <p>In Flew Ants Productions. (2017, July 8) Take the "T" train: A Boston hip hop documentary [Video]. YouTube. https://youtu.be/H70pfKDafRM?list=PlyYxaiA6hxioPEg09UpaAPEuRaRAvC6NZ</p> <p>Website & Videos: (specifically identified by instructor) Mass Hip Hop Archive, https://openarchives.umb.edu/digital/collection/p15774coll30.</p>	<ul style="list-style-type: none"> ❖ Canvas Course - third module as pre work. ❖ Overview presentation using screencast video ❖ Instructions for digital (analog optional) project choice by student for group activity ❖ In-person or virtual lecture/discussion 	<ul style="list-style-type: none"> ❖ Journal writing for module ❖ Online discussion writing for module ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Group project - Collaborative processing in small groups to summarize and present information.

LESSON	PERFORMANCE OBJECTIVE	ASSESSMENT	MATERIALS	INSTRUCTIONAL STRATEGY Watching (Think & Feel)	ACTIVITY Doing (Think & Feel)
Session 3: Module 3	Describe in a digital format a Boston-area artistic, social, economic or political movement from the 1990s that had an impact on local hip-hop culture.	<p>Formative Instructor will observe learners completing the steps in the small group activity related to the scaffolding objective.</p> <p>The student will receive immediate feedback and additional instruction to achieve the objective.</p> <p>Tasks leading up to Individual Project</p> <p>Summative See Individual activity</p>	<p>See Resources/Reference List for full titles</p> <p>Faraone, C. (2008, August 4). Floorlords of the dance. Boston Herald. https://www.bostonherald.com/2008/08/04/floorlords-of-the-dance/</p> <p>Foster, P. (2011, May 5). Hip-Hop in the hub: How Boston rap remained underground [Version 2.0]. In Hess, M. (Ed.), Representing where I'm from: The Greenwood guide to regional hip hop. Greenwood Press.</p> <p>In Flew Ants Productions. (2017, July 8) Take the "T" train: A Boston hip hop documentary [Video]. YouTube. https://youtu.be/H70pfKDafRM?list=PLyYxiA6hxioPEg09UpaAPEuRaRAvC6NZ</p> <p>Website & Videos: (specifically identified by instructor) Mass Hip Hop Archive, https://openarchives.umb.edu/digital/collection/p15774coll30.</p>	<ul style="list-style-type: none"> ❖ Canvas Course - third module as pre work. ❖ Overview presentation using screencast video ❖ Instructions for digital (analog optional) project choice by student for group activity ❖ In-person or virtual lecture/discussion 	<ul style="list-style-type: none"> ❖ Journal writing for module. ❖ Online discussion writing for module. ❖ Graphic organizer guide for article/book chapter readings and video watching or music/podcast listening. ❖ Individual project – a digital or analog project to summarize and present information.

Development

Links to online videos, book chapters and articles, and film documentaries make up the majority of the learning interventions. Journals and online discussions are included to encourage the students to reflect and conceptualize the content. Instructor-designed lectures and screencasts are outlined with a specific structure to facilitate live discussion and have students connect their content to their reflections but to also learn from each other and hear various perspectives. The learning activities encourage students to synthesize and draw conclusions, and they also are allowed to choose a format that they are comfortable with. Though it is encouraged to use online interactive tools, it is noted that access to these tools may be a barrier. In light of the course being presented online, it can be viewed from a mobile device.

Each module is formatted the same to provide consistency. It is expected that students will view assigned videos and read articles and book chapters before attending to the activities. At the start of each module, the instructor will design a screencast video to expand on the learning objectives and introduce the module and its content. These are meant to be short in duration as there isn't any interaction. In the live lecture, the instructor can prepare a discussion focused lecture, tying together ideas and main points, or the instructor has the option to design the time for the group activity.

A graphic organizer is provided for the learning content to help the student critically think about what they are absorbing. The intent is to use these graphic organizers to inform their journal entries and discussion. The journal entries ask the student to reflect on their reaction to the content. The online discussion questions allow the student to connect with fellow students and to hear varying reactions. Though not as personal as the journal activity, the online discussion deepens the reflections.

Both the individual and group activity focus on synthesizing content but encourage the students to go beyond the resources that have been supplied. Using the learning objective as the goal, students choose a tool and an area that interests them. The tools recommended are web-based interactive tools, but students do have the option of choosing a computer-based or low-tech ways to display their knowledge.

Implementation and Evaluation

To implement this course, it would be advisable to review the format and activities with the stakeholders and content with the subject matter experts. Using this feedback, the course can be introduced as a pilot in a formal classroom setting or in an afterschool program, using an iterative process of taking the feedback of the participants to incorporate their suggestions and to notice challenges for the instructors.

The course would use the Kirkpatrick (2016) model to evaluate its effectiveness in the following way: Kirkpatrick's first level looks at the learner's reaction to the learning material presented to them and how well do they like the learning process (Kirkpatrick, 2016). Gauging the student's reaction regarding course material, teaching styles, and engagement level through discussion and engagement in the learning materials through observation and asking key questions in discussion and written reflection material is important to take note of.

Level 2 evaluation seeks to measure the degree to which learners have absorbed the presented material, an activity such as K-W-L, which helps students organize information by asking "What do you KNOW?" before the lesson, "What do you WANT to know?" before and during the lesson and "What did you Learn?" after the lesson. Also, a survey can be administered

before the lesson and then have the students complete the same quiz at the end of the session. Individual and group activities, such as teach backs for the class, would also be appropriate..

Asking the students to react to specific questions about that module's or session's focus can determine the learners starting point and background knowledge prior to diving into the learning material. Using the summative evaluation at the end of the learning event can be used but also a low-stakes method such as the “What did you Learn?” of the K-W-L activity could be used.

Kirkpatrick Level Three (2016) which focuses on behavior changes which may not be appropriate for this learning intervention because the learning objectives are focused on short term behavior changes, not long term. However, what may be informally observed is whether the participant relates their new knowledge to another subject matter, particularly the critical thinking skills that are developed through journaling and discussion.

A level 4 evaluation of training on the Kirkpatrick (2016) model is aimed at identifying tangible results from educational programs. Again, this level may not be appropriate for this course and population but if this were part of a larger project, such as an afterschool program where activism or civic engagement is the focal point, for example, the level of involvement and how they use the historical knowledge to inform decisions in their community involvement could be assessed.

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Resistance Films.

Appendix A
Canvas Course



- Home
- Account
- Dashboard
- Courses
- Calendar
- Inbox
- History
- Help

- Home
- Assignments
- Discussions
- Grades
- People
- Pages
- Files
- Syllabus
- Modules
- BigBlueButton
- Collaborations

▼ Module 1 - History and elements

- Module 1 - Overview - Historical Beginnings of Hip-hop
- Module 1 - Journal - Historical Beginnings of Hip-hop
- Module 1 - Discussion
0 pts
- Module 1 - Group - Foundational Events
- Module 1 - Activity - Historical beginnings

▼ Module 2 - Pillars

- Module 2 - Overview - Early evolution
- Module 2 - Journal - Early evolution of hip-hop culture
- Module 2 - Discussion
0 pts
- Module 2 - Group - Early Evolution
- Module 2 - Activity - Early evolution

▼ Module 3 - Local explore

- Module 3 - Overview - Local focused
- Module 3 - Journal - Locale focused hip-hop culture
- Module 3 - Discussion
0 pts
- Module 3 - Group - Locale focused
- Module 3 - Activity - Locale focused

Module 1 - Historical Beginnings of Hip-hop



Insert a screencast presentation and assign it as pre-work before the in-person class. Use the time for in-person class for group discussion and activity

See Course Workbook for lecture outline suggestion.

Here is a general outline for this Module

1. [Hook] An anecdote or story to introduce the topic and lecture themes.
2. [Overview] Provide the learning objectives in a three-point overview.
3. [Content chunk] Any number of slides, lecture for amount of time available for lecture.
4. [Discussion Q] Use a slide and post a discussion question. Have students refocus and get energized. Use any of the discussion questions listed below or any of your own. Be sure they are open-ended. Consider using an image to interpret/discuss.

Repeat Steps 3 & 4 depending on length of unit.

5. [Contextualizing the reading] Be sure to explicitly link the lecture to the readings, the students don't always connect the dots. Choose the best format for your students.
6. [Conclusions] Remind them about the key takeaways.
7. [Key terms and general dates] End with a list of key terms and timeline of years.
8. [Additional reading] Suggest other websites, books/articles, video to help get more detail. Include fiction books, films, or documentaries.
9. [Next lecture or week] Set up the next one!

7. [Key terms / dates] I always end with a list of key terms and a short (6 date) timeline. Helps a lot for review and their notes.

8. [Additional reading] I like to suggest three books if they're interested in more detail. These are academic feel free to recommend fiction, a film, or documentary.

9. [Next lecture or week] Set up the next one!

Learning objectives

Historical Beginnings of hip-hop culture

- List at least 3 events that make up the historical foundations of hip hop culture from the 1970s.
- List the 4 main elements of hip-hop culture.
- Describe the social, economic, and political conditions that existed at the time of beginnings of hip-hop culture.
- Design and curate a digital product that connects one of the 4 main elements of hip hop culture and the social, economic or political conditions from which it emerged during the 1970s.

Readings

Use this [reading guide](#) to use to take notes

Videos & Podcasts

Use this [view/listen guide](#) for taking notes on what you watch or listen to.

Module 1 - Historical Beginnings of Hip-hop



Journal writing assignment will be free-writing. This is a writing method developed by Peter Elbow in 1973, is similar to brainstorming but is written in sentence and paragraph form without stopping.

Background: Freewriting is like stream-of-consciousness writing in which you write down whatever happens to be in your thoughts at the moment. After you do a number of freewritings, you may find that you have come back to certain subjects again and again. Repeated subjects are good for further development through writing, as they obviously are important in your thoughts.

Instructions:

To freewrite, use your computer or get paper and pencil, whatever is more comfortable for you.

Get a kitchen timer or a watch.

Write down whatever comes into your head related to the question asked in the journal document for five minutes without concerning yourself with complete thoughts, whole sentences, or correct spelling or punctuation.

Don't even be concerned about making sense in the writing. Just concentrate on recording your thoughts and filling as much space as possible before the five minutes elapse.

If you can't think of anything to write, just write "don't know don't know" until you have other thoughts. If you think that this exercise is stupid, then write "this is stupid this is stupid" until you have other thoughts.

Remember, the purpose of freewriting is to fill as much space with as many words as possible in the five minutes of writing time.

After the first five minutes, rest a minute and read over what you have written, then follow the procedure at least two more times.

Stop at this point and do something else. Do another series of five-minute freewritings later in the day. You may be able to discern common threads (repeated ideas) after you do a number of freewritings.

The ideas you repeat are good ones for essays as they obviously are ideas that interest you.

Module 1 - Journal ([Link to submission page](#))

Journal Prompt: What is your experience with hip-hop? What stories can you tell?

Module 1 - Historical Beginnings of Hip-hop



These online discussions are to help you prepare for class, learn discussion skills, practice your writing skills and learn from others. You will need to translate your face-to-face discussion skills to the online environment. There are first and foremost dialogues, not writing assignments but it is expected that you will write clearly and in full sentences.

Here are a few tips to keep in mind:

- Develop a thesis or argument
- Keep postings short, clear, and purposeful
- When responding to other posts,
 - make the context clear,
 - add value to the conversation and
 - consider asking probing questions.
 - Also give positive feedback and use light humor, avoiding comments that could be taken as insulting to create group cohesion.

Discussion Question:

How would you explain misunderstandings of the history of hip-hop? Such as the stereotypes of violent youth and the vandalism of property, for example.

Module 1 - Historical Beginnings of Hip-hop



List at least 3 events that make up the historical foundations of hip hop culture from the 1970s.

Design and curate a digital product that connects one of the 4 main elements, or 1 historical event, of hip-hop culture and the social, economic, or political conditions from which it emerged during the 1970s.

[Module 1 - Group - Foundational Events](#) (Link for submission)

Module 1 - Historical Beginnings of Hip-hop



Learning Objectives

List the 4 main elements of hip-hop culture

Describe the social, economic, and political conditions that existed at the time of the beginnings of hip-hop culture.

Activity Instructions

Digital Visual Tools suggested:

- Curate - Wakelet, Adobe Spark, Pinterest
- Video - YouTube, Vimeo, Canva
- Interactive Web - ArcGIS StoryMap, Creately, Wixie, Pixie

Explain and describe in simple parts, major and minor. Give examples and use the web interactive tools or other digital tools to present.

Use link below to submit completed assignment

[Module 1 - Activity - Historical beginnings](#) (Link for submission)

Module 2 - Early evolution of hip-hop culture



Insert a screencast presentation and assign it as pre-work before the in-person class. Use the time for in-person class for group discussion and activity

See Course Workbook for lecture outline suggestion.

Here is a general outline for this Module

1. [Hook] An anecdote or story to introduce the topic and lecture themes.
2. [Overview] Provide the learning objectives in a three point overview.
3. [Content chunk] Any number of slides, lecture for amount of time available for lecture.
4. [Discussion Q] Use a slide and post a discussion question. Have students refocus and get energized. Use any of the discussion questions listed below or any of your own. Be sure they are open-ended. Consider using an image to interpret/discuss.
Repeat Steps 3 & 4 depending on length of unit.
5. [Contextualizing the reading] Be sure to explicitly link the lecture to the readings, the students don't always connect the dots. Choose the best format for your students.
6. [Conclusions] Remind them about the key takeaways.
7. [Key terms and general dates] End with a list of key terms and timeline of years.
8. [Additional reading] Suggest other websites, books/articles, video to help get more detail. Include fiction books, films, or documentaries.
9. [Next lecture or week] Set up the next one!

Learning objectives

Early evolution of hip-hop culture

- List the 4 pillars of hip-hop culture.
- Describe at least 2 of the 4 pillars of hip-hop.
- Discuss 3 historical actors from 1968 – 1985 that shaped the impact of the 4 elements and 5 pillars on hip-hop culture.

- Compare and relate one of the 4 pillars of hip hop culture from the beginnings to current trends.

Readings

Use this [reading guide](#) to use to take notes

Videos & Podcasts

Use this [view/listen guide](#) for taking notes on what you watch or listen to.

Module 2 - Early evolution of hip-hop culture



Journal writing assignment will be freewriting. This is a writing method developed by Peter Elbow in 1973, is similar to brainstorming but is written in sentence and paragraph form without stopping.

Background: Freewriting is like stream-of-consciousness writing in which you write down whatever happens to be in your thoughts at the moment. After you do a number of freewritings, you may find that you have come back to certain subjects again and again. Repeated subjects are good for further development through writing, as they obviously are important in your thoughts.

Instructions:

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Get a kitchen timer or a watch.

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Remember, the purpose of freewriting is to fill as much space with as many words as possible in the five minutes of writing time.

After the first five minutes, rest a minute and read over what you have written, then follow the procedure at least two more times.

Stop at this point and do something else. Do another series of five-minute freewritings later in the day. You may be able to discern common threads (repeated ideas) after you do a number of freewritings.

The ideas you repeat are good ones for essays as they obviously are ideas that interest you.

Module 2 - Journal ([Link to submission page](#))

Journal Prompt: What more do you want to know about the history of hip-hop? What are your questions and comments about this history?

Module 2 - Early evolution of hip-hop culture



These online discussions are to help you prepare for class, learn discussion skills, practice your writing skills and learn from others. You will need to translate your face-to-face discussion skills to the online environment. There are first and foremost dialogues, not writing assignments but it is expected that you will write clearly and in full sentences.

Here are a few tips to keep in mind:

- Develop a thesis or argument
- Keep postings short, clear and purposeful
- When responding to other posts,
 - make the context clear,
 - add value to the conversation and
 - consider asking probing questions.
 - Also give positive feedback and use light humor, avoiding comments that could be taken as insulting to create group cohesion.

Discussion Question:

What is missing in your understanding of the history you learned about this week? What is missing in the "truth" or what comes across as myth or dishonest?

Module 2 - Early evolution of hip-hop culture



Goals of this group activity

- Discuss 3 historical actors from 1968 - 1985 that shaped the impact of the 4 elements and 5 pillars of hip-hop culture.
- Compare and relate one of the 4 pillars of hip-hop culture from the beginnings to current trends.

Instructions for this group activity

Digital Visual Tools suggested:

- Curate - Wakelet, Adobe Spark, Pinterest
- Video - YouTube, Vimeo, Canva
- Interactive Web - ArcGIS StoryMap, Creately, Wixie, Pixie
- Computer based - Publisher, Word, PowerPoint

Some ways to think about answering the question: Leverage it both in parts and in whole, explain the impact ; explain where and how others might misunderstand, identify analogous but distinct ideas, concepts or situations; criticize it in terms of what it might 'miss, or where its incomplete

[Module 2 - Group - Early evolution](#) (Link for submission)

Module 2 - Early evolution of hip-hop culture



Goals of assignment:

List the 4 pillars of hip-hop culture.

Describe at least 2 of the 4 pillars of hip-hop.

Activity Instructions

Digital Visual Tools suggested:

- Curate - Wakelet, Adobe Spark, Pinterest
- Video - YouTube, Vimeo, Canva
- Interactive Web - ArcGIS StoryMap, Creately, Wixie, Pixie

Explain and describe in simple parts, major and minor. Give examples and use the web interactive tools or other digital tools to present.

Use link below to submit completed assignment

[Module 2 - Activity - Early evolution](#) (Link for submission)

Module 3 – Local Focused



Insert a screencast presentation and assign it as pre-work before the in-person class. Use the time for in-person class for group discussion and activity

See Course Workbook for lecture outline suggestion.

Here is a general outline for this Module

1. [Hook] An anecdote or story to introduce the topic and lecture themes.
2. [Overview] Provide the learning objectives in a three point overview.
3. [Content chunk] Any number of slides, lecture for amount of time available for lecture.
4. [Discussion Q] Use a slide and post a discussion question. Have students refocus and get energized. Use any of the discussion questions listed below or any of your own. Be sure they are open-ended. Consider using an image to interpret/discuss.
Repeat Steps 3 & 4 depending on length of unit.
5. [Contextualizing the reading] Be sure to explicitly link the lecture to the readings, the students don't always connect the dots. Choose the best format for your students.
6. [Conclusions] Remind them about the key takeaways.
7. [Key terms and general dates] End with a list of key terms and timeline of years.
8. [Additional reading] Suggest other websites, books/articles, video to help get more detail. Include fiction books, films, or documentaries.
9. [Next lecture or week] Set up the next one!

Learning objectives

Locale focused hip-hop culture

- Locate and list Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.
- Describe Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.

- Describe in a digital format a Boston-area artistic, social, economic or political movement from the 1990s that had an impact on local hip-hop culture.
-

Readings

Use this [reading guide](#) to use to take notes

Videos & Podcasts

Use this [view/listen guide](#) for taking notes on what you watch or listen to.

Module 3 – Local Focused



Journal writing assignment will be free-writing. This is a writing method developed by Peter Elbow in 1973, is similar to brainstorming but is written in sentence and paragraph form without stopping.

Background: Freewriting is like stream-of-consciousness writing in which you write down whatever happens to be in your thoughts at the moment. After you do a number of freewritings, you may find that you have come back to certain subjects again and again. Repeated subjects are good for further development through writing, as they obviously are important in your thoughts.

Instructions:

To freewrite, use your computer or get paper and pencil, whatever is more comfortable for you.

Get a kitchen timer or a watch.

Write down whatever comes into your head related to the question asked in the journal document for five minutes without concerning yourself with complete thoughts, whole sentences, or correct spelling or punctuation.

Don't even be concerned about making sense in the writing. Just concentrate on recording your thoughts and filling as much space as possible before the five minutes elapse.

If you can't think of anything to write, just write "don't know don't know" until you have other thoughts. If you think that this exercise is stupid, then write "this is stupid this is stupid" until you have other thoughts.

Remember, the purpose of freewriting is to fill as much space with as many words as possible in the five minutes of writing time.

After the first five minutes, rest a minute and read over what you have written, then follow the procedure at least two more times.

Stop at this point and do something else. Do another series of five-minute freewritings later in the day. You may be able to discern common threads (repeated ideas) after you do a number of freewritings.

The ideas you repeat are good ones for essays as they obviously are ideas that interest you.

[Module 3 – Journal \(Link to submission page\)](#)

Journal Prompt: How do you explain the local and global significance of hip-hop?

Module 3 – Local Focused



These online discussions are to help you prepare for class, learn discussion skills, practice your writing skills and learn from others. You will need to translate your face-to-face discussion skills to the online environment. There are first and foremost dialogues, not writing assignments but it is expected that you will write clearly and in full sentences.

Here a few tips to keep in mind:

- Develop a thesis or argument
- Keep postings short, clear, and purposeful
- When responding to other posts,
 - make the context clear,
 - add value to the conversation and
 - consider asking probing questions.
 - Also give positive feedback and use light humor, avoiding comments that could be taken as insulting to create group cohesion.

Discussion Question:

Are you noticing themes or connections to current day issues or trends? What might they be?

Module 3 – Local Focused



Goals of this group activity

- Locate and list Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.
- Describe Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.

Instructions for this group activity

Digital Visual Tools suggested:

- Curate - Wakelet, Adobe Spark, Pinterest
- Video - YouTube, Vimeo, Canva
- Interactive Web - ArcGIS StoryMap, Creately, Wixie, Pixie
- Computer based – Publisher, Word, PowerPoint

Some ways to think about answering the question: Leverage it both in parts and in whole, explain the impact ; explain where and how others might misunderstand, identify analogous but distinct ideas, concepts or situations; criticize it in terms of what it might 'miss, or where its incomplete

[Module 3 - Group - Locale focused](#) (Link for submission)

Module 3 – Local Focused



Goals of assignment:

Describe in a digital format a Boston-area artistic, social, economic or political movement from the 1970s - 1990s that had an impact on local hip-hop culture.

Activity Instructions

Digital Visual Tools suggested:

- Curate - Wakelet, Adobe Spark, Pinterest
- Video - YouTube, Vimeo, Canva
- Interactive Web - ArcGIS StoryMap, Creately, Wixie, Pixie

Explain and describe in simple parts, major and minor. Give examples and use the web interactive tools or other digital tools to present.

Use link below to submit completed assignment

[Module 3 - Activity - Locale focused](#) (Link for submission)

Appendix B
Graphic Organizers



Reading Guide



<p>What is the chapter or article about?</p>	
<p>What is the main theme or question being answered?</p>	
<p>How does this information help connect ideas?</p>	



Reading Guide



<p>What are key phrases, words or concepts that stand out?</p>	
<p>List main points and their supporting points.</p>	
<p>Describe reaction to what was read.</p>	



Viewing and Listening Guide



Viewing and Listening Guide: This guide provided to help you listen or watch a little closer to the podcast or video. Take some time and enjoy what you take in and then go back and jot down what struck you based on the questions below.

Who is this for?

Who are the key people mentioned?

Will differences in someone's background and experiences (frame of reference) impact how this message is interpreted?

What information is most important?

What information is least important?

Is there specific background, knowledge, or insider information required to understand the message?

What is the message?

How are people portrayed?

Are there stereotypes or generalizations present?

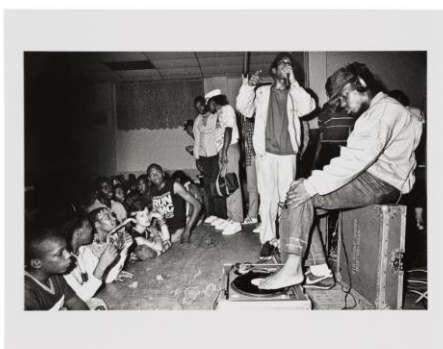
Why should people know about this? What should they know?

Who produced this? How are they connected to the message and the intent of the media?

How does the medium affect the message?

Who is benefiting from the distribution of this message?

Appendix C
Course Workbook



HIP-HOP HISTORY

Course Workbook for Facilitator

GOAL

Students will learn about the origins and local history of hip hop culture through the lens of the social, political, and economic influence and contributions of the times. They will wrestle with these complexities and develop critical thinking skills to advance understanding of hip-hop culture in their local community.

AUTHORED BY: Sivia Malloy

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Title of course: Hip-Hop History

Course Goals:

Students will learn about the origins and local history of hip hop culture through the lens of the social, political, and economic influence and contributions of the times. They will wrestle with these complexities and develop critical thinking skills to advance understanding of hip-hop culture in their local community.

LEARNING OBJECTIVES:

Students will be able to:

Module 1

- List at least 3 events that make up the historical foundations of hip hop culture from the 1970s.
- List the 4 main elements of hip-hop culture.
- Describe the social, economic, and political conditions that existed at the time of beginnings of hip-hop culture.
- Design and curate a digital product that connects one of the 4 main elements of hip hop culture and the social, economic, or political conditions from which it emerged during the 1970s.

Module 2

- List the 4 pillars of hip-hop culture.
- Describe at least 2 of the 4 pillars of hip-hop.
- Discuss 3 historical actors from 1968 – 1985 that shaped the impact of the 4 elements and 5 pillars on hip-hop culture.
- Compare and relate one of the 4 pillars of hip hop culture from the beginnings to current trends.

Module 3

- Locate and list Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.
- Describe Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.
- Describe in a digital format a Boston-area artistic, social, economic, or political movement from the 1990s that had an impact on local hip-hop culture.

FACILITATOR PREPARATION

Complete the journal and online discussion prompts

In addition to the module-based resources, the following are recommended:

- Chang, J. (2005). Can't stop won't stop: A history of the hip-hop generation. Picador.
- Universal Hip Hop Museum. <https://uhhm.org/revolution-of-hip-hop/hip-hop-timeline-1960s-1970s/>

- Mass Hip Hop Archive. <https://blogs.umb.edu/archives/tag/hip-hop/>.

Lecture Outline

Here is a suggested general outline for module presentation

1. [Hook] An anecdote or story to introduce the topic and lecture themes.
2. [Overview] Provide the learning objectives in a three point overview.
3. [Content chunk] Any number of slides, lecture for amount of time available for lecture.
4. [Discussion Q] Use a slide and post a discussion question. Have students refocus and get energized. Use any of the discussion questions listed below or any of your own. Be sure they are open-ended. Consider using an image to interpret/discuss.

Repeat Steps 3 & 4 depending on length of unit.

5. [Contextualizing the reading] Be sure to explicitly link the lecture to the readings, the students don't always connect the dots. Choose the best format for your students.
6. [Conclusions] Remind them about the key takeaways.
7. [Key terms and general dates] End with a list of key terms and timeline of years.
8. [Additional reading] Suggest other websites, books/articles, video to help get more detail. Include fiction books, films, or documentaries.
9. [Next lecture or week] Set up the next one!

Discussion Questions

Probe basic knowledge/open-ended questions

- What do you think about _____?
- What is your understanding of _____?
- What is the first thing you think about in relation to _____?
- What are some questions you have about _____?
- State one image/scene/event/moment from your experience that relates to _____?

Examine assumptions

- Does _____ remind you of anything?
- What does this help you explain?
- How does this relate to other experiences or things you already knew?

Compare

- Do you see a pattern here?

- What was significant about ____?
- What connection do you see?
- What does _____ suggest to you?

Cause and Effect

- How do you think _____ relates or causes _____?
- What are some consequences of _____?
- What are some pros and cons of _____?
- What is likely to be the effect of _____?

Hypothetical

- What if _____ were from a different _____, How would that change things?
- Would it make a difference if we were in a _____ society/culture?

Identify important issues

- What do you find yourself resonating with the most?
- If you had to pick just one topic to continue talking about, what would it be?

Process/Analyze

- What perspectives are missing?
- What are we assuming?
- What questions come u p for you as you think about _____?

Expand the discussion

- As the instructor, pause after asking a question and after someone responds. Give it two beats when it starts to feel uncomfortable
- Tell me more about that...
- Would anyone like to add?
- “Just so I am clear on my understanding”...Then restate what was said in own words
- Why do you think that may be?
- What else?
- Can you give a specific example of _____?
- How would you put that another way?

Module 1: Historical Beginnings of hip-hop culture

Module overview

Discuss conditions and critical events that formed the beginnings of hip-hop music and culture.

Module level learning objectives

With successful completion of this module, students should be able to:

- List at least 3 events that make up the historical foundations of hip hop culture from the 1970s.
- List the 4 main elements of hip-hop culture.
- Describe the social, economic and political conditions that existed at the time of beginnings of hip-hop culture.
- Design and curate a digital product that connects one of the 4 main elements of hip hop culture and the social, economic or political conditions from which it emerged during the 1970s.

Module 1 Assessments

Formative Assessments – See Activity Rubric

1. Using the scaffolding technique in earlier sessions of the questioning technique, students will begin to use this level of thinking in their activity responses.
2. Instructor will scaffold activities for students, specifically when using a new technology or software. Instructor will demonstrate and guide the learner through a sample version of the activity.
3. Create group activity

Module 1 activity strategy

Activity #1: Discussion post

How would you explain misunderstandings of the history of hip-hop? Such as the stereotypes of violent youth and the vandalism of property, for example.

Activity #2: Journal

What is your experience with hip-hop? What stories can you tell?

Activity #3: Individual project activity

Consider learners and if there is a need to scaffold activities to learn the digital tools.

Digital Visual Tools suggested:

- Curate - Wakelet, Adobe Spark, Pinterest
- Video - YouTube, Vimeo, Canva
- Interactive Web - ArcGIS StoryMap, Creately, Wixie, Pixie
- Computer based – Publisher, Word, PowerPoint

Explain and describe in simple parts, major and minor. Give examples and use the web interactive tools or other digital tools to present.

□ *Activity #4: Group project activity*

Consider learners and if there is a need to scaffold activities to learn the digital tools.

Digital Visual Tools suggested:

- Curate - Wakelet, Adobe Spark, Pinterest
- Video - YouTube, Vimeo, Canva
- Interactive Web - ArcGIS StoryMap, Creately, Wixie, Pixie
- Computer based – Publisher, Word, PowerPoint

Suggested ways to present material is to: Leverage it both in parts and in whole, explain the impact; explain where and how others might misunderstand, identify analogous but distinct ideas, concepts, or situations; criticize it in terms of what it might ‘miss, or where its incomplete

Resources:

Books

Change, J. (2021). Can’t stop won’t stop: A hip-hop history. Young Adult Edition. Wednesday Books.

Rose, T. (2008). The hip hop wars. Basic Books.

Videos:

Akira Productions. (2013, July 19). Part 1: 40 years of hip hop lecture at Fresno State [Video]. YouTube. <https://youtu.be/RBFV4gfvrDk?list=PLYxaiA6hxioPEg09UpaAPEuRaRAvC6NZ>

Bascunan, R. (Writer), Wheeler, D. (Director), Dunn, S. (Director), McFadyen, S. (Director). (2016, September 4). The Foundation (Season 1, Episode 1) [TV series episode]. In S. Dunn, N. George, & S. McFadyen, R. Peters (Executive Producers), Hip Hop Evolution. Banger Films; Kerosene Visual Effects; Secret Location.

Announcements:

Send reminder announcement about deliverables and activity meetings.

In-Person or Virtual Synchronous Session

Establish outline and consider **K-W-L** activity chart to informally evaluate thinking about what they **Know** about a topic, what they **Want** to know, and what they have **Learned** in the end

Module 2: Early evolution of hip-hop culture

Module overview

Continue to discuss conditions and critical events that formed the beginnings of hip-hop music and culture. Connect to the ways hip-hop begins to take hold and the other areas that are evolving.

Module level learning objectives

With successful completion of this module, students should be able to:

- List the 4 pillars of hip-hop culture.
- Describe at least 2 of the 4 pillars of hip-hop.
- Discuss 3 historical actors from 1968 – 1985 that shaped the impact of the 4 elements and 5 pillars on hip-hop culture.
- Compare and relate one of the 4 pillars of hip hop culture from the beginnings to current trends.

Module Assessments

Formative Assessments – see rubric

1. Using the scaffolding technique in earlier sessions of the questioning technique, students will begin to use this level of thinking in their activity responses.
2. Instructor will scaffold activities for students, specifically when using a new technology or software. Instructor will demonstrate and guide the learner through a sample version of the activity.
3. Create group activity

Module activity strategy

Activity #1: Discussion post

What is missing in your understanding of the history you learned about this week? What is missing in the "truth" or what comes across as myth or dishonest?

Activity #2: Journal

What more do you want to know about the history of hip-hop? What are your questions and comments about this history?

Activity #3: Individual project activity

Consider learners and if there is a need to scaffold activities to learn the digital tools.

Digital Visual Tools suggested:

- Curate - Wakelet, Adobe Spark, Pinterest
- Video - YouTube, Vimeo, Canva
- Interactive Web - ArcGIS StoryMap, Creately, Wixie, Pixie
- Computer based – Publisher, Word, PowerPoint

Explain and describe in simple parts, major and minor. Give examples and use the web interactive tools or other digital tools to present.

□ Activity #4: Group project activity

Consider learners and if there is a need to scaffold activities to learn the digital tools.

Digital Visual Tools suggested:

- Curate - Wakelet, Adobe Spark, Pinterest
- Video - YouTube, Vimeo, Canva
- Interactive Web - ArcGIS StoryMap, Creately, Wixie, Pixie
- Computer based – Publisher, Word, PowerPoint

Suggested ways to present material is to: Leverage it both in parts and in whole, explain the impact; explain where and how others might misunderstand, identify analogous but distinct ideas, concepts, or situations; criticize it in terms of what it might ‘miss, or where its incomplete

Resources:

Articles

Lakin, M. (2019, October 3). ‘I have to get that’: How Henry Chalfant became a graffiti ambassador. The New York Times. <https://www.nytimes.com/2019/10/03/arts/design/henry-chalfant-graffiti-bronx.html>

Videos:

- Cortex, L. (Writer & Director), Khalid, F. (Writer & Director). (2019). The remix: Hip hop x fashion [Film]. Oddball Films.
- Jenkins, S. (Director). (2015). Fresh dressed [Film]. Mass Appeal.
- Vecchione, M. (Director). (2016, May 15). Rock Steady Crew – The Origins (Episode 1) [Webisode]. In Vecchione, M. (Executive Producer), B-Boys: A history of breakdance. Resistance Films.

Book:

Cooper, M. & Chalfant, H. (1984). Subway Art. Henry Holt.

Announcements:

Send reminder announcement about deliverables and activity meetings.

In-person or Virtual Synchronous Session

Establish outline and consider K-W-L activity chart to informally evaluate thinking about what they **Know** about a topic, what they **Want** to know, and what they have **Learned** in the end

Module 3: Locale focused hip-hop culture

Module overview

Consider where hip-hop took seed, connect to local conditions and what events took place that established that hip hop had arrived.

Module level learning objectives

With successful completion of this module, students should be able to:

- Locate and list Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.
- Describe Massachusetts-based hip-hop historical artifacts related to 2 of the 5 elements and 2 of the 4 pillars.
- Describe in a digital format a Boston-area artistic, social, economic or political movement from the 1990s that had an impact on local hip-hop culture.

Module Assessments

Formative Assessments – see Activity rubric

1. Using the scaffolding technique in earlier sessions of the questioning technique, students will begin to use this level of thinking in their activity responses.
2. Instructor will scaffold activities for students, specifically when using a new technology or software. Instructor will demonstrate and guide the learner through a sample version of the activity.
3. Create group activity

Module activity strategy

Activity #1: Discussion post

Are you noticing themes or connections to current day issues or trends? What might they be?

Activity #2: Journal

How do you explain the local and global significance of hip-hop?

Activity #3: Individual project activity

Consider learners and if there is a need to scaffold activities to learn the digital tools.

Digital Visual Tools suggested:

- Curate - Wakelet, Adobe Spark, Pinterest
- Video - YouTube, Vimeo, Canva
- Interactive Web - ArcGIS StoryMap, Creately, Wixie, Pixie

- Computer based – Publisher, Word, PowerPoint

Explain and describe in simple parts, major and minor. Give examples and use the web interactive tools or other digital tools to present.

□ Activity #4: Group project activity

Consider learners and if there is a need to scaffold activities to learn the digital tools.

Digital Visual Tools suggested:

- Curate - Wakelet, Adobe Spark, Pinterest
- Video - YouTube, Vimeo, Canva
- Interactive Web - ArcGIS StoryMap, Creately, Wixie, Pixie
- Computer based – Publisher, Word, PowerPoint

Suggested ways to present material is to: Leverage it both in parts and in whole, explain the impact; explain where and how others might misunderstand, identify analogous but distinct ideas, concepts, or situations; criticize it in terms of what it might ‘miss, or where its incomplete

Resources:

Articles

Faraone, C. (2008, August 4). Floorlords of the dance. Boston Herald.

<https://www.bostonherald.com/2008/08/04/floorlords-of-the-dance/>

Suggest researching other articles by Chris Faraone in the Boston Phoenix and Boston Herald.

Book

Foster, P. (2011, May 5). Hip-Hop in the hub: How Boston rap remained underground [Version 2.0]. In Hess, M. (Ed.), Representing where I’m from: The Greenwood guide to regional hip hop. Greenwood Press.

Video

In Flew Ants Productions. (2017, July 8) Take the “T” train: A Boston hip hop documentary [Video]. YouTube.

<https://youtu.be/H70pfKDafRM?list=PLyYxaiA6hxioPEg09UpaAPEuRaRAvC6NZ>

Announcements:

Send reminder announcement about deliverables and activity meetings.

Live or Virtual Synchronous Session

Establish outline and consider K-W-L activity chart to informally evaluate thinking about what they **Know** about a topic, what they **Want** to know, and what they have **Learned** in the end