

THE CHILDREN'S "MUSIFESTO"

TEACHING HIP-HOP UNIT PLAN

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Hip-Hop in the Heartland

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*"A todos los niños perdidos que me estáis buscando:
Seguid andando, soñando con qué tener el mando"¹*

NACH SCRATCH



¹ "To all lost children who are looking for me: Keep walking, dreaming with what to take control."

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Introduction

THE CHILDREN'S "MUSIFESTO" was designed as an interdisciplinary weeklong learning project for Social Studies, Language Arts and Music Education. It is composed by a total of five sessions, preferably to be carried out from Monday to Friday at a rate of one session per day. These sessions are one hour long each and include a wide variety of activities that range from 5 up to 30 minutes long.

The whole unit plan revolves around the topic of children's rights and it leads students throughout several stages that end up in the recording of a rap song composed and written by them. Therefore, a perfect time to develop it would be the second week of November, so that the song finds a natural niche and purpose as part of the acts of celebration of the Universal Children's Day, on November 20th. Ideally, the song would be aired around that time at the school and/or local radio station(s) in order to help raise the public's awareness about the issue. If so, the project would find a way of breaking the walls of the classroom and becoming truly grounded and meaningful for the students, who would be able to see themselves as agents of change within their communities.

Yet, despite of the fact that the final rap gets broadcasted or not, the project would still remain meaningful for a good number of students, given its deep connections with the hip-hop culture—which, by the way, occupies a central space in many youth's lives. In effect, the unit plan departs from the analysis of a series of comic cartoons, which are one of the most genuine forms of urban visual arts, and it goes on through some thoughtful musical and literary work over a Spanish rap song of Latin American roots written and sung by a woman rapper (intentionally chosen trying to demystify the genre as an all-African-American all-male art form), to actually end up in the creation of

an original rap song; all this intermingled with musical tagging, shout out cyphers, spoken word Haikus, human beat boxing and many more hip-hop related activities along the way.

THE CHILDREN'S "MUSIFESTO" is based on cooperative learning strategies from a methodological viewpoint, both regarding the students (who would be required to work individually, in small groups and as a whole class) and their teachers (who must work collaboratively in order for the project to be successful). Thus, it would foster the creation of a learning community in which its members help each other with a common purpose in mind: to grow as long-life learners, critical thinkers and problem solvers in order to be able to build a better society for all.

Context

THE CHILDREN'S "MUSIFESTO" was especially designed for a sixth grade class from a U.S. urban middle school with a dual language immersion program in English and Spanish. Given the characteristics of this school and its geographical location, more than half of its students would most probably be Latina/o, followed by African-American, Eastern and South Asian and white students, in this order.

Therefore, when designing the classroom activities we presumed a hypothetical student population composed by 30 students; half boys and half girls, predominantly of color and who come from come working class or poor households.

Sessions were designed so that they could be conducted both in English and in Spanish, although teachers should try to systematically push their Spanish speaking students to speak and write in English, and vice versa with those students whose native language is English or other than Spanish in order to make them truly bilingual at the end of the program.

Regarding the classroom context, we assumed that all five sessions would be held in a space supplied with portable desks for all students. These desks might be arranged in order to better fit the characteristics of both individual and group work, and they might also be pushed against the walls in order to create an open space that is needed for some of the activities. Any additional materials or appliances needed for the correct execution of the project would be listed at the beginning of each session.

Prior Knowledge Required

In order for the unit to progress fluidly, students must have acquired some prior knowledge such as the following:

- Be preferably versed in the most common elements of the hip-hop culture.
- Use the Internet as a source of information and communication.
- Be familiar with some of the most common figures of speech such as the metaphor, the parallelism, the alliteration or the personification (but not the simile).
- Master basic literary concepts such as theme, mood, tone and speaker/persona.
- Be able to analyze the meter and end rhyme of a poem.
- Be able to identify and follow the steady beat of a song.
- Read basic rhythmic patterns in conventional music notation.
- Have previously worked with the GarageBand software application.
- Have essential group work, critical thinking and problem solving skills.

The teachers in charge of carrying out the present unit plan should verify that their students master the above mentioned contents/skills as part of their initial assessment. If not, they should design as many remedial activities as needed in order to make sure that *all* their students move to a higher developmental level in cognitive, artistic, social and emotional terms.

The same principle applies to students with specific learning needs, for whom teachers may have to prepare individual curriculum adaptation activities as part of the students' Individualized Education Program (IEP).

General Objectives

Upon the end of this unit plan, the students will be able to:

From Monday's session:

- Make suggestions for improvement.
- Outline the history of children's rights.
- Understand different perspectives over an issue.
- Recall the ten rights that constitute the *Declaration of the Rights of the Child* of 1959.
- Search information using the Internet.
- Present a piece of information to other people.

From Tuesday's session:

- Understand a poetic text suited to their developmental stage.
- Learn new vocabulary using different strategies.
- Make a critical reading of a text looking for its connections with larger issues.
- Identify and produce examples of a rhetoric figure called "simile."
- Analyze other basic figures of speech.
- Create a "Haiku."
- Express their impressions about a situation in a literary way.

From Wednesday's session:

- Listen attentively to an interlocutor.
- Respond to a musical stimulus with body movements.
- Identify and mark the steady beat of a song.
- Read the basic rap's rhythmic pattern in conventional notation.
- Execute a basic rap's rhythmic pattern using corporal percussion.
- Execute a basic rap's rhythmic pattern using human beat boxing.
- Improvise for one entire bar over a rap's rhythm.
- Experiment with the notion of prosody (although in an intuitive way).
- Recognize and praise the work of others.

From Thursday's session:

- Recall what's the main function of a "manifesto."
- Identify the theme, mood, tone and speaker(s)/persona(e) of a poem.
- Analyze the meter and end rhyme of the poem.
- Identify different strategies used to make music and text fit into each other.
- Understand the notion of "prosody" and put it in practice.
- Create a literary composition in a collaborative way.
- Identify the strengths and weaknesses of a situation.

From Friday's session:

- Follow a sequence in time and identify the interconnections between the different elements of that sequence.
- Make decisions in a democratic way and to respect them, even if they don't match their personal opinions.
- Compose a rap instrumental accompaniment using the GarageBand computer software.
- Record collaboratively the vocal part of a song and to merge it with its instrumental accompaniment.
- Share the product of their concentrated effort with other people, being open to receive critics (both positive and negative).
- Appreciate the contributions of others to a collaborative project.
- Assess a process in a constructive way, identifying both its advantages and its drawbacks.

Therefore, as we can see, THE CHILDREN'S "MUSIFESTO" will provide students with a significant amount of new skills of different nature—artistic, cognitive, social and emotional—trying to contribute to their full development as sentient, informed, critic, cooperative, creative and democratic citizens.

Academic Standards

Likewise, THE CHILDREN'S "MUSIFESTO" is aligned with the following standards:

English Language Arts Common Core Standards for grade 6

Reading: Literature

- RL.6.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- RL.6.2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- RL.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
- RL.6.5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
- RL.6.6. Explain how an author develops the point of view of the narrator or speaker in a text.
- RL.6.7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.
- RL.6.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Writing

- W.6.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- W.6.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- W.6.7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.
- W.6.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking & Listening

- SL.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
 - Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.
 - Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.
 - Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.
- SL.6.2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

Language

- L.6.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
 - Vary sentence patterns for meaning, reader/listener interest, and style.
 - Maintain consistency in style and tone.
- L.6.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.
 - Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
 - Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
- L.6.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - Interpret figures of speech (e.g., personification) in context.
 - Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words.

History/Social Studies Common Core Standards for grades 6-8

- RH.6-8.2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.
- RH.6-8.3. Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).

National Standards for Music Education

- Singing, alone and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.
- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music in relation to history and culture.

Activities

MONDAY: *Your Rights***Social Studies | 60'****Major goal:**

- Analyze the children's rights issue from a critical perspective.

Materials required:

- Appendix 1 (to show using the overhead projector)
- Appendix 2
- Appendix 3 (enlarge and laminate the cartoons)
- 10 computers with Internet access
- An overhead projector
- A black/white/smartboard
- 30 index cards
- 30 pencils
- A ballot box

- **Welcome** (5'): Present an overview of the project to your students helping yourself with Appendix 1. Let them ask any questions that they may have and reply to them. Also, ask them for suggestions for improvement and try to incorporate them afterwards into the unit plan. This will help to make the project as meaningful as possible for the students, and even arouse a certain feeling of ownership over the project in them.
- **Historical outlook** (5'): Present the information included in Appendix 2 to your students. Answer any questions they may have or, in case you don't know the answers, allow them to look for that information using the Internet.
- **Present perspectives** (15'): Show the first 2'22' of the following video to your students: <<http://www.youtube.com/watch?v=1xossWRlmr8>> (Al Jazeera's newscast from November 20th, 2009: "US yet to sign UN child rights treaty 20 years on").

Afterwards, promote your students' critical thinking dividing them into two groups ("pro-Convention" and "against-Convention") and organizing a debate in which each group must look for arguments to support their position. Make it clear that they must respect each others' opinions. Encourage their reasoning with prompts like: What do we understand by "child"? (For your record, under the Convention a child is defined as "every human being below the age of eighteen years unless, under the law applicable to the child, majority is attained earlier") Do children belong to their parents? Can any human being be a possession? Should the government intervene in the way that parents educate their children? If so, in what cases should it? Are children full citizens? Why don't children vote? Etc. When the debate starts to flag, switch the groups, so that the pro-Convention students become the against-Convention ones and vice versa. Make a record of the arguments exposed by both sides by writing them down on the board.

- **Digging on the issue** (30'): Make your students explore deeper about their rights using your own version of Sharan and Sharan's (1976, 1992) Group Investigation cooperative learning technique. To that end, make small groups of 3 students each, or let the students group themselves into such groups. Then, hand out one of the cartoons from Appendix 3 to each group. Let the groups ten minutes to talk and also to surf the Internet in order to find some information related to their assigned right. Guide their searches by asking them questions such as the following: Do you have any significant memories that you can relate to your right? Is your right been respected/not respected in your communities? How? Are there any pieces of news that show examples of violation of your right? Do you find any connections between your Declaration's right

and any of the Convention's articles? Etc. In the last part of this activity, ask the groups to share their findings with the rest of the class, but emphasize that they must show the uttermost respect to each other's stories.

- **To wrap up (5')**: End the session by carrying on an informal evaluation by handing out an index card and a pencil to each student and asking them to reflect in silence about what they have experienced in the last hour and to write down in the card one thing they liked and one thing that they consider improvable along with a proposal to improve it. Prompt their thinking with questions like the following: Did you learn something today? Did you find the session useful for your daily life? What presentation did you like the most and why? Was everybody engaged in the activities? Why or why not? Did you feel valued and respected by me or by your classmates all the time? Etc. Locate the poll box next to the exit door and ask the students to leave their reflections on it as they leave the classroom.

Extension activity:

Despite of the fact that the United States has not ratified the *Convention on the Rights of the Child*, experts say that most of the *Convention's* articles are actually aligned with the current United States' federal and state legislation. Thus, some student(s) would like to find out what some of these laws are, especially in relation to the *Declaration's* right assigned to your group.

Major goal:

- Identify and use a new rhetoric figure: the “simile.”

Materials required:

- Appendix 4 (the song and one copy of the lyrics for each student)
- Appendix 5
- A music player (it can be either a boom-box, a stack system or a computer with loudspeakers)
- A black/white/smartboard
- 30 clipboards
- 30 pencils
- A Spanish dictionary
- The students’ notebooks
- 30 index cards
- A ballot box

- **Popcorn (5’)**: Make an informal brainstorming with the students about what they did and learned in the previous session. Take note of the ideas exposed by writing them down on the board. Then, present the agenda for today and explain how it fits into the general plan.
- **Group reading (5’)**: Ask the students to make a circle standing up, as if they were going to join a cypher. Hand them out a copy of lyrics of “Así es la Negra” and a clipboard. Then, tell them that you all are going to do a first-sight reading of Arianna’s poem as a group. Start the activity by reading the first two verses out loud and then hand over the baton to your left or to your right. Each student should read either two verses or the entire refrain, if it falls to their lot.²

² This activity is a variation of the Group Reading activity described in Lamont Hill (2009, p. 25).

- **Text-comprehension** (15'): Now, you will reproduce the song in the music player.

But, first, give a pencil to each student and tell them to do the following activity while listening to the song: follow the lyrics in your paper and write a question mark next to the words you don't understand, an exclamation mark next to one word that especially catches your attention, and underline a verse that speaks particularly to you.³

Then, go through the words that the students didn't understand asking them to use context clues to deduce their meaning. If this doesn't work, tell them to ask a classmate for help. In case that nobody knows the meaning of a particular word, ask them to look it up in the dictionary.

Afterwards, ask the students to read out loud the words that caught their attention. Read your word first and then hand over the baton once again. Tell them to read their word even if it's repeated.

Finally, ask the students to sit in their desks and pick up their notebooks. Ask them to write down the verse that they chose as a heading and give them 5 minutes to write a brief but reflective response to that line. After that time, share your own reflection and allow space for those students who also want to share their reflections with the group, but make it clear that all must show respect for each other's stories and that the stories must remain in the classroom. This will help to create a space of mutual trust in which every student feels safe.⁴

³ This idea was taken from Sam Seidel's workshop "These Schools Can Teach Us!" from UW-Madison's OMAI & Urban Word, NYC (2012, July).

⁴ This activity was inspired by the Reader Responses described in Lamont Hill (2009, p. 25-26).

- **Pushing forward** (10'): Spur your students' critical thinking about the historically oppressive traits of our social identities⁵ (such as being black, immigrant and woman as Negra) by asking them questions related to the poem such as the following: Which of Negra's personal traits is she most proud of? Why do you think that she talks about those traits in particular in the poem? Can you find any connections among those traits and the rights you've been working on yesterday? Do you think that Negra's claims would have the same power if those rights were respected by everyone? Do you think that this will become true in the short term? Why? How can we help to speed up this process? Do you think that Arianna Puello's poem is important in the fight for social justice? Etc.
- **Literary review** (10'): Give the students 5 minutes to identify as many rhetoric figures in the poem as they can. Then, ask them to share the results while you make a quick review of such rhetoric figures. Complete the students' list with other figures that they might not have identified in the poem despite having studied them (see Appendix 5).
- **The simile** (10'): Start the activity defining what the "simile" is. Tell them, for example, that a simile is a figure of speech that makes an explicit comparison between two things using the words *like* or *as* in English or *como*, *cual*, *que* or *se asemeja a* in Spanish⁶. Then, show the students a clear example of simile taken from the poem (e.g.: "Clara"* como el agua," from line 13). Tell them that there are 3 more different examples in the text and challenge them to find *and* try to explain them. To your records, those similes are: "pica como una abeja" (lines 16 and 53), "vuela como una

⁵ This idea was taken from Adam Falkner's workshop "Dialogue Arts Project" from UW-Madison's OMAI & Urban Word, NYC (2012, July).

⁶ This definition is a variation of the one given in Sitomer and Cirelli (2004, p. 79).

mariposa" (lines 16 and 53, as well), and "letal como una flecha" (line 43). Finally, ask the students to take their notebooks out again and write down three more examples of similes. Share an example with the class first and then ask students to voluntarily share their examples, too.

- **Spoken-word Haikus (5')**: Explain to you students what a Haiku is. Tell them, for example, that a Haiku is a three-line poem that presents a vivid picture of something. Read them also a couple of examples (for instance, by Basho, who is one of the most famous Japanese Haiku poets). Then, distribute index cards and ask the students to summarize their impressions of today in a Haiku. After a couple of minutes, read your own haiku and ask the students to voluntarily read theirs. Let them choose if they want to put their names in the index cards or not. Locate the ballot box next to the exit door and finally ask them to leave the cards in the ballot box as they leave the classroom.⁷

Extension activity:

"Así es la Negra" was written after a well known Celia Cruz's song, titled "La Negra tiene tumbao*." Having thin in mind, you can your student(s) to find Celia Cruz's lyrics and to compare the two songs to see if they share or not the same themes, mood, tone and speakers. To your records, Celia's song is free of the social protest element and therefore has a more festive mood. Moreover, it doesn't include Negra's voice at all, although it still has a laudatory tone.

For even more complexity, you could ask your student(s) to look for a simile in Celia's poem. Note that the only simile in Celia's song is: "[la Negra] era tan Buena, tan buena cuando viva como la noche y el día" (lines 18-20).

⁷ This activity was inspired by Sitomer and Cirelli (2004, p. 19).

Major goal:

- Read and execute a basic rap's rhythmic pattern.

Materials required:

- Appendix 4 (Arianna Puello's song)
- Appendix 6 (make an enlarged print of it, laminate it and put it up in a visible place)
- A music player (it can be either a boom-box, a stack system or a computer with loudspeakers)

- **Past and future (5')**: Ask the students to put themselves in pairs and review the stage of the project you all are in. Tell them that one should verbalize what they've done so far for a couple of minutes, and then the other should recount what is still to come in another couple of minutes. They should listen to each without interrupting and, then, try to complement their partner's account. Finally, they must try to figure out what you're going to do today. Don't give them any pre-specified time frames to talk this time, but encourage them to still listen to carefully and respect each other's turn.⁸
- **Listening-comprehension (10')**: Start breaking the ice with a corporal expression exercise. Reproduce "Así es la Negra" from Appendix 4 and ask your students to move freely across the open space expressing with their bodies whatever the music transmits to them. Approve all forms of body expression, but try to call their attention over those students whose movements are more closely related to break-dancing. Make them note the close connections between the two art forms. After a while, ask the students to focus on keeping the music's steady beat with their feet. When

⁸ The importance of giving everybody time to express themselves without fearing an interruption from their interlocutor was taken from Adam Falkner's workshop "Dialogue Arts Project" from UW-Madison's OMAI & Urban Word, NYC (2012, July).

everybody is moving to the beat, encourage them to experiment with the sound by clapping the steady beat against different parts of their bodies or by making different sounds with their mouths.

While still moving around the space, push your students towards a deeper listening of the song asking them questions like the following: Is that a trumpet or a saxophone? Is the song major or minor? Is that an agogô or a cowbell? Does the rap have a binary or a ternary meter? Is that the song's couplet or its refrain? Etc. To avoid verbal responses that would interrupt their listening, ask them to "Raise your hands if you think it is [musical concept or instrument]." Then, tell them to "High-five yourselves!" if it was the correct answer, or to "Keep trying, guys!" if it was the wrong one.

- **The instrument we wear (15')**: Ask the students to locate themselves like in a cypher. Then, execute the simple rap's rhythmic pattern with corporal percussion at its original tempo in order to show the students what they will be able to do in a few minutes. After this, show the written transcription of that rhythmic pattern using Appendix 6 and explain it to them. Teach the students how to execute it by splitting the pattern in beats and modeling each beat individually. Once they have learned the four beats, put them together. Do it slowly at first and then make it increasingly faster, until you all reach the ordinary tempo. After a while, ask the students to keep executing the patten without you and focus on those students who find more difficulties. If there are many of them, ask a skilled classmate(s) to give you a hand and help their classmates.

Then, repeat the process with the advanced pattern. When you're done, play the recording and ask the students to execute the pattern along with the song. Give them the possibility to choose either the simple or the advanced pattern, as they prefer.

- **Tongue fitness** (15'): Keep the cypher formation and repeat the procedure described right above, although substituting the corporal percussion by human beat boxing.
- **Free-styling** (10'): Tell your students that you're all going to create your personal musical tags. Still in the cypher, ask them to execute the rhythmic pattern they have just learned either in its simple or in its advanced version, and either with corporal percussion or beat boxing, as they prefer. Then, improvise using only your first name over this instrumental background for one entire bar. Hand over the baton to your left or to your right in the next bar. Stimulate your students' creativity by asking them to cheer their classmates' most original attempts. Also, tell them to pay attention to the steady beat and encourage them to match it with the stressed syllable of their names trying to make a four-stressed line insofar as they are able to. This will help them internalize the importance of prosody when creating a text for a music piece.
- **Shout outs** (5'): Again in the cypher, ask a skillful student to execute the rap's pattern in the modality that she/he prefers and ask all the other students to keep the steady beat with their nodding their heads. Ask them to voluntarily congratulate a classmate who they think was specially focused or who made a significant effort to learn today. Ask them to start with words like the following: "Mad props to," "I'm grateful for," "I'm thankful for," "DAP to," etc.⁹

⁹ This idea was taken from Sam Seidel's workshop "HUG LIFE and Other Flip-Hop Education Slanguage" from UW-Madison's OMAI & Urban Word, NYC (2012, July).

Extension activity:

The pattern in Appendix 6 represents a basic old-school hip-hop beat. However, nowadays rap songs tend to use much more irregular and complex rhythmic patterns. You might ask your student(s) to listen to a number of recent rap songs and extract at least three other variations of that basic rhythmic pattern. Tell her/him/them to write them down using the same notation as in Appendix 6.

Major goal:

- Create collaboratively a 16-bar rap's couplet.

Materials required:

- Appendix 3 (enlarge and laminate the cartoons)
- Appendix 4 (Arianna Puellos's song and one copy of the lyrics for each student)
- 30 blank pieces of paper
- 30 pencils
- 30 index cards
- A ballot box

- **Take a stand (5')**: Explain what a "manifesto" is to your students. Say, for instance, that a manifesto is a public declaration of the intentions, motives, or views of an individual or group of people. Then, show them how Arianna Puello's song could be interpreted as a manifesto, and propose that the same philosophy underlies the song they're going to write. If so, their song would act as the class' public statement in regard to the rights they want other people to respect in relation to them. Finally, ask the students in which ways they think that the previous sessions helped them to achieve that goal.
- **A matter of perspective (10')**: Ask the students to take out "Así es la Negra" lyrics and to make the same groups of three that they worked in the first day. Play Arianna Puello's rap (Appendix 4) but, first, tell the students to follow the lyrics in their papers and try to identify the poem's theme, mood, tone and speaker(s)/persona(e). Give them a couple of minutes after the song ends to reach a consensus among the members of the small groups and then ask them to share their responses with the entire class.

Finally, hand them out Quino's cartoons from Appendix 3 and ask them to choose a mood, tone and speaker(s)/persona(e) for the stanza they are about to write.

- **Music and text make a perfect pair** (10'): Give pencils to the students and ask the trios to analyze the meter and end rhyme of the poem (you'll leave the internal rhyme for higher grades). When they are done, play the song again asking them to pay attention to how that fits into the music. Remind them of the musical tagging exercise that they did last day and relate it to the concept of "prosody." Explain, for example, that prosody is the way a composer has to make the text of a vocal composition fit over an instrumental background by trying to align its beats with the stressed syllables or important words of the text. Once said that, tell them to also pay attention to this feature in their compositions, trying to write four-stressed lines. Incite further their thinking about the connections between Arianna's poem and music with questions like the following: What techniques does Arianna use to make her poem and the music fit into each other seamlessly? How many verses does she sing in a bar? What does Arianna do when a verse has many syllables? And when it as only a few? Why do very short verses follow unusually long ones? Do the beats match stressed syllables? How does she show that there's a semantic relationship among several verses? Therefore, what function do the rhyme breaks have? Etc.
- **This is our "Musifesto"** (30'): Ask the students to group themselves in trios once again, hang out a piece of paper to each one, and give them time and space to write their stanzas. Give them total freedom expect for the following three requirements: (a) that their text must be somewhat related to their assigned right, (b) that the stanza must have a length of 16 verses/bars and (c) that it must include at list one simile and two

other rhetoric figures that they have already studied. Supervise the groups' independent work paying especial attention to the way in which the students interact with each other. Make sure that everybody has a say in their groups and that they valued and respected. Encourage the class to execute the rap's rhythmic pattern and test their lines over it in order to make sure that they fit to the music.

- **Yin-yang (5')**: Place the ballot box next to the exit door. Give an index card to each student and ask them to write a strong and a weak point of their trio's work in it. Tell them to also write the number of their right according to Quino's cartoons on the other side of the card, but not their individual names. Finally, ask them to leave the card in the ballot box as they leave the classroom.

Extension activity:

You may ask that/those student(s) with more experience in songwriting to create a catchy chorus for the class song that summarizes the general idea of the *Declaration*. This way, the student(s) would feel that their expertise is valued in the classroom, and the other students could learn from her/his/their skillfulness, too.

Major goal:

- Record collaboratively a rap song.

Materials required:

- A black/white/smartboard
- 10 Macintosh computers with OS X or iOS (these computers have the GarageBand software application as part of their iLife software package) interconnected among them through the Internet or an intranet
- A music player (it can be either a boom-box, a stack system or a computer with loudspeakers)
- 30 pencils
- The students' notebooks

- **Roadmap (5')**: Draw a road map in the board with a start point, an end point and three more stops/populations in the middle. Name each of the waypoints with the name of a day of the week, starting from Monday and ending with Friday. Ask the students to brainstorm some of the assets of each of these stops and to also brainstorm what they expect to find today in their last one. Ask them also about some of the obstacles that they have found along the way.
- **21st century composers (15')**: Make an open poll to decide which instruments will sound all throughout the song. Decide as well the mode and key of the song in this way. To that end, ask the students to make argued proposals and, then, to vote for the one that convinces them the most.

Afterwards, ask the students to put themselves in trios (the same as before), to locate themselves in the computer stations and to create an instrumental accompaniment for their couplet using the GarageBand application. Tell them to all choose the same beat (such as the Club Dance Beat 058 or the Club Dance Beat 049,

which resemble quite clearly the rhythmic patterns that they have learned on Wednesday) and then to include the instruments that the entire class selected according to their particular preferences.

- **Adding voice** (15'): Ask the experienced students who wrote the rap's chorus to record this part first. Their activity would act as an icebreaker and they would also act as role models of how to proceed for the rest of the class. Then, ask the trios to record their couplets over the accompaniment that they have created. Each student should sing at least three verses in order to guarantee that the project is truly collaborative. Yet, in case that a student refuses to rap in front of their classmates, assign her/him the responsibility to lead the recording process of their group, so that she/he keeps constituting an essential part of her/his trio's work.
- **Fitting the pieces together** (10'): Finally, tell the students to save their compositions and send them all (using their e-mails or an intranet network connection) to one of the computers. Create a unique track with all the excerpts, insert a digital watermark in it to make sure that your students' get credit for their creative work and e-mail the result to your classroom list serve (in case that you have one). Let the students transfer the rap to their personal portable devices (mobile phones, music players, PDA, pagers, etc.) as well in order to let them enjoy the product of their work and show it to their parents and friends during the weekend.
- **Final evaluation** (15'): Ask the students to sit down in their desks and play the brand-new rap for them. Ask them not to focus too much on their own interpretation, but to listen carefully to the whole product and appreciate the efforts and contributions of all their classmates. After one or two repetitions, they will start to calm down and, then,

give them pencils and tell them to take out their notebooks. Ask them to write a reflection about the project. Foster their thinking with prompts like the following: What did you like the most? What do you think that should be improved in future occasions? What classmate surprised you positively the most? Why? What things did you learn about children's rights and rap along the way? And about yourself? In which ways could you apply the things you learned to your ordinary life? What was your major contribution to the project? In which ways do you think that you can improve your performance/behavior in the next project? Etc. Use the last minutes to share your own reflections and ask the students to voluntarily share theirs. Emphasize that they must show the uttermost respect to each other's contributions.

Extension activity:

Now that the track is ready, it should have the broadest diffusion in order to reach its ultimate goal: To make the public aware of the rights that all children have. Therefore, offer your student(s) the possibility of earning extra credit by contacting a local radio station and asking them to broadcast the class' song on November the 20th as part of their commemorations of the Universal Children's Day.

Assessment

Trying to draw a coherent line across its objectives, methodology and activities, the assessment of THE CHILDREN'S "MUSIFESTO" would hinge on three main characteristics, namely: qualitative, multifaceted and process-minded.

First of all, it will be a qualitative assessment because all assessments will focus on the gains made by each individual from the stage they are at the beginning of the unit to the stage they arrive at the last day.

Secondly, the assessment will be multifaceted as a coherent response to its multidisciplinary nature. Therefore, it will merge different school subjects and pay attention not only to cognitive aspects, but also to the participants' artistic, social and emotional growth. Likewise, not only the students would be assessed, but also the teachers themselves and the learning situations, as well, so that it pays attention to all the critical elements involved in the project.

Finally, it will be a process-centered assessment; since its final result would—the original rap song—will necessarily be a small and partial proof of all the learning made along the process. Therefore, the students, teachers and the whole project might receive a very positive overall assessment even if the project's final product is not as satisfactory as one could expect. That's because the final song is simply an excuse to make learning happen and organize and give a specific purpose to it.

Having said that, here are the specific strategies designed to assess each of the abovementioned elements:

Students' Assessment

The assessment of the students can be split up in three major stages according to the different goals that they have. Thus, we can further distinguish among initial, ongoing and final student assessment.

Initial assessment:

To carry out this assessment, the teaching team in charge of developing the project should have a meeting. In that meeting, they should share with each other what contents related to their respective subjects the students have already studied. They should also mention what students are particularly well or poor skilled in them, so that all fastidiously know about their students' previous knowledge and are able to take advantage of the more skilled students and provide scaffolding to the rest.

Ongoing assessment:

This assessment will be based on participant observation conducted by the teachers, who should keep a systematic record of it using the grid provided in Appendix 7 for that purpose. Teachers should also use the different student productions for that same purpose, be they anonymous or not (their anonymous feedback, their notebook responses, their musical improvisations, etc.).

The main purpose of this assessment will be formative; i.e. it will help to know where the students are at each moment in the process, in order to better adapt such learning process to them. Thus, it would be an assessment for improvement, and not so for accounting.

Final assessment:

This assessment will come as a natural consequence of the two previous ones. It will consist on a verification of how much the students advanced from their initial point, paying special attention to the obstacles they found along the way and how they managed to overcome them.

As a result of it, students won't receive a numeric score, but a narrative report describing both their progresses and difficulties, and making also some recommendations on how to keep learning and growing. Such reports would be written collaboratively by the teaching team, and they should negotiated afterwards with the individual students to check if both sides' perceptions match up or if there are any discrepancies that should be negotiated. This act of distributing the authority bestowed by any assessment is essential to make students feel that they are active and responsible agents for their learning.

Finally, the report will be sent to the students' parents for approval, in order to make sure that all elements of the educational triangle—students, teachers and parents—are aware of and know how to contribute to the student's full development.

Teachers' Assessment

Parallel to their students' assessment, teachers must also assess their own teaching practices, both individually and as a team. To that end, each of them should write a teaching diary reflecting about the ups and downs of their daily practice, and also

engage in professional debates with the other team members in order to find responses to the questions and difficulties that she or he may encounter along the way.

Teachers should also have a final meeting in which they write final report explaining in which ways the project has contributed to their professional development as teachers and how can they improve their practice in subsequent occasions.

Insofar as the teaching team carries out these suggestions in a thoughtful and responsible way, they would be demonstrating a high degree of professionalism, according to Schön's (1983) notion of the reflective practitioner.

Project Assessment

Finally, it is also important to assess the learning situations that took place in themselves, and determine to what extent the unit plan presented here works its way out in practice. Both the students' and the teachers' reflections during the whole project would give clues for it, but it's the teachers' ultimate responsibility to try to make sense out of such evidence and determine if they would be willing use the project once again in its original format with a different group of students, if they think that it can be replicated with some adjustments, or if the outcomes achieved in comparison to the expected results were so poor that carrying it out again wouldn't be worth the effort.

This assessment would most probably overlap with the two others, but especially with previous one, since the teachers' praxis is often closely interrelated to the learning environments that they create in their classrooms.

Connection to Hip-Hop in the Heartland

THE CHILDREN'S "MUSIFESTO" is an obvious consequence of my attendance to the Hip-Hop in the Heartland training institute, as I will show next.

On the one hand, the project's overall philosophy is undoubtedly inspired by all the learning I've done during that week. As I said in the introduction, it departs from the analysis of a series of comic cartoons, which are broadly considered as of the most genuine forms of urban visual arts. Further, it includes a number of activities deeply rooted in the hip-hop culture such as the musical and literary analysis of a rap song, the creation of musical tags, the development of shout out cyphers, the writing of spoken word Haikus or the practice of human beat boxing. Not surprisingly, the project ends with the composition of an original rap song. Therefore, hip-hop is present all through the unit plan both through its content *and* its format.

On the other hand, THE CHILDREN'S "MUSIFESTO" also includes more specific references to the Hip-Hop in the Heartland course by means of several footnotes that I intermingled in the activities section so as to give credit to some of the courses' faculty for specific ideas taken from their workshops and talks and in which those activities are inspired in some way.

And so I consider that the unit plan I present here provides a positive evidence that I have acquired all the course's objectives, but those in particular:

- To gain a better understanding of the scope of hip-hop culture and politics.
- To discover the best practices in hip-hop and spoken work pedagogy.
- To learn skills and practices that would help me better reach my students and, therefore, increase their academic achievement and participation.

But, apart from these particular objectives, what I think that the institute has more importantly taught me, and what I actually have tried to capture in THE CHILDREN'S "MUSIFESTO," is the necessity to raise my/our awareness about the structural inequalities inherent to our current society and the educational system nested in it, and about the necessity to act proactively from our fields of action—in my case, education—in order to break such marred dynamics for the sake of a more socially just and truly democratic world. As cultural anthropologist Margaret Mead supposedly said once: "Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has."

Appendixes

1. General planning

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<i>Your Rights</i>	<i>Poetry with a Purpose</i>	<i>Keeping the Beat</i>	<i>Songwriting Time!</i>	<i>On the Air</i>
Social Studies	English Language Arts	Music Education	English Language Arts	Music Education
5': Welcome	5': Popcorn	5': Past and future	5': Take a stand	5': Roadmap
5': Historical outlook	5': Group reading	10': Listening-comprehension	10': A matter of perspective	15': 21 st century composers
15': Present perspectives	15': Text-comprehension	15': The instrument we wear	10': Music and text make a perfect pair	15': Adding voice
30': Digging on the issue	10': Pushing forward	15': Tongue fitness	30': This is our "Musifesto"	10': Fitting the pieces together
	10': Literary review			10': Free-styling
	10': The simile	5': Shout outs		5': Yin-yang
5': To wrap up	5': Spoken-word Haikus			

2. About the past and the present of children's rights

In 1924, the League of Nations (LON) adopted the *Geneva Declaration*, a historic document that recognized and affirmed for the first time the existence of rights specific to children and the responsibility of adults towards children.

The United Nations (UN) was founded After World War II. It took over the Geneva Declaration in 1946. However, following the adoption of the Universal Declaration of Human Rights in 1948, the advancement of rights revealed the shortcomings of the Geneva Declaration, which therefore had to be expanded. They thus chose to draft a second Declaration of the Rights of the Child.

On November 20, 1959 the *Declaration of the Rights of the Child* was adopted unanimously by all 78 Member States of the United Nations General Assembly in Resolution 1386 (XIV). November 20 has been adopted as the Universal Children's Day. Afterwards, on September 2, 1990 it became international law through the *Convention on the Rights of the Child*. The Convention consists of 54 articles that address the basic human rights children everywhere are entitled to. Nations that ratify this convention are bound to it by international law.

3. The *Declaration* interpreted by Quino

In 1977, at the request of the UNICEF, Quino (an internationally recognized Argentine cartoonist) illustrated the International Edition of the *World Campaign of the Declaration of the Rights of the Child* with Mafalda and other characters from his most successful cartoon strip.



SUSANITA—And, of course, they forgot about the sign of the zodiac! Now it turns out that a nobody that was born in Leo would consider her or himself equal to the ones that who came into the world in Aries! Ha! Know that this thing about equality is not bad, but there are equalities and equalities!

MAFALDA—We are off to a good start!

1. Right to equality, no matter the race, religion or nationality of the person.



“Child Protection Home”

MAFALDA—And above all protection against certain old protection methods.

2. *Special right to develop physically, spiritually and socially in a healthy way.*



MIGUELITO—I’d like to be called Batman!! And also to be Swedish, so I could eat chocolate all day!!

3. *Right to a name and a nationality.*



MAFALDA—We come for the vaccine against despotism, please.

4. *Right to good food, housing and medical services for the child and the mother.*



SUSANITA—Disabled children move my mom so much! ... They arouse such a deep love inside her that her sensibility does not stand the pain of even remembering that they exist!

Poor mom!

MAFALDA—And, yes, there are lots and lots of people as good-natured as her.

5. *Right to an education and special care if physically or mentally handicapped.*



MANOLITO—I think... And to make ourselves be loved in that way, don't they pay anythi...

6. *Right to love and understanding from parents and society.*



FELIPE—Our right to an education is so undeniable...

FELIPE—... that there isn't even the slightest hope that a charitable soul would take it away from us!

7. *Right to go to school for free and to play.*



GUILLE—So, in case of a world famine, they would give absolutely all the strawberry and cream ice creams first to us?

8. Right to be the first to get help in case of a disaster.



MAFALDA—Anyways, we'll have enough time to suffer that when we grow up.

9. Right to be protected against neglect or exploitation in the workplace.



MAFALDA—And these rights... You must respect them, eh? So it won't happen the same as with the Ten Commandments!

10. Right to be taught solidarity, understanding, friendship and justice among all people.

4. "Así es la Negra," by Arianna Puello

after Celia Cruz's "La Negra tiene tumbao"*

Audio track (No. 16 from her album *Así lo siento*, 2003):



Original lyrics:

Mira a la Negra, ¿dónde va con ese cuate?
La reina del mambo, domina las calles.
Pobre de aquel que se le acerque y le ladre,
¡ay mi madre! Menudo desmadre.
Que quién es ella, preguntan por ahí.
Cuenta la leyenda de aquel que no pudo resistir su encanto.
Por la acera, al caminar,
chicha por delante, chicha por detrás,
marcando el paso al ritmo de la vida.
Sus ojos negros ni un detalle descuidan,
sabe que en la jungla no se puede despistar,
se puede hablar, pero nunca confiar.
Clara* como el agua le gustan las cosas,
con la mirada pa'lante*, siempre orgullosa.
A veces tranqui*, a veces peligrosa,
pica como una abeja, vuela como una mariposa.
Así es La Negra, ¡esa Negra!

La Negra tiene tumbao*, tumbao*.
Y no camina de lao*, de lao*.

La Negra tiene tumbao*, tumbao*.
Mírala por donde va, ¡esa Negra! (x2)

No soy morena, soy negra, ¡apréndetelo!
No te equivoques conmigo, ¡recuérdalo!
Oye, racista ignorante, ¡ásúmelo!
Vas a tener que aguantarme.
Si vuelvo a nacer quiero ser lo que ahora soy,
de la misma raza, mismo sexo y condición.
Saber resolver siempre la situación,
poner los pies en la tierra, saber pedir perdón,
aprovechar la ocasión,
pensar en la pasta sin exageración.
Pasar los días viajando con mi gente,
que la rutina se convierta en algo diferente,
y es que la salud está en la mente.
Por eso estoy bien, por eso soy fuerte.
Si quieres algo de mí, ven a hablarme.
Si quieres algo de mí, ven a verme.

La Negra tiene tumbao*, tumbao*.
Y no camina de lao*, de lao*.
La Negra tiene tumbao*, tumbao*.
Mírala por donde va, ¡esa Negra! (x2)

A mí me gustan las cosa bien hechas:
debo ser letal como una flecha
porque el enemigo siempre te acecha.
No van a robarme toda mi cosecha;
la Negra siembra pa'* luego recoger.
Si tu semilla no germina, prueba otra vez,
que tú a lo tuyo, y yo a lo mío,
de esa manera evitaremos lío.
Si quieres algo de mí, ven a hablarme.
Si quieres algo de mí, ven a verme.
A veces tranqui*, a veces peligrosa,
pica como una abeja, vuela como una mariposa.
Así es la negra, ¡esa Negra!

La Negra tiene tumbao*, tumbao*.
Y no camina de lao*, de lao*.
La negra tiene tumbao*, tumbao*.
Mírala por donde va, ¡esa Negra! (x2)

Ahí viene la Negra, venga, y échate ya pa'* un lao*.
¿No ves que esta Negra llega y domina el tumbao*? (x2)

Translated lyrics:

Look at the Negra¹⁰, where does she go with that guy?
The bee's knees, she dominates the streets.
Woe to the one, who approaches her and barks at her,
Oh my God! What a mess.
Who she is; people ass out there.
Legend has it that a man couldn't resist her charm.
Along the sideway, while walking,
Spare tire on the front, spare tire on the back,
Walking at the pace of life.
Her black eyes don't overlook one detail,
She knows that she can't get distracted in the jungle,
You can talk, but never trust.
Clear like water; she likes the things,
Looking forward, always proud of herself.
Sometimes calmed, sometimes dangerous,
She bits like a bee; she flies like a butterfly.
That's who the Negra is, that's the Negra!

The Negra has swag, swag.
And she doesn't walk sideways, sideways.
The Negra has swag, swag.
Look where she goes by, that's the Negra! (x2)

I'm not dark, I'm black; learn it!
Don't make mistakes with me; remember it!
Hey, ignorant racist, assume it!
You're gonna* have to put up with me.
If I am born again I want to be what I am now,
Same race, same sex and class.
To always know how to solve the situation,
To come back down on earth, to know how to ask for forgiveness,
To take the opportunity,
To think about money without exaggeration.
To spend the days traveling with my people,
So that routine becomes something different,
For that health is in the mind.
That's why I am fine; that's why I'm strong.
If you want something from me, come and talk to me.
If you want something from me, come and see me.

The Negra has swag, swag.
And she doesn't walk sideways, sideways.

¹⁰ The literal translation of Negra into English would be Black woman, although I decided to keep it in Spanish in the translation because in this particular case it's used as a nickname.

The Negra has swag, swag.
Look where she goes by, that's the Negra! (x2)

I like things well done:
I must be lethal like an arrow
Because the enemy is always lying in wait for you.
They're not gonna* steal all my crop;
The Negra sows to reap afterwards.
If your seed doesn't germinate, try again,
Because you do your thing and I do my thing,
So that way we'll avoid any trouble.
If you want something from me, come and talk to me.
If you want something from me, come and see me.
Sometimes calmed, sometimes dangerous,
She bits like a bee; she flies like a butterfly.
That's who the Negra is, that's the Negra!

The Negra has swag, swag.
And she doesn't walk sideways, sideways.
The Negra has swag, swag.
Look where she goes by, that's the Negra! (x2)

Here comes the Negra, c'mon*, and swerve once and for all.
Don't you see that this Negra comes and dominates the swag? (x2)

Biographical note:

Arianna Puello (Arianna Isabel Puello Pereyra) (born 16 January 1977) is a Spanish rapper of Dominican descent. She lived in Dominican Republic before moving to Salt (Girona, Catalonia, Spain) when she was 8 years old. She started out in the world of hip hop in 1993 when she recorded a song with a friend, and later joined a band with Bano known as N.O.Del KRIB (Nacidos Originalmente del Karibe). After they split up, she joined another band, Discípulos del Micro, but she had her first hit with a collaboration on El Meswy's first album, *Mujer chungu*. In 1998, she released her first solo album, *El tentempié*, and she has released four more albums since then. Her single "Juana Kalamidad" reached number six on the Spanish Singles Chart.

5. Literary analysis

"Así es la Negra," by Arianna Puello

after Celia Cruz's "La Negra tiene tumbao"*

Mira a la Negra, <u>¿dónde va con ese cuate?</u>	13Aa Rhetoric question
La reina del <u>mambo</u> , <u>domina</u> las calles.	12Aa Metaphor / hyperbole
Pobre de aquel que se le acerque y le <u>ladre</u> ,	12Aa Animalization
<u>¡ay mi madre!</u> <u>Menudo desmadre.</u>	10Aa Alliteration (sound m)
5 Que quién es ella, preguntan por ahí.	12 -
Cuenta la leyenda de aquel que no pudo resistir su encanto. 18 - ↴	
Por la acera, al caminar,	8ba
<u>chicha por delante</u> , <u>chicha por detrás</u> ,	12Ba Parallelism
marcando el paso al <u>ritmo de la vida</u> .	11Ca Metaphor
10 Sus ojos negros <u>ni un detalle</u> descuidan,	12Ca Hyperbole
sabe que en la <u>jungla</u> no se puede despistar,	14Ba Metaphor
se puede hablar, pero nunca confiar.	12Ba
<u>Clara*</u> como el agua le gustan las cosas,	12Da Simile
con la mirada pa'lante*, <u>siempre orgullosa</u> .	13Da Hyperbole
15 <u>A veces tranqui*</u> , <u>a veces peligrosa</u> ,	12Da Parallelism
<u>pica como una abeja</u> , <u>vuela como una mariposa</u> .	16Da ↴ Simile / simile
Así es La Negra, <u>¡esa Negra!</u>	9Ea
La Negra tiene <u>tumbao*</u> , <u>tumbao*</u> .	10Fc Parallelism
Y no camina <u>de lao*</u> , <u>de lao*</u> .	10Fc Parallelism
20 La Negra tiene <u>tumbao*</u> , <u>tumbao*</u> .	10Fc
Mírala por donde va, <u>¡esa Negra!</u> (x2)	10 - Epitrophe (l. 17)
<u>No soy morena</u> , <u>soy negra</u> , <u>¡apréndetelo!</u>	12 - Parallelism
<u>No te equivoques conmigo</u> , <u>¡recuérdalo!</u>	11 - Anaphora (ll. 22-23)
Oye, racista ignorante, <u>¡asúmelo!</u>	11 - Parallelism (ll. 21-23)
25 Vas a tener que aguantarme.	8a
Si vuelvo a nacer quiero ser lo que ahora soy,	13 -
de la <u>misma</u> raza, <u>mismo</u> sexo y condición.	14Ga Parallelism
Saber resolver siempre la situación,	12Ga
poner los pies en la tierra, saber pedir perdón,	15Ga ↴
30 aprovechar la ocasión,	8ga
pensar en la pasta sin exageración.	13Ga
Pasar los días viajando con mi gente,	13Ha
que la rutina se convierta en algo diferente,	15Ha
y es que la salud está en la mente.	10Ha
35 <u>Por eso</u> estoy bien, <u>por eso</u> soy fuerte.	11Ha Parallelism
<u>Si quieres algo de mí</u> , <u>ven a hablarme</u> .	11Aa Anaphora (ll. 36-37)
<u>Si quieres algo de mí</u> , <u>ven a verme</u> .	11He Parallelism (ll. 36-37)

	La Negra tiene tumbao*, tumbao*.	10Fc
	Y no camina de lao*, de lao*.	10Fc
40	La Negra tiene tumbao*, tumbao*.	10Fc
	Mírala por donde va, ¡esa Negra! (x2)	10Ea
	A mí me gustan las cosa bien hechas:	11Ea
	debo ser <u>letal como una flecha</u>	10Ea Simile
	porque el enemigo <u>siempre</u> te acecha.	11Ea Hyperbole
45	<u>No van a robarme toda mi cosecha:</u>	12Ea
	<u>la Negra siembra pa'*</u> luego recoger.	12Ha
	<u>Si tu semilla no germina, prueba otra vez,</u>	14Ha Allegory (ll. 45-47)
	que <u>tú a lo tuyo, y yo a lo mío,</u>	9Ic Parallelism
	de esa manera evitaremos lío.	11Ic
50	<u>Si quieres algo de mí, ven a hablarme.</u>	11Aa
	<u>Si quieres algo de mí, ven a verme.</u>	11He Repetition (ll. 36-37)
	<u>A veces tranqui*, a veces peligrosa,</u>	12Da
	<u>pica como una abeja, vuela como una mariposa.</u>	16Da ↓
	<u>Así es la negra, ¡esa Negra!</u>	9Ea Repetition (ll. 15-17)
55	La Negra tiene tumbao*, tumbao*.	10Fc
	Y no camina de lao*, de lao*.	10Fc
	La negra tiene tumbao*, tumbao*.	10Fc
	Mírala por donde va, ¡esa Negra! (x2)	10Ea
	Ahí viene la Negra, venga, y échate ya pa'* un lao*.	16Fc
60	<u>¿No ves que esta Negra llega y domina el tumbao*? (x2)</u>	14Fc Rhetoric question

Imagery: The vocabulary and images used refer as to a wild setting.

Meter: There are no consistent patterns among stanzas.

End rhyme: Predominantly assonant, but there are no consistent patterns among stanzas.

Theme: Subjective portrait of the Negra.

Mood: The poem arouses feelings of respect and admiration towards the Negra.

Tone: The writer chose to write about the Negra in an almost panegyric way.

Speaker(s)/persona(e): An observer (stanza 1, refrain and final couplet), the Negra herself (stanza 2) and a mix of both (stanza 3).

6. Rap's rhythmic pattern

Rap's Rhythmic Pattern

Simple Version
Advanced Version

♩ = 100

Legend:

Low F note represents the bass drum of the drum set.

- *Corporal percussion execution:* Pat on the chest with your dominant hand.
- *Human beat boxing execution:* Say a deep “bh.”

High G note represents the hi-hat of the drum set.

- *Corporal percussion execution:* Snap with your non-dominant hand.
- *Human beat boxing execution:* Say “ts” sharply.

Average couplet/stanza length: 16 bars.

Average chorus/refrain length: 8 bars (or 4 repeated twice).

Most common musical form: The “rondo,” in which a principal theme (the chorus) alternates with one or more contrasting themes (the couplets). E.g.: ABACADA...

7. Student assessment rubric

Session: _____ Teacher: _____

No.	Student's name	General Attitude	Artistic Skills	Cognitive Skills	Social Skills	Focused/ On task
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						

14						
15						
16						
17						
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20						
21						
22						
23						
24						
25						
26						
27						
28						
29						
30						

Relevant incidents: _____

Other notes: _____

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THE CHILDREN'S "MUSIFESTO"

TEACHING HIP-HOP UNIT PLAN