

**Bridging the Gap:**  
**Hip-Hop and the Second Generation English Romantic Poets**  
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**Overview**

This curriculum unit, intended for a senior English class, will focus on the poetry of the Second Generation English Romantic poets (Byron, Shelley, and Keats) and the Hip-Hop Rap poets of the contemporary era. In this unit, my students will complete an Inquiry-based project by investigating the historical and social background of the authors and ultimately by comparing poetic content. I want the students to connect the poems of rap artists to the aforementioned Romantic poets of the 19<sup>th</sup> century using the following prompt: Find the connection between the rebel, nonconformist spirit of the British Secondary Romantic poets and the Contemporary Hip-Hop Poets. The students will make the necessary academic connections and be able to clearly understand the influences that motivated their assigned authors. They will work on an individual basis in their web searches to find relevant resources and information, in order to complete their analysis for their final assessment report-out.

**Rationale**

Just as I wanted the students to cross the divide to the world of the romantics, I too had to do my own inquiry excursion into the complexities of the rap genre. I began by researching and understanding the complexities of dominant and non-dominant cultural capital and began to realize the balancing act that many of my students went through on a daily basis in order to maintain status positions within their own community and the outer society. I too would have to learn how to negotiate strategically between two worlds in order to understand the *now* and *then* of Romanticism. I was on my way to a Teacher Inquiry approach while the students were going in the other direction with their research. I was almost as lost in their genre and their world as they were in mine; in fact, they were better at code-switching—the use of more than one language in everyday conversations—than I was. This inquiry approach did, however, foster a sense of connectedness between the students and me. I often asked for assistance in vocabulary

definitions and it opened up a personal dialogue that in other situations may have been taboo. At times we laughed at my ignorance and at other times we argued over phraseology and censorship. In an exercise like this one the line of tolerance can always be drawn by the teacher depending on situations and group sensitivity.

Through my inquiry, I learned what it was like not to understand another generation and their cultural constructs. At times it was difficult for us to think in alternate modalities and the students became irate when they constantly had to define terms for clarification. Class meetings were often held in the computer lab at which time the students would be able to research and broaden their knowledge base on their chosen authors, poems, and themes. During these labs there was often a sharing of information that inspired the participants. I constantly had to remind the students that we were doing an inquiry and that we did not know what we were going to find. They needed to be patient and not have predetermined expectations. Their findings could possibly change the direction of their research and ultimately the direction of their inquiry. The students were to uncover the themes of romanticism and pull them through time into the hip-hop poetry of the present moment. In the inquiry project the teacher is not the know-it-all. I was not the expert on hip-hop and I depended on the students' willingness to be open and fill in the rap gaps. I became dependent on their knowledge. They were more than willing to share their expertise as rap experts and enjoyed seeing me struggle as the neophyte in their world of poetry. The students began to infuse their popular culture with thematic connections from the past. They learned that there are universal issues and concerns and that the themes of love, love lost, death and man's search for meaning and happiness know no time barriers. Hopefully, all students who complete this unit will be able to compare and contrast the problems of today's youth and contemporary culture with those of the 19<sup>th</sup> century English aristocrats.

I wanted the students to be comfortable with the perceived chaos of this approach. Each student was expected to harness his or her individual energy and ideas into a project that was personally meaningful and relevant. They had the freedom to express their emotions and subjectivity while working in the confines of a district-mandated curriculum. It was my desire let them discover their own answers to their own questions, to be fired up by their own ideas, and to enjoy their youthful and often rebellious new freedom as long as it bore fruit academically and led to advanced critical thinking. This project helped me with another of my inquiries, "How do I tap into the "fire" of youth while staying true to the mandates of academic standards?"

## Romanticism

Romantic vision as a philosophy is electrically charged by the idea of personal and political freedom, and was influenced and kept afloat by the sublime power of the individual's rights for self-expression and fulfillment. The second generation of romantics were young rebels fighting against the establishment (Shelly, Keats, Byron).

It was a time of revolutionary excess. Everyone did that which was good in his own eyes. The object was to reduce all things to an absolute level; a singularly affected and outrageous simplicity prevailed in dress, manners, in style and sentiment. Striking effects were produced where it was least expected, something new and original, no matter whether good, bad, or indifferent, whether mean or lofty, extravagant, or childish, was all that was aimed at.... The licentiousness grew extreme...The world was to be turned topsy turvey. It was a time of a revolutionary mingling of sobriety and delirium. (Hazlitt,161-2)

There was an emphasis on self-absorption that often included hedonistic overtones. However, all sobriety was not permanently lost. The cultivation of self-centered fulfillment through heightened sensations was usually interrupted by a tragic event or disappointment and offered the Romanticist a chance to move from a high degree of self-absorption to a greater degree of love and compassion. As in all movements one had to endure the growing pains. The Romanticist emphasis on imagination helped a trapped being envision a chance to escape. What we can see requires an active and vivid imagination. (Bidney 3) The imagination for the Romantics was a way to cleanse oneself from the past and move by the process of pain and maturation to the incorporation of sense with sensibility. I believe that all idealists who get trapped in the expression of their desires go through this sobering process. It is a matter of time and sequence.

It is the ideal to move to a higher plane of spirituality, not by denying the senses but by tempering them with spiritual sensibility. The immature Romanticist represented rebellion, imagination, idealism, and excess. In fact, one should strive neither to err on the side of stoicism nor to be too self indulgent; but instead to express one self fully with a certain amount of self control (if that is humanly possible).

It is important to note here that an in-depth study of Romanticism would reveal an honest endeavor and desire to free the soul from oppression and domination. Yet the idealized vision of the Romantics for human freedom is not an accurate portrayal of the times. In the imaginings of the British romantic poets and their quest for ideal beauty and truth one finds undertones of violence, misogyny, and lust. With a closer look we can get a better view of the true events without dismissing the real hope for human betterment that is repeatedly present in Romantic idealism. It was a period of chaos and growth, confusion and incitement, coupled with a desire to transcend while caught in the midst of a new found sense of personal freedom which often descended to less admirable activities. One must view the Second Generation of Romantic poets as visionaries capable of transcendence, giving forth valuable lessons in the hope of presenting the possibility of a transformed world, where beauty, compassion, and love can be realized. (Walkien 124)

This clearer understanding of the Romantic period, their lives and history is necessary to truly make the connection and appreciate the “then and now” of the human condition and the desire to break away from the status quo of all oppressive and binding environments.

## Hip-Hop

Hip-Hop is both a cultural movement and a genre of music. While it is often used as a term to mean rap, hip-hop is actually a blanket term that covers a culture (rapping, DJ-ing, break dance, graffiti, etc). Hip-hop artists are leaders of a social movement who pull and shape identity in their community and foment action for social change. They often adopt a critical – even hostile-stance toward white controlled state, government, and media, to draw attention to racial injustice and social neglect (Trapp 1483). Hip-hop culture is viewed as a threat to institutions and structures of domination (Forell 31). Rap has become an outlet for expressing resistance to family, school, community, and societal norms, and a way to vent sexual and emotional frustration, confusion and desires (Wurstein 271). Hip-Hop culture expresses itself in many different ways. The chief cultural creation is the production of rap or hip-hop music but the culture is also defined through their language, attitude, style and fashion, (Crossley 503). Rap music is one response to the social and economic ailments of the collective African American community, which include joblessness, disempowerment, and poverty (Smitherman 259-274). Young members of the hip-hop generation find themselves essentially in an antagonistic relationship with the institutions that attempt to structure and control their lives (Rose 279).

Many young African Americans feel trapped and compartmentalized and their desire for freedom and self expression have led them to see their neighborhoods in a negative way as restrictive areas rather than protective areas (Crossly 505). These neighborhoods are rife with suspicion, crime and danger. There is little faith in police, local and national politicians, liberal democracy, Black leaders, and religious organizations (Kitwana 18-25). The result is that many rap lyrics focus and hide behind mask of materialism and nihilism in order to protect themselves from socioeconomic difficulties, substandard housing, nominal health care, inadequate municipal services, police harassment, and racial discrimination (Rose 288).

It is safe to say that rap is a response to poverty, disenfranchisement, and despair. Rap can open up space for students to make valuable contributions in the classroom enabling them to explore their own identities and challenge encroaching systems of power and enables them to think critically about everyday issues that impact their families, communities, peers, and themselves (Forell 33).

The four elements of hip-hop are: rapping, art/tagging, graffiti, and break dancing. The element to be considered in this unit is rapping. The heroes of rap are often lost in their own emotional desires while searching for a way out of their own urban environment of confinement. They are seeking pleasure and happiness in all the wrong

places and be come trapped in their own bravado. The mask they wear is often one of materialism and sexual bravado. It is important to categorize the different types of rap music, since this will prevent inaccurate generalizations by lumping all rappers as violent, misogynistic gangsters. (Jamison 48) The first type of rap is “teacher rap” or “nation conscious rap”, which stresses social consciousness, social commitment and struggle. A second form is “gangster rap” which places lyrical emphasis on gang activity, guns and violence. The third kind is “player/lover rap” where braggadocio lyrics about one’s abilities and romantic lyrics predominate. Fourthly, there is “porno rap”, which contains graphic lyrics that pertain to sexual behavior. The last major form is “religious rap” that focuses on African Spirituality, Christianity and Islamic themes (Jamison 48). Due to the fact that the various forms of rap often overlap the major genres can be condensed into three major categories:

1. Recreational rap
2. Conscious rap
3. Sex violence rap

Conscious rap lyrics deal with content concerning Black “racial cultural” consciousness and/ political consciousness. This category includes “teacher/nation conscious” and “religious.” While boasting and some romantic/sexual themes may be a part of this category, the emphasis is on the collective rather than the individual. The sex-violence category encompasses “porno rap” and “gangster rap”. (Jamison 48). While these categories serve as a backdrop for any discussion in rap music, it is important to realize that all rap is about generations struggling to center itself amidst forces of oppression. The revolution begins with one’s self (Chang 2). It doesn’t matter which rap genre one prefers or abhors, all are social commentaries on the conditions of “the ‘hood”.

## **Objectives**

The Planning and Scheduling Timeline for English 4-Grade 12, Unit 4 reads: *How have writers used literature as a tool of rebellion?* This was the school districts introduction to the British Romantic Poets. I looked through the reading selections and imagined my students and I plodding through a vocabulary from the 19<sup>th</sup> century’s finest poets. I was a little less than excited at the prospects of success and wondered in what apologetic tone would I use in preparing my students for a unit that was going to cover some of the best in the English language. How was I going to make my class buy into two weeks of perceived tedium? The burden was on me to engage or better yet to entertain and compete with their I-pod world and contemporary fixed focus.

I began my personal inquiry by reading the *Planning & Scheduling Timeline: Grade 12 English 4* (School District of Philadelphia) which included the following student and teacher proficiencies for the British Romantic Poets:

**Big Idea(s)**

Satire combined humor and reason to ridicule the flaws of society, and to persuade the reader to engage in social action.

The poetry of the Romantics advocated change by embracing the imagination and rejecting reason.

The Romantics characterized the poet as a visionary with knowledge of human nature and the soul.

**Based on these ideas and others I have presented above, the goal of my teaching is that students will learn** to recognize how literature has been used and continues to be used to raise the social consciousness of nations. They will learn to identify the characteristic features of a literary movement. Students will identify and synthesize essential ideas in informational texts. They will analyze the effective use of literary elements, poetic features, and literary devices in text. Students will analyze author's purpose and learn to understand how poetry has been used as a tool of rebellion. In addition, students will write a poem of social awareness and a poetic analysis essay.

Teacher Introduction

The Romantic movement was a reaction to the Age of Reason, but the literature of both eras was a call to action. Examining 18th-century satire and early 19<sup>th</sup> century Romantic poetry allows us to explore the following: What is the role of literature in social reform? How does poetry both herald and lament the modern age? How can both imagination and reason be embraced simultaneously by poets?

**By the end of this unit, students will be able** to recognize the characteristic features of Romanticism, understand how literature has been used as a tool of rebellion, and write a poem of social awareness. They will be able to use a range of technological and information resources to gather and synthesize information. Students will be able to research a poet's life, read samples of the poet's work, and write analyses of selected poems. Students will also be able to maintain a writing portfolio and a Reading Log.

With the above standards in mind I began to brainstorm a lesson plan that would both adhere to the above and at the same time, engage the students in meaningful student centered activities.

## **Strategies**

This unit consists of 8 classes and is created for a senior class in British Literature. The aim of this unit is to assist the student in creating their own learning unit using Inquiry based learning. The Inquiry learning process is the act of developing challenging situations in which students take the role of research engineers. Students will take the initiative to answer a proposed prompt by asking their own questions and by collecting web information. The student learns to gather pertinent information by asking a series of questions. This learning process is open ended and the aim is not to achieve a single right answer but to focus on the questioning process. Simply stated, inquiry is the process of investigating or examining something by asking a series of questions. The student has a chance to practice in posing researchable questions he or she cares about.

To summarize: the three goals of this unit are for students to

- have practice in posing researchable questions
- become adept in gathering information from different resources
- have students convey what they have learned in oral and written formats

## **Classroom Activities**

### Session 1

In the first meeting the class and I will discuss Inquiry Based Learning and its shift away from Teacher-centered to student-initiated learning. Upon completion of this discussion the students proceed to the computer lab and are given the base prompt to define the terms. Both the prompt and the definitions are recorded in their Inquiry Journal. Upon completion of this process the students group together, share and compare information to ensure that everyone is on the same page and understand the depth of research that is necessary to successfully complete this project. These first sessions are important since they initiate them into the Inquiry Process and help them work their way through the web. It also encourages them to link through topics which will expand their knowledge base for future sessions. All information is to be recorded in their Inquiry Journal which are checked and graded on a weekly basis to ensure that class time in the lab is used wisely. Upon completion of each session the student is asked to highlight certain phrases or ideas that appeal to their interests. This is another important part of this process since it will help the student see patterns of personal interests and will narrow the scope of their inquiry.

### Session 2

The students will be asked to do a brief web search on the following prompt: Who are the Secondary Romantic poets? Once they have identified the authors and have recorded 10

facts for each author in their Inquiry Journals, the students will be ready to review all their information and choose a Romantic poet of their liking to research. The hope is that they will show signs of ownership. When I tested this exercise in class, I had 24 students and three authors to choose from. I let the students choose on a first come first serve basis. When each author has eight students, the author's name is written on the board and that particular author as a choice is closed. It was amazing how quickly the students made their decision and how quickly they complied with the procedures. They become involved in the project at this point and are ready to move on with their inquiry.

The following information will help the students in the beginning stages of the inquiry process and is available on the Youth Learning web site:

<http://www.youthlearn.org/learning/activities/howto.asp>

1. Pose Real Questions	2. Find Resources	3. Interpret Information	4. Report Findings
<b>What do I want to know about this topic?</b>	What kinds of resources might help?	How is this relevant to my question?	What is my main point?
<b>What do I know about my question?</b>	Where do I find them?	What parts support my answer?	Who is my audience?
<b>How do I know it?</b>	How do I know the info is valid?	How does it relate to what else I know?	What else is important?
<b>What do I need to know?</b>	Who is responsible for the info?	What parts do not support my answer?	How does it connect?
<b>What could an answer be?</b>	What other info is there?	Does it raise new questions?	How do I use media to express my message?

### Session 3

At this point the students are to go to the web and choose a poem by the Romantic poet that they have selected. Because they know that once the title of a poem is written on the board it is no longer available to others, students move quickly to select their poem. The



homework assignment is for the students to define all the words in the poem and to use the web to come up with an initial analysis of the poem. Both assignments are posted in their Inquiry Journal. It is an open ended process. No interpretations are invalid as long as they can prove their assumptions by using lines of the poem as backup. It is at this point that the teacher can make suggestions to help the student clarify or rethink his or her analysis.

#### Session 4

The inquiry process becomes easier with student familiarity and this particular session will get them engaged. At this point the students will choose a Rap artist of their choice. There is only one stipulation. Their choices must offer points of comparison and contrast with their Romantic author. It is the students' responsibility to take all of the information and use it to relate to their contemporary artist's life and poetry. It is important to emphasize that their presentation and analysis should be academically rigorous.

#### Session 5 & 6

These sessions are devoted to an oral presentation on "What I have found out and what it means to me." They also include a reading of the Romantic poem and the hip-hop poem and a clear analysis of the student's rationale for making connections between the two. The presentation time allotted varies according to the size of the class. The choice of rap poetry can be interesting and at times uncomfortable, due to the graphic language and content. It is wise to deal with this issue beforehand in a group discussion. The instructor is advised not to go beyond his or her comfort zone, and to abide by the norms of the school in which he or she teaches.

#### Session 7 & 8

In these final sessions the students create a "poetry slam" in which they write their own poetry or present a poem that they have researched on the internet. Whatever poem they choose must represent what they have learned from their sessions and their inquiry experience. The poem must be memorized and cannot be less than 15 lines. Prior to the oration they are to identify their Romantic author, theme and poem, and the Rap artist, theme and poem. Refreshments are served and a relaxing time is had by all.

### **Annotated Bibliography/Resources**

#### For Teachers

Adams, Terri & Fuller, Douglas. "The Words Have Changed but the Ideology Remains the Same: Misogynistic Lyrics in Rap Music." *Journal of Black Studies*, 36.6 (July 2006) 938-957. This article examines the use of misogynistic ideology in

gangsta rap and traces the connection between its prevalence in rap and the larger cultural picture of how African American women have been characterized historically.

Crossley, Scott. "Metaphorical Conceptions in Hip-Hop Music." *African American Review* 39.4 (2005) : 271. In essence, this article states that rap music is one modern response to the social and economic ailments of the collective African American community, which includes joblessness, disempowerment and poverty.

Bidney, Martin. "Creating A Feminist-Communitarian Romanticism in 'Beloved': Toni Morrison's New Uses For Blake, Keats, and Wordsworth." *Paper on Language & Literature*, 36.3 (Summer 2000): 271. Discusses the goals of Toni Morrison, author of the book, Beloved, to transform and re-create British romanticism. How her renewal of romanticism with the concepts of communitarianism and feminism transformed various British poets.

Forell, K. Leigh. "Ideas in Practice: Bringin' Hip-Hop to the Basics." *Journal of Developmental Education* 30.2 (Winter 2006). This article describes how integrating hip-hop into the developmental/ basic writing curriculum might bridge the gap between literacy practices within and outside of the classroom and why this is important in terms of student persistence and success.

Hagstrum, Jean. *The Romantic Body: Love and Sexuality in Keats, Wordsworth, and Blake*. 1985. Knoxville: The University of Tennessee Press. In this book the author discuss the the chief Romantic values: Life, love, liberty, hope, and joy. She focuses mainly on the greatest of these: love.

Halpin, David. "Why a *Romantic* conception of education matters." *Oxford Review of Education*, 32.3 (Summer 2006): 325-45. This article applies the Romantic's valuing of love and the life of the imagination, with its belief in human potential in addressing differently and fruitfully certain issues to do with pedagogy in schools, making in particular better sense of what it means to be an effective teacher and a productive learner in such contexts.

*The Complete Works of William Hazlitt*, ed. P.P. Howe, 21 vols (London: Dent and Sons, 1930-34, 5:161-2. Discuss British Romanticism as a time of revolutionary excess and licentiousness.

Jakes, David. "Using the Internet to Promote Inquiry-based Learning: A paper about a structured approach for effective student Web research."  
<http://.biopoint.com/inquiry/ibr.html> This paper is a great foundation piece for those who are not familiar with the Inquiry approach to education.

- Jamison, DeReef F. "The Relationship between African Self-Consciousness, Cultural Misorientation, Hyper Masculinity, and Rap Music Preference." *Journal of African American Studies*, 9.4 (Spring 2006): 44-65. This study investigates whether the type of rap music listened to by African American males is dependent upon their worldview.
- Kitwana, Bakari. *The Hip Hop Generation: Young Blacks and the Crisis in the African-American Culture*. New York: Basic Civitas, 2002. Discusses the general concept that material objects are the signs of success of the hip-hop generation and has affected the hip-hop generation's approach to love, sex, and relationships by perceiving them as being materialistic and objective.
- Kubrin, Charis. "Gangstas, Thugs, and Hustlas: Identity and the Code of the Street in Rap Music." *Social Problems*, 52.3 (2005): 360-378. This article considers how structural conditions in inner-city communities have given rise to cultural adaptations embodied in a street code.
- Low, Bronwen E. "Hip-Hop, Language, and Difference: The N-Word as a Pedagogical Limit-Case." *Journal of Language, Identity, and Education*, 6.2 (2007): 147-160. This article explores the implications for Hip-Hop pedagogies of the controversial N-word, central to rap music and yet one that most non-Black and many Black teachers will not utter.
- Newman, Michael. "Rap as literacy: A genre analysis of Hip-Hop ciphers." *Text* 25.3 (2005):399-346. This study supports the Multiliteracies view that all forms of communication can be considered literacy, by exploring an oral vernacular genre, the rap cipher.
- Paul, Dierdre G. "Rap and Orality: Critical media literacy, pedagogy, and cultural synchronization." *Journal of Adolescent & Adult Literacy* 44.3 (November 2000): This article adheres to the belief that many teachers in urban-center secondary school face cultural barriers when they try to encourage critical thinking. Rap can help break through these barriers.
- Rose, Tricia. "Fear of a Black Planet; Rap Music and Black Cultural Politics in the 1990's." *The Journal of Negro Education* 60.3 (Summer 1991): 276-90. Ms. Rose deals with the view that mainstream society sees hip-hop as impoverished, and see this culture as being affiliated with unemployment, violent crime drug abuse, materialism and the objectification of men and women.
- Smith-Shomade, Beretts E. "Rock-a-Bye, Baby!": Black women Disrupting Gangs and Constructing Hip-Hop Gangsta Films." *Cinema Journal* 42.2 (Winter 2003). This essay examines the cultural specificity of the gangster genre. In hip-hop gangsta films, the inclusion of black women as central to the gangster business not only

transforms the gangster genre but, more important, adheres to black cultural norms.

Smitherman, Geneva. "The Power of the Rap: The Black Idiom and the New Black Poetry." *Twentieth Century Literature* 19 (October 1973): 257-74. This article discusses how young members of the hip-hop generation find themselves in an antagonistic relationship with the institutions that attempt to structure and control their lives.

Stovall, David. "We Can Relate Hip-Hop Culture, Critical Pedagogy, and the Secondary Classroom". *Urban Education*, 41.6 (November 2006): 585-602. This article seeks to locate hip-hop in the realm of popular culture in education. The use of rap music provides context for the humanities and social sciences in secondary curriculum. It seeks to advocate creative techniques seeking to provide relevance for high school youth.

Weinstein, Susan. "A love for the thing: The pleasures of rap as a literate practice". *Journal of Adolescent and Adult Literacy*, 50.4 (December 2006/ January 2007). In this article four young writers and rappers are profiled to explore how pleasure in composing, culture, and out-of-school literacy can affect in-school engagement and achievement.

Wang, Orrin. "Romantic Sobriety". *Modern Language Quarterly* 60:4, (December 1999). University of Washington. Discusses the distinction between sobriety and delirium and the commonplace association of British romantic literature with these phenomena.

Watkins, Daniel P. *Sexual Power in British Romantic Poetry*. 1952. Florida: University Press of Florida. This book discusses the power of gender in the literature of the British Romantic period.

For Students

Armstrong, Edward G. "Eminem's Construction of Authenticity." *Popular Music and Society*, 27.3 (2004):347-353. This study is an initial attempt to explore the distinctive elements of Eminem's gangsta rap by studying the dimensions of Eminem's annunciations of authenticity through his words.

Jakes, David. "Using the Internet to Promote Inquiry-based Learning: A paper about a structured approach for effective student Web research."  
<http://.biopoint.com/inquiry/ibr.html> This is a great primer for introducing the student to the Inquiry Approach to individualized research projects.

Lloyd, Eby. "Why Eminem is a Problem." *World & I*, 18.3 (March 2003). Lloyd at the influences of rappers on the current culture through the eyes of Allan Blooms book, The closing of the American Mind.

Low, Bronwen E. "Hip-Hop, Language, and Difference: The N-Word as a Pedagogical Limit-Case." *Journal of Language, Identity, and Education*, 6.2 (2007): 147-160. This article explores the implications for Hip-Hop pedagogies of the controversial N-word, central to rap music and yet one that most non-Black and many Black teachers will not utter.

Trapp, Erin. "The Push and Pull of Hip-Hop." *American Behavioral Scientist*, 48.11 (July 2005): 1482-1495. This article explores how hip-hop music-with its grim portrayals of urban reality and youth manifestos-can be both the mirror and engine of a social movement, based on two divergent theories, new social movement theory and political opportunity theory. Keywords: rap; hip-hop; social movements; Du Bois.

## **Appendix A- Standards**

Pennsylvania's Department of Education Academic Standards

Standard #1.1. D Learning to Read Independently - Purposes for Reading. Word Recognition Skills. Comprehension and Interpretation. Fluency. Identify, describe, evaluate, and synthesize the main ideas in a text.

Standard #1.1.G Learning to read independently – Demonstrate after reading, an understanding and interpretation of fiction and nonfiction texts.

Standard #1.1. H Learning to read independently – Demonstrate fluency and comprehension in reading.

Standard #1.2 Reading Critically in All Content Areas. Detail. Inferences. Fact from Opinion. Comparison. Analysis and Evaluation.

Standard #1.3.A Reading, analyzing and interpreting literature – Read and understand works of literature.

Standard #1.3 B Reading, Analyzing and Interpreting Literature. Literature Elements. Literary Devices. Poetry. Drama. Analyze the relationships, uses and effectiveness of literary elements used by one or more authors in similar genres, including characterizations, setting, plot theme, point of view, tone, and style.

Standard #1.3.C Reading, analyzing and interpreting literature – Analyze the effectiveness, in terms of literary quality, the author’s use of literary devices.

Standard #1.4. B Write complex informational pieces (research paper, analyses, evaluation, essays).

Standard #1.5 Quality of Writing (Focus. Organization. Content. Style. Conventions)

Standard #1.6 Speaking and Listening. Listening Skills. Speaking Skills. Discussion. Presentation.

Standard #1.6 A Listening to others.

Standard #1.6.D Contribute to discussions

Standard #1.6.E Participate in large and small group discussions and presentations.

Standard #1.7 Characteristics and Function of the English Language. The study of word Origins, variation, and applications.

Standard #1.8.A Selection and refining of a topic for research.

Standard #1.8.B Locate information using appropriate sources and strategies.

Standard #1.8.C Organize, summarize and present the main ideas from research

## **Appendix B: Assessment Anchors**

R11.A.2 Understand nonfiction appropriate to grade level.

R11.A.2.2 Identify and apply word recognition skills

R11.A.2.2.1 Identify and apply how the meaning of a word is changed when an affix is added; identify the meaning of a word form the text with an affix.

R11.A.2.4 Identify and explain main ideas and relevant details

R11.A.2.4.1 Identify and/or explain stated or implied main ideas and relevant supporting details from text.

R11.A.2.3 Make inferences, draw conclusion, and make generalizations based on text.

R11.A.2.3.1 Make inferences and/or draw conclusions based on information from text.

R11.A.2.3.2 Cite evidence from text to support generalization.

R11.A.2.5 Summarize a non-fictional text as a whole.

R11.A.2.5.1 Summarize the major points, processes, and/or events of a non-fictional text as a whole

R11.A.2.6 Identify, describe and analyze genre of text. R11.A.2.6.1 Identify and/or describe intended purpose of text.

R11.B.1.1 Interpret, compare, describe, analyze, and/or evaluate the relationship between characters and other components of text.

R11.B.1.1 Interpret, compare, describe, analyze, and evaluate components of fiction and literary nonfiction. Interpret, compare, describe, analyze, and/or evaluate the relationships among the following within fiction and literary nonfiction. Character may also be called narrator, speaker, and subject of a biography.

