Rhymes to Re-Education

A Hip Hop Curriculum
Resource Guide for Educators with Social Justice Activities

Lesson Appendices
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Designed and illustrated by Riad
CREDITS

PROJECT COORDINATOR AND LEAD WRITER
Ramon "Rugged" San Vicente

CONSULTANTS
Itah Sadu
Karen Murray

STEERING COMMITTEE
Amanda Parris
Karen Murray
Nigel Barriffe
Ramon "Rugged" San Vicente

CONTRIBUTING WRITERS
Alison Gaymes San Vicente
Amanda Parris
Brandon Zoras
Braxton "HiPPYxHop" Wignall
Chelsea Takalo
Dalton Higgins
Danielle "Eelly" Koehler
Duane "D.O." Gibson
Jelani "J Wyze" Nias
Joseph "Joe G" Galiwango
Joseph "J Rebel" Hersco
Roderick "RAHD" Brereton
Tesfai Mengesha
Wendy Motion Brathwaite

YOUTH WRITING TEAM
Youth Coordinator: Luis "SPIN" Mejicano
Aaleem Mohammed
Cenzi Stilos
Gazariha Morrison
Kenny "Nii Soja" Adjetey
Shukri Dualeh
Trae Maxam

DOCUMENTATION AND VIDEO PRODUCTION TEAM
Director: aka SUBLIMINAL (Sean Mauricette)
Clairmont II Humphrey
Janeel Marshall
Trae Maxam

CRYPTOGRAPHY CONTRIBUTORS
Abshir Hassan
Akir Brathwaite
Cade John
Catherine Draper
CaveMan
Clairmont II Humphrey

Gazariha Morrison
Itah Sadu
Janeel Marshall
Kenny "Nii Soja" Adjetey
Lashawn Murray
Luis "SPIN" Mejicano
Moziah San Vicente
Nigel Barriffe
Nigel Hunter
Nyelah San Vicente
Paul Green
Robin Phillips
Salima Kassam
Sameena Eidoo
Sharron Rosen
Subliminal (Sean Mauricette)
Sojourner San Vicente
Teenan Khan
Trae Maxam

LEAD EDITORS
Alison Gaymes San Vicente
Anneli Jarvel
Jody Nyasha Warner
Ramon "Rugged" San Vicente

CONTRIBUTING EDITORS
Antonino Giambrone
Huong Tong
Karlo Cabrera
Kristen McLoughlin
Michael Slechta
Mx. Bradwell
Nicole Aloise
Prubjot Hoonjan

FIELD TESTING AND WRITTEN FEEDBACK
Ardavan Eizadirad
Catherine Draper
Christine MacKenzie
Claudette Goddard
Darlene Jones
Jamea Zuberi
Kisrene McKenzie
Nathan Goold
Richie Dosanjh
Rose-Marie Henry-Blake
Rownak Chowdhury
Sherri Talosi
Stephanie Mackay
Susie Stamatopoulos
Taara Julier

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ABOUT THIS RESOURCE

The goal of *Rhymes to Re-Education: A Hip Hop Curriculum* is to mobilize the power, popularity and potential of Hip Hop culture as a platform for transformative education and re-education. Intended as a resource for both school and community-based educators, it describes the what, why and how of using Hip Hop as critical pedagogy to engage and activate the hearts and minds of learners ages 7 and up.

The strategies, lessons and activities that follow have been designed for learners to explore their own identities and those of others, along with issues of power and privilege, all while meeting Ontario Curriculum expectations for grades 2-12. They have been shaped by the writers/contributors for whom Hip Hop culture has been a means of social, spiritual and educational empowerment.
About the Core Writers

The Core Writers Authored the Twenty-Three Lessons Included in This Resource.

Alison Gaymes San Vicente works to disrupt educational practices that continue to disadvantage historically marginalized students. Her passion for equity and justice has led to a secondment at York University, the completion of her M.Ed., author in Restacking the Deck: Streaming by class, race and gender in Ontario schools, and her current position as an administrator with the Toronto District School Board. This passion has also been the impetus for her leadership with girls’ mentorship.

Amanda Parris is an educator, student and artist. Co-founder of the alternative education organization, Lost Lyrics, and founder of the multi-arts collective, T-Dot Renaissance, she is interested in spaces that challenge, question and create ways of knowing. Recipient of the prestigious William Waters Scholarship, Amanda is currently pursuing her M.A. Degree in the Sociology of Education at the Ontario Institute for Studies in Education (OISE).

Brandon Zoras is a science teacher with the Toronto District School Board. He has recently completed his Masters degree in Education (M.Ed.) at OISE in the urban education cohort with a focus on urban boys and science education.

Braxton “HiPpyxHop” Wignall is an emcee, student, and mentor. As a student in Lost Lyrics, Braxton found his love for Hip Hop and writing, and now facilitates workshops for youth throughout the city of Toronto.

Chelsea Takalo has been an advocate for marginalized youth and committed to fighting for social justice and equity for youth. She has worked in a counselling capacity with gang-involved youth for 8 years, and has worked in the TDSB’s Equitable and Inclusive Schools Department since 2010.

Dalton Higgins is a National Magazine Award-winning journalist, educator and former long-time contributor to The Source and Vibe Magazine and was a 2010 Hip Hop Scholar of the Year Award nominee courtesy of Washington DC’s WBLINC. He has authored five books including Far From Over, the first biography of platinum-selling Hip Hop artist Drake, which is carried in the Rock n’ Roll Hall of Fame & Museum collection in Cleveland.

Danielle “Yelly” Koehler is an educator and youth worker who is currently completing her Master’s thesis on using Hip Hop to engage youth in Canadian classrooms. Danielle incorporates Hip Hop pedagogy throughout her teaching philosophy as an educator and is passionate about providing equitable opportunities for young people to succeed in oppressive education systems.

Duane “D.O.” Gibson is a Guinness World Record setting rapper, published writer and author, and motivational speaker who has inspired hundreds of thousands of youth since 2001. Gibson has spoken at hundreds of schools addressing anti-bullying, racism and literacy.

Jelani “J Wyze” Nias is a writer, poet, emcee and radio host. J Wyze has distinguished himself as the dynamic force behind Flow 93.5 FM’s Trauma Unit, a key member of the Soul Controllers crew, and a host of one of Canada’s first Hip Hop radio shows (The Masterplan 89.5 FM). You can check him out now as a solo artist and a part of the groundbreaking Hip Hop collective, Crown A’ Thornz.

Joseph “Joe G” Galiwango is a high school teacher in the Toronto District School Board. Outside of his work in education Joseph continues to contribute to Hip Hop culture as a DJ, music producer and writer. He documents Toronto graffiti culture through his website www.cleanlinez.com.
Joseph “J-Rebel” Hersco is a B-Boy, teacher and mentor. A member of the world-renowned breakdancing crew, Supernaturalz, J-Rebel has taught classes and worked in school boards as a community educator and youth worker. His program, called Don’t Believe the Hype, engages youth who are typically labeled “disengaged” or “at risk” in critical thinking by addressing complex social issues through the art and culture of Hip Hop.

Ramon “Rugged” San Vicente is an emcee, author and educator who has spent years writing, performing and living Hip Hop as a member of the group UBAD. As an educator he has brought Hip Hop to the classroom through core curriculum, after school programming, and his M.Ed. work. Ramon currently works as an Instructional Leader in the Toronto District School Board’s Equitable and Inclusive Schools department.

Roderick “RAHD” Brereton has written, produced, performed and distributed Hip Hop since 1986. Recognizing the power of Hip Hop and his responsibility to community, RAHD founded the culturally specific consultancy Urban Rez Solutions in 2008 to equip people with conflict management skills.

Tesfai Mengesha is a community worker, educator and student. As a graduate student, his research examines the effectiveness of a culturally relevant pedagogical framework – mainly through a Hip Hop based curriculum. Tesfai’s graduate work is influenced by his experiences working with Success Beyond Limits (SBL).

Wendy Motion Brathwaite is an emcee, spoken word poet and playwright whose work spans the elements of word, sound and drama. As an artist/educator she is engaged in innovative collaborations with media, arts & cultural institutions, youth organizations, schools and communities, developing programming in diverse spaces.
Rapping originates from the practice of people talking on the microphone at parties to get the crowd excited. This then expanded into its own musical genre and a way of sharing the experiences and stories of people living in poverty - stories that were often not told. Rapping involves rhythmically talking words over a beat using rhyme and emphasis. The person rapping, the MC, is an important part of Hip Hop as their words in many ways become the voice of the culture. Below are some basic instructions that can help get you started when exploring rapping as a means of self-expression.

**MATERIALS**
pen/pencil, paper, rhyming dictionary, beat, and *Bedtime Story* song example (Appendix A1 - p.12-13)

**SKILLS YOU NEED BEFORE STARTING**
To rap, you need to know how to rhyme words. You can practice this skill by writing down words that rhyme and then creating sentences that relate to a topic and that end with those rhyming words.

<table>
<thead>
<tr>
<th>STEPS</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Choose a topic:</strong> Choose a general topic that you are passionate about, connects to a theme you are exploring in class, or is of personal or political importance.</td>
<td><strong>“Bedtime Story”</strong> (UBAD)</td>
</tr>
</tbody>
</table>
| • The loss of my friend to difficult circumstances
• Overcoming obstacles |
| 2. **Brainstorm:** Brainstorm people, places, things, concepts, perspectives and phrases that connect to the topic you are writing on. | • People: Ebony, Moziah
• Places: Jail, court room
• Concepts: overcoming obstacles, following your dreams
• Other ideas: use child’s voice, add singing, make it a bedtime story |
### STEPS

<table>
<thead>
<tr>
<th><strong>EXAMPLE</strong></th>
<th>“Bedtime Story” (UBAD)</th>
</tr>
</thead>
</table>

#### 3. Choose a beat (instrumental):
Choose a beat to listen to while writing. This helps develop the flow of the lyrics. Options can include: beatbox; drum; making a beat by stomping, clapping and/or banging on a desk; finding hip hop instrumentals on YouTube; using beat-making software (to explore these options further see Appendix D). Pick a beat that evokes the emotion that inspired you to write the song.

#### 4. Write a hook (a.k.a. chorus):
- Write down words and phrases that highlight your song’s message.
- The hook should capture the theme of the song and be catchy.
- Generally speaking, the chorus should be either 4 or 8 bars in length, not longer (1 bar = 4 beats).
- If you’re having trouble creating a chorus you can use one from a song you like and change the lyrics into your own.

**Chorus (example)**

1. Young world, you don’t see what I see
2. Young world, I’m going to tell it in a bedtime story

#### 5. Write verses:
- Use the ideas that you brainstormed in Step #2 above to begin writing your verses.
- Verses are usually about 16 bars in length and contain rhyme throughout.
- It’s good to end each verse with a rhyme that makes a strong point.

**Verse (example)**

1. Goodnight, hold tight, don’t let the bed bugs bite
2. Daddy’s working hard to keep the future real bright
3. I do the death fight to protect your life
4. Don’t want you to get burned pass the point of no return
6. **Establish the song structure:**
A popular song structure is…
- Intro (8 bars)
- Verse 1 (16 bars)
- Chorus (8 bars)
- Verse 2 (16 bars)
- Chorus (8 bars)
- Middle 8 (a.k.a. the bridge or breakdown)
- Verse 3 (16 bars)
- Chorus (8 bars)
- Outro

**EXAMPLE**
“Bedtime Story” (UBAD)
- See “Bedtime Story” Lyrics
- Intro (8 bars)
- Chorus (8 bars): Young world…
- Verse 1 (28 bars): Goodnight…
- Chorus (8 bars): Young world…
- Bridge (4 bars): Holy, this…
- Verse 2 (24 bars): Night after…
- Chorus (16 bars): Young world…
- Outro (22 bars): Hey Young…

7. **Rehearse and Refine:**
- Practice rapping your song on your chosen beat.
- Make sure it flows nicely on the beat (i.e. the words aren’t too rushed in some parts or dragging in others).
- Don’t be afraid to add a pause or two which can enhance a certain point in the song.

8. **Memorize:**
Rap your lyrics over your beat repeatedly until they’re completely memorized.

**TIPS:**
- Choose a topic that you are passionate about, that is meaningful to you, or that is constantly on your mind so you can write with authenticity. Don’t choose a topic just because you think it’s what people want to hear.
- Try to use different rhyme patterns throughout (e.g. in addition to rhyming the words at the end of each line, you can also include internal rhyme patterns within a line).
- While it is helpful to listen to various established rappers and to analyze their various styles, it is important to develop your own unique style to express your individual creativity.
- If you’re having trouble creating lyrics, take a break and come back to it later.
- Carry a pen/pencil and notebook with you wherever you go so you can jot down ideas as they come to you.
- When practicing, use a camera or other recording device to record yourself so you can hear your flow and how you sound. This will help you to improve your emphasis and flow.

**REFERENCES**
http://www.wikihow.com/Write-a-Rap-Song
http://www.flocabulary.com/multies/

**INSTRUCTIONAL VIDEOS ONLINE**
Videos for this lesson can be accessed under the Media tab at www.rhymestoreeducation.com or on the Rhymes to ReEducation YouTube channel.
*See especially Instructional Videos, Instrumental Beats and Hip Hop 101 Playlist.*
Chorus
Young world, you don’t see what I see
Young world, I’m gonna tell it in a bedtime story
Young world, you don’t see what I see
Young world, I’m gonna tell it in a bedtime story

1st Verse
Goodnight, hold tight, don’t let the bed bugs bite
Daddy’s workin’ hard to keep the future real bright
I do the death fight to protect your life
Don’t wan’ you get burned past the point of no return
Like your Uncle Ebony
Got caught up in a fix now he’s pushin’ fifteen-
To life, and it only took one night, understood
He tried to get out but couldn’t escape from the hood
I could have helped out if he told me things was rock bottom at best
Two mouths to feed and the dollars hard pressed
But yet since he was a lickle youth with no food in the cupboard
He promised himself he wouldn’t go out without a struggle
Strugglin’ – on the daily, youknowwhatImean
The pressure’s steady buildin’ and no one understands
He’s tryin’ to feel good, tryin’ to be a man
Than this option was presented, path was unscented
You didn’t sniff the direction that he’s headed
Typical of a hungry belly
Tryin’ to chop food and move out the situation or the situation takes you out
And it did, I was there when Uncle E got hit with his fifteen bid
He feels like the future’s dying, people’s cryin’
In his own words he said to never do what I did
Watch who’s your friends cause things corrupt them
Careful what you do cause it comes back again
He said at all times to keep God in sight
And he told me to tell you to have a good night

Chorus
Young world, you don’t see what I see
Young world, I’m gonna tell it in a bedtime story
Young world, you don’t see what I see
Young world, I’m gonna tell it in a bedtime story

Bridge
Holy, this guys up again, psyched
Look what time it is my youth
One more story, we gotta get some sleep
2nd Verse
Night after night, I rise in a cold sweat from fright
Cause in a world of dark I’m tryin’ to see the light
Shine it down on you, I find that it’s true
They say that if I love life, then you will too
I keep it real with you, so you can see the truth
Disregard the lies that society tries
To perpetrate and state with mad politrix
It’s hard to see the truth in this world of nonsense
It don’t make sense from I tell you that the killin’s no good
But every scene on your tv’s covered with blood
You can’t believe that the government would
Claim they want peace when they really startin’ war
For sure I’ll teach you to respect the opposite sex
But you learn they’re a sex object
Remember when we talked about African roots
How we was kings and queens not pimps and prostitutes
Shoot, it’s hard for me to reach out
While they busy buildin’ walls no doubt
They tryin’ to silence my mouth, cause the words that I speak
Represent reality in the highest degree
You can believe what you wanna believe
All daddy can do is give you water and provide the seed
Watch you grow into your own man, full of glory
And elevate your mind with a bedtime story

Chorus
Young world, you don’t see what I see
Young world, I’m gonna tell it in a bedtime story
Young world, you don’t see what I see
Young world, I’m gonna tell it in a bedtime story

Outro
Hey Young World
Breakdancing (breaking or breakin') is a style of dance that was created in the Bronx, NYC in the mid 1970s. It is a fun and challenging dance style that developed as a means of self-expression and in some ways became an alternative to gang violence. It involves both standing moves and floor moves and is often practiced with other 'b-boys' and 'b-girls' who become known as your 'crew'. Some of the more famous early breaking crews worth researching are the Zulu Kings and the Rock Steady Crew. Breaking is now a form of dance that is practiced all over the world. Below are some basic instructions that can help get you started exploring breaking as a means of self-expression.

Note: In exploring this lesson we recommend you seek out further supplementary sources in addition to those what we’ve provided. As well, keep in mind that the best way to learn breakdancing is from a professional breakdancer.

MATERIALS
smooth floor and up-tempo music

1. Warm Up: It is important that you begin by warming up your muscles and stretching in order to increase flexibility and reduce the likelihood of injury.

2. Become familiar with breaking as a dance style
   • The best way to do this is to learn from a professional breakdancer (e.g. have your teacher bring in a guest presenter to run a dance class).
### STEPS

- Secondly, watching others breakdance, either live or on video, is helpful. (If watching video clips, pause frequently and practice basic moves. Once you have the basic moves down you can combine them to produce a dance.)
- There are also a number of websites that have instructions and instructional videos showing you how to breakdance (Search “how to breakdance” or “instructions for breakdancing” in google or on YouTube.)

#### 3. Be Safe

- Breaking is an acrobatic style of dance that is lots of fun but some of the moves can also be dangerous.
- Always stretch for at least 5 minutes before starting to dance.
- Practice the more difficult moves in the presence and with the support of others.

#### 4. Learn how to Top Rock

- This is the part of the dance you do while standing up.
- It helps to establish a groove to the beat before dropping and doing floor work.

> “If you don’t top rock before you go down and do footwork, you’re not really bboying.” – Popmaster Fabel (Rock Steady Crew)

#### 5. Learn how to Drop

- Dropping gets you from your top rock down to the floor to do footwork.
- Common drops include: Kneedrop, suicides, corkscrew, sweep.
6. **Learn Floor Work or Down Rocks**
   - This is perhaps what breaking, as a dance form, is most famous for.
   - It involves performing various moves while down on the floor, many of which are performed on your hands and feet.
   - The dance moves you do while down on the floor are sometimes called a “throwdown”.

7. **Learn the Freezes**
   - A freeze is usually how a b-boy or b-girl ends their “throwdown”.
   - It involves freezing in a position to emphasize the move.
   - Usually, the more difficult the position that you choose to freeze in, the more impressive the freeze.
   - Common freezes include: baby freeze, turtle, shoulder, and side chair.

8. **Practice freestyle and put it all together**
   - Practice makes perfect: practicing in front of a mirror, or recording yourself and then watching it later helps to perfect your moves.
   - Breakdancing is about having the basic moves but then being creative and developing your own moves and style.
   - By putting together all of the moves that you have learned you can create a more complete and continuous dance.

**REFERENCES**

http://www.wikihow.com/Breakdance  
http://www.instructables.com/id/Learn-Basic-Breakdancing-Freezes-and-Footwork/

**INSTRUCTIONAL VIDEOS ONLINE**

Videos for this lesson can be accessed under the Media tab at www.rhymestoreeducation.com or on the Rhymes to ReEducation YouTube channel. See especially Instructional Videos.
Graffiti is a style of art that was creatively developed by youth living in poverty in large cities. As they did not have access to formal art schools and expensive canvas to draw on, they used spray paint to create art on walls, subways, and other landmarks. Graffiti art is a great way to visually express an idea or thought, and has expanded beyond the use of spray paint to include other materials like paint, pencil crayons, pastels, etc. Below are some basic instructions that can help get you started exploring graffiti art as a means of self-expression.

Note: It is illegal to create graffiti art on other people’s property without permission.

MATERIALS
paper, pencil, eraser, pencil crayons or markers

STEPS

1. Become familiar with different styles of graffiti:
   Go online to look at different styles of graffiti art. There are lots of different styles to explore that can provide ideas for your own artwork.
### STEPS (CTD.)

#### 2. Brainstorm ideas and write your word
- Choose a word that you feel connects strongly to a topic or theme that you are exploring.
- Write this word in the centre of a piece of paper. Around the word brainstorm ideas, colours, shapes, things, places, people, etc. that connect to this word.
- Later, these ideas can help you bring your word to life.
- Write your word in big letters (with space in between) on a separate piece of paper as shown in the picture to the right.

#### 3. Choose a style for your word
- Think about what kind of feeling or emotions your word portrays.
- Go online to look at various graffiti styles.
- Choose a style that suits the emotion that your word carries (e.g. if your word is a powerful word like “Freedom”, perhaps look for something that is in big bubble letters with strong outlines).
- Keep in mind that you can have rounded or sharp edges, equally sized letters or some big letters and some small, etc. You can also copy a style or create one of your own.

#### 4. Outline the letters you have written to create the intended style
- Use pencil and draw very lightly so that mistakes can be erased.
- Be creative and don’t feel that you have to stick to the shape of the first letters you created as a guide.
### STEPS (CTD.)

5. **Vary line thickness**
   - Use your pencil to vary the thickness of lines.
   - Keep in mind that you can start wide or thin and then increase or decrease the width of the line as you outline the letter.
   - This step can help create a shadow or 3D effect.

6. **Add details as desired**
   - Revisit your initial brainstorm and consider the emotions you are trying to portray through your word and artwork.
   - There are many different details you can add to spice up your artwork and communicate the intended emotion:
     - Bubbles
     - Background image
     - Brick effect
     - Eyes or other human features

7. **Make copies**
   - Before adding permanent colour to your artwork it is important to make copies. This is because if you make a mistake once you start colouring, you can start over with one of your copies and not have to create the whole image from the beginning.

8. **Blacken your pencil lines**
   - Use pen or marker to darken the lines drawn with your pencil.
STEPS (CTD.)

9. **Add colour**
   - Revisit your initial brainstorm and consider the emotions you are trying to portray through your word and artwork.
   - Choose colours that you feel go well together and compliment the emotion(s) you want to portray.
   - Use pencil crayons, markers or pastels to add colour to your artwork.
   - It might be a good idea to research different colour schemes online as this might provide additional ideas.

10. **Keep practicing**
    - The more you practice the better your artwork will get.

OTHER ONLINE RESOURCES
This material is adapted from: http://m.wikihow.com/Draw-Graffiti-Names
Create Graffiti art online at http://graffiter.com/app

INSTRUCTIONAL VIDEOS ONLINE
Videos for this lesson can be accessed under the Media tab at www.rhymestoreeducation.com or on the Rhymes to ReEducation YouTube channel.

See especially *Instructional Videos.*
Traditionally in Hip Hop the DJ is responsible for making the beat that rappers rap to or breakers break to. This was first done by finding a record with a break in it (a part with no words), taking two copies of this record, and then using the two records back and forth to play the same ‘break’ in the record over and over again to make an instrumental. DJs later began to sample parts of records and add their own drum beats and others sounds to make new music. Beats were also made by beatboxers who would use their mouths to make various sounds that combined to create a beat. Nowadays there are many different computer programs that can be used to make beats. The key to beat production is being as creative as possible. Below are some basic ideas that can help get you started exploring the art of beat production as a means of self-expression.

**CREATIVE BEAT MAKING**

- Play around with different household items and see what sounds they can make.
- Also, try stomping your feet on different materials and clapping or hitting different parts of your body to see what sounds are produced.
- Combine these sounds in a creative way to make a repeating beat.

**MATERIALS**

Hands, feet, other body parts, tables, spoons – anything that you can use to make a sound.
### BEATBOXING

- Do a search for “beatboxing” videos online.
- Review a couple of different videos to see the various styles and sounds that beatboxers use.
- Start by trying to combine two different sounds to make a consistent beat.
- Once you get more comfortable, add another sound or two.

### MATERIALS

- Your mouth, throat and other body parts, instructional videos.

### PRODUCTION SOFTWARE

- Download or install production software onto your computer (Note: There are a number of free software programs and apps that can be downloaded like Fruity Loops and Audacity. For Mac users, your computer comes pre-loaded with Garage Band.)
- The best way to learn beat production software is to play around with it – have fun!

### MATERIALS

- Free or paid version of a beat-making software program.

---

**INSTRUCTIONAL VIDEOS ONLINE**

Videos for this lesson can be accessed under the Media tab at www.rhymestoreeducation.com or on the Rhymes to ReEducation YouTube channel.

See especially *Instructional Videos.*
QUESTIONING FRAMEWORK FOR TEACHING MEDIA

TEXT (WORK)
- What kind of media text is this? (e.g., magazine, video, T-shirt, poster)
- In what ways does this media text tell a story?
- What type or category of story is it?
- Does it follow a formula?
- What are the conventions used?
- What are the characters like?
- Are there any stereotypes?
- What values are being promoted?
- How do I know this?
- Whose point of view do the values represent?
- Are my values represented?
- Why or why not?

AUDIENCE
- Who is the target audience for this media text?
- How can I tell?
- How and why does this media text appeal to its target audience?
- How does this media text appeal to me?
- What things do I like and dislike about it?
- In what different ways do people use or consume this media text?
- How would I change the media text to make it more enjoyable?

PRODUCTION
- Who produced this media text, and for what purpose?
- How can I influence the production of this kind of media text?
- How is this text distributed or sold to the public? Who profits?
- How was the text made?
- What production techniques are used?
- What rules and laws affect the media text (e.g., copyright, running time, trademarks)?
- How could I create a similar media text?

1. GUIDED VIEWING
Videos can convey information quickly. When possible, select short clips (5 to 10 minutes) from longer programs to address a specific lesson goal. One strategy to use with video is guided viewing. Instruct students to look for specific information as they watch a video, either through a directed question or with a graphic organizer. After viewing, the students discuss the video and what they learned from it.

2. DISTINGUISHING FACT FROM OPINION
To help students think critically about information they are exposed to every day through media, students must learn to distinguish fact from opinion. A news clip is ideal for practicing this skill. After viewing a video ask students to list the facts and opinions they heard, then have them compare lists and discuss as a group. By looking critically at media sources, students can learn to identify how the content and format influence perception.

3. ANALYZING AND CONSTRUCTING POINTS OF VIEW
By analyzing points of view, students become aware of different perspectives and learn to identify supporting evidence. As they watch video clips, have students note the points of view held by a narrator, an interview subject, and the interviewer (for example). Through this exercise, students learn that identities like age, nationality, race, gender, personal experience, and socioeconomic status may influence viewpoints, including their own. Students also learn to express their points of view and to provide evidence and examples to support their positions.

4. GRAPHIC ORGANIZERS
Graphic organizers help students focus on and categorize important information as they learn. Other strategies, such as distinguishing fact from opinion, webbing, and analyzing viewpoints, incorporate graphic organizers to arrange information in relevant categories. Dr. McFarland discusses different graphic organizers at http://www.pbs.org/wgbh/globalconnections/mideast/video/graphicorganizer.html

5. EXPRESSING FEELINGS AND OPINIONS
One strategy to help students practice metacognition -- reflecting on their thinking -- requires them to express their feelings. After viewing a video clip, invite students to take a few minutes to reflect and then respond to what they saw, heard, or felt. They could respond in any format -- a poem, editorial, or drawing for example. This strategy works well combined with the Hip Hop Doowutchyalike strategy and provides an opportunity for students to reflect on their thoughts and emotions and express them in a form of their choice.

6. WEBBING
A web is a graphic organizer that encourages students to create a visual of their thinking or to represent major ideas from a video clip. Webbing begins with what they already know, encourages them to identify and relate major ideas to one another, and sets the stage for further exploration. For example, if the topic is Hip Hop students could work individually first, then in small groups, to identify categories (e.g., people, places) that capture some of what they know about Hip Hop. They could then combine their ideas as a class to create a web that might include categories such as dance, art, pol-
itics, emotions, career opportunities, and genres -- emanating as spokes from the main topic, like a web.

7. UNIT GLOSSARY
New subjects are often accompanied by new concepts. The goal of the unit glossary is to help students better understand a topic through its vocabulary. Throughout a unit, ask students to identify and define words associated with the topic. Glossary words are defined in context, through discussion, or by using reference material.

8. GUIDING QUESTION
Providing students with an overarching question or multiple questions during an introduction to a topic can provide continuity throughout a lesson or unit. This strategy can also help students synthesize information from across various sources -- video, printed song lyrics, internet, etc.

9. LISTING AND CATEGORIZING
As students watch video clips or conduct research, ask them to list and then categorize their answers to guiding questions. Some categories might include politics, perspective, people, place, and art. Students can then determine if any of these can be combined into broader categories, and how they compare to webbing categories.

10. LOCATING
Locating regions and countries on a map after exploring a media text builds students' geography and mapping skills. This activity helps students understand the connections between geography, culture, politics, and natural resources. In this regard, using internet maps is a good way to keep up with the most recent changes in a region.
There are many ways to demonstrate what you know. Try showing your skills and knowledge of a topic through an element of Hip Hop.
<table>
<thead>
<tr>
<th>FOR</th>
<th>AGAINST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARGUMENT 1</strong></td>
<td><strong>TOPIC:</strong> Should Hip Hop be taught in all schools?</td>
</tr>
<tr>
<td>Yes. Young people can relate to it so they’ll learn better.</td>
<td><strong>COUNTERARGUMENT</strong> No. Not all young people are into Hip Hop, only some.</td>
</tr>
<tr>
<td><strong>COUNTERARGUMENT</strong> Some Hip Hop might have swearing and violence, but there's lots that doesn’t.</td>
<td><strong>ARGUMENT 2</strong> Hip Hop has too much swearing and violence.</td>
</tr>
<tr>
<td><strong>ARGUMENT 3</strong> Many Hip Hop songs talk about being strong and making it through tough times and that’s an important message for kids to hear.</td>
<td><strong>COUNTERARGUMENT</strong> Again, not all families grow up in “tough times” so some people can’t relate.</td>
</tr>
<tr>
<td><strong>COUNTERARGUMENT</strong> It will also provide an opportunity for families to learn more about the stereotypes or misconceptions they may have about Hip Hop.</td>
<td><strong>ARGUMENT 4</strong> If we teach Hip Hop in all schools some parents will be upset.</td>
</tr>
<tr>
<td><strong>ARGUMENT 5</strong> Many students are failing because school is boring and they can’t relate. If Hip Hop helps students to do better in school then everyone will be happy.</td>
<td><strong>COUNTERARGUMENT</strong>?</td>
</tr>
<tr>
<td><strong>ARGUMENT 6</strong>?</td>
<td>?</td>
</tr>
</tbody>
</table>
MCing
DJing
GRAFFITI
BREAKIN’
<table>
<thead>
<tr>
<th><strong>TOPIC</strong></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>KNOW</strong></th>
<th><strong>WANT TO KNOW</strong></th>
<th><strong>LEARNED</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
</tr>
<tr>
<td>Q CHART</td>
<td>IS</td>
<td>DID</td>
</tr>
<tr>
<td>---------</td>
<td>----</td>
<td>-----</td>
</tr>
<tr>
<td>WHO</td>
<td>▲</td>
<td>▲</td>
</tr>
<tr>
<td>WHAT</td>
<td>▲</td>
<td>▲</td>
</tr>
<tr>
<td>WHERE</td>
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<td>▲</td>
</tr>
<tr>
<td>WHY</td>
<td>▲</td>
<td>▲</td>
</tr>
<tr>
<td>WHEN</td>
<td>▲</td>
<td>▲</td>
</tr>
<tr>
<td>HOW</td>
<td>▲</td>
<td>▲</td>
</tr>
</tbody>
</table>

**LEGEND**

- **LEVEL 1 QUESTIONS**
- **LEVEL 2 QUESTIONS**
- **LEVEL 3 QUESTIONS**
- **LEVEL 4 QUESTIONS**
1. Write your name in the central circle.
2. In the smaller circles, write the names of groups or social identities you identify with.
3. Please feel free to add circles if you wish. You do not need to fill in all the circles.
4. Think about a time when you felt “included” as a member of a certain group/social identity.
5. Think about a time when you felt “excluded” as a member of a certain group/social identity.
6. Think about the feelings associated with your experiences of inclusion and exclusion.
Feelings Associated With …

<table>
<thead>
<tr>
<th>INCLUSION</th>
<th>EXCLUSION</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
What’s the problem?

______________________________________________________________________

Who gets my/our letter?

______________________________________________________________________

Why are changes needed?

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
## Persuasive Letter - Revising Checklist

<table>
<thead>
<tr>
<th>Questions</th>
<th>Yes</th>
<th>No</th>
<th>Not Sure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Have I clearly stated the problem?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Do I explain how the problem can be fixed?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Did I give supporting details?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Have I used persuasive words and phrases?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Have I used the correct letter form?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
5 PARAGRAPH ESSAY OUTLINE

INTRODUCTION

THESIS

BODY PARAGRAPH 1

BODY PARAGRAPH 2

BODY PARAGRAPH 3
## SAMPLE ELEMENTARY RUBRIC FOR PERSUASIVE LETTER ASSIGNMENT

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>TERRIFIC</th>
<th>OK</th>
<th>NOT YET</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Statement</td>
<td>I stated my opinion very clearly.</td>
<td>I stated my opinion.</td>
<td>I did not state my opinion.</td>
</tr>
<tr>
<td>Reasons for My Opinion</td>
<td>I gave at least three reasons for my opinion.</td>
<td>I gave two reasons for my opinion.</td>
<td>I gave one or no reasons for my opinion.</td>
</tr>
<tr>
<td>Explanation of My Reasons</td>
<td>I explained each of my reasons very clearly.</td>
<td>I explained one or two of my reasons.</td>
<td>I did not explain my reasons.</td>
</tr>
<tr>
<td>Closing Statement</td>
<td>I made a final statement that will convince people my opinion is right.</td>
<td>I made a final statement, but it is not too strong.</td>
<td>I did not make a final statement.</td>
</tr>
<tr>
<td>Sentences</td>
<td>I wrote in full sentences. My sentences start with a capital and end with a period.</td>
<td>Most of my writing is in full sentences.</td>
<td>Most of my work is not in full sentences.</td>
</tr>
</tbody>
</table>

(Adapted from Hibbard, K.M., A Teacher’s Guide to Performance-Based Learning and Assessment, 1996)
# Sample Middle Level Rubric for Persuasive Letter Assignment

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>4 – EXCELLENT</th>
<th>3 - GOOD</th>
<th>2 - FAIR</th>
<th>1 - POOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Position</td>
<td>The position is introduced and clearly stated. The position is supported by at least three main points.</td>
<td>The position is introduced and stated. The position is supported by two main points.</td>
<td>The position is clear, but there is a need for more supporting information.</td>
<td>The position is not clear. There is a seemingly random collection of information.</td>
</tr>
<tr>
<td>Support for Position</td>
<td>Each main point is supported by at least three relevant, accurate and specific pieces of information.</td>
<td>Supporting details and information are relevant, but one key issue or portion of the position is unsupported.</td>
<td>Supporting details and information are relevant, but several key issues or portions of the position are unsupported.</td>
<td>Supporting details and information are typically unclear or not related to the position.</td>
</tr>
<tr>
<td>Sources</td>
<td>All sources used for quotes and facts are credible and cited correctly.</td>
<td>All sources used for quotes and facts are credible and most are cited correctly.</td>
<td>Most sources used for quotes and facts are credible and cited correctly.</td>
<td>Many sources used for quotes and facts are less than credible (suspect) and/or are not cited correctly.</td>
</tr>
<tr>
<td>Opposing Arguments</td>
<td>The writer successfully identifies and refutes all opposing arguments.</td>
<td>The writer successfully identifies and refutes one or two opposing arguments.</td>
<td>The writer attempts to identify opposing arguments.</td>
<td>The writer made no attempt to identify opposing arguments.</td>
</tr>
<tr>
<td>Conclusion</td>
<td>The conclusion is strong and leaves the reader with a feeling that s/he understands and is convinced of the writer’s opinion.</td>
<td>The conclusion is recognizable, but the reader is not convinced.</td>
<td>The conclusion is recognizable, but does not tie up several loose ends.</td>
<td>There is no clear conclusion, the paper just ends.</td>
</tr>
<tr>
<td>Mechanics</td>
<td>There are no spelling or punctuation errors in the final draft.</td>
<td>There is one spelling or punctuation error in the final draft.</td>
<td>There are 2-3 spelling and punctuation errors in the final draft.</td>
<td>The final draft has more than 3 spelling and punctuation errors.</td>
</tr>
</tbody>
</table>

(Adapted from Hibbard, K.M., *A Teacher’s Guide to Performance-Based Learning and Assessment*, 1996)
5 Ws AND AN H WORKSHEET

- WHO
- WHAT
- WHERE
- WHEN
- WHY
- HOW
Sometimes I be thinking what would we do without Hip-Hop
What would become of MC's would they get jobs?
Or knee deep in the streets sellin' keys?
Get degrees or work at Mickey D's?
What about DJs what would they be spinnin'?
What would bboys break 2? It would be so different
Would our pants sag would we rock our hats backwards
If we couldn't imitate the fashion from rappers
What slang would we keep it real?
Or say “That's sick!”, or tell 'em Chill
Would Big and Pac still be alive?
Or was Hip-Hop the reason they died?
I can't think like that I can't imagine my
Life without Dear Mama or Ready to Die
All I know is I wouldn't be the same
'Cause Hip-Hop is my life, it runs in my veins

Chorus
It don't stop and uh, it don't quit
And we came here to… rock that
It don't quit and uh it don't stop
What would you do with No Hip-Hop?

More than a music Hip-Hop is a culture
Can tell it's alive you can feel the pulse of
The beat in the streets used to play it in the parks
More than a skill this is an art
They used to do it cause there'd be no beef
Bambaataa brought 'em together so there would be peace
How could a kid raised far from the hood
Know about South Central, and Inglewood
Used to play Dre and NWA everyday
RUN DMC showed me how to walk this way
Would the Fresh Prince be the world's biggest movie star
Would we be concerned with rims on a car?
Hip-Hop is Power… that's the testament
Would there be a black man as president?

If it wasn't for Chuck D, sayin' Fight the Power
So raise up ya fist and pump it like this

Chorus
It don't stop and uh, it don't quit
And we came here to… rock that
It don't quit and uh it don't stop
What would you do with No Hip-Hop?

I start thinking, how many souls Hip-Hop has affected
How many dead folks this art resurrected?
Said it would never last they was just skeptics
Focused on the words, didn't get the message
Go and see the world, you can call it a tour
Led to so many entrepreneurs
No instruments, no lessons, but kept comin'
Nobody gave it, made something outta nothing
Battlin' was vital, helped us out, No question
Cause it was a way to channel our aggression
Freestylin'? a way to get in the zone
Even if you didn't rhyme you could keep it goin'
Modern Shakespeare, this is more than a poem
When you see an MC, rip the microphone
Thank God for Hip-Hop never take it for granted
Cause there ain't nothin' better on this planet!

Chorus
It don't stop and uh, it don't quit
And we came here to… rock that
It don't quit and uh it don't stop
What would you do with No Hip-Hop?
...Life
Trapped in this ghettoized existence,
Banging my head against the brick walls that suffocate my freedom,
In a concrete jungle that turns supple and ever flowing dreams to immovable slabs of stone,
Wading in water that obliterates the shoreline,
Too deep to stay afloat for the centuries of my bondage,

Hip Hop is my life raft.

The echo of the bass kick is the jolt of electricity that travels through the channels of my body re-establishing my vital signs. Hip Hop is my self-granted permission to be ‘other’ in a world where my reality as ‘other’ is otherwise forced upon me. Hip Hop is my ability to feel as though I am the master of my own destiny. The legacy of physical, mental, emotional and spiritual bondage resting upon my head like a concrete baseball cap, for centuries denied the opportunity to be me, experience me, or know who ‘me’ is, Hip Hop is my avenue to rebel – it is my escape. Hip Hop allows me to establish an identity distinct from yours. With the feeling of ‘other’ as my theme music I trod over concrete slabs down street blocks careful not to step on the cracks - finding comfort in the shadow of my hat and hoodie - preferring to remain invisible.

Hip Hop is my outlet, my power source, providing voltage in a zone where it seems as though we’re experiencing frequent blackouts. Can somebody please turn on the lights?!?

Hip Hop is the light. It is my voice when I can’t find the voice that has been taken from me or which I have myself often chosen to silence. Refusing to remain a victim, Hip Hop becomes my transformation into a world of agency.

Hip Hop is my brewing anger. It’s the rage of Public Enemy’s “Fight the Power” and N.W.A.’s “F . . . the Police” entering my middle class mind frame and seeping through my pores.

Hip Hop is my underground, remaining in the shadows, for although you hear it taking over your FM dial and invading your speakers - in the words of MC Lyte “you cram to understand”...IT. For Hip Hop is much more than music that you can memorize the lyrics to and rap along with while wearing baggy jeans, holding your crotch and practicing your gangsta lean. Hip Hop is an experience that merely culminates in a heavy drum kick and snare that bounce off each other in a hollow room waiting to be filled with a catchy sample and raw lyrics providing the narrative for the Black and Brown existence in poverty – however, this is not the essence of its reality.

Hip Hop is me questioning everything - refusing to believe anything that society claims is true. Hip Hop is me flipping da script and writing white words on a black page just to rebel and pronounce my arrival - existing in living colour. Hip Hop is me at age 31 in my masters’ course wearing army fatigues, sitting on the outside of the circle, my locks resting upon my shoulder, smiling inside knowing that you are wondering what I am thinking.

Hip Hop has been my education. It is the way that I slouched in my seat while reading Shakespeare; my decision to do every project I could on something controversial like Imam Khomeini or the African Presence in the Americas before Columbus. It is my permission to rebel but still be a part of something – a rebellious culture. Hip Hop was my motivation to stand up to that grade 10 bully who said that “all black people look like monkeys” - one of five black students in the school, I stood strong ’cause Biggie Smalls said “Do or Die” so I gotta try even though I’m not from Bed Sty... As is plain to see, Hip Hop means a lot to me. My reality as a lover of the culture and as an educator has been a constant war between two worlds. I have come to a place where my two worlds have converged, demanding a conversation.

My own experiences clearly articulate that Hip Hop has always been a part of education, however, education has refused to accept it as a player. Education has refused to invite Hip Hop to the table. But like the booming bass that charges through your speakers authoritatively announcing its presence, Hip Hop is ready, waiting and demanding to be heard!
HIP HOP IS

THINGS

EMOTIONS

PEOPLE

PLACES

ACTIONS

HIP HOP IS...
[Chorus]
How beautiful love can be
On the streets love is hard to see
It's a place I got to be
Loving you is loving me
How beautiful love can be
On the streets love is hard to see
Gotta reach that frequency
Loving you is loving me

For the full lyrics to Love Is see:
http://www.azlyrics.com/lyrics/common/loveis.html
### Three Column Chart

<table>
<thead>
<tr>
<th>WHO</th>
<th>WHAT</th>
<th>WHERE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i love...</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Lucy was 7 and wore a head of blue barettes
City born, into this world with no knowledge and no regrets
Had a piece of yellow chalk with which she’d draw upon the street
The many faces of the various locals that she would meet
There was Joshua, age 10
Bully of the block
Who always took her milk money at the morning bus stop
There was Mrs. Crabtree, and her poodle
She always gave a wave and holler on her weekly trip down to the bingo parlor
And she drew
Men, women, kids, sunsets, clouds
And she drew
Skyscrapers, fruit stands, cities, towns
Always said hello to passers-by
They’d ask her why she passed her time
Attachin lines to concrete
But she would only smile
Now all the other children living in or near her building
Ran around like tyrants, soaking up the open fire hydrants
They would say
"Hey little Lucy, wanna come jump double dutch?"
Lucy would pause, look, grin and say
"I'm busy, thank you much"
Well, well, one year passed
And believe it or not
She covered every last inch of the entire sidewalk,
And she stopped-
"Lucy, after all this, you're just giving in today??"
She said:
"I'm not giving in, I'm finished," and walked away

[Chorus: x2]
1 2 3
That's the speed of the seed
A B C
That's the speed of the need
You can dream a little dream
Or you can live a little dream
I'd rather live it
Cuz dreamers always chase
But never get it

Source: http://www.azlyrics.com/lyrics/aesoprock/noregrets.html
# My Community

Look around your community. What people, places and things do you see (e.g. buildings, homes, parks, transportation, etc.)?

<table>
<thead>
<tr>
<th>PEOPLE</th>
<th>PLACES</th>
<th>THINGS</th>
</tr>
</thead>
<tbody>
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<td></td>
</tr>
</tbody>
</table>
## Community Similarities & Differences

<table>
<thead>
<tr>
<th>Lucy’s Community</th>
<th>My Community</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>


These song lyrics have not been included due to copyright restrictions. The lyrics can be accessed online by doing a Google search for the title of the song and adding the word “lyrics” after the title.

Some popular sites to visit for song lyrics are:
www.rapgenius.com
www.azlyrics.com
www.ohhla.com
These song lyrics have not been included due to copyright restrictions. The lyrics can be accessed online by doing a Google search for the title of the song and adding the word “lyrics” after the title.

Some popular sites to visit for song lyrics are:
www.rapgenius.com
www.azlyrics.com
www.ohhla.com
I roll with clever broads
With goals like Federov
Seeking better jobs
Instead of running scams like Set It Off
Some aren’t the smartest but they know what they
stand for
They don’t let jams disrespect ‘em on the dance floor
And though they never hit College like the Danforth
For damn sure they got each other’s back like a Jansport
Girls in a league of their own like Geena Davis
Nina Simone ladies, Tina Fey chicks
Christina Applegate and Bonita Applebums
That don’t mask and say, ‘nothing’ when you ask what’s
wrong
That’s what’s up, they can laugh it up
And they don’t pass the buck
Nothin’s for certain, we all have to trust
Someone
I used to want to find the love of my life
Now I’m tryin’ to live a life of love
It’s not just a husband and wife thing
It’s something that Christ brings
True beauty doesn’t run from the light
Keep shining

[Verse 2:]

And I’ve been known to talk about women
On a track or two
I talk to women, I just can’t talk for women
That’s for you
We need women for that
More women in rap
Even tracks like Kweli’s Four Women
That’s still only half the view of the world
There’s no girls rappin’ so we’re only hearin’ half the truth
What we have to lose? Too much
Half our youth aren’t represented, the better halves of
dudes
So we don’t hear about your brain, just your brains
How you rock a fella, Stacey Dash dames
We just need your voice like an a capella
Something in the music’s gotta change
A lot of things
It’s funny how words like, ‘consciousness’ and ‘positive
music’
Can somehow start to feel hollow, it’s
Become synonymous with polishing soft collagen lips
On the face of race politics
Well you can’t be everything to everyone
So let me be anything to anyone

The world turns and there’s clouds sometimes
But there’s no such thing as a setting sun
It always keeps shining

[Verse 3:]

My mom taught me where to keep my heart
My aunts taught me how to sing two parts
My sis taught me how to parallel park
Tried to teach me math but she’s way too smart
My grandma in her 80’s is still sharp
My girl cousin’s an activism at art
They taught me there’s no curls too tight
No mind to bright
No skin too dark to keep shining
To the blacks, whites, yellow and browns
Maestro Fresh-Wes is down
With everyone but I must say loud
Like trash I’m black and god dammit I’m proud
To be able to reach and teach while i cash checks
Tour all over the world and collect respect
In every area puttin my fans in hysteria
Showin the black man was never inferior
Now everybody’s gotta do this
So right about now I say peace to Lennox Lewis
Michee Mee and a phat DJ
LA Lover and my man K Force and of course
My brotha Cant Touch from Main Source
Self Defence and Ebony MC
And the pimp of the microphone ADV
First Offence and my man Mr. Metro
For been down with the Maes from the get go
With support from yall there’s now way i can fall
With nothin at all
You know what I’m sayin
Brother (x2)
We got nothing at all
Nothing at all
Brother my brother
We got nothing at all
Nothing at all
Brother (x2)
We got nothing at all
Nothing at all
Brother my brother
We got nothing at all
Nothing at all

Source: http://rapgenius.com/Shad-keep-shining-lyrics
HOW TO BE A RACIAL TRANSFORMER

Here’s a sample illustration to remind you of the many possible ways to use your power—your superpowers—as a Racial Transformer.

OPEN MIND: learn about others’ histories, plights and aspirations, and make conscious choices that prioritize racial equity and inclusion.

ALERT EYES: keep your eyes on the prize by envisioning real solutions to the realities of racism, using an equity-conscious lens, rather than colorblindness.

BIG EARS: listen to, and learn from, people of color.

VOCAL MOUTH: speak up and speak out about injustices—and help others find their voice by knowing when not to speak.

STRONG BACKBONE: muster the courage to take risks, go against the grain and even make mistakes.

LOVING HEART: respect and uplift the dignity and humanity of every person.

ROLLED-UP SLEEVES: dig in and do the work—not just talk—of racial justice.

OUTSTRETCHED ARMS: join hands with others unlike you in organizing and building power for change.

DECODER RING: watch out for coded racism and expose it.

SMART PHONE (If you have one): inform and activate your networks—blog, share, tweet, comment, and post prolifically about race issues and actions.

POCKETBOOK: donate to social change causes (especially those lead by people of color); and support good businesses and boycott the bad ones.

MOVING LEGS: visibly “vote with your body” by showing up in support and solidarity at public actions, marches and rallies.

GROUNDED FEET: dig in for the long haul—holding onto your values, allies, aspirations and spirit—eager to dance in the delight of being on a worthwhile and winning road to justice.
King Sun
- real name Rahmakhan Todd Turnbow
- recognized as one of the first Afrocentric rappers

Queen Latifah
- real name Dana Elaine Owens
- Grammy-winning triple threat entertainer (rapper, singer, actor)
- early advocate for women’s rights in hip hop

Big Bun
- The late Christopher Lee Rios (Big Pun) was a Puerto Rican rapper and Bronx native who is widely considered to be one of the greatest lyricists of all time.
- His Grammy-nominated debut Capital Punishment was the first solo album by a Latino rapper to sell platinum (100,000+ copies).
- Pun died of a heart attack in 2000 at the tender age of 28 after years of struggling with obesity issues
Dr. Dre

- real name Andre Romelle Young
- one of hip hop’s most successful producers
- for rap icons NWA, Snoop Dogg (Lion), Eminem and Kendrick Lamar
- responsible for popular Beats By Dr. Dre headphones

Big Sean

- real name Sean Michael Anderson
- Detroit bred rapper mentored by Kanye West
- part of a new breed of stylish emcee’s dubbed “fashion rappers”

Prime Minister Pete Nice

- one-half of groundbreaking white rap duo 3rd Bass (alongside MC Serch)
- the group released two noteworthy albums, The Cactus Album & Derelicts of Dialect, and both went gold (sold 500,000+ copies)
- the group’s harsh diss record “Pop Goes The Weasel” aimed at fellow white rapper Vanilla Ice went to number one on the Billboard Top Rap Singles charts.
KRS 1

- name is an acronym for Knowledge Reigns Supreme Over Nearly Everyone, real name is Lawrence Krisna Parker
- participated in what’s considered to be the first genuine rap battle with MC Shan in dispute over hip hop culture’s birthright, Queens versus the Bronx
- one of the most prolific rappers of all time (having recorded 20+ albums) and a widely celebrated hip hop icon attached to hip hop education, vegetarianism and his own Stop The Violence movements

Brand Nubians

- group members Grand Puba (Maxwell Dixon), Lord Jamar (Lorenzo Dechalus), Sadat X (Derek Murphy)
- politically aware rap crew who’s debut One For All led to them being voted one of the 25 Greatest Rap Groups of All-Time
- aligned with an influential black empowerment group known as the “5 Percent Nation” (movement includes membership from rap icons Rakim and Nas)
**Boss**

- real name Lichelle Laws
- heralded for being a fake female gangsta rapper who recorded two Billboard #1 rap singles from her only album Born Gangstaz
- became a successful DJ who raised awareness around kidney donations

**Cash Money Millionaires**

- members included Birdman, Lil’ Wayne and Juvenile
- pioneering rap crew from New Orleans who popularized the pursuit of money, jewelry and fast cars in their rhymes
- responsible for inventing widely used rap slang words like “bling, bling”

**JB The First Lady**

- Jerilynn Webster is a British Columbia based rapper and member of the Nuxalk and Cayauga Nations.
- became known as a voice for the First Nations anti poverty, gender and cultural equality movement while speaking at *Idle No More* protests
- Her 2008 debut album *Indigenous Love* was nominated for multiple Aboriginal Peoples Choice Awards
**NAME:**

<table>
<thead>
<tr>
<th>POSITIVE ATTRIBUTES</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
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<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>GUIDING QUESTIONS</td>
<td>RESPONDING TO THE IMAGES IN THE VIDEO</td>
</tr>
<tr>
<td>-------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td>WHO</td>
<td></td>
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<tr>
<td>WHAT</td>
<td></td>
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<tr>
<td>WHY</td>
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<td>WHERE</td>
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<tr>
<td>WHEN</td>
<td></td>
</tr>
<tr>
<td>HOW</td>
<td></td>
</tr>
</tbody>
</table>
These song lyrics have not been included due to copyright restrictions. The lyrics can be accessed online by doing a Google search for the title of the song and adding the word “lyrics” after the title.

Some popular sites to visit for song lyrics are:
www.rapgenius.com
www.azlyrics.com
www.ohhla.com
What is my goal?

________________________________________________________________________
________________________________________________________________________

What are 3 things I need to consistently remind myself of that will help me to achieve my goal?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

What are some challenges I might face?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

What are 2-3 ways I can overcome these challenges?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
1. THE RAPPER

What do you think they were trying to communicate? Explain.

How do you think they felt about what they were saying? Explain.

What role do you think they play in their communities? Explain.

2. After viewing the video, as a group share 3-5 comments, observations or questions about each of the following:

<table>
<thead>
<tr>
<th>RACE</th>
<th>CULTURE</th>
<th>ENVIRONMENT</th>
</tr>
</thead>
</table>

3. YOUR TOPIC:

RAP
GRIOT
(AFRIKA)

A member of a group of traveling poets, musicians, and storytellers who share their community’s history orally. The concept of a griot originates in West Africa.
TOASTING
(JAMAICA)

Toasting is a style of rhythmic speech in reggae music which involves a deejay talking about a variety of subjects over an instrumental riddim (rhythm).
SPOKEN WORD POETRY
(HARLEM, NYC)

Spoken word is basically poetry that is performed aloud. It is often socially conscious and can include aspects of storytelling, music and dance.

Source: http://mikeswritingworkshop.blogspot.ca/2010/02/5-time-def-poet-bassey-ikpi-headlines.html
Reggaeton is an urban music with Latin and Caribbean roots which involves both rapping and singing in Spanish. It usually contains lyrics talking about the challenges of inner-city life.
[Intro - *Shad’s Aunt*, and Shad:]
*I’m proud of my nephew*
Yeah
*I’m proud of my nephew, my niece*
Yeah, well, no, mostly the nephew, this is focusing on the nephew
*Especially the one in Toronto*
Yeah, this is the one -

[Verse 1:]
[Not bad huh, for some immigrants]
From donated clothes, to caps and gowns
It’s a little shout to my black and brown
Folks that know the game, not in class to clown
Had the funny accent, look who’s laughing now
See Samir came here to grind, and he slaved at
Every minimum wage job, but he saved that
Brought his sis here on scholarship to make stacks
Working as a surgeon she bought a whip, and payed cash
No time to whine, we just face facts
Let’s fit 6 in the back and let’s take that
To the best restaurants, make reservations
Since we out here, since they made reservations for
First Nations and they never made reparations
The Natives probably relate more to immigration
So just for y’all too, and I can’t forget the Haitians
Here for an education, its a celebration

[Hook]
Not bad huh, for some immigrants [x4]

[Verse 2:]
To the guys that draw lines and make the borders real
But then bend the rules when there’s more to drill
Don’t turn away the stateless, think of the waste
If one in 3 refugees is a Lauryn Hill
Come along way, you can move forward still
From the poorest to up by Lawrence or Forest Hill
But more than that, skrillery banks just chill
Make a home, just build in a zone, less ill
In a place to be safe, few found an escape route
Where we come from, so we grateful to Jesus
And now the top is the next stop, this drop
Oughtta have my Aunts on the guest spot, red hot
I’m talking going from sweatshops to tech stocks
Doctors Without Borders, with dreadlocks
We quoting S.Dot Carter on Otis
Turns out some fresh off the boat kid wrote this
...Not bad

[Hook]

[Verse 3:]
Check it out
Now when you’re Third World born, but First World formed
Sometimes you feel pride, sometimes you feel torn
See my Mother’s tongue is not what they speak where my Mother’s from
She moved to London with her husband when their son was 1
And one time after Family Ties, I turned on the news and saw my family die
[Why?] Pops said there’s murder in the motherland
Things about colonialism I didn’t understand
All the things that shape a man in his mind state;
A community income, and crime rate
If times change, why my people still in dire straits
If it’s a big world, show me where’s my place
In it, I had to talk to Pops for a minute
He said, ”Shad, this world wasn’t home to begin with
Just keep defending the oppressed, take steps
And keep rapping, you might just be the best”
Well, yes

[Hook]

Source: http://www.songlyrics.com/shad/fam-jam-lyrics/
These song lyrics have not been included due to copyright restrictions. The lyrics can be accessed online by doing a Google search for the title of the song and adding the word “lyrics” after the title.

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www.azlyrics.com
www.ohhla.com
5 ELEMENTS OF DANCE

- SPACE
- ENERGY
- BODY
- RELATIONSHIP
- TIME
Name: ___________________  Date: ___________________

POINT OF VIEW GRAPHIC ORGANIZER

The dance my group created titled ________________ was expressed through the point of view of ________________________________.

Examples of this point of view from the dance:

________________________
________________________
________________________
________________________
________________________

Point(s) of View the Dance was Told From
## Dance Rubric

**Using the 5 Elements of Dance**

Students will use the five elements of dance to communicate their interpretation of the song Self Destruction.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Level 4 (80% - 100%)</th>
<th>Level 3 (70% - 79%)</th>
<th>Level 2 (60% - 69%)</th>
<th>Level 1 (50% - 59%)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Understanding of Concepts</strong></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>interpret and communicate the meaning of stories, poems, and other material</td>
<td>masterfully interprets and communicates the meaning of stories, poems, and other material</td>
<td>competently interprets and communicates the meaning of stories, poems, and other material</td>
<td>somewhat interprets and communicates the meaning of stories, poems, and other material</td>
<td>interprets and communicates the meaning of stories, poems, and other material with limited success</td>
</tr>
<tr>
<td>describe the basic elements of drama and dance</td>
<td>thoroughly describes the basic elements of drama and dance</td>
<td>competently describes the basic elements of drama and dance</td>
<td>somewhat describes the basic elements of drama and dance</td>
<td>briefly describes the basic elements of drama and dance</td>
</tr>
<tr>
<td><strong>Performance and Creative Work</strong></td>
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<tr>
<td>create short dance pieces</td>
<td>demonstrates exemplary ability to create short dance pieces</td>
<td>demonstrates considerable ability to create short dance pieces</td>
<td>demonstrates some ability to create short dance pieces</td>
<td>demonstrates limited ability to create short dance pieces</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
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<tr>
<td>communicate information accurately</td>
<td>communicates information with a high level of accuracy</td>
<td>communicates information with considerable accuracy</td>
<td>communicates information with some accuracy</td>
<td>communicates information with limited accuracy</td>
</tr>
<tr>
<td>communicate information effectively</td>
<td>communicates information with a high degree of effectiveness</td>
<td>communicates information with considerable effectiveness</td>
<td>communicates information with some effectiveness</td>
<td>communicates information with limited effectiveness</td>
</tr>
<tr>
<td>communicate information clearly</td>
<td>communicates information with a high degree of clarity</td>
<td>communicates information with considerable clarity</td>
<td>communicates information with some clarity</td>
<td>communicates information with limited clarity</td>
</tr>
<tr>
<td>communicate their thoughts and feelings about the music they hear</td>
<td>insightfully communicates their thoughts and feelings about the music they hear</td>
<td>adeptly communicates their thoughts and feelings about the music they hear</td>
<td>somewhat communicates their thoughts and feelings about the music they hear</td>
<td>briefly communicates their thoughts and feelings about the music they hear</td>
</tr>
<tr>
<td>describe their own and others’ work</td>
<td>thoroughly describes their own and others’ work</td>
<td>competently describes their own and others’ work</td>
<td>adequately describes their own and others’ work</td>
<td>briefly describes their own and others’ work</td>
</tr>
<tr>
<td><strong>Critical Analysis and Appreciation</strong></td>
<td></td>
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</tr>
<tr>
<td>identify the feelings that are evoked by a particular piece of music</td>
<td>identifies a wide variety of feelings that are evoked by a particular piece of music</td>
<td>identifies many of the feelings that are evoked by a particular piece of music</td>
<td>identifies some of the feelings that are evoked by a particular piece of music</td>
<td>identifies a few of the feelings that are evoked by a particular piece of music</td>
</tr>
<tr>
<td>describe the kinds of energy involved in a sequence of movements</td>
<td>thoroughly describes the kinds of energy involved in a sequence of movements</td>
<td>competently describes the kinds of energy involved in a sequence of movements</td>
<td>somewhat describes the kinds of energy involved in a sequence of movements</td>
<td>briefly describes the kinds of energy involved in a sequence of movements</td>
</tr>
</tbody>
</table>
IT’S A HIP HOP WORLD, and you’re just living in it. For most music-addicted earthlings, hip hop culture is the predominant global youth subculture of today. For the non-music initiated, hip hop has become the black jewelry-laden elephant in the room filled with rock, country and classical music — an attention grabber whose influence is impossible to miss on the daily news, in school playgrounds, during water cooler conversations or in a political debate. What is hip hop, and why should you care about it? Hip hop — a term coined by pioneering rapper Space Cowboy in the early 1970s to mimic a scat, and then popularized later by rapper Lovebug Starski — is quite simply the world’s leading counterculture, subculture and youth culture. Hip hop encompasses four distinct elements: vocalizing (rapping/emceeing), visual art (graffiti), dance (breakdancing) and manipulation of pre-recorded music (deejaying). Much has been written about hip hop’s gritty African-American origins in the South Bronx, but the primary American consumers are young suburban whites whose fascination with black youth culture has led to Caucasian rappers Eminem and the Beastie Boys becoming two of the biggest-selling rap artists of all time. Once a predominantly African-American youth form of expression, or as legendary hip hop group Public Enemy’s lead vocalist Chuck D once called it, the black people’s CNN, rap has taken root around the world as a primary news source for disenfranchised Asian, South Asian, First Nations, Latin American, Australian, African, Middle Eastern and European publics.
<table>
<thead>
<tr>
<th></th>
<th>What did you see?</th>
<th>Where did you see it?</th>
<th>How was it being represented?</th>
<th>What questions do you still have?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STUDENT 1</strong></td>
<td></td>
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<td><strong>STUDENT 2</strong></td>
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<tr>
<td><strong>STUDENT 3</strong></td>
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<td><strong>STUDENT 4</strong></td>
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<tr>
<td><strong>STUDENT 5</strong></td>
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<td></td>
</tr>
</tbody>
</table>
**ACTIVITY 2 - MINDS ON**

<table>
<thead>
<tr>
<th>Top Three MCs/Vocalists</th>
<th>Why? (Choose one)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
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<tr>
<td>3.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Top Three Videos</th>
<th>Why? (Choose one)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
</tbody>
</table>

What did you discuss in your boy or girl group conversation?

**ACTIVITY 2 - MAKE A COMPARISON**

**SECTION 1: REPRESENTATION OF FEMALES**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>a)</td>
<td>List images of females from your favorite Hip Hop videos and/or the video you just viewed.</td>
</tr>
<tr>
<td>b)</td>
<td>Record the images of females portrayed by Ladies First, etc.</td>
</tr>
</tbody>
</table>

**SECTION 2: REPRESENTATION OF MALES**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>a)</td>
<td>List images of males from your favorite Hip Hop videos and/or the video you just viewed.</td>
</tr>
<tr>
<td>b)</td>
<td>Record the images of females portrayed in the Ladies First video</td>
</tr>
</tbody>
</table>

**SECTION 3: FOUR CORNERS**

**MY TOPIC IS:**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>a)</td>
<td>How do the images in mainstream Hip Hop impact the _______________ of females?</td>
</tr>
<tr>
<td>b)</td>
<td>How do the images in mainstream Hip Hop impact the _______________ of males?</td>
</tr>
<tr>
<td>c)</td>
<td>How do the images in mainstream Hip Hop impact the _______________ of those who don't identify as either male or female or are gay, gender non-conforming, etc.?</td>
</tr>
</tbody>
</table>
ECONOMICS
According to Statistics Canada, in 2008:
• Women earned only 71% of what men earned (a figure that has changed little since 1999)
• Visible minority women were more likely to be unemployed than white women
• Visible minority women were more likely to be in a low-income situation (28%) compared to (14%) of non-visible minority women

According to Plan Canada:
• Women between the ages of 25-65 are less confident than males when it comes to managing money

EDUCATION
According to Statistics Canada, in 2008:
• Only 22% of the graduates in architecture and engineering were women
• Only 30% of the graduates in university mathematics, computer and information science programs were women…this is down from 35% in 1990
• Although 25% of women achieve a university degree, Black and southeast Asian women fall below this average

According to Plan Canada, BIAAG modules (2011):
• Women make up 52% of the population, but only 22% of Members of Parliament

SOCIAL INFLUENCE
• Women's magazines have over 10 times more ads and articles promoting weight loss than men’s magazines
• 55% of commercials show boys building and fixing toys or fighting, while 77% of commercials show girls laughing, talking or observing
• Different cultural ideas about what it means to be a girl can reinforce gender inequalities
• Girls are more likely than boys to be bullied online

LESSON VOCABULARY DEFINITIONS
B-Girl – according to the Urban Dictionary a B-Girl is “Short for breakdancing girl ....the true bgirl must also respect the hip hop culture.” For the purposes of this lesson the idea of the Real B-Girl is being used to celebrate a positive and powerful image of females and thus challenge the existing negative stereotypes of women.

Sexualisation – according to Wikipedia, sexualisation “is to make something sexual in character or quality.”

Misogyny – according to Wikipedia misogyny is the hatred or dislike of women or girls. Misogyny can be manifested in numerous ways, including sexual discrimination, denigration of women, violence against women, and sexual objectification of women.
POSSIBLE BARRIERS TO GENDER
-
-
-
-
-

THE BARRIER THAT YOU WANT TO TEAR DOWN

How I plan to tear this barrier down and bring the Real B-Girl back
Many media images replace the figure of an empowered girl with one who is sexualized, dominated, and less intelligent. In the rectangle below, list the qualities, traits, and/or characteristics of the “Real B-girl” who challenges female stereotypes.

THE REAL B-GIRL IS . . .
These song lyrics have not been included due to copyright restrictions. The lyrics can be accessed online by doing a Google search for the title of the song and adding the word “lyrics” after the title.

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www.azlyrics.com
www.ohhla.com
GRADE 9 STUDENTS AT-RISK WITH RESPECT TO CREDIT ACCUMULATION: BY FAMILY INCOME

Figure B7: Grade 9 Students with < 7 Credits by Family Income


GRAPH 2

Figure 5: Ontario Post-secondary Applications of Year 4 (Grade 12) Students & Sexual Orientation

Students achieving less than 15 credits by the end of grade 10

Source: Fine 1991

<table>
<thead>
<tr>
<th>Variable</th>
<th>Subgroup</th>
<th>Total</th>
<th>Graduated</th>
<th>Still in TDSB</th>
<th>Drop-out (no information)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sexual Orientation</td>
<td>Heterosexual</td>
<td>13,055</td>
<td>81.9%</td>
<td>5.7%</td>
<td>12.3%</td>
</tr>
<tr>
<td></td>
<td>LGBTQ</td>
<td>288</td>
<td>68.8%</td>
<td>11.5%</td>
<td>19.8%</td>
</tr>
</tbody>
</table>

Source: Toronto District School Board (2013). The TDSB Grade 9 Cohort of 2006-2011: Graduation Rate Patterns Fact Sheet No. 2.
Exercising Practice

Student Equitable School Survey

Introduction
Your thoughts on our school’s equity practices, policies, and beliefs assist us in strengthening our school’s inclusive and fair learning environment for all students.

Checklist Instructions
These statements will stimulate thought and discussion among students the Intermediate (Grade 7/8) and Senior (Grades 9–12) levels. Please respond to each statement individually and provide comments or examples under each statement.

1. I feel that I belong and am accepted in my school.
   ○ yes  ○ no  ○ somewhat

2. I respect and follow the school’s rules and Code of Behaviour, and I feel they are fair to everyone.
   ○ yes  ○ no  ○ somewhat

3. Disciplinary policies are clear, and consequences are equal for all students.
   ○ yes  ○ no  ○ somewhat

4. I feel that my school is a safe place for everyone.
   ○ yes  ○ no  ○ somewhat

5. I have the opportunity to participate in any co-curricular and extracurricular activities that I may be interested in (e.g., drama, music, sports, leadership activities).
   ○ yes  ○ no  ○ somewhat

6. I have the opportunity to learn about various festivals and Days of Significance.
   ○ yes  ○ no  ○ somewhat

I feel that the school values my:

- gender
  ○ yes  ○ no  ○ somewhat

- race
  ○ yes  ○ no  ○ somewhat

- faith
  ○ yes  ○ no  ○ somewhat

- language(s)
  ○ yes  ○ no  ○ somewhat

- abilities
  ○ yes  ○ no  ○ somewhat

- family structure
  ○ yes  ○ no  ○ somewhat

- economic class
  ○ yes  ○ no  ○ somewhat

- ethnicity
  ○ yes  ○ no  ○ somewhat

- sexual orientation
  ○ yes  ○ no  ○ somewhat
Please circle the answer that is most applicable and total your points at the end.

1) **During the summer where do you vacation?**
   a) I do not go on vacation  
   b) Within Canada  
   c) The US  
   d) Outside of North America

2) **How many cars are in your home?**
   a) None  
   b) 1 car  
   c) 2 cars  
   d) 3 or more cars

3) **My parents…**
   - [ ] Rent our home  
   - [ ] Own our home

4) **During the summer, do you usually visit an amusement park, circus or carnivals?**
   - [ ] No  
   - [ ] Yes

5) **How often do you see a dentist?**
   - [ ] I rarely go to the dentist  
   - [ ] Once every couple years  
   - [ ] Once a year  
   - [ ] Twice a year or more

6) **When I buy lunch, I’m usually given…**
   b) Less than $4 dollars  
   c) $5 dollars  
   d) $6-9 dollars  
   e) $10 or more

Total Score:___________________________
Verse One:
Yeah,
(one two three four)
Yo, I live at home still
Not paying phone bills,
hydro or rent
And my mom makes most meals
So it’s so ill, I don’t need no skrill only cash for gas
--But you can’t drive
Whatever our van died,
--get a good bike
What do I look like, that Lance guy?
I ain’t pushin’ no fantasy
Looking like some eight year old kid on your grandma’s street
You can go ahead and call me lazy
--lazy
I just retired real young y’all
Call me jay-z
Or maybe I just hate these crappy jobs
Call me crazy
But I refuse to work, man it’s miserable
Can’t do it ‘less it’s due to circumstance
And I need the cash to feed my astronomical appetite
But for the time being y’all I sacrifice
and have a life modest, a coupla luxuries it’s cutting my budget schemes
and getting some stuff for free
Like why’s a brother need a dentist?
It’s expensive!
And my gums are bleeding due to every time he scrubs ‘em clean
And every year they try to bump the fee
Plus he’ll probably recommend braces,
--there you go man,
That’s another G
Well thanks a lot doc, but I can brush my teeth all on my own
So you ain’t gonn’ hustle me.

So that takes care of the dental plan,
Now here’s a potential scam:
Gettin’ my toes crushed by your rental van
--aahh!
Then advise who the driver and the rental guys
Enterprise or whatever I bet they would settle nice
Court adjourned, now I just gotta pay for the law forms
--that’s easy
Spend two weeks eating popcorn
Like students do except I’m grown and it’s not dorms
So it’s a bit more pathetic, okay, a lot more.

But what y’all gotta mock for? What’s wrong with my mach 3?
I gotta be macho and mach more?
Well not me, and I do not need to change blades some
where I shave chin back face legs
And the rashes rarely last more than eight days, usually
So that’s cool with me - I can save great
--But hygiene?
But that’s no reason to buy things
Like soap or visenes or getting clothes dry-cleaned
I don’t throw away dough on no facials
Yeah I make rolls of my pennies
I even pay folks in clubs of these case full of Pesos
I got
--Bro get ’em exchanged!
No I’m waitin’ til the rates lower

Don’t hate yo just cause y’all are wasteful
Y’all wanna make your brother a scapegoat
It’s !@#$%
It’s all nuance, use your head
Why get a bed and a couch when you can slouch
on a futon instead?
If you got a little bread like croutons
Download them new songs
and spread them coupons

{music stops}
{Spoken}
--Shad what happened?
Oh yeah, um, I couldn’t afford the whole beat so,
uh, I know
--Couldn’t afford
Yeah, no the guy was just charging so much, it was, it’s totally not worth it
So I was just like, let’s just like um, kinda just vibe with it
--What?
Like I’ll just like spit the verse and you just start clapping the last verse
--Clap my hands?
Yeah just clap your hands from there, or whatever. I'll just, I'll start it, I'll start it. It's like:

{claps instead of music}
If you're happy when you save two dollars a week
Steal your neighbours' empty bottles and keep all your receipts
And only treat your girl yearly to McDonald's to eat
Don't be ashamed; pop your collars man, holla at me
--Holla!
If y'all is cheap, cause this is for acknowledging peeps
who's gotta track every dime using columns and sheets
If you strip-search the mall for a bargain to beat
Like every day you're just a penny safe from starvin' on th' streets
Keep carvin a niche
I've started on a job for the week
Little shaddies still to come for their college degree
Yo I figure starting early on the market is key
Cause I plan on having smart daughters all Harvard MD
And regardless we gonn' never put a car on the streets
'Less them gas prices lower and the parkin' is free
And no parka for me, not even gloves, scarves out of fleece
I may freeze but I'll keep saving marvelously
Holla!

{Spoken}
I told you, we just gotta vibe with it, man. It's good, I'm stoked. Yeah no it's a good track. Cut it.

Source:
http://www.lyricsmania.com/the_old_prince_still_lives_at_home_lyrics_shad.html
Hulchanski, D.J. (2010). The Three Cities Within Toronto. Cities Centre, University of Toronto.
http://www.urbancentre.utoronto.ca/pdfs/curp/tnrn/Three-Cities-Within-Toronto-2010-Final.pdf . Pg.4

Hulchanski, D.J. (2010). The Three Cities Within Toronto. Cities Centre, University of Toronto.
http://www.urbancentre.utoronto.ca/pdfs/curp/tnrn/Three-Cities-Within-Toronto-2010-Final.pdf . Pg.5

THESE ARE LOW QUALITY IMAGES. FOR HIGH RESOLUTIONS VERSION FOR PRINTING, PLEASE GO TO WWW.RHYMESTOREEDUCATION.COM IN THE LESSONS SECTION AND DOWNLOAD HIGHER RESOLUTION IMAGES.
We're here because of you
We're here because you were there
We've arrived from every corner of the planet to this nation
To seek the fulfillment of a promise of America.
We were promised a better life in our home countries,
Where we were told that privatizing water and electricity will make things run more efficiently.
Instead the quality remained almost the same
And the price was increased until it became an unaffordable luxury.
Some corporations are more efficient than government,
But their motivation is not the health or the well being of the people;
It's only about profit, everything else: their image, their human resources,
their public relations, only exist to protect the reality behind it.
Once upon a time, we were told that nationalization would prevent growth by limiting competition;
That our countries were nothing without the companies that invested in us
And so they privatized everything.
Everything in our country was owned by people that had no connection to our culture,
By those who never had our interests at heart,
They didn't care about our survival or well being,
They just wanted to turn a profit by raping our land,
By exploiting our people, our industry and our resources.

Note: This is an excerpt of Open Your Eyes, for full song lyrics search www.rapgenius.com
What stands out to you in the song?

According to the song, what might we need to know about capitalism? (Cite specific lyrics as evidence.)

According to the song, what role does capitalism play in Hip Hop culture?
MUSIC INDUSTRY DIAGRAM

From: http://www.planetoftones.com/industry/industry_structure.htm
INDEPENDENT CD PRODUCTION DIAGRAM

From: http://www.planetofitunes.com/industry/industry_structure.htm
Appendix 16A: Air Force Ones (Lyrics by Nelly)
Appendix 16B: Changes (Lyrics by 2Pac)
Appendix 16C: In the Hood (Lyrics by Brisco featuring Lil Wayne)

These song lyrics have not been included due to copyright restrictions. The lyrics can be accessed online by doing a Google search for the title of the song and adding the word “lyrics” after the title.

Some popular sites to visit for song lyrics are:
www.rapgenius.com
www.azlyrics.com
www.ohhla.com
These song lyrics have not been included due to copyright restrictions. The lyrics can be accessed online by doing a Google search for the title of the song and adding the word “lyrics” after the title.

Some popular sites to visit for song lyrics are:
www.rapgenius.com
www.azlyrics.com
www.ohhla.com
CHICAGO BLACKHAWKS

WASHINGTON REDSKINS

FLORIDA STATE SEMINOLES

CLEVELAND INDIANS
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www.rapgenius.com
www.azlyrics.com; www.ohhla.com
Bisexual: a word describing a person whose sexual orientation is directed toward men and women, though not necessarily at the same time.

Coming out: the process by which LGBTTTIQ people acknowledge and disclose their sexual orientation or gender identity, or in which transsexual or transgendered people acknowledge and disclose their gender identity, to themselves and others (see also “Transition”). Coming out is thought to be an ongoing process. People who are “closeted” or “in the closet” hide the fact that they are LGBTTTIQ. Some people “come out of the closet” in some situations (e.g., with other gay friends) and not in others (e.g., at work).

Gay: a word to describe a person whose primary sexual orientation is to members of the same sex or who identifies as a member of the gay community. This word can refer to men and women, although many women prefer the term “lesbian.”

Gender: is socially constructed and is based on societal expectations of how a person should behave based on their sex.

Gender-based violence: any practice that operates on a societal imbalance of power and control based on social constructions of gender, gender expression, sexual behaviour and sexual orientation that upholds traditional male power. It includes biphobia, transphobia and homophobia, heterosexism, genderism and sexism, gendered emotional and psychological abuse, sexual assault, exploitation, harassment and misconduct, domestic violence, forced prostitution, female genital cutting, etc.

Hate crimes: offences that are motivated by hatred against victims based on their actual or perceived race, color, religion, national origin, ethnicity, gender, disability or sexual orientation.

Heterosexism: the assumption, expressed overtly and/or covertly, that all people are or should be heterosexual. Heterosexism excludes the needs, concerns, and life experiences of lesbian, gay and bisexual people, while it gives advantages to heterosexual people. It is often a subtle form of oppression that reinforces silence and invisibility for lesbian, gay and bisexual people.

Homophobia: irrational fear, hatred, prejudice or negative attitudes toward homosexuality and people who are gay or lesbian. Homophobia can take overt and covert, as well as subtle and extreme, forms. Homophobia includes behaviours such as jokes, name-calling, exclusion, gay bashing, etc.

Homosexual: a term to describe a person whose primary sexual orientation is to members of the same sex. Some people prefer to not use this label, preferring to use other terms, such as gay or lesbian.
**Intersex:** a person who has male and female genetic and/or physical sex characteristics. Formerly called “hermaphrodites.” Many intersex people consider themselves to be part of the trans community. About 4% of children in North America are born intersex. In most cases, birth doctors decide on the sex of the newborn through a “corrective” surgery, sometimes without the parents’ knowledge or consent, thinking it would coincide with the “chosen” gender. For many intersex persons it is not physically visible, and they are unaware of this until later in life, when they begin to question their gender identity.

**Lesbian:** a female whose primary sexual orientation is to other women or who identifies as a member of the lesbian community.

**LGBTTTIQ:** a common acronym for lesbian, gay, bisexual, transsexual, transgendered, two-spirit, intersex and queer individuals/communities. This acronym may or may not be used in a particular community. For example, in some places, the acronym LGBT (for lesbian, gay, bisexual and transgendered/transsexual) may be more common.

**Oppression:** the systematic control of a group of people by another group of people with access to social power. This results in benefits for one group over the other and is maintained by social beliefs and practices. Because oppression is institutionalized in our society, target group members often believe the messages and internalize the oppression.

**Outing:** deliberately disclosing a sexual orientation or gender identity of an individual who has chosen to keep it private, without their wishes or consent.

**Queer:** traditionally, a derogatory and offensive term for LGBTTTIQ people. Many LGBTTTIQ people have reclaimed this word and use it proudly to describe their identity. Some transsexual and transgendered people identify as queers; others do not.

**Questioning:** people who are questioning their gender identity or sexual orientation and who may choose to explore options.

**Reclaiming:** a process of re-appropriation of certain terms used by the dominant culture to oppress minorities. The LGBTTTIQ community has gradually reclaimed such terms as queer and dyke as an act of resistance and self-empowerment, which takes away from the negative power and meaning of these terms.

**Sex / Biological Sex:** includes external genitalia, internal reproductive structures, chromosomes, hormone levels, and secondary sex characteristics such as breasts, facial and body hair, and fat distribution. These characteristics are objective in that they can be seen and measured (with appropriate technology). Sex is a scale that consists not just of two categories (male and female) but is actually a continuum, with most people existing somewhere near one end or the other. The space more in the middle is occupied by intersex persons.
**Sexual orientation**: a term for the emotional, physical, romantic, sexual and spiritual attraction, desire or affection for another person. Examples include asexuality, heterosexuality, bisexuality and homosexuality. Sexual orientation is much more accurately viewed as an attraction continuum that includes a range of gender identities, expressions and biological sexes.

**Straight**: a term often used to describe people who are heterosexual.

**Transgendered**: a person whose gender identity is different from their biological sex. Also, it is often used as an umbrella term to include transsexuals, crossdressers, two-spirit, intersex and transgendered people.

**Transsexual**: a term for a person who has an intense long-term experience of being the sex other to his or her birth-assigned sex, and who typically pursues a medical and legal transformation to become the other sex. There are transmen (female-to-male transsexuals) and transwomen (male-to-female transsexuals). Transsexual people may undergo a number of procedures to bring their body and public identity in line with their self-image, including sex hormone therapy, electrolysis treatments, sex reassignment surgeries and legal changes of name and sex status.

**Two-spirit**: an English term coined to reflect specific cultural words used by First Nation and other indigenous peoples for those in their cultures who are gay or lesbian, are transgendered or transsexual, or have multiple gender identities. Historically, two-spirit persons were spiritual leaders and healers and revered by their community.
### Definitions (Student Version)

<table>
<thead>
<tr>
<th>A word describing a person whose sexual orientation is directed toward men and women, though not necessarily at the same time.</th>
<th>The process by which LGBTTTIQ people acknowledge and disclose their sexual orientation or gender identity, or in which transsexual or transgendered people acknowledge and disclose their gender identity, to themselves and others (see also “Transition”). Coming out is thought to be an ongoing process. People who are “closeted” or “in the closet” hide the fact that they are LGBTTTIQ. Some people “come out of the closet” in some situations (e.g., with other gay friends) and not in others (e.g., at work).</th>
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A process of re-appropriation of certain terms used by the dominant culture to oppress minorities. The LGBTTTIQ community has gradually reclaimed such terms as queer and dyke as an act of resistance and self-empowerment, which takes away from the negative power and meaning of these terms.

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A term for the emotional, physical, romantic, sexual and spiritual attraction, desire or affection for another person. Examples include asexuality, heterosexuality, bisexuality and homosexuality. Sexual orientation is much more accurately viewed as an attraction continuum that includes a range of gender identities, expressions and biological sexes.

A term often used to describe people who are heterosexual.

A person whose gender identity is different from their biological sex. Also, it is often used as an umbrella term to include transsexuals, crossdressers, two-spirit, intersex and transgendered people.

A term for a person who has an intense long-term experience of being the sex other to his or her birth-assigned sex, and who typically pursues a medical and legal transformation to become the other sex. There are transmen (female-to-male transsexuals) and transwomen (male-to-female transsexuals). Transsexual people may undergo a number of procedures to bring their body and public identity in line with their self-image, including sex hormone therapy, electrolysis treatments, sex reassignment surgeries and legal changes of name and sex status.

An English term coined to reflect specific cultural words used by First Nation and other indigenous peoples for those in their cultures who are gay or lesbian, are transgendered or transsexual, or have multiple gender identities. Historically, two-spirit persons were spiritual leaders and healers and revered by their community.
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<tr>
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<th>TRANSSEXUAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRANSGENDER</td>
<td>STRAIGHT</td>
</tr>
<tr>
<td>SEXUAL ORIENTATION</td>
<td>SEX / BIOLOGICAL SEX</td>
</tr>
<tr>
<td>RECLAIMING</td>
<td>QUESTIONING</td>
</tr>
<tr>
<td>QUEER</td>
<td>OUTING</td>
</tr>
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<td>OPPRESSION</td>
<td>LGBTTTTIQ</td>
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<td>------------------</td>
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</tr>
<tr>
<td>LESBIAN</td>
<td>INTERSEX</td>
</tr>
<tr>
<td>HOMOSEXUAL</td>
<td>HOMOPHOBIA</td>
</tr>
<tr>
<td>HETEROSEXISM</td>
<td>HATE CRIMES</td>
</tr>
<tr>
<td>GENDER-BASED VIOLENCE</td>
<td>GENDER</td>
</tr>
<tr>
<td>GAY</td>
<td>COMING OUT</td>
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<tr>
<td></td>
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<tr>
<td>BISEXUAL</td>
<td></td>
</tr>
</tbody>
</table>
1. Homophobia forces us to act "macho" if we are a man or "feminine" if we are a woman. This limits our individuality and self-expression.

2. Homophobia puts pressure on straight people to act aggressively and angrily towards LGBTQ people.

3. Homophobia makes it hard to be close friends with someone of the same sex.

4. Homophobia often strains family and community relationships.

5. Homophobia causes youth to become sexually active before they are ready in order to prove they are "normal." This can lead to an increase in unwanted pregnancies and STDs.

6. Homophobia prevents vital information on sex and sexuality to be taught in schools. Without this information, youth are putting themselves at a greater risk for HIV and other STDs.

7. Homophobia can be used to hurt a straight person if they "appear to be gay."

8. Homophobia makes it hard for straight people and LGBTQ people to be friends.

9. Homophobia, along with racism, sexism, classism, etc. makes it hard to put an end to AIDS.

10. Homophobia makes it hard to appreciate true diversity and the unique traits that are not mainstream or "normal."

Source: http://www.tolerance.org/supplement/ten-ways-homophobia-affects-straight-people
1. What does this video say about hypermasculinity, homophobia and transphobia?

2. Are homophobia and transphobia visible in all cultures? Do you think some cultures are more homophobic than others? Why or why not?

3. Is it acceptable for people to express themselves through fashion even if it does not align with what is expected of their gender (e.g. boys wearing dresses)?

4. Do you think society's perspective of the LGBTQ population would change if we did not hear messages of discrimination and homophobia in popular culture and media?
<table>
<thead>
<tr>
<th>BIOGRAPHY #1</th>
<th>BIOGRAPHY #2</th>
<th>BIOGRAPHY #3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Subject’s Name</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Assumed or known identities (e.g. male, heterosexual, father, Latino, etc.)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Accomplishment(s)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>What examples of exclusion or structural/systemic barriers did this person face as a result of their identity(s) (i.e. examples of racism, classism, sexism, homophobia, etc.)?</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>What supports / strategies did this person use to overcome challenges?</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>With this person’s strengths and challenges in mind, create a question that begins “How might this person....”. Then respond to the question you have created.</strong></td>
<td></td>
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<tr>
<td><strong>What other steps might be taken to address the systemic barriers faced by the subject of this song?</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### PART A: Literary Elements

For each of the songs, list examples that match the literary elements on the list below.

<table>
<thead>
<tr>
<th>Literary Element</th>
<th>Song: Pigeon</th>
<th>Song: Scream Phoenix</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Point of View</td>
<td></td>
<td></td>
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<tr>
<td>Mood</td>
<td></td>
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<tr>
<td>Symbol</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
PART B: Making the links between literary elements and character development

<table>
<thead>
<tr>
<th></th>
<th>PIGEON CHARACTER: THE PIGEON</th>
<th>SCREAM PHOENIX CHARACTER: THE PHOENIX</th>
</tr>
</thead>
<tbody>
<tr>
<td>pigeon</td>
<td>Using point form, explain how the elements in the song help to describe the feelings and life of the Pigeon character</td>
<td>Using point form, explain how the elements in the song help to describe the feelings and life of the Phoenix character</td>
</tr>
<tr>
<td>setting</td>
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<td>point of view</td>
<td>point of view</td>
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<tr>
<td>mood</td>
<td>mood</td>
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</tbody>
</table>
MOM, I'M GETTING MARRIED!

**Scenario 1**
You are a 16 year-old high school student.

**Scenario 2**
You just won the lottery.

**Scenario 3**
You are a businessperson in your mid 40s.

**Scenario 4**
You were recently divorced.

**Scenario 5**
You are known for not wanting to get married.
He came back in the same suit that he was buried in
Similar to the one his grandfather was married in
Yes, he was still fresh to death
Bling, two earrings, a chain laying on his chest
He still had it 'cause they couldn't find it
And the bullets from his enemies sat like two inches behind it
Smell the Hennessy from where his !@#$% got reminded
And poured out liquor in his memory, he didn't mind it
But, he couldn't sip it fast enough
So the liquor was just filling the casket up
Floating down by his feet was the letter from his sister
Second-grade handwriting, simply read, I miss you
Suit-jacket pocket held his baby daughter's picture
Right next to it, one of his men stuck a Swisher
He had a notion as he lay there soaking
He saw that the latch was broken, he kicked his casket open and he ...

Chorus:
This life goes passing you by
It might go fast if you lie
You're born, you live, then you die
Oh, oh, oh, oh
If life goes passing you by
Don't cry
If you're breaking the rules
Making your moves
Paying your dues
Chasing the cool

Not at all nervous as he dug to the surface
Tarnished gold chain is what he loosened up the earth with
He used his mouth as a shovel to try and hollow it
And when he couldn't dirt-spit, he swallowed it
Working like a (Hmmm) reverse archaeologist
Except, his buried treasure was sunshine
So when some shined through a hole that he had drove
It reflected off the gold and almost made son blind
He grabbed onto some grass and climbed
Pulled himself up out of his own grave, and looked at the time
On the watch that had stopped six months after the shots
That had got him in the box, ringing Henney out his socks
He figured it was hours, because he wasn't older

Used some flowers to brush the dirt up off his shoulder, so
With a right hand that was all bones
And no reason to stay, Decided to walk home, so he...

Chorus:
He begged for some change, to get him on the train
Damn that !@#$% stank, is what they complained
Tried to light the !@#$% but it burst into flames
Caught the reflection in the window of what he became
A long look, was he shook, was it the shame?
Matter of fact, the only thing on his brain was !@#$%
Yeah, and getting back in his lane, doing his thing
First he had to find something to sling
Next stop was his block, it had the same cops
He walked right past the same spot where he was shot
Shocked, and some little !@#$% tried to sell him rocks
It just felt weird, being on the opposite
They figured that he wasn't from there so they pulled out and robbed him with
The same gun they shot him with
They put it to his head and said, "You're scared, ain't cha?"
He said, "Hustler for death, no heaven for a gangsta",

Chorus

Source:
http://www.azlyrics.com/lyrics/lupefiasco/thecool.html
GENERAL THOUGHTS

1. What is your first impression of the song? What do you think this song is about?

2. What can we infer about the emcee's background (e.g. race, class, gender, sexual orientation, and other identities and experiences) based on this song?

3. What do you think is the message the emcee is attempting to convey?

THE EXTENDED METAPHOR

4. What was the extended metaphor in this song?

5. Why do you think the emcee chose to explain the metaphor at the end of the song? (GROUP B ONLY)

6. Do you think this was an effective choice? Why or why not?

7. What does the choice of metaphor tell us about the emcee [i.e. their identities (race, class, gender, etc.), characteristics and experiences]?

8. What does the choice of metaphor tell us about the emcee's audience?

9. Do you think the extended metaphor was a good way of conveying the message? Why or why not?

10. Unlike Common, Lupe Fiasco does not explicitly identify or explain the metaphor at the end of the song. Was this an effective choice? Why or why not? (GROUP A ONLY)
## MY METAPHORS

<table>
<thead>
<tr>
<th>ANIMAL</th>
<th>SEASON</th>
<th>ELEMENT (EARTH, WIND, AIR, FIRE)</th>
<th>COLOUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indicate an animal, season, element and colour which you feel connected or drawn to...</td>
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<td></td>
</tr>
<tr>
<td>Characteristics that you share...</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Ways in which you differ...</td>
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</tbody>
</table>
**Description of Task:** Using the notes on your My Metaphors sheet, create a song, story or poem about yourself using one or more of your metaphors.

Along with your artistic piece, submit an artist’s statement that responds to the following questions:

I. What was your extended metaphor?
II. What does your choice of metaphor say about your personality?
III. Did you learn anything about yourself through this exercise? If so, what?
IV. What might have been another, or even more effective metaphor to describe yourself?
V. How did the form of creative writing you chose (e.g. poem, story, song) affect the way you expressed yourself?
VI. How would the metaphor you chose be different if you were writing this for a group of your peers as opposed to for a class assignment?
VII. How would the metaphor you chose be different if you were being asked to read your piece aloud to the group?